CLASSIC GUITAR TECHNIQUE

Second Edition (Revised)

Franco Colombo
Publications
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FOREWORD to the Second Edition

The first edition of this work, Classic Guitar Technique, * was the result of a desire to present a basic and orderly approach to the development of classic guitar technique.

Since the book was written, some six years ago, my conviction that the approach to technical development presented in this book was valid has been generously substantiated by my own students, teachers with whom I am in daily contact, and students and teachers from other parts of the country whose comments by letter and in person have been most helpful and gratifying.

Continued inquiry, observation, and analysis since the first edition was written confirms my original conclusion that uncontrolled muscular tension constitutes the greatest impediment to the development of a practical guitar technique. Reasoning from effect to cause uncovers the fact that the causes of uncontrolled tension are lack of understanding of basic mechanics inherent in playing the guitar, specifically: seating, holding the instrument, the placing of the right hand in relation to the arm, the correct functioning of the muscles and joints controlling the fingers, and the purely mechanical adjustment of the guitar itself. Many advanced students and even recognized performers find the playing of the guitar an arduous task simply because they have developed varying degrees of uncontrolled tension. Few guitarists play accurately; the ones who do have cultivated a technique based upon proper relaxation. The most desirable time to start development of a correctly relaxed technique is in the early stages of study. Relaxation can be acquired later but only with considerable difficulty. While a certain amount of uncontrolled tension is a natural attribute of weak, untrained muscles, it must not be permitted to become an actual part of the student's development. This second edition will endeavor to set down even more explicitly than the first the means for acquiring a precise and relaxed basic technique and a progressive and systematic development of playing ability.

A cause for chagrin with respect to the first edition was the realization, through communication with teachers and students, that many were missing the main object of the book: the development of a basic guitar technique. In order that the student could devote maximum attention to finger action, the music written for the first edition was purposely as simple as progress would permit. It has become obvious to me that many teachers and students regard progress from the standpoint of how quickly rather than how well they can perform difficult music—clawing their way through compositions beyond their technique, instituting deeply ingrained habits of frequent hesitation, and creating great harm to themselves in terms of uncontrolled tension.

Assuming that the thoughtful student will agree that technique is paramount to the beginner, there is but one more condition to be accepted; the cultivation of a deliberate and tranquil approach toward practice. I cannot overly emphasize that a headlong anxiety to play "pieces" will not be productive; it is harmful from every aspect of good technical development. Only thoughtful, regular, and, yes, joyful daily practice will enable the student to develop mind, muscles, and spirit into a concord of execution and expression.

* In the first edition of this work, I used the adjective "concert" to identify the type of guitar for which this book is written, because of the misleading possibilities of the commonly used term "classic". This was not intended as an attempt to create a stir among guitarists concerning the name of the instrument.

Imagine my surprise, therefore, when part of the numerous correspondence, generally praising my work contained vigorous protests at my having used the word "concert" in preference to the word "classic."

With the realization that the name given this instrument is of considerable importance to many guitarists, and since I am practically alone in the use of the term "concert", the author happily yields to the majority. Henceforth, he will refer to the instrument as "the classic guitar."
PREFACE

The author makes no pretense of having developed anything new in the actual technique of playing the classic guitar. World-wide recognition of the instrument as a medium for interpreting serious music could not have been attained if a sound and logical basic technique had not been developed. We may reasonably believe that there are musically gifted individuals who aspire to known accomplishments with the guitar—and even beyond. But despite development of guitar technique to a high degree of perfection there remains an extremely limited number of guitarists who have risen to the status of supreme concert artists. This surely indicates that some essential is lacking in the training and development of guitarists which impedes their progress toward becoming accomplished performers.

As a student, the author soon became aware of the rather haphazard approach he was obliged to take regarding the problems involved in playing the guitar. Authentic and explicit step-by-step information about how the guitar is actually played was not obtainable. The situation was further complicated by lack of graded study material to insure proper technical and musical development. Could not this, then, be the principal reason why more highly proficient guitarists have not made their appearance on the musical scene? While rare and almost singular instances of intuitional genius have existed, for the most part, learning to play the guitar has involved vast amounts of time in "unlearning" and beginning again; the time from primary to advanced stages of development being entirely dependent upon the student's slowly progressing ability to analyze his own errors.

A serious effort has been made in writing this work to present concisely and explicitly, authentic information on the basic fundamentals and application of guitar technique. While this book is not intended to replace the instruction that can be obtained from a good teacher, it will be of great service to both student and teacher; it presents in an orderly, progressive manner necessary basic information and exercises essential to beginning guitar instruction. The teacher, therefore, may more beneficially devote his time to detailed instruction aimed at correcting the student's individual problems.

The easiest and most thorough means of quickly learning first position notes on the guitar in relation to printed music is with the aid of a writing book called the "Guitar Note Speller". Through interesting and extremely simple writing exercises the student becomes acquainted with the notes both in music and on the guitar BEFORE attempting to play. In this manner he can more fully concentrate upon the problems of learning to actually play the instrument. The author has written the "Guitar Note Speller" (published by Franco Colombo, Inc., New York) especially for use in conjunction with Classic Guitar Technique.

The author wishes to direct a sincere appeal to anyone interested in learning the guitar: Do not plan to rush through this work if you desire sometime to experience the thrill of really playing the instrument. Any worthwhile accomplishment requires time and effort. Give yourself time to grow to the guitar; this is a gradual process. Students who try to hurry the process by attempting difficult phases of technique without proper gradual development, will find learning the guitar an arduous task. The most productive and compensating effort is that directed toward establishing thoughtful practice habits and applying them regularly. The speed of a student's progress depends, to a great extent, upon the amount of careful daily practice. Still, it takes time to develop the mind and muscles for playing this responsive instrument. So, resolve now to be patient. Cultivate the enjoyment of knowing you have studied and practiced well, of being aware that you are becoming acquainted with one of the most beautiful and personal of instruments and its music.

F.C.1937
At the present time there are two widely used but distinctly different fretted instruments with the name, "guitar". In view of this often perplexing situation, the article describing the "Two Types of Guitar" immediately following the preface has been included in this work. Three points of interest are of special significance:

1. The fact that two types exist is confusing to an individual who has heard a "guitar" and has decided to study the instrument. Authentic and unbiased information regarding the different types of guitar and their potential use is very often not available to the interested person. He, therefore, has no clear idea as to what type of instrument to obtain, or what kind of instruction to seek.

