

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 1

THE ART AND TECHNIQUE OF THE CLASSICAL GUITAR

In Collaboration with Jack Marshall and David Brandon



 HAL • LEONARD®

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 1

THE ART AND TECHNIQUE OF THE CLASSICAL GUITAR

In Collaboration with Jack Marshall and David Brandon

The following pieces are © 1998 by David Brandon and have been used by permission:
Waltz in A Minor, Spanish Melody, Prelude in C Major, Study in Two Voices, Prelude in G Major,
Melancholia, Fandango, Spanish Dance, Prelude in A Minor, Spanish Waltz, Intermezzo,
Prelude in D Major, Studies #2, 3, 5, 6, 10, 14, 15, Rhythm Studies, Chord Chart, and
arrangements of March, Toccata, English Folk Song, Ode to Joy, Tarantella, Packington's Pound,
Für Elise, Simple Gifts, Bourrée in A Major, and Jesu, Joy of Man's Desiring.

ISBN 0-7935-8520-1



Copyright © 1972 by Christopher Parkening
Revised Edition © 1999 by Christopher Parkening
International Copyright Secured All Rights Reserved

No part of this publication may be reproduced in any form or by any
means without the prior written permission of the Publisher.

Visit Hal Leonard Online at
www.halleonard.com

Dedication

*To my wife Theresa,
my father, mother and sister,
for their untiring, loving guidance
and devotion to my music.*

Acknowledgments

It was in Chicago in 1969 that James Sherry, the highly respected importer of fine guitars, first implanted in my mind the suggestion that I should write a method book. I was staggered by the thought of the enormous amount of time involved and, therefore, politely declined. Mr. Sherry persisted, meeting with me and urging the project by telephone. There had been, he said, few new methods published in this century and none by a concert classical guitarist. It would fill a genuine longstanding need. His unremitting enthusiasm fired my own excitement for the idea and his generous offer to publish the original volume himself supplied the means. It is therefore to my friend James Sherry that I owe great thanks for the initial impetus for *The Christopher Parkening Method*.

I also owe an inexpressible debt of thanks to my gifted cousin Jack Marshall (1921–1973) who was a wise and staunch friend to me from the beginning of my own guitar studies—and never more so than during the writing of this method. I had his invaluable counsel and assistance throughout and the very great benefit of his gifts as a composer, when a beautiful duet or a melodic short study was needed to facilitate the practicing of new techniques I wished

to introduce to the student. I thank Chris Amelotte, whose advice and knowledgeable teaching experience were helpful aids in the writing of this method. My deep appreciation also goes to David Brandon, who oversaw the revision of this book, and who added numerous new original studies and pieces.

My gratitude goes to Marvin Schwartz for his valued aid as art consultant, to my editorial consultant Rory Guy, to my art production consultant Mike Hogan, and to the deservedly famous photographer Ken Veeder, who took the many special photographs needed to illustrate the method.

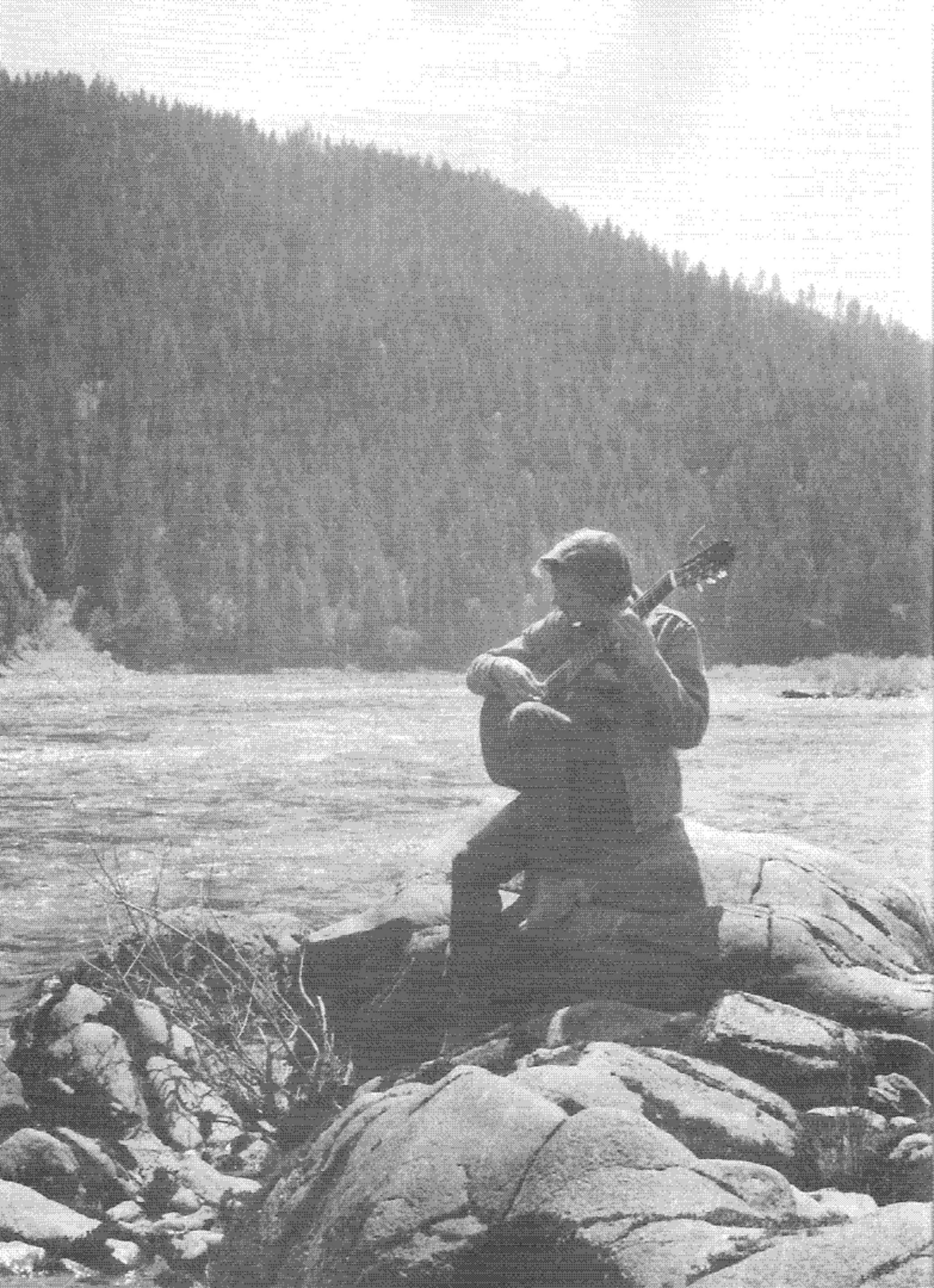
I thank guitar historian Ron Purcell and luthier Tom Beltran for their insightful comments on the Appendix of this book.

I would also like to thank Scott Bach, Pat and Shirley Russ, and Jim Fagen for their assistance in textual changes and proofreading. I am also indebted to all the many students who have inspired revisions through the years.

Typesetting and music layout were handled by David Brandon using *Finale* and *WordPerfect*. I would like to thank the fine staff at Hal Leonard Corporation for their production assistance and overall support.

Contents

Foreword	7	Three Notes Played Together	61
Parts of the Guitar	8	<i>Hymn</i>	61
Holding the Guitar	10	<i>Estudio – Aguado</i>	61
Tuning the Guitar	12	High A on the 1st String	62
The Right Hand	14	<i>Tarantella</i>	62
Two Ways of Striking a String	16	<i>Bourrée – Bach</i>	63
Fundamentals of Music Notation	18	Four Notes Played Together	64
Practicing	20	<i>Intermezzo</i>	64
Rhythm Studies	20	<i>Prelude in C Major – Carcassi</i>	64
Notes on the Open Bass Strings	22	<i>Greensleeves</i>	65
Notes on the Open Treble Strings	24	Music Theory	
The Left Hand	26	Scales, Intervals, Key Signatures	66
Positioning of the Left-hand Fingers	27	Music Theory	
Notes on the 1st String	28	Circle of 5ths, Relative Minors, Chords	67
Notes on the 2nd String	30	Transposing Keys	68
<i>Waltz in A Minor</i>	30	Three Technical Exercises	70
Notes on the 3rd String	33	<i>Bourrée – Telemann</i>	72
<i>Spanish Melody</i>	33	The Bar	74
<i>Prelude in C Major</i>	33	<i>Prelude in D Major</i>	75
Rests and Ties	34	<i>All Through the Night</i>	76
Music in Two Voices	34		
<i>Au Clair de la Lune</i>	35	Supplementary Pieces	
Arpeggio	36	<i>Moderato – Giuliani</i>	78
Planing	36	<i>English Dance – Carcassi</i>	78
Sharps, Flats, and Naturals	38	<i>Rondo – Rameau</i>	79
6/8 Time Signature	40	<i>Andante – Sor</i>	80
Memorization	41	<i>Etude – Carulli</i>	81
Notes on the 4th String	42	<i>Packington's Pound</i>	82
Triplets and Sixteenth Notes	43	<i>Für Elise – Beethoven</i>	83
<i>Melancolia</i>	43	<i>Scottish Folk Song</i>	83
Pick-up Notes	43	<i>Minuet in G – Bach</i>	84
<i>Fugue – Bach</i>	44	<i>Lullaby – Brahms</i>	84
Notes on the 5th String	45	<i>Waltz in E Minor – Carulli</i>	85
C Major Scale with Variations	45	<i>Simple Gifts</i>	86
Notes on the 6th String	46	<i>Minuet – De Visée</i>	86
The Natural Scale	46	<i>Kemp's Jig</i>	87
<i>Variation on a Spanish Theme</i>	47	<i>Italian Dance – Neusiedler</i>	88
The Fingernails	48	<i>Bourrée – Bach</i>	89
Tone Production	49	<i>Theme – Handel</i>	89
Two Notes Played Together	50	<i>Spanish Folk Song</i>	90
<i>Spanish Dance</i>	50	<i>Catalonian Song</i>	91
<i>Kings of Orient</i>	50	<i>Malagueña</i>	92
Open String Equivalents	52	<i>Jesu, Joy of Man's Desiring – Bach</i>	94
Guide and Pivot Fingers	53		
<i>Prelude in A Minor</i>	53	Appendix	
Chromatic Scale	53	Summary of Guitar Music Fingering	97
<i>Theme from Symphony No. 9 – Beethoven</i>	55	The Classical Guitar: A Brief History	98
<i>English Folk Song</i>	55	Selecting a Classical Guitar	100
Table of Common Tempo Terms	56	Care of the Guitar	101
Dynamic Markings	56	Attaching Strings	102
Repeat Markings	56	Guitar Chord Chart	103
<i>Allegro – Giuliani</i>	57	Concise Dictionary of Musical Terms	104
<i>Ode to Joy – Beethoven</i>	58	Fingerboard Chart	106
<i>Spanish Waltz</i>	58	The Christopher Parkening Discography	107
<i>Andantino – Carcassi</i>	59		
<i>In The Hall of Mountain King – Grieg</i>	60		



Foreword

I first became interested in the guitar in 1959 through the playing of my cousin, Jack Marshall (1921–1973), with whom I wrote the first edition of this book. At the time, Jack was the staff guitarist with MGM Studios. I loved the way he played and wanted to learn to play the guitar. I was eleven and had never played an instrument before.

Jack told me I should start with the classical guitar. Through it, he said, I would learn correctly the basic fundamentals of guitar playing, and after studying the classical style, I would be able to play any style of guitar with greater ease. Jack also recommended that I listen to the recordings of Andrés Segovia who was, he said, the world's greatest guitarist. My father presented me with my first Segovia album. After hearing it, I made the decision to study classical guitar.

The local music store where we purchased a guitar recommended that I study with a Spanish family of classical guitarists who had just settled in Los Angeles. They were the Romeros. In my early training with them, I became still more intrigued with the enchanting sound of the guitar. After a few months, I was able to play some very beautiful little pieces, experiencing the deep enjoyment of playing for my friends and playing solo just for myself.

I developed technique by playing pieces which involved technical exercises. This method encouraged me to practice by making practice enjoyable. Of course, I also played exercises which concentrated on specific techniques that needed developing, but for the most part I learned the guitar by playing pieces I loved and trying to perfect them. This method seems to me by far the best; it is the method I've used since I began to teach, and it is the principle I've applied to this book. Whenever possible, we have selected pieces which incorporate the new musical concepts or techniques the student is to learn. When this has not been possible—in instances where no appropriate pieces seemed to exist—we have used new studies composed by Jack Marshall and David Brandon.

To return briefly to my own early progress, the Romeros began to concertize extensively, and I had to continue on my own. This mastery of the guitar without a teacher became an enormous challenge, and I worked very hard. I found that it was necessary to experiment, sometimes even to risk taking a step backward in order to make the next step forward possible. However, it was tremendously satisfying to try, day by day, to accomplish something and, little by little, to analyze and solve the problems that arose. Throughout this period, I relied heavily on the

encouragement and guidance of an unfailing friend who also loves music, my father Duke Parkening.

In 1964, it was announced that Segovia would give his first United States master class at the University of California at Berkeley. My audition tape was sent to Segovia, who gave me a scholarship. Segovia's teaching was invaluable to me. The time I spent learning from him was one of the greatest experiences of my life.

Following the master class, I had several further opportunities to study with Maestro Segovia. In 1968 he extended to me the very great privilege of an invitation to participate as one of the judges in the International Guitar Competition held in Spain. That year marked the beginning of my career as a professional classical guitarist: I founded the guitar department at the University of Southern California where I taught as a full-time professor. Soon after, I signed with Columbia Artists Management, Inc. for a tour of over seventy concerts the first season. Since then I have concertized extensively throughout North America, Europe, and Asia under the auspices of IMG and have released many recordings for EMI/Angel and Sony Classical.

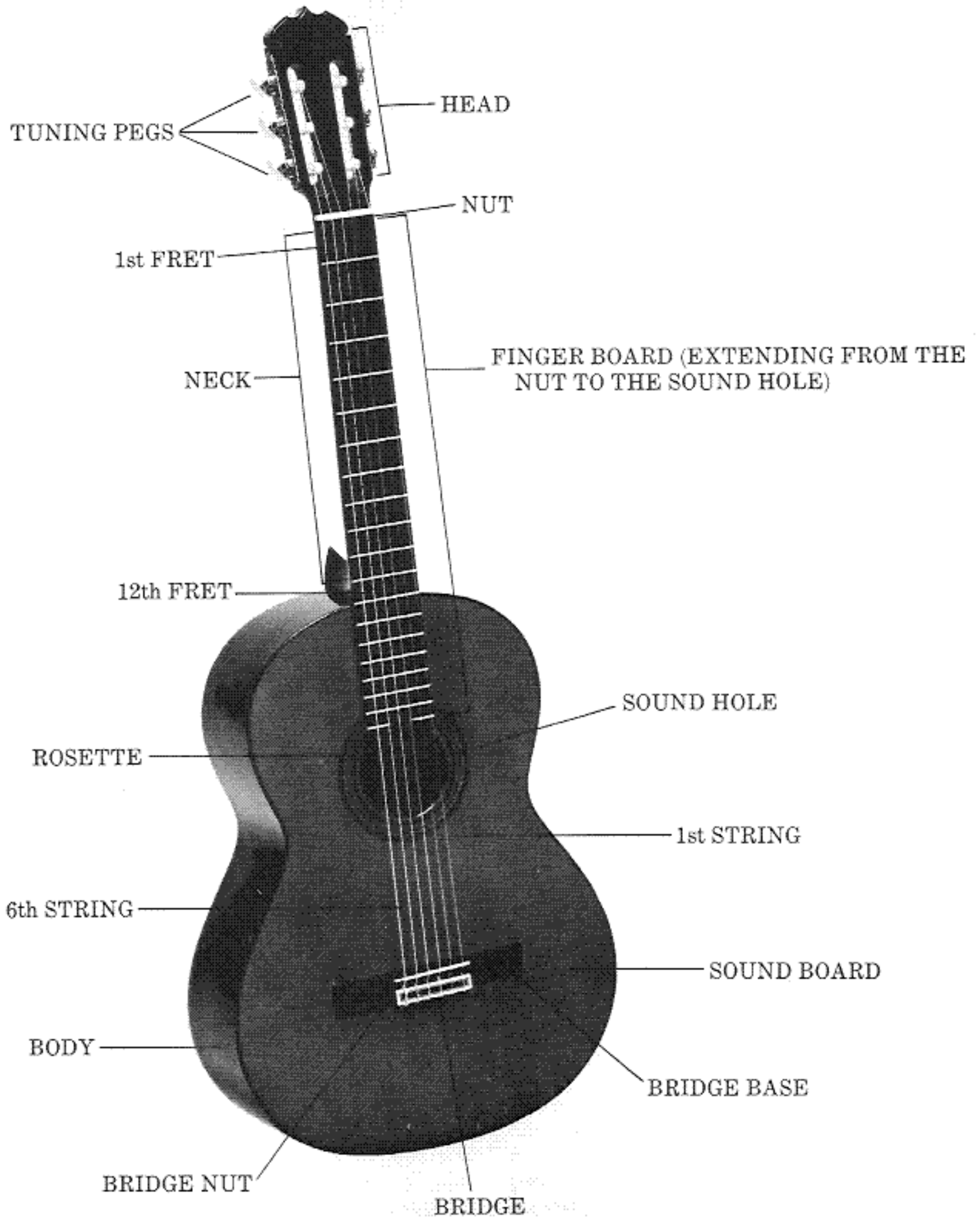
For me, the guitar was an early love that has deepened, year by year, into a profound commitment and a very fulfilling means of expression. I hope this story will encourage you who feel a similar love for the guitar.

This book is designed to present you with a logical and systematic method for gradual and technical development toward the eventual mastery of this great and noble instrument. It is not intended solely for the guitarist who aspires to be a concert performer. It is also for the person unknowledgeable in music who wishes to learn the correct fundamentals, with enjoyment during the learning process, and regardless of age.

Volume One deals with notes covering the first five frets. It presents information in the important fundamentals of guitar playing—much of which has never been presented before. It is arranged concisely and systematically so that you can develop into the kind of guitarist you wish to become, without having to unlearn many hours or years of incorrect practice and study. Volume Two of this method covers notes on the remainder of the fingerboard and includes more advanced work on technique and interpretation.

The guitar is one of the most beautiful, sensitive and poetic instruments in all the world. I will be grateful if I can pass along the knowledge of this instrument to those who love it.

The Guitar



Author's Note: If you have not yet purchased a guitar, please refer to p. 100 for information on the selection of an instrument. For left-handed players, see note on p. 101.

Parts of the Guitar

TUNING PEGS

Used to tune strings.

STRINGS

The guitar has six strings made of nylon. The strings are numbered ① through ⑥. The 1st string ① has the highest pitch. The higher 1st, 2nd and 3rd are plain, and the lower 4th, 5th and 6th are wound with wire.

NUT

Notched for each string.

FRETS

Raised metallic strips on the fingerboard.

FINGERBOARD

Placed over the neck, spanning from the nut to the edge of the sound hole.

ROSETTE

Decorative inlay around the sound hole.

BRIDGE

Strings are attached here and pass over the bridge nut (saddle).

A guitar maker in Spain.



Holding the Guitar

Use a straight back, armless chair and a footstool from 4 to 6 inches high placed under the left foot.

Sit on the edge of the chair leaning forward into the guitar.

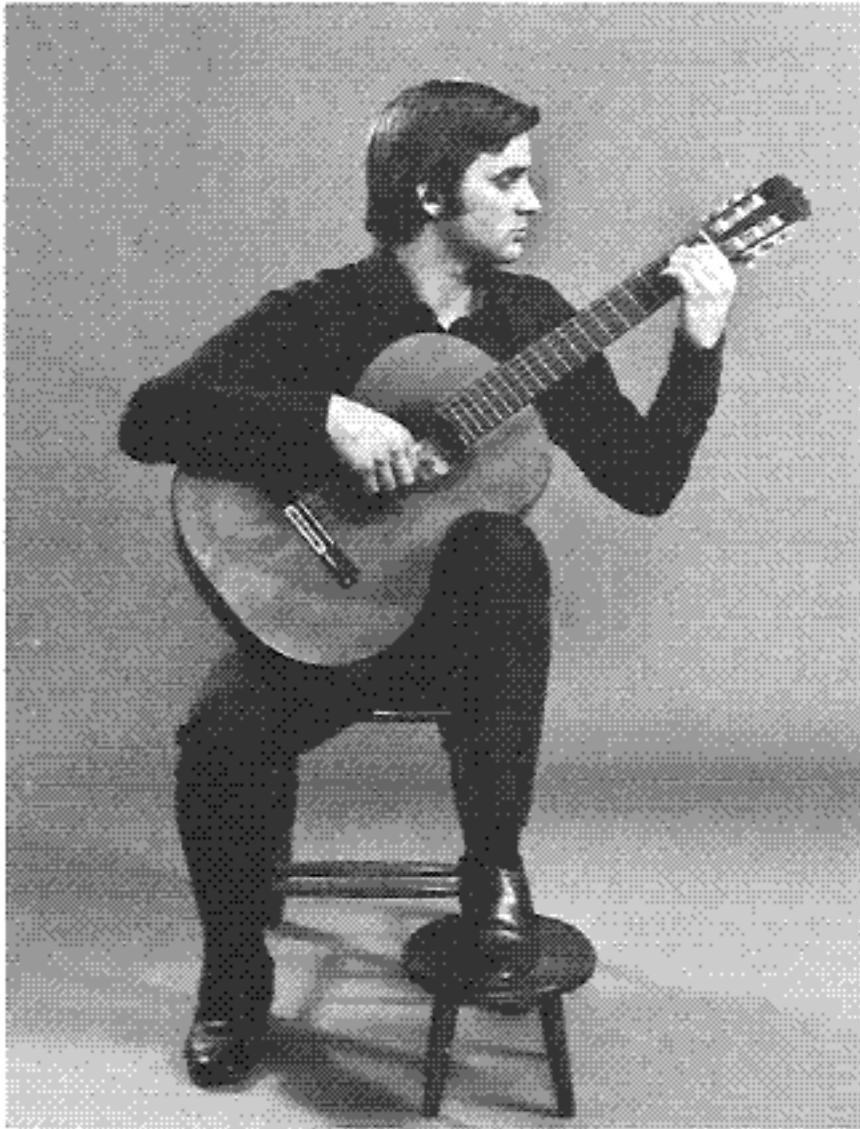


Fig. 1 Sitting position (men).

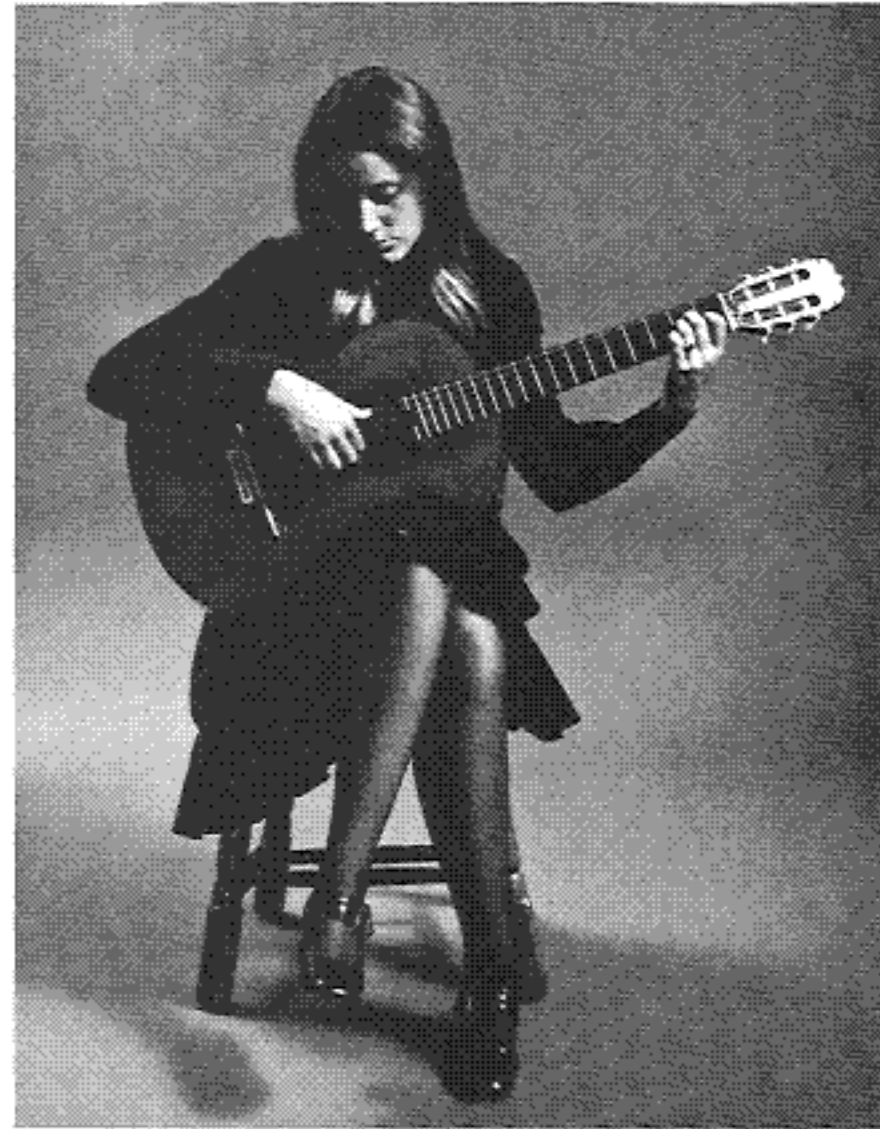


Fig. 3 Alternate sitting position (women).



Fig. 2 Sitting position (women).

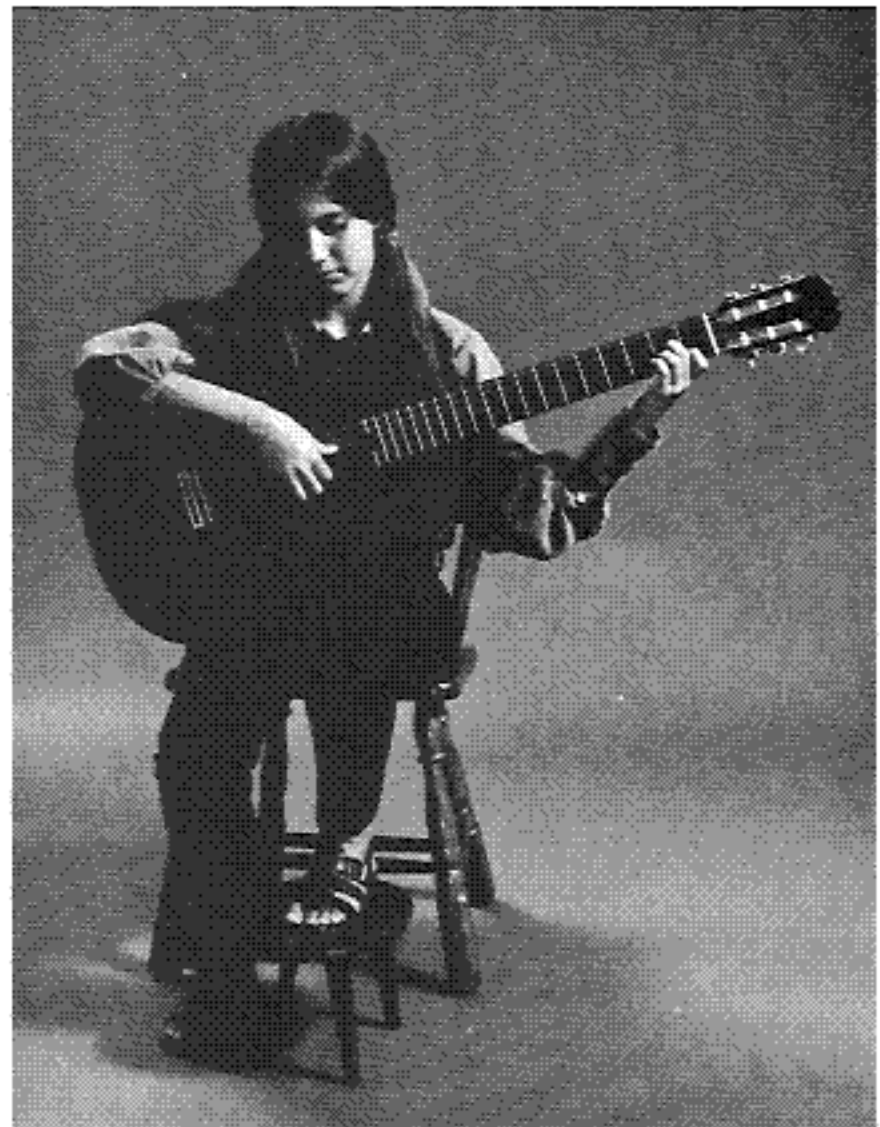


Fig. 4 The sitting position for young people is the same.

Holding the Guitar (cont.)

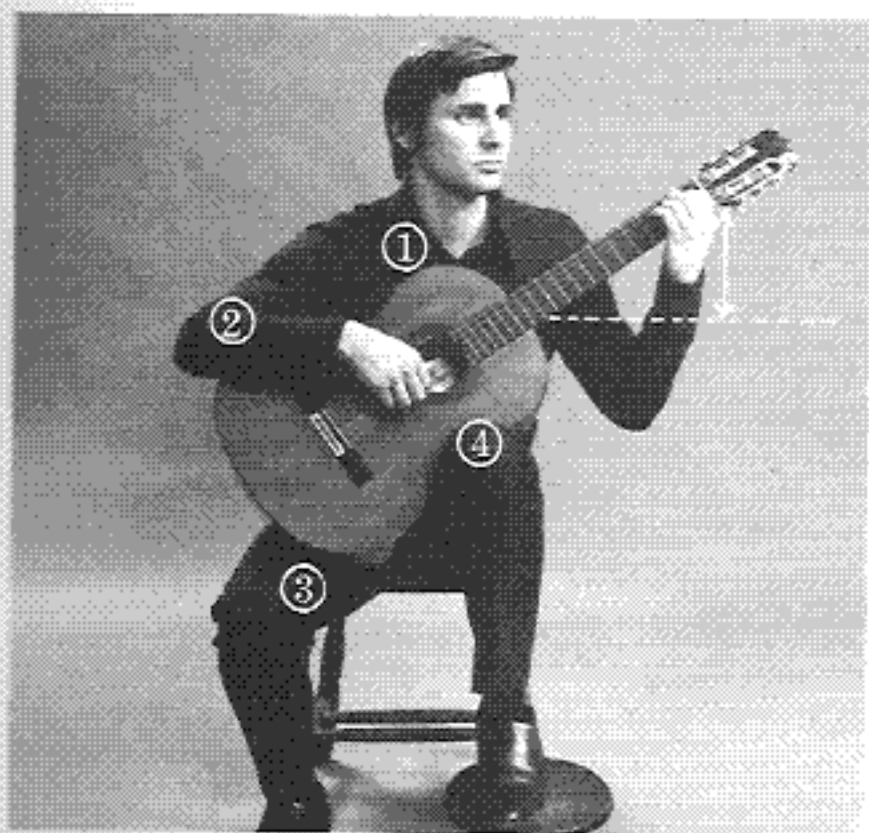


Fig. 5

Secure the instrument at four points:

- 1) Against the body.
- 2) Inside the forearm on the highest point of the curve of the guitar.
- 3) Inside the right thigh.
- 4) Resting on the left leg in the natural curve of the guitar.

The neck of the guitar should be at an approximate 35° angle.

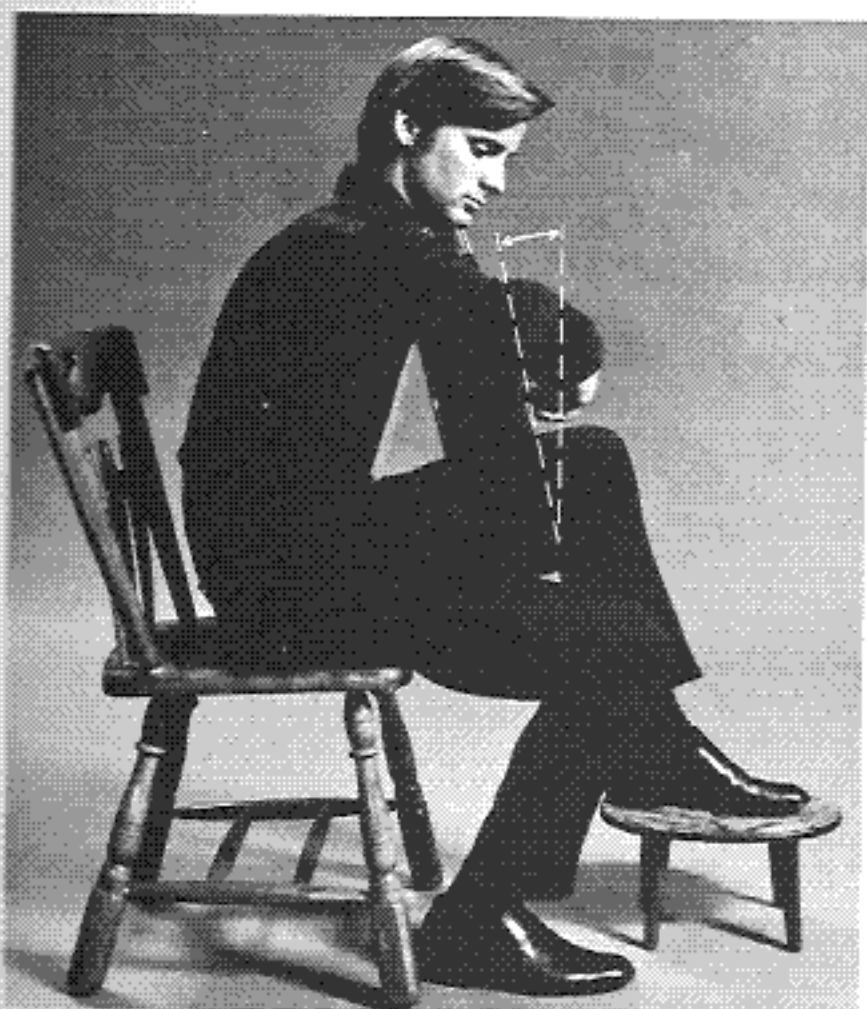


Fig. 6 Notice the guitar is not held in a vertical position.

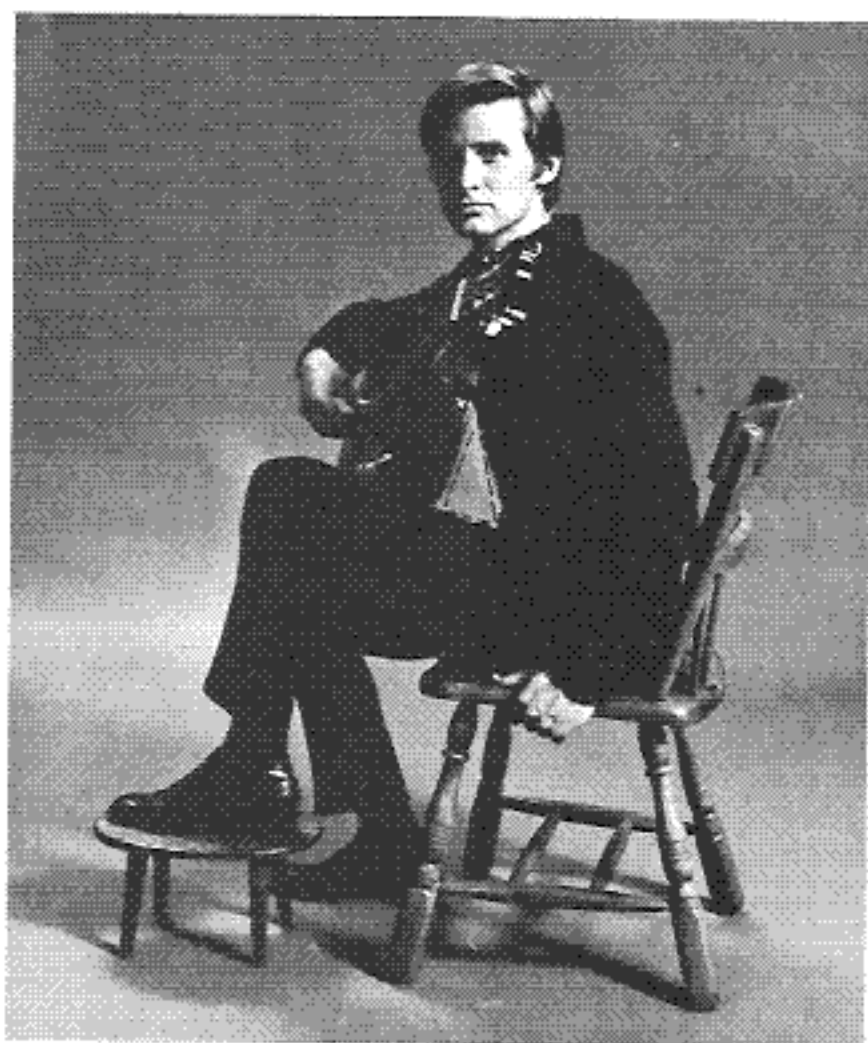


Fig. 7

Notice the space between the back of the guitar and the body of the player, which allows the back of the instrument to vibrate freely for the maximum projection of sound.



Fig. 8 Notice that the neck of the guitar slants back toward the left shoulder.

Strive to achieve a balance between security, relaxation, and the ability to produce a good sound.

Tuning the Guitar

The first step in tuning the guitar can be accomplished by one of three methods:

1. The Piano

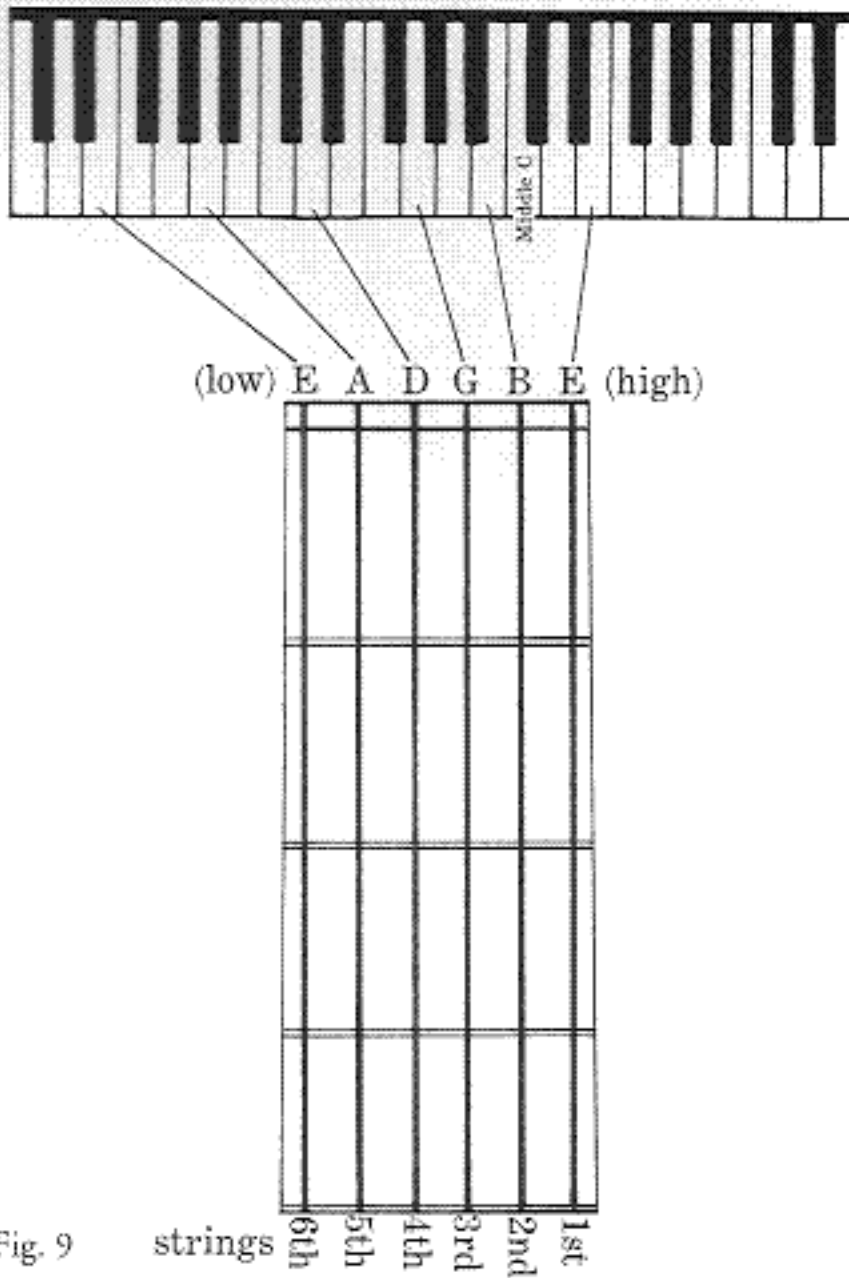


Fig. 9 strings 6th 5th 4th 3rd 2nd 1st

Tune the guitar strings to match the piano notes as shown above.

2. The Tuner

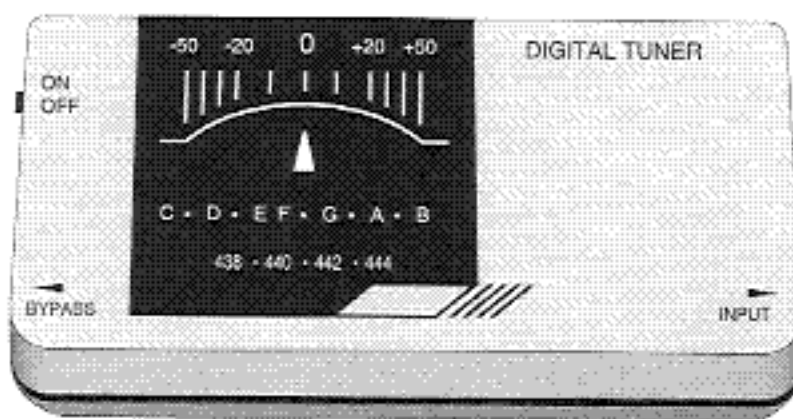


Fig. 10

The battery-operated tuner will register the pitch of each note and indicate whether it should be raised or lowered. These devices are reasonably accurate and are a good investment for students who need help in training their ear.

3. The Tuning Fork

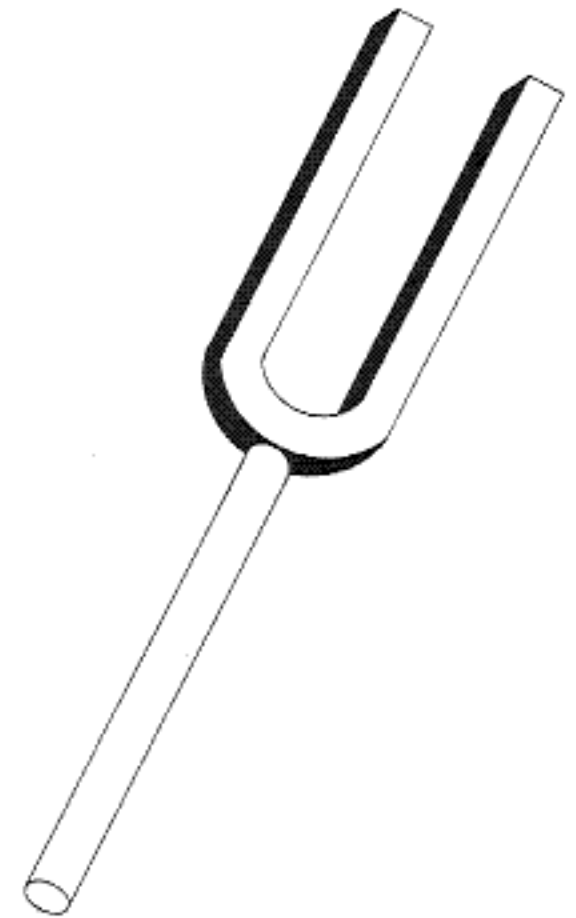


Fig. 11

Using a tuning fork is the most accurate method of determining pitch, although it is more difficult than a tuner. Most tuning forks produce the note "A" (440 vibrations per second). This pitch corresponds to the note found on the 1st or highest sounding string when depressed at the 5th fret.

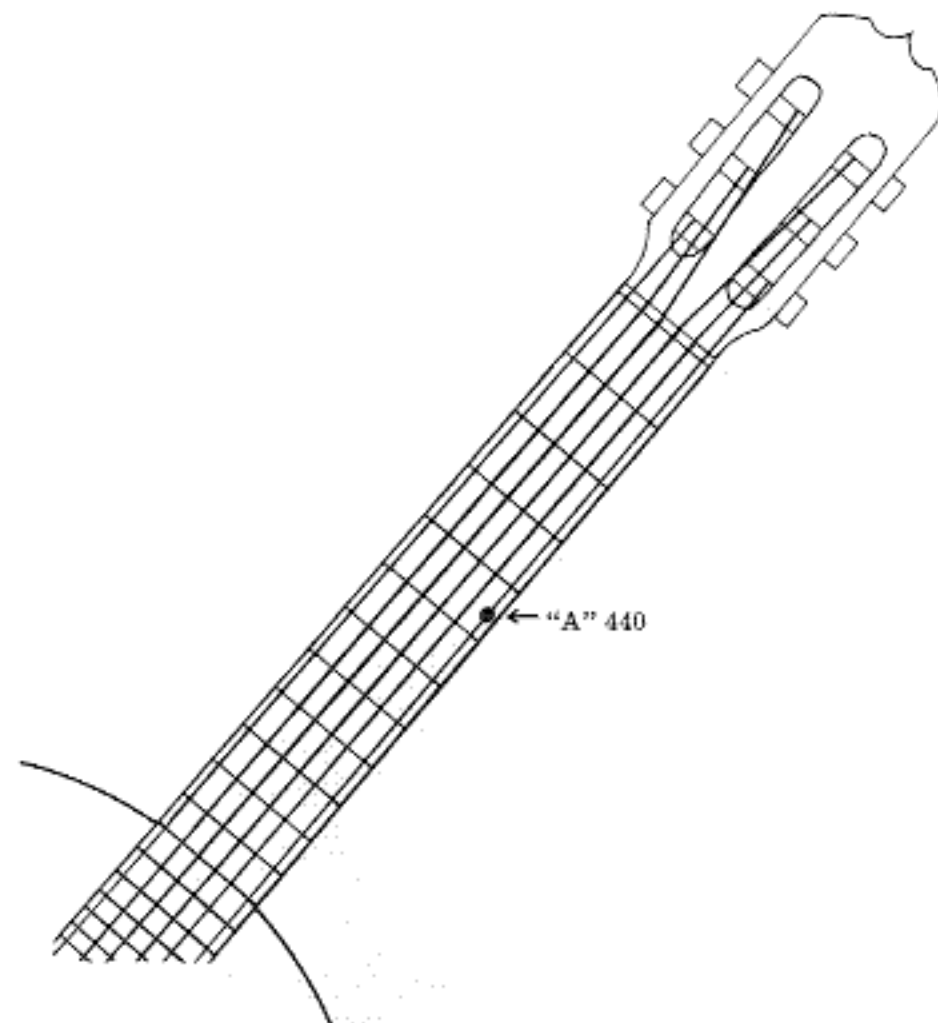


Fig. 12

Note: A pitch pipe is not generally recommended for tuning the guitar. It is not as accurate as the methods mentioned above.

Tuning the guitar (cont.)

It is important that the strings of the guitar be tuned in correct relation to one another or, in other words, the guitar must be tuned to itself (called *relative tuning*). To first obtain the pitch from the tuning fork, hit the fork on your knee to start the vibration. Then place the bottom of the tuning fork on the guitar to amplify the sound. Pluck the open 5th string and match that note with the tuning fork. Then proceed to tune the guitar to itself, as follows:

Depress the 6th string at the fifth fret, as shown. Adjust or tune the 6th string depressed at the fifth fret until it sounds the same (in unison) as the 5th string open.

Depress the 5th string at the fifth fret and tune the 4th open string in unison with the 5th string depressed at the fifth fret.

Depress the 4th string at the fifth fret and tune the 3rd open string in unison with the 4th string depressed at the fifth fret.

Depress the 3rd string at the fourth fret and tune the 2nd open string in unison with the 3rd string depressed at the fourth fret.

Depress the 2nd string at the fifth fret and tune the 1st open string in unison with the 2nd string depressed at the fifth fret.

When you have completed the above, it is advisable to repeat the whole procedure to further refine the intonation.

New strings will require repeated tuning until they become seasoned.

The guitar is a fretted instrument with many variable factors. Tuning it solely to the piano, tuner, or tuning fork is usually insufficient. Relative tuning is an essential procedure for more accurate intonation. As you become more proficient on the guitar, you will be taught still other methods of further refining the tuning.

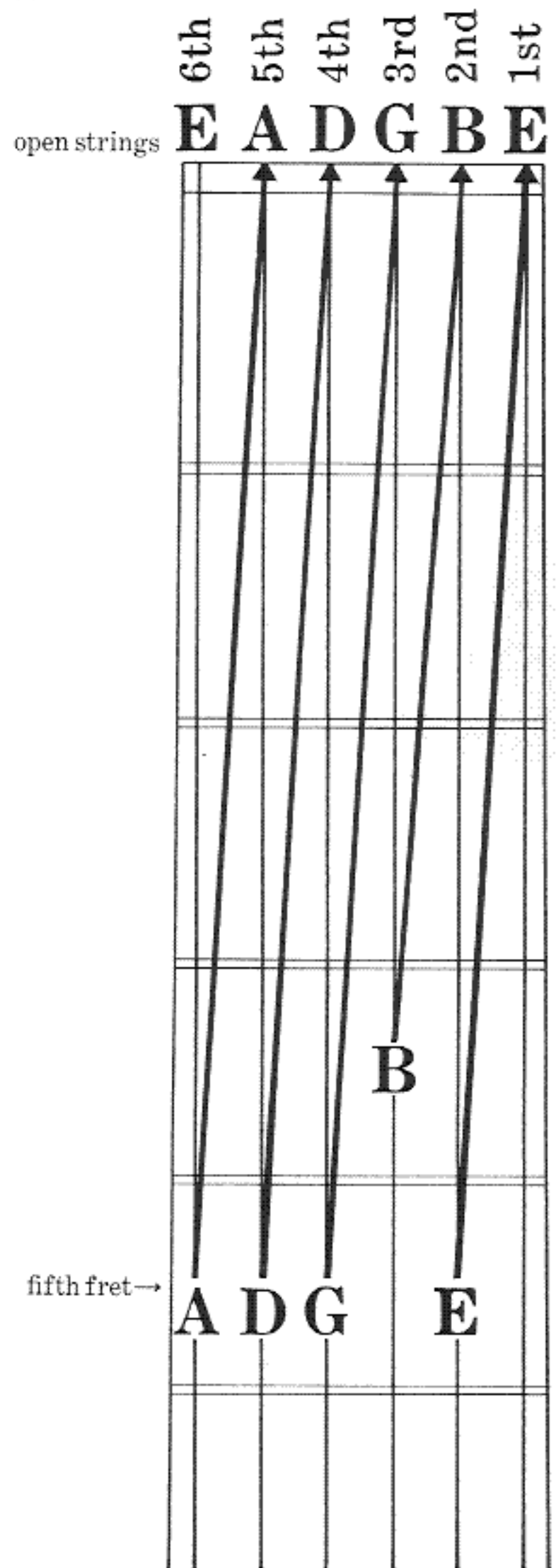


Fig. 13

The Right Hand

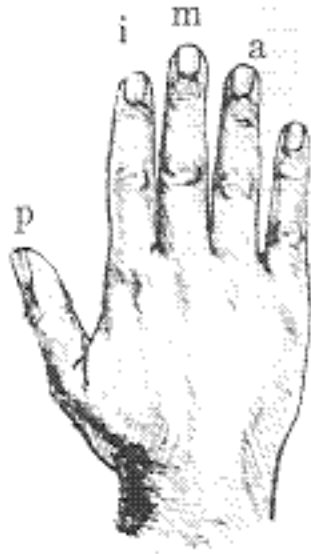


Fig. 14

In guitar music, the thumb is designated by the small letter *p*, the index finger *i*, the middle finger *m*, and the ring finger *a*. The little finger is used only for rasgueados (strums).

The initials designating the right-hand fingers come from the Spanish words.

(p) for *pulgar* or thumb.

(i) for *indice* or index finger.

(m) for *media* or middle finger.

(a) for *anular* or ring finger.

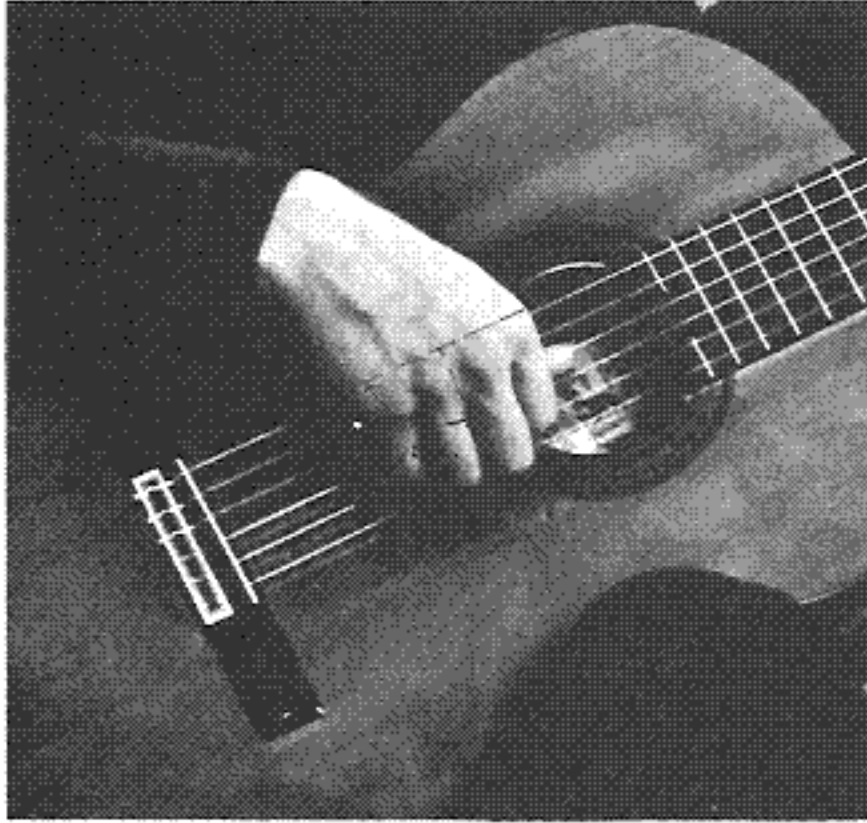


Fig. 15 The right hand is placed toward the lower end of the sound hole.



Fig. 17 From the right.

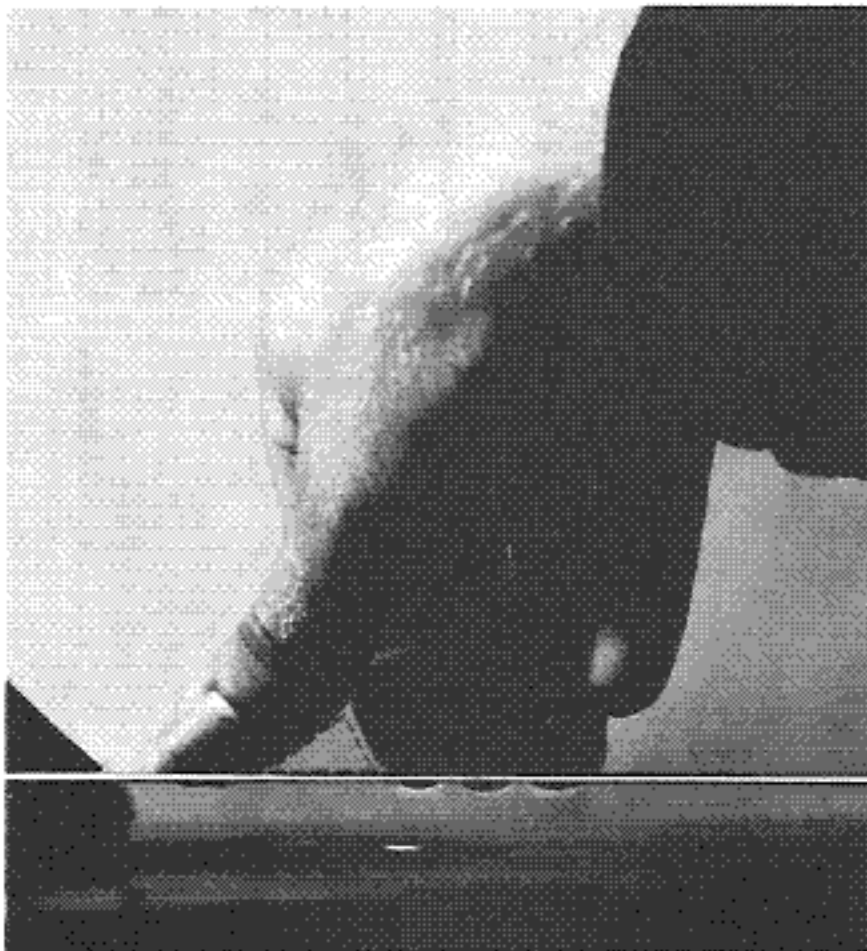


Fig. 16 Player's view. Notice the space between the thumb and the index finger.



Fig. 18 From the left. The hand and forearm should be positioned so that they form a natural arch at the wrist.



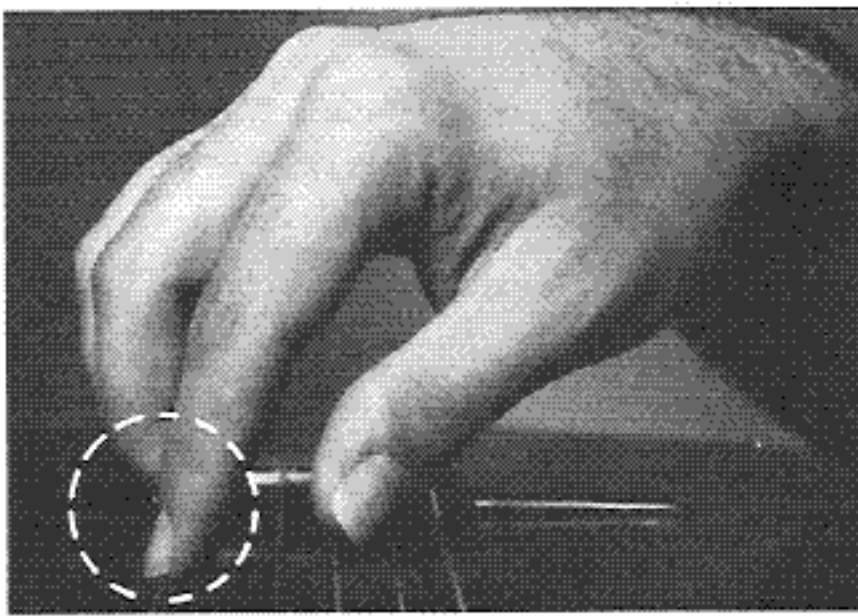
There are exceptions to the general rule of right hand placement. Movement of the right hand toward the bridge produces a thinner, more brittle tone which is sometimes desirable. Movement toward the fingerboard produces a rounder, more delicate tone. *Above:* the young Segovia obtains a softer, sweeter tone by placing his right hand directly over the sound hole.

