

CONTENTS/CD TRACKING

Page Number

CD Track

CLASSICAL GUITAR TECHNIQUE	6	
DEVELOPING AN ADVANTAGEOUS SITTING POSITION	7	
FOOTSTOOLS AND ALTERNATIVES	8	
A NOTE ABOUT NAILS / USING THUMBPICKS	9	
USING A METRONOME	10	
BASIC TERMS AND TECHNIQUES	11	
TUNING NOTES	2	
CHAPTER ONE: POMP AND CIRCUMSTANCE	12	3
Basic Rest Strokes and Free Strokes		
CHAPTER TWO: LEYENDA (Main Theme)	16	4
Combining Rest-Stroke Bass With Free-Stroke Treble		
Four Right-Hand Patterns to Apply to "Leyenda"	18	5-8
CHAPTER THREE: HABANERA	21	9
Combining Rest-Stroke Treble With Free-Stroke Bass		
CHAPTER FOUR: BRIDAL CHORUS	24	10
Simultaneous Rest Strokes		
CHAPTER FIVE: ODE TO JOY	26	11
Three-Part Texture		
CHAPTER SIX: PRELUDE TO A NEW MILLENNIUM	28	12
Right-Hand Arpeggios and Harmonics		
CHAPTER SEVEN: CAN-CAN	33	13
Right-Hand Blocking		
CHAPTER EIGHT: SIMPLE GIFTS	36	14
Foreground and Background		
CHAPTER NINE: SOR ETUDE	38	15
Two-Part Counterpoint		
CHAPTER TEN: LIGHTNIN'S BOOGIE	40	16
Blues Swing Feel		
CHAPTER ELEVEN: ARPEGGIO STUDY IN A MAJOR	42	17
Chord-Blocking Techniques		
CHAPTER TWELVE: ETUDE IN A MAJOR	46	18
CHAPTER THIRTEEN: CARCASSI NOVA	48	19
Bossa Nova Style		
CHAPTER FOURTEEN: ROMANCE OF THE ROSES	53	20
Bringing Out the Melody		
CHAPTER FIFTEEN: ABOUT STRANGE LANDS AND PEOPLE	56	21
CHAPTER SIXTEEN: CURRANT	58	22
Slurring Techniques		



CONTENTS/CD TRACKING

Page Number

CD Track

CHAPTER SEVENTEEN: TRUMPET VOLUNTARY . . . . .	.62	23
Trills		
CHAPTER EIGHTEEN: THE PRINCE OF DENMARK'S MARCH . . . . .	.64	24
Left-Hand Finger Independence		
CHAPTER NINETEEN: WINTER (From Vivaldi's <i>The Seasons</i>) . . . . .	.66	31
More Left-Hand Finger Independence		
CHAPTER TWENTY: DANNY BOY . . . . .	.70	32
Eliminating Finger Squeak		
CHAPTER TWENTY-ONE: CHERISH THE LADIES . . . . .	.72	33
Irish Jig		
CHAPTER TWENTYTWO: WILLIAM TELL OVERTURE . . . . .	.74	34
Speed Study		
CHAPTER TWENTYTHREE: LULLABY . . . . .	.76	35–38
Developing Right-Hand Finger Independence		
CHAPTER TWENTY-FOUR: PAVANE . . . . .	.78	39
Rolling Chords		
CHAPTER TWENTY-FIVE: O SOLE MIO . . . . .	.80	40
Rubato melody		
CHAPTER TWENTY-SIX: SOUTH BEACH RUMBA, PART 1 . . . . .	.82	41
Nuevo Flamenco Style		
SOUTH BEACH RUMBA, PART 2 . . . . .	.84	42
Polyrhythmic Arpeggios		
CHAPTER TWENTY-SEVEN: GAVOTTE . . . . .	.86	43
Advanced Slurring		
CHAPTER TWENTY-EIGHT: P AND I BREAKDOWN . . . . .	.88	44
Alternating Thumb and Index Finger Technique		
CHAPTER TWENTY-NINE: ALEXANDER'S RAGTIME BAND . . . . .	.90	45
Jazz-Style Syncopation Over Steady Bass		
CHAPTER THIRTY: BRAHMS' HUNGARIAN DANCE NO. 5 . . . . .	.92	46
Advanced Techniques for Changing Tone Colors		
CHAPTER THIRTY-ONE: BILL BAILEY, WON'T YOU PLEASE COME HOME? . . . . .	.96	47
Ragtime-Style Alternating Bass		
CHAPTER THIRTY-TWO: CHROMATIC RAG . . . . .	.98	48
Piano-Style Rag		
CHAPTER THIRTY-THREE: TELEMANN CANON . . . . .	.100	49
Advanced Two-Part Texture		
TROUBLESHOOTING GUIDE . . . . .	.104	
FIFTEEN MEMORIZATION TIPS . . . . .	.106	
ABOUT THE AUTHOR . . . . .	.108	