2. It is the author's firm belief that a student of the classic guitar will benefit considerably from acquiring some knowledge of the qualifications and limitations of both types. The serious student should be able to discuss intelligently the primary differences existing in the two instruments possessing the name "guitar". Occasionally an avid enthusiast of the classic guitar makes the assertion or implies that the plectrum guitar lacks merit as an instrument and cannot accurately be called a "guitar". Such an unrealistic attitude naturally tends to do harm by causing resentment. It must be recognized and accepted that the plectrum type is known to millions of people in both Europe and America as a "guitar". It is true that the plectrum instrument is vastly different from the classic guitar in construction, use and performance method. There can be no question regarding the superiority of the classic guitar as a solo instrument for the performance of fine, highly expressive music. Wide use and custom, however, have definitely established the fact that the plectrum instrument is a "guitar". One type cannot replace the other; they are simply different instruments serving different purposes. An excellent performer on one type could not play the other well without years of serious study. The merit of the music produced upon either type is entirely a matter of personal opinion and must be left to that unpredictable human element, individual taste.

3. The average listener, impressed with the unusual fullness and beauty emanating from the classic guitar is often interested to learn how its characteristics differ from those of the plectrum type; the article, "Two Types of Guitar" is intended as a concise and accurate discussion of the subject.

The author wishes to express his appreciation to Major Harold L. Maurer for his assistance in preparing the text of this work, and to James N. Carr for his assistance in preparing this second edition.

Photographs are by Steve Zweig, Washington, D.C.

Aaron Shearer
THE TYPES OF GUITAR

The Classic Guitar

The first of the two types to have made its appearance on the musical scene was the classic guitar, also known as the Spanish guitar, concert guitar, and the finger-style guitar. This instrument and the technique of playing it are described in detail later in this work. It is the guitar used in playing solo recitals and concerts with orchestral accompaniment.

The name "classic guitar" has misled many initially interested individuals into believing the instrument to be suitable only for classical music; certainly this is an incorrect impression. The description "classic" for the guitar more properly derives from its enduring interest and value, from being in the first rank of instruments, rather than from any rigid association with a particular type of music. The guitar can no more be confined to one type of music than can the piano. They both are "harmonic" instruments, their greatness unquestionably culminating in the performance of classical music. Because of their excellence in playing fine music, it is only reasonable to assume that both the classic guitar and the piano are adaptable to less complicated forms.

The association of the classic guitar with Spain is justified because of its centuries of popularity there. To refer to the instrument as a "Spanish guitar", however, would erroneously tend to confine interest and acceptance of the guitar as a major musical instrument. At no time during its long history, which dates back at least to the 11th century, has the development and use of the guitar been strictly confined to one country. Recent studies reveal conclusive evidence that the guitar was not invented by Spaniards. It was developed by Provençals about 1000 A.D. from the ancient Greek kithara and had but four strings. The old six string vihuela, so widely used in Spain centuries before the advent of the modern guitar, is now recognized as a development of the Provençal instrument. (The European lute is sometimes mentioned in connection with the origin of the guitar. While both are plucked instruments, they are not related either in basic construction or by name.) Whether or not the modern guitar is a development of the vihuela in Spain is not known. It is recorded that at the time the guitar came into prominence, the instrument was being used and developed in other countries of Europe. About 1788 a German craftsman named Jacob Otto, added a sixth string to the five-string guitar which was the popular plucked instrument in Germany at that time. Some of the finest guitars ever produced have come from Germany. Excellent instruments, too, have been constructed in Spain as well as other countries. Many of the ordinary features of the modern classic guitar—loop bridge, width of fingerboard, and the customary inner construction, were established in Spain about a century ago. The general characteristics of the modern violin were established by Italian craftsmen, but it is not called the "Italian violin". The guitar should be recognized as an international instrument at home in the many lands and cultures of the world.

Prior to the year 1946, the classic guitar was strung with three plain strings made of gut and three strings of spun silk wound with fine wire. Since that time, however, immeasurably superior strings have been produced using a synthetic material (usually nylon) instead of gut and silk. Synthetic strings rarely break, and once thoroughly stretched, will remain "in tune" over a long period of time. There has also been considerable improvement in the actual construction of the classic guitar during the last hundred years. Even so, it remains a delicate instrument not suitable for playing "rhythm" in the modern dance band type of orchestra where great volume is required. It is a highly expressive instrument, at its best where sustained harmonies, and richness and variety of tone are the qualities most sought. The classic guitar is an excellent solo and accompaniment instrument, whether it be played in a concert hall for a large audience, or in the intimacy of one’s own study room for the sole benefit and enjoyment of the performer.
The Plectrum Guitar

The second type of guitar referred to at the beginning of this section does not have a set descriptive name to distinguish it from the classic guitar. It is sometimes called the plectrum guitar, pick-style guitar, American jazz guitar, and the rhythm guitar, although it is not necessarily restricted to playing "rhythm" or strumming. It is most incorrectly referred to as the Spanish guitar, since the classic guitar is the type most widely used in Spain.

The plectrum guitar is specially constructed to withstand the tremendous tension of its six steel strings, which are tuned the same as those of the classic guitar. Ordinarily, the first two strings are plain steel, and the remaining four are steel, wound with an alloy wire. An oval or triangular shaped plectrum (pick) of tortoise shell or similar material, held between the thumb and index finger of the right hand, is used to sound the strings. Employment of this single device in playing the plectrum guitar sets serious limitations upon the instrument. For example, most well-arranged music, either accompaniment or solo, will occasionally require that notes be sounded simultaneously upon widely separated strings, such as the 1st and 6th, or 1st and 5th; use of the plectrum renders this an impossibility. Melody with the supporting harmony necessary to give fullness and color to a composition can be produced in only a limited sense when the guitar is played with a plectrum. As a matter of fact, the harmonic combinations and range of tone necessary to the solo performance of fine concert music simply are not available on the plectrum guitar. This type of guitar, therefore, is usually used with one or more instruments when playing an accompaniment or solo.

The plectrum guitar is excellent as a "rhythm" instrument, working, as is customary, with bass and drums to set the beat of the modern studio or dance orchestra. (In this type of accompaniment the correct resolution of chord tones is relatively unimportant.) It produces a brilliant, rather metallic tone, which in addition to being suitable for "rhythm section" work, is also used by "western style" and "hillbilly" singers in playing simple accompaniments. When amplified electronically (it is then called the electric guitar), it is most effective as a "melody" instrument, usually playing a single note at a time, but occasionally brief chord passages. The electric type of plectrum guitar is widely used as a medium for playing various types of modern jazz, popular music and "western style" music.

This is not intended as an exhaustive appraisal of the guitar played with a plectrum. Rather, it is an attempt to furnish the reader with concise, authentic information regarding the characteristics and customary uses of the instrument.

Interested individuals often ask which type of guitar is more difficult to play. The author, having studied both types, finds it impossible to say positively which is ultimately the more difficult. Each presents its individual problems, especially as the student reaches the more advanced stages of playing. The difficulty involved in playing either type of guitar depends entirely upon the extent of the student's aspirations. It is comparatively easy to play simple chords or melodies upon either type; but several years of serious study are required to become an accomplished guitarist in either case.