Two Ways of Striking A String

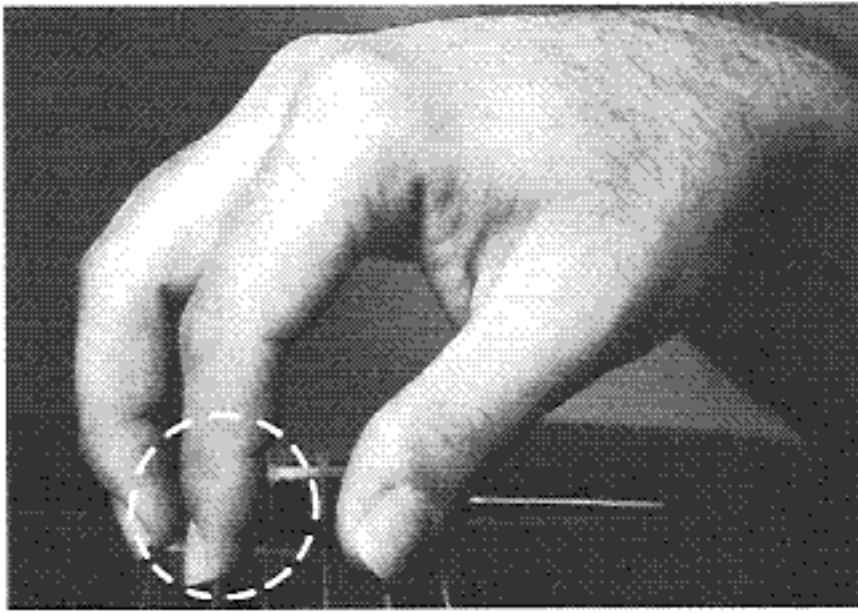
There are two ways to strike a string: the rest stroke (*apoyando* in Spanish) and the free stroke (*tirando*).

The Rest Stroke

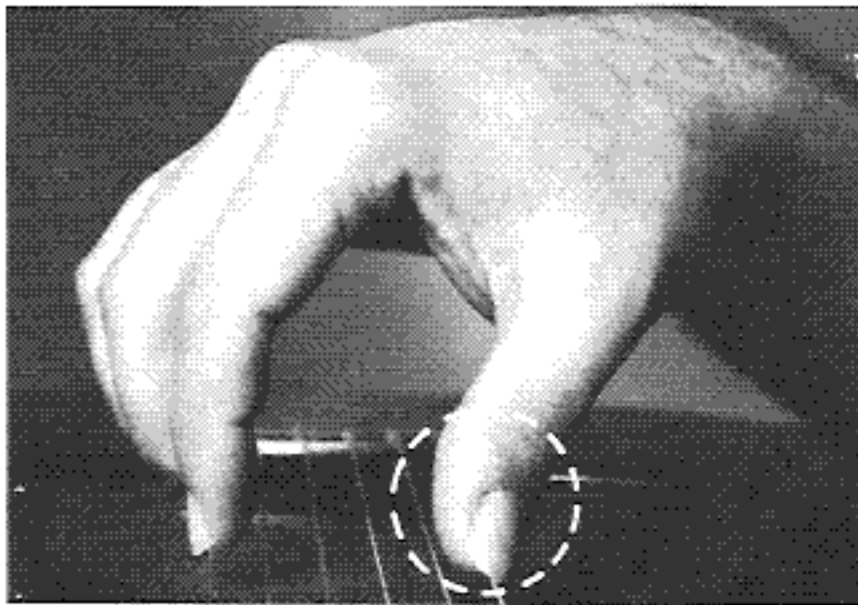
When the right-hand fingers or thumb strike a string and are brought to rest against the adjacent string, it is called the rest stroke.



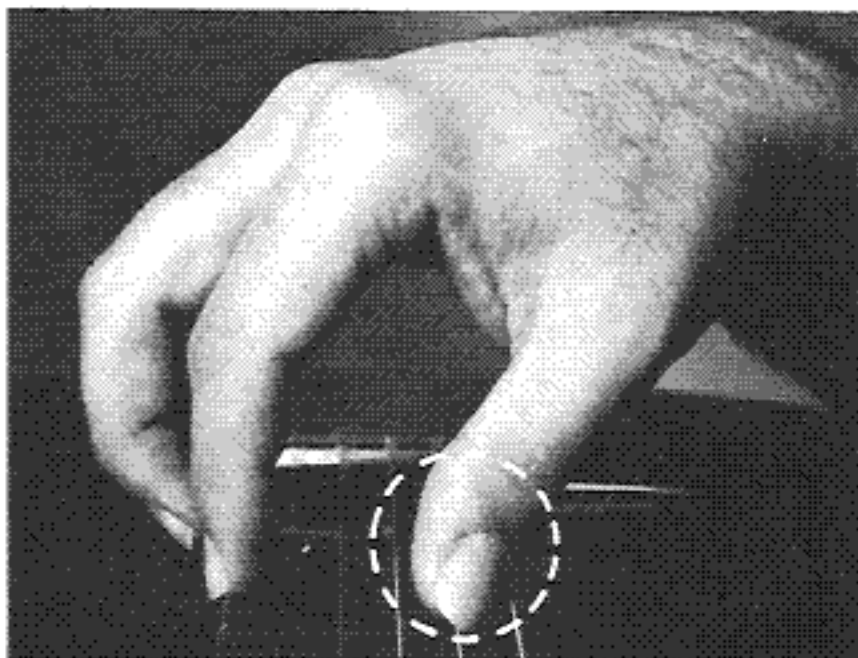
Preparation (index finger) rest stroke.



Completion (index finger) rest stroke.



Preparation (thumb) rest stroke.



Completion (thumb) rest stroke.

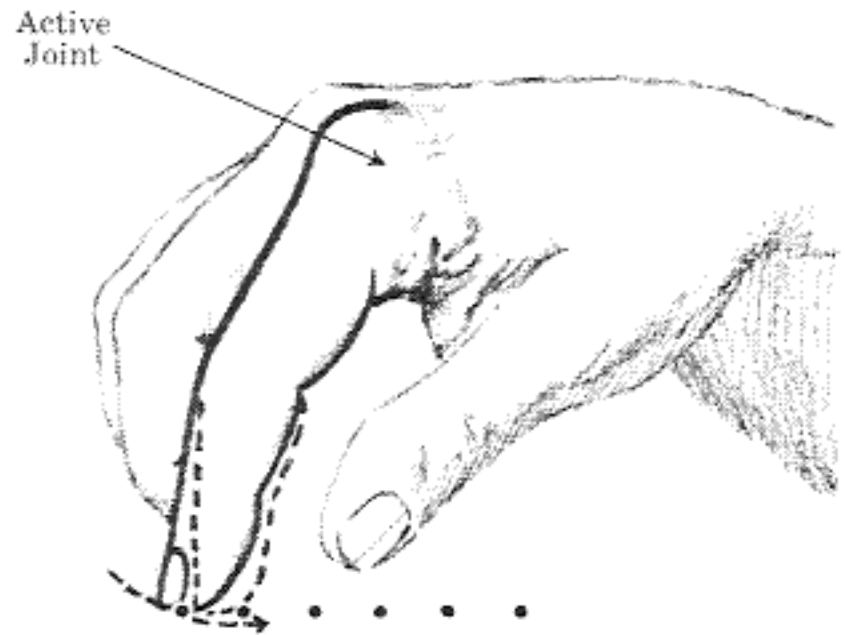
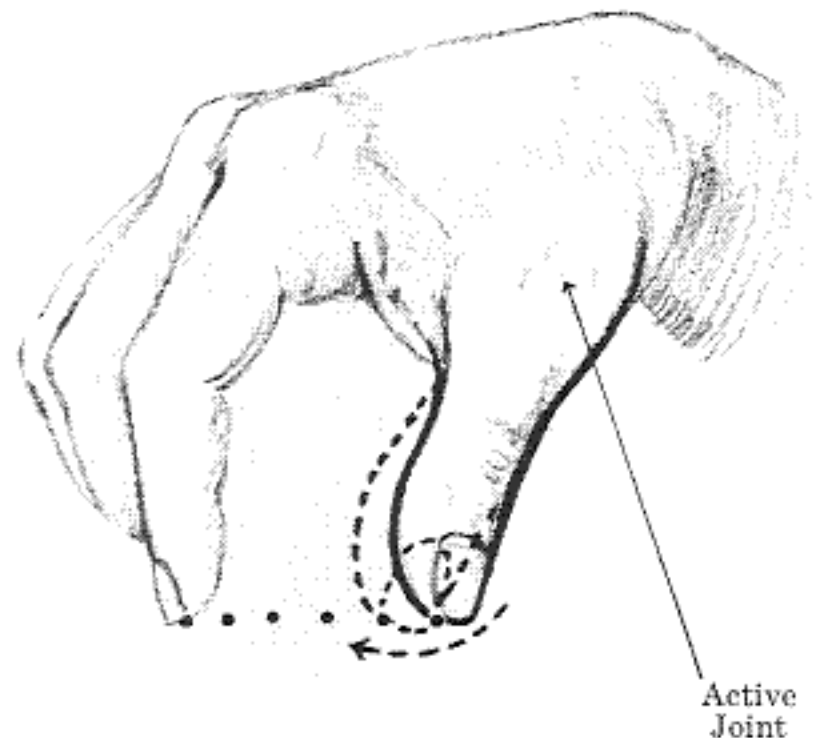


Fig. 19 Rest stroke with a finger.

The fingers are held in an almost straight position except for the *m* finger which, being the longest, bends slightly at the first joint.

The thumb strikes the string in a forward and downward movement coming to rest against the adjacent string. The thumb is only occasionally played rest stroke.



16 Fig. 20 Rest stroke with the thumb.

The Free Stroke

When the right-hand fingers or thumb strike a string and are lifted slightly to avoid hitting the adjacent string, it is called a free stroke.

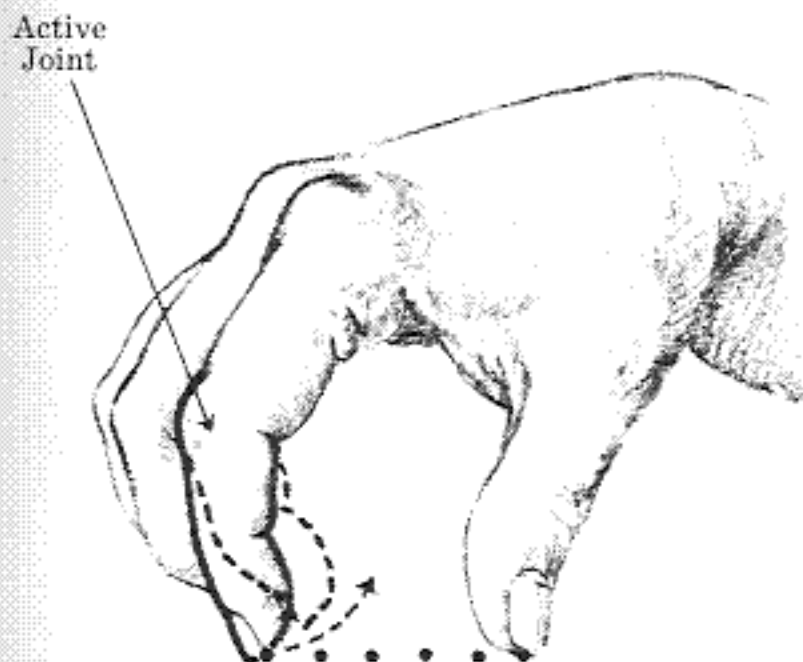


Fig. 21 Free stroke with a finger.

The fingers hang together relaxed and are usually arched, and remain so throughout the stroke. In both the free stroke and rest stroke, the finger motion starts from the knuckles. The fingers should "follow through" in the motion toward the palm.

The thumb strikes the string in a forward and slightly outward movement to avoid hitting the adjacent string. The thumb is most often played free stroke.

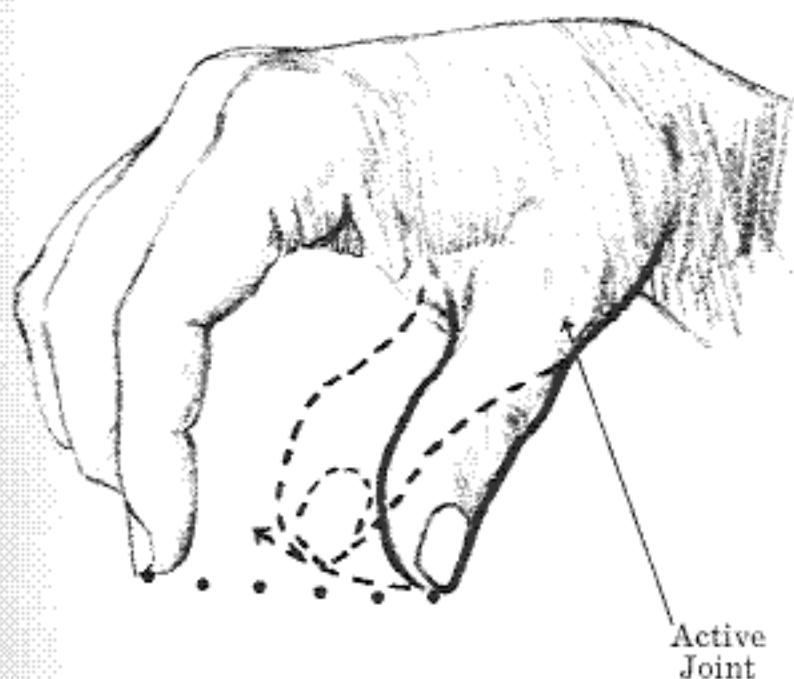
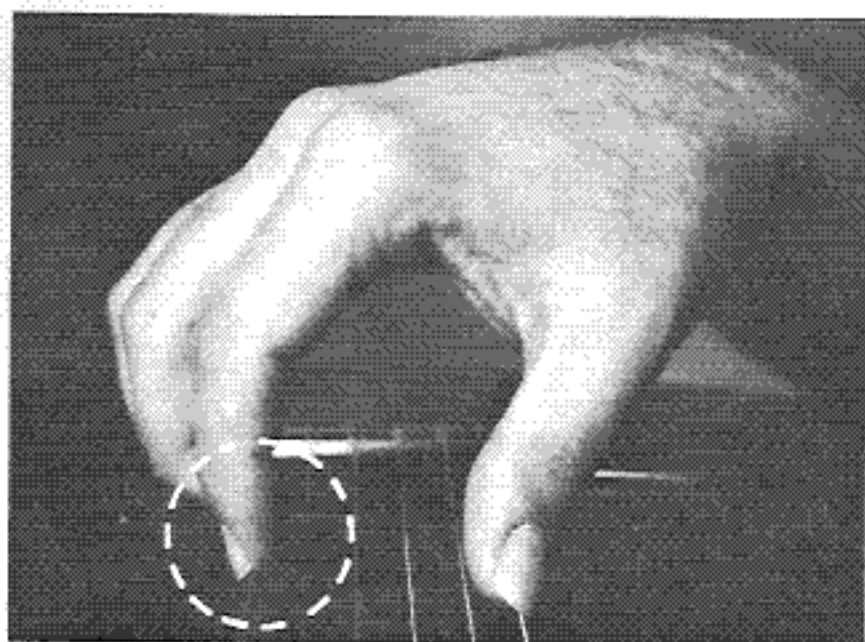
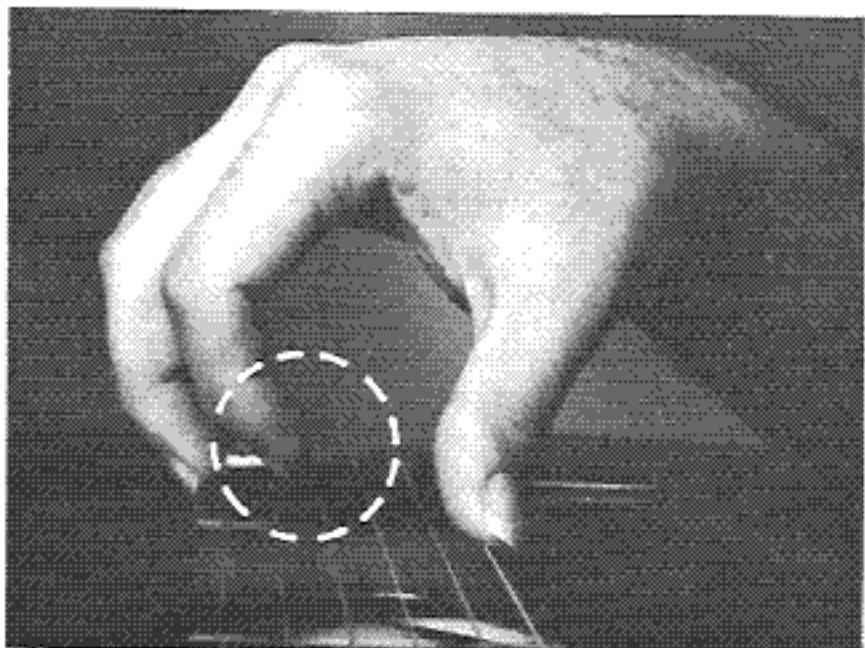


Fig. 22 Free stroke with the thumb.

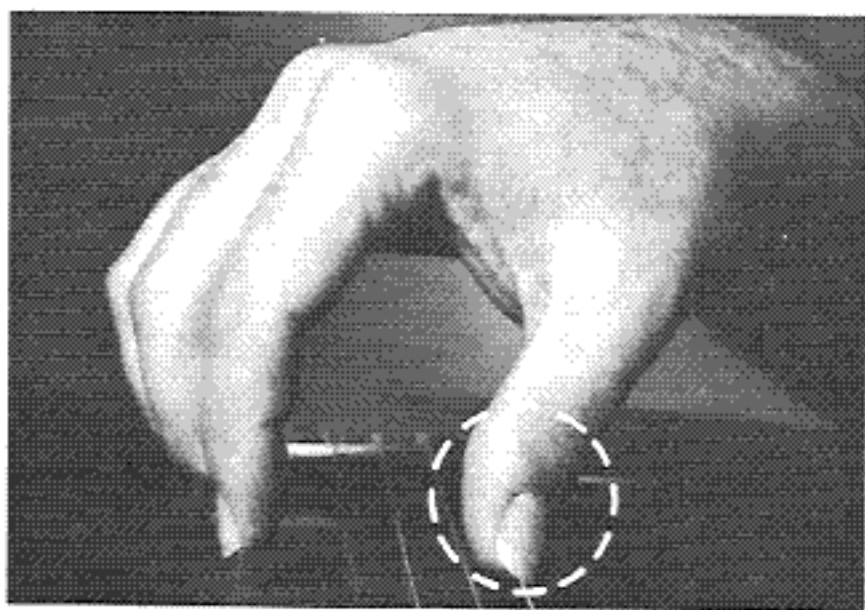
The rest stroke is used for scale passages or notes of emphasis, as it is louder than free stroke. Otherwise, the free stroke is more often used.



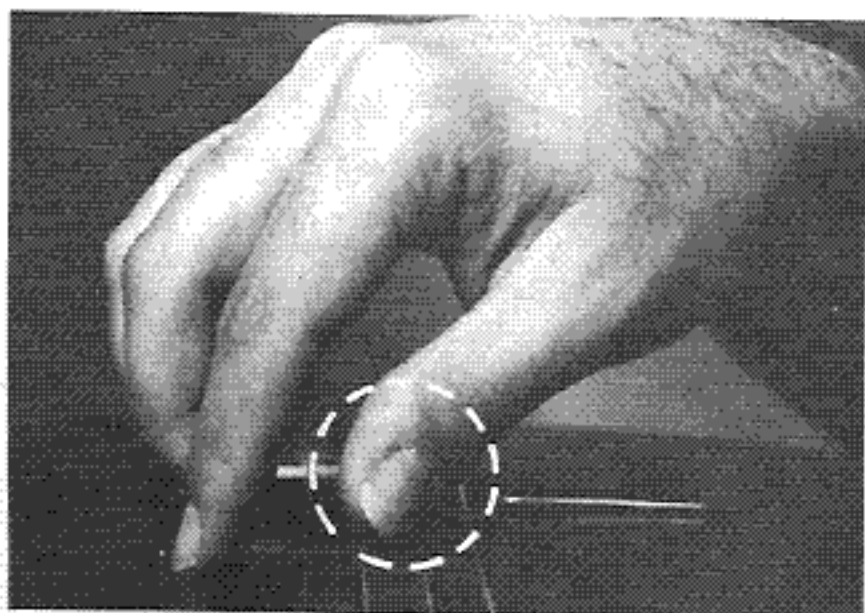
Preparation (index finger) free stroke.



Completion (index finger) free stroke.



Preparation (thumb) free stroke.



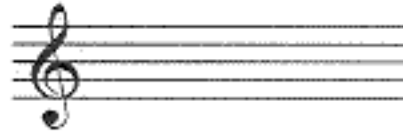
17 Completion (thumb) free stroke.

Fundamentals of Music Notation

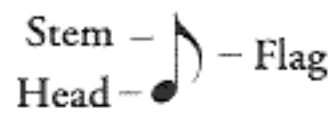
1. **Staff:** Musical notes are written on the *staff*, which consists of 5 *lines* and 4 *spaces*:



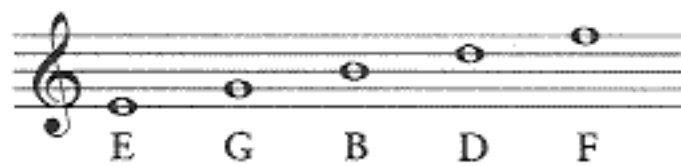
2. **Clef:** At the beginning of each line of music, there is a *clef sign*. In guitar music, the *treble* (or G) clef sign is used.



3. **Notes:** A note may have the following parts:

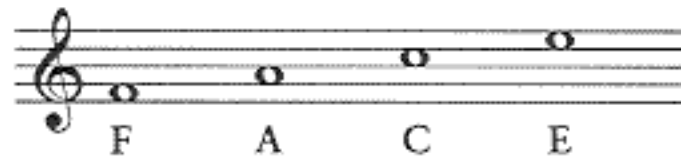


4. **Lines:** The notes on each *line* are named:



(The traditional way of remembering the names of the notes on the lines is the use of the phrase, "Every Good Boy Does Fine.")

5. **Spaces:** The notes in each *space* are named:



(And, of course, these spell the word "face.")

6. **Ledger Lines:** Notes above or below the staff are shown by additional lines called *ledger lines*. These are the notes covered in this book above and below the staff:



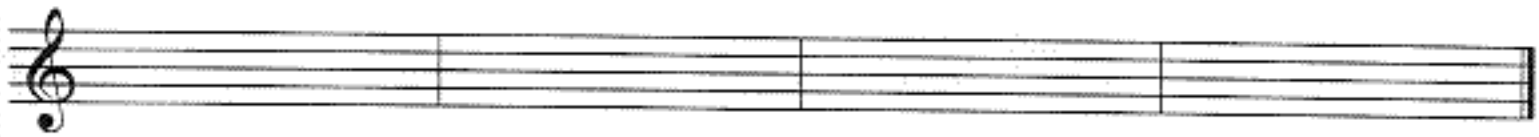
7. **Octaves:** The musical alphabet uses the first seven letters of the regular alphabet, starting with A, going to G, then repeating.

A B C D E F G – A B C D E F G (and continuing to repeat). The distance from one letter to the next letter of the same name is called an *octave* (8 notes).

Each musical note represents a pitch which can be played in one or more locations on the neck of the guitar. These notes will be learned systematically as you proceed through the book.

Fundamentals of Music Notation (cont.)

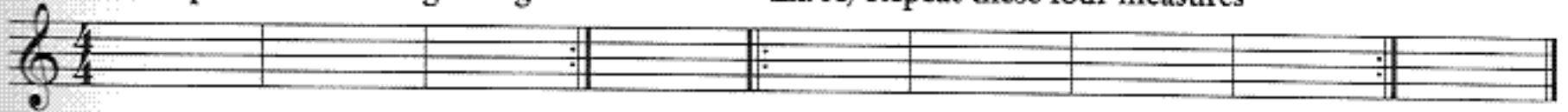
8. **Measures:** The staff is divided into *measures* by *bar lines*. At the end of a piece there is a *double bar line*.



10. **Repeat Signs:** A dotted double bar line is called a *repeat sign*. It indicates that the preceding measure or measures should be repeated. When you arrive at a repeat sign, return to the facing repeat sign (Ex. A). If there is no facing repeat sign, return to the beginning of the piece (Ex. B).

Ex. B) Repeat from the beginning

Ex. A) Repeat these four measures



11. **Note Values:** Music consists of a steady beat, or pulse, and gets its rhythm from notes of different time values. In addition to the note on the staff defining pitch, the type of note indicates its duration. Here is a chart of the most common types of notes and their relative time values:

Comparative Note Values

Whole Note	Half Notes	Quarter Notes	Eighth Notes
Count: 1 2 3 4	1 2 3 4	1 2 3 4	1 and 2 and 3 and 4 and

(Eighth notes may be written beamed or flagged.)

11. **Time Signature:** In the preceding example, you will notice a set of numbers following the clef sign. This is called a time signature. The top number shows the number of counts or beats in one measure. The bottom number shows the type of note which gets one count.

	=	$\frac{\text{four counts to each measure}}{\text{each quarter note gets one count}}$	"Four (top number) quarter (bottom number) notes per measure"
--	---	--	---

Note: 4/4 time as shown above is sometimes called *common time*, written as:



12. **Dot:** A dot placed after a note increases the value of the note by half its original duration.

$$\text{Dotted quarter note} = \text{quarter note} + \text{eighth note} \text{ (three counts)}$$

Practicing

Correct practicing is the most important habit to develop in becoming a fine guitarist. Without correct practice it is impossible to play the guitar well. For serious study, I recommend that the beginning guitarist practice from one to three hours a day. This practice should be away from distractions, in order to afford maximum concentration. The rate of progress the student makes increases proportionately with the amount of correct practice. It is my understanding that Andrés Segovia practiced four to five hours each day until his death at age 94. Decide how much time you are able to give the instrument each day, and try to accomplish something at each practice session. Always keep in mind that it is better to play one piece well than many pieces poorly.

Before each practice session, be certain of the following:

- That you are seated in the proper position (p. 10).
- That your right and left hands are held in the correct position (p. 14 and p. 26).
- That your guitar is properly tuned (p. 12).

- That you know the purpose of the study, and set for yourself a goal. The goal at first should be to play each study or piece without mistakes, starting at a very slow speed (or tempo) and working up to a faster speed. Increase the tempo as you are able proficiently to do so. A metronome (a device used to beat time) is very helpful; it is, in fact, an indispensable tool for practicing. Select a comfortable, slower tempo on the metronome and play the study in strict rhythm with it. If the study cannot be played without stopping or making mistakes, slow the tempo down and work up to the faster speeds. Ordinarily, you should not increase your tempo more than one metronome setting at a time. Practice the difficult passages separately.

- Do not play too softly. Practice playing with a strong, even sound while striving for full, round tones.

- Cultivate, from the beginning, a technique based upon relaxation. The tension required to play should be confined to the hands, with the rest of the body remaining relaxed.

Rhythm Studies

In the following studies, play the 1st string open (high E) with your right-hand index finger. You may also substitute the open 6th string (low E) played with the thumb. Count aloud or silently. Play slowly enough to keep an even tempo.

1)

Count: 1 2 3 4 1 2 3 4 etc.

2)

1 2 3 4

3)

1 2 3

4)

1 2 3 and 4 and



Segovia as Maestro

Notes on the Open Bass Strings

E A D

6th String Open 5th String Open 4th String Open

When playing bass notes alone with the thumb, set your *ami* (see p. 14) fingers on strings 1–3 respectively for more security. Play free stroke with the thumb.

Study #1

Count: 1 2 3 4 *simile* (continue in a similar manner)

Study #2

Count: 1 2 3 4 1 2 3 4 *simile*

Study #3

Count: 1 2 3 1 2 3 *simile*

Open Bass Strings (cont.)

DUETS are used in this method, where suitable, for the purpose of making a study more interesting and enjoyable to play. For the easier duets, the student may invite another beginner to practice with him, with both alternating parts. For the duets with harmonies requiring a more advanced technique, the teacher or a more advanced student may be called upon to play the harder part. In these student-teacher duets, the student part is in the upper line.

DUET ONE

The musical score for Duet One is written in C major and 4/4 time. It consists of two systems of two staves each. The top staff of each system is labeled 'Student' and the bottom staff is labeled 'Teacher'. The Student part begins with a piano (*p*) dynamic and consists of a sequence of chords and single notes: C4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4. The Teacher part consists of a melodic line with eighth and sixteenth notes, including sharps for F# and C#.

*This sign \frown is called a fermata. The note under it should be sustained or held longer than its designated value.

DUET TWO

The musical score for Duet Two is written in C major and 3/4 time. It consists of two systems of two staves each. The top staff of each system is labeled 'Student' and the bottom staff is labeled 'Teacher'. The Student part begins with a piano (*p*) dynamic and consists of a sequence of chords and single notes: C4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4. The Teacher part consists of a melodic line with eighth and sixteenth notes, including sharps for F# and C#.

Notes on the Open Treble Strings

G
B
E

G
B
E

3rd String Open
2nd String Open
1st String Open

On the following exercises, set your thumb lightly on the 6th string for right-hand security. Play free stroke.

Study #4

*Repeat from the beginning.

Study #5 Practice slowly and evenly, graduating to faster speeds.

Count: 1 and 2 and 3 and 4 and simile

Study #6

Study #7

i m a m i simile

Study #8

a m i m a simile

For more efficiency when playing repeated notes on the same string, alternate the *i* and *m* fingers. Set the thumb lightly on the 6th string for more support. Try rest stroke and free stroke.

Study #9

i m i m simile

DUET THREE

Student

i m i m i m i m simile

Teacher

The Left Hand

Here are the names of the left-hand fingers:



The numbers are used in guitar music to denote specific left-hand fingerings.

- 1 – index finger
- 2 – middle finger
- 3 – ring finger
- 4 – little finger
- 0 – open string

The thumb is not used to depress a string.

When there is an encircled Arabic numeral above or below a note, this indicates which string should be used for that note. In the example, the note would be played on the 2nd string with the 3rd finger (indicated by the 3 next to the note). The note is D, on the 3rd fret and will be learned later.



Fig. 24 The knuckles of the left hand should be parallel to the fingerboard.



Fig. 23 Position of the left arm.

With the left hand, grip the neck of the guitar as shown. When the arm hangs in a natural, relaxed manner, it is in the correct position for playing.

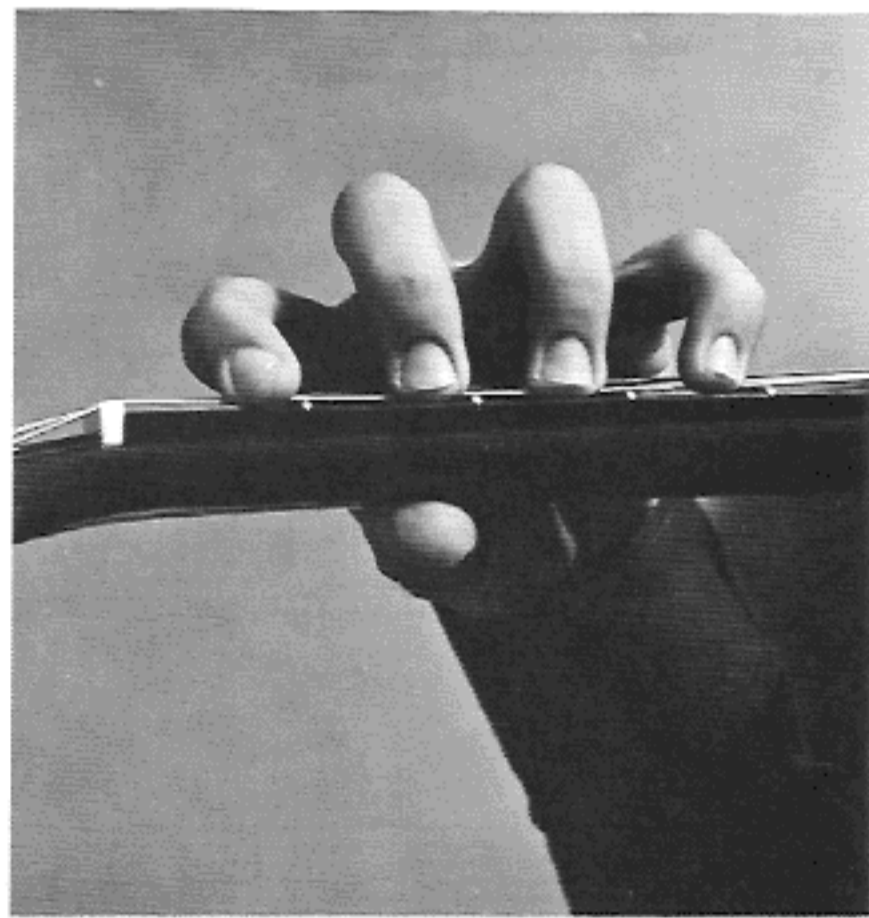


Fig. 25 Position of the thumb.

The left-hand thumb is generally placed midway on the back of the neck in line with the index and middle fingers. The student should be careful that the thumb does not protrude above the fingerboard or neck. Otherwise, you may find that the rest of the hand is, in many cases, out of position.

Positioning of the Left-Hand Fingers

The string should be met by the tip of the finger in most cases, and the nails of the left hand must be cut short enough to allow the fingertips to be in a perpendicular position to the fingerboard when depressing the strings. The thumb applies counter-pressure from behind the neck.

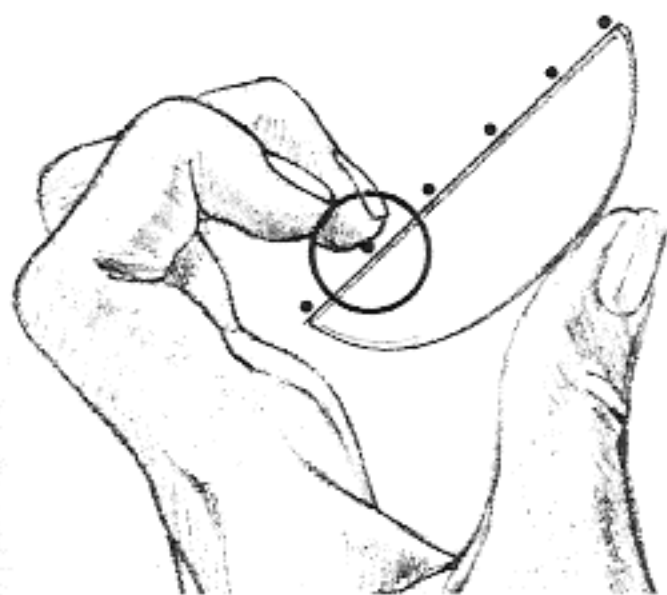


Fig. 26 Playing on the fingertip.

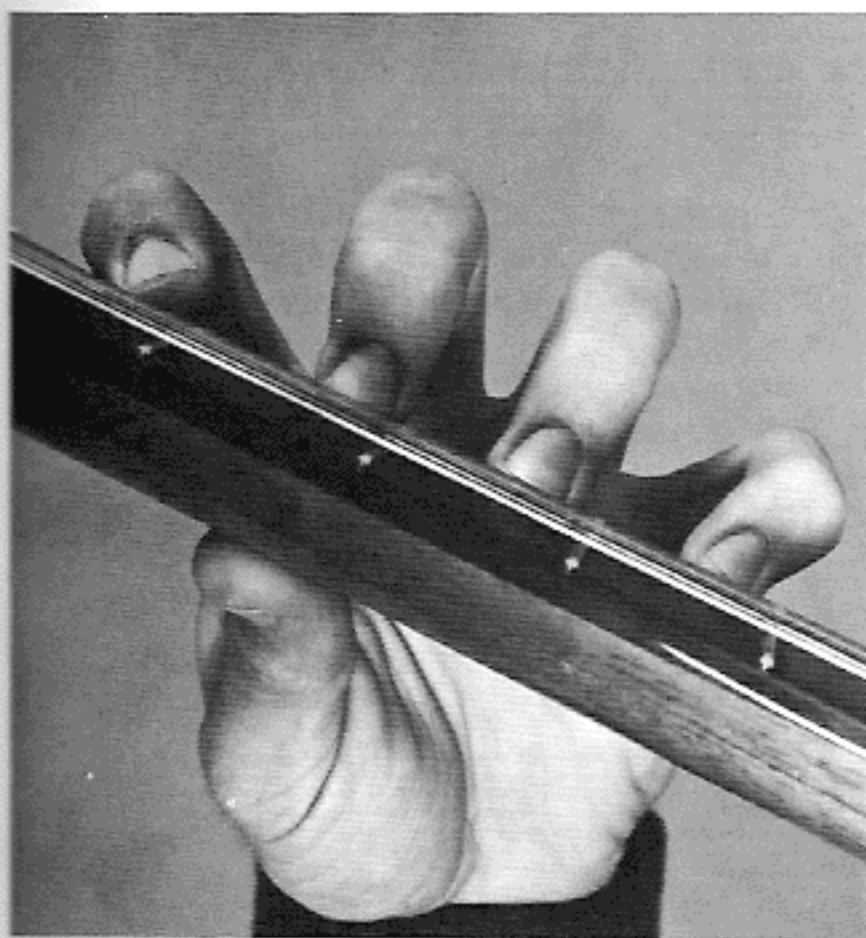


Fig. 27 A balanced left-hand position (top view).

The 1st or index finger should lie slightly on its side.*

The 2nd or middle finger should meet the string in a vertical position.

The 3rd or ring finger should also meet the string in a vertical position.

The 4th or little finger lies slightly on its side in a direction opposite the index finger.

*When moving up the neck, the index finger gradually moves into a vertical position (due to the smaller fret spacing). The other fingers remain as described.

All fingers should form an arch, with the knuckles parallel to the fingerboard. The movement of the finger should begin from the knuckle.

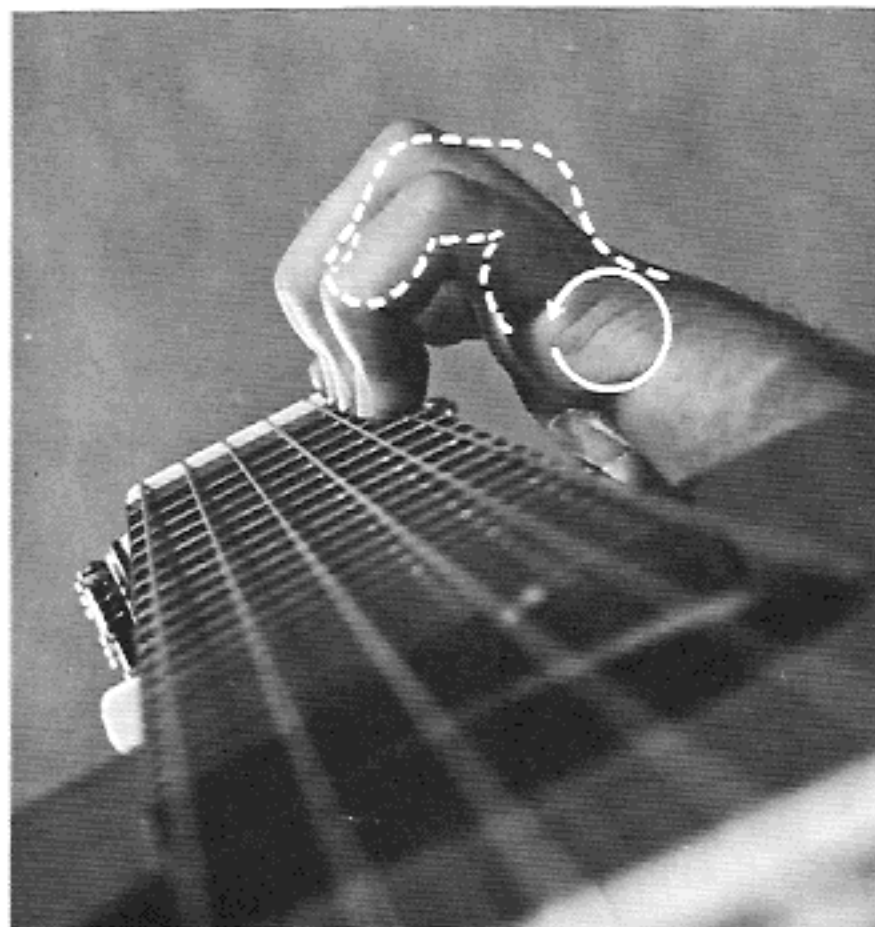


Fig. 28 Left-hand position on treble string.



Fig. 29 Left-hand position on bass string.

When depressing the string, press it firmly, just behind the fret wire to produce a good, clear tone.

For economy of movement and security, never lift a finger unnecessarily after it has played a note.

When the fingers are not depressing a string, keep them hovering comfortably close to the strings and ready to play.

Notes on the 1st or High E String

Diagram illustrating the fret positions for notes E, F, and G on the 1st string (High E String):

- E:** Open string (0th fret).
- F:** 1st Fret (1st Finger).
- G:** 3rd Fret (3rd Finger).

Study #10 Try rest stroke and free stroke. Set your thumb on the 6th string for more security. At the beginning of the 2nd measure, it is a good idea to leave the left-hand 1st finger in place on F when adding your 3rd finger to play the higher note G. Use this technique whenever possible.

Study #11

As you practice, your left-hand fingertips may become slightly sore. With consistent practice over two or three weeks, you will develop calluses that will protect your fingertips. This will make it easier and more comfortable to depress the strings.

Study #12

Count: 1 2 and 3 and 4 simile

DUET FOUR

Student

Teacher

Musical score for Duet Four, featuring Student and Teacher parts in 3/4 time. The score consists of three systems of two staves each. The Student part is written in the upper staff of each system, and the Teacher part is in the lower staff. The key signature has one flat (B-flat), and the time signature is 3/4. The Student part consists of a sequence of eighth and quarter notes, with a final half note. The Teacher part consists of a sequence of eighth and quarter notes, with a final half note. The piece concludes with a double bar line.

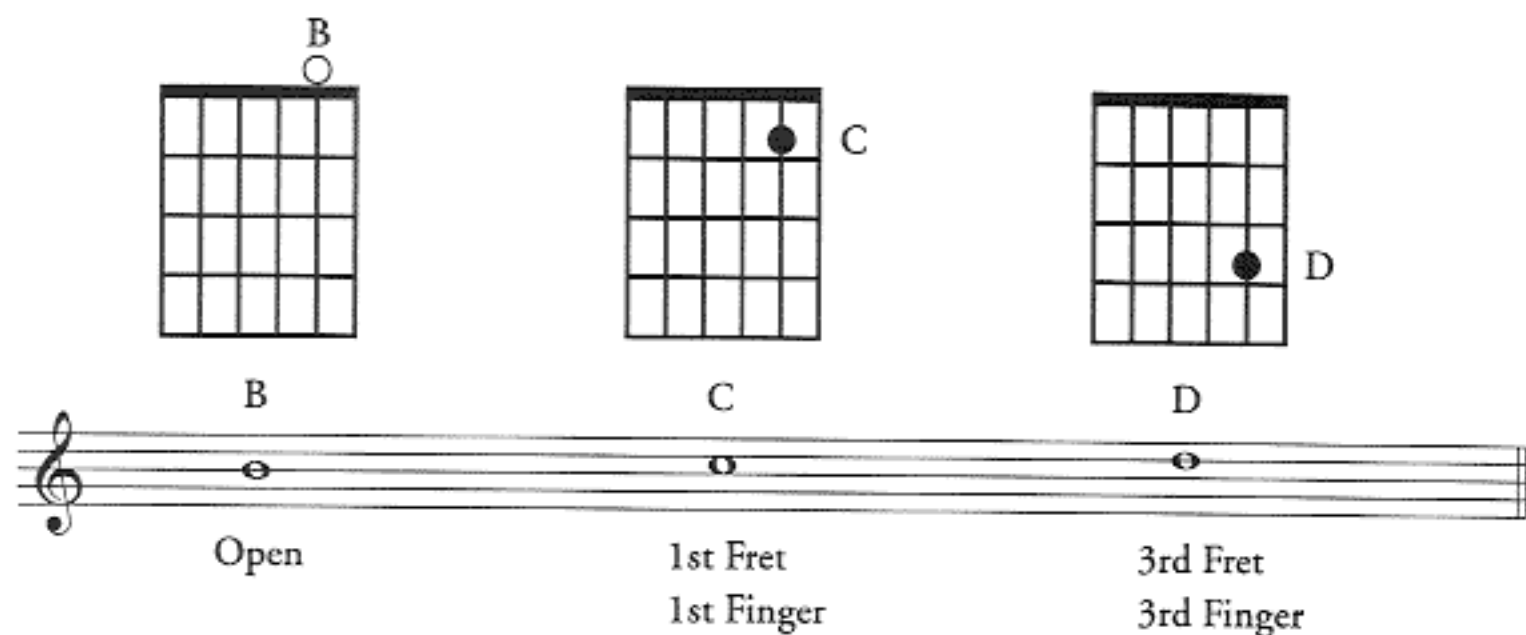
DUET FIVE

Slowly
Student

Teacher

Musical score for Duet Five, featuring Student and Teacher parts in common time. The score consists of two systems of two staves each. The Student part is written in the upper staff of each system, and the Teacher part is in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The Student part consists of a sequence of eighth and quarter notes, with a final half note. The Teacher part consists of a sequence of quarter and eighth notes, with a final half note. The piece concludes with a double bar line. The Teacher part includes fingerings (1-4) and a count: "Count: 1 and 2 and 3 4 and 1 2 3 4 and ...simile".

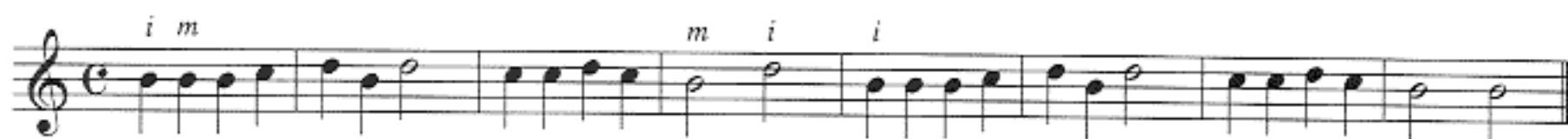
Notes on the 2nd or B String



Study #13 It is often helpful at first to say the name of the note aloud as you play it.



Study #14



WALTZ IN A MINOR

Use rest stroke on the melody (notes with upward stems) to achieve a fuller sound. Alternation of *i* and *m* is not absolutely necessary at this point.



AIR

J. HAYDN

First two staves of the 'AIR' by J. Haydn. The first staff shows the melody with fingerings (1, 3, 1) and accents (m, i, m, i, m, i, m). The second staff shows the accompaniment with fingerings (1, 3, 1) and accents (i, m, i, m, i, m, i).

Study #15

Three staves of 'Study #15' by J. Haydn. The top staff is the melody with fingerings (1, 3, 1) and accents (i, m, i, m, i, m, i, m, i, m). The middle and bottom staves are the accompaniment, featuring chords and fingerings (3, 1, 3, 1, 3, 1, 3, 1).

DUET SIX

Student

Teacher

Four staves of 'DUET SIX' by J. Haydn. The top two staves are for the 'Student' and 'Teacher' parts. The bottom two staves are for the piano accompaniment. The notation includes various fingerings (1, 3, 2, 4, 1, 2, 3, 4, 1, 2, 3, 4) and accents.

DUET SEVEN

(On a Christmas Theme)

Slowly
Student

Teacher

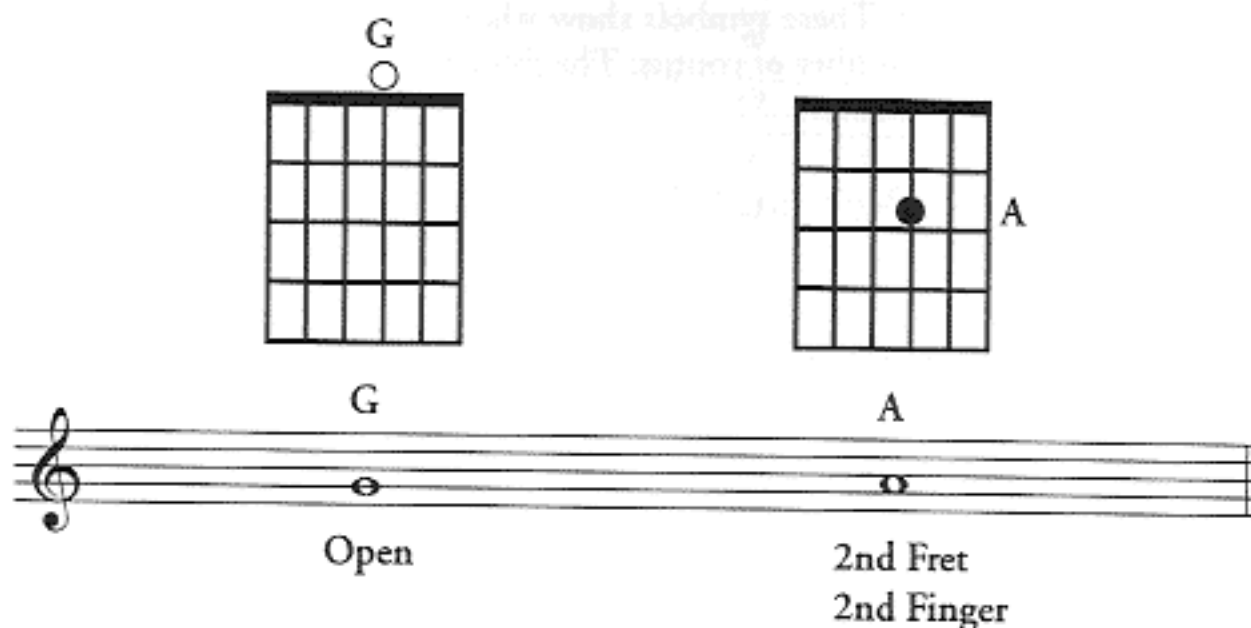
Musical notation for the first system, measures 1-4. The top staff (Student) contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff (Teacher) contains a bass line with chords and fingerings: C4 (finger 4), E4 (finger 3), G4 (finger 2), F4 (finger 1), E4 (finger 2), D4 (finger 1), C4 (finger 2), B3 (finger 1), A3 (finger 2), G3 (finger 1), F3 (finger 2), E3 (finger 1), D3 (finger 2), C3 (finger 1).

Musical notation for the second system, measures 5-8. The top staff (Student) continues the melody: C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff (Teacher) contains a bass line with chords and fingerings: C4 (finger 5), E4 (finger 5), G4 (finger 5), F4 (finger 5), E4 (finger 5), D4 (finger 5), C4 (finger 5), B3 (finger 5), A3 (finger 5), G3 (finger 5), F3 (finger 5), E3 (finger 5), D3 (finger 5), C3 (finger 5).

Musical notation for the third system, measures 9-12. The top staff (Student) continues the melody: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff (Teacher) contains a bass line with chords and fingerings: C4 (finger 9), E4 (finger 9), G4 (finger 9), F4 (finger 9), E4 (finger 9), D4 (finger 9), C4 (finger 9), B3 (finger 9), A3 (finger 9), G3 (finger 9), F3 (finger 9), E3 (finger 9), D3 (finger 9), C3 (finger 9).

Musical notation for the fourth system, measures 13-16. The top staff (Student) continues the melody: C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff (Teacher) contains a bass line with chords and fingerings: C4 (finger 13), E4 (finger 13), G4 (finger 13), F4 (finger 13), E4 (finger 13), D4 (finger 13), C4 (finger 13), B3 (finger 13), A3 (finger 13), G3 (finger 13), F3 (finger 13), E3 (finger 13), D3 (finger 13), C3 (finger 13).

Notes on the 3rd or G String



G

A

Open

2nd Fret
2nd Finger

Study #16



Use free stroke throughout the next two pieces.

SPANISH MELODY



p i p i p i

PRELUDE IN C MAJOR



p i m i

Rests

A rest is a symbol indicating silence. These symbols show when not to play. Every note has an equivalent rest in time value which receives the same number of counts. The following chart shows the comparative time value of notes and rests.

Note and Rest Time Values

Notes:

Rests:

Whole Half Quarter Eighth

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 and 2 and 3 and 4 and

Ties

A tie is a curved line joining two notes of the same pitch. The first note is played and held for the value of two notes without striking the second note. In the following example, both measures will sound identical.

Count: 1 2 3 4 1 2 3 4

Music in Two Voices

The next solo piece, *Study in Two Voices*, is an example of music in two parts (called *voices*). Generally, the upper treble part (stems up as shown in Ex. A) is the melody, and the lower bass part (stems down as in Ex. B) is the accompaniment. When playing music with two or more voices, be sure to let each note ring for its full time value. This will create an overlapping of voices that often allows the guitar to sound like more than one instrument.

Ex. A Treble Part (Melody)

Ex. B Bass Part (Accompaniment)

STUDY IN TWO VOICES

Musical score for 'STUDY IN TWO VOICES'. The score consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single voice with a piano accompaniment. The melody is marked with dynamics *i* and *m*. The accompaniment consists of chords and single notes. The piece concludes with a double bar line.

AU CLAIR DE LA LUNE

OLD FRENCH SONG

Musical score for 'AU CLAIR DE LA LUNE'. The score consists of four staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single voice with a piano accompaniment. The melody is marked with dynamics *i* and *m*, and includes a piano (*p*) marking. The accompaniment consists of chords and single notes. The piece concludes with a double bar line.



The youthful Segovia (seated third from left) listens intently as the older master Miguel Llobet plays.

Arpeggio

The *arpeggio* (from the Italian "in the manner of a harp") is a very effective technique on the guitar and is used frequently in guitar music. In an arpeggio, the notes of a chord, instead of being played simultaneously, are played one after another. Usually the thumb strikes the down beat (or first beat) of the measure, then the fingers follow in some sequential order, as indicated. An arpeggio is most often played free stroke. The following are examples of arpeggios.

Study #17



Study #18



Planting

Planting is frequently used when playing an arpeggio. It is simply resting or planting the finger or fingers of the right hand on a string prior to playing the string. In other words, you are prepared to play the string before you actually do so.

For most ascending arpeggios (see Study #17), fingers p, i, m, a, may all be placed on the string at the same time and released as the arpeggio ascends. However, when the arpeggio *ascends* and *descends* (as in Study #18), only the ascending part of the arpeggio is

planted. The descending part is played regular free stroke and is not planted. The fingers should not return and plant on the strings until the arpeggio is completed. Generally, the *ima* fingers are planted simultaneously at the moment the thumb starts to play the bass string.

The use of planting will help increase your accuracy and speed when playing arpeggios. Remember to plant all the fingers at the same time, securely and in a position ready for playing.

Arpeggio

DUET EIGHT

Student

i m a m i

p

Teacher

5

9

13

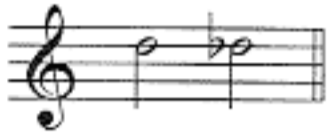
Sharps, Flats and Naturals

Sharps, flats and naturals are called chromatic signs (or accidentals). They raise or lower a note by one half-step (or half-tone) which is equal to one fret on the guitar. Once a note is altered by an accidental, it remains that way throughout the measure until it is automatically canceled out by the bar line. Sometimes a natural sign is used in a following measure as a courtesy reminder.

Chromatic Signs



The *Sharp* raises the note by one half-step.
(C sharp is played on the 2nd fret, 2nd string.)



The *Flat* lowers the note by one fret.
(D flat is played on the 2nd fret, 2nd string.)*



The *Natural* restores the note to its regular pitch after it has been raised or lowered.

*C sharp and D flat are called *enharmonic* notes—written differently but sounding the same.

In the following piece, be sure to sharp all the F's by playing them on the 2nd fret of the 1st string. Later in the book, you will see this notated by the use of a key signature (p. 66).

PRELUDE IN G MAJOR

Musical score for 'PRELUDE IN G MAJOR' in 3/4 time. The score consists of four staves of music. The first staff begins with the lyrics 'p i m i m i' under the notes. The music features various chromatic signs: a sharp sign (#) above a note in the second measure, a flat sign (b) below a note in the third measure, and a sharp sign (#) above a note in the fourth measure. The second staff has a '3' above a triplet of notes in the first measure and a '2' above a pair of notes in the second measure. The third staff has a sharp sign (#) above a note in the second measure and another sharp sign (#) above a note in the fourth measure. The fourth staff has a '2' above a pair of notes in the second measure, a '1' above a note in the third measure, and a '3' above a triplet of notes in the fourth measure. The piece concludes with a final note on the fourth staff.



In the recording studio

Six-Eight Time Signature

Another time signature used in music is 6/8.

= six counts to each measure.
each eighth note gets one count.

A dot placed after a quarter note increases the time value of the note by one half: $\text{quarter note} = \text{dotted quarter note}$

1 2 3 4 5 6 or 1 2 3 4 5 6 or 1 2 3 4 5 6 or 1 2 3 4 5 6

Generally, music in 6/8 time is felt in two groups of three, with a bit of an accent on the first note of each group:

(1) (2)

The following piece is an excellent warm-up and should eventually be memorized (see next page). Leave your 2nd finger on the 3rd string *A* throughout the entire piece for left-hand security.

Study #19

p

m a m i

Memorization

In general, to perform a piece of music beautifully and accurately, it is essential to devote complete concentration to it. This is not often possible when sight-reading the music; therefore when learning a piece of music it may be necessary, eventually, to commit it to memory.

It is important to know when to memorize. You must be able to play the piece correctly (i.e., notes, fingering, rhythm), before starting to memorize.

After you have played the piece through a number of times, you should have become familiar not only with the shapes and patterns of the left-hand fingers on the fingerboard, but also with the sound of the written music.

To start with, play the piece from the beginning

and see how far you can go without looking at the music. When you can go no farther, consult the music. If this refreshes your memory, proceed again without the music; otherwise, play only the section you had forgotten until you have learned it. Now continue without the music again until you can go no farther. Repeat the above procedure until the entire piece is memorized.

Many of the solo pieces in this book should be committed to memory, along with any of the studies recommended by the author or by your teacher, which concentrate on the development of specific techniques.

Memorization is an aid in the development of technique, for it allows full concentration on technical advancement.

DUET NINE

GERMAN FOLK SONG

Student

Student

a m i

Notes on the 4th or D String

D
E
F

D
E
F

Open
2nd Fret
2nd Finger
3rd Fret
3rd Finger

MARCH

Study #20 Use free stroke throughout.