Classical Guitar Technique

It is useful to imagine in detail what kind of technique a great player has. A great technique allows the guitarist to play music with the greatest range of expression. Here are our idealized master guitarist's attributes:

1. A great range of dynamics:
 - a. Can play passages from softest to loudest easily.
 - b. Able to separate parts dynamically and bring out a melody clearly over a softer accompaniment no matter which voice the melody is in.
2. A great range of tempi:
 - a. Can play slow pieces with great sustain, legato, and beautiful tone.
 - b. Can play rapid passages that can move all over the instrument and change direction on a dime with clear articulation and coordination between left and right hands.
3. A great range of tone color:
 - a. Able to move the right hand quickly and accurately along the string to change tone colors from thick and rich to metallic.
 - b. Can pluck strings with a beautifully balanced basic tone free of clicks and scrapes.
 - c. Able to vary the angle of the fingernail as the string leaves the finger to bring out a variety of expressive tones.
 - d. Able to move easily from rest strokes to free strokes.
 - e. Has great control of the width and speed of left-hand vibrato.
4. A physically healthy approach:

Basic posture, positioning, and movements of head, shoulder, arms, hands, and fingers are natural and allow for the release of tension while playing. The late great Cuban guitarist (my teacher) Juan Mercadal once said to me, "The true judge of a technique is how the artist performs as he gets older." With the vigor that comes with youth, many players play with detrimental habits, which will eventually catch up and debilitate their technique. Unfortunately, the world is full of these "former" players.

The way one holds a classical guitar can have great bearing on the success of the performer. The ideal playing position allows the player to:

1. Sit comfortably for long periods of time if necessary.
2. Hold the instrument securely and stably without muting its sound projection.
3. Move the left arm freely and easily from 1st position to beyond the 12th fret.
4. Move the right hand easily along the strings to emphasize the wide variety of tone colors a guitar offers.
5. Move the right hand easily and confidently from the lower strings to the higher strings and back again as needed to execute long scale and arpeggio passages.

Rather than being fixed, a position is actually a range of motions that allows for the successful completion of movements that result in music to our ears.

CHAPTER NINE:

Etude

Two-Part Counterpoint

Fernando Sor is considered to be one of the finest composers of guitar music in the classical era. In addition to his numerous concert works, Sor composed many short etudes (studies) for beginners. The following etude in the key of G major is a lovely melody accompanied by a flowing bass line.

There are some interesting parallels between nineteenth-century classical guitar technique and today's steel-string fingerstyle virtuosos. Sor almost never used his 3rd finger (a) to pluck. Carcassi, another nineteenth-century virtuoso, anchored his right-hand pinky by the bridge to give his playing more stability. It was also common for players of this era, notably Mauro Giuliani, to fret bass notes with their left-hand thumb in the manner of today's rock and blues players.

In the late nineteenth century, Francisco Tarrega, playing the larger Torres guitar, which had a wider neck than its forbearers, abandoned the technique of fretting with the thumb. The twentieth-century master Andres Segovia exploited the freedom of not anchoring the right hand combined with the use of carefully shaped nails to explore the many tone colors available on the guitar by playing at various points along the string. Plus, the 3rd finger (a) was integrated into right-hand technique to accommodate elaborate right-hand patterns. Sor's well-written music continues to interest twenty-first-century players, although the techniques used today may not be exactly the way Sor would have done it.

Twenty-first-century classical guitarists are continuing to build upon the traditional approach. The right-hand pinky (c) is being used more and more to accomplish five-part harmony and even more elaborate right-hand patterns. The left-hand thumb is sometimes used to fret notes by coming around to the front of the fingerboard from the same side as the other fingers in a technique adapted from double bassists and cellists.

Points of Interest:

1. The "a" finger is used to help with a jump from the 3rd to the 1st string in measure 7.
2. The "a" finger is used to position the right hand for arpeggios in measures 15–16.
3. The melody is passed around among the right-hand fingers and thumb. Care must be given to separate musically the melody (stems up) from the accompaniment (stems down).
4. In measures 5–6 make sure to hold the melody note for its full value. Play the bass part very lightly so as not to drown out the melody.

T	1			1		0		0
A		0	2			0		
B	4			0	2	4		