For beginning students the classic guitar is unquestionably more rewarding and actually easier to play. As will be noted in this book, surprisingly melodic and full sounding little solos may be played after only a few hours of good study. The reason for this is recognized in the fact that the classic guitar, played with the thumb and fingers of the right hand, permits the
execution of widely spaced harmonies of two or more notes simultaneously. It is easier to play simply because the strings of the classic guitar are softer and more flexible than are steel strings, resulting in less irritation to the left finger tips.

Which instrument is more difficult to play is a relatively unimportant question, however; the first consideration for the student is which type of guitar will bring the most personal satisfaction and will more fully satisfy the individual's taste.

**Flamenco**

Only the classic type guitar is used in the performance of Flamenco music. The true Flamenco guitar, however, differs slightly from the classic guitar in its inner construction and is usually built of lighter wood. It was originally used and developed in Spain primarily as an accompaniment for singing or dancing. Now, solo performance of Flamenco music with the guitar has been developed into what may be considered a fine art.

Most authorities agree that the best approach to the technique of playing Flamenco is through a careful study of basic classic guitar technique. Because of the unusual and striking effects required in performing true Flamenco music, the technique of playing it must necessarily be somewhat different. However, the basic technique of playing the classic guitar, correctly applied, remains the same whether the instrument is used for classical, popular, or Flamenco music.
Figure 1

The two customary methods of securing a string to the bridge. IMPORTANT! The turn of the string completing knot must be behind back edge of bridge.

The author prefers method number 1 for all six strings.
THE PLAYING CONDITION OF A GUITAR

A most important factor for the student to consider is the playing condition of the guitar he intends to use. If the instrument has a warped neck or has not been properly adjusted it will be difficult to play, if not entirely unplayable. The few minutes required for determining the playing condition of a guitar may save the student many hours of unrewarding study and considerable expense.

BEFORE THE PLAYING CONDITION OF ANY GUITAR CAN BE ACCURATELY TESTED, THE INSTRUMENT MUST FIRST HAVE BEEN TUNED TO CONVENTIONAL PITCH. (See page 6 for tuning information.)

A guitar is tested for a warped or bent neck in the following manner: Depress the E or 1st string at the 1st and '15th frets' simultaneously. With the string held firmly in this manner it should appear almost to touch each intervening fret. The same procedure must be followed with the E or 6th string. If either string does not practically touch each intervening fret the neck is warped. A new fingerboard and/or resetting the neck may be necessary before the guitar can be considered for use.

Next in consideration is the "action" of the guitar, which from the standpoint of playability, is of utmost importance. If the strings are high over the fingerboard the performer will experience difficulty in pressing them firmly against the frets; the instrument is then referred to as having a "high" or "hard" action. If the strings are low over the fingerboard they more easily produce harsh, unpleasant buzzing sounds when played; this is referred to as a "low" or "soft" action. A guitar suffering an extreme of either condition is difficult if not impossible to play; the action is said to be "out of adjustment." The most desirable adjustment is one in which the action is neither too high nor too low; i.e., the strings will not be too hard to press firmly against the frets, but will produce a clear tone with maximum volume. Excellent materials and craftsmanship have no bearing upon whether or not a guitar is "well adjusted". Many new guitars, even some expensive instruments, are not in good playing condition because they have not been properly adjusted. However, any guitar which has been constructed with reasonable care, and which does not have a warped neck, can usually be adjusted quite simply by raising or lowering its bridge-nut and/or head-nut.

The most accurate method of determining whether or not the action is in reasonably good adjustment is to measure the distance of the strings above the frets:

1. The first step in measuring the action is to determine whether the BRIDGE-NUT is set at the correct height.
   a. With the E or 1st string held firmly against the 1st fret, the distance between this string and the top of the 12th fret should be approximately 3/32 in. (no less; see paragraph ending this article).
   b. Measuring in the same manner, the E or 6th string should be approximately 1/8 in. (no less).
   c. The four remaining strings, 2nd, 3rd, 4th, and 5th must be on a level plane between the 1st and 6th.
   (The heavy strings should have the higher action because of their wide vibrations.)

2. The final step in measuring the action is to determine whether the HEAD-NUT is set at the correct height. A standard leaf or gap gauge inserted between the strings and fret provides an excellent measuring device.
   a. With strings in an open position, the distance between the first two strings (E or 1st and B or 2nd) and the top of the 1st fret should be .025 in.
   b. The four remaining strings (3rd, 4th, 5th, and 6th) should be .030 in. above the 1st fret.
If action adjustment is required it is recommended that the guitar be taken to a qualified stringed instrument repairman for correction.

The foregoing specifications produce a medium low action suitable for the average student. As the student's playing ability and knowledge of the guitar develop, he may desire a slightly higher action: 1/8 in. instead of 3/32 in. under item 1(a) (p. 5), and 5/32 in. instead of 1-8 in. under item 1(b). (It may be observed that in certain comparatively rare instances an even lower action than that specified under item 1 is used; this is not recommended for students of the classic guitar.) Fine points of action adjustment are decided in accordance with the performer's individual requirements and in conformation with the characteristics of a particular instrument.

TUNING THE GUITAR

It is strongly recommended that the beginning student, without prior musical training, obtains the assistance of a qualified teacher or musician (not necessarily a guitarist) when attempting to tune the guitar.

Much practice is required in order to tune the guitar quickly and accurately. The ear must be trained to hear the slightest difference in pitch; this can be accomplished only through patiently learning to focus concentration upon musical sounds. In learning to tune your instrument precisely, you not only insure a true pitch in performance, you have also improved yourself greatly as a musician.

The names of the strings are: E or 1st, B or 2nd, G or 3rd, D or 4th, A or 5th, and E or 6th. It may be remembered that the strings of the guitar are numbered according to their size: the E or 1st is lightest, B or 2nd slightly heavier, and so on to the E or 6th which is heaviest of all.

The six open strings of the guitar are the same pitch as shown in the following illustration of the piano keyboard. Observe that five of the strings are tuned below middle C of the piano. (When tuning, the string should be loosened to a tone slightly below that desired, then brought up to pitch. In this manner all the slack is taken up in the gear mechanism of the tuning keys.)

![Guitar and Piano String Illustration]

NECESSARY FURTHER TUNING CANNOT BE ACCOMPLISHED UNLESS THE "ACTION" OF THE GUITAR IS WELL ADJUSTED. (See the preceding article "The Playing Condition Of A Guitar.")
To insure precision in tuning it is necessary to tune the guitar within itself, (i.e., tune one string to the other) after it has been tuned with the aid of another instrument. The following diagram represents a section of the guitar fingerboard:

1. Place a finger on the E or 6th string just back of the 5th fret to obtain the correct pitch for the A or 5th string.
2. Place finger on A or 5th string just back of 5th fret for correct pitch of D or 4th;
3. then on D or 4th at 5th fret for pitch of G or 3rd.
4. Now, place finger on G or 3rd, one fret lower than for other strings, just back of 4th fret, to tune B or 2nd string.
5. Place finger on B or 2nd just back of 5th fret to tune the E or 1st string.