Triplets and Sixteenth Notes

You have already learned that the quarter note can be divided into two equal parts which are called eighth notes. The quarter note may be divided into even smaller parts. If we divide the quarter note into three equal parts, these notes are called *triplets*. A triplet is signified by the numeral 3 above the group of three notes forming the triplet. (Ex. 1) In a series of continuous triplets (as in *Melancholia*) it is not necessary to continue to mark the number 3 on each triplet after the first measure. *Sixteenth* notes are created when you divide a quarter note into four parts. These are twice as fast as eighth notes. (Ex. 2)

Ex. 1 Triplets

Count: 1 2 and 3 and a

Ex. 2 Sixteenth Notes

Count: 1 2 and 3 e and a or: 4 e and a

MELANCHOLIA

The score for 'MELANCHOLIA' consists of four staves. The top staff is the right hand, starting with a piano (*p*) dynamic and playing a series of triplets of eighth notes. The bottom three staves are the left hand, playing eighth notes. The first measure of the right hand includes the lyrics 'i m' and a finger number '1' above the first note of the triplet. The piece concludes with a final whole note chord in the right hand.

Pick-up Notes

Some pieces of music begin with an incomplete measure. The notes in this measure are called *pick-up notes*. One must work backwards from the end of the measure to see where to start counting. One quarter note in an incomplete measure of 4/4 time would simply be counted "four" (Ex. 3). In other words, the quarter note is the last beat of this measure. The duet on the following page begins with a pick-up note (count "3 - 4" as shown).

Ex. 3 Pick-up Note

Count: 4 1 2 3 4

Duet Ten

FUGUE

JOHANN SEBASTIAN BACH
(1685–1750)

Student

Count: 3 4 1 2 and 3 4 *simile*

Teacher

5

10

15

20

20

Notes on the 5th or A String

A B C

Open 2nd Fret 2nd Finger 3rd Fret 3rd Finger

TOCCATA

J.S. BACH

0 2 3 *p p p simile*

MINUET

J.S. BACH

0 2 3 2 3

C Major Scale (with variations)*

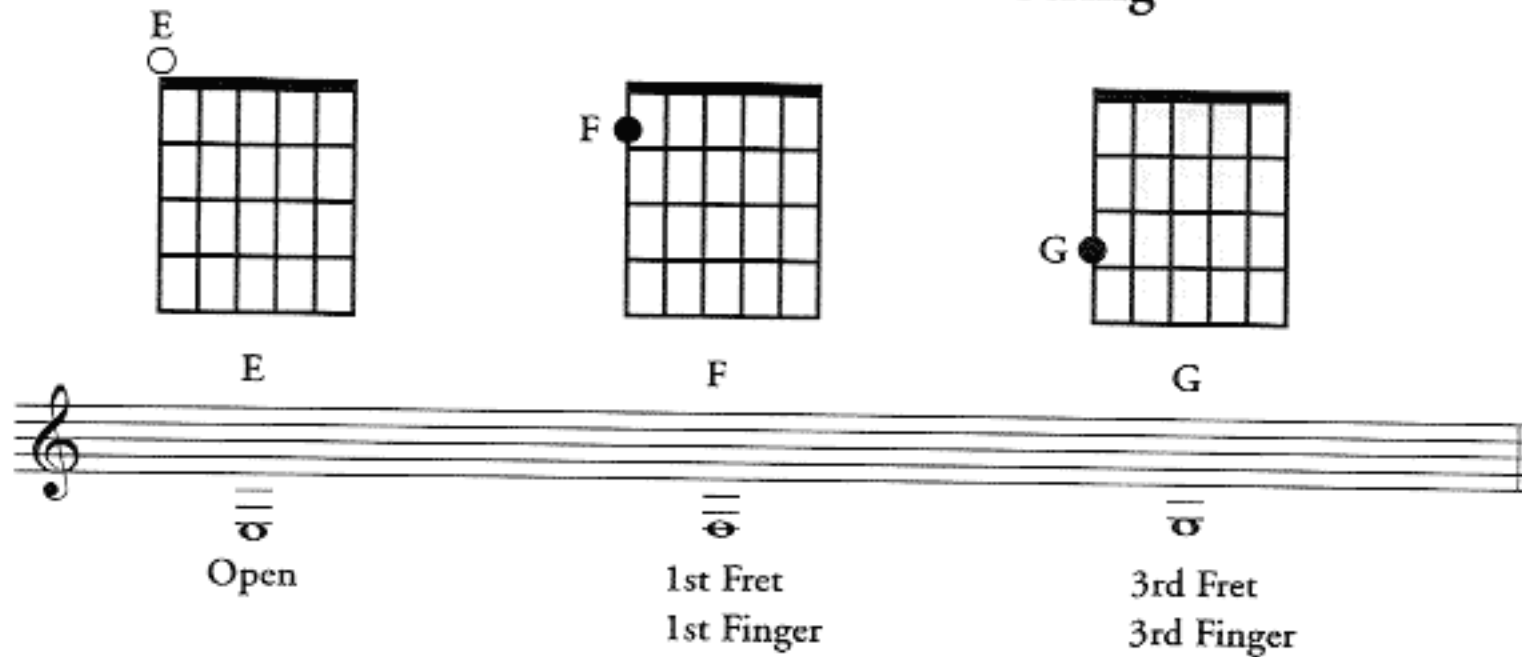
Use rest stroke.

i m i m

a) *i m i m* etc. b) *i m i m* etc.

* For an explanation of scale construction and music theory, refer to p. 66.

Notes on the 6th or Low E String



Study #21



FANDANGO



The Natural Scale

The Natural Scale should be studied and memorized. It is a review of all the natural notes (no sharps or flats) learned up to this point.



VARIATION ON A SPANISH THEME

Be sure to let each bass note ring for its full value (until the next bass note).

1
p i

5

9 2 3 2 3

13

17

22
p *

* In guitar music, the wavy line preceding a chord means to strum the notes of the chord with the thumb.

The Fingernails

I recommend that, at this point, the serious classical guitar student begin to use the nails of the right hand in conjunction with the fleshy part of the fingertips when sounding the strings. When this technique is developed, the student will be able to produce a more beautiful sound, a wider variety of tonal colors, and a greater control of dynamics.

The nails of the right hand should generally follow the contour of the fingertips and should extend about $\frac{1}{16}$ " to $\frac{1}{8}$ " of an inch beyond the flesh. (Fig. 30)

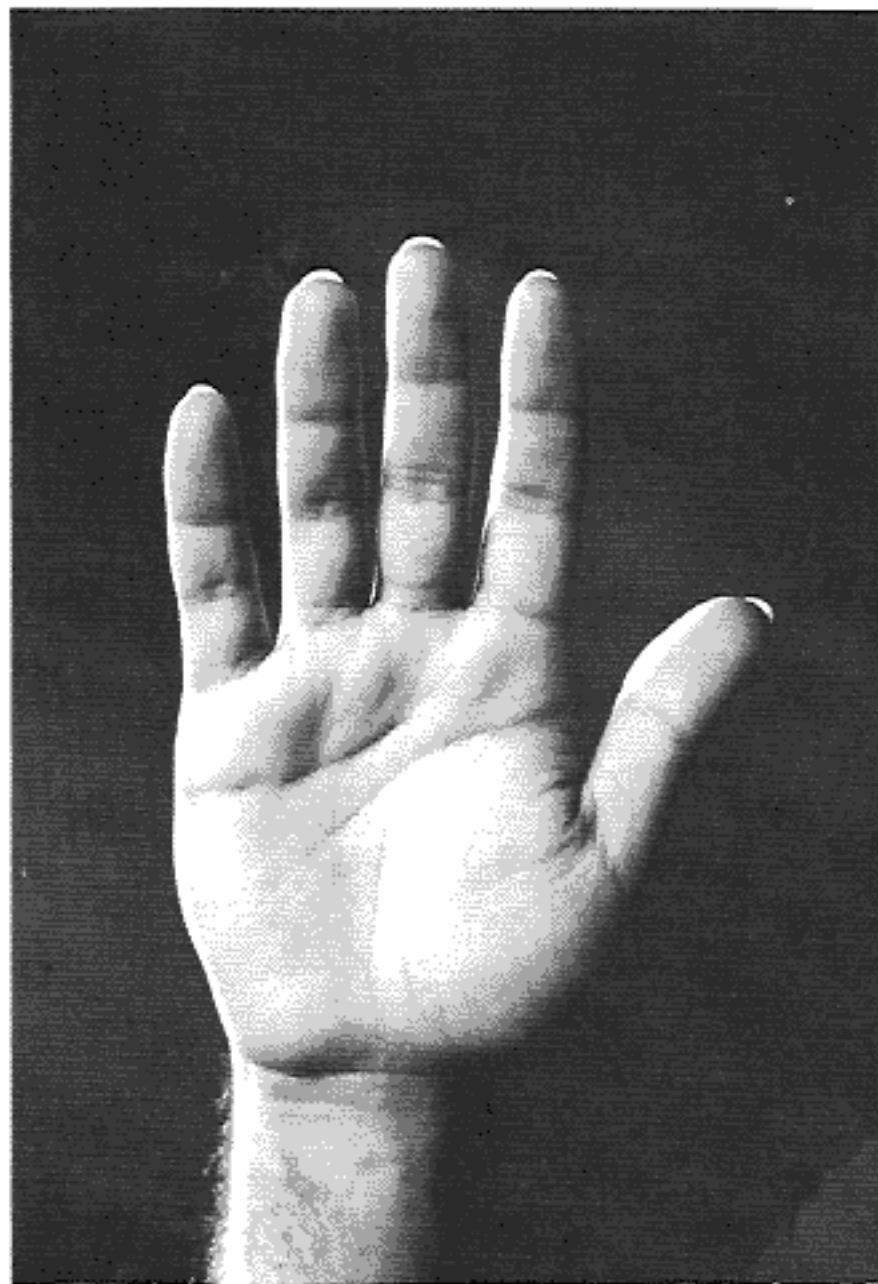


Fig. 30 Length of fingernails.

When properly filed, the nails should glide smoothly over the string.

Five Steps for Filing Nails

The following is a basic guide for filing the nails. Nail and finger characteristics, however, differ with each individual, therefore precise rules regarding the shape of the nails are not possible to make.

1. Use a fine file (such as *Alpha-9™*, *Revlon™*, or *Diamond Deb™*) to round the nails, leaving approximately $\frac{1}{16}$ " to $\frac{1}{8}$ " beyond the flesh of the fingertip. *Follow the contour of your fingertip.* Check for length by holding the fingers perpendicular to the floor at eye level. (Fig. 30)

2. Place the file at a slight angle and flat underneath the nail edge, and again shape the nail edge to form an even, flat surface. This corrects any unevenness around the outer edge of the nail. (Fig. 31)

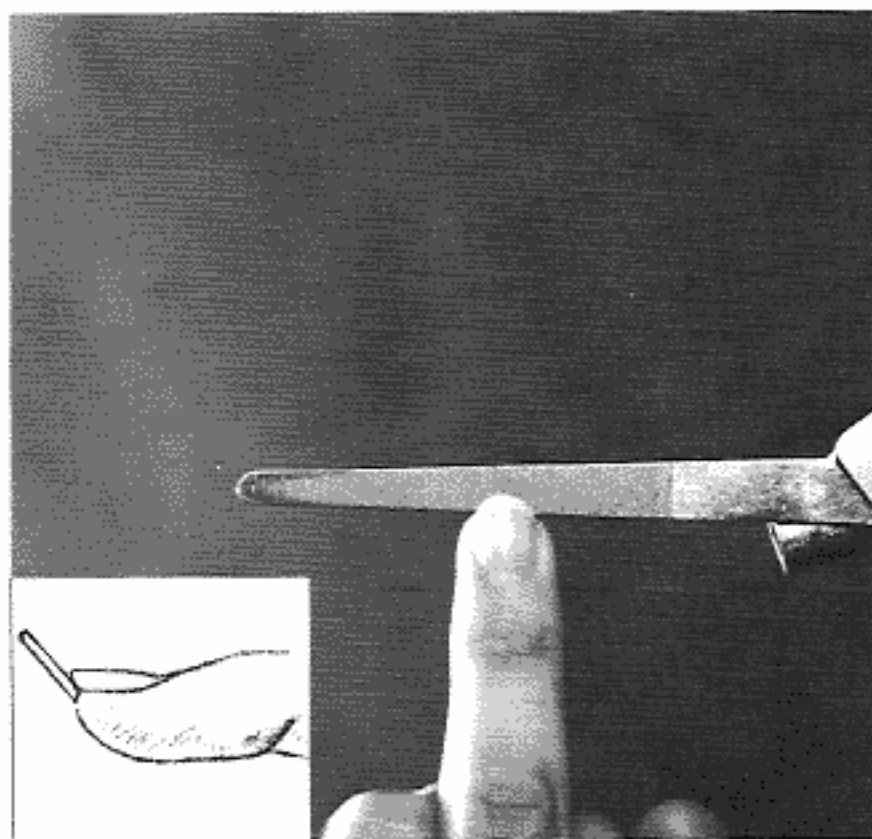


Fig. 31 Set file at an angle.

3. Check the shape of the nail by playing a string. With the finger relaxed, the correctly shaped nail should glide freely across the string. If there is a feeling of hooking or catching during the stroke, the nail has not been properly filed (or the placement of the finger and nail to the string is incorrect. See next page).

4. Use *very fine* sandpaper for polishing the fingernail edges. I use *3M #500 Tri-M-ite™ Fre-Cut* (open coat), available through hardware stores. This step corrects the raspy sound caused by the rough edges after filing.

5. Now, listen to the tone as you strike the string. If it is harsh or unpleasant to the ear, repolish the fingernail edges with the finishing paper until the sound is clear and beautiful. A sound with a slight scrape or raspiness should be avoided. Listen to the recordings of Andrés Segovia for an example of beautiful tone production and control.

Each student will, by experimenting over a period of time, find the best procedure for keeping his nails in the most advantageous playing conditions.

When a nail splits or cracks, nail glue or a silk-wrap may be used for a quick repair. Colorless enamel or nail polish also helps to protect the nail against damage. Apply the enamel to the entire nail, and then remove that which adheres to the outer edge of the fingernail tip with nail polish remover; otherwise the enamel will make a scratchy sound on the string.

For more detailed information on nail filing, see Appendix A in *The Christopher Parkening Method Book, Volume Two.*

Tone Production

Finger and Nail Placement

At this point, it is assumed that the student is now using the fingernail to produce a sound. The proper placement of the finger and nail to the string is very important. (Fig. 32)

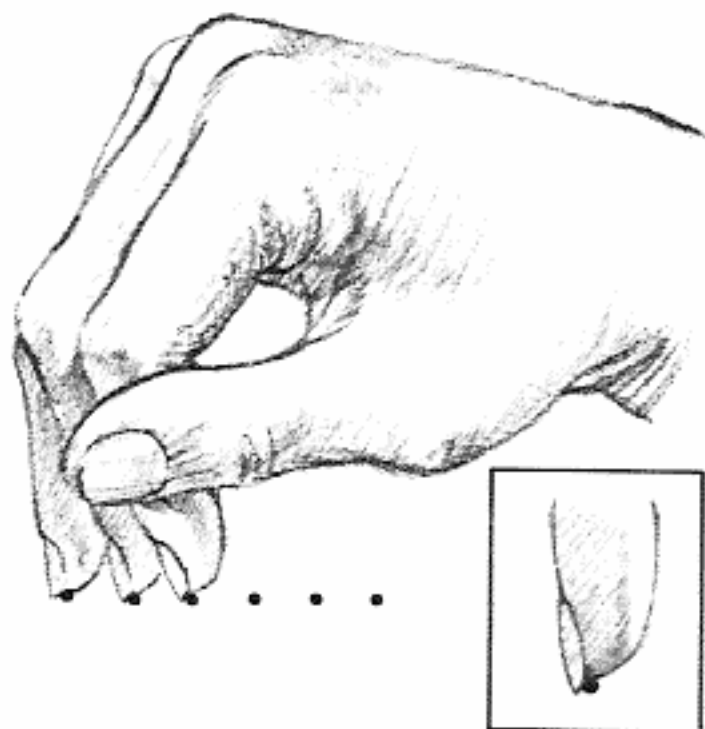


Fig. 32 Correct finger placement.

Producing a good sound or tone is achieved by a combination of both nail and flesh. Nail alone produces a tin-like sound, good only for certain effects. Most important: For round, full, beautiful tone, pad and nail should touch the string simultaneously at the initial point of contact. The stroke should begin on the side of the fingernail (point of contact) and should ride toward the center (point of release). (Fig. 33) The point of contact is where the fingertip, fingernail, and string meet simultaneously before activating the string. This is generally toward the left-hand side of the fingernail (the side closest to the thumb).

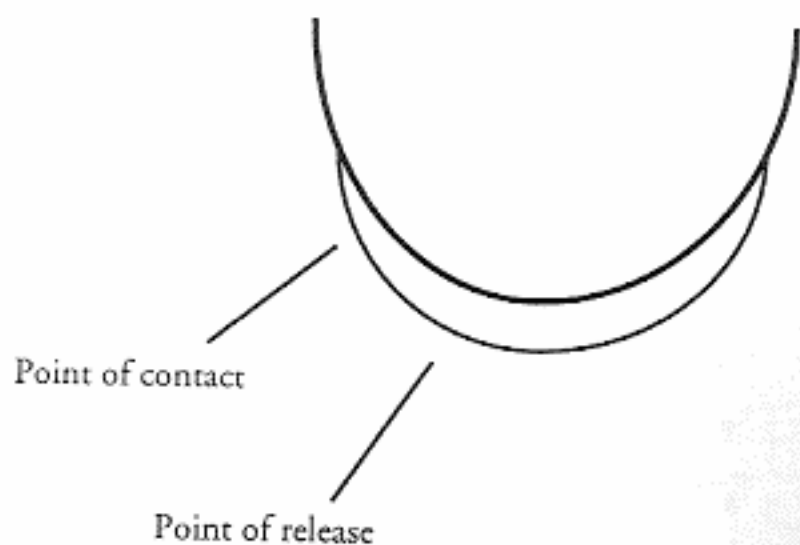


Fig. 33 Point of Contact (combination nail and flesh).

A stroke with the thumbnail will generally be made with the thumb at roughly a 45° angle from the string. The stroke should begin near the center of the nail and should ride toward the left side of the nail to release.

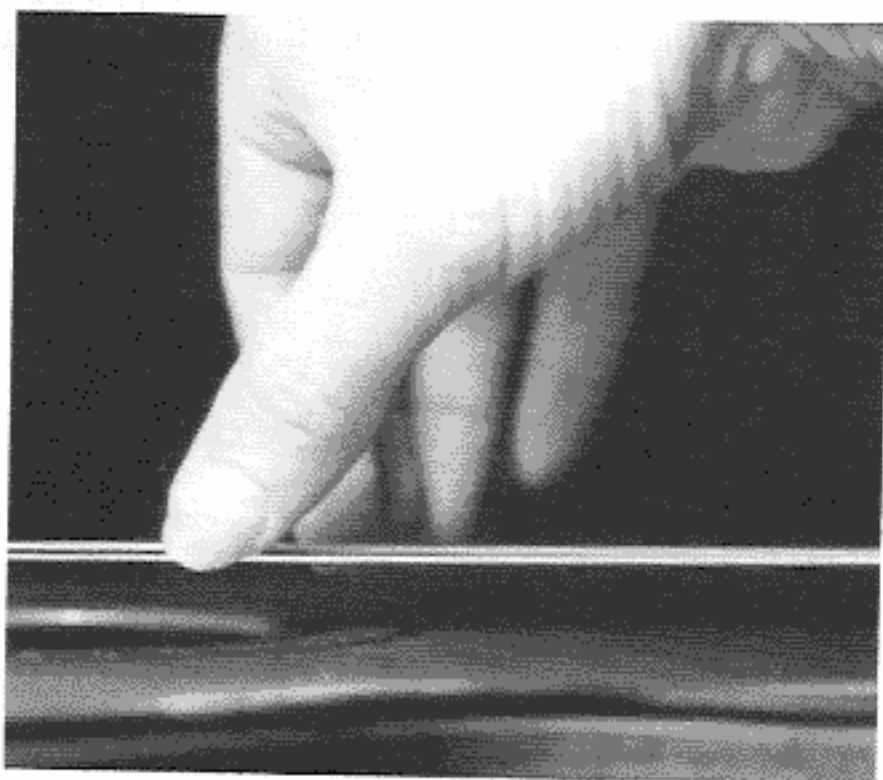


Fig. 34 Correct thumb position.

If there is a feeling of catching, or the sound of a clicking noise, as the string comes in contact with the finger, then one of two things may be wrong: 1) the nail may be too long or improperly filed, or 2) the fingers i, m, a, which should be almost perpendicular to the strings, may be slanting too much to one side, forcing the nail to touch the string before the flesh is able to deaden the clicking sound.

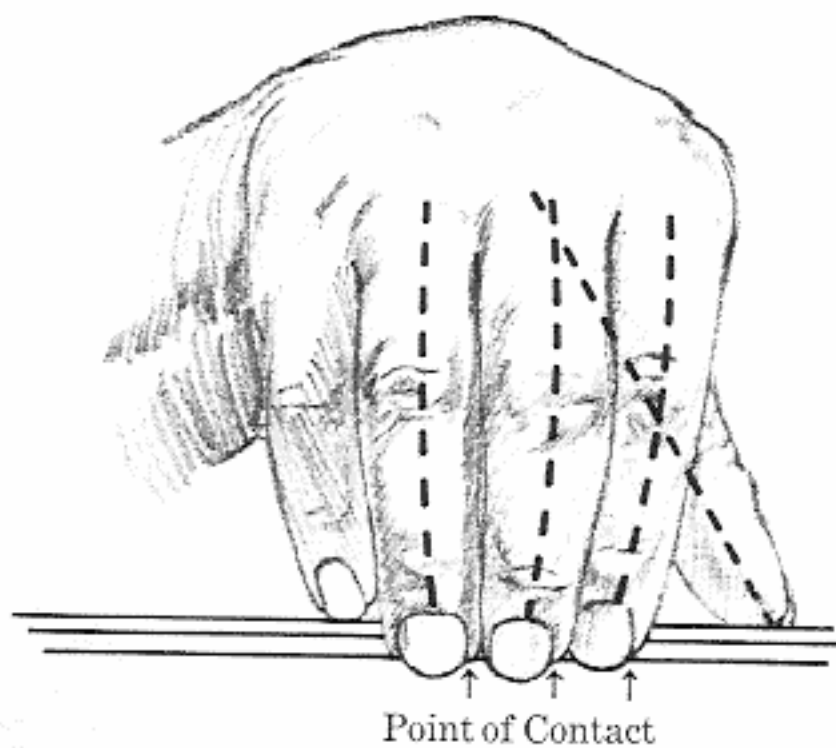


Fig. 35 Fingers should be almost perpendicular to string.

Always listen carefully to the sound you are producing. Beautiful sound production will take some individual experimentation and refinement as you proceed through your studies. For more on this subject, see Appendix A in *The Christopher Parkening Method Book, Volume Two*.

Two Notes Played Together

When playing two notes together with the thumb and a finger, use a pinching motion as the thumb and finger close toward each other. When playing two notes with two fingers, bring both fingers toward the palm of the hand as a unit. Be sure not to pluck in an outward motion. Do not let the bass notes over-power the melody notes.

Three musical examples labeled A, B, and C, each on a single staff. Example A is marked *p* and shows a melody of eighth notes with a bass line of quarter notes. Example B is marked *m i* and shows a melody of eighth notes with a bass line of quarter notes. Example C is marked *a i* and shows a melody of eighth notes with a bass line of quarter notes.

In the following piece, the term *D.C. al Fine* means return to the beginning of the piece and play until the end of the measure marked *Fine*.

SPANISH DANCE

Two staves of musical notation for 'SPANISH DANCE'. The first staff has a treble clef and a common time signature. It contains a melody with fingerings *i m i m i m* and *i m i m i*. The second staff has a bass clef and contains a bass line with fingerings *m i m m i m*, *m i m m i m*, *m i m m i m*, and *m i m i m*. The piece ends with the instruction *D.C. al Fine*.

KINGS OF ORIENT

Two staves of musical notation for 'KINGS OF ORIENT'. The first staff has a treble clef and a 6/8 time signature. It contains a melody with fingerings *m i m i m i m i* and *m i m i m i m i*. The second staff has a bass clef and contains a bass line with fingerings *m i m i m i* and *m i m i m i*.

Selecting a Classical Guitar

Choosing an instrument of the quality necessary to learn to play properly may present a problem to the beginner. When possible one should obtain the advice and assistance of a fine guitarist or qualified teacher. If neither is available, the following information should be helpful to the student who is buying his or her first guitar.

Generally, the finest classical guitars are made by individual luthiers, and they are typically made with the following woods: the back and sides of rosewood; the top, or soundboard, of a close, even grained cedar or spruce; the neck of cedar or mahogany, and the fingerboard of ebony. It is not necessary for the beginner to buy an extremely expensive guitar. It is, however, most important to make certain that the guitar is in good playing condition.

The standard width of the fingerboard should be between 2" and 2 1/8" at the nut (see diagram p. 8). A narrower fingerboard should be avoided for classical playing. The fingerboard should have a slight lengthwise concave bow, known as relief. Under no circumstances should the fingerboard have a convex bow or hump. One can get a general idea of the neck's condition by visually sighting down the neck from the head. The frets should be well seated in their slots, smoothly finished, and of equal height. There should not be any sharp edges on the frets.

Every instrument varies from another in sound. After making sure that the guitar is tuned to correct pitch, strum the strings with the thumb of your right hand and listen to the tone of the instrument. Then, to check the quality and evenness of each note, play all the notes up the fingerboard starting with the first string, paying attention to strike the string with even playing pressure. Each note should ring clear (no buzzing) and the volume and duration of each note should be about the same (no wolf or dead notes).

To assure that the guitar is correctly intonated (i.e., the fretted and open notes play in tune), compare the pitch of the open first string with that same string fretted at the 12th fret. The two notes should be the same, only an octave apart. If the open and fretted notes are not in tune, this could most likely be due to a defective string. Repeat this same process for the remaining strings. (Other rare structural problems that may cause intonation problems include a warped fingerboard or misaligned frets.)

The action, or playability of the guitar, which is affected by both the nut and the saddle, should also be checked. If the strings are too high over the fingerboard (high or hard action), the student will



experience difficulty in depressing them firmly against the frets. If the strings are too low over the fingerboard, they will often produce unpleasant



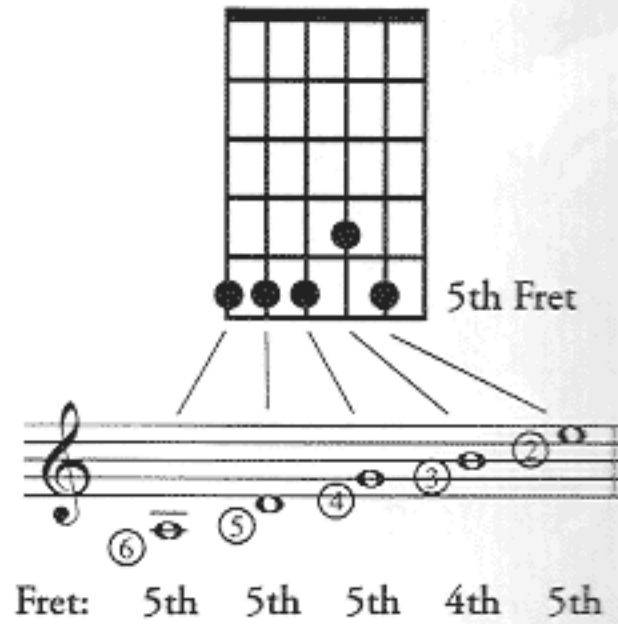
A Segovia master class.



At the author's Spanish concert debut.

Open String Equivalents

The following diagram illustrates an alternate way of playing notes normally found on open strings (5th through 1st). The arabic numeral enclosed in a circle always denotes the string on which a note is to be played. Compare this with the tuning diagram on p. 12.



In the following piece, the encircled "3" indicates that the B is to be played on the 3rd string instead of the usual 2nd string.

DUET ELEVEN Old French Air*

Student

Student

The musical score consists of two systems of two staves each. The first system is labeled 'Student' on both staves. The second system is unlabeled. The music is in C major and 4/4 time. The first system shows the first two measures of the piece. The second system shows the next four measures. The melody is a canon or round, with both parts having the same melody throughout, although starting at different points. The notes are: G (circled 6), A (circled 5), B (circled 4), C (circled 3), D (circled 2). The B note is circled 3, indicating it is played on the 3rd string.

*This duet is written in the form of a canon or round. Both parts have the same melody throughout, although starting at different points.

Guide and Pivot Fingers

The following piece contains two techniques that facilitate left-hand movement. Between measures one and two, leave your 1st and 2nd fingers on the strings as you move up two frets to the B and D in the following measure. When you move a finger while

keeping it on the string, it is called a *guide* finger. Be sure to release the pressure slightly to avoid a sliding sound. Between measures five and six, leave the 2nd finger in place on the A when you change chords. This is called a *pivot* or *anchor* finger.

PRELUDE IN A MINOR

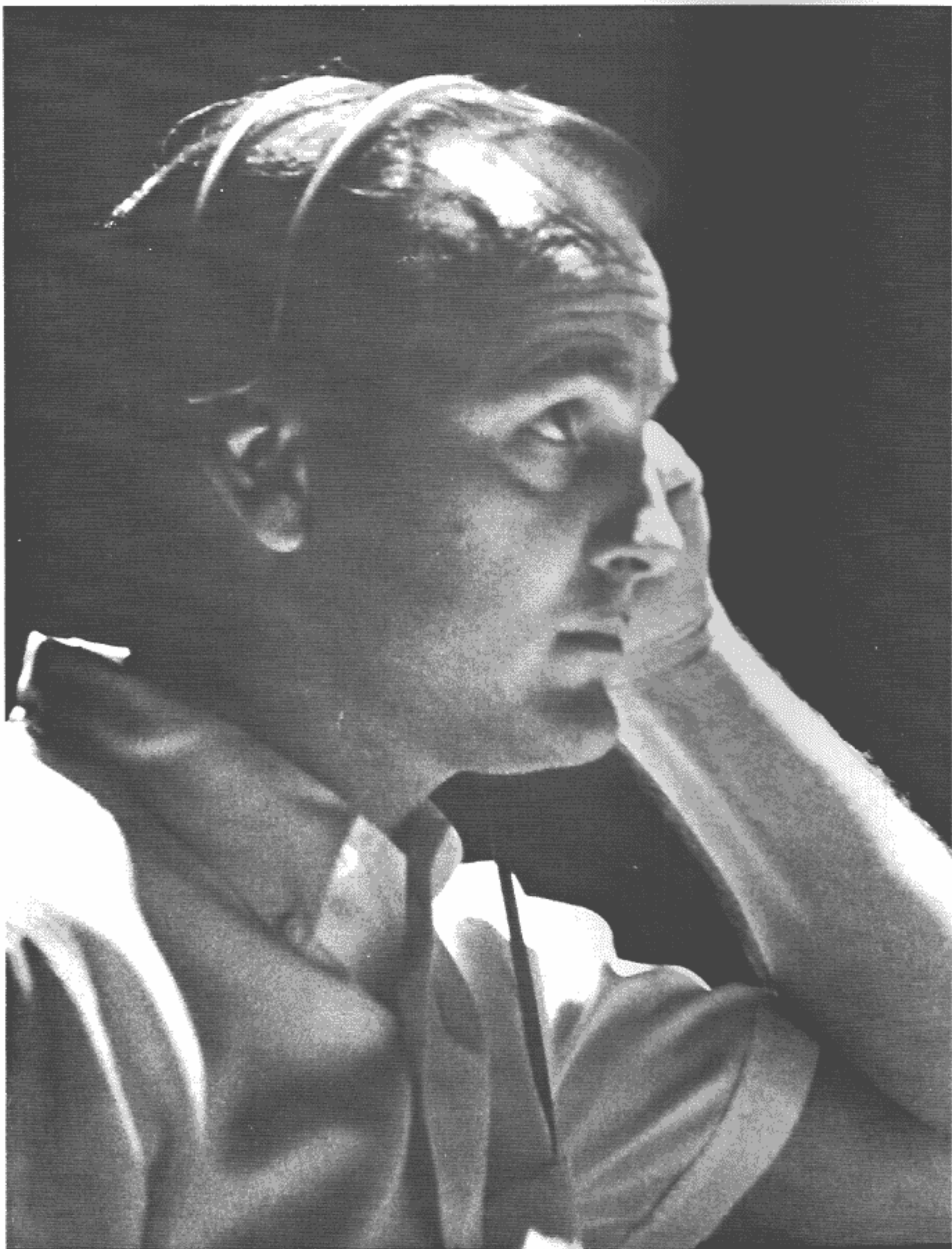
The musical score for 'PRELUDE IN A MINOR' is written in treble clef with a common time signature. It consists of four staves of music. The first staff begins with a *p* dynamic marking and the instruction *impim*. The first two measures of the first staff feature triplets of eighth notes, with fingerings 1, 2, 3 and 1, 2, 3 indicated. A circled '3' is placed below the second measure. The second staff ends with the word *Fine*. The third and fourth staves continue the melodic line with various fingerings and a circled '3' in the third measure of the fourth staff. The piece concludes with the instruction *D.C. al Fine*.

CHROMATIC SCALE (in G)

The chromatic scale consists entirely of notes one fret apart. This scale can be used to create a variety of finger dexterity and coordination exercises. The following study is a one-octave chromatic scale based on G.

Study #22

The musical score for 'Study #22' is written in treble clef with a 4/4 time signature. It consists of a single staff of music. The first two notes are marked with *i* and *m*. The scale is chromatic, moving up and then down one fret at a time. Fingerings are indicated by numbers 1 through 4. A circled '3' is placed below the second measure, and another circled '3' is placed below the eighth measure. The piece ends with a double bar line and a final note on G.



Guitarist-composer-conductor Jack Marshall.

On the following two pieces, strive to let each note ring for its entire duration.

THEME FROM SYMPHONY NO. 9

LUDWIG VAN BEETHOVEN
(1770–1827)

Musical score for the Theme from Symphony No. 9 by Ludwig van Beethoven, featuring guitar-specific notation such as fingerings and fret numbers.

The score consists of four staves of music in a single system. The first staff is a treble clef with a common time signature, containing a melody with various fingerings (e.g., 1, 3, 4, 1, 0, 1, 2, 1, 2, 4) and fret numbers (e.g., 1, 3, 4, 0, 2). The second staff continues the melody with similar fingerings. The third staff shows the bass line with fingerings (e.g., 2, 3, 2, 1, 4, 2, 1, 2, 3, 4, 2, 3) and fret numbers. The fourth staff continues the bass line with fingerings (e.g., 4, 4, 1, 4, 4, 3, 2, 3, 3, 0, 1) and fret numbers. The piece concludes with a final chord.

ENGLISH FOLK SONG

ANONYMOUS

Musical score for an English Folk Song, featuring guitar-specific notation such as fingerings and fret numbers.

The score consists of four staves of music in a single system. The first staff is a treble clef with a 3/4 time signature, containing a melody with fingerings (e.g., 2, 3, 0, 3, 0, 2, 1, 4, 0, 4, 1, 0, 1) and fret numbers. The second staff continues the melody with fingerings (e.g., 2, 0, 2, 2, 3, 0, 3, 1, 4, 3) and fret numbers. The third staff shows the bass line with fingerings (e.g., 2, 1, 4, 0, 1, 0, 2, 1, 0, 0, 2) and fret numbers. The fourth staff continues the bass line with fingerings (e.g., 2, 3, 3, 2, 2, 3, 3) and fret numbers. The piece concludes with a final chord.

Table of Common Tempo Terms

The following Italian expression marks are often found at the beginning of a piece of music to indicate the tempo (or speed) of the piece. They are listed here from slowest to fastest and are all relative. They do not signify an absolute rate of speed.



<i>Lento</i>	Slowly
<i>Andante</i>	Gracefully, a walking tempo
<i>Andantino</i>	Generally interpreted as a bit faster than <i>Andante</i>
<i>Moderato</i>	Moderately
<i>Allegretto</i>	Moderately fast
<i>Allegro</i>	Quickly
<i>Presto</i>	Very Quickly

Here are some other terms to indicate a change of tempo:

<i>Ritardando (rit.)</i>	Gradually slower
<i>Accelerando (accel.)</i>	Gradually faster
<i>Fermata</i> (◡)	Hold a note longer than its original value
<i>A Tempo</i>	Return to original tempo
<i>Rubato</i>	Freely slowing down or speeding up

Dynamic Markings

Dynamic markings indicate the volume of a particular passage of music. These terms are also relative, and as with all expressive devices, it is ultimately the performer's decision, taking into account the composer's wishes, as to the interpretation of a piece of music.

<i>pp</i> (<i>pianissimo</i>)	Very soft
<i>p</i> (<i>piano</i>)	Soft
<i>mp</i> (<i>mezzo-piano</i>)	Moderately soft
<i>mf</i> (<i>mezzo-forte</i>)	Moderately loud
<i>f</i> (<i>forte</i>)	Loud
<i>ff</i> (<i>fortissimo</i>)	Very loud
<i>Crescendo</i> 	Gradually louder
<i>Decrescendo</i> (also <i>diminuendo</i>) 	Gradually softer

Repeat Markings

<i>D.C. al Fine</i>	Return to the beginning and play to the <i>Fine</i> .
<i>D.S. al Fine</i>	Return to the $\text{\textcircled{S}}$ and play to the <i>Fine</i> .
<i>D.C. al Coda</i>	Return to the beginning, play to the $\text{\textcircled{C}}$ and skip to the <i>Coda</i> .
<i>D.S. al Coda</i>	Return to the $\text{\textcircled{S}}$, play to the $\text{\textcircled{C}}$ and skip to the <i>Coda</i> .

Multiple Endings: Play until the repeat sign and the return to the facing repeat sign (beginning of piece). On the second time through, skip the 1st ending and instead play the 2nd ending.



ALLEGRO

MAURO GIULIANI
(1781–1828)

Although the interpretation of music depends on individual decisions by the performer, often the composer will add expression markings in the music. Sometimes they are added by the transcriber or editor, as is the case in this next piece. Use them as suggestions from which to develop your own interpretation.

p i m i a i m i
p i p i simile
p *mf*

f

p *mf*

f *p*

f *p* *rit.*

ODE TO JOY

LUDWIG VAN BEETHOVEN
(1770-1827)

Musical score for the first part of "Ode to Joy". It consists of four staves of music in C major, 4/4 time. The melody is written on the top staff, with lyrics "a a 4 a m m" above it. The piano accompaniment is written on the bottom staff, with lyrics "p i p i" below it. The score includes measure numbers 1, 5, 9, and 13. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

SPANISH WALTZ

Musical score for the first part of "Spanish Waltz". It consists of three staves of music in 3/4 time. The melody is written on the top staff, with lyrics "i m i m i m i a i a m i" above it. The piano accompaniment is written on the bottom staff, with lyrics "p i p i" below it. The score includes measure numbers 1, 8, and 14. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a Coda section marked "D.S. al Coda".

ANDANTINO

MATTEO CARCASSI
(1770-1841)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a chromatic scale starting on G4, moving up to G5. The notes are marked with fingering: *m i m i* for the first four notes, *a i a i* for the next four, and *m i* for the final two. The lower staff is in bass clef and contains a chromatic scale starting on G3, moving up to G4. It includes fingering numbers (1-4) and dynamic markings *p* (piano) under the first two notes.

Study #23 This chromatic scale study is an excellent technique builder. Alternate *i* and *m*. Try using *ia* and *ma* also. You may leave your fingers in place as you ascend each string for security.

The second system of the musical score consists of five staves, each containing a chromatic scale with detailed fingering. The first staff starts on G4 and ends on G5, with fingering numbers 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1. The second staff starts on G4 and ends on G5, with fingering numbers 4, 2, 3, 4, 0, 1, 2, 3, 4, 1, 2, 3, 4. The third staff starts on G4 and ends on G5, with fingering numbers 0, 1, 2, 3, 4, 3, 2, 1, 0, 4, 3, 2. The fourth staff starts on G4 and ends on G5, with fingering numbers 1, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4. The fifth staff starts on G4 and ends on G5, with fingering numbers 13, 3, 2, 1, 0, 4, 3, 2, 1, 0.

Duet Twelve
IN THE HALL OF MOUNTAIN KING
(from the *Peer Gynt* Suite)

EDVARD GREIG

Student *p p simile*

Student

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system includes the instruction "Student *p p simile*" above the treble clef and "Student" above the bass clef. The score consists of two parts: a treble clef part and a bass clef part. The treble clef part contains melodic lines with various fingering numbers (1-5) and dynamic markings like *p*. The bass clef part provides harmonic accompaniment with chords and single notes. The piece is in 3/4 time and features a key signature of one sharp (F#). The lyrics "i m i m m i m m i m i m i m i m i" are written below the treble clef staff in the third and fourth systems.

Three Notes Played Together

Three notes may be played at the same time by using the fingers *i, m, a*, or by using the thumb and two fingers (ie. *p, i, m*). The melody note of the chord should be emphasized. Try both fingerings on this next piece.

HYMN

Musical score for 'HYMN' in 3/4 time, featuring four staves of chords. Fingerings are indicated by numbers 1-4 above notes and *a, m, i* above the first chord. Measure numbers 5, 9, and 13 are marked at the beginning of the staves.

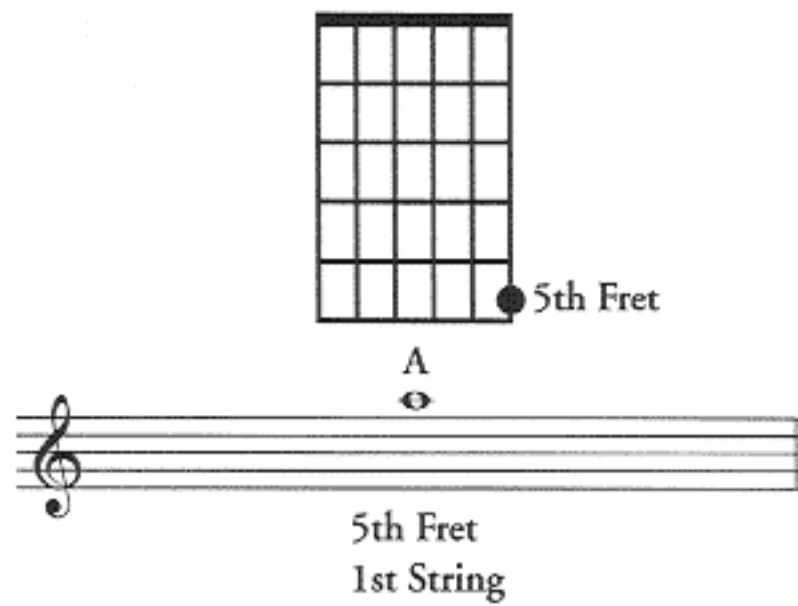
ESTUDIO*

DIONISIO AGUADO
(1784–1849)

Musical score for 'ESTUDIO*' in 2/4 time, featuring four staves of arpeggiated chords. Fingerings are indicated by numbers 1-4 above notes and *p, i, m, i* below the first chord. A circled '3' indicates a triplet. Measure numbers 5, 9, and 13 are marked at the beginning of the staves.

*This piece may be used as a three-note chord study by changing each arpeggio into a chord.

High A on the 1st String



The A on the 5th fret, 1st string is in unison with the A-440 tuning fork. It is the highest note used in Volume One of this method book.

TARANTELLA

SICILIAN TRADITIONAL

Study #24 The low C in this piece is called a *pedal tone* (a constant note around which other voices move). It is held with the 3rd finger throughout the entire piece.

Duet Thirteen BOURRÉE

JOHANN SEBASTIAN BACH
(1685–1750)

The image displays a musical score for a duet titled "Duet Thirteen BOURRÉE" by Johann Sebastian Bach. The score is arranged in two systems, each with two staves labeled "Student". The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of 20 measures. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4 above or below the notes. The score is divided into measures by vertical bar lines, with measure numbers 4, 8, 14, and 19 marked at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots.

Four Notes Played Together

The free stroke is most often used when playing four-note chords. The right hand should be relaxed with all the movement coming from the thumb and fingers. In playing four-part chords, the melody is usually the top note and therefore is sounded by the *a* finger. Strive for a good *balance* between all the notes with the melody note clearly defined.

The sharp at the beginning of each line in the next piece is called a *key signature*. It requires that you sharp all F's in the piece, regardless of the octave in which they occur. For more about this topic, see p. 66.

INTERMEZZO

The musical score for 'INTERMEZZO' is written in G major (one sharp) and 3/4 time. It consists of four staves of music. Each staff begins with a sharp sign indicating the key signature. The music features a mix of quarter and eighth notes, often grouped in pairs. Fingerings (1-4) are indicated above the notes. Chord diagrams are provided below the staff lines, showing the fingerings for the four notes of each chord. The piece concludes with a double bar line.

PRELUDE IN C MAJOR*

MATTEO CARCASSI
(1770–1841)

Try planting before each arpeggio.

The musical score for 'PRELUDE IN C MAJOR*' is written in C major (no sharps or flats) and 3/4 time. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic marking and the word 'i m a' written below the notes. The music features a series of arpeggiated chords, with fingerings (1-4) indicated above the notes. The second staff continues the arpeggiated pattern, ending with a double bar line.

*This piece may be used as a four-note chord study by changing each arpeggio into a chord.

In the following piece, you may *roll* or *arpeggiate* a chord occasionally for a nice musical effect. This involves playing the notes from the bass to the treble (thumb to the *a* finger) in rapid succession. This will broaden the chord. You should start playing the chord slightly early so that the last note (melody note) will land on the beat.

GREENSLEEVES

ANONYMOUS

1
3
4
3
1
4
3
2

5
1
3
2
1
2
1
3

1
3
4
1
3
4
3
2

13
1
3
4
1
3
4
3
2

17
4
1
2
3
4
1
2
3
p

21
1
3
2
3
1
2
1
3

25
4
1
2
3
4
1
2
3
p

29
1
3
4
1
3
4
3
2
rit.

Music Theory

In studying classical guitar, it is wise to understand the basic mechanics of music theory. The very simple material presented here will start you on the path to grasping the systematic principles of music and will be very helpful to you in the studies to follow.

Intervals

An *interval* is the distance in pitch between two musical tones. The smallest type of interval is a *half-step* (or *half tone*)—one fret on the guitar. A *whole-step* is the next smallest interval. It is equal to two half-steps—two frets on the guitar. Another common interval in music is the *octave*. This is eight letters away from another note of the same name (e.g. C D E F G A B C). On the guitar, octaves are 12 frets apart if played on the same string.

Major Scales

Classical music, in fact almost all music in the Western culture, is based on the *diatonic major scale*. This scale is composed of seven different consecutive notes with an eighth additional note an octave higher than the first note or *root*. Every major scale is constructed the same way with the whole-steps and half-steps in the same order.

You have already learned a C major scale. Examine the intervals. Notice the half-steps between B and C and E and F:

C Major Scale

A musical staff in treble clef showing the C Major Scale. The notes are C, D, E, F, G, A, B, C. Brackets below the staff indicate the intervals between consecutive notes: Whole (C-D), Whole (D-E), Half (E-F), Whole (F-G), Whole (G-A), Whole (A-B), and Half (B-C).

If we start on the 5th note of the C major scale, we may construct a G major scale using the same formula. Notice that we must sharp the F to maintain the same relationship of half-steps and whole-steps.

G Major Scale

A musical staff in treble clef showing the G Major Scale. The notes are G, A, B, C, D, E, F#, G. Brackets below the staff indicate the intervals between consecutive notes: Whole (G-A), Whole (A-B), Half (B-C), Whole (C-D), Whole (D-E), Whole (E-F#), and Half (F#-G).

Key Signatures

When playing music in keys that require sharps or flats to construct the major scale, you will find a *key signature* at the beginning of each staff, immediately following the clef sign. This signifies the notes that are to be flat or sharp throughout the entire piece, unless canceled by a natural sign. Always remember to sharp or flat the notes in whatever octave they appear, not just where they are marked in the key signature. For instance, in the key of G major you would sharp the F on the 1st string, 2nd fret; the 4th string, 4th fret; and the 6th string, 2nd fret (see example at right).

Key of G Major

A musical staff in treble clef with a key signature of one sharp (F#). Below the staff, the text reads "Sharp all F's".

Here are the most common key signatures found in guitar music:

C Major	G Major	D Major	A Major	E Major	F Major
(A minor)	(E minor)	(B minor)	(F# minor)	(C# minor)	(D minor)

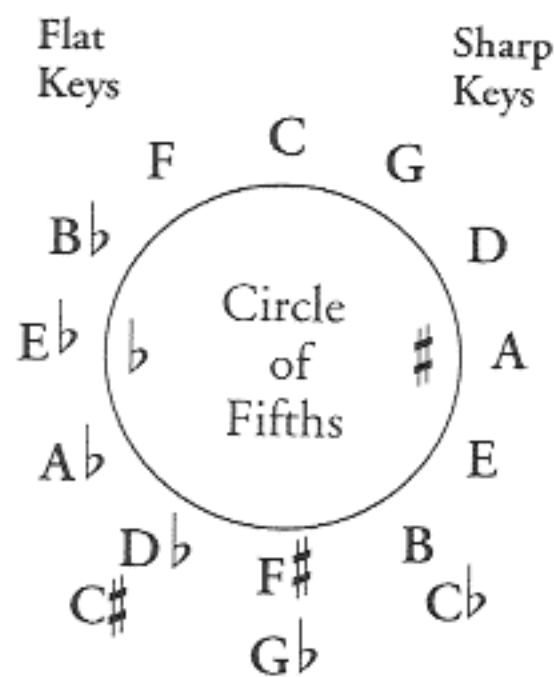
A musical staff in treble clef showing six key signatures: C Major (no sharps or flats), G Major (one sharp), D Major (two sharps), A Major (three sharps), E Major (four sharps), and F Major (one flat).

Circle of Fifths

There are 15 Major Keys: One with no sharps or flats, and then seven sharp keys and seven flat keys. The *Circle of Fifths* is a useful visual aid to help remember the proper order of keys with all their sharps and flats. The key of C major appears on top with no sharps or flats. Going clockwise, you will find the Sharp keys: Key of G (1 sharp), Key of D (2 sharps), Key of A (3 sharps), etc., all the way around to the Key of C \sharp (7 sharps). Going counter-clockwise from the Key of C, you will find the Flat keys: Key of F (1 flat), Key of B \flat (2 flats), Key of E \flat (3 flats), etc., all the way around to the Key of C \flat (7 flats).

Note: The keys of B, F \sharp , and C \sharp have *enharmonic* equivalents: C \flat , G \flat , and D \flat . These keys are written differently but sound the same.

The order of sharps and flats is listed below the circle. Reading from left to right, if a piece has two sharps they would be F and C. If it has three sharps, they would be F, C and G. If a piece has one flat it would be B, and a piece with three flats would contain B, E, and A. As the key signatures progress around the circle of 5ths, they always contain the previous key's sharps or flats.

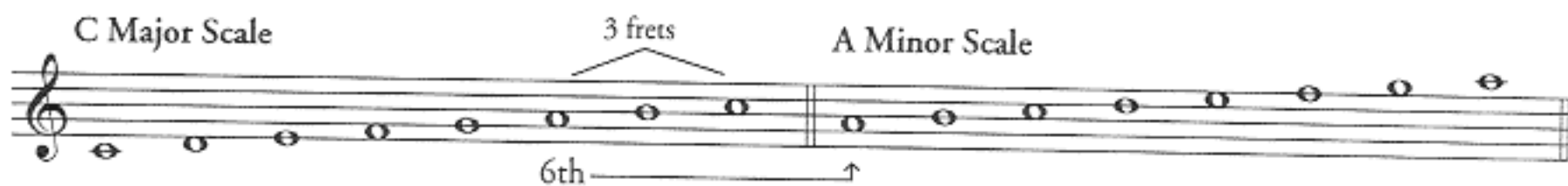


Order of Sharps: F C G D A E B

Order of Flats: B E A D G C F

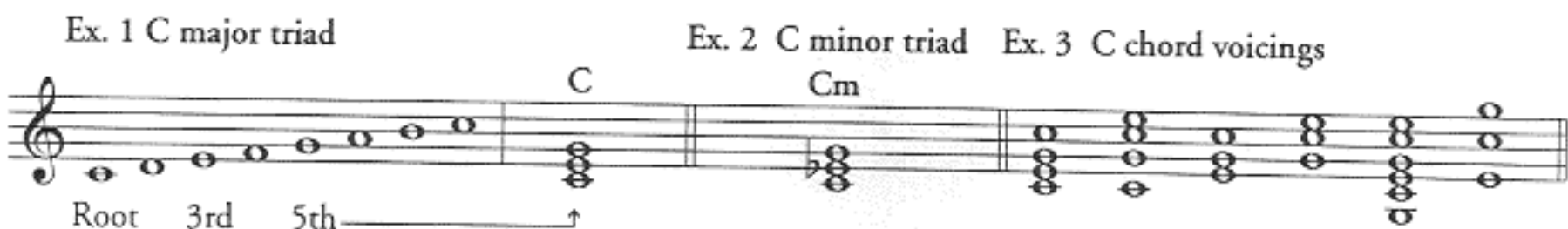
Relative Minors

Every major key has a relative minor key which shares its key signature, scale tones, and chords. To find the relative minor for any major key, descend 1 1/2 steps (3 frets) from the major key root. This is actually the 6th tone in the major scale. For example: The relative minor for C is A minor (C and A are 3 frets apart, and A is the 6th tone in the C major scale). A piece of music with the key signature of no sharps and flats would either be in the key of C major or A minor. The last chord of the piece will usually indicate the key.



Chords

Chord construction can be somewhat complicated for the beginning student, but simple chords are easy to understand. Chords are derived from the major scale. Most chords are built on a three note chord called a *triad*. To build a *major* triad, you take the root, 3rd, and 5th from the major scale. (Ex. 1) To change this to a *minor* triad, simply flat the third of the chord. (Ex. 2) Chords may be *voiced* in a variety of ways. Example 3 shows various voicings of the C major chord. The only requirement here is that the chord contain at least one root, 3rd, and 5th.



For more on chord voicings, refer to the chord chart in the Appendix.

Transposing Keys

Pieces can be written in every key, but some keys are more adaptable to the guitar than others. This folk song, for example, is written here in the key of C (no sharps or flats). It has also been *transposed* to the key of A (3 sharps) and B \flat (2 flats). These three adaptations are for illustrating keys only and need not be practiced.

AMERICAN FOLK SONG

In the Key of C:

Three staves of musical notation for the folk song in the key of C. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some notes beamed together. The second and third staves continue the melody, featuring a long slur over several notes in the second staff and a final quarter note with a fermata in the third staff.

In the Key of A:

Three staves of musical notation for the folk song in the key of A. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of three sharps (F#, C#, G#). The melody is identical in rhythm and structure to the key of C version. The second and third staves continue the melody, featuring a long slur over several notes in the second staff and a final quarter note with a fermata in the third staff.

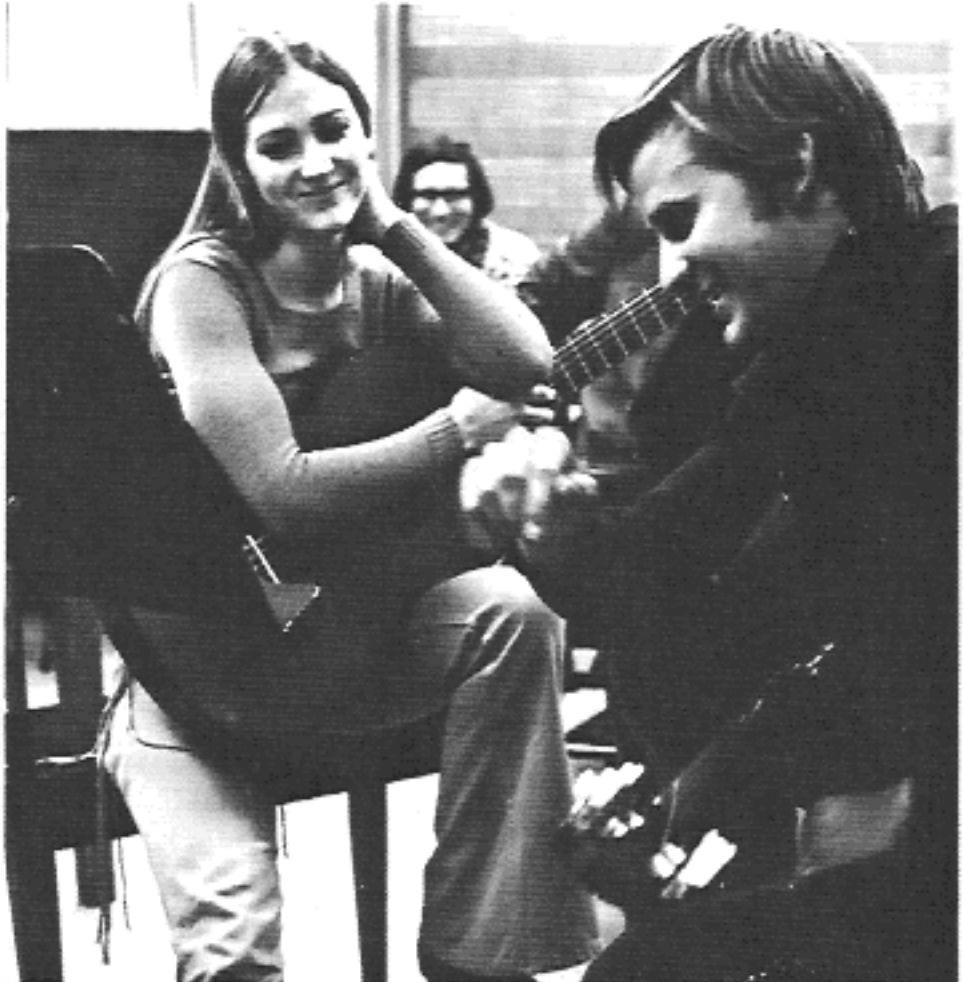
In the Key of B \flat :

Three staves of musical notation for the folk song in the key of B \flat . The first staff begins with a treble clef, a 3/4 time signature, and a key signature of two flats (B \flat , E \flat). The melody is identical in rhythm and structure to the other two versions. The second and third staves continue the melody, featuring a long slur over several notes in the second staff and a final quarter note with a fermata in the third staff.

Elaborate Title



The author conducting his Master Class at the University of Southern California.



Christopher Parkening and co-author David Brandon on stage at Queen Elizabeth Hall (London, England).

Three Technical Exercises

I consider the following three studies most valuable. When properly learned, they will maintain the techniques covered thus far in this book. Strive for full round tones, and remember, as always, to practice relaxed. For extra arpeggio practice, I recommend *120 Studies for the Right Hand* by Mauro Giuliani.

This Chromatic Study in triplets by Tárrega is excellent for developing facility of the left hand and speed of the right-hand rest stroke. Practice with the

metronome, and gradually increase your speed. I recommend starting with the metronome set at 80, with one click per note. Try to increase your speed to a goal of 160. Remember to rest firmly against the adjacent string when playing the rest stroke, and use the adjacent string as a sort of "springboard" in returning the fingers to their playing position. When striving for speed, stay relaxed yet push yourself for more endurance with accuracy.

