
Table of Contents

Author's Preface	4
Editor's Preface	5
Some Do's and Don'ts	6
About the Hands	6
About the Body	7
About Holding the Guitar—The Triangle	8
The Left Hand	10
Finger Placement and Accuracy	10
Pressure and Release	11
Pressure/Release Exercise	11
Finger Exchange	11
Ascending Slurs (Hammer-ons)	13
Descending Slurs (Pull-offs)	14
Finger Independence	15
#1	15
#2	16
#3 - Opposing Motion	17
#4 - Horizontal Character Builders	18
#5 - Odair's Favorite Drill	21
#6 - "The Spider"	22
The Barre	22
Weight vs. Pressure	22
Being Selective	23
Summing It All Up	23
<i>Quadrivial Quandary</i> by Andrew York— A Four-Voice Study for the Left Hand	24
<i>Fanfare</i> by Brian Head—A Slur Study	26
The Right Hand	30
Tone Production	30
Nail Length and Shape	30
Nail Length	31
Nail Types	31
Shaping the Nails	34
Angle and Placement	34
Rest Stroke (Apoyando)	35
Position	35
The Movement	35
Planting	35
Pressure	36
Release	36
Free Stroke (Tirando)	36
Right-Hand Finger Independence	37
Walking	37
Arpeggios from Tarrega's <i>The Complete Technical Studies</i>	38
The Thumb	40
Shaping the Nail	40
Develop That Thumb!	41

Flamenco Techniques	42
What Else Can the Thumb Do?	42
<i>Soleares Falseta</i>	42
Alzapua	43
<i>Alzapua Falseta</i>	43
Rasgueados	44
Some Practical Applications	46
from Turina's <i>Sevillana</i>	46
from Turina's <i>Ráfaga</i>	46
from Rodrigo's <i>Concierto de Aranjuez</i> , 2nd Movement	47
Daily Warm-Up Routine	48
Left-Hand Walking—#1, #2 & #3	48
Ascending Slurs—#4	50
Descending Slurs—#5	51
Triplets—#6	51
Fixed-Finger Exercises—#7 & #8	52
Right-Hand Walking—#9	54
Two-Finger Rasgueados—#10	54
Tremolo	56
Psychological Outlook	56
Exercises	56
Lopsided Tremolos	59
<i>Chant</i> by Brian Head: A Tremolo Study	59
Scales: Control and Velocity	62
Misconceptions about speed	62
Right-Hand Velocity	62
Synchronization	65
String Crossing	66
Piecing Things Together	66
Some Other Speed Aids	68
Rhythmic Variations	68
Speed Bursts	69
Problem Solving in Scales	71
Marking String Crossings	71
Evolution of a Scale	72
Scale Study— <i>Double</i> from the <i>Courante</i> , <i>Partita No.1</i> , BWV 1002, Johann Sebastian Bach	74
Arpeggios	78
Full Planting and Sequential Planting	78
Giuliani's <i>120 Right-Hand Studies</i>	79
Practicing Tips	79
<i>Didactic Doodle</i> by Andrew York	89
Afterword	92
Performance Anxiety	92
Practice	93
Inspiration	94
In Conclusion	94
Scott Tennant	95

Quadrivual Quandary by Andrew York— A Four-Voice Study for the Left Hand

Here's an exquisite little chord study that Andy has written for the left hand. There are just a few things to keep in mind while working on it:

1. Take your time—a slow tempo and quick, accurate movements are the key.
2. Always visualize the next chord in your mind's eye before moving there.
3. Observe all held notes.
4. Although the ideal tempo is ♩ = 80, begin much slower and without a metronome. A metronome would force you to stay with the beat and move to the next chord whether you are ready or not.

Quadrivual Quandary

Andrew York

Andante (Legato)

♩ = 80 - 92

The first system of musical notation is written on a single staff in 4/4 time. It begins with a treble clef and a dynamic marking of *mp*. The tempo is marked as Andante (Legato) with a quarter note equal to 80-92 beats. The music starts with a whole rest, followed by a series of chords and notes. Fingerings are indicated by numbers 1-4. A circled '2' above a measure indicates a second ending. A natural sign is placed below the staff. The system concludes with a chord marked 'harm. XII'.

The second system of musical notation continues on a single staff. It features a circled '5' below the first measure, a circled '2' above a measure, and a circled '3' above another measure. The notation includes various chord voicings and melodic lines with fingerings.

The third system of musical notation continues on a single staff, starting with a circled '2' above the first measure. It includes a measure with a '7' below it. The system ends with a final chord voicing.

10 *harm. XII*

13 *mf* BI BII BIII BIV

16 *f* *harm. XII* *mp*

19 *p* BV₄ *harm. V* *pp* L.V.

22 *relax tempo* *harm. with right hand XIX* *molto rit.*