After the guitar has been tuned as previously explained, the student should always make a final test by playing this E Major chord:

With the left fingers in position holding the three strings firmly against the frets, strum all six strings beginning with the sixth. Use the right thumb, quite relaxed, to glide slowly from one string to the other until all are ringing clear. This is, without a doubt, one of the most beautiful major chords on the guitar if the instrument is in tune; it should have a thoroughly pleasant sound with absolutely no feeling of discord. With a little practice the student will be able to tell whether or not a particular string is out of tune merely by strumming the chord of E Major slowly and listening to each tone as it is sounded.

If an A-440 (meaning 440 vibrations per second) tuning fork or pitch pipe is used, the E or 1st string is tuned by stopping it at the 5th fret. Then reverse the procedure explained above to tune the remaining five strings; i.e., tune the B or 2nd stopped at the 5th fret to the E or 1st open; the G or 3rd stopped at the 4th fret to the B or 2nd string open; the D or 4th stopped at the 5th fret to the G or 3rd open, etc.

Another method of tuning the guitar is with the aid of guitar pitch pipes which may be obtained at most music stores. This little instrument consists of a set of six pipes which give the correct pitch for each string.

The several available methods of tuning the guitar vary in usefulness according to the performer’s knowledge of music and the instrument. The above methods have been found to be most practical for the student.
HOW MUSIC IS WRITTEN
(The Elements Of Notation)

1. (a) Music is written on the STAFF consisting of five lines and four spaces numbered from the bottom upward, and (b) on LEGER LINES and ADDED SPACES numbered outward from the STAFF:

   (a)                     (b)  
   1  2  3  4  5  1  2  3  4  5  1  2  3  4  5  1  2  3  4  5

2. The first seven letters of the alphabet, A, B, C, D, E, F, and G are used to name the notes in music.

   The TREBLE or G CLEF SIGN is placed on the staff so that the scroll encloses the second line, establishing the position of the note "G."


   The stems of two or four consecutive eighth- or sixteenth-notes are usually joined with "beams" instead of being written separately:

   VALUES OF NOTES AND RESTS

<table>
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<tr>
<th>1 Whole-note equals</th>
<th>Equivalent Rests</th>
</tr>
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<tbody>
<tr>
<td>2 Half-notes</td>
<td>✓</td>
</tr>
<tr>
<td>or</td>
<td>✓</td>
</tr>
<tr>
<td>4 Quarter-notes</td>
<td>✓</td>
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<tr>
<td>or</td>
<td>✓</td>
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<tr>
<td>8 Eighth-notes</td>
<td>✓</td>
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<tr>
<td>or</td>
<td>✓</td>
</tr>
<tr>
<td>16 Sixteenth-notes</td>
<td>✓</td>
</tr>
</tbody>
</table>

4. (a) A MEASURE is a division of time by which the movement of music and its rhythm is regulated.

   (b) The staff is divided into measures by vertical lines called BARS:
(c) The TIME SIGNATURE is a combination of numbers set just after the clef sign. The following is a most important definition to remember:

THE TOP FIGURE SHOWS THE NUMBER OF COUNTS IN EACH MEASURE.
THE BOTTOM FIGURE SHOWS THE KIND OF A NOTE WHICH RECEIVES ONE COUNT.

\[ \begin{array}{c|c|c|c|c|c|c|c|c} & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ \hline \text{COUNT} & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ \end{array} \]

\[ \begin{array}{c|c|c|c|c|c|c|c} & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ \hline \text{COUNT} & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ \end{array} \]

Other TIME SIGNATURES in common use are: 3/4, 2/4, and 3/8.

5. (a) The DOUBLE-BAR marks the end of a section, movement or composition.
(b) A DOTTED DOUBLE-BAR means to repeat from the preceding (repeat from (c) to (b))
DOTTED DOUBLE-BAR; (c) or if there is no DOTTED DOUBLE-BAR preceding the section, repeat the composition from its beginning. (Repeat from the beginning to (c).)

\[ \begin{array}{c|c|c|c|c} & (c) & (b) & (a) \\ \hline \end{array} \]

IMPORTANT! To beginning students:
The "GUITAR NOTE SPELLER", by Shearer, was written as a companion volume to "Classic Guitar Technique."

Learning to read music on the guitar is unquestionably easier and more thorough when a writing book is used.
1. Place a footstand on the floor about six inches in front of the left front chair leg so that it lines up with it and the right rear chair leg. The height of the footstand can vary generally between from four and eight inches—even higher, if necessary, according to your physique.

2. Sit on the forward part of the chair and place the left foot on the footstand so that the foot and the left leg line up with the left front and right rear chair legs, as aligned above. In order to do this properly you will have to sit forward and a little to the left. Sitting in this manner allows the performer to drop thigh down to support the guitar.

3. Fit the waist of the guitar over the left thigh. Place the right leg back, thigh down, so that it is supported by the toes and ball of the foot. A perpendicular drawn through the long axis of each foot will form about a 35° angle. Move the left leg toward the right slightly to cradle the guitar between the thighs.

4. Adjust height of footstand to place the guitar as follows:
   (a) Neck of guitar at 45° angle to floor.
   (b) Head of the guitar at approximately eye level.
   (c) Forearm horizontal to the floor when fingers and thumb are placed on strings as shown in accompanying illustrations.

5. Performer should lean forward slightly so that the edge of the guitar rests against right chest. Shoulders are relaxed and on an even horizontal plane; torso turned slightly toward the left knee.

6. Some authorities maintain that the guitar should be held absolutely vertical. Others believe that the lower part of the instrument should be tilted slightly outward. The author prefers the latter position.

(An adjustable footstand is almost a necessity in order to find and maintain the correctly relaxed position shown. The instrument should always be held in the same position regardless of the height of chair or stool upon which the performer is seated. The adjustable-collapsible guitar footstand shown is available commercially.)
Figure 4 shows the correct general position for holding the guitar.

1. Vertical axis passes through footstand, thigh, and diagonal legs of chair.
2. Guitar body is placed somewhat under right arm and shoulder.
3. Head of guitar forward.

**THE RIGHT HAND**

This section of "Classic Guitar Technique" is of extreme importance. The thumb and fingers of the right hand are responsible for sounding notes with accuracy and speed, and producing different shades of tone with varying degrees of volume.

It should be understood that playing any musical instrument is not an entirely natural process for the muscles involved. This is especially true concerning the right hand in playing the guitar. First, the hand must be placed in a position which will ultimately bring the desired results of utmost accuracy, speed and control of tone and volume; the fingers are then trained to act in the most natural manner possible in order to produce these results.