CHROMATIC STUDY

FRANCISCO TÁRREGA
(1852–1909)

The musical score consists of seven staves of music, each starting with a treble clef and a common time signature. The music is written in a chromatic style, primarily using eighth notes and quarter notes. The first staff begins with a triplet of eighth notes. Fingerings are indicated by numbers 1-4 below the notes. The score includes various chromatic patterns, such as ascending and descending lines, and includes rests. The piece concludes with a double bar line and repeat dots.

The following arpeggio series is commonly found in guitar music. Practice it using free stroke. The planting technique may also be used. Steadily increase your speed as you are able.

Study #25

This next study on a well-known arpeggio Etude will help improve the right-hand free stroke technique. Play it repeatedly, practicing both sets of right-hand fingerings, and steadily work up to a fast speed.

Study #26

Duet Fourteen BOURRÉE

GEORGE PHILIPP TELEMANN
(1681-1767)

Student

Student

The musical score is written for two staves, both labeled "Student". The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into five systems, each with a measure number at the beginning of the first staff of the system. The first system starts at measure 1. The second system starts at measure 5. The third system starts at measure 10. The fourth system starts at measure 14. The fifth system starts at measure 18. The notation includes various rhythmic values, accidentals, and fingerings. The piece concludes with a double bar line and repeat signs at the end of the fifth system.

Bourrée (cont.)

24

28

32

36

40

The Bar

The bar is a required part of guitar technique. It means to depress more than one string simultaneously on a single fret with the first or index finger of the left hand. It is used to facilitate fingering, most often as an easier way of fingering two or more notes on the same fret. (Fig. 36)



Fig. 36 The full bar (front view).

Forming the bar:

1. Keep left-hand thumb low on the neck to apply counter-pressure. It should maintain a natural position opposite the index and middle fingers.
2. Keep the bar finger (index) as close to the fret as possible.
3. The index finger generally presses somewhat on the side of the finger. (Fig. 37) This usually works best with the side closest to the thumb, although for some bars, the opposite side may be effective.

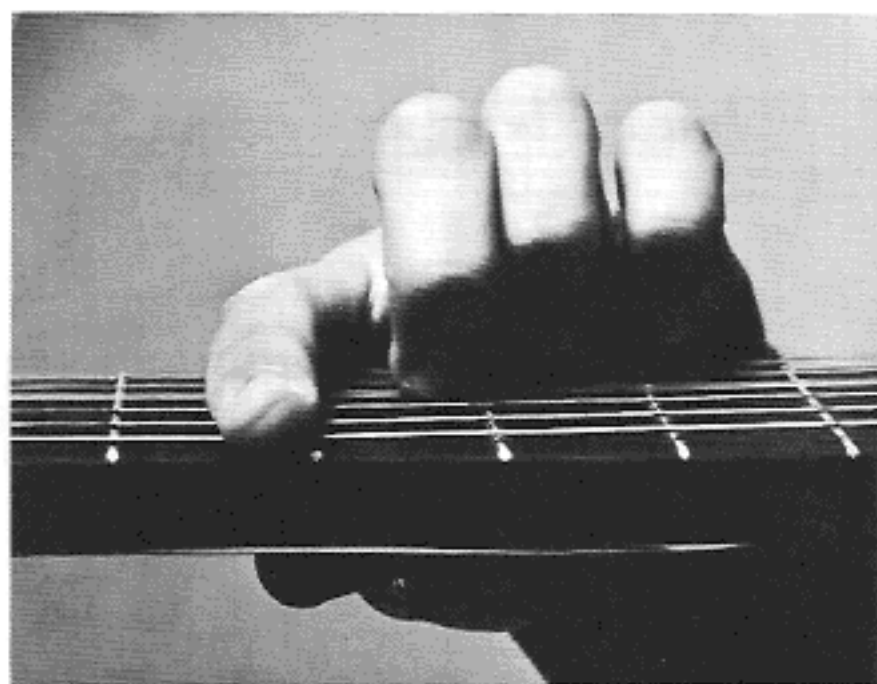


Fig. 37 The full bar (top view).

If the notes in your bar do not sound clear, you might try the following:

- Try adjusting the bar vertically up or down. In other words, you may wish to use a 1/2 bar instead of a 1/3 bar. Even with a full bar, there is room to move the finger vertically one way or the other. This may allow the finger to put pressure in a different area, producing a clear sound.
- Focus the pressure directly on the string or strings that are unclear. Usually the outer strings (top and bottom of the bar) will be clear. You may need extra pressure in the middle of the finger.
- Make sure to sit with the guitar tilted slightly backward. In this position, you have the advantage of gravity with the weight of the left arm to help the bar.
- If only the outer strings are needed in the bar chord, you may curve the bar slightly, allowing the inner strings to be muted. Therefore, you only apply pressure where it is necessary.

- Play through a passage even though the bar might not be totally clear. Play the bar chord anyway and keep on going. Later practice the bar chord separately. If you spend too long on any one chord, your finger may become fatigued and the bar will be even harder.

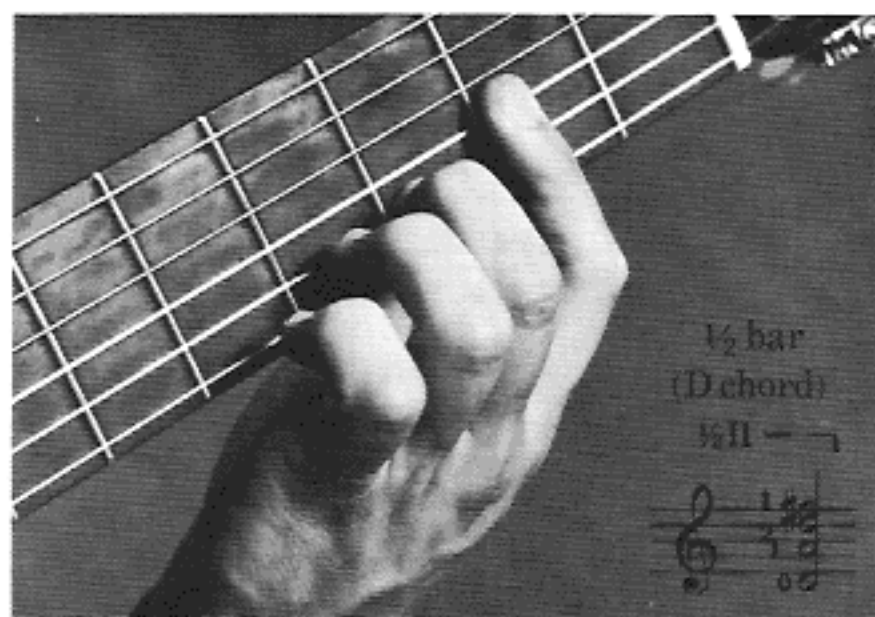


Fig. 38 The half bar (front view).

Strength does play an important role in bar chords, but correct finger and thumb placement are equally important. It is often the case of position rather than pressure. With practice, you will begin to produce a clear, ringing sound from each string without undue pressure from the left hand.

For more advanced barring techniques, see *The Christopher Parkening Method Book, Volume Two*.

The Bar (cont.)

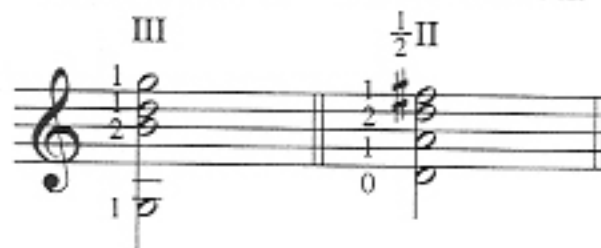
Notating the bar:

There is some discrepancy when it comes to bar chord notation. In this method book and in all my arrangements, we use a Roman numeral to indicate the fret on which to use a full bar. (Ex. A) A partial bar is indicated by a Roman numeral preceded by a fraction telling how many strings to bar. (Ex. B)

Other bar terminology you might encounter involves the use of a capital C (*cejilla* in Spanish) or a capital B (*barre* in French) placed before the Roman numeral indicating the fret. A "c" with a vertical line through it would mean a partial bar. (Ex. C) Arabic numbers are even occasionally used instead of Roman numerals.

The bar is held for the value of the note or notes it produces. This is generally indicated by a line above the staff following the Roman numeral. (Ex. D)

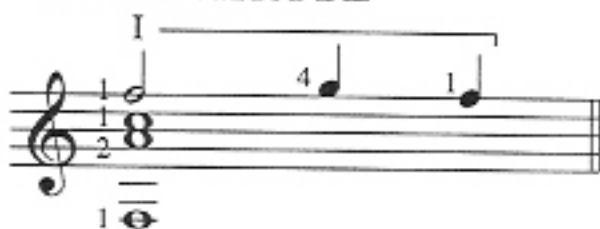
Ex. A Full Bar Ex. B Half Bar



Ex. C Alternate notation



Ex. D Extended Bar



PRELUDE IN D MAJOR

ALL THROUGH THE NIGHT

WELSH AIR

The musical score is written on four staves in treble clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains the first line of the melody, starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5. The third staff contains the second line of the melody, starting with a quarter note G5, followed by quarter notes F5, E5, and D5. The fourth staff contains the third line of the melody, starting with a quarter note C5, followed by quarter notes Bb4, A4, and G4. The score includes various musical notations such as accidentals, stems, and beams. There are also some markings like 'I' above the staff and '5' below the staff.



Tárrega playing for a gathering of friends.

Supplementary Pieces

The following supplementary pieces will help you build technique and refine your musical skills. They are arranged by key rather than by difficulty, although the easier keys are placed first. At this point, the student may also proceed to *The Christopher Parkening Method Book, Volume Two*, while still developing repertoire from the last section of this book.

Key of C Major

MODERATO

MAURO GIULIANI

ENGLISH DANCE

MATTEO CARCASSI

Moderato

D.C. al Fine

RONDO

JEAN-PHILIPPE RAMEAU
(1683–1764)

Moderato



ANDANTE

FERNANDO SOR
(1778–1839)

Musical score for 'Andante' by Fernando Sor, measures 1-30. The score is written in treble clef with a common time signature (C). The piece features a melodic line in the upper voice and a bass line in the lower voice. The melody is characterized by eighth and sixteenth notes, often with fingerings indicated above the notes. The bass line consists of chords and single notes, often with fingerings indicated below. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines. The piece concludes with a double bar line at the end of measure 30.

Key of A Minor

ETUDE

FERDINAND CARULLI
(1792-1853)

Allegretto

The musical score consists of eight staves of music in treble clef, 2/4 time signature, and the key of A minor. The piece is marked *Allegretto*. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings (1-4) and articulation marks (accents) are indicated throughout. Measure numbers 5, 8, 13, 16, 21, 24, and 29 are placed at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots. The word *Fine* is written above the final measure (measure 32).

D.C. al Fine

PACKINGTON'S POUND

ANONYMOUS

Moderato

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-5. Includes fingerings (1, 2, 3) and accents.

Musical staff 2: Treble clef. Measures 6-11. Includes fingerings (1, 2, 3, 4) and slurs with notes *i m i m i* and *i m*.

Musical staff 3: Treble clef. Measures 12-16. Includes fingerings (1, 2, 3, 4) and slurs with notes *m i* and *i m i*.

Musical staff 4: Treble clef. Measures 17-22. Includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 5: Treble clef. Measures 23-28. Includes fingerings (1, 2, 3, 4) and slurs.

Musical staff 6: Treble clef. Measures 29-34. Includes fingerings (1, 2, 3, 4) and slurs with notes *m i*.

Musical staff 7: Treble clef. Measures 35-40. Includes fingerings (1, 2, 3, 4) and slurs with notes *i m* and *m i*.

FÜR ELISE

LUDWIG VAN BEETHOVEN

Andantino

5

10

15

20

Key of G Major

SCOTTISH FOLK SONG

TRADITIONAL

Andante

5

9

MINUET IN G

JOHANN SEBASTIAN BACH
(1685–1750)

Moderato

Musical score for Minuet in G by Johann Sebastian Bach, Moderato tempo. The score is written in G major and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with eighth and sixteenth notes, and a bass line with chords and triplets. The second staff continues the melody and bass line. The third staff shows the continuation of the piece. The fourth staff concludes the piece with a double bar line and repeat signs.

LULLABY

JOHANNES BRAHMS
(1833–1897)

Andante

Musical score for Lullaby by Johannes Brahms, Andante tempo. The score is written in G major and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with eighth and sixteenth notes, and a bass line with chords and triplets. The second staff continues the melody and bass line. The third staff shows the continuation of the piece. The fourth staff concludes the piece with a double bar line and repeat signs.

Key of E Minor

WALTZ IN E MINOR

FERDINAND CARULLI
(1792-1853)

Lento

m i

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The first measure starts with a piano (*p*) dynamic and includes fingering numbers 2 and 1. The second measure has a mezzo-forte (*m*) dynamic. The third measure has a mezzo-forte (*f*) dynamic. The fourth and fifth measures have a mezzo-forte (*f*) dynamic. The notation includes slurs, ties, and various fingering numbers (2, 1, 3, 4, 4, 3).

Musical notation for measures 6-10. Measure 6 starts with a mezzo-forte (*f*) dynamic. Measure 7 has a mezzo-forte (*f*) dynamic. Measure 8 has a mezzo-forte (*f*) dynamic. Measure 9 has a mezzo-forte (*f*) dynamic. Measure 10 has a mezzo-forte (*f*) dynamic. The notation includes slurs, ties, and various fingering numbers (1, 2, 2).

Musical notation for measures 11-16. Measure 11 starts with a mezzo-forte (*f*) dynamic. Measure 12 has a mezzo-forte (*f*) dynamic. Measure 13 has a mezzo-forte (*f*) dynamic. Measure 14 has a mezzo-forte (*f*) dynamic. Measure 15 has a mezzo-forte (*f*) dynamic. Measure 16 has a mezzo-forte (*f*) dynamic. The notation includes slurs, ties, and various fingering numbers (3, 1, 1, 1, 1, 1). The piece concludes with the word *Fine*.

Musical notation for measures 17-21. Measure 17 starts with a mezzo-forte (*f*) dynamic. Measure 18 has a mezzo-forte (*f*) dynamic. Measure 19 has a mezzo-forte (*f*) dynamic. Measure 20 has a mezzo-forte (*f*) dynamic. Measure 21 has a mezzo-forte (*f*) dynamic. The notation includes slurs, ties, and various fingering numbers (1, 2, 1, 2, 0, 2, 2). The piece concludes with the word *Fine*.

Musical notation for measures 22-26. Measure 22 starts with a mezzo-forte (*f*) dynamic. Measure 23 has a mezzo-forte (*f*) dynamic. Measure 24 has a mezzo-forte (*f*) dynamic. Measure 25 has a mezzo-forte (*f*) dynamic. Measure 26 has a mezzo-forte (*f*) dynamic. The notation includes slurs, ties, and various fingering numbers (1, 2, 1, 2, 0, 2, 3, 4, 0).

Musical notation for measures 27-31. Measure 27 starts with a mezzo-forte (*f*) dynamic. Measure 28 has a mezzo-forte (*f*) dynamic. Measure 29 has a mezzo-forte (*f*) dynamic. Measure 30 has a mezzo-forte (*f*) dynamic. Measure 31 has a mezzo-forte (*f*) dynamic. The notation includes slurs, ties, and various fingering numbers (1, 2, 1, 2, 0, 2, 3, 4, 0).

D.C. al Fine

Key of D Major
SIMPLE GIFTS

ANONYMOUS

Allegro

Musical score for 'Simple Gifts' in D Major, Allegro tempo. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a melody with various intervals and a bass line with chords. Fingerings are indicated by numbers 1-4. The second staff starts at measure 5. The third staff starts at measure 9 and includes a repeat sign. The fourth staff starts at measure 13 and ends with a double bar line and repeat dots.

MINUET

ROBERT DE VISÉE
(circa 1660–1720)

Andante

Musical score for 'Minuet' in D Major, Andante tempo. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a melody with various intervals and a bass line with chords. Fingerings are indicated by numbers 1-4. The second staff starts at measure 5. The third staff starts at measure 9 and includes a repeat sign. The fourth staff starts at measure 13 and ends with a double bar line and repeat dots.

KEMP'S JIG

ANONYMOUS

Moderato

The musical score for Kemp's Jig is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Moderato*. The score includes the following details:

- System 1:** Treble staff starts with a 2-measure rest, followed by notes with fingerings 4, 2, 2, 2, 2, 2, 2, 3. Bass staff has notes with fingerings 1, 3, 1, 3, 1, 3, 1, 3.
- System 2:** Treble staff starts with a 5-measure rest, followed by notes with fingerings 2, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Bass staff has notes with fingerings 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3.
- System 3:** Treble staff starts with a 9-measure rest, followed by notes with fingerings 4, 1, 4, 2, 1, 4, 4, 4, 4, 4, 4, 2, 2. Bass staff has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.
- System 4:** Treble staff starts with a 13-measure rest, followed by notes with fingerings 2, 1, 3, 2, 1, 0, 3, 1, 2, 2, 2, 2, 1. Bass staff has notes with fingerings 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1.
- System 5:** Treble staff starts with a 17-measure rest, followed by notes with fingerings 4, 1, 2, 4, 1, 4, 2, 1, 0, 4, 4, 4, 1, 4, 4, 4, 2, 2. Bass staff has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.
- System 6:** Treble staff starts with a 21-measure rest, followed by notes with fingerings 2, 1, 3, 0, 1, 2, 1, 0, 1, 3, 0, 1, 2, 2, 2, 2, 1. Bass staff has notes with fingerings 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1.

Key of D Minor
ITALIAN DANCE

HANS NEUSIEDLER
(1508-1563)

Moderato

1
5
9
13
17
21

1/2 II

I

Key of A Major

BOURRÉE

JOHANN SEBASTIAN BACH
(1685-1750)

Moderato

Musical score for 'BOURRÉE' by Johann Sebastian Bach, Key of A Major, Moderato. The score consists of three staves of music with various fingering numbers (1, 2, 3, 4, 0) and articulation marks.

THEME

GEORGE FREDERIC HANDEL
(1685-1759)

Allegretto

Musical score for 'THEME' by George Frederic Handel, Key of A Major, Allegretto. The score consists of four staves of music with various fingering numbers (1, 2, 3, 4) and articulation marks, including a 1/2 II marking.

Three Spanish Encores

SPANISH FOLK SONG

TRADITIONAL

Andante

The musical score is written for guitar and voice. It consists of 32 measures in 3/4 time, with a key signature of one sharp (F#). The tempo is marked *Andante*. The score is divided into two systems of 16 measures each. The first system contains measures 1 through 16, and the second system contains measures 17 through 32. The guitar part is indicated by a treble clef and a guitar symbol. The melody line is indicated by a soprano clef. Fingerings are indicated by numbers 1-4 above the notes. A double bar line with a repeat sign is placed after measure 16. The piece concludes with a *Fine* marking and the instruction *D.C. al Fine*.

CATALONIAN SONG

SPANISH FOLK SONG

Lento

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 1-4. Fingerings: 3, 1, 4, 2, 1, 2, 4, 2.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 5-8. Fingerings: 5, 1, 3, 4, 3, 1, 3.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 9-12. Fingerings: 1, 2, 2, 4, 1, 2, 3, 2, 3, 2.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 13-16. Fingerings: 1, 4, 1, 1, 3, 2, 3, 3, 3, 1, 2.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 17-20. Fingerings: 4, 2, 4, 1, 2, 2, 3, 1, 1, 3.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 21-24. Fingerings: 4, 3, 3, 1, 2, 2, 3, 4, 3.

Musical staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 25-28. Fingerings: 1, 2, 2, 1, 2, 3.

Musical staff 8: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 29-32. Includes "rit." marking. Fingerings: 2, 4, 3, 2, 2, 4.

MALAGUEÑA

TRADITIONAL

Moderato

f
p

4 2

0 1 3 2 0 1 0 3 1

8

12

3 3 3 *simile*

16 *m i*

20

24

28

32

rit.

The musical score is written for guitar in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of chords, with dynamics *f* and *p* indicated. The second staff starts with a 4-measure rest, followed by a melodic line with fingerings 0, 1, 3, 2, 0, 1, 0, 3, 1. The third staff continues the melodic line, marked with an 8-measure rest. The fourth staff includes a 12-measure rest and ends with a trill. The fifth staff features triplets and is marked *simile*. The sixth staff has a 16-measure rest and includes the letters *m i*. The seventh staff has a 20-measure rest. The eighth staff has a 24-measure rest and includes a circled 3. The ninth staff has a 28-measure rest. The tenth staff has a 32-measure rest and ends with a *rit.* marking.

Lento

$\frac{1}{3} I$

36

mf

Musical staff 36-40: Treble clef, key signature of one sharp (F#). Measure 36 features a complex chordal texture with multiple notes on each string. Measure 37 has a dynamic marking of *mf*. Measure 38 includes a first finger (I) fingering. Measure 39 has a $\frac{1}{3}$ I fingering. Measure 40 ends with a 3-fingered note.

41

Musical staff 41-45: Continuation of the piece. Measure 41 has a 4-fingered note. Measure 42 has a 1-fingered note. Measure 43 has a 4-fingered note. Measure 44 has a 2-fingered note. Measure 45 has a 3-fingered note and a first finger (I) fingering.

46

Musical staff 46-50: Continuation of the piece. Measure 46 has a 4-fingered note. Measure 47 has a 4-fingered note. Measure 48 has a 3-fingered note. Measure 49 has a 4-fingered note. Measure 50 has a 1-fingered note.

51

Musical staff 51-55: Continuation of the piece. Measure 51 has a 4-fingered note. Measure 52 has a 1-fingered note. Measure 53 has a 4-fingered note. Measure 54 has a 3-fingered note. Measure 55 has a 1-fingered note.

56

rit.

Musical staff 56-61: Continuation of the piece. Measure 56 has a 3-fingered note. Measure 57 has a 1-fingered note. Measure 58 has a 4-fingered note. Measure 59 has a 4-fingered note. Measure 60 has a 1-fingered note. Measure 61 features a complex chordal texture with multiple notes on each string.

a tempo

62

p i

Musical staff 62-65: Continuation of the piece. Measure 62 has a dynamic marking of *p* and a first finger (i) fingering. Measures 63-65 continue with eighth-note patterns.

66

Musical staff 66-69: Continuation of the piece. Measures 66-69 continue with eighth-note patterns.

70

p m i

Musical staff 70-73: Continuation of the piece. Measure 70 has a dynamic marking of *p* and a first finger (i) fingering. Measures 71-73 continue with eighth-note patterns.

74

Musical staff 74-77: Continuation of the piece. Measures 74-77 continue with eighth-note patterns.

78

ff

Musical staff 78-93: Continuation of the piece. Measure 78 has a dynamic marking of *ff*. Measures 79-81 have first finger (1) and second finger (2) fingerings. Measure 82 has a circled 3 and a first finger (1) fingering. Measure 83 has a first finger (1) and second finger (2) fingering. Measure 84 has a first finger (1) and second finger (2) fingering. Measure 85 features a complex chordal texture with multiple notes on each string. Measure 86 has a first finger (1) and second finger (2) fingering. Measure 87 has a first finger (1) and second finger (2) fingering. Measure 88 has a first finger (1) and second finger (2) fingering. Measure 89 has a first finger (1) and second finger (2) fingering. Measure 90 has a first finger (1) and second finger (2) fingering. Measure 91 has a first finger (1) and second finger (2) fingering. Measure 92 has a first finger (1) and second finger (2) fingering. Measure 93 features a complex chordal texture with multiple notes on each string.

JESU, JOY OF MAN'S DESIRING

from Cantata No. 147

J.S. BACH

Moderato

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked *Moderato*. The piece consists of 24 measures, divided into two systems of 12 measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4 below the notes. Ornaments are present on several notes, specifically on the first and last notes of measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23. The score includes several trills, marked with 'III' and a horizontal line above the notes. A first ending bracket spans measures 13-15, and a second ending bracket spans measures 16-18. A circled '5' appears below the note in measure 7, and another circled '5' appears below the note in measure 23. The figured bass accompaniment is indicated by numbers 0-4 and 3-5 below the notes, representing fret positions on a lute or similar instrument. The piece concludes with a final cadence in measure 24.



Appendix

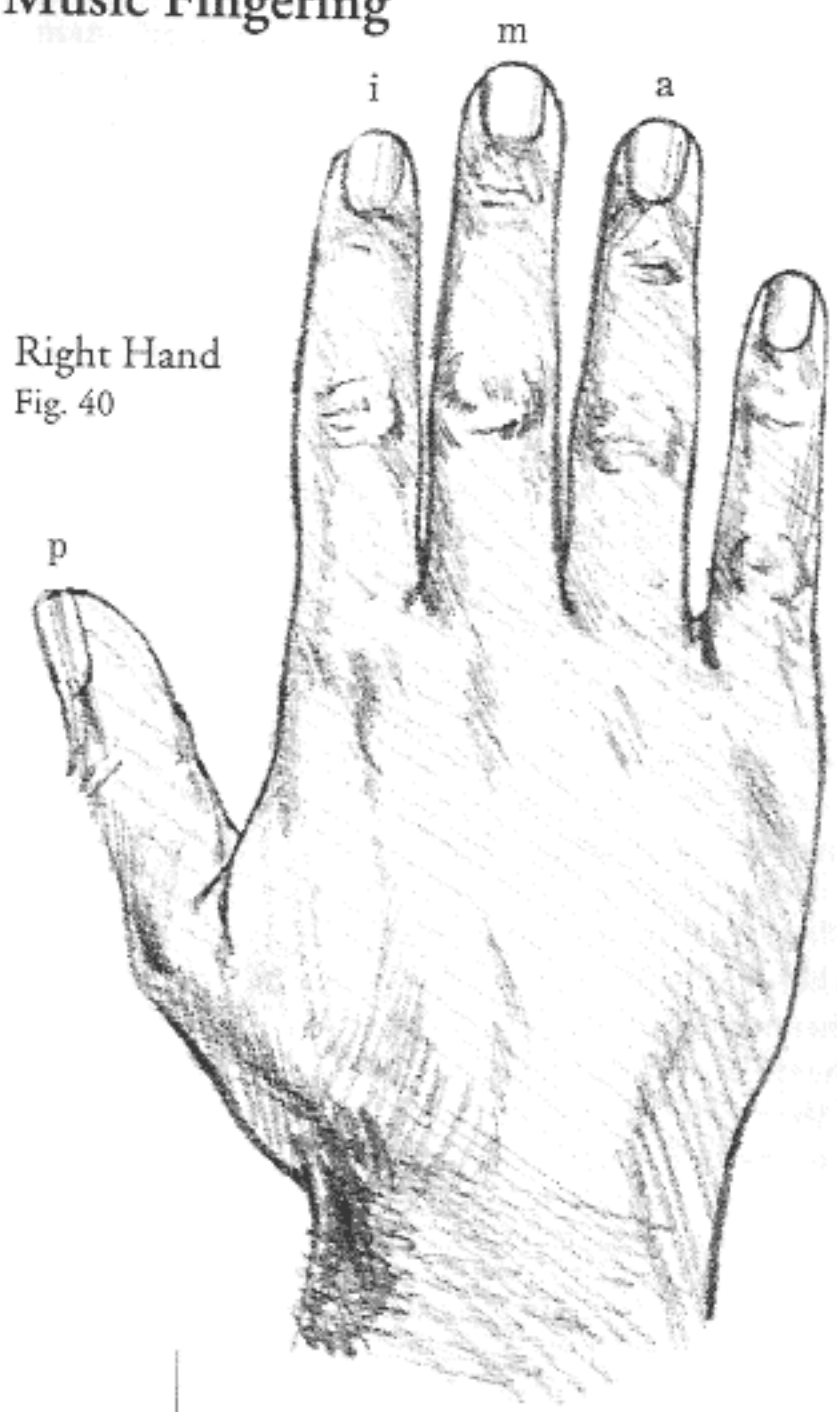
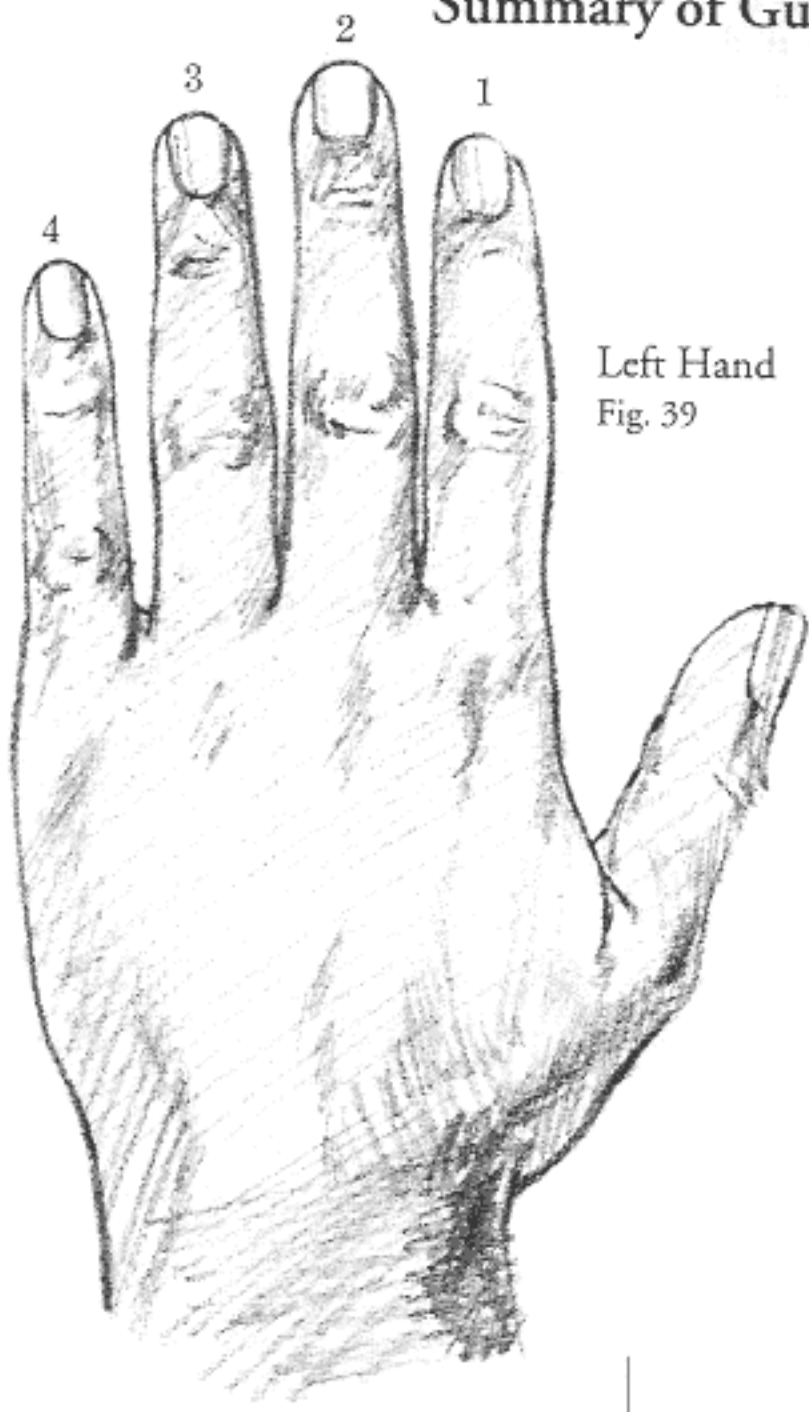


Performing with the Washington, D.C., National Symphony.



Rehearsing with the Los Angeles Philharmonic.

Summary of Guitar Music Fingering



String number is encircled ("0" means open string)



Frets are designated by Roman numerals.

Fig. 41

The Classical Guitar: A Brief History

The beginnings of the guitar are buried deep within the pages of history. Archeologists say that the earliest musical instruments were primitive percussion devices which date back almost to the creation of man. Stringed instruments, too, have a long ancestry, many of which are mentioned in the Bible. The first may have been conceived by some early huntsman who liked the sound made when he plucked his hunting bow. To it, one might have added a sounding chest made of an empty tortoise shell or gourd.

The guitar as we know it today was developed in Western Europe, though nobody can say precisely where or when. Its direct ancestors included the chetarah of the Assyrians, the kinnura of the Hebrews, the qitra of the Chaldeans, the sitar of India, the ki-tar ("three strings") of Egypt, the kithara of the Greeks, and the oud (later translated *laud* and eventually, *lute*) of Persia, which was carried in 711 A.D. by the conquering Moors into Southern Spain. Gypsies wandering west from Persia and, in the 12th Century, Crusaders returning from the East to Europe, brought early versions of the lute and vihuela. From these instruments, by a continuous process of experimentation and modification, evolved the guitar.

Some historians say it made its first appearance in Spain, the country with which it has long been associated. In these early manifestations, and indeed until the middle of the 17th Century, it was apt to be strung with four or five pairs of double strings, called *courses*. These instruments are known today as the Renaissance guitar or Baroque guitar. The existence of these instruments and its music was first seen in the vihuela methods of Alonso Mudarra (1546), Miguel Fuenllana (1554) and later, especially the five-course guitar, throughout the Baroque era, gaining popularity in many Western European countries. By 1790, this instrument began to wane and the six single-stringed guitar now gained notoriety. The addition of a lower E string provided the harmonic emphasis needed to perform the classical music of the period. And, with the innovations in fan-strutting (created by the Spanish school of luthiers) and mechanical tuning gears, it was destined for both great musical works and virtuosos at the beginning of the 19th century.

The first great figure to give the guitar the respectability of the concert hall and to reveal it for the infinitely subtle, virtuosic instrument it is, was Fernando Sor (1778-1839). Born in Barcelona, Sor

was already an acclaimed accomplished guitarist and composer at 17. In 1797, he went to Madrid, in 1812 to Paris, in 1815 to London, and in the 1820's to Germany and Russia. Everywhere he won astonished admiration for his artistry and new respect for his instrument. Throughout his lifetime, he tirelessly performed, taught, and composed works which became the foundation for the future literature to follow and which are still studied by every serious guitar student today. Sor also wrote a *Method pour las guitare*.



Fernando Sor

Outstanding contemporaries of Sor were his friend Dionisio Aguado (1784-1849) of Madrid, and the Italians Ferdinand Carulli (1792-1853), Matteo Carcassi (1770-1841), and Mauro Giuliani (1781-1828). Aguado, said to have been an even more brilliant virtuoso than Sor, also wrote a method and several volumes of studies for the guitar, including advanced pieces that only a very accomplished guitarist could play. Carulli, born in Naples, won a great reputation in Europe as a performer. In 1808, he settled in Paris and stayed there until his death,

teaching, playing, and composing hundreds of works for the guitar, including a method which is still published today. Matteo Carcassi, a Florentine, replaced Carulli as the reigning guitarist of Paris. His "Complete Method," a revision of the Carulli work, contributed many ingenious new ideas to guitar playing which expanded the resources of the instrument. Carcassi composed many favorite studies for the guitar.

Giuliani, a Bolognese, made Vienna his home for many years. He was a friend of Beethoven, and wrote many popular concert pieces, including his *Concerto in A Major* for Guitar and Orchestra.

With the passing of these artists, interest in the guitar fell into a decline. The Romantic period demanded the attention of a guitar luthier with new ideas. Antonio de Torres (1817–1892) provided this by adding the most important refinements to our present day guitar. Having built an estimated 320 guitars, he increased the area of the soundbox, changed the overall proportions, and utilized fan-strutting for bracing thinner woods.

The popularity of the guitar was revived when virtuoso Francisco Tárrega (1854–1909) began to construct his legendary reputation. Born of poor parents in Villareal, Tárrega learned to play guitar from a blind musician while working as a child laborer in a rope factory. The instrument became his great

love. After touring Europe with acclaim as a young man, he returned to Spain to devote himself to teaching and to perfecting a technique which has become the foundation of modern guitar playing. In addition to composing his own music, Tárrega adapted for the guitar works by Bach and other great masters. Along with his predecessor Sor and his successor Segovia, Tárrega took his place as one of the great patriarchs of our instrument who have brought the guitar to its respected status today.

Andrés Segovia (1893–1987), born in Linares, was of course, the towering guitar genius of the 20th century. He devoted his lifetime singlemindedly to the advancement of his instrument, securing its acceptance on the concert stage worldwide. Considered beyond doubt the greatest classical guitarist who ever lived, he generously encouraged every promising student who sought his help. It is safe to say that no major guitarist exists who has not been profoundly influenced by him. He inspired a school of modern composers to create a substantial body of new guitar music, among them Rodrigo, Torroba, Turina, Ponce, Roussel, Tansman, Mompou, Duarte, Villa-Lobos, Castelnuovo-Tedesco, and many more. Segovia himself composed and transcribed an invaluable library of guitar works, and he was the most enthusiastic, the most determined, and the most effective proponent for the guitar in its history to date.

So virtually synonymous are "Segovia" and "guitar" that one cannot pronounce either word without thinking simultaneously of the other. Andrés Segovia was quite unashamedly loved by everyone who cherishes the instrument itself.

The guitar today is the most popular instrument in the world, and in many ways, is its own universe still awaiting exploration, still promising many further revelations in years to come.



Francisco Tárrega



Andrés Segovia

buzzing sounds. This is called a low or soft action. Either of these extremes is to be avoided. When the guitar is in proper adjustment, the strings will not be too difficult to depress against the frets and they should produce a clear tone with maximum volume. Height adjustments can be made by the student but the job is much better left to the experienced repairman or guitar maker.

It is a good idea to carefully look over the entire guitar inside and out, if possible, to assure that there are no compromises to the structural integrity of the instrument, such as cracks or loose braces, or even

areas where the finish is damaged. Check the tuning pegs to assure that they turn smoothly, without any backlash or resistance.

Finally, and most importantly, select the guitar which sounds the most beautiful to you.

Note: If you are left-handed and have not yet purchased a guitar, I would recommend buying a "right-handed" instrument. While there may be exceptions, it is generally more practical to play right-handed since both hands perform intricate functions and the construction of most guitars is designed for right-handed players.

Care of the Guitar

Every year, the newspapers print stories of some famous, fine old violin, made by Guarneri or Stradivari in the 1600's or 1700's, which has just been sold or auctioned for hundreds of thousands of dollars. Seldom, however, is there any word of the sale of a fine old guitar. One reason is that guitar design and construction have improved so dramatically through the years that all of the most superb sounding instruments have been created recently, in our own century. Another is that due to the construction of the guitar, it is a more vulnerable instrument than the violin and is therefore, not long-lived. As a plucked instrument, the thin soundboard of the guitar is subjected to a substantial amount of wear and tear. It is the hours of playing the instrument, not its age, that cause a guitar to fatigue or wear out.

The longer you own your guitar, the greater your affection for it will deepen, and you will find yourself naturally protective of it. Fortunately, there are measures you can take to protect it and prolong its life.

The first indispensable step is to provide it with a sturdy, well-structured, well-fitted, and well-lined case. Keep your guitar in the case, lid closed *and fastened* at all times when you are not actually playing it.

Never expose your guitar, in or out of the case, to direct sunlight or to sudden or extreme changes of temperature or humidity. The guitar is highly sensitive to all the elements, and any or all of them may cause its wood to crack, its finish to mar, or its neck to warp. Avoid putting your guitar in the trunk of a car.

A guitar's prolonged exposure to very high humidity, or extremely dry weather is potentially destructive. Guard your guitar from heating or air-conditioning which drastically affect the relative humidity of the environment. The problem here is that as a guitar's wood absorbs or loses moisture, it will

undergo dimensional changes. When a guitar is subjected to an environment that is much lower in relative humidity than the environment in which it was constructed, the wood will shrink, creating stress within the instrument. This can result in separation of the glue joints, or even cracks in the wood. As the fretboard shrinks, the frets will begin to protrude, or extend beyond edges of the fingerboard a bit. A humidifier, kept in the pocket of the case, or in the instrument itself, can help prevent this. Note that too much humidity will cause the guitar's wood to swell, which can result in a "tubby" sound and even a slightly raised action.

When changing strings, avoid sudden, total relaxation of string tension exerted on the bridge by changing only one string at a time. This precaution maintains a relatively steady tension, allowing the guitar to stay in tune more quickly once the new strings are installed. If, however, the guitar is not to be played for a period of several months or more, prevent strain on the bridge by loosening all six strings so that there is no string tension on the bridge, until such time as you begin to play again. Also, do not subject your guitar to excessively high tuning. Avoid a pitch higher than the standard A-440 for long periods of time.

To keep the guitar's finish clean and glossy, rub it with a soft, slightly damp cloth, or occasionally apply sparingly a reputable polish made specifically for guitar. Always protect your guitar from elements which can mar its finish. If the guitar has not consistently been kept inside its case when not being played, it can accumulate dust which will attract moisture. If, despite all precautions, damage to your guitar does occur, take it immediately to a qualified repair expert.

Attaching Strings

1. Lay the guitar on its back with the neck on the left-hand side.

2. Put one end of the string through the horizontal bridge hole. There should remain approximately $1\frac{1}{2}$ inches of string on the right side of the bridge. (See Fig. 42)

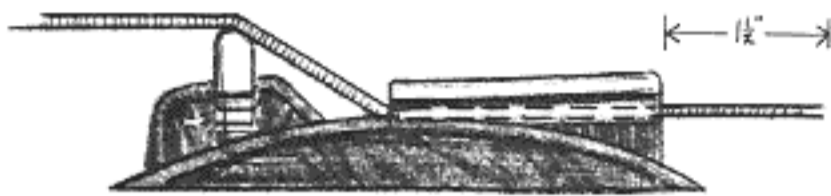


Fig. 42

3. Wrap this $1\frac{1}{2}$ " of string around itself twice, allowing the remainder to come out behind the bridge. (Fig. 43)

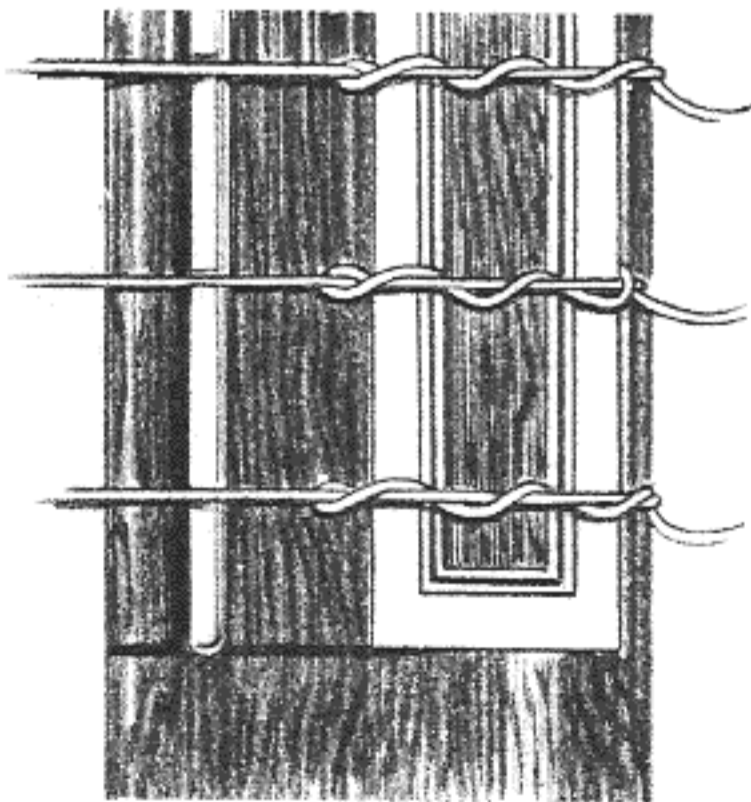


Fig. 43

4. The other end of the string is pulled up towards the head over the nut and placed in its proper slot. (Fig. 44)

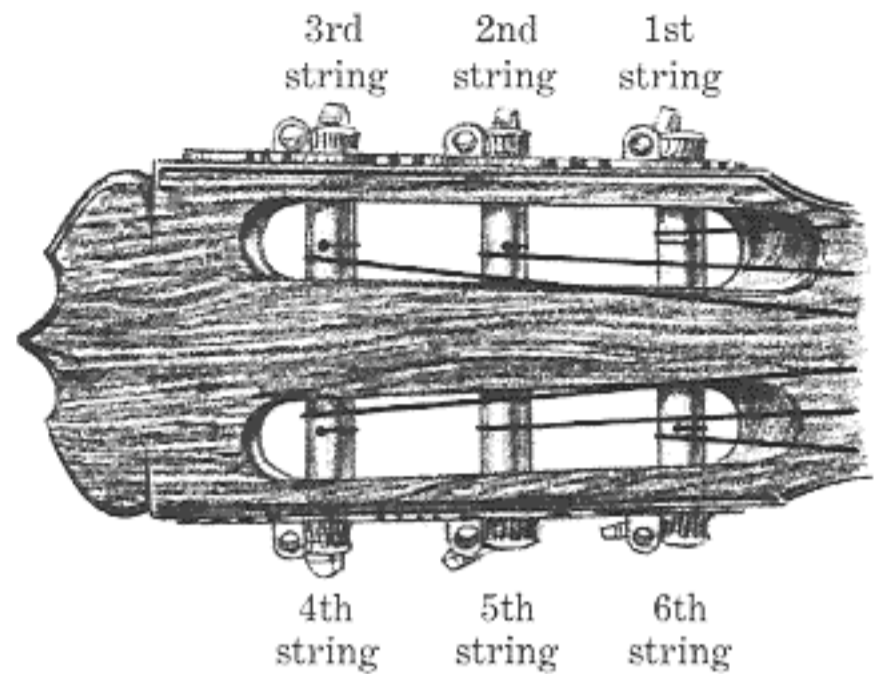


Fig. 44

5. Then it is passed through the hole in the roller and pulled over and under itself twice around. Hold this end of the string until the string is secured. (See Fig. 45)

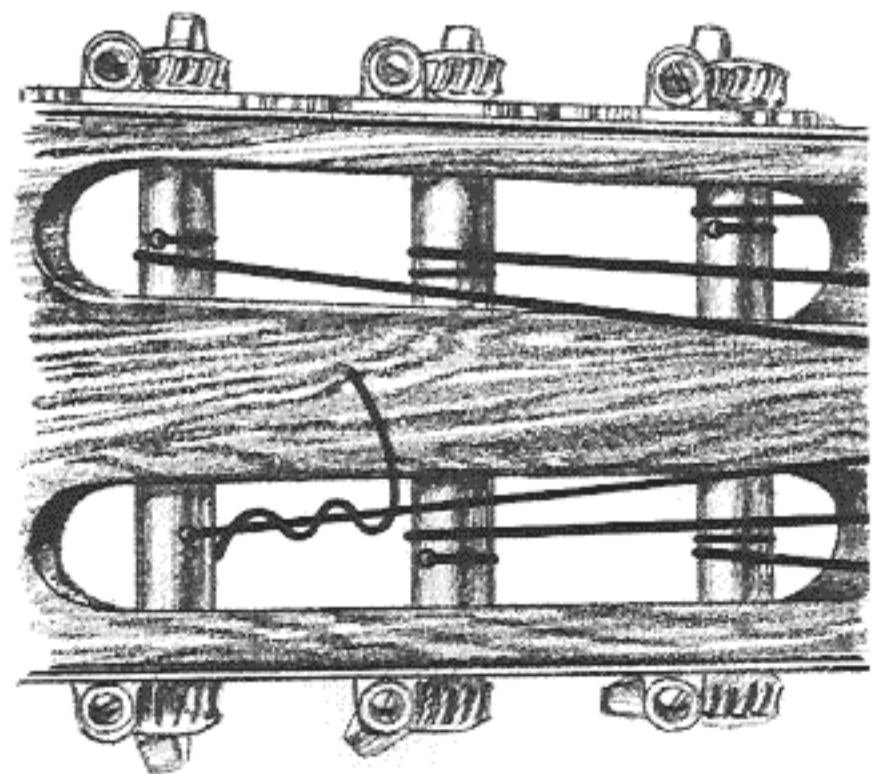


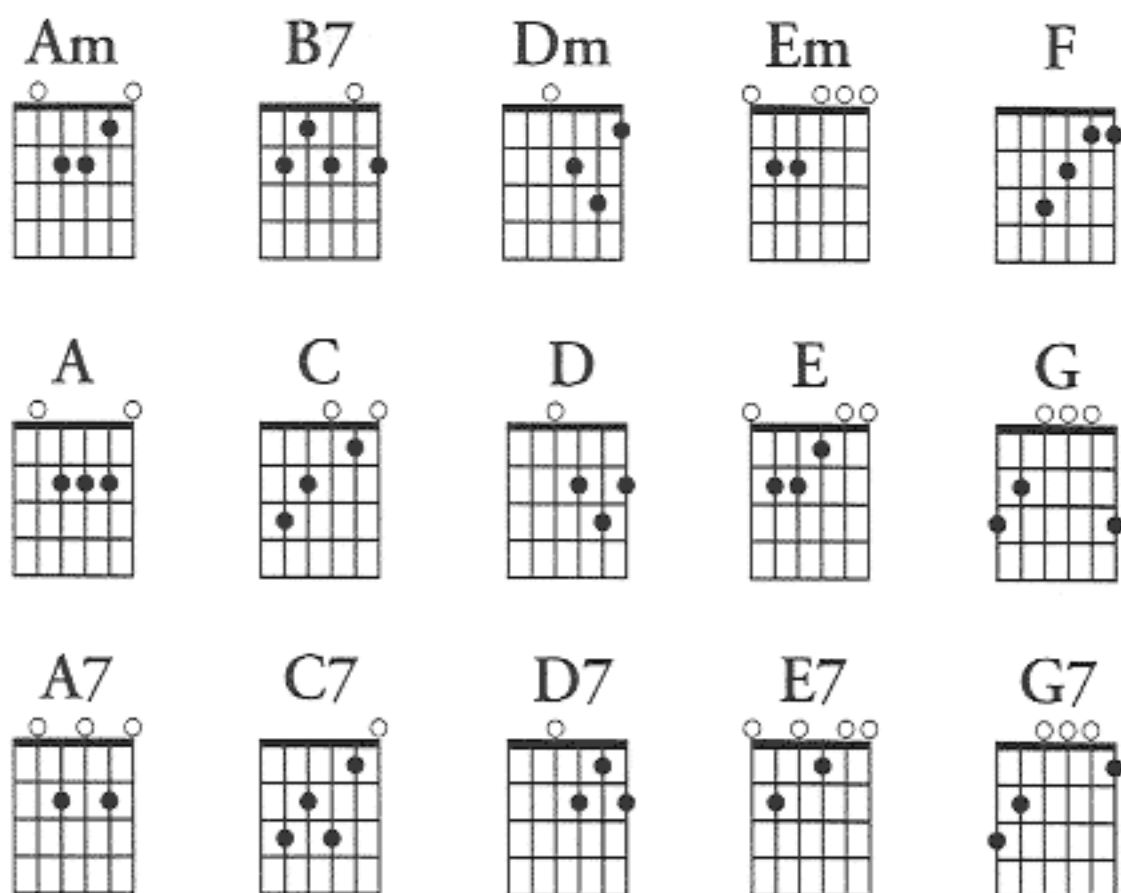
Fig. 45

6. Carefully cut the excess at both ends of the string to avoid buzzing.

Guitar Chord Chart

While chords are a basic element of many classical pieces, they are essential for accompaniment in popular styles of music. Experiment with different chord progressions using various strum and arpeggio patterns. Try creating your own chord variations by adding or subtracting one or more fingers. To expand your knowledge of chords and harmony, obtain a good chord dictionary.

Basic Open Chords



Moveable Bar Chords

Bar chords are moveable horizontally along the fingerboard because they contain no open strings. The two charts on the left show at which fret to bar the index finger to achieve a desired chord. For instance, if you move the Fm shape (6th string root) to the 3rd fret it becomes Gm. Furthermore, if you raise it from there one fret, it becomes G \sharp m; lowered one fret it becomes G \flat m.

6th String Root		5th String Root		6th String Root			
0	E	0	A				
1	F	2	B				
3	G	3	C				
5	A	5	D				
7	B	7	E				
8	C	8	F				
10	D	10	G				
12	E	12	A				
				5th String Root			

Concise Dictionary of Musical Terms

While this brief glossary will give you basic definitions for terms used in this book and elsewhere, I recommend purchasing a music dictionary at some point in your musical studies.

- A tempo** – return to original tempo
- Accelerando** (accel.) – gradually faster
- Accidental** – sharps, flats, or naturals occurring apart from the key signature
- Adagio** – *at ease*, slower than andante
- Allegretto** – moderately fast
- Allegro** – quickly
- Andante** – gracefully, a walking tempo
- Andantino** – slightly faster than andante
- Anular** (*a*) – right-hand ring finger
- Arpeggio** – broken chord
- Bar line** – vertical line dividing measures on the staff
- Bar** (*barre*) – to depress two or more strings simultaneously with the index finger
- Bass** – low notes
- Cadence** – musical resolution of harmony at end of piece or section
- Chord** – three or more notes heard simultaneously
- Chromatic** – proceeding by half-steps; non-diatonic
- Circle of 5ths** – the succession of keys by 5ths
- Clef** (C) – the sign used at the beginning of the staff to determine the name of each note. Guitar music is written in the Treble (or G) clef, but sounds one octave lower than written.
- Coda** – ending (*lit.* tail)
- Common time** (C) – 4/4 meter
- Crescendo** (Cresc.) – gradually louder
- Cut Time** (C) – 2/2 meter
- D.C. al Coda** – return to the beginning, play to the C and skip to the *Coda*.
- D.C. al Fine** – return to the beginning and play to the *Fine*.
- D.S. al Coda** – return to the C , play to the C and skip to the *Coda*.
- D.S. al Fine** – return to the C and play to the *Fine*.
- Decrescendo** (Decresc.) – gradually softer
- Diatonic** – of the natural scale; major or minor scale
- Diminuendo** – gradually softer
- Dolce** – *sweet* and warm, played over the soundhole
- Dot** – increases the value of a note by half its original value
- Double bar** – signifies the end of a section or piece
- Double flat** (bb) – to flat a note twice (whole-step)
- Double sharp** (xx) – to sharp a note twice
- Dynamics** – degrees of volume
- Enharmonic** – written differently but sounding the same
- Etude** (French) – study or exercise (*Estudio* in Spanish)
- Fermata** (Ferm.) – hold sign; hold a note longer than its original value
- Fine** – end
- Flat** (b) – to lower a note one half-step
- Form** – the overall structure of a piece; also refers to the type of composition such as a fugue or minuet
- Forte** (f) – loud
- Fortissimo** (ff) – very loud
- Free stroke** (*tirando*) – to avoid resting against an adjacent string after playing a note (right hand)
- Glissando** – slide (also called *portamento*)
- Golpe** – to knock on the face of the guitar
- Grace note** – ornamental note
- Grave** – solemn
- Guide finger** – a finger that stays on the string while shifting to a new position
- Half-step** – one fret; smallest interval in music
- Harmonic** – bell-like tone produced by lightly touching the string (see Volume Two)

- Indice** (*i*) – right-hand index finger
- Interval** – the distance between two notes
- Intonation** – accuracy of pitch; playing in tune
- Key** – the tonality of a piece with regard to a major or minor scale
- Key signature** – sharps or flats at the beginning of a piece showing the key
- Larghetto** – a little faster than largo
- Largo** – slow and stately
- Legato** – smoothly
- Leggiero** – lightly, swiftly
- Lento** – slow
- Maestoso** – majestic
- Major** – *greater*, used in respect to key, scales, chords, or intervals (see p. 66)
- Measure** – the space between two bar lines
- Media** (*m*) – right-hand middle finger
- Melody** – the tune or leading part of a piece
- Meter** – the pulse or feel of the rhythm
- Metronome** – device used to keep time and indicate tempo
- Mezzo-forte** (*mf*) – moderately loud
- Mezzo-piano** (*mp*) – moderately soft
- Minor** – *lesser*, used in respect to key, scales, chords, or intervals (see p. 66)
- Moderato** – moderately
- Modulation** – change of key
- Natural** (\natural) – cancels previous sharp or flat
- Octave** – interval of eight notes
- Pedal tone** – a consistent note around which other voices move
- Pianissimo** (*pp*) – very soft
- Piano** (*p*) – soft
- Pitch** – the highness or lowness of a note
- Pivot finger** – a finger that stays in place on the string as an anchor while others move around it
- Pizzicato** (*pizz.*) – muted or muffled
- Planting** – placing right-hand fingers on the strings in preparation to play them
- Ponticello** – metallic, played near the bridge
- Pulgar** (*p*) – right-hand thumb
- Presto** – very quickly
- Rallentando** (*rall.*) – gradually slower
- Rasgueado** – strum with fingers (Flamenco style)
- Repeat sign** – signifies restatement of a passage
- Rest stroke** (*apoyando*) – to bring a right-hand finger or thumb to rest against an adjacent string after playing a note
- Ritardando** (*rit.*) – gradually slower
- Rolling** – arpeggiating a chord
- Rubato** – freely slowing down or speeding up
- Scale** – *ladder*, step-wise succession of notes
- Sforzando** (*sfz*) – strong accent
- Simile** – continue in a similar manner
- Sharp** (\sharp) – to raise a note one half-step
- Slur** – hammer-on or pull-off (see Volume Two)
- Staccato** – *detached*, short notes
- Staff** – five lines and four spaces on which music is written
- Tambora** – percussive effect of drumming on the strings near the bridge
- Tempo** – *time*, the speed of the music
- Tie** – a curved line joining two notes of identical pitch indicating that the first note is to be held for the value of both
- Time signature** – the numbers at the beginning of a piece indicating the count and meter
- Tone** – timbre, quality of sound
- Treble** – high notes
- Tremolo** – rapid repetition of same note
- Trill** – rapid alternation of two consecutive notes
- Triplet** – three notes played in the space of two similar ones
- Unison** – two notes of identical pitch
- Vibrato** – slight fluctuation of pitch
- Vivace** – lively
- Voice** – a musical line or part
- Whole-step** – two half-steps (two frets)

Fingerboard Chart

String:

	6th	5th	4th	3rd	2nd	1st	
	E	A	D	G	B	E	
							Open
	F				C	F	1st fret
		B	E	A			2nd
	G	C	F		D	G	3rd
				B	E	A	4th
	A	D	G	C	E	A	5th
					F		6th
	B	E	A	D		B	7th
	C	F			G	C	8th
			B	E			9th
	D	G	C	F	A	D	10th
							11th
	E	A	D	G	B	E	12th
	F				C	F	13th
		B	E	A			14th
	G	C	F		D	G	15th
				B	E	A	16th
	A	D	G	C	E	A	17th
					F		18th
	B	E	A	D		B	19th

A Personal Note From Christopher Parkening...

I have a commitment to personal excellence which at its heart seeks to honor and glorify the Lord with my life and the music that I play. People often ask how my faith affects my music and my career as a concert guitarist. As a Christian, I find it helpful to contemplate verses from the Bible before and even during a performance. One of my favorites is PHILIPPIANS 4:6-7: "Be anxious for nothing; but in everything by prayer and supplication with thanksgiving let your requests be made known unto God. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus." It is interesting to note that it does not say God will answer every request in the way you would expect. It does say that by trusting in Him with thanksgiving, you will have the peace to handle whatever circumstance or situation that occurs. In other words, you place the burden of responsibility upon the Lord, trusting that His will would be done. That is what gives you the peace.