The student is cautioned NOT to watch the accomplished guitarist play and then try to emulate his right hand positions. Remember that any fine artist has diligently applied himself in serious study for a number of years. If the concert performer takes liberties with respect to his hand positions in executing certain passages, he is qualified to do so. The proficient guitarist, through training, subconsciously employs CORRECT FINGER ACTION regardless of the position of his hand.

The nails of the right hand should be kept short enough so that they do not strike the strings. Use of the nails in playing the guitar is not recommended for the beginning student. The development of correct finger action should first be instituted, then the use of nails will present little, if any difficulty. Instructions pertaining to the care and use of the right hand nails appear on pages 38 and 39 after the notes on the first three strings have been learned.

**To the advanced student:**

The natural tendency of the fingers to "hook" the strings may be overcome without great difficulty if the "relaxed tip segment principle" is understood and practiced correctly from the beginning. However, the author would like to impart a word of encouragement to serious students of the guitar who have cultivated incorrect habits of finger action, and who recognize that their tone and freedom of playing are not satisfactory. Many guitarists have successfully used the approach explained in the ensuing section under the rest-stroke, to change from "hooking" the strings to a correctly relaxed finger action within a period of a few months.
NAMES OF THE RIGHT FINGERS

The customary designations found in guitar music for the thumb and fingers of the right hand are:

From the Latin designations:
- pollex, index, medius, and annularis

The little finger of the right hand is not used in plucking the strings. If properly relaxed it will naturally follow the movements of (a).

PLACING THE RIGHT HAND

1. Place right forearm on the top front edge of guitar, forearm horizontal to floor, so that hand falls just back of soundhole.

2. Wrist is relaxed in as comfortable a side-wise curve as the conformation of wrist will permit.

3. Wrist is quite flat or never more than slightly arched in accordance with individual tendencies or characteristics; see Fig. 9.

4. Tip of thumb is relaxed and either resting on a string for hand support or hanging downward in a normal position not touching the strings, whichever seems more comfortable.

5. Keep shoulders relaxed, and generally on a horizontal plane. Guard against the tendency of right shoulder to drop, causing arm to cross the edge of guitar too far back of the bridge. In actual performance, left shoulder is usually slightly lower than the right, to facilitate reaching high positions.

6. It is recommended that a mirror be used to aid the student in placing right hand.
1. Hand tilted to left so that from a back or front (mirror) view, (a) is perpendicular to the top of the guitar.

2. String is struck with left tips of (i) and (m).

3. In the position shown, (p) easily extends to the side, never conflicting with the movement of (i), even when used simultaneously with that finger.

4. (p) executes a completely natural free-stroke without lifting or plunging inward.

5. HAND MUST REMAIN TILTED IN THIS MANNER AT ALL TIMES.

The thumb (p) and fingers (i, m, a) of the right hand are trained to execute two different types of "stroke" for sounding the strings of the guitar; they are called: 1. The REST-STROKE, often referred to by its Spanish name, Apoyando, and 2. the FREE-STROKE. Correct finger action is achieved most easily by first developing:

**THE REST-STROKE**

Think of the tip-segment of the finger as if it were the bristles of a paint brush and that you are going to paint a beautiful tone from the string. Naturally, the bristles will "give" as the brush makes its stroke across the string, coming to rest against the next lower string; this is the basic principle of the REST-STROKE. The amount of "give" in the tip-segments of the fingers will vary with the individual and is of little importance; they need only to be relaxed and permitted to act in accordance with the individual's degree of natural flexibility.

Thumb (p) need not be placed on the 6th string; it may be placed on the 5th or 4th string, according to the size of the hand. Anyone acquainted with the feel of the guitar need not base (p) on any string.
Now to begin: Place the tip of (i) on the E or 1st string as shown in Figure 8. Definitely feel the second joint collapse. Press the finger across the string, coming to rest against the B or 2nd string, as shown by the broken line. KEEP TIP-SEGMENT OF FINGER RELAXED! Hand and forearm must always be relaxed and steady; only the finger moves to make the stroke.

SLOWLY! Repeat until tip-segment of finger remains relaxed with each stroke; first with (i), then (m), then (a).

Next, alternate (i) and (m), then (m) and (a).

Repeat many times; remember the "brush" action of tip-segments, SLOWLY and EVENLY, COMING TO REST ON THE B STRING.

The especially enterprising student may observe that the first segment of the finger is used to place the other two segments in playing position. The middle segment then moves to flick the RELAXED tip-segment across the string. However, the student is cautioned not to attempt the perfection of this movement during the first few days of study. The element of first importance at this time is to establish the habit of relaxing the tip segments of the fingers during each stroke. This is most easily commenced by placing the finger on the string in preparation and pressing it across as explained above. Caution! The prepared stroke is to be used only in the beginning to establish the "feel" of the relaxed tip-segment during the stroke. In correct, actual playing, the stroke is begun with the finger out from the string, followed by the tip being flicked across the string.

**IMPORTANT QUESTIONS BEFORE ATTEMPTING TO PLAY:**
1. What are measures and bars?
2. What is meant by the 4/4 which is placed just after the treble clef sign?
3. What kind of notes are found in Ex. 1; half, quarter, or whole notes?
   (For answers to these questions see pages 8 and 9.)

**RECOMMENDED PROCEDURE FOR PRACTICE**

1. First name each note as it is played until all are thoroughly learned.
2. Then say i, m, i, m, etc., as you play in order to maintain strict alternation. In the beginning exercises, (i) reaches BACK of (m) to a lower string, and (m) reaches AHEAD of (i) to a higher string.
3. Finally, count 1, 2, 3, 4 (or 1,2,3,4), a count for each beat of each measure. USE A METRONOME (M.M.). Set it as slowly as necessary to play without hesitation from the beginning. Work the tempo up slowly, accurately; one count for each click.

(TEACHER ACCOMPANIMENTS FOR THE FOLLOWING EXERCISES APPEAR IN BACK OF BOOK)
THE FIRST THREE OPEN STRINGS

Thumb (p) should not rest on lower strings; merely relax it to a normal position, since its entire function in supporting the hand is no longer needed. Support is realized through rest strokes with the fingers.

When alternating, each finger should extend simultaneously to playing position as the other finger makes the stroke.

SLOWLY!

**Ex. 1**

Then with (m) and (a)—begin with (m)—be sure to alternate; (m) must reach BACK of (a) to a lower string, (a) in FRONT of (m) to a higher string.

What is meant by 3/4 in Ex. 2?

**Ex. 2**

**Ex. 3**

SLOWLY AND EVENLY with careful ALTERNATION of fingers!

**Ex. 4**
1. Hand and thumb (p) is in same position as for playing the rest-stroke with fingers.

2. To begin practice of this movement, fingers (i), (m), and (a) should rest upon the 1st or 2nd string for hand support. They should be removed when the hand can be held steady during the stroke.

3. Stroke is made entirely from movement of thumb (mostly from joint at wrist, the first joint, with tip-segment turned comfortably back). HAND MUST BE HELD STEADY.

4. Thumb executes FREE-STROKE, gliding freely over the adjacent string, *not* coming to rest against it.

**THE 4th, 5th, AND 6th OPEN STRINGS**

Exercise 5 is played entirely with (p) executing the *free-stroke*.
1. First name each note as it is played until all are thoroughly learned.
2. Then count each beat in accordance with the time signature. (See p. 9)

**SLOWLY, HAND HELD STEADY!**

Ex. 5
Below, in Exercise 6, the right hand has a tendency to pull out of position. Check the following: curve of wrist (Figure 6) and tilt of right hand (Figure 7).

Allow each note to ring freely until struck again. KEEP TIP-SEGMENTS RELAXED. ALTERNATE (i) and (m).

Ex. 6

THE DOTTED HALF NOTE

A DOT placed after a note increases the time value of that note by one-half; for example:
The DOTTED HALF NOTE is to sound for three full counts.

The following exercise is played with (p).

Ex. 7

COUNT 1 2 3

Ex. 8
THE LEFT HAND

1. Strings must always be held firmly against the frets to produce a good, clear tone.

2. Each finger should curve so that only the tip rests precisely upon the string just back of the fret. Note how 1st finger is "cocked" back and fingers press strings somewhat on left portion of tips.

3. Having placed a finger, never lift it until necessary to play a lower note or a note on another string.

4. Fingers must never lift far out from fingerboard. Keep them hovering closely over strings.

5. The thumb should always remain on neck as shown, maintaining a position approximately opposite the fret upon which the first finger falls. Never should the thumb protrude over edge of fingerboard on the bass side.

6. The left arm must hang naturally with wrist and hand in line with arm as shown in Figure 2. At no time is the elbow to be forced away from or pulled in close to the body.

NOTES ON THE E OR 1st STRING

\[ \text{E, Open} \quad \text{F, 1st Fret} \quad \text{G, 3rd Fret} \]

Ex. 9

SLOWLY! First with (i) and (m); then with (m) and (a).
Do not lift left finger until necessary! X = hold.
Ex. 9 (cont.)

It is recommended that the student closely examine RIGHT FINGER ACTION:
1. Tip-segments relaxed.
2. Fingers should lift only high enough to make next stroke.
3. Hand steady; only fingers move to make the strokes.

NOTES ON THE B OR 2nd STRING

Ex. 10) (i) and (m), then (m) and (a)

Review Ex. 9 before playing Ex. 11.

NOTES ON BOTH THE E OR 1st AND B OR 2nd STRINGS

SLOWLY: CAREFUL ALTERNATION!

(Ex. 11)
MUSIC IN TWO PARTS

Prelude 1, consists of the two parts below, the treble (melody) and bass. Exercise 12 is the melody and Exercise 13, employing the tie is the bass. Thoroughly study each one separately, then play them together as Prelude 1, your first solo.

Ex. 12 (Treble)

The Tie

A curved line joining two notes of the same pitch is called a TIE: \( \text{\textbullet} \quad \text{\textbullet} \)

A TIE indicates that the second note is a continuation of the first and is held for its duration without being struck. It is counted, as usual, but simply is not sounded again.

Ex. 13 (Bass)

Before proceeding to Prelude 1, it is recommended that the student carefully review Exercises 6, 8, 12 and 13 until:
1. thoroughly familiar with all the notes.
2. an even rhythm can be maintained, at least slowly, M.M. \( \cdot = 72 \).
3. tip-segments of right fingers are relaxed while strict alternation is maintained.
4. right thumb (p) executes free-stroke with reasonable accuracy. HAND STEADY!
Prelude No. 1 has a duet part identified by the Roman Numeral II which may be played by a second guitar or another instrument. Roman Numeral I indicates the first guitar or solo part. Before attempting to play a duet, however, it is very necessary to master Prelude 1 as a solo. Work metronome speed up to 100!

Exercise 14 begins on the last beat of the measure. In counting, the student should begin by saying, 4, 1, 2, 3, 4, 1, 2, etc.

Ex. 14 (Make special effort now to keep eyes on music; train the fingers to find their way.

Rest on 4th beat (a quarter rest)
First practice the treble and bass parts of Prelude No. 2 (Roman Numeral I) separately, then together. The quarter rest appearing on the first beat of measure five indicates that the preceding bass note may be stopped with (p). At this time, however, it is recommended that the student permit the basses to sound without regard to rests; no offensive harmony will occur in this piece and it is not necessary to develop the technique of stopping basses now.

_Prelude No. 2_
The student should make a continued effort to think of where the notes are located on the guitar, then find them without looking at the instrument. THE EYES SHOULD BE KEPT ON THE MUSIC!

For easiest and fastest progress the student is again urged to apply carefully the three steps of RECOMMENDED PROCEDURE FOR PRACTICE given on page 14.

SLOWLY and EVENLY

Prelude No. 3

F.C. 1937
NOTES ON THE G OR 3rd STRING

The new note "A" is located on the 2nd fret, played with the 2nd finger, and is the name of the 2nd space of the staff. To make Exercise 15 more interesting, the notes of the 2nd string have been included.

Always apply PROCEDURE FOR PRACTICE (p. 14) when beginning study of any new material.

SLOWLY: LEFT FINGERS CURVED, RIGHT TIP-SEGMENTS RELAXED!

Ex. 15

RIGHT HAND STEADY!  Movements from thumb and fingers ONLY.

Prelude No. 5
Etude No. 1  Careful alternation of (i) and (m).
HALF AND WHOLE STEPS

A HALF-STEP is the distance from one note to the nearest note up or down. For example: from an open string to the first fret, or from any fret to the nearest fret either up or down.

A WHOLE-STEP consists of two half-steps:

```
    C  D  E
```

THE CHROMATIC SIGNS
(Also called ACCIDENTALS)

A CHROMATIC SIGN raises or lowers its note one half-step. The chromatic signs used in this volume are:

The SHARP \( \# \), which raises its note one half-step.

The FLAT \( b \), which lowers its note one half-step.

The NATURAL \( n \), which restores its note to the natural pitch after it has been raised or lowered.

NOTES ON THE E or 1st STRING
(Open and first four frets)

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

NOTES ON THE B or 2nd STRING
(Open and first four frets)

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

The numbers 0, 1, 2, 3, and 4 between the staffs indicate both fingers and frets.

In playing the above examples the student will quickly observe that some notes are identical in sound but have two names, e.g.: F\# is Gb, Db is C\#, etc. In fact, any note which has a "sharp name" also has a "flat name" and vice versa.

It is recommended that the following CHROMATIC SCALE exercise be played ten or more times at the very beginning of each practice session.