Here are some other helpful verses:

ROMANS 8:28 *And we know that all things work together for good to them that love God, to them who are the called according to his purpose.*

PHILIPPIANS 4:8-9 *Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things. Those things, which ye have both learned, and received, and heard, and seen in me, do: and the God of peace shall be with you.*

II CORINTHIANS 12:9 *And he said unto me, My grace is sufficient for thee: for my strength is made perfect in weakness. Most gladly therefore will I rather glory in my infirmities, that the power of Christ may rest upon me.*

ISAIAH 26:3 *Thou wilt keep him in perfect peace, whose mind is stayed on thee: because he trusteth in thee.*

PROVERBS 3:5-6 *Trust in the LORD with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths.*

I PETER 5:5b-7 *...be clothed with humility: for God resisteth the proud, and giveth grace to the humble. Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time: casting all your care upon him; for he careth for you.*

ISAIAH 12:2 *Behold, God is my salvation: I will trust, and not be afraid.*

JOHN 3:16 *For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.*

Most people believe you need to be confident in order to play a good concert. I understand, however, that God does not want us to take confidence in our own ability, and I realize that I am inadequate for the task ahead. This requires me to depend totally on God's power and grace to sustain me. Likewise then, it is a source of peace and comfort to look back and remember God's grace in past performances and trust that His grace will be sufficient for this one as well. Backstage, I constantly remind myself of what I know to be true. For example, "All things work together for good..."

Personally, I ultimately desire to please the Lord with my music. I dedicate every performance to my Lord and Savior Jesus Christ and consequently, the "approval" of the audience is secondary. For more insight on this topic, I recommend reading *Anxiety Attacked* by John MacArthur, Jr. (Victor Books).

Many people have asked me how to become an excellent guitarist. I answer, "Be a hard-working perfectionist," which personally makes up for my lack of talent in a lot of areas. Our goal should be to overcome what we lack in talent or ability by what we have in dedication and commitment. This takes self-discipline—the ability to regulate your conduct by principles and sound judgment, rather than by impulse, desire, high pressure, or social custom. It is the ability to subordinate the body to what is right and what is best. Self-discipline means nothing more than to order the priorities of your life. It is the bridge between thought and accomplishment, the glue that binds inspiration to achievement. For me, as a Christian, self-discipline is first of all to obey the word of God—the Bible. It is to bring my desires, my emotions, my feelings, and all that is in my life under the control of God supremely, so that I may live an obedient life which has as its goal the glory of God.

The aim and final reason of all music should be none else but the glory of God.

—Johann Sebastian Bach

CHRISTOPHER PARKENING ranks as one of the world's preeminent virtuosos of the classical guitar. His concerts and recordings consistently receive the highest worldwide acclaim. *The Washington Post* cited "his stature as the leading guitar virtuoso of our day, combining profound musical insight with complete technical mastery of his instrument." Parkening is the recognized heir to the legacy of the great Spanish guitarist Andrés Segovia, who proclaimed that "Christopher Parkening is a great artist — he is one of the most brilliant guitarists in the world."

Parkening's rare combination of dramatic virtuosity and eloquent musicianship has captivated audiences from New York to Tokyo. He has performed at the White House, appeared with Plácido Domingo on *Live from Lincoln Center*, participated in Carnegie Hall's 100th Anniversary celebration, and performed twice on the internationally televised Grammy® Awards.

Parkening has appeared on many nationally broadcast television programs including *The Tonight Show*, *Good Morning America*, *20/20*, *CBS Sunday Morning*, and *The Today Show*. Parkening was also featured soloist with composer/conductor John Williams on the soundtrack for the Columbia Pictures film, *Stepmom*. Having been voted "Best Classical Guitarist" in a nationwide reader's poll of *Guitar Player* magazine for many years running, he was placed in their *Gallery of the Greats* along with Andrés Segovia, John Williams, and Julian Bream.

Parkening has amassed a prolific discography on Angel records and EMI Classics. He is the recipient of two Grammy® nominations in the category of Best Classical Recording for *Parkening and the Guitar* and *The Pleasures of Their Company* (a collaboration with soprano Kathleen Battle). In celebration of Parkening's 25th year as a best-selling EMI artist, a collection of his most popular recordings entitled *Christopher Parkening – The Great Recordings* was released. EMI also released his critically acclaimed recording of Joaquín Rodrigo's *Concierto de Aranjuez* and *Fantasia para un gentilhombre*, together with the world premiere of William Walton's *Five Bagatelles for Guitar and Orchestra*. Rodrigo himself was present for the recording, which he called "magnificent."

Other important recording releases include *A Tribute to Segovia* (dedicated to the great Spanish guitarist and recorded on one of the Maestro's own concert guitars) and *Parkening Plays Vivaldi* with the Academy of St. Martin in the Fields featuring favorite concertos plus the world premiere recording of Peter Warlock's *Capriol (Suite for Guitar and String Orchestra)*. Parkening also collaborated with Julie Andrews in *The Sounds of Christmas* with the London Symphony Orchestra on the Hallmark label, which sold over a million copies in its first year of release. Sony Classical also released his Christmas album with Kathleen Battle entitled *Angel's Glory*.

Parkening's commitment to his instrument extends beyond his demanding performance and recording schedule. Each summer, he teaches a master class at Montana State University in Bozeman, Montana. He has authored *The Christopher Parkening Guitar Method, Volume II* (the companion to this volume), as well as

numerous folios of guitar transcriptions and arrangements which he has recorded, all published by Hal Leonard Corporation.

Parkening has received commendations throughout his career honoring his dedication and artistry, including an honorary Doctorate of Music from Montana State University and the Outstanding Alumnus Award from the University of Southern California "in recognition of his outstanding international achievement and in tribute to his stature throughout the world as America's preeminent virtuoso of the classical guitar."

Christopher and his wife Theresa reside in Southern California. He is a world class fly-fishing and casting champion who has won the International Gold Cup Tarpon Tournament (the Wimbledon of fly-fishing) held in Islamorada, Florida.

JACK MARSHALL (1921-1973) was born in El Dorado, Kansas. He began playing the ukulele when he was ten, and graduated to jazz guitar in his early teens by listening to the recordings of Django Reinhardt. His family moved to Hollywood in the early 1930's, where he eventually became the staff guitarist for the MGM studio orchestra. He developed into a composer and conductor in the early 1950's, becoming musical director at Capitol Records. Marshall introduced the guitar as a background to film music, creating scores for several movies and television series, including *Thunder Road* and *The Munsters*.

However, his first love was the classical guitar and his favorite guitarist, Andrés Segovia. Jack Marshall served as the inspiration and mentor for his cousin, Christopher Parkening, and, as one of the few composers who understood writing for the guitar, his arrangements continue to be popular with guitarists worldwide.

DAVID BRANDON has made numerous concert and television appearances throughout North America, Europe, and Asia. The *Los Angeles Times* has called him "an outstanding technician whose precise control of details is stunning to experience." He has toured extensively with Christopher Parkening and performed with him on *Virtuoso Duets*, released by Angel/EMI. Brandon also appeared with Parkening on the Julie Andrews Hallmark Christmas album.

Brandon began playing guitar at age eight with instruction from his father. At thirteen, he attended master classes under Michael Lorimer as the youngest member of the class. After a year of study and performances in Spain and England, Brandon returned to the United States to study with Christopher Parkening on scholarship at Montana State University. He later studied with Andrés Segovia at the University of Southern California in his 1981 Master Class.

Brandon regularly gives master classes and lectures at colleges and universities across the nation. He has been the guitar advisor for the National Federation of Music Clubs and a judge for the Music Teachers National Association. David lives with his wife Sharee and two sons in Lubbock, Texas, where he operates a private guitar studio.

The Christopher Parkening Discography

- In the Spanish Style CDC-7-47194-2
Parkening Plays Bach CDC-7-47191-2
Simple Gifts CDC-7-47525-2
A Bach Celebration CDC-7-47195-2
Pleasures of Their Company CDC-7-47196-2
Virtuoso Duets CDC-7-49406-2
A Tribute to Segovia CDC-7-49404-2
Joaquin Rodrigo and William Walton Concertos CDC-7-54665-2
The Artistry of Christopher Parkening CDC-7-54853-2-5
Christopher Parkening – The Great Recordings ZDCB-54905-2-7
Parkening Plays Vivaldi CDC-5-55052-2
*Angels' Glory SK 62723
*Stepmom SK 61649
Christopher Parkening Celebrates Segovia CDC-7243-5-56730-0-8

*All albums distributed by EMI/Angel Records except *Angels' Glory*
and *Stepmom* distributed by Sony Classical.



THE PUBLICATIONS OF CHRISTOPHER PARKENING

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 1 – REVISED

*in collaboration with
Jack Marshall and David Brandon*

Learn the art of the classical guitar with this premier method for beginners by one of the world's preeminent virtuosos and the recognized heir to the legacy of Andrés Segovia. Learn basic classical guitar technique by playing beautiful pieces of music, including over 50 classical pieces, 26 exercises, and 14 duets. Includes notes in the first position, how to hold the guitar, tuning, right and left hand technique, arpeggios, tone production, placement of fingers and nails, flats, naturals, key signatures, the bar, and more. Also includes many helpful photos and illustrations, plus sections on the history of the classical guitar, selecting a guitar, guitar care, and more.

00695228\$12.95

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 2

Intermediate to Upper-Intermediate Level

Continues where Vol. 1 leaves off. Teaches: all notes in the upper position; tone production; advanced techniques such as tremolo, harmonics, vibrato, pizzicato and slurs; practice tips; stylistic interpretation; and more. The first half of the book deals primarily with technique, while the second half of the book applies the technique with repertoire pieces. As a special bonus, this book includes 32 previously unpublished Parkening edition pieces by composers including Dowland, Bach, Scarlatti, Sor, Tarrega and other, plus three duets for two guitars.

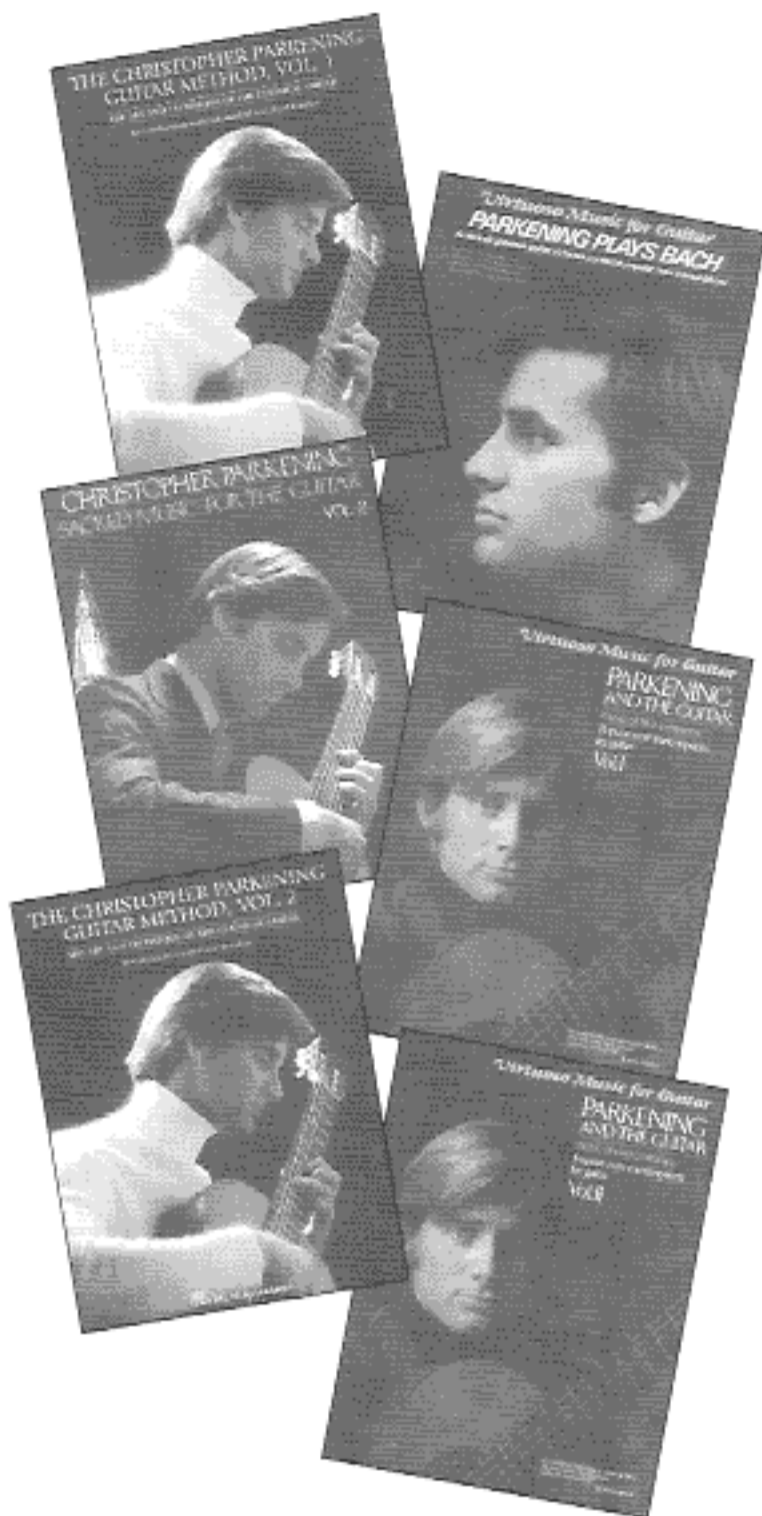
00695229\$12.95

PARKENING AND THE GUITAR – VOL. 1

*Music of Two Centuries:
Popular New Transcriptions for Guitar
Virtuoso Music for Guitar*

Ten transcriptions for solo guitar of beautiful music from many periods and styles, edited and fingered by Christopher Parkening. All pieces are suitable for performance by the advanced guitarist. Ten selections: Afro-Cuban Lullaby • Empress of the Pagodes (Ravel) • Menuet (Ravel) • Minuet in D (Handel) • Passacaille (Weiss) • Pastourelle (Poulenc) • Pavane for a Dead Princess (Ravel) • Pavane for a Sleeping Beauty (Ravel) • Preambulo (Scarlatti-Ponce) • Sarabande (Handel).

00699105\$9.95



PARKENING AND THE GUITAR – VOL. 2

*Music of Two Centuries: Popular New
Transcriptions for Guitar
Virtuoso Music for Guitar*

Nine more selections for the advanced guitarist: Clair de Lune (Debussy) • Giga (Visée) • The Girl with the Flaxen Hair (Debussy) • Gymnopédie Nos. I-III (Satie) • The Little Shepherd (Debussy) • The Mysterious Barricades (Couperin) • Sarabande (Debussy).

00699106\$9.95

CHRISTOPHER PARKENING – SACRED MUSIC FOR THE GUITAR, VOL. 1

Seven inspirational arrangements, transcriptions and compositions covering traditional Christian melodies from several centuries. These selections appear on the Parkening album Sacred Music for the Guitar. Includes: Präludium (Bach) • Our Great Savior • God of Grace and God of Glory (2 guitars) • Brethren, We Have Met to Worship • Deep River • Jesus, We Want to Meet • Evening Prayer.

00699095\$10.95

CHRISTOPHER PARKENING – SACRED MUSIC FOR THE GUITAR, VOL. 2

Seven more selections from the album Sacred Music for the Guitar: Hymn of Christian Joy (guitar and harpsichord) • Simple Gifts • Fairest Lord Jesus • Stir Thy Church, O God Our Father • All Creatures of Our God and King • Glorious Things of Thee Are Spoken • Praise Ye the Lord (2 guitars).

00699100\$10.95

PARKENING PLAYS BACH

Virtuoso Music for Guitar

Nine transcriptions edited and fingered by Parkening: Preludes I, VI & IX • Gavottes I & II • Jesu, Joy of Man's Desiring • Sheep May Safely Graze • Wachet Auf, Ruft Uns Die Stimme • Be Thou with Me • Sleepers Awake (2 guitars).

00699104\$9.95

*"Parkening's playing of Bach is so intelligent,
sensitive and adept that one can forget
everything but the music."*

– *The New York Times*

CHRISTOPHER PARKENING – ROMANZA

Virtuoso Music for Guitar

Three wonderful transcriptions edited and fingered by Parkening: Catalonian Song • Rumores de la Caleta • Romance.

00699103\$7.95

FOR MORE INFORMATION, SEE YOUR LOCAL MUSIC DEALER,
OR WRITE TO:

HAL • LEONARD®
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Prices, contents and availability subject to change without notice.

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 1

THE ART AND TECHNIQUE OF THE CLASSICAL GUITAR



The premier method for the beginning classical guitarist, by one of the world's preeminent virtuosos and the recognized heir to the legacy of Andrés Segovia.

- Learn basic classical guitar technique by playing beautiful pieces of music.
- Includes over 50 classical pieces, 26 exercises, and 14 duets.
- Rudiments of classical guitar technique, note reading, and music theory.
- Selection and care of guitars.
- Strategies for effective practicing.

U.S. \$12.95

ISBN 0-7935-8520-1



HL00695228

 HAL • LEONARD®

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 2

THE ART AND TECHNIQUE OF THE CLASSICAL GUITAR

In Collaboration with David Brandon



 HAL • LEONARD®

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 2

THE ART AND TECHNIQUE OF THE CLASSICAL GUITAR

In Collaboration with David Brandon

The drawings in Figures 21, 22, and 26 are © 1994 and 1995 by Kris Ellingsen.
Used by Permission.

The following pieces are © 1997 by David Brandon and have been used by
permission: Spanish Ballad, Mazurka, Toccata, Canción, Interlude,
French Lullaby, Prelude in E Minor, all exercises except #7, Twenty-Minute Workout,
and arrangements of Silent Night, Russian Folk Song, Tarantella,
Carol of the Bells, Scarborough Fair, and Catalonian Folk Song.

ISBN 0-7935-8521-X



7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Copyright © 1997 by Christopher Parkening
International Copyright Secured. All Rights Reserved

No part of this publication may be reproduced in any form or by any
means without the prior written permission of the Publisher.

Visit Hal Leonard Online at
www.halleonard.com

Acknowledgements

My special thanks to the following talented individuals who contributed much insight and numerous valuable suggestions: Muriel Anderson, Scott Bach, Jim Fagen, Scott and Amy Faris, Michael Kurtz, John Nelson, Wayne Peabody, Patrick Russ, John Sutherland, David Thomas, David Thompson, Mark and Kathy Tyers, and Paul Wilson. Also thanks to the many students who have offered help along the way.

Material for the sections on Success vs. Excellence and Self-discipline is based on two sermons by John MacArthur, Jr., my faithful pastor and friend.

My gratitude also goes to Jim Fagen for his painstaking job of proofreading the music.

Illustrations were provided by the gifted Kris Ellingsen.

My deep appreciation goes to Terry Duggan for the photographs in this book.

I would also like to thank my friend and collaborator, David Brandon, who prepared and edited the initial text and contributed many original compositions and arrangements to this book.

Text and music layout was produced by David Brandon using exclusively *Finale* and *WordPerfect* for the Macintosh. Thanks to Randy Koonce and Lanny Fiel for technical advice.

Dedication

*To my wife Theresa,
my father, mother and sister,
for their untiring, loving guidance
and devotion to my music.*

—Christopher Parkening

*In loving memory of my mom,
whose great encouragement supported me
in my writing and in my music.*

—David Brandon

The Christopher Parkening Discography

In the Spanish Style CDC-7-47194-2

Parkening Plays Bach CDC-7-47191-2

Simple Gifts CDC-7-47525-2

A Bach Celebration CDC-7-47195-2

Pleasures of Their Company CDC-7-47196-2

Virtuoso Duets CDC-7-49406-2

A Tribute to Segovia CDC-7-49404-2

Joaquin Rodrigo and William Walton Concertos CDC-7-54665-2

The Artistry of Christopher Parkening CDC-7-54853-2-5

Christopher Parkening – The Great Recordings ZDCB-54905-2-7

Parkening Plays Vivaldi CDC-5-55052-2

*Angels' Glory SK 62723

*All albums distributed by EMI/Angel Records except *Angels' Glory*,
distributed by Sony Classical.

Contents

Introduction	7	Advanced Bar Techniques	54
		<i>Bianco Fiore</i>	55
Part One-Technique		Interval Studies	56
Notes on the First String	10	Left-Hand Shifts	56
Guide and Pivot Fingers	11	Rules To Be Broken	57
<i>Spanish ballad</i>	11	Twenty-Minute Workout	58
Vibrato	12	Interpretation of Music	59
Dotted Eighth Notes	13	Summary of Artistic Devices	61
<i>Mazurka</i>	13		
Quality of Sound	14	Part Two-Repertoire	
<i>Silent Night</i>	14	Repertoire Index	64
Slur Technique	15	Renaissance Period Notes	65
<i>Toccata</i>	16	<i>Danza</i>	68
Grace Notes	17	<i>Gagliarda</i>	69
<i>Canario</i> —Calvi	17	<i>Canzone</i>	70
<i>Danza</i> —Calvi	18	<i>Salterello</i>	70
More Work in 2nd Position	18	<i>Pavane</i> —Milan	72
New Repeat Terms and Signs	19	<i>Alman</i> —Johnson	73
<i>Spanish Waltz</i>	19	<i>Branle</i> —Besard	74
Notes on the Second String	20	<i>Volte</i> —Besard	74
Natural Harmonics	21	<i>Galliard</i> —Dowland	75
<i>Canción</i>	22	<i>Allemande</i> —Dowland	76
Notes on the Third String	23	Baroque Period Notes	77
Dampening	24	<i>Prelude</i> —Visée	80
<i>Interlude</i>	24	<i>Bourrée</i> —Visée	80
<i>French Lullaby</i>	25	<i>Pavanas</i> —Sanz	81
<i>Russian Folk Song</i>	26	<i>Bourrée</i> —Bach	82
<i>Tarantella</i>	26	<i>Prelude</i> —Bach	83
<i>Carol of the Bells</i>	27	<i>Sonata in A</i> —Scarlatti	86
Notes on the Fourth String	29	Classical Period Notes	89
<i>Prelude in E Minor</i>	30	<i>Study in E Minor</i> —Carcassi	94
Success vs. Excellence	30	<i>Study in A</i> —Carcassi	95
<i>Scarborough Fair</i>	31	<i>Study in A Minor</i> —Carcassi	96
Notes on the Fifth String	32	<i>Study in A</i> —Sor	97
Notes on the Sixth String	33	<i>Study in B Minor</i> —Sor	98
Sightreading	34	<i>Minuet in C</i> —Sor	99
Mastering the Fingerboard	35	<i>Waltz</i> —Sor	101
<i>Lesson in A Minor</i> —Coste	35	<i>Rondo</i> —Giuliani	102
<i>Lesson in A Major</i> —Coste	36	<i>Theme and Variations</i> —Giuliani	103
<i>Moto Perpetuo</i> —Paganini	36	<i>Allegro Spiritoso</i> —Giuliani	105
Performance Anxiety	38	Romantic Period Notes	107
Left-Hand Fingering Principles	40	<i>Estudio</i> —Tárrega	111
Accuracy and Control	41	<i>Lagrima</i> —Tárrega	112
Moveable Scales	42	<i>Adelita</i> —Tárrega	113
Speed Techniques	43	<i>Estudio</i> —Forteza	114
Special Effects	44	<i>Estudio del Ligado</i> —Barrios	116
Notation of Special Effects	47	<i>Romance</i>	117
<i>Sakura</i>	47	Modern Period Notes	119
Artificial Harmonics	48	<i>La Rossignol</i>	120
<i>Catalonian Folk Song</i>	49	<i>Drewwies Accordes</i>	122
Tuning Tips	50	<i>Canon</i> —Telemann	125
Low D Tuning	52	Appendix A (Sound Production)	128
<i>Preludio</i>	52	Appendix B (Discography)	132
<i>Caprice #24</i> —Paganini	53	Fingerboard Chart	134
Ornamentation	54	Personal Note	135



Performing in Boston
Courtesy Worcester Telegram & Gazette

Introduction

The second volume of *The Christopher Parkening Guitar Method* is based on the same premise as the first: to learn guitar technique and musicianship by playing beautiful pieces of music. Practicing is more enjoyable and rewarding while working on exciting and inspiring compositions instead of dry exercises.

This present volume is divided into two main sections. Part One deals with learning notes in upper positions (Volume One covers only the first position) and introduces many new techniques. Part Two consists of repertoire that enables the student to develop technique and musicianship more fully. This section is arranged by period or style, rather than by difficulty. Thus, the student is able to choose his own music and gain a perspective on guitar literature as a whole. Also, what is easy for one student may be

difficult for another, so grading pieces at this level is nearly impossible. In fact, the student may wish to attempt pieces from the repertoire section of this book while still studying from the technique section. Use this book flexibly, modifying it to meet your own individual needs.

It is important to keep musicality as the final goal, with technique only a means to an end. Strive for a beautiful sound on each piece. Fully explore the nuances of style and interpretation, which I will later cover in detail.

Above all, strive for personal excellence. True success is not measured by worldly accomplishment or by comparison with others. Rather, it is working with diligence, to the best of your ability, toward achieving excellence in whatever task you have set before you.



Performing at the White House

Part I

Technique

Notes on the First String*

Observe that the notes ascend alphabetically in whole-steps, except for the half-steps between E and F and between B and C. This pattern is consistent on every string, so by knowing just one note on any string you will be able to find the others. In the practice scale, the left-hand fingering is divided into three main areas: low, medium, and high. Keep your 1st finger of the left hand resting lightly on the string when shifting positions. This makes the shift more secure. Concentrate on the names of notes as well as finger placement.

Memorize:

Practice Scale #1

E F G A B C D E

Fret: 0 1 3 5 7 8 10 12

The left-hand *position* is determined by the fret where the index finger falls. For instance, in 7th position the 1st finger will play notes on the 7th fret and the 2nd finger will play notes on the 8th fret, etc. These scales and exercises were created primarily for the purpose of learning the notes on the neck. It is rare to finger a whole passage on the same string as notated here.

Exercise #1

Position: 1st-----, 5th-----, 10th-----, 7th-----, 1st-----, 5th-----, 10th-, 5th-----

Exercise #2 (Bach)

The high F in this exercise is played on the 13th fret. The notes start over at the 12th fret with E (an octave higher than the open E).

*This guitar method teaches upper position note reading one string at a time. First, the student learns all the natural notes on the first string to the 12th fret. Next, we add all the natural notes on the 2nd string, often relating these notes to the first string. When fingering guitar music, the highest note dictates where the rest of the chord (or passage) will be played. For instance, if a 1st string high B is required, the student would have to find other notes in the passage in relation to the B. This approach will become obvious as you proceed through the book.

Guide and Pivot Fingers

Two important principles will facilitate left-hand fingering: the *pivot* finger and the *guide* finger. A pivot is a finger that stays in place as an anchor while other fingers move around it. A guide is one that stays on a string when shifting to another position and is

sometimes notated with a dash before the finger number on the note in the new position. It is important to release the pressure slightly to avoid a sliding sound. Apply these two principles whenever possible to maximize left-hand accuracy.

SPANISH BALLAD

Try rest stroke on the first melody note of each measure for greater clarity and balance. Use guide fingers whenever possible.

1 a m i

3

1

3

1

3

7

4

4

1

4

1

1

13

3

1

1

1

19

Practice Tip:

Practicing correctly is vital to your development as a guitarist. Some players prefer rigid routines and others favor more flexibility. Generally speaking, your practice sessions could be divided to include work in these areas:

Technique	10 minutes to one hour
New repertoire	30 minutes to two hours
Old repertoire	20 minutes to two hours
Sightreading	As needed
Theory	As needed

During the course of your study you will find there are certain technical issues every guitarist must address. If you cannot find a piece or need more work involving a certain technical aspect, you should supplement your practice with exercises. As you progress, you might spend less time on technique and more time on repertoire. Many guitarists prefer to schedule a certain time of day to practice. Decide on what works best for you personally. More important than the amount of time spent, however, is to set specific goals so you can measure the results of your practice.

Vibrato

The technique of vibrato involves wavering the pitch of a note for shading or expressive purposes. It can add great emotional intensity to a passage and is also effective in achieving proper intonation (playing in tune). *Horizontal* vibrato is achieved by holding a note firmly and moving the left arm from the elbow rapidly back and forth parallel to the neck. The finger stays in place on the string, and the elbow remains stationary. This pushing and pulling motion forces the string to slide back and forth across the fret, causing the note to go sharp and flat. This can also be done without the thumb touching the back of the neck.

Vertical vibrato (fig. 1) is achieved by bending the string up and down parallel to the fret. The movement is done solely by the finger from the second joint. This type of vibrato is often used in the first position where the horizontal motion is not as effective, but it only allows for raising the note. The pitch cannot be lowered in this manner.

It is important to develop the ability to control both the width and speed of the vibrato. A helpful exercise is to put the 2nd finger on the 2nd string at the 10th fret, set your metronome at a moderate speed (try 60), and practice vibrato at four fluctuations per

click. You can use the sound of the side of your left hand hitting against the guitar to help you keep beat. Experiment on different strings with each finger and vary the tempo settings to increase your mastery of this vital technique.



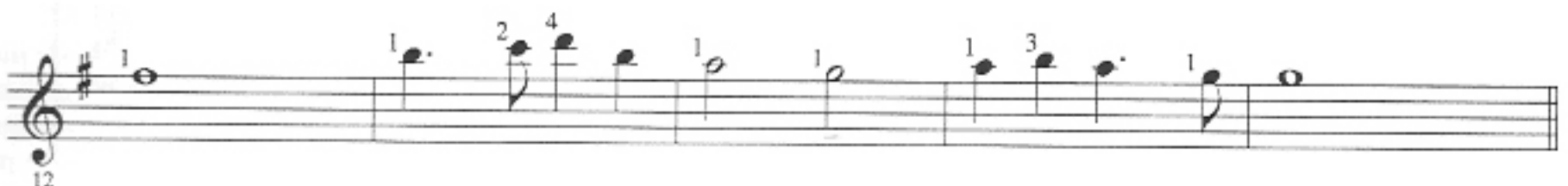
Fig. 1 Vertical vibrato on second string.

Try using vibrato on the following two melody lines:

Exercise #3 (Picardy)

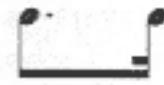


Exercise #4 (Holst)



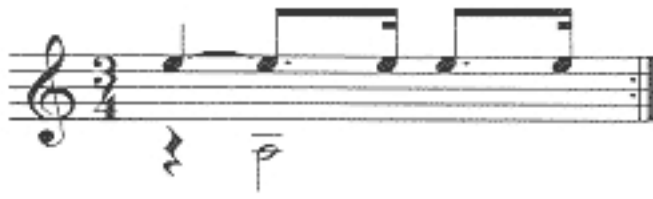
Dotted Eighth Notes

The following piece contains a prominent rhythmic figure:



Count: 1 (e &) a

In learning a difficult rhythm, it is sometimes helpful to tap it out or play it on open strings as follows:



Count: 1 2 (e &) a 3 (e &) a

or:



1 (e &) a 2 3

MAZURKA

Set the thumb on the previously played bass note at each rest. This will stop (*dampen*) the string from ringing, achieving clarity in the bass line.

m i m i

4

6

11

16

m i m

Quality of Sound

There are two elusive qualities that separate *guitarists* from ordinary guitar players: a beautiful sound and the ability to play legato. Technical details regarding sound production and nail filing are found in Appendix A at the end of the book. It would be beneficial to study that section now and refer to it again throughout your study. Strive for a pure, full rich tone without the extra noise of fingernail clicks, left-hand squeaks, etc. Play with sufficient volume in order to develop a wide dynamic range. Develop a variety of tonal colors as you strive for a beautiful sound.

To play legato, each note should be connected to the next without a perceptible break. The fingers of both hands should work in unison with extremely quick changes between notes. This movement is similar to the way a mime works: you see one position

and then the next, but not the motion in between. It is certainly one of the most difficult qualities to achieve on the guitar, but well worth the effort.

Practice Tip:

One element of proper practicing is problem solving. You will encounter some obstacles in taking a piece from sightreading to a polished performance. Here is a three-step process for overcoming these hurdles:

1) **Observe** 2) **Analyze** 3) **Correct**

In other words, define the problem, analyze how it can be overcome, and implement the solution by correct repetition. By breaking down pieces in this manner and putting them back together again, you will have learned a secret to effective practicing.

SILENT NIGHT

F. GRUBER

Strive for a legato melody with a beautiful sound. Use vibrato on high notes. Dampen bass notes with the thumb on each rest, especially when changing bass notes. The rests between bass notes of the same pitch need not be taken literally.

The musical score for "Silent Night" is presented in four systems of guitar notation. Each system consists of a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The first system starts at measure 1 and ends at measure 6. The second system starts at measure 7 and ends at measure 12. The third system starts at measure 13 and ends at measure 18. The fourth system starts at measure 19 and ends at measure 24. The bass line features rests between notes of the same pitch, which are to be dampened with the thumb.

Slur Technique

The *slur* (also called *ligado*) is a technique in which you pluck one note and then sound a second note with a left-hand finger only. It is notated with a curved line between two notes of different pitch. This looks the same as a tie, but a tie connects two notes of the same pitch.

To execute an ascending slur, or *hammer-on*, bring the left-hand fingertip down on the string with sufficient force to sound a second note after plucking the first. If the first note is a fretted one, leave that finger in place when the second note is hammered-on.

In a descending slur, or *pull-off*, the left-hand

finger actually "plucks" the string as it is taken off (see photos). The finger pulls downward and into the next higher string, as in a "rest stroke" for the right hand (unless, of course, it is already on the first string). If you want the adjacent string to ring, use a "free stroke" slur, where you miss the next higher string with your pull-off finger instead of plucking into it. If both notes are fretted, it is important to have both fingers in place on the string before the pull-off occurs. On all slurs, keep the left hand parallel to the fingerboard, stay close to the fret (not in the center between the frets), and play on the center of the fingertip.



Fig. 2 Preparation of a descending slur.



Fig. 3 Release of descending slur into the next string.

Try the following exercises on different strings to familiarize yourself with the slur technique. Leave the fingers on as you ascend in hammer-ons.

Exercise #5



Exercise #6



*This slur is pictured in the above photos.

The next slur study is one of my personal favorites. If practiced correctly, it will build accuracy, dexterity and left-hand strength. This exercise is for the left hand only and can be practiced up and down the neck. In moving up the neck at the end of the second beat, the 1st finger slides from F to F#, thus starting a new position. In the descending exercise, the 4th finger slides down a half-step, thereby changing positions one fret lower. This is notated by a straight line between the notes. When sliding, keep sufficient pressure on the string to sound the second note. For more work on slurs, I recommend Segovia's *Slur Exercises* (Columbia Music Co.) and the more advanced *Study #11* (Op. 6, no. 3) by Fernando Sor.

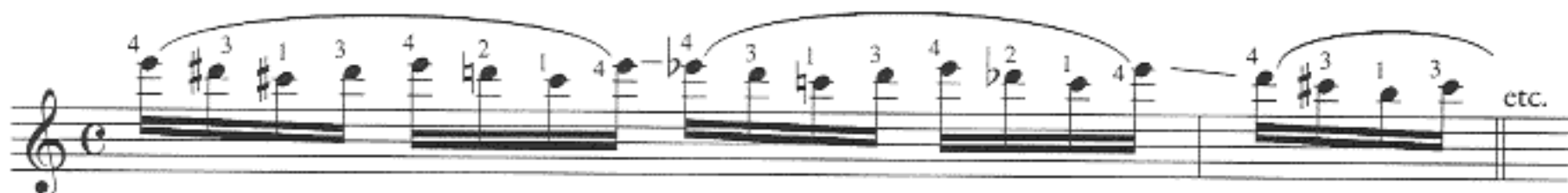
Practice Tip:

When using slurs, concentrate on achieving evenness in both the volume and duration of each note. To help equalize the difference in sound between hammer-ons and pull-offs, the hammer-on will need a little extra force. Be sure not to hammer-on or pull-off too quickly, but give each note equal value.

Exercise #7a



Exercise #7b



TOCCATA

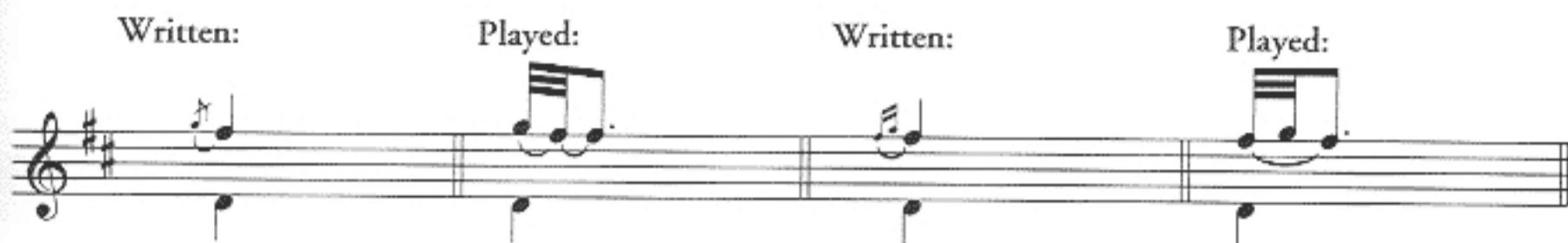
Use light, even pull-offs to the open E string. Sometimes it is necessary to lightly file the left-hand calluses to avoid a raspy pull-off sound. For more left-hand security, try riding along the neck with the underside of the hand, just opposite the 1st finger knuckle.



Grace Notes

Grace notes are ornaments that add variation and color to a passage of music. They are notated as small slurred notes that appear before a normal size note. In the following examples, the first grace note is played simultaneously with the bass note on the beat. The time value of the grace note is not counted in the rhythm of the bar and must be subtracted from that of the adjacent note.

Written: Played: Written: Played:



The image shows four measures of music on a single staff. The first two measures are labeled 'Written:' and the last two are labeled 'Played:'. In the 'Written' measures, a small eighth note with a slur is written before a quarter note. In the 'Played' measures, the small eighth note is slurred together with the quarter note, indicating they are played simultaneously.

A more in depth discussion of ornamentation appears on page 54.

Two Baroque Dances

The next two pieces help demonstrate the slur technique and were written for the Baroque guitar in Italy (1646). This instrument had five sets of double strings called *courses*.

CANARIO

CARLO CALVI

This piece is played in 2nd position, i.e., the 1st finger operates on the 2nd fret, the 2nd finger on the 3rd, etc.



The image shows a musical score for 'CANARIO' by Carlo Calvi. It consists of four staves of music in G major (one sharp) and 3/4 time. The first staff starts with a treble clef and a key signature of one sharp. The music features a series of eighth notes with slurs, and some notes are marked with fingerings (1, 2, 3, 4). The second staff continues the melody. The third staff has a measure starting with a '9' and a '2' below it, indicating a change in position or fingering. The fourth staff continues the piece, ending with a double bar line. The bass line consists of quarter notes and half notes.

DANZA

CARLO CALVI

More Work in 2nd Position

The following two studies are excellent technique builders written in 2nd position. Because they contain no open strings they can be played in any position on the neck. Remember that open string notes can be found on the next lower string as the diagram illustrates:

A D G B E

Fret: 5 5 5 4 5

Exercise #8

Exercise #9

Repeat Terms and Signs

<i>D.C. al Fine</i>	Return to the beginning and play to the <i>Fine</i> .
<i>D.S. al Fine</i>	Return to the $\text{\textcircled{S}}$ and play to the <i>Fine</i> .
<i>D.C. al Coda</i>	Return to the beginning, play to the $\text{\textcircled{C}}$ and skip to the <i>Coda</i> .
<i>D.S. al Coda</i>	Return to the $\text{\textcircled{S}}$, play to the $\text{\textcircled{C}}$ and skip to the <i>Coda</i> .

SPANISH WALTZ

ANONYMOUS

For extra practice on the slurred passages in mm. 1 and 5, try using 3rd and 4th fingers.

The musical score for the Spanish Waltz is presented in four staves. The first staff (measures 1-4) features a melodic line with slurs and fingerings (1, 2) and a bass line with chords and fingerings (0, 1, 2, 4). The second staff (measures 5-8) continues the melody and bass line, ending with a $\frac{1}{2}V$ marking and the word *Fine*. The third staff (measures 9-12) shows a melodic line with slurs and fingerings (1, 3) and a bass line with chords and fingerings (1, 3). The fourth staff (measures 13-19) concludes the piece with a melodic line and a bass line, ending with a *D.C. al Fine* marking.

Notes on the Second String

Memorize:

Practice Scale #2

B C D E F G A B

Fret: 0 1 3 5 6 8 10 12

Exercise #10 Notice the key signature change: F on the 6th fret now moves to F# on the 7th fret.

Exercise #11 (Smetana)

Exercise #12 (Grieg)

Practice Tip:

As you practice, periodically ask yourself questions regarding the quality of your progress. Here are a few examples:

- Are you sitting correctly, with a proper balance between security and relaxation?
- Are your hands positioned correctly—with knuckles roughly parallel to the strings?
- Are your nails filed smoothly and correctly so there is no catching or clicking on the strings?
- Is your guitar properly in tune?
- Are you playing the notes and rhythmic values accurately?
- Are your slurs even in volume and rhythm?
- Are you playing legato and with a beautiful sound?
- Are you playing cleanly without excessive noise or mistakes?
- Are you playing musically?

Harmonics (Natural)

A *harmonic* is a chime-like overtone produced when you lightly touch a string at certain points with a finger while plucking it with another. These points, called *nodes*, are found by dividing the string length in half, 3rds, 4ths, 5ths, etc. You must touch the string directly over the metal fret (without depressing it) and remove your finger as soon as you have plucked the note. (fig. 4) This will result in a harmonic. These work best at frets 12, 7 (or 19), and 5, as the chart indicates. You will also find them at 9 (same as 4 or 16). *Artificial harmonics* will be discussed later.

Unfortunately, there is much discrepancy found in guitar literature regarding the notation of harmonics. They are generally written as diamond shaped notes indicating the actual sounding pitch. Occasionally they will be written an octave lower than they sound. In rare cases, they may reflect the pitch of the natural note at that location, not the harmonic. Sometimes they have an "o" written above or below the note.



Fig. 4 Natural harmonic on the 7th fret.

Here are four examples of the notation. The first two show how natural harmonics are written in this book. They indicate the actual sounding pitch. The other two are less commonly used, but all four represent the same pitch.



The following table shows the most common natural harmonics. Notice that some are identical in pitch. For example: 6th string, 5th fret equals 5th string, 7th fret. You can tune the guitar by matching these harmonics in unison. (See page 50.)

Table of Natural Harmonics

	6th	5th	4th	3rd	2nd	1st string	
12th fret							One octave above open note
7th fret							Octave and a fifth above open note
5th fret							Two octaves above open note

Harmonics (cont.)

Exercise #13

Natural Harmonics...

This next piece uses notes on the 2nd string in relation to the 1st string. Remember that generally the highest note of a chord dictates where the other notes in the chord or passage should be played. Always use the most convenient fingering unless musical interpretation dictates an alternate.

Canción is based on the interval of a third (in the

first chord, G and B are three notes apart). It is helpful to leave the left-hand first finger on the string as a guide when descending on the 3rds. The open B after each third is called a *pedal tone*—a stationary note around which other voices move. Be sure to let the highest note ring while playing the pedal tone. Strive for a legato sound on all transitions.

CANCIÓN

Notes on the Third String

Memorize:

Practice Scale #3

G A B C D E F G

Fret: 0 2 4 5 7 9 10 12

Exercise #14

Exercise #15 (Bach)

Exercise #16 (Hymn)

Practice Tip:

It is often helpful to rest the right-hand thumb or fingers on the strings when they are not in use. This technique is called *planting*. Aside from the dampening benefits, it provides great stability, security, and accuracy for the right hand. Planting is especially helpful in fast scale and arpeggio passages. The planted finger or thumb acts as an anchor or "handrail" for the rest of the hand. This is a variation of the planting technique described in Volume One, where you plant in preparation for an arpeggio.

Dampening

Dampening, to review, is the term that describes stopping unwanted notes from ringing—either notes previously played or ones caused by sympathetic vibrations. Sometimes these notes can be used to your advantage or make no consequence at all; but other times they cause a distracting dissonance. A general technique for dampening bass strings

is to lay the right-hand thumb down so it touches the 6th, 5th, and 4th strings all at once. This will take care of most sympathetic vibrations. You will often need to stop a bass note from ringing at the exact same time you need to play another bass note. This is a somewhat difficult but often necessary technique.

In the following two examples, the first bass note needs to be stopped as you play the second. After each example you will find three alternative techniques to accomplish the dampening:



1. Use back of thumb to stop E as you play A.
2. Set thumb on 6th string immediately after you play A.
3. Use left hand.



1. Use rest stroke with thumb.
2. Set thumb on 5th string immediately after you play E.
3. Use left hand or a finger of the right hand.

To dampen a higher adjacent treble string, slightly flatten a left-hand finger. You may also set a right-hand finger on any treble string.

INTERLUDE

Try dampening the open bass strings by setting the thumb down on the previously played bass note (technique #2). This action will also provide security for your right hand.

FRENCH LULLABY

DAVID BRANDON

Gently

3 2 0 3 2 0 1 2 4 3 2 0 3 2 0 1 2 4

7 3 2 0 1 2 0 3 2 0 3 2 0 1 2 4 3 2 0

13 3 2 0 1 2 0 4 2 1 0 4 4 1 0 4 0 1

19 4 0 4 1 3 4 1 3 4 1 0 2 4 0 2 1 4 0 2 0

25 4 1 0 4 0 1 4 0 4 3 0 4 3 0 4 3 0 4 3 0 4

31 1 2 0 2 1 2 3 2 0 4 3 0 4 3 0 4 2 1 0 3

Coda Harm XII

D.C. al Coda rit.

Practice Tip:

Your progress on the guitar is similar to stretching a rubberband. It is easy to stretch at first, but the farther you stretch it, the harder it becomes to do so. The last refinements you add to your playing may be the most tedious. Stretching that last 5% out of your playing to make it 100% of what you want can be the most difficult.

More Work on the Treble Strings

Exercise #17 (Dvorak) This study is excellent for the practice of vibrato.

② ③ ② ③ ②

① ② ①

① ② ①

13

19

RUSSIAN FOLK SONG

TRADITIONAL

5

10

15

TARANTELLA

SICILIAN TRADITIONAL

a i m i a i m m i m i

7 13 19 25 31 36 41 46

p *m*

Coda
m i m i m i

D.C. al Coda

CAROL OF THE BELLS

M. LEONTOVICH
arr. D. Brandon

This effective little piece imitates the sound of a choir and demonstrates the wonderful *polyphonic* (two or more musical lines played simultaneously) quality of the guitar. One voice starts, then a second enters, then a third, and finally a fourth. Listen to each voice separately and make sure to let each note ring for its full value.

pp *p* *mf*

f

p *ff*

mf

p

p *D.S. al Coda* *Nat. Harm....*

Coda V VII V XII XII

Notes on the Fourth String

Memorize:

D E F G A B C D

Practice Scale #4



Fret: 0 2 3 5 7 9 10 12

Exercise #18



Exercise #19 (Lehár)



Exercise #20 (Humperdinck)



Practice Tip:

Left-hand squeaks on bass strings are annoying unwanted noises. In fact, many non-guitarists judge guitar players by the number of squeaks they make! Try to avoid these by lifting your left-hand finger straight off the string when shifting and quickly setting it down again in the next position. If you must leave a finger on a string for a slide, use the side or fleshy part of the fingertip below the callus to ride the string. This will minimize the noise.

PRELUDE IN E MINOR

This prelude is based on the interval of a tenth. The second string B functions as a pedal tone. Use the repeated *i* finger on this note to produce a more consistent sound. Try to avoid excessive left-hand noise. It might be helpful to practice the tenths in this piece without the open pedal tone to concentrate on making quiet left-hand shifts.

The image shows a musical score for the Prelude in E Minor, consisting of four staves of music. The first staff begins with a circled '1' and the fingering 'm i i i m i'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff ends at measure 4, the second at measure 8, the third at measure 12, and the fourth at measure 16. Measure numbers 4, 8, 12, and 13 are indicated at the start of their respective staves.

Success vs. Excellence

I suggest that you pursue a commitment to personal *excellence* rather than *success*, based on your own God-given potential. *Success* and *excellence* are often competing ideals. Being *successful* does not necessarily mean you will be *excellent*, and being *excellent* does not necessarily mean you will be *successful*. *Success* is attaining or achieving cultural goals, which elevates one's importance in the society in which he lives. *Excellence* is the pursuit of quality in one's work and effort, whether the culture recognizes it or not. I once asked Segovia how many hours a day he practiced. He responded, "Christopher, I practice 2½ hours in the morning and 2½ hours every afternoon." I thought to myself, "If Segovia needs to practice five hours every day, how much more do I need to practice?"

Success seeks status, power, prestige, wealth, and privilege. *Excellence* is internal—seeking satisfaction

in having done your best. *Success* is external—how you have done in comparison to others. *Excellence* is how you have done in relation to your own potential. For me, *success* seeks to please men, but *excellence* seeks to please God.

Success grants its rewards to a few, but is the dream of the multitudes. *Excellence* is available to all, but is accepted only by a few. *Success* engenders a fantasy and a compulsive groping for the pot of gold at the end of the rainbow. *Excellence* brings us down to reality with a deep gratitude for the promise of joy when we do our best. *Excellence* cultivates principles, character, and integrity. *Success* may be cheap, and you can take shortcuts to get there. *You will pay the full price for excellence*; it is never discounted. *Excellence* will always cost you everything, but it is the most lasting and rewarding ideal. What drives you—*success* or *excellence*?

SCARBOROUGH FAIR

ENGLISH FOLK SONG

arr. D. Brandon

The ending of this piece echoes the melody in harmonics, reminiscent of the last drops of rain after an English shower.

Natural Harmonics -----

Notes on the Fifth String

Memorize:

Practice Scale #5

A B C D E F G A



Fret: 0 2 3 5 7 8 10 12

Exercise #21



Exercise #22 (Strauss)



Exercise #23 (Chopin)



Exercise #24 (Brahms)



Notes on the Sixth String

Memorize:

E F G A B C D E

Practice Scale #6

Fret: 0 1 3 5 7 8 10 12

Exercise #25

Exercise #26 (Grieg)

Exercise #27 (Tchaikowsky)

Exercise #28 (Saint-Saens)

At this point it would be very helpful to practice groups of the same three notes on each string. Concentrate on the names and positions of each note. Play the following exercise with every consecutive three-note combination. In other words, play the EFG sequence on each string, as the exercise shows. Notice they do not have to be in the same octave. Then play ABC on every string, etc. Also play the three notes in reverse order.

Exercise #29

More Work on the Bass Strings

Exercise #30

5
9
13
17

D.C. al Coda

Harm XII

Sightreading

Sightreading is a very useful skill to develop. It makes trying and learning new pieces easier, and is essential for impromptu ensemble playing. Here are some ideas to help you improve your reading ability:

- Quantity practice is essential. Read through as much material as possible and do not try to perfect each piece. Play through them two or three times at the most. After that, you are no longer sightreading.
- Keep your eyes on the music and read at a consistent tempo, slow enough to play most of the piece right. Practice difficult rhythms separately by tapping them out or by making all notes the same pitch.
- Continually look ahead (even a full measure) and do not go back. Think about what you are going to do, instead of what you are actually doing. You will eventually recognize chords as you do words, and a musical phrase becomes equivalent to a sentence.
- Create your own sightreading exercises. Take some manuscript paper and jot down notes in random order that give you trouble. Set an even tempo and read through them. Also try the easier exercises from Volume One and play them in different positions on the neck.
- Check out guitar methods or anthologies from the library for extra practice. Clarinet or violin methods are also good because of similar range and clef, and they do not contain guitar fingerings. For extra practice in flat key signatures, read the treble clef from a book of hymns.
- Play ensemble music (duets, trios, quartets).

Mastering the Fingerboard

Here is a simple system for learning the notes on the guitar quickly and thoroughly. It is well worth the few minutes each day to become fluent on the fingerboard. These exercises can be done by yourself or with a teacher or fellow student. Follow the system step-by-step at your own pace, and proceed only when you have mastered each step.

1) String by string:

a) Learn the natural notes on each string up to the 12th fret. Starting with the 6th string, name different notes randomly as you play them. Proceed to the 5th string, etc.

b) Learn the chromatic notes on each string. Starting with the 6th string, randomly name notes sharp/flat, then flat/sharp. By naming both sharp and flat, and in reverse order, you will learn to recognize both equally.

c) Mix natural and chromatic notes. Starting with the 6th string, randomly say and play every single note. Proceed string by string.

(Note: At this point, you will have learned every

note on the guitar, open–12th fret. The next steps will reinforce what you have learned.)

2) Fret by fret: Choose a fret and randomly name and play all the notes on that fret. Cover all frets 1 thru 12.

3) Say a note and play it on every string, starting with the 6th. For example, play one F on every string.

4) Put your finger down anywhere on the neck and name the note.

5) Explore higher frets above the 12th, especially the more frequently used treble strings. Since the notes are the same, but an octave higher than the lower fingerboard, it will not take long to learn the notes beyond the 12th fret.

More Sightreading Practice

LESSON IN A MINOR

NAPOLÉON COSTE

The musical score consists of four staves of guitar notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4 above the notes. Circled numbers (1, 2, 3, 4, 5, 6) are placed above specific notes, likely indicating fret positions or specific fingering techniques. The score is divided into measures by vertical bar lines, with repeat signs at the end of the first and fourth staves.

LESSON IN A MAJOR

NAPOLEON COSTE

Musical score for "Lesson in A Major" by Napoleon Coste. The score consists of four staves of guitar notation in A major (three sharps: F#, C#, G#) and common time (C). The first staff begins with a treble clef and a common time signature. It contains several measures with various fingering numbers (1-4) and circled numbers (1, 2) indicating fingerings. The second staff starts with a measure number '6' and includes a repeat sign. The third staff starts with a measure number '11' and features a circled '1' and a circled '5'. The fourth staff starts with a measure number '17' and includes a circled '2' and a circled '3'. The piece concludes with a double bar line and repeat dots.

MOTO PERPETUO (excerpt)

NICOLO PAGANINI

For sightreading only, this piece may be practiced in sections. Try playing in a variety of positions on the neck.

Musical score for "Moto Perpetuo (excerpt)" by Nicolo Paganini. The score consists of five staves of guitar notation in A major (three sharps: F#, C#, G#) and common time (C). The piece is characterized by a continuous, rapid sixteenth-note pattern. The first staff begins with a treble clef and a common time signature. The second staff starts with a measure number '3'. The third staff starts with a measure number '6'. The fourth staff starts with a measure number '9'. The fifth staff starts with a measure number '12'. The piece concludes with a double bar line and repeat dots.

Moto Perpetuo (cont.)



15

Musical staff 15: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a continuous sequence of eighth notes, primarily moving in an ascending and then descending pattern, with frequent accidentals.



18

Musical staff 18: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence from the previous staff.



21

Musical staff 21: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence.



24

Musical staff 24: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence.



27

Musical staff 27: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence.



30

Musical staff 30: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence.



33

Musical staff 33: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence.



36

Musical staff 36: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence.



39

Musical staff 39: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence.



42

Musical staff 42: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence.



45

Musical staff 45: Treble clef, key signature of one sharp (F#), 3/4 time signature. Continuation of the eighth-note sequence, ending with a whole note chord.

Performance Anxiety

Performance anxiety (stage fright) is a potential problem that can be disastrous to any performance. Andrés Segovia acknowledged that a guitarist could lose up to 50% of his technique due to nerves. He even remarked, "When I go to a concert I am always nervous; then when I have to begin a concert I am ready to cancel it; but when I have finished a concert, I would like to begin again." Stagefright can be overcome, though, and you can learn to use the excitement produced by the expectation of a concert to your advantage.

Everyone has a different approach to conquering performance anxiety. American film composer John Williams once related to me this story about the great cellist Gregor Piatagorsky. In a conversation about the dilemma of stagefright, a friend of Piatagorsky suggested that backstage before the concert the cellist should just tell himself "I am the great Gregor Piatagorsky" and he would not have any problem with nerves. Piatagorsky replied, "That is what I already do. The problem is...I do not believe myself!" This humorous anecdote shows to what extreme we sometimes go in dealing with this problem.

One key to overcoming stagefright is preparation. Long-term preparation would start taking place when you first schedule a performance (or even before). Short-term preparation would be effective the day of the performance. By using the following ideas, you should gain insight to help you deliver your best performance that is not hampered by nerves, but rather charged by enthusiasm.

Long-Term Preparation

- Practice effectively. This means working out the details of the music and your performance in advance. There is no substitute for being adequately prepared.
- Choose a program within your capability. Start with a secure piece that will allow you to feel comfortable on stage. Plan stage entrances, bows, and announcements as much as possible prior to the performance.
- Simulate performance conditions. If possible, do a practice concert. Take advantage of every performance opportunity to refine your performing skills. Learn to play cold without warming up. You might also try tape recording yourself.
- Note several sections of each piece of music that you could start from should a memory lapse occur in concert. If one does occur, jump to one of these sections and keep going. Do not dwell on the memory lapse, but think about expressing the music.

Short-Term Preparation

- Arrive at the performance venue early to get comfortable with the stage, lighting, chair, and sound of the hall.
- Warm up, but do not overdo. In general, play a little slower with perhaps less volume, saving energy for the concert. Do not give your best performance in the dressing room.
- Do not be analytical about the music backstage. At this point you should think in more general terms.

Practice Tip:

It is important to play pieces of music as a whole, then later go back and correct mistakes. Do not stop every time you make a mistake, as this habit could cause you to do the same in concert.

Performance Anxiety (cont.)

During Performance

- Consciously relax as practiced and concentrate on playing the music beautifully.
- If you make a mistake, keep going and continue to try your best. Do not let your feelings dictate your attitude, but focus on the music.
- Sometimes you must take musical and technical chances in performance to play something extraordinarily beautiful or exciting. I have seen Segovia “play on the edge”—taking the chance of sacrificing slight technical accuracies for the most exhilarating performance. As wonderful as flawless technique may be, it is genuine musicality that will truly move an audience.

Practice Tip:

If you cannot warm up before a performance, massaging or exercising your hands together keeps them warm and ready to play. If you are able to hold the guitar but must remain quiet, such as in a television appearance, I find it helpful to exercise the left hand by pressing the strings down with firmness in various patterns on the fingerboard.

For my personal note on this subject, see p. 135.



Christopher Parkening and co-author David Brandon in concert.

Left-Hand Fingering Principles

In his method for guitar, Fernando Sor said to consider fingering an art. As you may have observed in some of the previous exercises, it is possible to play a passage in more than one spot on the neck for tonal variety. It is not uncommon to spend a lot of time experimenting with different fingerings for a passage to decide which one is best musically and technically. As a general rule, use the most natural fingering unless a more difficult one gives a better musical interpretation, i.e., tonal variety, more beautiful phrasing, etc.

Below you will find a melody from Volume One with a variety of different fingerings. An evaluation of the fingering accompanies every passage. Play each example to analyze its strengths and weaknesses.

1) All notes on same string—consistent in sound and good for right hand; brightest tone.