EVENLY: LEFT FINGERS CURVED (see Fig. 10) RIGHT TIP-SEGMENTS RELAXED!

Ex. 16

When ascending on any scale, the left fingers, must remain down until changing to the next higher string; NEVER LIFT OR PLACE A FINGER UNTIL NECESSARY.
THE EIGHTH-NOTE

An eighth note, \( \frac{1}{8} \) (or rest \( \frac{3}{8} \)) receives one-half the time value of a quarter note.

In instrumental music the stems of consecutive eighth notes are usually tied together: \( \text{\textbf{\textit{♩♩♩♩}} \) instead of each appearing with a flag: \( \text{\textbf{♩♩♩♩}} \)

Musical notation for the guitar is not always written as it sounds; it is done for convenience in reading and writing. Prelude No. 7 introduces an example of this type of notation. Each quar-note in the melody (treble part) has a stem also pointing downward to take the place of an eighth note in the accompaniment or bass part. In playing the bass notes, the student may observe that each eighth note will actually sound for the duration of a quarter note.

In sounding the G string, where (i) comes to rest on the adjacent D string, the finger must be permitted to bounce outward in order to allow (p) to sound the D string immediately thereafter. See measures 2, 4, 6, 8, 10, and 12.

SLOWLY and EVENLY

\textit{Prelude No. 7}

HOW YOU PRACTICE is the one most important factor in your study of music and the guitar. Thoughtful practice habits applied regularly each day with enough time will assure you of success. Cultivate the enjoyment of knowing you are correctly learning to play one of the most beautiful and personal of instruments.
FREE-STROKE WITH THE FINGERS

The term FREE-STROKE means that the finger, in making its stroke, does not come to rest against the next lower string but glides freely above it.

Free-stroke with the fingers must generally be employed in playing arpeggios to permit tones of adjacent strings to be sustained.

![Figure 12](image)

Rest-stroke position is indicated by the broken line, the new free-stroke position by heavy continuous lines.

![Figure 13](image)

**Figure 13**

**Figure 7**
*(Same as under Rest-stroke)*

**PLACING THE HAND FOR FREE-STROKE**

1. Begin with the hand in position for rest-stroke, (i) resting on 1st string.

2. With elbow as pivot, lower hand in direction of floor (Fig. 12) until (i) assumes a considerably sharper angle at first joint, X, (Fig. 13) and (p) is comfortably extended to the side (Fig. 7) and placed on 2nd string.

3. **DO NOT CHANGE TILT OF HAND** (Fig. 7) **OR CURVE OF WRIST!** General position of hand to arm must remain the same for both rest-stroke and free-stroke.

4. **TIP-SEGMENTS MUST REMAIN RELAXED!** The "brush action" explained under rest-stroke, page 13 is to be carefully initiated and maintained in free-stroke.
EXERCISES FOR THE FREE-STROKE

Begin each of the following exercises very SLOWLY, CAREFULLY!

Ex. 17

1. Is tip-segment relaxing? If not, hand should be lower. Also, it may be necessary to prepare finger on string and press across as in beginning study of rest-stroke. Practice until tip will relax when finger is correctly "flicked" across string.

2. Does finger tend to touch next lower string (in this case the 2nd) instead of gliding freely above it? If so, the hand has not been lowered enough and probably the finger is not being directed sharply enough upward toward palm of hand from the first joint at X.

3. Does the first segment tend to "kick outward" from knuckle during stroke? Some students possess this very harmful natural tendency. THE FIRST SEGMENT MUST EXECUTE A DEFINITE "FOLLOW-THROUGH" immediately after finger sounds string.

TAKE TIME NOW TO DO IT CORRECTLY! Thoughtfully analyze each step, study specific problems and practice slowly. Do not expect to perfect the free-stroke movement in one or two sessions. It will generally become habit within a few days of good study. You will be richly rewarded for your patience in terms of tone, assurance, fluency, and volume.

Ex. 18

Ex. 19

Ex. 20  Place (p) on 3rd string.

Ex. 21

Ex. 22

F.C.1937
FREE-STROKE ON ADJACENT STRINGS

Ex. 23

Ex. 24

When a reasonable degree of relaxation and fluency have been attained with the foregoing exercises, thoroughly study Exercises 22, 23, and 24 WITHOUT THE SUPPORT OF (p) RESTING ON STRING. This is in preparation for the following where free-stroke with both (p) and the fingers is required.

IMPORTANT! Spare no effort to perfect the coordinated free-stroke movement of (p) and fingers introduced in the following exercises. Study each exercise thoroughly until the fingers extend as (p) makes stroke and (p) lifts to playing position as finger makes stroke, similar to the movement for Prelude 7.

The problem here which requires most careful attention is that of holding the RIGHT HAND STEADY, since all movement for each stroke come from (p) or the fingers. The student will find this increasingly difficult as (p) and the fingers become farther separated. Keep hand in position for fingers to execute free-stroke with maximum ease; then train (p) to perform the required lift in reaching lower strings. DO NOT LIFT HAND!

Ex. 25

Ex. 26

also, p - m, then, p - a.

Ex. 27

Ex. 28

also, p - m, then, p - a.
Do not attempt at this time to stop vibrations of strings where rests appear.

*Etude No. 2*  (All FREE-STROKE)

The student is advised to review carefully and continuously the material presented on this page until the right hand fingers and thumb move with a reasonable degree of accuracy and freedom. Progress will be faster and easier if the fingers are properly trained from the beginning.
Always play any new material SLOWLY until thoroughly learned. Only then can the fingers be properly trained to move quickly with relaxation and smoothness.

Etude No. 3, in 3/4 time is counted 1&, 2&, 3& VERY SLOWLY AT FIRST.
Half-Steps on the G or 3rd String

The following CHROMATIC SCALE EXERCISE includes G# and A# on the G-3rd string; these notes may also be called what flats?

Begin each practice session by playing Ex. 29 ten or more times. The REST-STROKE is used here as in all scale exercises and studies.

LEFT FINGERS CURVED, HELD DOWN IN ASCENDING; RIGHT TIP-SEGMENTS RELAXED.

*Ex. 29*

Etude No. 4 includes G# and A on the 3rd string.

A CHROMATIC SIGN is effective for the rest of the one measure in which it appears; e.g., G# is played throughout measures 3, 4, and 12. First with (i) and (m), then (m) and (a); DO NOT NEGLECT (a).

COUNT SLOWLY and EVENLY; RIGHT HAND RELAXED and STEADY.

*Etude No. 4*  (Free-stroke) Hold fingers down as shown by broken lines.
Observe the sharp (#) just after the clef sign on the fifth (F) line of the staff in Prelude No. 8. It indicates that whenever the note "F" appears in this piece, F sharp is played instead of F natural.

The sharp signs in parenthesis have been included as mere reminders and are not ordinarily found in music.