2) All notes on same string; medium tone—best overall. Vibrato can be used on all three notes.



3) All notes on same string; thickest tone—can be somewhat muddy. Vibrato can be used on all three notes.



4) Contains string crossings—not consistent in sound but good for some situations. Also harder for the right hand.



5) Contains string crossings (see #4).



6) Contains string crossings; awkward reach.



7) Contains string crossings; somewhat awkward for the left hand.



8) Cross-string fingering allows strings to ring, achieving a harp-like effect.



In fingering music you have to consider context, other voices, tempo, musical style, and whether to add slurs. Ultimately you will find a balance between technical and musical elements. It is important to be able to play a fingering up to tempo and in context before you judge its merit. Also, do not be afraid to change a fingering as your musical tastes and technical abilities change. You will constantly want to re-evaluate your fingering of music. Bad fingering will tend to wear on you. Through many years of playing and teaching the same piece, Segovia often improved a piece by changing the fingering. I consider Segovia's fingerings a musical art form and a great study in themselves. Aside from that, use editor's suggestions as a guide, but allow yourself to personalize a piece with your own fingerings.

Accuracy and Control

Proper placement and control of finger movement is essential for accurate playing with minimal mistakes. It is necessary to obtain a balanced left-hand position (fig. 5), playing directly on the fingertips. (fig. 6) Try to economize the movement of the fingers by keeping them close to the strings when not in use. The following two exercises will help you develop control and economy of motion. The first is monophonic (only one voice) and should be played on all strings in a variety of positions. I suggest setting all the fingers down on the string in proper playing position (fig. 6)

before you begin the exercise. Lift the 2nd, 3rd, and 4th fingers slightly, and you will be ready to play. Use as little movement as possible, keeping the 1st finger down all the time. Leave the 2nd and 3rd fingers down after they have been played whenever possible.

Exercise #18 is polyphonic. You must allow one note to ring while playing the other three. Again, practice this in a variety of positions, and even try increasing the string spread. (For example, play on strings one and three.) Play both exercises slowly so as to fully concentrate on control and accuracy.



Fig. 5 Proper left-hand position.

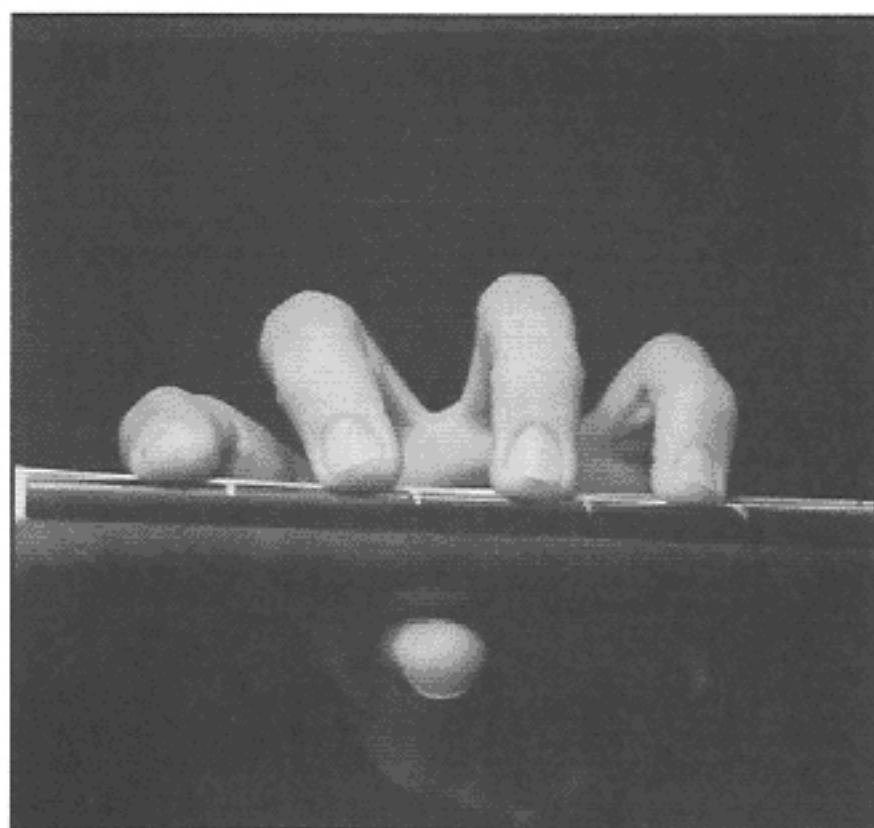


Fig. 6 Playing directly on the fingertips.

Exercise #31



Exercise #32



Practice Tip:

Making progress on the guitar is like hiking up a mountain. You hike up as far as you can on one trail and then when it ends, you must backtrack down to find another trail that leads even higher. In other words, when working on a technical problem, you may have to take one step backward in order to take two steps forward.

Unrealistic
Progress:



Actual
Progress:



Moveable Scales

Practicing scales is a fundamental aspect in the development of technique for every musician. Scales are the building blocks of music, and practicing them will help cultivate tone, control, dexterity, speed, and stamina. In fact, Segovia stated, "The practice of scales enables one to solve a greater number of technical problems in a shorter period of time than the study of any other exercise." Below are four moveable scale patterns—two major and two minor. Because they contain no open strings, these scales can be played in any key by starting on the appropriate root note. For instance, the first pattern in C major on the third fret can be changed to D major by starting on the fifth fret. For technical practice, I suggest playing each scale ascending and descending starting on frets 3,4,5,6,7 and then back 6,5,4,3. Start slowly, play evenly, and increase speed gradually for each new key.

More practice advice for scales:

- Decide on a specific goal to accomplish while practicing a scale. Ten minutes of concentrated practice covering a certain aspect can be more beneficial than an hour of mindlessly running scales.
- Try different right-hand fingering combinations: *im, mi, ia, ai, ma, am, pi*, etc. Some patterns, such as *ma*, are not feasible for most players in a high-speed concert run; however, they do help gain independence for some situations.
- Play rest stroke and free stroke. Also try a light rest stroke. This is a hybrid stroke—a rest stroke with a free stroke feel and speed.
- Experiment with different angles of the right hand and fingers. Also be sure your nails are filed properly.
- Many players find it beneficial to rest the thumb on the 6th string as an anchor. Others change the anchor string as they ascend the scale. This is also helpful for dampening unwanted ringing strings.
- Practice preparing each stroke. Start out by thinking of each scale note as an eighth note with an eighth rest in between. On the rest, prepare the next right-hand finger by planting it on the string in preparation to play the next note. Proceed to lengthen the played note and shorten the rest/preparation time.
- After good preparation is achieved, practice synchronization of right and left hands. Ideally, fingers of both hands should move at exactly the same moment. This will achieve a perfectly legato sound with no perceptible break between notes.
- Extract scale passages from actual pieces and use them as exercises. For example, I often use the scales from Rodrigo's *Concierto de Aranjuez* for scale practice. In this way, I polish part of a concert piece while refining technique. For more work on scales, I recommend Segovia's *Diatonic Major and Minor Scales* (Columbia Music).

C Major



G Major



C Minor



G Minor



Scale Variations

Try applying the following variations to the preceding scales for extra practice and increased endurance.

Repeated Notes:



Sequences:



Dotted Rhythms:



Speed Techniques

The following exercise will help demonstrate practice techniques used to gain speed. First learn and memorize the passage by playing it slowly and accurately. Gradually increase the speed as you gain confidence with it. Next, apply the following ideas to help maximize your own speed potential.

To achieve speed, practice the scale in short segments. Just as a runner who can run a short sprint trains for a longer race, you can practice small bursts of speed while gradually increasing the distance. Isolate the first pattern of four eighth notes to practice. Add one extra note also, giving you a downbeat—a place to land. This is similar to the runner who runs *through* the finish line instead of stopping at it. He maintains his momentum until the end. Practice this pattern of five notes as fast as possible, only *accurately*. Repeat this over and over, increasing the speed until you have gone as fast as you can play without mistakes. Then start a little slower and try the next pattern, gradually increasing the speed to as fast as you can play with accuracy. Finally, add both patterns together to make a complete measure plus the downbeat of the next measure. Continue this process over the entire passage.

A metronome is of great value when striving for speed. It is equivalent to a stop-watch used by a runner in training. It will help you stay in tempo and also monitor your progress. Concert guitarists, depending

on the difficulty of the scale, reach speeds between 138–172 (four notes per click).

For left-hand accuracy, be sure to play directly on the fingertips, keep the fingers close to the strings without excessive motion, and maintain a balanced hand position. You must also have the right hand in the correct position *with the nails filed properly* to achieve maximum speed.

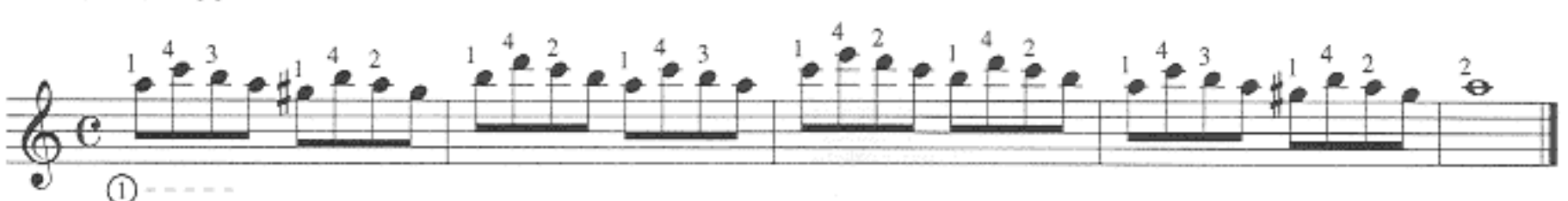
You may wish to practice the right hand alone. Practice the first short segment in Ex. #33 staying on the same note, that is, four plus one A's. Then practice eight plus one A's, etc. When you have achieved a certain degree of speed, add the left-hand changes to obtain synchronization between both hands.

You might also find it helpful to start at the end of the exercise and work backward. Play the last five notes (ending on the downbeat), then the last nine, etc. This is similar to a runner backing up from the finish line.

Practice Tip:

Speed can be measured, just like a 100-meter dash. However, there is a more desirable musical goal that we should strive for—one that cannot be measured. It is the musicality and feeling of the music we play. Use speed to attain that goal, but never let it take the place of beautiful playing.

Exercise #33



Special Effects

There are numerous interesting techniques on the guitar used to create special *timbres* (tone colors) or sound effects. Natural harmonics were covered earlier and artificial harmonics will follow this section. Here are many of the others:

Pizzicato (*pizz.*)—This technique involves muffling the strings (usually bass) with the side of the right hand near the bridge as you play the notes with the side of the thumb (all flesh). (fig. 7) Set your hand on the bridge somewhat parallel to it as if you were to give it a “karate chop.” Bring it over on the strings to muffle them slightly when plucked. (fig.8) The closer the hand is moved toward the soundhole, the more muffled the sound. Conversely, the more of your hand you rest on the bridge, the less muffled the sound. The right amount of pressure takes practice and you may have to alter your position depending on which string you desire to mute. Pizzicato notes can be plucked with the fingers as well. Segovia also created a pizzicato-like sound by using the back portion of his thumb (see picture) for instant dampening of the bass strings, as in his recording of *Tonadilla (La Maya de Goya)* by Granados. (fig. 9)



Fig. 7 Pizzicato shown from the front.

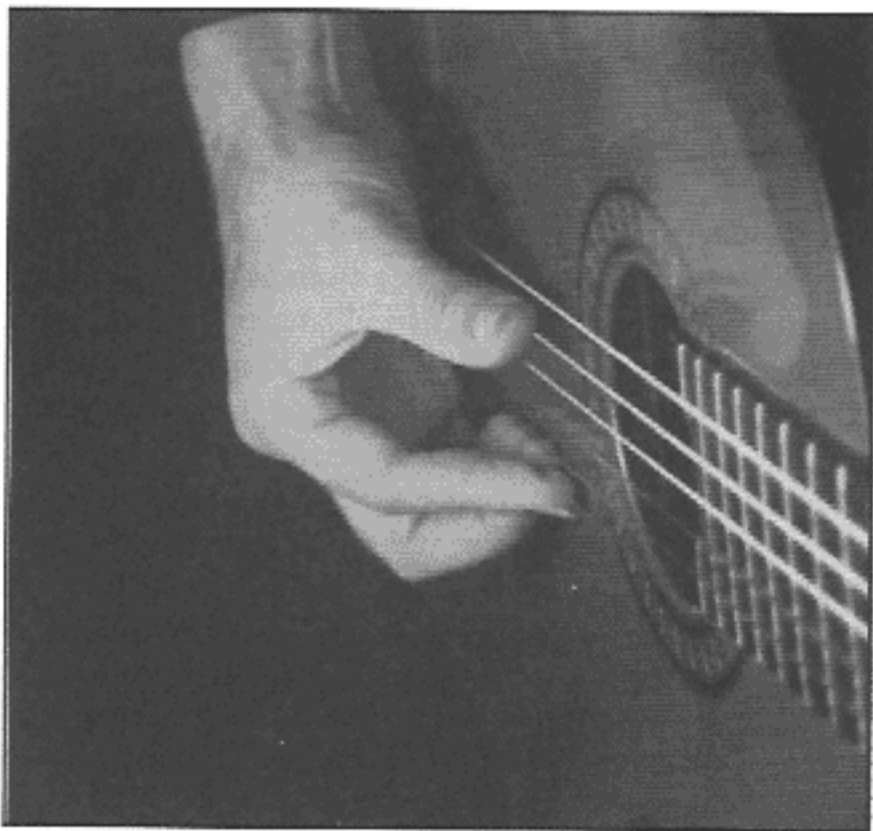


Fig. 8 Pizzicato shown from neck view.

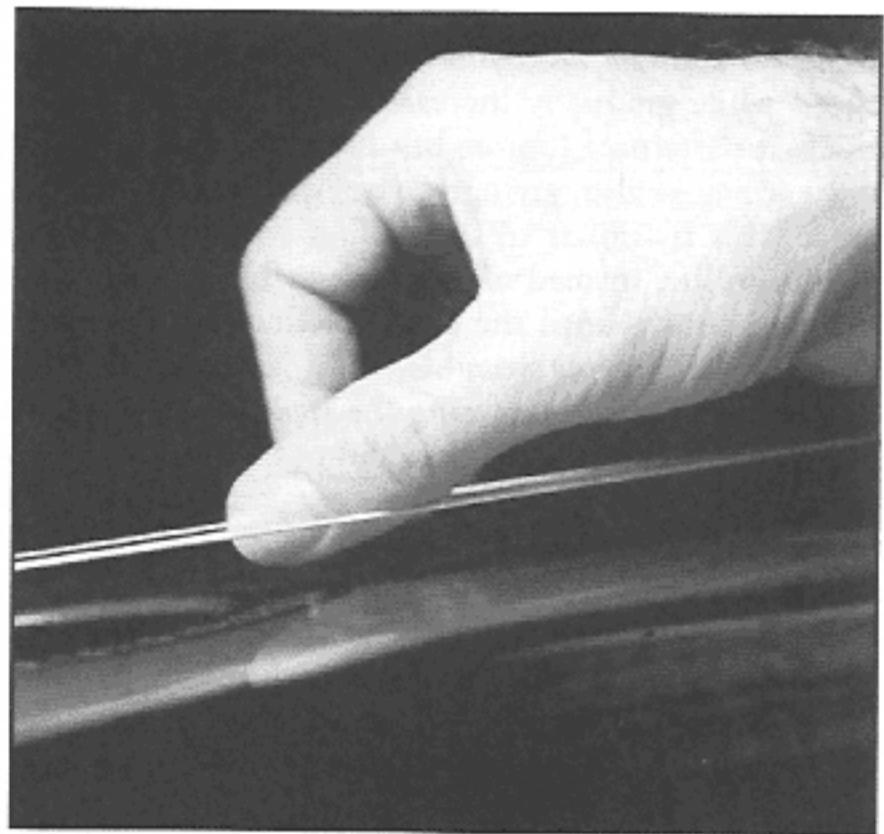


Fig. 9 Pizzicato mute with back of thumb.

Glissando (Slide)—In addition to the slur, another way of sounding a second note without plucking it is to *slide*. To do this, move your finger between two notes while firmly pressing the string. It is sometimes

desirable to use a slight glissando (also called *portamento*) between two notes and to actually play the second note. This is notated with an added grace note but is often left to the discretion of the performer.

Special Effects (cont.)

Ponticello (*pont.*)—This term describes the brittle, metallic sound achieved by plucking the strings near the bridge, usually with the center of the nail. (fig. 10) This quality was used extensively in my recording of the *Allemande* by Dowland (transcription on p. 76).

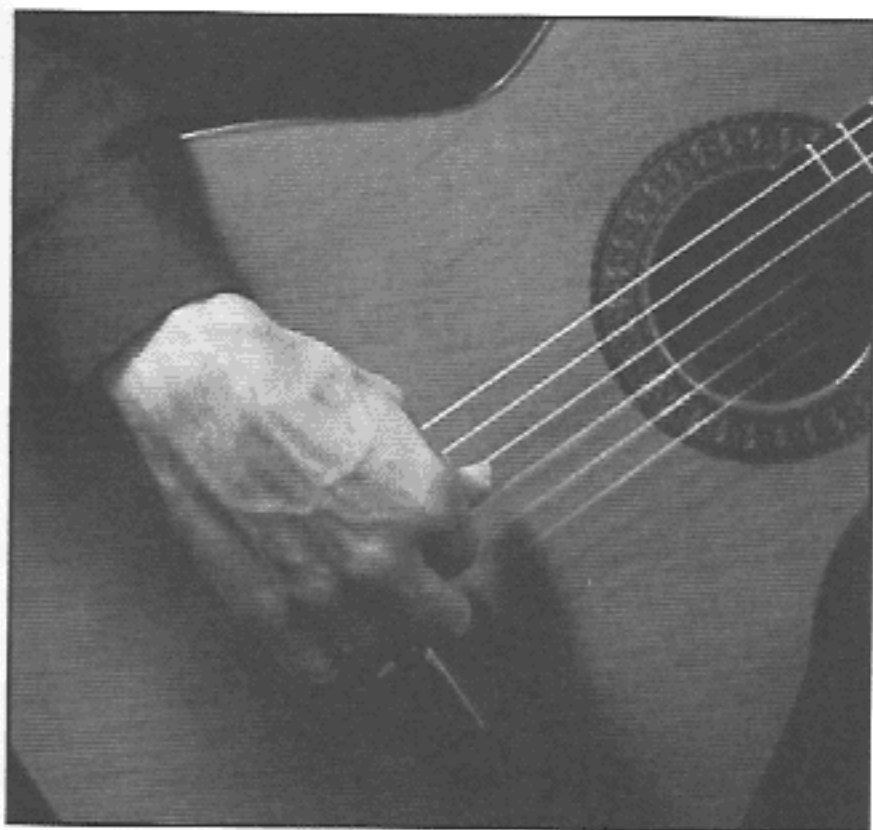


Fig. 10 Ponticello position.

Dolce (also marked *sul tasto*)—the sweet warm tone achieved by playing over the sound hole, usually with the side of the nail. (fig. 11) The term *naturale* indicates the return to a more normal sound. For a more in depth discussion of tone color, refer to Appendix A.



Fig. 11 Dolce position.

Tambora—This drum-like effect involves bouncing the right-hand thumb (sometimes the fingers) on the strings near the bridge. (figs. 12 and 13) By bouncing quickly, but firmly, the strings will sound.

An example of the tambora technique may be found in my recording of *Simple Gifts*.



Fig. 12 Tambora with the thumb.



Fig. 13 Tambora with the fingers.

Rasgueado—This is the Spanish term for strumming the guitar and is used extensively in flamenco guitar music. Though not used as often in classical guitar music, it is nevertheless a necessary technique to master. Examples of rasgueados in the classical guitar repertoire include the opening of Rodrigo's famous *Concierto de Aranjuez*, Turina's *Sevillanas*, and Falla's *The Miller's Dance*. There are many patterns, but a basic rasgueado is a brush across the strings starting with the little finger (notated *c*, *e*, or *L*) and ending with *i*—as in *camí*. For added clarity and strength, the principle of resistance is applied (similar to snapping your finger). You create tension by locking each finger (*camí*) behind the other and then releasing them in succession. (fig. 14) Occasionally the thumb is involved (either up or down) with repeated rasgueados. The index finger is often used alone in single strokes back and forth while the thumb rests on the sixth string. The first joint should remain relaxed on the upstroke. Rasgueados are usually notated by arrows which reflect the direction of the stroke. An arrow drawn from the 6th string to the 1st would indicate a strum in that same direction.

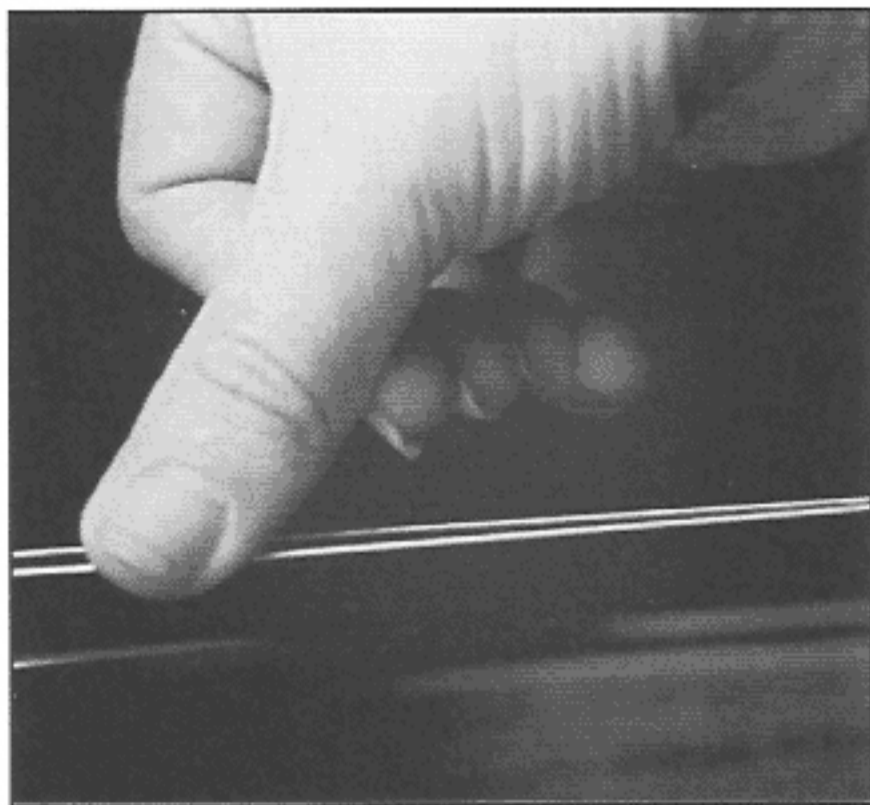


Fig. 14 Preparation of the rasgueado.

Golpe—This is a knock or tap anywhere on the guitar—often near or on the bridge or on the face of the guitar. Different fingers and positions produce a variety of percussive effects. Examples of this technique may be found in Granados' *Intermezzo* and the Renaissance dance, *Watkin's Ale* (*Virtuoso Duets*).

Tremolo—One of the most intriguing effects, this technique especially captivates audiences. It literally means a rapid repetition of the same note, the way a mandolin or a balalaika is commonly played. But in classical guitar, it generally refers to a repeated melody note *with* an added bass line, giving the illusion of two instruments playing together. It is usually played *pami* (as in the famous *Recuerdos de la Alhambra* by Tárrega), although *pmi* and *piami* are also common variations. Here are some tips to help master this difficult technique:

- The tremolo should be very even with the melody notes coming out in volume over the bass line. It should be fast enough to create the illusion of a sustained note.
- Start by practicing with the thumb on a bass string and the fingers on the first string. Play slowly at first. Try planting the *a* finger on the next melody note as you play the bass note with the thumb. In other words, set the *a* finger on the first string in position at the same moment the thumb strikes the bass string.
- Nails should be evenly filed so as to cross the strings with the same amount of resistance. This will create evenness in both rhythm and sound.
- Be sure that the right-hand knuckles are kept parallel to the string and tilt the hand slightly to the right to favor the *a* finger.
- To avoid a "gallop" or unevenness, start slowly with a metronome and work to increase speed.
- Once comfortable with the tremolo technique, practice one pattern plus the next bass note as fast and evenly as possible. Gradually add more patterns to increase endurance.
- Use different accents or reverse the pattern (for practice only) to correct unevenness.
- To help hear the rhythmic definition, try putting a cloth under the strings next to the bridge to dampen the sound slightly.

Other composers who have used the tremolo technique effectively include Ponce, Tansman, Barrios, and Castelnuovo-Tedesco.

Notation of Special Effects

Pizzicato **Ponticello** **Dolce** **Glissando** **Portamento**

Tambora **Golpe** **Tremolo** *or:* **Rasgueado**

SAKURA

JAPANESE FOLK SONG

The many special effects used in this piece help capture the essence of oriental music and its exotic instruments.

Musical score for "SAKURA" featuring various special effects and techniques:

- Measures 1-2: Rasgueado (rasg. (cami))
- Measures 3-4: Tremolo (p)
- Measures 5-6: Golpe (golpe)
- Measures 7-8: Tambora (tambora)
- Measures 9-10: Pizzicato (pizz.)
- Measures 11-12: Golpe (golpe)
- Measures 13-14: Dolce (dolce)
- Measures 15-16: Ponticello (ponticello)
- Measures 17-18: Naturale (naturale)
- Measures 19-20: Ritardando (rit.)

Sakura (cont.)

a tempo

23 0
pami

27

31

Harm XII Harm VII Harm VII Harm XII

35 ⑤ ⑥ ④ ②

pizz. w/nail (index)

rit.

sfz

Artificial Harmonics

Harmonics (see page 21) can also be produced by the right hand alone by lightly touching a string 12 frets higher than a fretted note with the index finger and plucking it with either the thumb (fig. 15), ring finger (fig. 16), or the little finger. It is helpful to spread out the plucking finger and the node (touching) finger to achieve a clear, bell-like sound. The harmonic will sound an octave higher than the fretted note. This allows you to make any note a harmonic. Like natural harmonics, artificial ones can be produced at distances other than 12 frets, such as 7 or 19. Many unique effects can be created with harmonics, and it is enjoyable to experiment with this technique.

In the following piece, the entire melody is played with artificial harmonics. I suggest first learning the piece in natural notes and then adding harmonics when you are comfortable with the left-hand fingerings. When first learning the piece without

harmonics, pluck the melody notes with only the *a* finger and the bass notes with the thumb, just as you would with artificial harmonics.

An advanced arrangement of this piece, entitled *La Filla del Marxant*, appears on my EMI recording, *A Tribute to Segovia*.

Practice Tip:

Your music will generally go through four stages as you take it from sightreading to performance:

Repeat—Play through the piece over and over to learn it, working through the technical difficulties.

Remember—Memorize the music and fingerings.

Refine—Smooth out technical problems and polish interpretation.

Review—Once mastered, review the piece frequently to maintain it as part of your repertoire.

Artificial Harmonics (cont.)

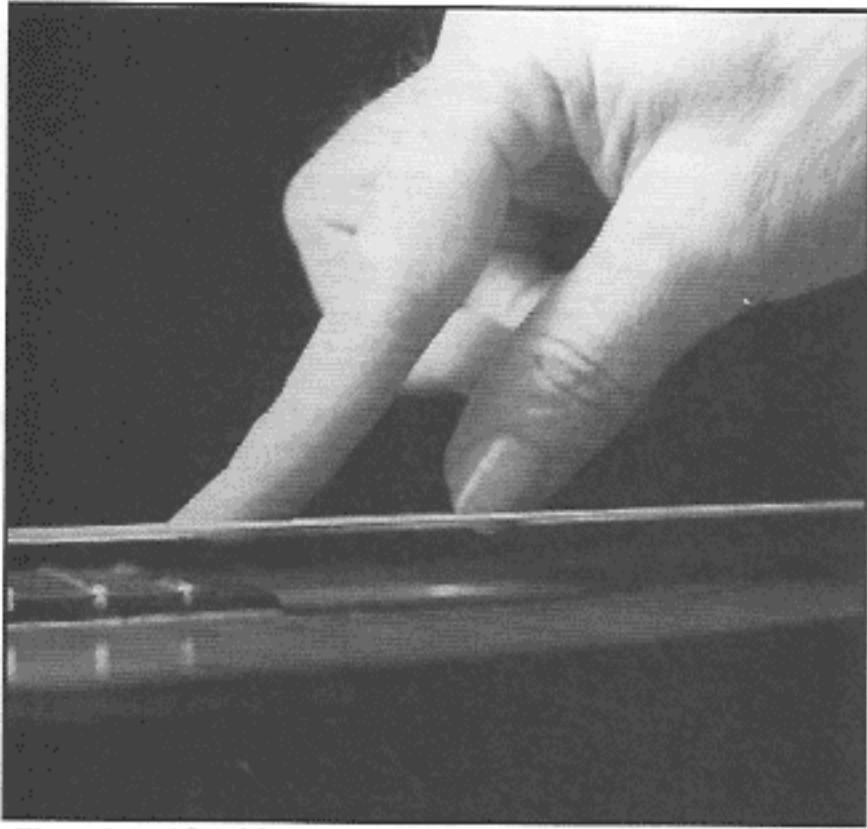


Fig. 15 Artificial harmonic plucked with the thumb.



Fig. 16 Artificial harmonic plucked by the ring finger.

CATALONIAN FOLK SONG

Melody in Artificial Harmonics...



The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written on a single staff with various note values and rests. The second staff continues the melody, featuring a long note with a slur. The third staff includes a measure with a '13' below it, indicating a specific fingering or technique. The fourth staff includes a measure with a '19' below it. The fifth staff includes a measure with a '25' below it. The score uses various musical notations, including notes, rests, and fingerings, to represent the melody in artificial harmonics.

25 $\frac{1}{2}$ VII *rit.* *p*

Musical staff 25-30. Measure 25 starts with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Above the staff, a bracket labeled $\frac{1}{2}$ VII spans from measure 25 to 30. The word *rit.* is written below the staff between measures 27 and 28, and *p* is written below measure 29. Fingering numbers (1-4) are present for the right hand.

31 $\frac{1}{2}$ V $\frac{1}{2}$ IV $\frac{1}{2}$ II *pont.*

Musical staff 31-35. Measure 31 starts with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Above the staff, brackets labeled $\frac{1}{2}$ V, $\frac{1}{2}$ IV, and $\frac{1}{2}$ II span across measures 31-33, 33-34, and 34-35 respectively. The word *pont.* is written below the staff between measures 33 and 34. Fingering numbers (1-4) are present for the right hand.

36 I *Fine* *rit.*

Musical staff 36-39. Measure 36 starts with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Above the staff, a bracket labeled I spans from measure 36 to 39. The word *Fine* is written at the end of the staff, and *rit.* is written below the staff between measures 38 and 39. Fingering numbers (1-4) are present for the right hand.

40 *m* *i*

Musical staff 40-46. Measure 40 starts with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Above the staff, the letters *m* and *i* are written above measures 41 and 42 respectively. Fingering numbers (1-4) are present for the right hand.

47

Musical staff 47-52. Measure 47 starts with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingering numbers (1-4) are present for the right hand.

53 *rit.* *p* *p* *p*

Musical staff 53-58. Measure 53 starts with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Above the staff, the word *rit.* is written below measure 54, and *p* is written below measures 55, 56, and 57. Fingering numbers (1-4) are present for the right hand.

59 *f* *D.C. al Fine*

Musical staff 59-64. Measure 59 starts with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Above the staff, the letter *f* is written below measure 60. The words *D.C. al Fine* are written at the end of the staff. Fingering numbers (1-4) are present for the right hand.

Tuning Tips

Tuning the instrument can be one of the most frustrating aspects of playing the guitar. This is due in part to the fact that even under the best conditions, it is physically impossible to perfectly tune the instrument. The very nature of our *well-tempered* or *equal-tempered* tuning system means that we will be

equally out of tune in each key. To compensate for this on the guitar you should tune to the key of the piece you are playing (called *temper-tuning*). This involves checking the prominent chords in the piece and reaching a balance or compromise between them. Here are some suggestions for refining your tuning:

- A good chord to check tuning is the open E major chord and the full bar version of that chord (making it A major on the 5th fret, B major on the 7th, etc.). The outer strings contain the root of the chord, the next to outer strings have the fifth, and on the innermost strings you find another root and the third of the chord (on the third string). The roots and fifth are very stable intervals, but the third presents a special problem since the fretted note always sounds higher than the natural harmonic overtone occurring on that note. Do not tune the 3rd string too flat, or it will be out of tune in other chords.
- It is wise to check different voicings of chords in the key of the piece you will play. Check a first position chord as well as voicings or inversions in the middle and upper parts of the neck.
- Tuning by octaves can also be beneficial. Start with the open E's and the 4th string E. Then tune the open A with the 3rd string, 2nd fret and the 1st string, 5th fret. Lastly, check other octaves such as D, B, G, etc. Depending on how trained your ear is, you could even check the interval of a fifth between the 1st and 5th strings open.
- A string has less chance of slipping flat if you tune up to pitch from below rather than down from above.
- The string may sometimes stick in the nut of the guitar when tuning up or down from another tuning. To cause the string to go a bit lower, stretch the string slightly by pulling it with the right hand towards the bridge. (Do not pull out away from the guitar because this might cause too much tension on the bridge.) Then re-adjust the tuning. To slightly raise a string's pitch, press on the string above the nut. These adjustments may also be needed when using a capo or when making very fine corrections that are too sensitive for the tuning pegs.
- Tune quietly and quickly on stage in order not to disrupt the performance. Be sure to check some of the chords in the piece.
- Be prepared to adjust tuning within a piece while you are performing. Often there are short breaks that are long enough to reach up and make a minor alteration. Practice this first, and plan possible places in your pieces for tuning adjustments. This is especially important when playing in altered tunings (see following section), where the newly tuned string will have a tendency to change pitch. An excellent time to practice this is when you first change your strings. As you play your music, reach up and tune the strings while you are playing without actually stopping. Learn to make the adjustments as quickly and discreetly as possible.

Tuning Tips (cont.)

- When tuning down to an altered tuning, bring the string down further than it needs to go and let it set there while you check the other strings. Then bring it up to pitch. This will help prevent slippage during the next piece.
- You also can push a note flat or pull a note sharp by pushing or pulling parallel to the string with the fretting finger. This works especially well in higher positions, where intonation is more likely to be a problem. Vibrato can also help establish a pitch.
- Some guitarists accidentally bend strings with their left hand, causing them to play out of tune. Be sure to press the string straight down with the left-hand finger so as to not alter the pitch.
- Tuning by harmonics is a common tuning practice, and while not totally reliable, it is helpful for matching just one string against another (see diagram). It is also the easiest way to tune the guitar to the tuning fork (A 440). Match the 5th string, 5th fret or 4th string, 7th fret to the fork. The tone of a harmonic is closer to the fork than that of a fretted note.

A440 = 5th string, 5th fret

5th string, 7th fret = 6th string, 5th fret

5th string, 5th fret = 4th string, 7th fret

4th string, 5th fret = 3rd string, 7th fret

5th string, 7th fret = 1st string open

6th string, 7th fret = 2nd string open

- Battery operated tuners are all right for general tuning, but they will not temper tune the guitar for the key of your piece. They are fine, however, for people developing their ear while learning to play guitar. A good ear and sense of pitch may take some time to develop.
- Bad strings will often impair intonation. Check your string by comparing the 12th fret harmonic to the same note fretted. These should be the same. If there is a discrepancy, consider replacing the string. You may have to settle for one that is slightly out of tune at the 12th fret, but you will get to know your instrument and choice of strings and will be able to reach a compromise. Other problems that can hinder tuning are a warped neck, worn frets, and misaligned frets (rare).

Practice Tip:

It is important to be able to play a piece at a variety of tempos. When you are cold on stage or have not been able to warm-up prior to the performance, you may wish to take a little slower tempo. You should also be able to play a piece a somewhat faster than needed, giving you a bit of reserve. This is especially important when playing ensemble music or concertos with orchestras. The conductor may choose a different tempo than where you have normally practiced the piece.

Low D Tuning

The next piece requires that the 6th string be tuned a whole step lower to D. This pitch will be an octave lower than the 4th string open, so it is best to match it to that string. For an easy check, the 12th fret harmonic on the 6th string should be in unison with the 4th string open. Also, the 6th string, 7th fret will now match the 5th string open (both natural notes). With this tuning change, play the 6th string notes two frets higher than they would normally be played. (You can think of them in relation to the 4th string, only one octave lower.) There are many alternate tunings on the guitar, but this is by far the most common.



PRELUDIO

ANONYMOUS

Andante

⑥ = D

dolce

13

19

Practice Tip:

My father used to have me play a passage seven times in a row perfectly at tempo before he considered it mastered. If I made a mistake anywhere, even on the last time through, I would have to start over again until I could do seven consecutive times without mistakes. Apply this type of discipline to your practicing for maximum technical accuracy.

More Work With Slurs

Paganini's *Theme and Variation* from *Caprice #24* provides some advanced work with slurs. The theme focuses on hammer-ons and the variation utilizes pull-offs. It is an excellent workout for the left hand.

THEME AND VARIATION (from Caprice #24)

NICCOLO PAGANINI

Theme

The Theme section consists of 12 measures. It begins with a treble clef and a 2/4 time signature. The first measure contains a circled '3' below the staff. The notation includes various slurs and fingerings (1, 2, 3, 4) for the left hand. The piece concludes with a double bar line and repeat dots.

Variation

The Variation section consists of 9 measures. It begins with a treble clef and a 2/4 time signature. The first measure contains a circled '3' below the staff. The notation includes various slurs and fingerings (1, 2, 3, 4) for the left hand, with some measures featuring pull-offs. The piece concludes with a double bar line and repeat dots.

Ornamentation

Early music before 1750 (Renaissance and Baroque) was often decorated with embellishments called ornaments. Many of these were not even notated in the score, and much has been written regarding style and practice. Here is a very general and simplified guide to ornamentation. Although style and tradition are important

considerations, I feel that the performer should ultimately do what sounds best on his individual instrument.

In Baroque music, trills generally start on the upper note. The trilled note should come from the scale and the key of the piece, unless an accidental is added. The duration of a trill is subject to the tempo and performer's interpretation. In all examples, the bass notes are played with the ornament.

Each period of music had its own conventions, so it is impossible to be dogmatic on the execution of these ornaments. It is often helpful to study theory, musicianship, and interpretation with other instrumentalists (non-guitarists) or with early music specialists. Segovia often encouraged students in the study of music in general, saying, "You must love the music more than you love the guitar."

Technical Note: Some ornaments (such as trills and mordents) are sometimes played cross-string rather than slurred. To execute this, rapidly alternate the trilled notes fingered on two consecutive strings.

Trill
 Written: *tr* Played: *5* or: *6*

Mordent
 Written: *~* Played: or: *3*

Inverted Mordent **Appoggiatura**
 Written: *~* Played: Written: Played:

Acciaccatura (grace note) **Turn**
 Written: Played: Written: *~* Played:

Advanced Bar Techniques

The next piece uses the technique of a *hinge bar*. (fig. 17) The example in the photo, on the first fret, is notated *Ih*. The first string is fretted by the first finger as if it were a full-length bar, but the finger is angled away from the bass strings to allow the open D to ring. This facilitates movement to the next chord, where the first finger lays down on all the strings to form a full bar.

Other special bar techniques also exist. Occasionally you will need to use a *partial bar* on inside strings and leave open strings above and below it. This is done by flattening the index finger and bending *backwards* at the first joint. This bar is often notated with a bracket next to the barred notes. Bars using fingers other than the index are also usually notated in this manner. (fig. 18)

Another unusual bar technique is the *cross fret bar*, whereby the index finger bars across two frets simultaneously. (fig. 19) An example

Hinge Bar **Partial Bar** **Cross-fret Bar**
Ih *I* *V/VI*

Advanced Bar Techniques (cont.)

of this technique may be found in Rick Foster's transcription of *Sheep May Safely Graze* (Parkening Plays Bach). Here the index finger slants such that the bottom half depresses the treble strings and the top half of the finger depresses the bass strings a fret higher. This is notated by two Roman numerals with a slash between them.

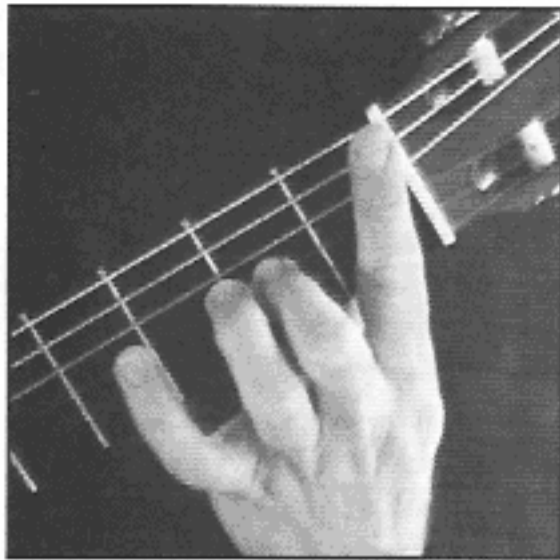


Fig. 17 Hinge Bar.



Fig. 18 Partial Bar with 4th finger.

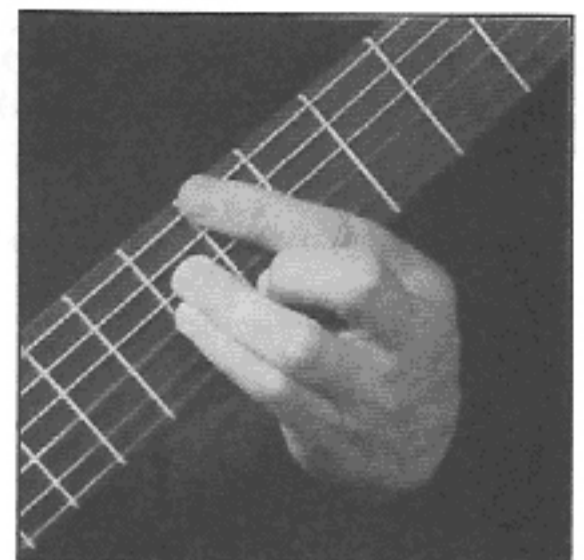


Fig. 19 Cross-fret Bar.

BIANCO FIORE

ANONYMOUS

Because of the Allegro tempo, the trills in this piece are generally performed starting on the lower note. This transcription appears on *The Artistry of Christopher Parkening*.

Allegro

⑥ = D

tr IIIh $\frac{5}{6}$ II

①

②

③

④

⑦

① IIIh $\frac{5}{6}$ II

②

③

④

p

Fine IIIh $\frac{5}{6}$ II $\frac{1}{2}$ II

tr

①

②

③

④

⑦

D.C. al Fine

Interval Studies

Here are three excellent studies to help in the mastery of playing polyphonic music. They contain three of the most frequently used intervals in classical music. After learning the 3rds and 6ths as they are written in the key of C, try adding one sharp (on F) to play them in the key of G. Do this for all key signatures. Also try playing tenths (a third plus an

octave) and thirteenths (a sixth plus an octave). Practice the exercises ascending and descending. Be sure to play directly on the fingertips, keep the fingers close to the strings without excessive motion, and maintain a balanced left-hand position. For more work on 3rds and 6ths, practice *Study #12* (Op. 6, no. 6 and *Study #13* (Op. 6, no. 9) by Sor (ed. Segovia).

Octaves



Thirds



Sixths



Left-Hand Shifts

There are two main types of left-hand shifts on the neck: those that can use guide fingers (keeping a finger on the string during the shift) and those that can not. Regardless of the type of shift, try to keep your hand in a balanced position. This involves moving from the arm and keeping the fingers close to the strings. If you have a difficult shift along the neck, you may find it helpful to isolate the passage and create an exercise out of it. The following example contains a difficult chord shift from the 2nd to the 7th position. (Ex. A) Although you have the advantage of a guide finger, the fingering is somewhat awkward. To break the problem down into smaller pieces, first practice the change of fingering *in the same position*. (Ex. B) Here the guide finger functions simply as a pivot finger. Next, practice shifting just one fret or two. Finally, resume practice of the full shift to the 7th position.

For shifts without a guide finger, I suggest momentarily riding along the inside area of the index finger opposite the first knuckle. That is, the inside of the finger remains in contact with the bottom of the neck as you shift. Keep the fingers close to the strings and in position as much as possible. Try this with Example C.

For shifts to the uppermost frets, you will need to alter your left-hand position somewhat. (fig. 20)

Exercise #34

A) B) C)





Fig. 20 Left hand in extreme upper position.

Rules To Be Broken

There are a few “textbook” rules that you may come across in your study of guitar. While these principles are excellent guidelines, not all can be applied to every situation. Below you will find a few of these concepts with some suggestions of when to use them and when to ignore them.

- 1) *Alternate right-hand fingers on single note passages.* While this is beneficial on faster runs, sometimes using the same finger repeatedly is excellent for keeping a consistent sound.
- 2) *Use rest stroke on single note passages.* Rest stroke is good for many scale passages, accenting certain notes, and bringing out the melody line above an arpeggio. For most other passages, free stroke will be more legato and give more flexibility in terms of tone color. I personally use free stroke approximately 80% of the time.
- 3) *Keep the right hand still and move only finger joints.* This may be true for most faster passages; however, in beautiful melodic lines or for powerful chords, stiffening a finger or locking two or three together and then playing from the wrist/forearm will give the best sound. Using the full weight of the hand and forearm achieves the most power. Varying the angle of the nail gives fullness or thickness to the sound.
- 4) *Use the textbook sitting position.* There are so many physical variables (height of chair, footstool, size of person) that the sitting position will vary for each individual. Keep in mind the general principles and strive to balance security, relaxation, and technical accuracy with a beautiful sound.
- 5) *Play off the left side of the nail.* This is the standard for most natural and dolce sounds. However, the center and right side of the nail certainly produce unique effects and should be used and experimented with.
- 6) *Relax.* Although it is certainly desirable to be as relaxed as possible, there must be a certain amount of focused tension. Whether it is in the right-hand fingers or wrist for extra power and intensity, or in the left hand for difficult bars or slurs, there will always be a certain amount of tension that may even require building strength and endurance. Try to confine the tension to only the areas needed to produce the results.
- 7) *Play the music as written.* Guitar music is not always written the way it is played. Often notes are written to ring where they cannot or notated short where they should ring (as in an arpeggio). Sometimes you will find mistakes or poor editions. Base what you play on common musical sense and what sounds beautiful on guitar. For example, I have studied the compositions of composers such as Rodrigo, Castelnuovo-Tedesco, Mompou, and Torroba, and they all have personally accommodated my small changes in their music to facilitate the best expression on guitar. This also applies to transcriptions. Bach regularly transcribed and adapted works for different instruments or settings.

Practice Tip:

In general, the more stable the instrument, the more accurately you will play. For added stability, try resting the lower main bout of the guitar on the chair (padded) between your legs. This will provide five points of security: 1) on the left leg, 2) against the inside of the right leg, 3) against your chest, 4) under your right forearm, and 5) on the chair.

Twenty-Minute Workout

If you desire a quick warm-up or technical workout, try five minutes of concentrated practice in each of these four vital areas: 1) Scales 2) Arpeggios 3) Slurs 4) Stretches. Below you will find one possible example of each exercise. Customize this technical regimen to fit your own particular needs.

1) Scale

i m

6 5 4 3 2 1

etc.

2) Arpeggio

p

6 6 6 6 *sigue*

etc.

3) Slur

etc.

etc.

4) Stretch

etc.

The musician's art is to send light into the depths of men's hearts.

—Robert Schumann

Interpretation of Music

I have often been asked what made Andrés Segovia a great guitarist. I believe there are four factors: 1) his great technique, 2) his uniquely beautiful sound and variety of tone colors, 3) his charisma with the audience, and 4) his musicianship (the ability to interpret the music). In fact, all of the technique learned and practiced thus far leads toward that single goal: the interpretation of music. Technique is the means, and interpretation is the end. It is breathing life into a composition, making your own personal artistic statement in a piece of music. One can look to the great recordings of Segovia to hear the beautiful nuances of color, texture, and style. He left a legacy of artistic expression which serves as model for all those who study the guitar and its infinite possibilities of interpretation. This chapter will explore many exciting aspects of this subject and give insight to the development of your own unique style.

Every musical note has four distinct qualities or

characteristics: 1) *Pitch* 2) *Duration* 3) *Volume* and 4) *Tone*. Simply stated, the interpretation of music depends on how you handle each of these qualities. In other words, *emotional expression is conveyed by the amount of variation used in pitch, duration, volume, and tone*. As guitarists we are fortunate to have control over each of these qualities. Not all musicians are so blessed. Pianists, for example, have control over the duration and volume of a note, but only limited control of tone, and none over pitch. And yet look at the magnificent interpretations of the great masters such as Horowitz, Rubenstein, or Paderewsky. Just imagine how much more is possible with the versatility of the guitar. In fact, Segovia once wrote, "The beauty of the guitar resides in its soft and persuasive voice, and its poetry cannot be equaled by any other instrument." Let us now look in depth at ways to achieve variation in each of the four qualities of music. Following this discussion is a summary of these artistic devices in outline form.

1) **Pitch**—The primary means of achieving variation in the pitch is with *vibrato*. There are two variables involved here: speed and width. Generally, a slow, wide vibrato is more lyrical and a fast, short vibrato, more intense. Most often you will want to match the pulse of the vibrato to the feel of the music. This gives a consonant, harmonic effect. The use of vibrato is of great help when "singing" a phrase, and it will also increase the sustain of a note, help establish intonation, and always add expression to a passage. It would not be desirable, however, in certain bright, dance-like passages or extremely quick runs. Sometimes it is necessary to apply vibrato to an entire chord. Other times, only one note in the chord needs vibrato (usually the melody with a vertical motion).

A glissando also deviates from the pitch by subtly adding pitches between two notes. Ornaments found in early music that are left to the discretion of the performer also create new pitches, adding variation to the existing ones.

2) **Duration**—Dealing with rhythm and timing, the duration category is largely responsible for the overall feel of a piece. Even the basic decision of the proper tempo (from *Andante* to *Allegro*, etc.) deals with the duration of each note. In addition, the notes may be played *staccato* (short, detached) or *legato* (long, connected). You can speed up (*accelerando*) or slow down (*ritard* or *rallentando*). You might hold certain notes longer than others (*fermata* or *tenuto*), or even play deliberately out of time by giving extra duration to some notes and less to others (*rubato*). Cellist Pablo Casals called this "freedom with order."

Arpeggiating (rolling) a chord displaces the duration of notes and is usually done so that the melody falls directly on the beat with the other notes in the chord rapidly preceding it low to high. It is also effective to vary the speed of a rolled chord. Sometimes a faster arpeggio is desirable and other times you will want to broaden the chord. Even occasionally breaking a single bass and melody note may add beauty to a phrase.

In Baroque music you might even encounter the technique of *inegale* or *double-dotting*.

3) **Volume**—There are two main types of dynamic contrast in music: *contour* and *terrace*. Contour dynamics is *gradually* going from soft (*piano*) to loud (*forte*), or from loud to soft. It is often common to gradually get louder (*crescendo*) on a phrase that ascends in pitch and get softer

(*decrescendo* or *diminuendo*) on a descending passage. Of course, surprise is a very effective tool, so doing just the opposite of what is expected (in moderation) can sometimes create an interesting interpretation. Terrace dynamics is *abruptly* going from soft to loud or vice-versa. This got its name from the harpsichord where there are two terraces of keyboards, one louder and one softer. It is great for an echo effect in parallel passages and is often used in combination with a tone color change as well.

Volume contrast is also viewed vertically rather than horizontally. You can adjust the *balance* of a chord or passage by bringing out the melody, bass, or inner voices. This dynamic relationship between voices is crucial and can be difficult to achieve. Generally, the melody should be the loudest voice unless you want to draw attention to an interesting movement in the bass or inner voices. Occasionally the melody is in the bass line and you have to adjust your technique accordingly. Rest stroke is often used to bring out certain notes and is certainly helpful for strong accents (*sfortzando*).

4) **Tone**—One of the most exciting facets of playing the guitar is the rich variety of tone colors (*timbres*) available. Virtually unparalleled in this aspect, our instrument displays a vast array of tonal textures. In fact, Ludwig van Beethoven called the guitar “a miniature orchestra in itself.” The guitar even frequently imitates orchestral instruments—from the bright, piercing sounds of a trumpet to the sweet, lush sound of a string section. Although somewhat limited in its dynamic range, the guitar more than compensates for this by its generous palette of tonal colors.

There are three methods used to vary the tone color with the right hand. The most common involves the place from which the string is plucked. Near the bridge, it will produce a bright, ponticello sound. Over the soundhole, it will produce a dolce, sweet tone. Secondly, the angle of the nail on the string also has a great effect on the tone. A stroke from the center of the nail will produce a thinner bright sound; the side of the nail (or using more flesh) will create beautiful warm sounds. Last of all, and least well known, is the direction of the stroke. Plucking out away from the guitar will cause a thinner sound, and slicing the string at an angle toward the performer’s left shoulder will produce a fuller sound by activating the string parallel to the face of the instrument. This not only creates the warmest tone but also produces the most power.

The left hand also plays a role in the variation of tonal contrast. Notes played in the lower positions tend to sound brighter and thinner. Notes played in the upper positions tend to be full and rich. Other left hand techniques such as slurs and slides also vary the tone slightly.

Finally, all of the special effects including harmonics, pizzicato, tabora, and rasgueado, have a dramatic effect on the variety of tone colors available on the guitar.

You will generally use a mixture of variation in all four qualities to achieve your desired interpretation. Observe the composer’s markings of expression to help understand the overall concept of the piece. Then rely on your own natural musical instincts to develop your interpretation. As cellist Gregor Piatagorsky once told me, “You can learn technique, but artistic instinct is natural-born.” There is only so much this book or any teacher can give to you on this subject. In fact Segovia said, “All great artists are ultimately self-taught.”

Regarding the interpretation of music, Vladimir Horowitz wrote, “All music is the expression of feelings, and feelings do not change over the centuries. Style and form change, but not the basic human emotions. Purists would have us believe that music from the so-called Classical period should be

performed with emotional restraint, while so-called Romantic music should be played with emotional freedom. Such advice has often resulted in exaggeration: overindulgent, uncontrolled performances of Romantic music and dry, sterile dull performances of Classical music.” He continued, “A dictionary definition of ‘romantic’ usually includes the following: ‘Displaying or expressing love or strong affection; ardent, passionate, fervent.’ I cannot name a single great composer of any period who did not possess these qualities. Isn’t, then, *all* music romantic? And shouldn’t the performer listen to his heart rather than to intellectual concepts of how to play Classical, Romantic or any other style of music?” While intellectual and technical elements are indeed present, music is ultimately the expression of the soul and should touch the hearts of those who hear it.

Summary of Artistic Devices

I. Pitch

- A. Vibrato
 - 1. Speed
 - 2. Width
- B. Glissando (slide)
- C. Ornaments (trills, mordents, etc.)

II. Duration

- A. Tempo (fast or slow)
- B. Staccato/Legato (short, detached notes/long, connected notes)
- C. Accelerando/Ritard (speed up/slow down)
- D. Fermata, Tenuto (holding certain notes longer than their written value)
- E. Rubato (changing the value of certain notes for a musical effect)
- F. Arpeggiating (rolling) a chord
- G. Inegale or double-dotting in Baroque music (exaggerating note values)

III. Volume

- A. Dynamics
 - 1. Contour (crescendo or decrescendo)
 - 2. Terrace (abrupt change from forte to piano or vice-versa)
- B. Accent (*sforzando*)
- C. Balance between voices (bringing out melody, bass, or inner voices)

IV. Tone

- A. Right hand:
 - 1. Place where string is plucked (Ponticello—near bridge; Dolce—over soundhole)
 - 2. Angle of nail on string (Ponticello—center of nail; Dolce—side of nail)
 - 3. Direction of stroke (Ponticello—pull out from guitar; Dolce—“slice” string at angle towards left shoulder)
- B. Left hand
 - 1. Change position (Ponticello—lower positions; Dolce—upper positions)
 - 2. Add slur or slide
- C. Special Effects
 - 1. Harmonics
 - 2. Pizzicato
 - 3. Tambora
 - 4. Rasqueado
 - 5. Golpe

Part II

Repertoire

Repertoire

The next section of this book deals with repertoire of the classical guitar. It is divided by period of music with a brief description and includes performance notes on each piece. The pieces are not in graded order, but the list below ranks the pieces into three very general levels of ability (A is the easiest; C is the most difficult). It is the purpose of this section to acquaint the student with an overall view of the guitar repertoire while also refining technique and interpretation. The student can then use the knowledge gained from this book to pursue further repertoire in a similar manner.

The dates of each period are very general. Cultural developments advanced differently in each part of the world with a lot of overlapping and ambiguities in terms of style. There are also a number of smaller sub-periods or styles, such as French Impressionism (late 1800's to early 1900's). Music from the Modern

period is not included here due to copyright restrictions, but there is a brief description of it along with a list of notable composers and suggested repertoire.

Choose pieces that appeal to you on the basis of your interest and technical ability. I suggest reading through all the performance notes because they contain ideas that might be applied to other compositions. These comments and suggestions are similar to those I would give a student in a private lesson. They represent only my viewpoint, and there are other ways to approach the music. The metronome settings and expression markings are editorial, as well.

I recommend listening to recordings of these pieces (see Appendix B) because I believe it is valuable to study a variety of interpretations. This is not to copy a particular one, but to expand our thinking in order to ultimately settle on our own individual style.

Renaissance

Anonymous	<i>Four Lute Pieces</i>	A/B	p. 68
Milan	<i>Pavane</i>	A	72
Johnson	<i>Alman</i>	B	73
Besard	<i>Branle and Volte</i>	B	74
Dowland	<i>Galliard</i>	A	75
	<i>Allemande</i>	C	76

Baroque

de Visée	<i>Prelude and Bourrée</i>	A	80
Sanz	<i>Pavanas</i>	B	81
Bach	<i>Bourrée</i>	B	82
	<i>Prelude</i>	C	83
Scarlatti	<i>Sonata in A</i>	C	86

Classical

Carcassi	<i>Study in E minor</i>	B	94
	<i>Study in A</i>	B	95
	<i>Study in A minor</i>	C	96
Sor	<i>Study in A</i>	B	97
	<i>Study in B minor</i>	B	98
	<i>Minuet</i>	B	99
	<i>Waltz</i>	B	101
Giuliani	<i>Theme and Variations</i>	A	102
	<i>Rondo</i>	B	103
	<i>Allegro Spiritoso</i>	C	105

Romantic

Tárrega	<i>Estudio</i>	A	111
	<i>Lágrima</i>	B	112
	<i>Adelita</i>	B	113
Fortea	<i>Estudio</i>	C	114
Barrios	<i>Estudio del Ligado</i>	C	116
Anonymous	<i>Romance</i>	C	117

Renaissance Period (1500–1625)

The Renaissance (literally *rebirth*) was a time of great revival and renewed interest in the arts. In fact, it was a period of rich development in many areas of life. Brilliant achievements were made in literature, architecture, science, and the arts. As a transition from the Middle Ages to modern times, the Renaissance ushered in an abundance of marvelous and fascinating music as well. Much of this was vocal, although there was also a considerable amount of polyphonic instrumental and dance music. Primary musical forms were dances (galliard, alman, pavane, etc.), fantasia, variations, and ricercars. Popular instruments included the lute, vihuela, and four-string guitar (Renaissance guitar), all of which provide a wealth of music that readily transcribes to the modern classical guitar from its original notation in tablature. All of the pieces presented in this section were originally written for one of these plucked string instruments.

Notable Composers: Besard, Byrd, Cutting, Dowland, Fuenllana, Galilei, Holborne, Johnson, LeRoy, Milan, Milano, Molinaro, Mudarra, Narvaez, Neusidler, Palestrina, Praetorius, Robinson and Valderrabano.

Performance Notes

Anonymous—*Danza* (p. 68)

Interpretation: The following four pieces are often performed as a set together with the *Preludio* (p. 52) and *Bianco Fiore* (p. 55). They are usually entitled *Six Lute Pieces of the Renaissance* and are performed in the order in which they appear in this book. This first piece contains two-measure phrases, with the exception of mm. 5–7 and mm. 8–10, which are three measures each. A loud/soft echo is very effective in these repeated phrases. Also create a contrast between the phrases at mm. 11–12 and mm. 13–14; they are parallel, although not identical.

Technique: Try a thumb strum at m. 11, either all flesh or all nail. If you use all nail, glide at a slight angle—do not play directly from the center of the thumbnail, as this will cause a thin or harsh sound. Use a 4th finger guide in mm. 5–6 and mm. 8–9. To avoid squeaks, lift the bass note fingers straight off the strings and then shift quickly.

Anonymous—*Gagliarda* (p. 69)

Interpretation: This bright dance, full of rhythmic variation, is clearly divided into four-measure sections. Strive for stark contrasts between *ponticello* and *dolce*, as marked. Be sure to give a slight accent on the first beat of each measure to maintain the three-beat feel. This is sometimes difficult because of the displaced bass notes in mm. 7, 15, and 23 that create an accent

on the second beat of the measure. Try playing the repeated notes staccato in mm. 9, 13, and 21.

Technique: Practice with a metronome at first to help you define the rhythmic intent of the piece. Make sure to play the 16th note passages at mm. 9 and 21 in time. The harmonics at m. 8 will be clearer if plucked more towards the bridge with the thumbnail. Notice in m. 25 how the open 1st string aids in the transition from the upper 2nd string position to the lower position. Segovia would often use this technique to his technical and musical advantage.

Anonymous—*Canzone* (p. 70)

Interpretation: This melancholy piece should not be played too slowly. The first four measures serve as a stately introduction. Treat the sixteenth notes in m. 3 as an ornament—light and free.

Section two at m. 6 begins with a two-measure question and answer. M.8 introduces a beautiful section of contrapuntal imitation. The five-note melodic motif begins in the mid-range bass voice and is imitated two beats later in the treble an octave higher. It is then introduced in the bass voice a fifth lower and again in the treble an octave higher, finally resolving on the A major chord in m. 10. Try to mimic your phrasing of the original motif in each imitation. The sequence then starts over again, but this time it begins in the higher octave and resolves to a surprise F major chord in m. 14. For tonal contrast,

play the motif at m. 11 on the second string with a beautiful slow vibrato. Do the same for the identically fingered 4th string imitation that follows it.

Technique: Strive for proper dynamic balance of the opening chords. The melody should sing above the rest of the harmony. The run in m. 3 should be played free stroke, alternating *im* to maintain the delicate quality. In the imitation section, pay close attention to each voice, letting each note ring for its full value. The trill at the end of the piece should start as a pull-off from the A above. Start slowly and accelerate toward the end of the trill. Not only is this easier, but it also creates a nice musical effect.

This piece can be played in standard tuning as well, but it is fingered here with a low D so it may be performed with the other anonymous Renaissance lute pieces without interruption.

Anonymous—*Saltarello* (p. 70)

Interpretation: A quick Italian dance, the salterello has a light skipping quality. The one presented here is a wonderful finale to the collection of anonymous Italian lute pieces found in this book. Its melody is quite similar to the *volta* found in England during the same time period.

The most intriguing aspect of this work is the drone bass ostinato consistent throughout most of the piece. It provides a solid accompaniment but should not drown out the melody.

The piece contains sections of eight measures divided into four-measure phrases. This presents many opportunities for tone color and dynamic contrast. There are two main melodic themes in the piece with variations following each one. The first theme should float along lightly with effortless slurs. The second theme (starting at m. 17) is very effectively played *ponticello*. The first theme is repeated at m. 33 an octave lower and should be played with a bright sound for extra clarity.

Technique: The most difficult aspect of the piece is coordinating the drone bass with the melody. It must be practiced quite slowly at first, paying close attention to the right-hand fingering to gain proper independence. This is one of the few pieces where practicing the melody alone would be beneficial since there are no fingered bass notes.

The long slurred runs also must be practiced separately to achieve evenness in both rhythm and volume. On these runs, try practicing to the end of the run, as if backing up from a finish line. For example, in m. 15, play the last two eighth notes and land firmly on the first beat of the next measure and stop there. When that move is perfected, back up and play

the last four eighth notes of m. 15, ending in the same spot. Perfect each segment before backing up to the next pair of eighth notes. Soon you will have backed up to the beginning of m. 13 and will have a very solid run. Be sure to use a properly balanced left-hand position with knuckles parallel to the neck. Pull down into the next string for strong slurs (like a rest stroke). Make sure they are even and strong, giving enough time to the first note of each pair.

Be sure to accent the highest note of the three ending harmonic chords.

Milan—*Pavane* (p. 72)

Interpretation: The pavane is a slow processional Italian court dance. Most pavanés are in quadruple meter (as is this one), although some are triple meter. This pavane comes from *El Maestro* (1535), a treatise on lute technique. The piece is divided into four-measure phrases, with the exception of the fourth group in which an extra measure is found. The contrapuntal fashion of this piece makes use of the *suspension*—a chord containing a non-harmonic note that is then resolved to a harmonic one. This series of tension/resolutions weaves through the entire piece, resolving solidly on the two half-note chords at the end of each four-bar phrase. Strive for a stately, regal (*maestoso*) performance with full-sounding chords.

Technique: Play this piece no faster than you can play the runs in mm. 18–19. Clock your speed there and then use it as your tempo. These runs should be practiced separately as little exercises. Use the exact same right-hand fingering each time for consistency and be sure to practice the runs back in context of the piece.

On the three and four-note chords—especially mm. 22–25—endeavor to bring out the highest voice, creating a pleasing balance. Accent the melody by using more force with the *a* finger, allowing the other fingers to play more passively. Proper balance in polyphonic music is difficult to achieve, but these chords should help you develop this skill.

On the tied suspensions (mm. 11, 14, 15, 16, 20) make sure to play the suspended note loud enough and hold it through the next chord so the harmonic suspension is maintained.

Johnson—*Alman* (p. 73)

Interpretation: The English alman (*allemande* in French) was a moderate dance in duple or quadruple meter. This one is composed of four sections of eight bars each. The second and fourth sections are variations of the first and third sections (AA'BB') and

should be interpreted as such. When applying variation in dynamics and tone color, consider the piece in two-measure phrases. Be sure to start these phrases on the pick-up (fourth beat of previous measure). Note that the pick-up should not get the accent. It is a lead-in to the first beat of the measure, which should get the accent.

Observe that the general melodic shape is the same in both sections. Both lines start low, peak in the middle, and then descend again. In section A, the melody builds towards the high C in m. 3 and then works its way back down. In section B, a sequence begins in m. 17, leading to a peak at the end of m. 18. It then falls off in a sequence from that point all the way to m. 22 and finally to the end of the section. Keep this overall contour in mind when developing your two-measure phrases. Try increasing the volume toward the peaks of these contours and hold the highest notes slightly.

To add length to this piece, try repeating the first and last sections again at the end (AA'BB'AB').

Technique: Give particular rhythmic clarity to the dotted eighths in the opening section. To avoid lazy sixteenths, try setting the metronome click on every eighth note. Place the sixteenth notes exactly midway between each click. Contrast this articulation with a very legato variation of running eighth notes in the next section (A'). In the third and fourth sections (mm. 17–32) strive for a ringing effect, letting overtones ring as if you were hearing the echo of a lute played in an old church. Be sure to hold each note for its full value, as the overlapping of the contrapuntal lines is especially lovely. This is rather difficult at m. 19, but sustaining the high A is worth the stretch. Apply rest stroke to the A, as well as the other tied melody notes following, to accent the descending motion of the line.

Besard—*Branle and Volte* (p. 74)

Interpretation: This pair of dances contrasts nicely in feel. The *Branle* has a moderate 4/4 feel, while the *Volte* in a quick 3/4, is similar in feel to a jig. The *Branle* starts rather unusually on the 2nd beat of the measure, and all the two-measure phrases can be felt the same way—accent the 2nd beat of each of these phrases, giving a slight breath after the 1st beat before you start a new phrase. Notice also how mm. 3–4 are a variation of mm. 1–2 and mm. 7–8, a variation of 5–6. Mm. 9 and 10 are fingered in upper positions with the left hand to give a dolce tone. Use a thumb strum in the last measure to give more fullness to the final chord.

The *Volte* should have accents on the 1st, 3rd, and 5th eighth note of every measure to maintain a triple

meter feel. However, there are a few spots where it may seem more appropriate to accent only the 1st and 4th eighth notes, giving the piece a 6/8 hemiola effect (mm. 6, 14). A *hemiola* is a displaced accent. Strive for quick strums to help keep the dance-like tempo and feel.

Technique: On the last beat of mm. 1 and 3 in the *Branle*, lift the chord and shift to the high B. If the stretch at m. 2 between the F# bass and the high A seems impossible, you can raise the last three bass notes of that measure up an octave. The jump in m. 7 to the F# is somewhat difficult but is worth the effort to achieve the beautiful 2nd string sound. Put the 2nd finger down as soon as possible after the 4th finger lands on the F#. In m. 9, the second open A bass aids in the transition to the 7th fret for the D and B. Make the shift as the bass note rings. Use 1st finger as a guide on the 3rd string down to the B.

In the *Volte*, set the 1st and 3rd fingers down in the pick-up measure and keep them there to form the D major chord at the beginning of the first measure. Accent the strums to achieve proper rhythmic feel. At m. 3, leave 3rd finger on G# while the 4th plays the high A. This will be an anchor as the 4th finger makes a quick change to the 2nd string E. At m. 4, let the high A ring slightly over the next two notes. The fast runs should be isolated and practiced separately. Pay special attention to right-hand fingering on these as well. Be sure not to let bass notes ring through when there is a change in harmony, as in m. 14—dampen the A with the back of the thumb as you play the D.

Dowland—*Galliard* (p. 75)

Interpretation: The galliard is a lively dance of Italian origin, usually in triple meter. The one that appears here is neither Italian nor in triple meter. Rather, it is attributed to the foremost English lutenist of the Elizabethan Era, John Dowland, and is written in simple duple meter (2/4). Although credited to Dowland, this piece may actually be the work of Mexican composer Manuel Ponce, who wrote many pieces for Segovia in the style of other composers.

This selection has a straight-forward simplicity. Strive for a bright march-like feel with a brisk tempo. I recorded this piece on *Pleasures of Their Company* using a capo on the third fret to match the original lute tuning. To lengthen this piece, it was recorded AABBAAB.

Technique: Use more center of the nail to achieve the lute-like nasal quality. Play predominantly in the ponticello position. In mm. 11 and 18, use rest stroke on the high A and dampen bass strings from ringing as you play it. Experiment with rolling chords. You may

find it desirable to roll only the first and last chords of the piece in order to keep a bright staccato feel. The last chord can be rolled using the thumb on the two bass strings and then the fingers on the trebles.

Dowland—*Allemande* (p. 76)

Interpretation: Also recorded on *Pleasures of Their Company* (capo third fret), this piece is one of the most famous of Dowland's works. Strive for a bright dance-like feel with much dynamic and tonal contrast between phrases. For example, the first two measures can be played loud *ponticello*, and the repeating mm. 3–4 can be played soft *dolce*. Both should have a slightly staccato feel. Notice mm. 9–16 are an embellishment of mm. 1–8. Your interpretation can reflect this. Give a break between phrases by stopping all notes fully before starting a new phrase. Strive for full sonorous chords at mm. 23–26. Also contrast mm. 31–34 with 35–36. Crescendo the passage starting on

the last beat of m. 38 up to the peak at the high A in m. 40.

Technique: Pay close attention to even the smallest details to help bring out the full musical essence of this piece. Observe all fingerings, hold all notes the proper length, and make sure you understand all the rhythms.

For the brightest, most powerful sound in the opening two measures, play near the bridge, on the center of the nail, and pluck the string outward from the face of the guitar using a stiffened hand and fingers. Also use the weight of your forearm for full power in the chords at mm. 23–26. The third chord is notated as a thumb strum. Flatten your left hand 4th finger slightly to dampen the 5th string as you strum. In the following passage at mm. 27–28, your 4th finger can act as a pivot as you change between chords. At m. 29, be sure to let each melody note ring to the next, achieving a unique harmonic effect. This same effect occurs at m. 41.

DANZA

See Notes, p. 65

ANONYMOUS

GAGLIARDA

See Notes, p. 65

ANONYMOUS

⑥ = D

112

$\frac{1}{2}$ II

$\frac{5}{6}$ II

Harm VII

4 3

pont.

$\frac{5}{6}$ II

$\frac{1}{2}$ II

dolce

$\frac{5}{6}$ II

pont.

$\frac{5}{6}$ II

dolce

$\frac{1}{2}$ II

2 3

CANZONE

See Notes, p. 65

ANONYMOUS

Musical score for "CANZONE" in D major, 3/4 time, tempo 80. The score consists of four systems of guitar notation. The first system includes a key signature of one sharp (F#) and a circled 6 indicating the key signature. It features a tempo marking of 80 and a first ending bracket. The second system includes a second ending bracket. The third system includes a circled 2 above a measure and circled 3 and 4 below measures. The fourth system includes a circled 13 below a measure and two first ending brackets, with the first ending marked with a trill (tr) and the sequence (3131313131).

SALTARELLO

See Notes, p. 66

ANONYMOUS

Musical score for "SALTARELLO" in D major, 3/4 time, tempo 208. The score consists of two systems of guitar notation. The first system includes a key signature of one sharp (F#) and a circled 6 indicating the key signature. It features a tempo marking of 208. The second system includes a circled 7 below a measure.

13 *pont.*

19

25 *nat.*

31 *pont.*

37

43

49 *dolce*

55

Harm VII Harm V Harm VII. Harm XII

PAVANE

See Notes, p. 66

LUIS MILAN

The musical score for "PAVANE" by Luis Milan is presented in seven staves of guitar notation. The piece is in the key of D major (one sharp) and common time (C). The tempo is marked as quarter note = 88. The notation includes various guitar-specific techniques such as triplets, slurs, and specific fingerings (1-4) for the fretting hand. The score begins with a treble clef and a key signature of one sharp. The first staff starts with a tempo marking of quarter note = 88. The second staff begins with a measure number of 5. The third staff begins with a measure number of 9 and includes a circled '3' indicating a triplet. The fourth staff begins with a measure number of 13 and includes an asterisk (*) above the first measure. The fifth staff begins with a measure number of 18. The sixth staff begins with a measure number of 22. The seventh staff begins with a measure number of 26. The piece concludes with a double bar line and repeat dots.

*Alternate for ms. 13:

An alternate notation for measure 13, showing a different fingering and articulation for the first measure of that staff. It features a treble clef, a key signature of one sharp, and a common time signature. The notation includes a circled '3' and an asterisk (*) above the first measure.

ALMAN

See notes, p. 66

ROBERT JOHNSON

The musical score for "ALMAN" by Robert Johnson is presented in two systems, each with four staves. The top staff of each system is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The piece is in 3/4 time, indicated by a tempo marking of ♩ = 108. The guitar line is characterized by intricate fingerings, often using the 4th and 2nd fingers for melodic runs. The bass line provides a steady accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings. Chord diagrams are provided for the first and third systems, showing the progression from $\frac{1}{3}I$ to $\frac{1}{3}III \rightarrow \frac{1}{2}V$. Measure numbers 2, 5, 9, 13, 17, 21, 25, and 29 are clearly marked at the beginning of their respective staves. The piece concludes with a final chord in the bass line.

BRANLE

See notes, p. 67

JEAN-BAPTISTE BESARD

⑥ = D

♩ = 66

$\frac{1}{2}$ II $\frac{1}{2}$ III $\frac{5}{6}$ II $\frac{1}{2}$ III $\frac{1}{2}$ II $\frac{1}{2}$ II $\frac{1}{2}$ III

$\frac{1}{2}$ II $\frac{2}{3}$ II $\frac{2}{3}$ II

$\frac{1}{2}$ II ②

$\frac{1}{2}$ II ③ II ⑤

VOLTE

See notes, p. 67

JEAN-BAPTISTE BESARD

⑥ = D

♩ = 92

$\frac{1}{2}$ III $\frac{1}{2}$ II $\frac{2}{3}$ II

GALLIARD

See notes, p. 67

JOHN DOWLAND

ALLEMANDE

See notes, p. 68

JOHN DOWLAND

⑥ = D

f *pont.*

p *dolce*

6

11

16

22

28

33

38

♩ = 80

pont.

pont.

dolce

pont.

$\frac{1}{2}$ II

$\frac{2}{3}$ II

③ - - - - ② ③

$\frac{1}{2}$ II

$\frac{5}{6}$ III

$\frac{5}{6}$ II

The musical score is written for guitar in D major and 4/4 time. It consists of 38 measures. The tempo is marked as quarter note = 80. The score includes various performance instructions such as *f* (forte), *p* (piano), *pont.* (ponticello), and *dolce* (dolce). It also features guitar-specific notation like fingering numbers (1-4) and fret numbers (0-4). The piece includes several trills and grace notes. The key signature has two sharps (F# and C#). The score is divided into systems of four staves each. Measure numbers 6, 11, 16, 22, 28, 33, and 38 are indicated at the beginning of their respective staves. The piece concludes with a final chord in D major.

Baroque Period (1625–1750)

Roughly coinciding with the lifetime of its greatest composer J.S. Bach, the Baroque period saw great strides in the development of vocal and instrumental music. The music was highly ornate, often improvised, and full of dynamic tension. The present major/minor system of tonality was developed along with the even-tempered (well-tempered) tuning system we use today. Many composers were supported by either the church or elite wealthy patrons. Important musical forms include the concerto grosso, sonata, variations, fugue, chorale, cantata, oratorio, and aria. Another major form was the suite which contained some or all of the following movements: prelude, allemande, courante, sarabande, optional dances (minuet, gavotte, bourrée) and gigue. Compositional devices such as homophonic and contrapuntal textures, abrupt changes in dynamics, strong rhythmic drive, and singular melodic ideas characterized music of this period. Keyboard works as well as solo violin, cello, lute, and baroque guitar music are the basis of present day transcriptions for guitar.

Notable Composers: Albinoni, Bach, Batchelar, Campion, Corbetta, Corelli, Couperin, de Murcia, de Visée, Gaultier, Frescobaldi, Froberger, Handel, Logy, Lully, Monteverdi, Purcell, Rameau, Roncalli, Sanz, Scarlatti, Telemann, Vivaldi, Weiss.

Performance Notes

de Visée—*Prelude and Bourrée* (p. 80)

Interpretation: This *Prelude* and *Bourrée* are from the *Suite in D Minor*. The *Prelude* should have a rather free interpretation, taking time between phrases. These phrases, for the most part, begin on the second eighth note of each measure. Notice the question and answer phrases at m. 5. A four-note melodic motif begins on the second eighth note of the measure and is then answered by the next four eighth notes. The same thing occurs in mm. 6 and 7. Bring out this dialogue by shaping these motifs dynamically and rhythmically.

Strive for a moderate dance-like tempo and feel in the *Bourrée*. Consider using a slight accent on the 1st beat of mm. 1–3 and 5–7. Also accent the descending bass line in mm. 9–11 and crescendo towards the peak on the 3rd beat of m. 11. Pause slightly and add vibrato to the high note on the 1st beat of m. 13 before falling off into the run.

Technique: The opening of the *Prelude* is fingered on the second string because of its warm sound and the ability to add more vibrato. The mordent in m. 8 should be played F–E–F–E. The second finger on F from the previous beat sets up this fingering. The trill in m. 9 should start on the upper note (D–C#–D–C#, etc.) and should accelerate slightly towards the end of the trill. Alternate between the 2nd and 3rd fingers for more control and speed.

The *Bourrée* should not present much difficulty. At m. 3, pull slurs downward into next string (like a rest stroke) for evenness. Notice the unusual fingering of m. 11 where the 4th finger on F# becomes a guide to G and then acts as a pivot in the next chord change. The Gm chord on the second beat of the measure can be fingered as a bar chord instead, if desired. The following measure does contain a full bar Gm chord and should be strummed with an all flesh thumb.

On the 3rd beat of m. 15 at the final cadence, use a vertical vibrato (motion parallel to the fret) on the second string D. To create the illusion of a crescendo on that note, delay the vibrato slightly, then do it slow and wide in pitch. Two or three bends of the string both up and down should be sufficient.

Sanz—*Pavanas* (p. 81)

Interpretation: The intrigue of this ancient Spanish dance lies in its interweaving of contrapuntal lines. The moving line shifts frequently between bass and treble voices. Highlight this motion to give the piece direction, but be sure to let the stationary voices ring for their full value to achieve the contrapuntal effect.

For the most part, the phrases in this piece start in the middle of the measure and are usually two measures in length. Unlike many pieces, there is no

repetition of thematic material—the piece moves through various similar melodic ideas. This textural variety provides the opportunity to bring out phrases with added tone color and dynamic contrast.

Technique: Rest stroke should be limited in this piece to a few isolated accented notes. Free stroke on the melody will give a more legato sound and will better match the sound of the thumb when it takes over the moving voice.

The slide at m. 24 facilitates the large shift from the 3rd position to the 7th fret. On the wide stretches at mm. 18, 22, and 24, be sure to relax the left hand before the reach.

For the unique group of slurs at mm. 28–29, be sure to hammer-on with a good deal of force and especially accent the highest note with the use of vibrato. The long slur from the open string will be clearer with a certain brightness, so play the phrase *ponticello*, as marked.

Bach—*Bourrée* (p. 82)

Interpretation: This piece is a fine example of two-voice *counterpoint*. Literally, this means point against point (line against line). In other words, there are two separate and distinct voices moving throughout the entire piece. In fact, this piece is presented as a duet in Volume One of this method. It is helpful to play each line (bass and treble) separately to hear how each moves by itself. Then be aware of the movement of each voice when playing them together, highlighting the interesting motion. The treble line will generally take precedence, except in phrases where the bass line is featured, such as mm. 4, 12, 16, and 20. Do not let the bass line overshadow the melody throughout the piece. Just bring it out occasionally for effect.

Technique: All three mordents begin on the upper note. The only one notated in Bach's original was at m. 15. However, it was so often customary to perform them at cadences (mm. 7 and 23) that they are included here. A *cadence* is a chord progression at the end of a phrase or section that gives the impression of momentary or permanent conclusion.

Start the piece slowly enough to be able to get through the last four measures at tempo. These should be practiced separately, as both the treble and bass lines are quite active at this point. Notice the fingering of the bass line in m. 16. The D#, played on the 5th string, sets up the end of the phrase. To avoid a squeak, jump to the D#—do not slide your first finger to the note. Slurs may be added to some of the eighth notes, if desired.

Bach—*Prelude* (p. 83)

Interpretation: Keep the tempo to produce the full dramatic impact of this piece. Embellish the piece with frequent changes of tone color and dynamic contrast. Certain slurs should be used for accents (such as the high A in m. 9) and others for a legato, flowing feel (such as the opening measure). The latter should not be overly accented.

Start the piece with a relaxed feel and let the piece build in intensity until the end. The piece takes a momentary break in the middle at m. 22. Ritard slightly before the strummed chord and pause briefly on it. Then start building again. Pay special attention to the build-up starting at m. 31, peaking on the high A in m. 34 and then diminishing until the final and most intense build-up from mm. 37 to 39. Once reaching a dynamic peak at m. 39, maintain the volume and intensity until the end of the piece. Ritard on the last part of m. 41.

Technique: Strive for even slurs, unless an accent is desired. The slide in m. 5 facilitates left-hand fingering and sounds almost identical to a slur in this situation. In runs on the bass strings, such as in mm. 19 and 28, try playing right-hand fingers more on the center of the nail to avoid the sound of the nail swiping across the wound bass strings, creating a scraping sound. The thumb can also be used, but try to match the sound of the fingers that start the runs. The chords below the pull-offs in mm. 24 and 26 should actually be held for an eighth note—through the end of the slur.

For the long pedal tone passage starting in m. 33, strive for a full, round sound with the thumb on the 3rd and 4th strings. Try slicing the string from the left side of the thumbnail riding toward the center. (See explanation of thumb technique in Appendix A.) Some prefer playing the thumb rest stroke. Listen to Segovia's recording of this piece to hear the beautiful full round sound he gets here. At the end of m. 35, I suggest gradually moving toward a *ponticello* sound, returning to *dolce* at the end of m. 36. In mm. 37 and 38, lock the *i* and *a* fingers together and play from the wrist on the ascending two-note chords. Use rest stroke on the high D's and C#'s in mm. 39–41.

Scarlatti—*Sonata in A* (p. 86)

Interpretation: This piece is a two-part (treble and bass) contrapuntal sonata. Maintain a solid rhythmic feel, allowing each voice to ring for its full value. Vary the articulation of the melody to achieve a bright, dance-like feel. Sometimes play staccato, other times legato. For example, repeated notes (such as in

mm. 15, 23, 25, etc.) sound slightly better played staccato. The addition of slurs also creates variety in the articulation of the notes.

Try to bring out the dialogue between phrases, such as between mm. 7–8 and mm. 9–10. These phrases actually start on the pick-up from the measures preceding them. Allow the second phrase (mm. 9–10) to “answer” the first. The piece is filled with complimentary phrases such as these.

Scarlatti makes use of the *apoggiatura* (literally *leaning*) frequently in this piece. Notice the first two beats of mm. 16, 17, 18, 30, and 32. Each of these has a dissonant first note that strongly resolves on the second beat. The first note “leans” into the second. Linger on the dissonant note slightly for more emphasis (this will occur naturally, as well, because it is the downbeat of the measure).

Technique: The grace notes at mm. 24 and 62 are difficult and may require some isolated practice. They

should be crisp and precise, not distracting from the rhythmic clarity of the line. The one in m. 24 is easier if you leave the 2nd finger planted on G coming into the measure. The mordents in this piece are slurred up to the next note in the scale and then back to the starting note. For example, in m. 8, play D–E–D.

The thumb strums at mm. 19–20 are added for intensity and tonal variety. Try an all pad sound. The slide at m. 64 is another artistic device, allowing for the warmer sounding higher position fingering of the passage. The slides at mm. 36, 40, 74, and 78 facilitate left-hand fingering and are virtually indistinguishable from slurs.

Notice the unusual cross-string slur at m. 41. Strike the G# and then hammer-on the F# on the next string. The 4th string should still be ringing from the previous D#, but the string now changes function from accompaniment to melody. Segovia would often use cross-string slurs to create a more legato line. Many times he would slur to a string that had not been plucked at all by the right hand.

I play the notes as they are written, but it is God who makes the music.

—Johann Sebastian Bach

PRELUDE

See Notes, p. 77

ROBERT DE VISÉE

The musical score for the Prelude consists of three staves of guitar notation. The first staff begins with a tempo marking of quarter note = 66 (♩ = 66) and a circled '2' above the first measure. It contains various fingering numbers (1-4) and includes markings for $\frac{1}{2}$ V and $\frac{1}{2}$ III. The second staff features a circled '3' above a measure and a circled '4' below a measure. The third staff includes a trill marking (*tr*) with the sequence (21312131) and a circled '3' above a measure. The piece concludes with a double bar line.

BOURRÉE

See Notes, p. 77

ROBERT DE VISÉE

The musical score for the Bourrée consists of four staves of guitar notation. The first staff has a tempo marking of quarter note = 80 (♩ = 80) and includes a circled '2' above a measure. It features markings for $\frac{2}{3}$ III and $\frac{2}{3}$ II. The second staff includes a circled '2' above a measure. The third staff has a circled '3' above a measure and a circled '4' below a measure. The fourth staff includes a circled '3' above a measure and a circled '4' below a measure. The piece concludes with a double bar line.

PAVANAS

See Notes, p. 77

GASPAR SANZ

$\text{♩} = 100$

The musical score is written for guitar in a single system with ten staves. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as quarter note = 100. The score is divided into measures, with measure numbers 5, 9, 13, 18, 23, 27, and 31 indicated. Various musical markings are present, including dynamics such as *p*, *p dolce*, *dolce*, *pont.*, and *p pont.*; articulation like *vib.*; and fingering numbers (1-4) and accidentals. Chord symbols such as $\frac{1}{2}V$, $\frac{1}{2}VII$, $\frac{5}{6}VII$, $\frac{5}{6}V$, and $\frac{5}{6}III$ are placed above the staff. The piece concludes with a double bar line and a repeat sign at measure 212.

BOURRÉE

(from 1st Lute Suite)

See Notes, p. 78

JOHANN SEBASTIAN BACH

The musical score is written for a single melodic line on a treble clef staff in G major and common time. The tempo is marked with a quarter note equal to 138 (♩ = 138). The piece is divided into measures across eight staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4 and 0 (open string). Articulation is shown with slurs and accents. Specific patterns are highlighted with circled numbers (1-6) and circled groups of notes (3131, 4242, 3232). The piece concludes with a double bar line and repeat dots.

PRELUDE

(from 1st Cello Suite)

See Notes, p. 78

JOHANN SEBASTIAN BACH

⑥ = D

$\text{♩} = 72$

I

3

5

7

9

11

II

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of eighth notes with fingerings 2, 1, 2, 1, 2, 1, 2, 1. Measure 14 continues with similar eighth notes and fingerings 2, 1, 2, 1, 2, 1, 2, 1. Measure 15 has a double bar line and a fermata over the first measure, with a circled 3 below it. Measure 16 has a circled 5 below the first measure and a circled 3 above the second measure. A bracket labeled 'II' spans measures 15 and 16. A circled 5 is also present at the end of measure 16.

Musical notation for measures 17-20. Measure 17 has a circled 3 below the first measure. Measure 18 has a circled 3 below the first measure and a circled 5 below the second measure. Measure 19 has a circled 3 below the first measure and a circled 2 below the second measure. Measure 20 has a circled 3 above the first measure and a circled 2 below the second measure.

Musical notation for measures 21-24. Measure 21 has a circled 3 above the first measure and a circled 5 below the second measure. Measure 22 has a circled 3 above the first measure. Measure 23 has a circled 3 above the first measure. Measure 24 has a circled 3 above the first measure and a circled 4 below the second measure. A bracket labeled 'V' spans measures 23 and 24.

Musical notation for measures 25-28. Measure 25 has a circled 3 above the first measure and a circled 5 below the second measure. Measure 26 has a circled 3 above the first measure. Measure 27 has a circled 3 above the first measure. Measure 28 has a circled 3 above the first measure and a circled 4 below the second measure. A bracket labeled '1/2 II' spans measures 25 and 26.

Musical notation for measures 29-32. Measure 29 has a circled 3 above the first measure and a circled 5 below the second measure. Measure 30 has a circled 3 above the first measure. Measure 31 has a circled 3 above the first measure. Measure 32 has a circled 3 above the first measure and a circled 4 below the second measure. A bracket labeled '1/2 II' spans measures 29 and 30.

Musical notation for measures 33-36. Measure 33 has a circled 3 above the first measure and a circled 5 below the second measure. Measure 34 has a circled 3 above the first measure. Measure 35 has a circled 3 above the first measure. Measure 36 has a circled 3 above the first measure and a circled 4 below the second measure. A bracket labeled '1/2 II' spans measures 33 and 34.

Musical notation for measures 37-40. Measure 37 has a circled 3 above the first measure and a circled 5 below the second measure. Measure 38 has a circled 3 above the first measure. Measure 39 has a circled 3 above the first measure. Measure 40 has a circled 3 above the first measure and a circled 4 below the second measure. A bracket labeled '1/2 II' spans measures 37 and 38.

Musical notation for measures 41-44. Measure 41 has a circled 3 above the first measure and a circled 5 below the second measure. Measure 42 has a circled 3 above the first measure. Measure 43 has a circled 3 above the first measure. Measure 44 has a circled 3 above the first measure and a circled 4 below the second measure. A bracket labeled '1/2 II' spans measures 41 and 42.

SONATA IN A

(L. 483)

See Notes, p. 78

DOMENICO SCARLATTI

♩ = 92

②

$\frac{1}{2}$ II

6

11

16

20

242

242

242

pont.

nat.

p

$\frac{5}{6}$ VII

24 28 32 36 40 45 50

28 32 36 40 45 50

32 36 40 45 50

36 40 45 50

40 45 50

45 50

50

Musical notation system 1 (measures 54-57). Includes a $\frac{2}{3}$ II bracket and fingering numbers (0, 4, 1, 2, 0, 2, 4, 2, 1, 4, 0, 1, 0).

Musical notation system 2 (measures 58-61). Includes a $\frac{2}{3}$ II bracket and fingering numbers (1, 4, 2, 4, 0, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2).

Musical notation system 3 (measures 62-65). Includes a $\frac{2}{3}$ II bracket, circled numbers 3, 2, 3, and a circled 5. Fingering numbers include 4, 1, 0, 2, 2, 4, 2, 2, 1, 4, 4, 3, 1.

Musical notation system 4 (measures 66-69). Includes a $\frac{2}{3}$ III bracket, a VIII bracket, and a circled 6. Fingering numbers include 2, 3, 4, 1, 3, 2, 0, 1, 2, 0.

Musical notation system 5 (measures 70-74). Includes a VIIIh $\frac{5}{6}$ VII bracket, a $\frac{1}{2}$ VII bracket, and circled numbers 3, 2, 3, 2. Fingering numbers include 4, 1, 3, 2, 4, 3, 1, 3, 4, 0, 1, 4, 4.

Musical notation system 6 (measures 75-78). Includes a II bracket, a $\frac{2}{3}$ II bracket, and fingering numbers (1, 0, 2, 1, 2, 1, 3, 1, 4, 3, 1, 4, 2, 1, 3, 1, 3, 2, 1, 2, 0, 1, 4, 4).

Musical notation system 7 (measures 79-82). Includes a II bracket, a $\frac{2}{3}$ II bracket, a circled 131, and first/second endings. Fingering numbers include 0, 2, 1, 2, 1, 3, 1, 4, 1, 4, 2, 1, 3, 1, 4, 3, 4, 3, 1, 0, 4.

Classical Period (1750–1850)

The most important period for the history and development of the guitar, the Classical period saw the advent of our modern instrument. Classical music in general was being accepted by the masses, and composers responded to this new audience. Compositional practice tended towards structure with simplicity, formalism with elegance, and correctness of style and form. The symphony orchestra was born, and main musical forms included the symphony, sonata, sonatina, string quartet, and theme and variations. Textures were primarily homophonic—a single melodic idea with accompaniment. Melodic phrases were short and clearly defined. Virtuoso guitarist/composers left a heritage of outstanding concert works, didactic studies, and even concertos for guitar and chamber orchestra. The earliest guitar method books were published during this era, giving insight to the teaching and philosophies of the patriarchs of the classical guitar.

Notable Composers: Beethoven, Haydn, Mozart. *For guitar:* Aguado, Carcassi, Carulli, Coste, Diabelli, Giuliani, Legnani, Mertz, Molino, Paganini, Sor.

Performance Notes

Carcassi—*Study in E Minor* (p. 94)

Interpretation: This piece is divided into four main sections of eight measures each, with the exception of the last section, which is twelve measures. Each section can be divided into four-measure and then again into two-measure phrases. Keep this in mind when planning tonal contrast. You may wish to sing the melody to decide how you want to interpret the contour of these phrases. Also try playing just the melody and bass, leaving out the two inner voices. Compare this piece with Carcassi's *Study in A*. Notice the similarities in motion. For example, mm. 17–20 has a static melody line, causing suspense, and the bass line moves up by half-step, increasing tension. This finally resolves on the high B chord in m. 24. Ritard at this climax on the bass notes leading into the recapitulation in m. 25.

Measure 28 contains a surprise harmony that the composer exploits in the next four measures—a brief key change (*modulation*) that eventually makes its way back to end the piece in its original key. Mm. 29–32 are actually an added insert, accounting for the extra length of this section. Highlight the repeated two-measure phrase by using a dolce sound on the first and ponticello on the other to create an echo effect.

Technique: Use rest stroke on the melody. A metronome is useful for playing in time, especially since it can be hard to follow the beat where the two inner voices are repeated over and over (mm. 2, 4, etc.). The metronome will also help build speed. Start at a moderate tempo and gradually increase it until you can play the piece accurately at the desired speed. Once you have achieved your goal, discontinue the use of the metronome to concentrate on the freedom of

expression in regard to rhythm and tempo.

Transitions between chords can be aided by playing the bass note slightly ahead of the melody note (arpeggiating the chord). This creates a nice musical effect, but you would not want to use it on every chord.

Measure 21 is marked as a partial bar ($\frac{5}{8}$ I) where the 1st finger pivots on the bass note from the measure before to form the bar. If you find that some of the notes pressed by the bar finger are not clear, you may wish to use a full bar. You may also adjust the finger up or down as necessary, depending on what is easiest for you personally. For a smooth transition to the full bars in mm. 24 and 35, form the bar and then add the other fingers as you need them.

Carcassi—*Study in A* (p. 95)

Interpretation: This is one of Carcassi's most melodic compositions and a favorite among guitarists. Clearly divided into four-measure phrases, this piece makes full use of the guitar's polyphonic capabilities by maintaining four voices throughout: melody, bass, and two inner voices. The main concept of the piece can be grasped by playing it through with only the bass and melody voices. For the most part, the bass notes fall on beats 1 and 4, and the melody on beats 2 and 3. The middle voices are added for texture and atmosphere, and it is also interesting to play these alone as two-note chords (mostly thirds) to observe their movement and smooth voice leading.

Notice the step-wise motion of the bass and melody. They often move by half-step, creating tension, drive or intensity. A static voice creates suspense, such as the low E pedal in mm. 9–12. An

abrupt change in harmony (mm. 6, 13, 16, 21, and 23) or sudden change in rhythm or texture (mm. 7, 16) will also indicate some type of musical significance.

To best understand the interpretation of this piece, here is a brief discussion of the more important aspects phrase by phrase:

- mm. 1–4 Opening theme: peaks in last measure but also comes full circle back to the tonic A chord, creating a sense of completeness.
- 5–8 Bass builds by half-step and harmony ends on dominant chord, generating a sense of expectation.
- 9–12 Low E bass pedal is static, creating suspense.
- 13–16 Bass moves by half-step, producing tension. The treble then takes over the half-step motion to build to the highest climax of the piece in m. 16 on the C# major chord. The non-triplet eighth notes at m. 16 are a nice transition back to a repeat of the opening measure.
- 17–20 This section is very similar to the opening theme, this time with a suspenseful static A bass pedal.
- 21–24 Abrupt change of harmony precedes peak at m. 22, which highlights the D on the 4th beat. Another sudden change of harmony and texture creates final tension before resolving back on the last A chord.

By analyzing a piece in this fashion, you can start to develop interpretive ideas. In general, give extra emphasis to the moving lines. Contour your dynamics to follow the phrases, adding tone color, rubato, vibrato, and terrace dynamics for variation.

Technique: Use rest strokes on the melody notes to bring them out above the accompaniment. Try a pad rest stroke thumb on mm. 9 and 10 for a dolce sound, then switch to a ponticello free stroke thumb at mm. 11 and 12.

Measure 16 contains two triplets and four non-triplet eighth notes. Play this passage in time first to get the feel of moving from three notes per beat to two. Later, add the ritard, making sure to keep the *two against three* feel. Avoid sounding the eighth notes as quarter notes. These notes are fingered all on the 4th string to give them a cello-like quality. Play very legato and use ample vibrato to help control intonation.

On the fermata at m. 22, stop the bass note from ringing, dampen any unwanted noise, and add vibrato. The next two notes are almost an afterthought and can even be omitted, if desired.

When changing chords in this piece, set down only what you need first and then add the other notes from there. This will keep the music moving smoothly. Also use guide and anchor fingers whenever possible (such as the last C# in the first measure to the D in the next.

Interpretation: This brilliant study should be played fast enough to achieve the illusion of a sustained note in the tremolo measures. Vary the speed, however, to make the sixteenth notes more interesting. There should be a natural “ebb and flow,” or give and take, to the rhythm and dynamics. Some of the measures have two voices and some have three. In certain places you will want to bring out the bass line (most of the piece), but in others, the treble line should stand out (especially mm. 13–16, part of 17, etc.). Generally, you will want to highlight the moving voice. When both voices move, the highest one usually takes precedence, as in mm. 13–14. This phrase is a perfect example of contrary motion between voices. When the bass descends, the melody ascends, and vice-versa. Each voice continues in the same direction for three beats then reverses on the fourth beat in each measure. Crescendo towards the third beat, then drop back down on four and start again.

Contour dynamics should be used primarily in this piece. Follow the melodic lines and shape your dynamics accordingly. Use *terrace* dynamics in the parallel passages of mm. 16–17 (loud) and mm. 18–19 (soft) for a nice echo effect. You can even use contour dynamics in each of these phrases, peaking on the high B.

Give a slight break between phrases—a breath, so to speak. After the first four measures the piece starts over again, so taper the end of the first phrase with a slight ritard and decrescendo. Start the new phrase again with about the same intensity as the opening measure. In m. 20 the line changes direction midway through the measure. This is a good place to start the ritard, actually pausing slightly on the 3rd beat E. This sets up the recapitulation of the theme in the following measure. The last measure of the piece should have a ritard to avoid an abrupt finish.

Technique: The main difficulty of this piece is in achieving a consistent “rapid-fire” succession of notes. Practice in small bursts of speed, working on only one beat at a time. Always practice to the bass note of the next beat. This will give you a strong place to land (the thumb stroke) and also allows you to overlap each beat. Expand this to practicing one measure at a time, again playing to the downbeat of the next measure. In addition, it is wise to practice the whole piece slowly and accurately, gradually increasing the tempo to the desired speed. Practice particularly difficult sections separately, as well (mm. 8, 16–17, etc.).

To work out left-hand changes, try playing each beat as a chord, combining the two or three notes. Playing through the piece this way will not only help in solidifying left-hand moves without the distraction of the right hand, but will also give you a chance to hear the remarkable voice-leading of the lines together.

You may wish to use the alternate *pimi* to finger the tremolo patterns in the first measure and others like it. This might help maintain consistency with the arpeggio measures with which the tremolo measures alternate.

Follow right-hand fingering carefully in m. 8. Accent F and A by using rest stroke. Dampen all bass strings with the thumb as you play the high A to obtain a clean stop. Also use rest stroke on the slurred notes in the pedal point runs at mm. 16–19 to bring out the ascending line. The open E's can be played free stroke.

The “ebb and flow” interpretation should allow for minute technical breaks. Relax the right hand as much as possible throughout, but especially at these rest stops and let-ups provided by rubato, tenuto, ritards, etc. One such spot is the difficult change to the chord at the first beat of m. 23. I suggest jumping to the bass note D and pausing slightly to set the other notes in place. This not only aids technically, but creates a wonderful musical effect, especially if you add vibrato to the D. Segovia would often transform a technical difficulty such as this into a musical advantage.

Sor—Study in A (p. 97)

Interpretation: This short etude was chosen for its simplicity and beauty. It contains a homogeneous texture of eight notes throughout, although the melody notes should ring for a quarter note each. Every melody note is followed by a two-note chord on the offbeat. These chords should be played staccato and more quietly than the melody notes for proper balance. The piece is divided into two-measure phrases, starting and ending in the middle of the measure. Shape your phrases to follow the rise and fall of the melodic contour. Contrast the similar phrases at mm. 8–10 and 10–12 with a change in dynamics and/or tone color. Pause on the beautiful surprise E# at m. 14, as well as the peak B in that measure and in the following one. Ritard at the end of each section, especially at the end of the piece, since it ends in the middle of the measure on the eighth note of a weak 2nd beat. Normally pieces end on strong beats such as the downbeat (first beat) or 3rd beat.

Technique: Use rest stroke on melody for fullness of sound and to help dampen the previous two-note chord. Also lift left-hand fingers off cleanly to stop the chord from ringing. It should be stopped exactly as the next melody note is played. You will also have to set the right thumb down to stop any open bass strings and any other notes that cannot be dampened by either the rest stroke or left-hand lift. At m. 7 the 4th finger is a guide into m. 8. This may create a slight portamento, if you wish. The second string fingering gives a more beautiful sound and also allows for

vibrato. M. 14 is fingered in the 5th position for the same reason.

Sor—Study in B Minor (p. 98)

Interpretation: Perhaps the most famous of all the Sor studies, this lovely etude has an elegant simplicity that accounts for its charm. The melody should always sing out above the accompaniment, and again I suggest singing or playing the melody by itself to fully grasp its character. The piece is formed in eight-measure sections—let the piece breathe naturally by feeling these phrases.

Bring out moving lines. At m. 25, vibrato the D#, as it is a nice source of tension until it resolves to the E in m. 26. Mm. 27–28 contain an almost parallel phrase. M. 29 starts as if it were going to be parallel as well, but it takes a surprise turn. Highlight the harmonic motion in this section with a change of tone color on one or more of the two-measure phrases. A subtle and gradual change to ponticello in mm. 29–31 would be effective before the dolce m. 32. The final section of the piece starts building from m. 41 to the peak at m. 44. Crescendo and accelerate slightly to the peak, then feature the second high B by adding vibrato while stopping all the other strings from ringing. A ritard and decrescendo would be appropriate for the end of the piece.

Technique: Use rest stroke on the melody, except perhaps where you desire a ponticello sound. For smoother transitions, use guide fingers such as the 1st finger between mm. 11–12 and the 2nd finger between 27–28 and 31–32.

In the series of bar chords at mm. 40–42, ride along the neck with the bottom of the index finger as you make a transition from one position to the next. Alternatively, you could use a hinge bar at m. 41 and then proceed into the next bar chord riding along the index finger.

This piece makes an excellent exercise for analyzing chord inversions for the key of B minor. Observing the harmonic content can also aid in memorization.

Sor—Minuet in C (p. 99)

Interpretation: The last movement of the *Grand Sonata*, Op. 25, this is one of the most popular of the Sor minuets. The writing is very classical in nature, almost imitating a string quartet. The minuet is a dance that originated in the Baroque period and is quite rhythmic. The theme of this piece is light and tuneful, typical of the classical period.

The repeats in this piece need not be observed literally. Playing straight through with the *D.C. al Fine* would be sufficient. Use a variety of tone color to

help define the different sections of the piece. M. 29 starts a unique sequence where the melody with grace notes somewhat imitates a violin, and the two accompaniment notes, a viola and cello. These notes can be played slightly staccato, like the viola and cello playing pizzicato. At m. 37, the cello takes the melody, with the violin and viola providing accompaniment. Additional interpretive ideas are marked in the score. Notice the contrasting fingering of runs at mm. 44–45 and 60–61. Also unusual are the thumb strums of mm. 56–58.

Technique: Keep the 1st finger on C in m. 1 before starting the turn on beat 3. This measure may need to be practiced separately for an even, strong slur. Be sure to “pluck” downward and into the adjacent string with the left-hand fingers throughout the piece.

To achieve staccato chords in mm. 29–36, set your right-hand fingers back on the strings after playing them. Try rest stroke on the 1st beat of each measure.

Use a full strum with the pad of the thumb at m. 44. Alternate fingers on the next run for fluidity. The strum at m. 56 should be light, so as not to override the turn. Use a pad strum on the bass notes in the following two measures.

Sor—Waltz in E (p. 101)

Interpretation: This delightful waltz contains a number of wonderful special effects and gives much possibility for tonal and dynamic contrast. It also contains quite a bit of rhythmic variety, adding to its intrigue. The first two sections of this piece are in E major and the next two sections are in the parallel minor key (E minor). The piece then repeats the first two sections (*D.C. al Fine*).

In the first section, try this articulation of the repeated melody notes: In m. 1, play the E's on beats two and three slightly staccato, then let the next E (on the first beat of m. 2) ring longer, like an appoggiatura, before it resolves to the D#. Repeat this articulation in mm. 3–4 and 5–6. Be sure to crescendo the ascending 3rds at mm. 9, 13, and 27. Try contrasting mm. 17–20 with 21–24, maybe playing the second group softer. Strive for trumpet-like ponticello octaves at mm. 24 and 28. Play the dolce violin-like 3rds at mm. 26–28 very warmly. An alternative to this interpretation is to stay ponticello for the 3rds in mm. 26–28 and then to play the next set of octave B's dolce on the 2nd and 4th strings. The pizzicato octaves at m. 30 should be staccato and accented. The slur and harmonic section starting at m. 33 should feel light and graceful. Notice the slide at m. 39 for a change of color. After the *da capo* repeat, you could possibly end the piece with a full E chord strum

at m. 16 (EBEG#BE). Play it softly and short with a pad thumb.

Technique: Be sure to play the 32nd notes at m. 5 fast enough so as to contrast them with the triplets in mm. 1 and 3. Practice m. 6 first without the grace note to get the correct rhythm. Then add the grace note, keeping the same feel. On the pull-offs at mm. 9, 13, and 27, try not to hit the first string with the left-hand finger pulling off. The melody is on the first string, and each note should ring for a full beat. *M. 14 was fingered by Sor himself.* Notice that the switching of voices on the strings makes a smoother transition between chords.

To achieve the brightest sound on the octaves at mm. 24–26 and 28–30, stiffen your fingers and play more on the center of the nail near the bridge. Use the power of your whole hand to pluck out slightly from the face of the guitar. Use the left side of the nail with your fingers locked together, and pluck towards the left shoulder on the thirds at mm. 26–28 for a contrasting dolce sound. Pinch the pizzicato octaves together, laying the side of your hand on the strings near the bridge to muffle the strings.

The turns at mm. 33–38 need to be crisp and clear. Set all three fingers on the string as soon as possible, and keep the left hand parallel to the neck. Notice the difference in the slur patterns between mm. 33–34 and mm. 37–38 for added contrast. Make sure to touch the harmonics directly over the fret. It is a quick jump up, so look ahead as you are playing the open string chord preceding it.

Giuliani—Rondo (p. 102)

Interpretation: A *rondo* is a piece that always returns to the main theme. True to form, this piece is structured ABACA. Notice how the mood of this piece changes as it modulates from the haunting melody in E minor of section A to the contrasting themes of the more joyful relative and parallel major keys (G and E) in sections B and C. Also contrasting are the textures used in this piece. Section A contains an arpeggio accompaniment, while the other two sections are a study in 3rds and 6ths against a pedal bass. Observe the rise and fall of the melody in all sections by shaping your phrases with dynamics and rubato. Accent the 6ths in mm. 10 and 11 to “answer” the melodic “question” of the 3rds surrounding them.

Technique: Use *p* on the 6th and 3rd strings in section A (four times per measure) to give the bass line a steady rhythm. In sections B and C, lock right-hand fingers together to play the 3rds (*im*) and 6ths (*ia*). Play from the wrist and forearm, using the full weight

of the hand to achieve more power. Be sure not to play the open bass string pedal too loudly. You may wish to practice m. 4 first without the grace note to get the correct rhythm. The double slurs of mm. 8 and 12 help achieve fluidity in the line of melodic 3rds.

Giuliani—*Theme and Variations* (p. 103)

Interpretation: This piece is the first movement of the *Sonatina*, Op. 71, No. 1. Like many theme and variations of the classical period, the theme and each of its variations are divided into two sections of eight measures each. The variations in this set are rhythmic in nature. The theme is stated in quarter notes, the 1st variation in 8th notes, the 2nd variation in triplets, and the final variation in 16th notes. This increasing subdivision of the beat creates a natural acceleration toward the final chords, giving the piece direction and drive. Be sure not to start the theme too fast, so you can maintain the tempo through the end of the piece. Keep a steady tempo to highlight the natural rhythmic variations. Unlike many pieces of this nature, the variations stay quite close to the original theme in melodic and harmonic content. Use variation in tonal and dynamic contrast to create interest.

Technique: This piece is excellent for sightreading practice, and since it stays in first position, editorial fingerings are minimal. Practice with a metronome initially to keep the tempo and to hear the gradual increase of intensity of the 8ths, triplets, and 16ths.

At m. 27, form a bar on the fourth 8th note of the measure to help get to the following F bass. Lift the bottom of the bar momentarily for the open B and then replace it to dampen the B while you play the A. On the ascending arpeggios (mm. 33–34, 55, etc.), you can plant or prepare your right-hand fingers by setting them on the strings at the beginning of each pattern, if you wish. The runs at mm. 52 and 60 may need to be isolated to practice separately and then put back in context of the piece.

Giuliani—*Allegro Spiritoso* (p. 105)

Interpretation: This piece is a miniature example of some of the great works of the classical period and contains many of the compositional devices used in Giuliani's larger concert selections. Like some of Sor's works, you can envision this piece being played by a small string ensemble and interpret it as such. The four-bar phrases usually begin on the pick-up note(s), so keep this in mind when developing tone color and dynamic contrast. Start your contrast on the pick-up and end it before the next pick-up.

The chords in m. 2 and the bass notes in the complimentary m. 4 sound good slightly staccato. In mm. 11 and 15, crescendo to the peak of the phrase and then come down to the chord in the following measure. Mm. 17 and 21 start phrases that are similar to each other. Try playing the first one loudly and then start the second phrase softly, making a crescendo on the 3rds in m. 22. Note the repeated passage of mm. 24–25 at mm. 26–27. Try terrace dynamics (loud/soft) for a nice echo effect. Resume a forte volume at m. 28 to complete the phrase. Crescendo through mm. 30 and 31, with a sudden decrease in volume on the chord at m. 32. Again crescendo m. 33 to the first beat of m. 34, where you should decrescendo the phrase all the way to the beginning of m. 36. Crescendo from the end chords at m. 44 to the high D at m. 46.

Technique: The slurs need to be even in sound and rhythm. Be sure to hammer-on with sufficient force to help equalize the volume. The broken thirds sections (mm. 22, 30–35) can be isolated and practiced as two-note chords, rather than broken ones, in order to solidify left-hand changes. They should be played p-i. In m. 17, keep the 2nd finger on D the whole measure to act as an anchor for the slurs.

Be sure to observe the rests in this piece. Stop the string(s) from ringing completely. This, along with the staccato passages and dynamic contrast, will serve to emulate the sound of a string ensemble.

Music must never offend the ear; it must please the hearer.

In other words, it must never cease to be music.

—Wolfgang Amadeus Mozart

STUDY IN E MINOR

(Op. 60, No. 19)

See Notes, p. 89

MATTEO CARCASSI

104
a m i m

1 5 9 13 17 21 25 29 33

p. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

rit.

STUDY IN A

(Op. 60, No. 3)

MATTEO CARCASSI

See Notes, p. 89

\downarrow -88

4

7

10

13

16

19

22

p

rit.

p

p

p

p

p

$\frac{1}{3}V$

$\frac{1}{2}II$

$\frac{5}{6}II$

$\frac{2}{3}II$

$\frac{1}{2}II$

$\frac{1}{2}VII$

IX

$\frac{1}{3}V$

$\frac{1}{2}VII$

$\frac{1}{3}V$

④

STUDY IN A MINOR

(Op. 60, No. 7)

See Notes, p. 90

MATTEO CARCASSI

♩ = 120

(i m i)
a m i

i a i

i m i

i m a m *i m i*

$\frac{2}{3}$ III

p

STUDY IN A

(Op. 6, No. 2)

See Notes, p. 91

FERNANDO SOR

♩ = 108

$\frac{1}{2}$ II

$\frac{1}{2}$ II

$\frac{2}{3}$ II

$\frac{1}{2}$ II

$\frac{1}{2}$ II

②

$\frac{2}{3}$ II

④

③

$\frac{2}{5}$ II

III

②

①

⑤

STUDY IN B MINOR

(Op. 35, No. 22)

See Notes, p. 91

FERNANDO SOR

♩ = 116 $\frac{3}{4}$ II

5

9

13

17 *pont.*

21

25 *p.* *dolce*

29 *p.* *pont.* *dolce*

33 $\frac{5}{6}$ II

37 $\frac{2}{3}$ II

41 $\frac{1}{2}$ II $\frac{5}{6}$ IV

45 $\frac{2}{3}$ II II

Detailed description: This block contains the first four staves of the Minuet in C. The key signature is one sharp (F#). The first staff (measures 33-36) is in 5/6 time, marked 'II'. The second staff (measures 37-40) is in 2/3 time, marked 'II'. The third staff (measures 41-44) contains two time changes: 1/2 time (measures 41-42) and 5/6 time (measures 43-44), both marked 'II'. The fourth staff (measures 45-48) is in 2/3 time, marked 'II'. The piece concludes with a double bar line and repeat dots.

MINUET IN C (Op. 25)

See Notes, p. 91

FERNANDO SOR

$\text{♩} = 144$

7 III

13 dolce

19 III

Detailed description: This block contains the second part of the Minuet in C, starting at measure 1. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as 144 quarter notes per minute. The first staff (measures 1-6) includes a repeat sign and a first ending bracket. The second staff (measures 7-12) includes a 'ponte' (pont.) marking. The third staff (measures 13-18) is marked 'dolce' and includes a second ending bracket. The fourth staff (measures 19-24) concludes with a repeat sign and a first ending bracket. The piece ends with a double bar line and repeat dots.

WALTZ IN E

(Op. 32, No. 2)

See Notes, p. 92

FERNANDO SOR

♩-138

6

13

19

25

30

35

Fine

dolce

pizz.

pont.

Harm XII

Harm XII

Harm XII

Harm XII

II ②

D.C. al Fine

RONDO

See Notes, p. 92

MAURO GIULIANI

♩ = 66

p *p*

Fine

9

13 *D.C. al Coda*

Coda ② *dolce*

16

21 *pont.* ② ① *D.C. al Fine*

Detailed description: This musical score is for a Rondo by Mauro Giuliani. It is written in G major and 2/4 time. The piece begins with a tempo marking of ♩ = 66. The notation includes a treble clef and a key signature of one sharp (F#). The score is divided into several systems. The first system (measures 1-4) features a melody with fingerings (1, 2, 4, 4) and dynamics of *p*. The second system (measures 5-8) continues the melody with fingerings (1, 2, 4, 4) and ends with a *Fine* marking. The third system (measures 9-12) shows a more complex melodic line with fingerings (1, 4, 1, 3, 2, 0, 1, 2, 2, 2, 2, 1, 3, 2) and includes a *D.C. al Coda* instruction. The fourth system (measures 13-15) continues the melody with fingerings (1, 2, 1, 4, 2, 1, 3, 2) and ends with a *D.C. al Coda* instruction. The fifth system (measures 16-20) is marked *Coda* and *dolce*, featuring a melodic line with fingerings (4, 3, 1, 2, 1, 4, 2, 4, 4, 2, 4, 0, 2, 4, 0, 4, 4, 4) and a *pont.* (ponticello) marking. The sixth system (measures 21-24) continues the melody with fingerings (4, 3, 1, 2, 1, 4, 2, 3, 0, 4, 1, 1, 1, 2, 1) and ends with a *D.C. al Fine* instruction. The score includes various guitar-specific notations such as fingerings, dynamics, and articulation marks.

THEME AND VARIATIONS

(Op. 71, No. 1)

See Notes, p. 93

MAURO GIULIANI

♩-100

Theme

The Theme section consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a tempo marking of ♩-100. The melody is written on the upper staff, and the bass line is on the lower staff. The first staff contains measures 1 through 8. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

Variation 1

Variation 1 consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is written on the upper staff, and the bass line is on the lower staff. The first staff contains measures 17 through 20. The second staff contains measures 21 through 24. The third staff contains measures 25 through 28. The fourth staff contains measures 29 through 32. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The key signature is one sharp (F#).

Variation 2

Musical score for Variation 2, measures 33-48. The score is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. The word *sim.* (simile) is written above the staff at measure 35. A first ending bracket labeled 'I' spans measures 35-36. The bass line consists of a steady eighth-note accompaniment. Measure numbers 33, 36, 39, 42, and 45 are marked at the beginning of their respective staves.

Variation 3

Musical score for Variation 3, measures 49-63. The score continues in the same treble clef and key signature. It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. The word *sim.* is written above the staff at measure 52. A first ending bracket labeled 'I' spans measures 52-53. The bass line consists of a steady eighth-note accompaniment. Measure numbers 49, 52, 55, and 58 are marked at the beginning of their respective staves. Dynamic markings *p* and *m* are present at measure 52.

61

64

67

70

ALLEGRO SPIRITOSO

(Op. 1, No. 10)

See Notes, p. 93

MAURO GIULIANI

92

5

$\frac{1}{2} VII$ $\frac{1}{2} V$ $\frac{1}{2} II$

11 $\frac{2}{3}\text{II}$ $\frac{1}{2}\text{II}$

17 *p*

18 $\frac{1}{2}\text{II}$ $\frac{1}{2}\text{II}$

23

24 *f* *p*

28

29 $\frac{1}{2}\text{II}$

33

34 $\frac{1}{2}\text{II}$

38

39

43

44 $\frac{1}{2}\text{II}$ $\frac{1}{2}\text{VII}$

47

Romantic Period (1850–1910)

Often called the “Golden Age” of concert music, the Romantic period is responsible for much of the serious music heard in concert halls today. As audiences grew, composers desired bigger sounds, expanded instrumentation, and more freedom of expression. They exploited melodic and harmonic contrast with frequent changes in tempo and meter. Freedom of form and tonal contrast also contributed to the emotional expression of this period. Although composers did still use some of the classical forms such as the sonata, sonatina, symphony, and studies, miniature character pieces were created to produce an intense emotional response as well. This type of piece works quite beautifully on the guitar with its intimate nature and variety of tonal colors, and some are included in this section.

Notable Composers: Albéniz, Berlioz, Bizet, Brahms, Chopin, Dvorak, Elgar, Falla, Franck, Granados, Grieg, Liszt, Mahler, Mendelssohn, Moussorgsky, Puccini, Offenbach, Rimsky-Korsakov, Saint-Saëns, Schubert, Schumann, Sibelius, Strauss, Tchaikovsky, Wagner, and Weber. *For guitar:* Barrios, Fortea, Mertz, Pujol, Tárrega.

French Impressionistic: Debussy, Poulenc, Ravel, Satie.

Performance Notes

Tárrega—*Estudio* (p. 111)

Interpretation: Although lesser known than many of Tárrega’s works, this charming little study is quite easy to learn. The melody falls on the 2nd, 3rd, and 4th beats of each measure, while the bass is always on the first beat. By playing just the bass and melody alone, you can observe the main shape of the piece. The two middle voices are added to create the flowing triplet arpeggio, which makes a nice setting for the simple melody line. The harmonic content is very tonal, staying in the key of C major and its related chords. When the harmony does move to a borrowed chord, such as in mm. 5, 7, and 11, try to vary tone color or volume to feature the change. Also highlight the melodic contour of this piece by pausing slightly on the peaks (the high A in mm. 3 and 15, and the high C in m. 6).

Technique: Use rest stroke on the melody. Notice the dotted half note bass in mm. 3 and 15. This allows your first finger to play the F on the 1st string. Try setting your right-hand thumb on the 6th string at the rest on beat 4 to stop any noise caused by the transition. Similarly, set your right-hand fingers *ima* on the treble strings at mm. 8 and 16 to stop them from ringing as you play the last bass notes of these sections.

Try a 1st finger guide between mm. 4–5. In mm. 3 and 15, set your 2nd finger on the 1st string G before you lift your 4th finger off the A. At mm. 10 and 14, just lay your finger across the first string for the $\frac{1}{3}$ bar

and then move back to the original position. Do not take the finger off the C; instead, just pivot back and forth.

Tárrega—*Lágrima* (p. 112)

Interpretation: The next two pieces by Tárrega should give you more freedom for expression than many in this volume. *Lágrima* literally means *teardrop* in Spanish and your interpretation should reflect this image. It is interesting that since the piece starts and ends in the major key instead of minor, the “teardrop” may well be one of sentiment rather than sadness.

The piece should maintain a lyrical, singing quality. In fact, it would be helpful to sing the melody to decide which natural inflections you would add. Allow yourself some freedom with the rhythm by using *rubato*.

The first measure can begin tentatively with a broken chord and then accelerate slightly toward the top of the phrase, backing off again as you go into the next measure. This idea should even be more pronounced in the minor section at m. 13. Rush toward the high D in the following measure, then pause on that note before you fall off into the run. Preceding that, in m. 12, make a slight break between beats two and three, where the two B’s are played on different strings to highlight their different functions of accompaniment and melody.

The last repeat of the major section should be more reflective than the first two times through. For a dramatic effect, pause on the high A in m. 6 while

stopping all the other strings from ringing. Add plenty of vibrato before falling off into the next measure. (Segovia would often use this technique to feature a lovely melody note.)

Technique: The bass lines in mm. 1, 3, 5, 6, and 13 can cause distracting squeaks if you do not lift your bass note finger straight up off the 4th string when shifting. In most of these measures you will still have the 4th finger on the 1st string as a guide finger for smoothness.

The fingering of m. 6 allows for a beautiful ascending harp-like sound by letting all the notes ring. I have chosen to use full bars instead of partial ones in mm. 7 and 9 for dampening purposes. Also dampen the low E in m. 11 with the back of the thumb as you play the 4th string A on the next beat. Be sure to have a silent transition in the following measure going from the bar VII to the first position. Play cleanly, eliminating any extraneous noise. The focus of this piece is not speed or dexterity. It is one of playing soulfully and legato with a beautiful sound, allowing your interpretation to transcend technical difficulties.

Tárrega—*Adelita* (p. 113)

Interpretation: This piece is similar to the last, and they are often performed as a pair. A lovely waltz, it begins and ends in the minor key with the parallel major key used for the middle section. The opening theme should have a sighing quality with a lot of rubato. The notes in m. 4 should overlap slightly and rush towards the repeat of the theme in the next measure.

You may wish to rush the major section slightly. Pay attention to phrasing and the rise and fall of the melody. Notice the phrase in mm. 9 and 10 that is repeated an octave lower in m. 13. Be sure to bring this line out.

On the final repeat of the minor section in m. 7, you may wish to try this famous “Segovian” technique: roll the last chord, stop all strings but the melody, pause slightly with vibrato, and use a portamento to the next chord. It creates a very expressive ending to this beautiful little piece.

Technique: Plant your 1st finger on the first string (9th fret) along with your 3rd and 4th fingers before you pull-off in the first measure. This will give you a solid slur and aid in the transition to the B. Try rest stroke on the melody in the first section, except for m. 4.

The grace notes in mm. 11, 12, and 14 are the most difficult aspect of this piece. First practice the piece without the grace notes, learning the bar chord positions and the feel of the section. Practice the grace note chords separately. You might even desire to create

an exercise with them. Try playing the last beat of m. 11 (chord with grace notes and following C#) on the 9th fret, then on the 8th, then the 7th, etc. This will become harder as you descend, so playing it in context of the piece will be easier than what you have just practiced.

In m. 13, use more force on your right-hand index finger on the last chord to help bring out the melody on the 4th string.

Measure 14 contains a portamento where you play the G# after sliding to it. This phrase should be played with rubato, and be sure to watch the intonation. Play the portamento lightly so as to not hear every half-step in the slide.

Fortea—*Estudio* (p. 114)

Interpretation: There are two approaches to this piece. It can be used as a fast technical arpeggio study, or it can be a slow, beautiful flowing arpeggio. If the first option is selected, you will accent the bass note of every measure and think of the *sextuplet* (group of six notes) as one unit. If you play it slower, you can think of each sextuplet as a measure of $\frac{3}{4}$ with accents on the 1st, 3rd, and 5th notes, as an alternate interpretation.

The arpeggio has four separate voices, each played by a different finger. Add extra emphasis to any moving voice to highlight the motion.

Technique: Relax the right hand as much as possible. For extra speed, plant all fingers of the arpeggio on the strings as you play the first bass note of each pattern. Use *pimami* throughout for a consistent sound, even on the more difficult wider-spaced arpeggios. Your nails must be filed correctly for even sound and speed.

To facilitate left-hand changes, it is often more expedient to add the fingers as you need them rather than setting the whole chord down at once. Use guide fingers wherever possible, especially mm. 15–16 (A# to B), mm. 17–18 (D# to E), and mm. 33–34 (2nd and 4th fingers on shift). Pivot fingers are important in mm. 5–6 and 7–8 (1st and 4th fingers) and mm. 16–17 (2nd finger). The stretch at mm. 38 is difficult, so relax the hand as much as possible before the stretch. Pivot on the 3rd finger C, and add the other fingers as you come to them. For extra practice, try playing each sextuplet twice or four times.

Barrios—*Estudio del Ligado* (p. 116)

Interpretation: This virtuosic piece is basically an exercise in slurs. It should be played quite quickly to achieve a brilliant effect. You can start the first run slightly below speed and accelerate into the measure as you descend. A ritard is also effective at the end of

m. 4, before the first measure is repeated. The repeated slurs in mm. 10–16 build tension because of their static motion combined with the chromatic alterations in the bass line. This will provide opportunity for tone color and dynamic changes. It is a nice break between the very similar outer sections of the piece, where the only differences are between mm. 2 and 18 and between mm. 6 and 22.

Technique: Practice this piece with enough volume to build stamina for the left hand. Besides endurance, the primary difficulty lies in achieving evenness of sound and evenness of rhythm in each slurred triplet. Play directly on the left-hand fingertip, using enough force to sound the hammer-on and pull-off with a consistent volume. There will be a slight accent on the first of each triplet, but this should not be overdone. Avoid hammering-on or pulling-off too quickly to maintain an even triplet.

When descending the neck in the first measure, be sure to keep your 2nd finger on the string as a guide. At the end of m. 4, use your 1st finger as a guide from F# to G# and on into the next measure, where you will have both the 1st and 2nd fingers on the string. The 3rd finger is an important guide in m. 13, and I suggest keeping the 1st finger on the first string from m. 12 for extra support (planting it on the 2nd fret) until the shift.

For practice in obtaining speed and accuracy, play one triplet plus the very next note. When that is mastered, play two triplets plus one note. Keep adding to this pattern until you have completed a passage.

Interpretation: One of the most famous and beloved of all classical guitar pieces, this little Spanish folk song has appeared as everything from a movie theme to background music for Olympic skaters. The beautiful haunting melody should sing out above the rest of the arpeggio. Add vibrato to help sustain the melody. On chords, apply vibrato to the whole chord parallel to the neck. This will be especially effective in places like m. 10, where you can vibrato and pause slightly on the 1st or 2nd beat. Accent descending basses in m. 15 and in the parallel major section, m. 31. Also try starting the major section (m. 17) a little faster to accentuate the key change.

Technique: Use rest stroke on melody (first note of every triplet) in places where you desire added emphasis. The bars at mm. 9 and 21 are difficult to get to. Jump to the bar, then you may wish to pause slightly (musically) while you set the other fingers on the strings. For a smooth transition after these bars, try playing the open bass note in the next measure slightly before the melody note. This gives you some extra time to get the melody note ready.

The stretch at m. 27 is easier if you relax the left hand. If you wish, take your thumb off the back of the neck to give you more stretch. You can bar just two strings if that is easier, but the half-bar makes a smoother transition from the previous measure.

Use an all flesh strum on the last chord. Be sure to get enough high note in the chord.

Music is the shorthand of emotion. Emotions which let themselves be described in words with such difficulty, are directly conveyed to man in music, and in that is its power and significance.

—Leo Tolstoy



Maestro Andrés Segovia

ESTUDIO

See Notes, p. 107

FRANCISCO TÁRREGA

The musical score consists of ten staves of music, each beginning with a measure number (1, 3, 5, 7, 9, 11, 13, 15). The music is written in treble clef with a common time signature (C). The tempo is marked as $\text{♩} = 108$. The score includes various musical notations such as slurs, triplets, and specific fingering instructions (1, 2, 3, 4). A $\frac{1}{2}V$ marking is present above the fifth staff, and a $\frac{1}{3}I$ marking is present above the ninth and thirteenth staves. The piece concludes with a double bar line and repeat signs at the end of the tenth staff.

LÁGRIMA

See Notes, p. 107

FRANCISCO TÁRREGA

92

4

IX VII

Fine

7

11

14

D.C. al Fine

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a tempo marking of quarter note = 92. The score includes various guitar techniques such as natural harmonics (indicated by '0'), fretted notes (indicated by numbers 1-4), and fingering (circled numbers). Dynamic markings include *p* (piano) and *Fine*. The piece concludes with a *D.C. al Fine* instruction. The piece is divided into sections by Roman numerals: IX and VII in the second staff, and VII in the fourth staff. A second ending is marked with 'II' in the third staff.

ADELITA

See Notes, p. 108

FRANCISCO TÁRREGA

Musical score for Adelita, page 113. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked $\text{♩} = 112$. The piece consists of five staves of music. Fingerings are indicated by circled numbers 1-4. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* and *p.*. Chordal structures are labeled with Roman numerals: VII, $\frac{1}{2}$ IV, IX, VIII, and $\frac{5}{6}$ II. A double bar line with repeat dots is followed by the word *Fine*. The piece concludes with the instruction *D.C. al Fine*.

ESTUDIO

See Notes, p. 108

DANIEL FORTEA

The musical score consists of six staves of guitar notation in 2/4 time, marked with a tempo of 80. The piece is written in treble clef and includes various technical exercises such as sixteenth-note runs, triplets, and slurs. Fingerings are indicated by numbers 1-4, and fret numbers are shown below the notes. The score includes several slurs with Roman numerals: $\frac{1}{3}$ I, $\frac{2}{3}$ III, $\frac{1}{2}$ I, and I. The piece concludes with a final chord marked with a sharp sign and the number 3.

19 $\frac{1}{3}$ I I III

22

25 $\frac{1}{3}$ I

28 $\frac{2}{3}$ III

31 *f pont.*

34 *p dolce* *rit.*

37 I III *rit.*

ESTUDIO DEL LIGADO

See Notes, p. 108

AGUSTÍN BARRIOS

The musical score consists of six staves of guitar notation, all in the key of D major (two sharps) and 2/4 time. The tempo is marked as quarter note = 144. The score is divided into measures by bar lines, with measure numbers 4, 7, 10, 13, and 16 indicated at the beginning of their respective staves. The notation includes various chords and fingerings, with some measures containing circled numbers (2, 3, 4) indicating specific fret positions. The chords are labeled as follows:

- Staff 1: $\frac{5}{6}IV$
- Staff 2: $\frac{5}{6}IV$
- Staff 3: $\frac{5}{6}IV$
- Staff 4: $\frac{1}{2}II$ and $\frac{1}{2}I$
- Staff 6: $\frac{5}{6}IV$

The score is a study of ligature (ligado) technique, featuring many slurs and ties over sixteenth notes. The bass line consists of quarter notes, often with ties between staves.

19

22

ROMANCE

See Notes, p. 109

ANONYMOUS

126

5

9

13

17

21

25

29

II

VII

$\frac{1}{2}$ IX

$\frac{1}{2}$ V

$\frac{5}{6}$ II

Coda

D.C. al Coda

p

*The beauty of the guitar resides in its soft and persuasive voice,
and its poetry cannot be equaled by any other instrument.*

—Andrés Segovia

Modern Period (1910–present)

The Modern period has seen expanded chromaticism, dissonance, parallelism, complex rhythms, and unusual combinations of instruments in ensemble. Composers have taken instruments to their limits in every aspect. Some of these composers work within traditional musical forms and keys; others use free form, whole tone or other exotic scales, atonal harmonies, and a variety of textures, colors, and percussive effects. During our modern era many renowned composers of international stature dedicated music to Segovia, who single-handedly inspired and commissioned a modern repertoire for his beloved guitar. Many of these works adhere to traditional form, but they generally include expanded concepts in tonality and texture. Some modern music borrows liberally from American contemporary sources such as folk, jazz, or blues. Other composers use ethnic influences such as Spanish or Latin-American. Many of today's greatest composers are in the film industry, writing complex symphonic scores for television and motion pictures.

Notable Composers: Bartok, Bernstein, Copeland, Hindemith, MacDowell, Prokofiev, Rachmaninoff, Schönberg, Scriabin, Shostakovich, Stravinsky, Vaughan Williams. *For guitar:* Arnold, Bennett, Berkeley, Britten, Brouwer, Carlevaro, Castelnuovo-Tedesco, Dodgson, Duarte, Henze, Lauro, Martin, Mompou, Moreno-Torroba, Ohana, Ponce, Poulenc, Rak, Rodrigo, Roussel, Ruiz-Pipó, Sagreras, Tansman, Turina, Villa-Lobos, Walton, York.

Suggested Repertoire:

Brouwer, Leo
Ten Etudes

Carlevaro, Abel
Preludio Americano #3 (Campo)

Castelnuovo-Tedesco, Mario
Tarantella
Platero y Yo
Sonata
Concerto in D

Duarte, John
English Suite
Variations on a Catalan Folk Song

Lauro, Antonio
Venezuelan Waltzes
Suite Venezolano

Mompou, Federico
Suite Compastelana

Moreno-Torroba, Federico
Sonatina
Suite Castellana
Castles of Spain
Pieces Characteristiques

Ponce, Manuel
Six Preludes
Sonata III
Sonata Romantica

Ponce (cont.)
Sonatina Meridional
Suite in A Minor
Preludio (in the style of Weiss)
Concierto del Sur

Rodrigo, Joaquin
Fandango
En los Trigales
Sarabande Lointaine
Fantasia para un Gentilhombre
Concierto de Aranjuez

Tansman, Alexander
Danza Pomposa
Cavatina
Suite in Modo Polonico

Turina, Joaquin
Hommage a Tárrega
Fandanguillo
Ráfaga
Sevillanas

Villa-Lobos, Heitor
Five Preludes
Twelve Etudes
Suite Popular
Choros #1
Concerto

Walton, William
Five Bagatelles

Three Duets

The following three duets are performance scores from my *Virtuoso Duets* recording with David Brandon. They appear here exactly as we recorded them. For additional interpretive ideas not marked in the music, refer to the recording.

LA ROSSIGNOL

ANONYMOUS

The musical score for "La Rossignol" is presented in two systems, each with two staves. The key signature is one sharp (F#) and the time signature is 2/4. The first system is labeled "I" and "II". The first staff of system I contains the melody with guitar fingering: *m i* 2 1 0 1 2 1 2 4 4 4 2 1 0 2 1 3 0 3 0 2 3 0 1 3 0. The second staff of system I is marked *dolce* and contains bass notes with fingering: 0 0 0 1 2 4 4 2 2 3 0 0 1 1. The second system is labeled "5" and "9" on the first and second staves respectively. The first staff of system 5 contains a $\frac{5}{6}$ II fingering. The second staff of system 9 contains guitar fingering: 2 1 0 1 2 1 2 4 4 4 2 1 0 2 1 3 0 3 0 2 3 0 1 3 0. The score concludes with a final chord in the second system.

DREWRIES ACCORDES

ANONYMOUS

The musical score is presented in two systems, each consisting of two staves (I and II). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings (1-4). Circled numbers 1 and 2 indicate specific measures or phrases. The first system (measures 1-6) features a melodic line in staff I and a supporting accompaniment in staff II. The second system (measures 7-11) includes the instruction *dolce* and *pont.* (ponte). The third system (measures 12-16) includes the instruction *m i*. The fourth system (measures 17-20) includes the instruction *m i* and a circled number 1. The score concludes with a final chord in measure 20.

24 $\frac{1}{2}$ II

28 *pont.* $\frac{1}{2}$ II

32 $\frac{2}{3}$ II *dolce* $\frac{5}{6}$ II

37 *m* *i*

41 *dolce* *pont.* *dolce* *pont.* 121

CANON

GEORG PHILIPP TELEMANN

Allegro

I
II

p m i

i a m

tr 12121

tr 12121

pont.

tr 12121

tr 12121

dolce

pont.

dolce

pont.

dolce

dolce

7

14

20

25

67 *tr* 12121 *pont.* 121 *pont.*

72 *pont.*

77 *p p i m i* *p p i m i*

82 *tr* 12121 *tr* 12121

89 *pont.* *tr* 12121 *tr* 12121

96 $\frac{1}{2}$ III

Appendix A

Sound Production

Nail Filing

John Williams once told me that you can never learn anything by looking at another guitarist's nails, and I think perhaps he is right. There are, however, some guidelines which I would like to pass along regarding how I personally file my fingernails. It is important in the broadest sense to file your nails so that you can do two things: 1) produce a wide variety of tonal colors and 2) traverse the string as quickly and easily as possible.

As a general rule, it is important for me to file the nails of all the fingers (*pima*) so that they cross the string with the same amount of effort (or resistance to the string). I have found there is no perfect shape for my nails. They seem to play well in a variety of shapes and lengths. Far more important is the interaction or relationship of the nails to each other. Thus, the length and shape of one nail can affect another. This interdependence may be further complicated by the wearing down of nails caused by performance or heavy practice.

The length of nails for most players varies from barely visible over the fingertip to $\frac{1}{8}$ " long. Generally speaking, the shorter the nail, the faster you can play (but accompanied with it is a "pad-like" thuddy tone). Longer nails (depending on your stroke) can produce perhaps a more beautiful tone but may possibly slow your ability to play rapidly. Also, when the nail gets too long, the sound becomes somewhat tinny and brittle and also produces extraneous clicks which you want to avoid. In general, though, I would rather my nails be a touch too long than too short. Nails can feel shorter in concert due to the warm temperature created by intense stage lighting (which causes your fingers to swell). Fingernails can also wear down with hard practice.

When I am filing my nails in preparation for a full concert program, I file them (with guitar in hand) in response to the most difficult runs, arpeggios, or other challenging sections of pieces on the program. I strive to achieve a workable compromise between all the difficult areas. (I do not suggest, however, reshaping your nails on the day of a performance nor experimenting with a different nail shape too close to a concert day.)

To file my nails I most often use an Alpha-9™ nail file which has a variety of surfaces. Diamond Deb™ and Revlon™ files are also good, provided that you temper the coarseness of a new file. The nail shape is determined mainly by how far the nail should ride on the string from its point of contact to the point of

release. These are arbitrary points, however, and will change depending on the type of stroke involved. Some guitarists feel that a momentary catch in the corner of the nail followed by a quick release is most desirable for speed, and I agree. When I began to play the guitar at age eleven, I filed my nails based on how I felt they should look. I now file them more according to feel and sound. I usually take off less nail rather than more, making small corrections as needed. In fact, my nails usually feel better after they have been worn in slightly by playing.

After I achieve the basic nail shape, I must polish the edge of the nail with finishing paper to avoid a raspy sound. To create this smooth nail edge, I use 3M #500 Tri-M-ite™ Fre-Cut (open coat) sandpaper. It is important to polish the nail in a manner which preserves the thickness of the nail and avoids a knife-like edge. (fig. 21)

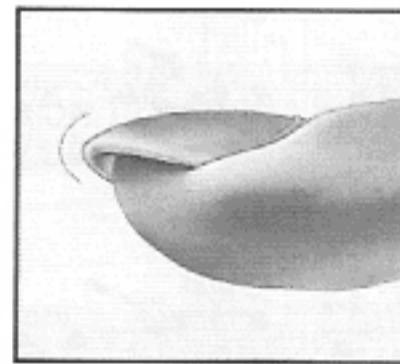
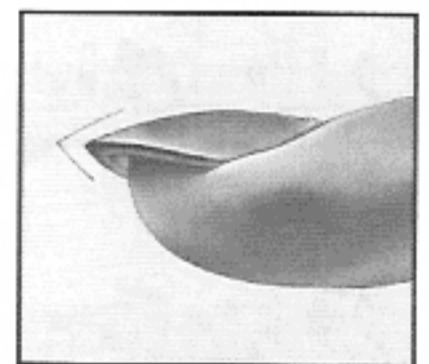


Fig. 21 Correct nail edge.



Incorrect knife-like edge.

The finishing paper is also good for making slight modifications and can shorten a nail without significantly altering the "worn in" shape. I will also frequently make very small corrections using one of the bass strings as a file against the section of the nail that needs modification. Sometimes I will "play" the fingernail against the paper as it is folded over the file or part of the guitar for the same purpose.

Another principle is for me to have a flat surface to the nail edge. That is, the nail should be able to sit evenly on the plane of the nail file without uneven ridges and no hook shape to the nail. (fig. 22)

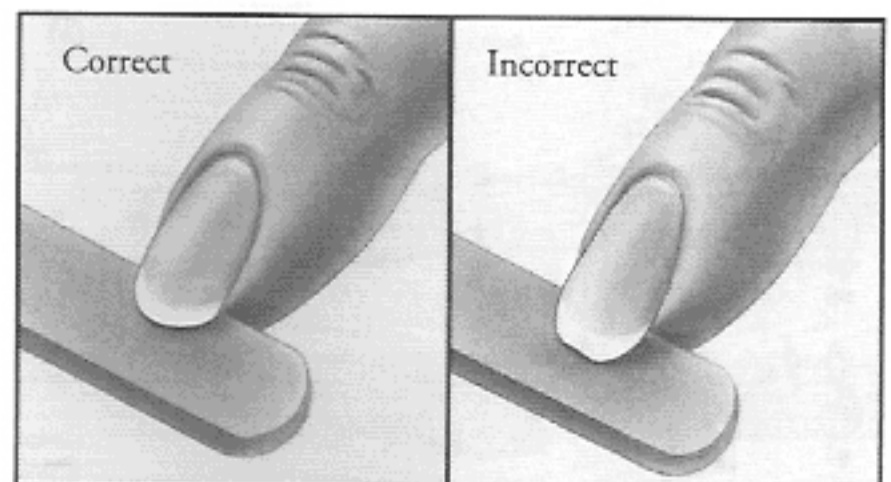


Fig. 22 The nail should sit evenly on the file.

Because my nails are very arched in shape, I file them slightly biased to the left-hand side in order to reduce some of the natural curve. This reduces the riding time on the string. Guitarists with hooked nails will need to file more off in the curved areas to help create a flat edge.

I use nail enamel on the *p*, *i*, *m*, and *a* fingers (generally three coats) to protect them from wear, especially from rasgueados. However, it is essential to remove any enamel from the final $\frac{1}{16}$ " of the nail edge with nail polish remover so it does not affect the sound.

When a nail splits or cracks, nail glue (Super Glue™) may be used for a quick repair. However, I have found more strength with the combination of nail glue and a double *silk wrap* over the entire top of the nail followed by a coat of enamel (such as Hard-As-Nails™). I find that it does not hurt the sound, nor is it a problem in nail growth or filing. It is also cosmetically unnoticeable. Acrylic nails or Player's Nails™ can be used when the entire nail has broken off.

I keep the length of the little finger fairly short, just long enough to play a rasgueado with a good sound. Left-hand nails should be kept short yet long enough to stabilize the pad of the fingertip (on slurs, trills, etc.). When they are cut too short, there is too much "wobble" in the fingertip. Of course, when they are too long they interfere not only with the position of the left hand playing on the fingertips but also with slurs and trills, etc.

Ultimately I feel it is necessary for each individual guitarist to experiment with a variety of nail shapes and lengths that best suit his or her playing style. Never give up, but with determination, strive for a balance between speed and a beautiful sound. There is not a cut and dried mold for the perfect nail shape—because every person's hand and nail shapes are different. I have noticed through the years, though, that the thicker the nail, the rounder and warmer the sound; and the thinner the nail, the thinner, brighter, and more metallic the sound. Thus, you must take advantage of all the thickness of nail you have. It is very easy to get a thin sound on the guitar but very difficult to get a warm, rich, beautiful sound. It is that quality of sound achieved by Segovia on the guitar which has been my example through the years.

Tone Production

To create a beautiful sound on the guitar, you must learn to properly activate the string. First, set your right hand just behind the soundhole in a regular playing position. (fig. 23) For a normal, clear tone you should use a combination of nail and flesh. (fig. 24) The stroke should begin on the side of the fingernail (point of contact) and should ride toward the center (point of release). (fig. 25)



Fig. 23 Normal right-hand position.

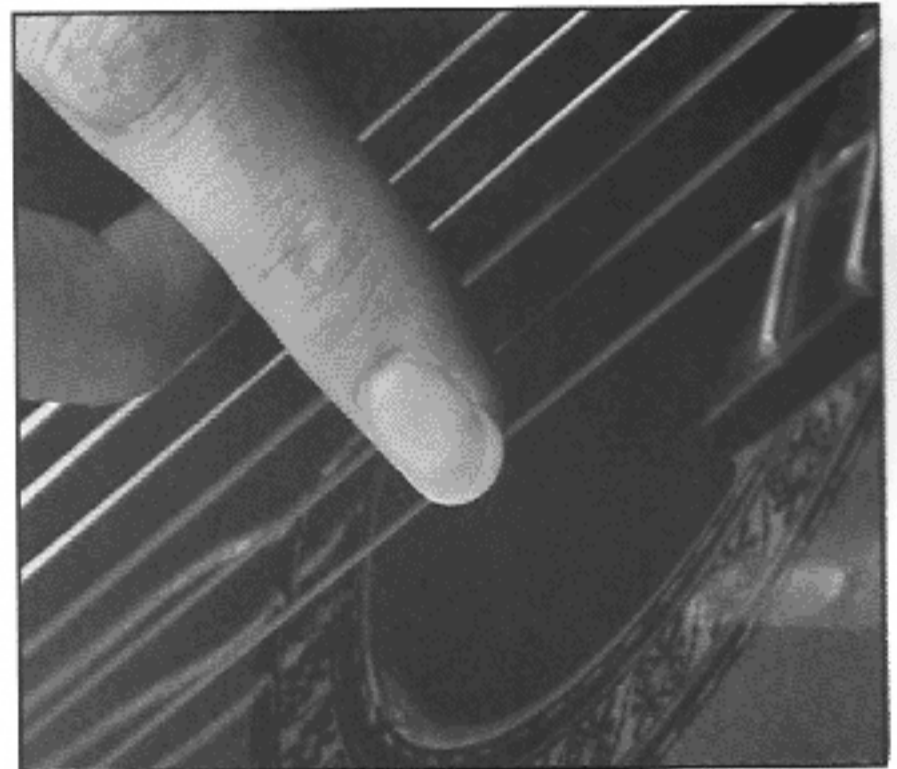


Fig. 24 Point of contact (combination nail and flesh).

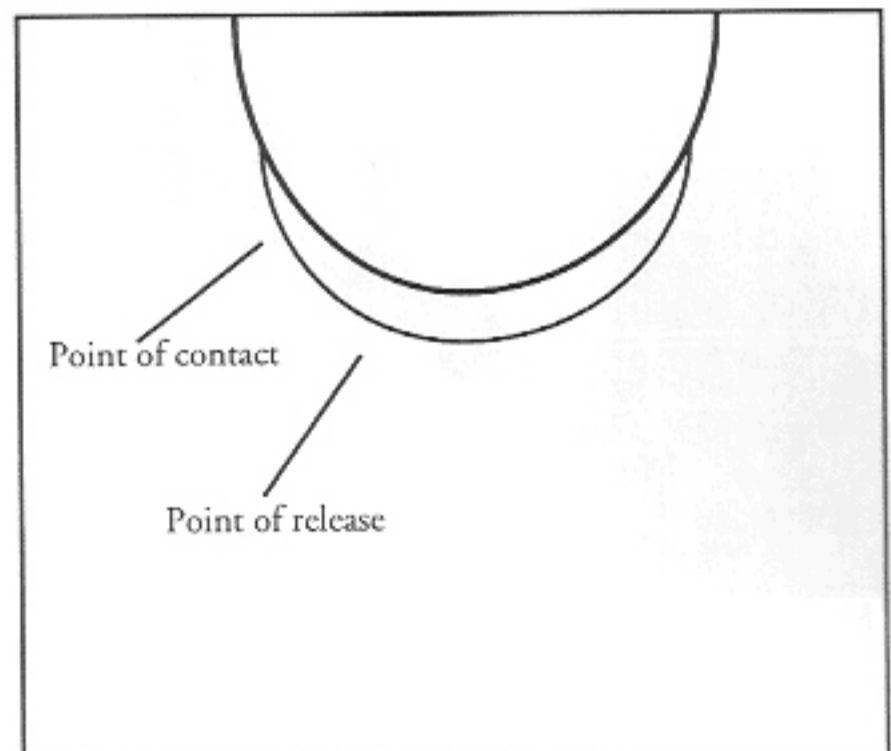


Fig. 25 Point of contact and point of release.

Sound Production (cont.)

Whether you play off the left or right side of the fingernail, the point of contact is where the fingertip, fingernail, and string meet simultaneously before activating the string. (fig. 26) The glide toward the point of release should be fairly short and quick. I suggest learning first to play off the left side of the nail. At this stage rest stroke will be easier to execute than free stroke, but both should be practiced.

There are two common errors with placement which will produce an unwanted click or buzz: 1) starting too far back on the flesh and bouncing to the nail, or 2) starting too far forward on the nail while the string is vibrating. In a properly executed stroke, the pad of the fingertip will touch the string just slightly before the nail does (to dampen the string). In an instant, when you press slightly to make the stroke, you will find yourself at the proper point of contact ready to activate the string.

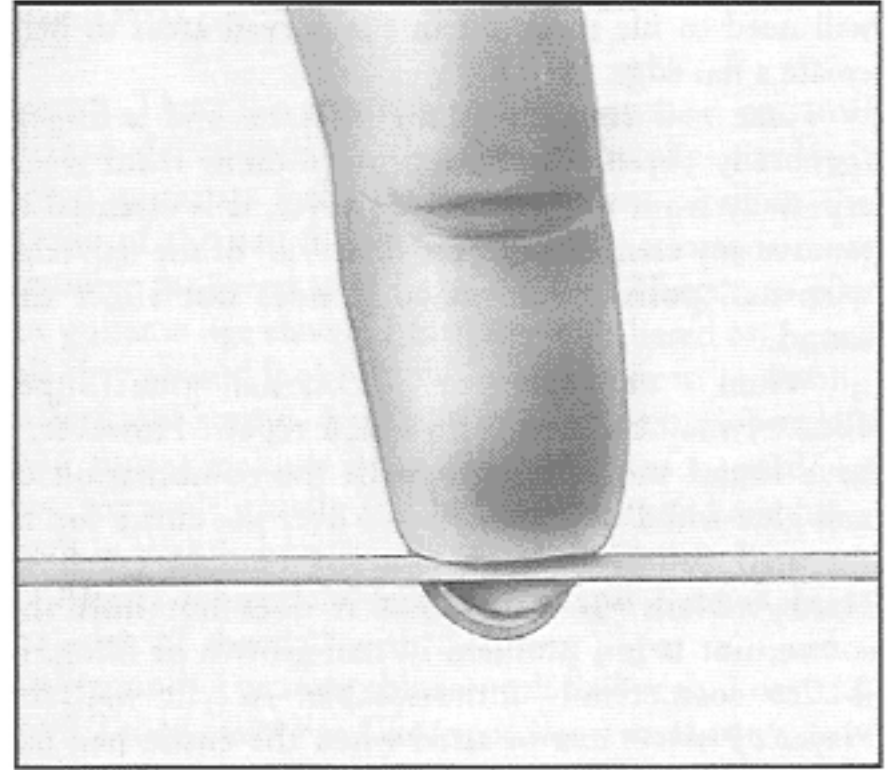


Fig. 26 Point of Contact (combination nail and flesh).

A stroke with the thumb nail will generally be made with the thumb at roughly a 45° angle from the string. The stroke should begin near the center of the nail and should ride toward the left side of the nail to release. (fig. 27) For an extremely full, dolce thumb sound

(reminiscent of Segovia), try “slicing” the string from the left side of the thumbnail riding toward the center. (fig. 28) For additional tonal variation, you can play all flesh or use the side of the thumb with a slight bit of nail to create a raspy effect.

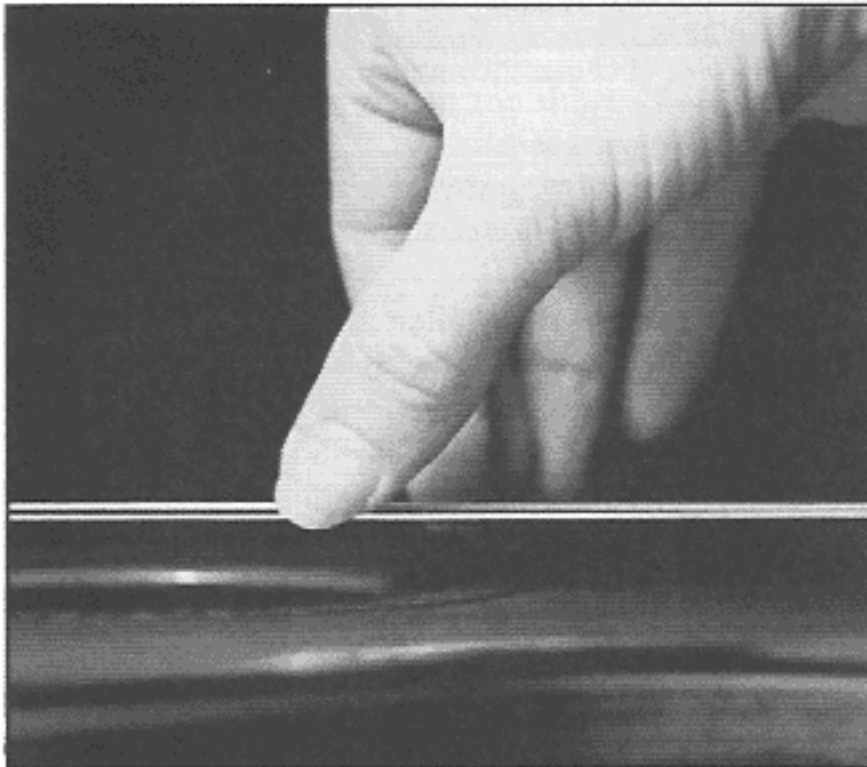


Fig. 27 Normal thumb stroke position.

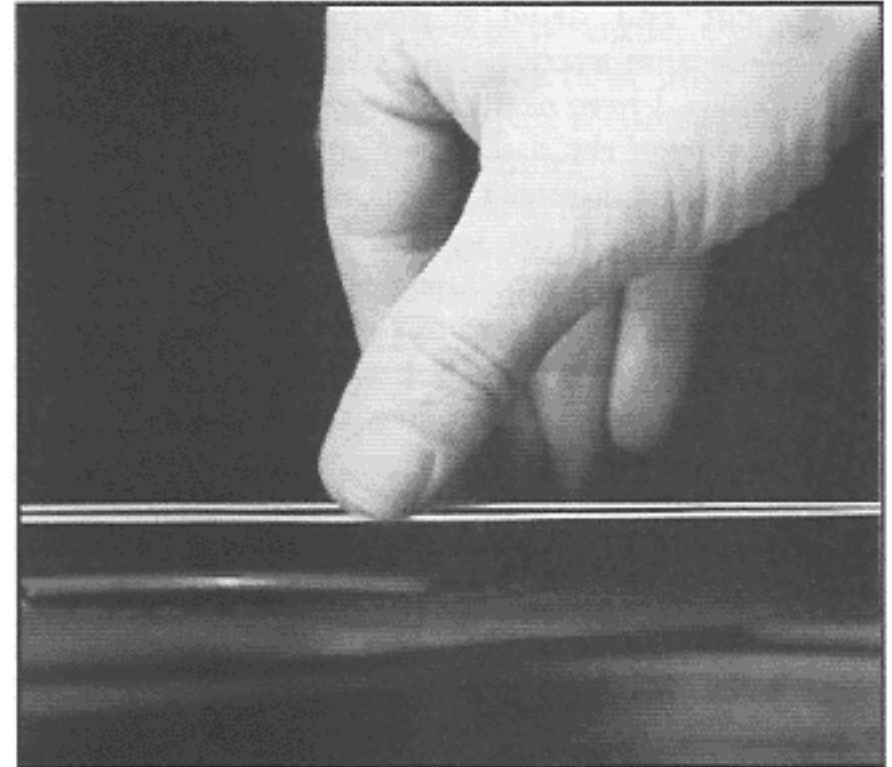


Fig. 28 Dolce thumb stroke position.

Once you have achieved a basic sound, you can experiment with dolce and ponticello positions. The following chart explains four distinct methods of creating both dolce and ponticello sounds. You can use one or all of these techniques to create a wide variety of tonal colors.

Dolce (fig. 29)

- 1) Play over the sound hole.
- 2) Combine left side of nail with flesh.
- 3) Direct the stroke toward the left shoulder such that the strings vibrate parallel to the face of the guitar (sometimes termed a "slicing" stroke).
- 4) Finger the left hand in upper positions.

In addition, I have found that relaxing the first joint of the fingers and using more of a bent wrist produces a warm mellow sound. Note: When playing in the extreme upper positions on the guitar, you will need to play in more of a dolce position to help equalize the sound of the shorter string length.



Fig. 29 Dolce position.

Ponticello (fig. 30)

- 1) Play near the bridge.
- 2) Use mostly nail (center of nail).
- 3) Pluck outward such that the strings vibrate perpendicularly to the face of the guitar.
- 4) Finger the left hand in lower positions (closer to the first position).

I also play with stiffer fingers and a straighter wrist, sometimes pivoting from the elbow while resting more on the middle of the forearm. This is most often done free stroke.



Fig. 30 Ponticello position.

Developing a beautiful sound with a diversity of tonal colors can be one of the most challenging and yet rewarding aspects of playing the guitar. Experiment with the different methods of tone production and strive to develop your own unique sound to facilitate maximum musical expression.

Appendix B

The following is a list of recordings of the pieces that appear in the repertoire section of this book. Again, I believe it is valuable to listen to various interpretations—not to copy a particular one, but to expand your thinking in order to develop your own individual style. It is especially important to listen to works performed on their original instruments when studying transcriptions. For example, listen to Bach's *Prelude* from the *1st Cello Suite* performed on cello and Scarlatti's *Sonata in A* performed on harpsichord.

Repertoire Discography

Compiled by John Nelson

COMPOSER	TITLE	ARTIST	RECORDING
Renaissance			
ANONYMOUS	<i>Danza & Gagliarda</i>	Andrés Segovia	THE ART OF ANDRÉS SEGOVIA DECCA DL 9795
	<i>Canzone</i>	Andrés Segovia	SEGOVIA-GUITAR SOLOS DECCA DL 8022
ANONYMOUS	<i>Salterello</i>	Christopher Parkening	THE ARTISTRY OF CHRISTOPHER PARKENING EMI CLASSICS CDC 7 54853
		Andrés Segovia	SEGOVIA-GUITAR SOLOS DECCA DL 8022
L. MILAN	<i>Pavane #1 in C</i>	Andrés Segovia	THE SEGOVIA COLLECTION, VOL. 5 MCA CLASSICS MCAD-42071
		Julian Bream	MUSIC OF SPAIN: LUTE, VOL. 1 RCA ARL1-3435
R. JOHNSON	<i>Alman</i>	José Tomás	GUITAR RECITAL CROWN SW-2001
J.B. BESARD	<i>Branle & Volte</i>	Liona Boyd	LIONA BOOT MASTER CONCERT SERIES BMC-3006
		Julian Bream	LUTE MUSIC FROM THE ROYAL COURTS OF EUROPE RCA VICTOR LSC-2924
J. DOWLAND	<i>Galliard</i>	Christopher Parkening	PLEASURES OF THEIR COMPANY ANGEL CDC-7 47196 2
		Andrés Segovia	SEGOVIA AND THE GUITAR DECCA DL 79931
J. DOWLAND	<i>Allemande</i>	Christopher Parkening	PLEASURES OF THEIR COMPANY ANGEL CDC-7 47196 2
FOR FURTHER LISTENING		Paul O'Dette	
Baroque			
R. DE VISÉE	<i>Prelude & Bourrée (Suite in D minor)</i>	Andrés Segovia	AN ANDRÉS SEGOVIA CONCERT DECCA DL 9638
		Julian Bream	BAROQUE GUITAR RCA VICTOR 60494-2-RV
G. SANZ	<i>Pavanas</i>	Julian Bream	BAROQUE GUITAR RCA VICTOR 60494-2-RV
		Celedonio Romero	SPANISH GUITAR MUSIC CONTEMPORARY S 8502
J.S. BACH	<i>Bourrée in E minor (Lute Suite No. 1)</i>	John Williams	BACH: THE FOUR LUTE SUITES CBS MK 42204
		Andrés Segovia	THE SEGOVIA COLLECTION, VOL. 4 MCA CLASSICS MCAD-42070
	<i>Prelude (Cello Suite No. 1)</i>	Andrés Segovia	THE SEGOVIA COLLECTION, VOL. 4 MCA CLASSICS MCAD-420
		Christopher Parkening	THE ARTISTRY OF CHRISTOPHER PARKENING EMI CLASSICS CDC 7 54853 2 5
		John Williams	THE CLASSIC GUITAR SINE QUA NON 101
D. SCARLATTI	<i>Sonata in A (L. 483)</i>	Andrés Segovia	THE SEGOVIA COLLECTION, VOL. 4 MCA CLASSICS MCAD-42070
		Carlos Barbosa-Lima	A SCARLATTI GUITAR RECITAL ABC AUDIO TREASURY ABC/ATS-20005
		Oscar Ghiglia	PLAYS SCARLATTI AND OTHER BAROQUE MASTERS ANGEL S-37015

D. SCARLATTI	<i>Sonata in A (L. 483)</i>	Angel Romero Eliot Fisk	CLASSICAL VIRTUOSO ANGEL S-36093 PERFORMS MUSIC BY BAROQUE COMPOSERS MUSICMASTERS MDD 20090K
FOR FURTHER LISTENING		Pablo Casals Wanda Landowska	
Classical			
M. CARCASSI	<i>Study in E minor (Op. 60, No. 19)</i>	David Tanenbaum	ESTUDIOS GSP 1000CD
	<i>Study in A (Op. 60, No. 3)</i>	Christopher Parkening David Tanenbaum	ROMANZA ANGEL SFO-36021 ESTUDIOS GSP 1000CD
	<i>Study in A minor (Op. 60, No. 7)</i>	Alexandre Lagoya	BOCCHERINI/PAGANINI/SCARLATTI/ CARCASSI RCA VICTOR LSC-3142
F. SOR	<i>Study in A (Op. 6, No. 2)</i>	David Tanenbaum John Mills	ESTUDIOS GSP 1000CD MUSIC FROM THE STUDENT REP., SERIES 2 GUITAR G102
	<i>Study in B minor (Op. 35, No. 22)</i>	Andrés Segovia Christopher Parkening John Williams David Tanenbaum	THE SEGOVIA COLLECTION, VOL. 7 MCA CLASSICS MCAD-42073 THE ARTISTRY OF CHRISTOPHER PARKENING EMI CLASSICS CDC 7 54853 2 5 SOR: TWENTY STUDIES FOR GUITAR WESTMINSTER GOLD WGS-8137 ESTUDIOS GSP 1000CD
	<i>Minuet in C (Op. 25) Waltz in E (Op. 32, No. 2)</i>	Andrés Segovia John Williams Manuel Barrueco David Tanenbaum	THE SEGOVIA COLLECTION, VOL. 3 MCA CLASSICS MCAD-42069 SOR: TWENTY STUDIES FOR GUITAR WESTMINSTER GOLD WGS-8137 THE ROMANTIC GUITAR MENUET 160001-2
		Julian Bream Andrés Segovia Oscar Ghiglia	ESTUDIOS GSP 1000CD BAROQUE GUITAR RCA VICTOR 60494-2-RV THE SEGOVIA COLLECTION, VOL. 7 MCA CLASSICS MCAD-42073 RODRIGO/SOR/PONCE RICERCARE ERC 1718
M. GIULIANI	General listening	David Starobin	MAURO GIULIANI: SOLO GUITAR MUSIC BCD 9029
Romantic			
F. TÁRREGA	<i>Estudio</i>	Liona Boyd	MINIATURES FOR GUITAR BOOT RECORDS BOS-7181
	<i>Lágrima</i>	Julian Bream	IMPRESSIONS FOR GUITAR RCA XRL-17181
	<i>Adelita</i>	Liona Boyd Andrés Segovia Pepe Romero Angel Romero	MINIATURES FOR GUITAR BOOT RECORDS BOS-7181 MASTERS OF THE GUITAR DECCA DL 9794 WORKS FOR GUITAR: ALBÉNIZ, TÁRREGA PHILLIPS 416 384-2 SPANISH VIRTUOSO ANGEL S-36094
D. FORTEA	<i>Estudio</i>	-----	-----
A. BARRIOS	General Listening	John Williams Agustín Barrios	PLAYS MUSIC OF AGUSTÍN BARRIOS MANGORÉ COLUMBIA M 35 145 THE COMPLETE HISTORICAL RECORDINGS CHANTERELLE CHR 002
ANONYMOUS	<i>Romance</i>	Christopher Parkening Pepe Romero Manuel Barrueco	PARKENING-THE GREAT RECORDINGS EMI CLASSICS ZDCB 54905 2 7 FAMOUS SPANISH GUITAR MUSIC PHILLIPS 411 033-2 THE ROMANTIC GUITAR MENUET 160001-2

Fingerboard Chart

String:

	6th	5th	4th	3rd	2nd	1st	
	E	A	D	G	B	E	Open
	F				C	F	1st fret
		B	E	A			2nd
	G	C	F		D	G	3rd
				B			4th
	A	D	G	C	E	A	5th
					F		6th
	B	E	A	D		B	7th
	C	F			G	C	8th
			B	E			9th
	D	G	C	F	A	D	10th
							11th
	E	A	D	G	B	E	12th
	F				C	F	13th
		B	E	A			14th
	G	C	F		D	G	15th
				B			16th
	A	D	G	C	E	A	17th
					F		18th
	B	E	A	D		B	19th

A Personal Note From Christopher Parkening...

I have a commitment to personal excellence which at its heart seeks to honor and glorify the Lord with my life and the music that I play. People often ask how my faith affects my music and my career as a concert guitarist. As a Christian, I find it helpful to contemplate verses from the Bible before and even during a performance. One of my favorites is PHILIPPIANS 4:6–7: “*Be anxious for nothing; but in everything by prayer and supplication with thanksgiving let your requests be made known unto God. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus.*” It is interesting to note that it does not say God will answer every request in the way you would expect. It does say that by trusting in Him with thanksgiving, you will have the peace to handle whatever circumstance or situation that occurs. In other words, you place the burden of responsibility upon the Lord, trusting that His will would be done. That is what gives you the peace.

Here are some other helpful verses:

ROMANS 8:28 *And we know that all things work together for good to them that love God, to them who are the called according to his purpose.*

PHILIPPIANS 4:8–9 *Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things. Those things, which ye have both learned, and received, and heard, and seen in me, do: and the God of peace shall be with you.*

II CORINTHIANS 12:9 *And he said unto me, My grace is sufficient for thee: for my strength is made perfect in weakness. Most gladly therefore will I rather glory in my infirmities, that the power of Christ may rest upon me.*

ISAIAH 26:3 *Thou wilt keep him in perfect peace, whose mind is stayed on thee: because he trusteth in thee.*

PROVERBS 3:5–6 *Trust in the LORD with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths.*

I PETER 5:5b–7 *...be clothed with humility: for God resisteth the proud, and giveth grace to the humble. Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time: casting all your care upon him; for he careth for you.*

ISAIAH 12:2 *Behold, God is my salvation: I will trust, and not be afraid.*

JOHN 3:16 *For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.*

Most people believe you need to be confident in order to play a good concert. I understand, however, that God does not want us to take confidence in our own ability, and I realize that I am inadequate for the task ahead. This requires me to depend totally on God's power and grace to sustain me. Likewise then, it is a source of peace and comfort to look back and remember God's grace in past performances and trust that His grace will be sufficient for this one as well. Backstage, I constantly remind myself of what I know to be true. For example, “*All things work together for good...*”

Personally, I ultimately desire to please the Lord with my music. I dedicate every performance to my Lord and Savior Jesus Christ and consequently, the “approval” of the audience is secondary. For more insight on this topic, I recommend reading *Anxiety Attacked* by John MacArthur, Jr. (Victor Books).

Many people have asked me how to become an excellent guitarist. I answer, “Be a hard-working perfectionist,” which personally makes up for my lack of talent in a lot of areas. Our goal should be to overcome what we lack in talent or ability by what we have in dedication and commitment. This takes self-discipline—the ability to regulate your conduct by principles and sound judgment, rather than by impulse, desire, high pressure, or social custom. It is the ability to subordinate the body to what is right and what is best. Self-discipline means nothing more than to order the priorities of your life. It is the bridge between thought and accomplishment, the glue that binds inspiration to achievement. For me, as a Christian, self-discipline is first of all to obey the word of God—the Bible. It is to bring my desires, my emotions, my feelings, and all that is in my life under the control of God supremely, so that I may live an obedient life which has as its goal the glory of God.

The aim and final reason of all music should be none else but the glory of God.

—Johann Sebastian Bach

About The Authors...

CHRISTOPHER PARKENING ranks as one of the world's preeminent virtuosos of the classical guitar. His concerts and recordings consistently receive the highest worldwide acclaim. *The Washington Post* cited "his stature as the leading guitar virtuoso of our day, combining profound musical insight with complete technical mastery of his instrument." Parkening is the recognized heir to the legacy of the great Spanish guitarist Andrés Segovia, who proclaimed that "Christopher Parkening is a great artist — he is one of the most brilliant guitarists in the world."

Parkening's rare combination of dramatic virtuosity and eloquent musicianship has captivated audiences from New York to Tokyo. He has performed at the White House, appeared with Plácido Domingo on *Live from Lincoln Center*, participated in Carnegie Hall's 100th Anniversary celebration, and performed twice on the internationally televised Grammy® Awards.

Parkening has appeared on many nationally broadcast television programs including *The Tonight Show*, *Good Morning America*, *20/20*, *CBS Sunday Morning*, and *The Today Show*. Having been voted "Best Classical Guitarist" in a nationwide reader's poll of *Guitar Player* magazine for many years running, he was placed in their *Gallery of the Greats* along with Andrés Segovia, John Williams, and Julian Bream.

Parkening has amassed a prolific discography on Angel records and EMI Classics. He is the recipient of two Grammy® nominations in the category of Best Classical Recording for *Parkening and the Guitar* and *The Pleasures of Their Company* (a collaboration with soprano Kathleen Battle). In celebration of Parkening's 25th year as a best-selling EMI artist, a collection of his most popular recordings entitled *Christopher Parkening – The Great Recordings* was released. EMI also released his critically acclaimed recording of Joaquín Rodrigo's *Concierto de Aranjuez* and *Fantasia para un gentilhombre*, together with the world premiere of William Walton's *Five Bagatelles for Guitar and Orchestra*. Rodrigo himself was present for the recording, which he called "magnificent."

Other important recording releases include *A Tribute to Segovia* (dedicated to the great Spanish guitarist and recorded on one of the Maestro's own concert guitars) and *Parkening Plays Vivaldi* with the Academy of St. Martin in the Fields featuring favorite concertos plus the world premiere recording of Peter Warlock's *Capriol (Suite for Guitar and String Orchestra)*. Parkening also collaborated with Julie Andrews in *The Sounds of Christmas* with the London Symphony Orchestra on the Hallmark label, which sold over a million copies in its first year of release. Sony Classical also released his Christmas album with Kathleen Battle entitled *Angel's Glory*.

Parkening's commitment to his instrument extends beyond his demanding performance and recording schedule. Each summer, he teaches a series of master classes at Montana State University in Bozeman, Montana. He has authored *The Christopher Parkening Guitar Method, Volume I* (the companion to this volume), as well as numerous folios of guitar transcriptions and arrangements which he has recorded, all published by Hal Leonard Corporation.

Parkening has received commendations throughout his career honoring his dedication and artistry, including an honorary Doctorate of Music from Montana State University and the Outstanding Alumnus Award from the University of Southern California "in recognition of his outstanding international achievement and in tribute to his stature throughout the world as America's preeminent virtuoso of the classical guitar."

Christopher and his wife Theresa reside in Southern California. He is a world class fly-fishing and casting champion who has won the International Gold Cup Tarpon Tournament (the Wimbledon of fly-fishing) held in Islamorada, Florida.

DAVID BRANDON has made numerous concert and television appearances throughout North America, Europe, and Asia. The *Los Angeles Times* has called him "an outstanding technician whose precise control of details is stunning to experience." He has toured extensively with Christopher Parkening and performed with him on *Virtuoso Duets*, released by Angel/EMI. Brandon also appeared with Parkening on the Julie Andrews Hallmark Christmas album.

Brandon began playing guitar at age eight with instruction from his father. At thirteen, he attended master classes under Michael Lorimer as the youngest member of the class. After a year of study and performances in Spain and England, Brandon returned to the United States to study with Christopher Parkening on scholarship at Montana State University. He later studied with Andrés Segovia at the University of Southern California in his 1981 Master Class.

Brandon regularly gives master classes and lectures at colleges and universities across the nation. He has been the guitar advisor for the National Federation of Music Clubs and a judge for the Music Teachers National Association. David lives with his wife Sharee and two sons in Lubbock, Texas, where he operates a private guitar studio.

THE CHRISTOPHER PARKENING GUITAR METHOD, VOL. 2

THE ART AND TECHNIQUE OF THE CLASSICAL GUITAR



The long-awaited companion book to the highly acclaimed *Christopher Parkening Guitar Method, Vol. 1*. Learn the art of classical guitar playing from one of the world's preeminent virtuosos and the recognized heir to the legacy of Andrés Segovia.

- 32 previously unpublished Parkening edition pieces by composers including Bach, Dowland, Scarlatti, Sor and Tárrega—plus 3 guitar duets.
- Performance notes and stylistic interpretation.
- Techniques including tone production, tremolo, harmonics, vibrato, pizzicato, slurs, and more.
- Strategies for effective practicing.

U.S. \$12.95

ISBN 0-7935-8521-X



HL00695229

 HAL • LEONARD®