Do you know the meaning of "C" used as a time signature? (See p. 9)

Rest-stroke with fingers; free-stroke with (p) as in Prelude No. 4.

**Prelude No. 8** Strict alternation of (m) and (i).

---

**ARPEGGIO: USING (p), (i), (m), and (a) CONSECUTIVELY**

The following example and prelude are in arpeggio form, that is to say, the recurrent figures that occupies each measure contains the three notes of a complete chord. They should, therefore, be played by using: FREE-STROKE with fingers, and (p). The student should observe the following points of importance:

1. Fingers (i,m,a,) must NOT be placed (rested) upon strings before strokes are made. The fingers should be in playing position, each suspended above its string, until time for the stroke, then clicked across executing a full "follow-through".

2. After playing the arpeggio figure (one measure), the fingers should return to playing position at the time (p) makes its stroke.

**SLOWLY: HAND RELAXED AND STEADY**

Ex. 30

---

REPEAT until this figure can be played WITHOUT watching fingers.
TIP-SEGMENTS RELAXED!
Numbers by notes indicate left fingers. (F# on 1st string is played with 3rd finger, G with 4th finger.)

SLOWLY with EYES ON MUSIC!

_Prelude No. 9_
CARE AND USE OF THE RIGHT HAND NAILS

The world’s finest and most widely recognized classic guitarists use nails in conjunction with the fleshy part of their finger-tips to sound the strings of the guitar.

Due to the nature of their work or for other reasons, some students are unable to keep their nails in good playing condition; they should not be discouraged in their efforts to play the guitar. Much pleasure may be obtained from playing the instrument well without nails. However, the serious and aspiring student of the classic guitar must consider use of the nails absolutely necessary. Without them there exists a lack of brilliance in execution and volume; and most important, the tonal resources of the guitar, to a great extent, remain dormant.

If the student has properly developed the first principle of correct finger-action (i.e., relaxed tip-segments), very little difficulty will be experienced in using the nails. The strings should be struck with the fleshy part of the finger tips exactly as previously described in detail; when the nails have grown to proper length, they will automatically sound the strings as each stroke is executed.

No attempt will be made here to set down definite or precise rules regarding the shape of the nails because their characteristics vary with the individual. By studying the following figures the student will acquire some knowledge as to how different types of finger-nails are shaped; then through practice he will soon learn how to shape his own for best results.

The important points to keep in mind are:

1. With the hand in correct playing position (previous Figs. 6 and 7) only the left tip of nail will strike strings.

2. Nails must not be too long; not more than 1/16 in. of the nails should strike the strings.

3. Nails should be shaped by holding a fine file or emery board at somewhat of an angle and underneath (Figs. 14 & 15) so as to form a flat or straight surface for striking the strings.

   (a) Nails which tend to grow in a hook or curve will assume an angled shape (Fig. 17); those which are straight will become rounded (Fig. 16).

4. After shaping from underneath, rough top edges should be lightly smoothed.

5. As required, in accordance with the texture of the nails, the striking edges may finally be polished with very fine emery cloth, sandpaper, etc.

6. With the tip-segment of the finger relaxed the correctly shaped nail will glide freely across the string. If there is a sensation of "hooking" or "catching" during the stroke, the nail has not been properly flattened from underneath, is too long, or tip-segment is not properly relaxed.

7. And most important! Listen to the tone; if it is harsh or unpleasing to the ear in some respect, alter the shape of the nails slightly. Experiment until you obtain a beautiful tone; this is a prime essential for the concert guitarist.
NOTES ON THE D OR 4th STRING

D. Open  E, 2nd Fret  F, 3rd Fret
2nd Finger  3rd Finger

Name each note as it is played until thoroughly learned. Careful alternation of (m) and (i), then (a) and (m).

Ex. 31

SLOWLY, EVENLY; LEFT FINGERS CURVED, RIGHT TIP-SEGMENTS RELAXED!

Ex. 32

The two following Etudes No. 5 and No. 6 are played free-stroke with BOTH (p) and fingers.

IMPORTANT! Carefully check to see that right:
1. wrist is practically flat (not arched).
2. hand has been lowered to free-stroke position.
3. hand is being held very STEADY.

SLOWLY at first! With (i) and (m), then (m) and (a).

Etude No. 5
Prelude 10 introduces a new time signature; how is it counted? (See p. 9)

(m) must execute a follow-through movement as (i) makes its stroke; both fingers extend to playing position when (p) makes its stroke. Also practice with (a) and (m) applying the same principles.

Prelude No. 10 is played free-stroke with both (p), and fingers. Carefully observe left hand fingerings; the 4th finger is used for G on the 1st string and D on the 2nd string.

SLOWLY until learned; then practice for more speed.
Carefully practice measures 4, 8, and 16, separate from the treble part before attempting to play both together.

Right hand RELAXED and STEADY; only thumb and fingers move to make the strokes. Left finger CURVED and HELD DOWN; they should move only when necessary.

SLOWLY until learned, then faster.

Use metronome and count.

**MOORISH DANCE**
The (p), (a), (m), (i) movement introduced in Prelude No. 10a is used in playing the beautiful tremolo compositions often heard in recitals and recordings.

In a similar manner to that explained in Prelude 10, (a) and (m) each in turn must execute a follow-through (the follow-through with (i) is only slight). Emphasize the extension of (a) as (p) makes its stroke, (m) and (i) will normally follow out to playing position. CAUTION: (a) must attack with sufficient force to maintain a balance of volume with the stronger fingers (m) and (i).

Prelude No. 10a

Half-Steps on the D or 4th String

The following chromatic scale exercise (No. 33) includes the notes, D# and F# on the 4th string; what are their "flat" names? The chromatic exercises are a most important part of the student's daily study. A concentrated effort should be made when ascending, to hold ALL left fingers down until changing to the next higher string.

At the beginning of each practice session, play Ex. 33 ten or more times, until fingers are thoroughly free and invigorated.

Ex. 33
NOTES ON THE A OR 5th STRING

A, Open  B, 2nd Fret  C, 3rd Fret

2nd Finger  3rd Finger

Name each note as it is played until all are thoroughly learned.
Free-stroke with (p). LEFT FINGERS HELD DOWN IN ASCENDING.

Ex. 34

COUNT SLOWLY, EVENLY. With (m) and (i), then (a) and (m).

Etude No. 7

F.C.1937
Exercise 35 is first played with (p) until the LEFT HAND fingering is executed with confidence; then thoroughly practice with (i) and (m) rest-stroke always alternating.

Ex. 35

The measures containing 8th notes in Prelude No. 11 should be practiced separately, especially where (i) and (a) are used.

COUNT SLOWLY, EVENLY

Prelude No. 11

HOW YOU PRACTICE is the one most important factor in your study of music and the guitar. Thoughtful practice habits applied regularly each day with enough time will assure you of success. Anyone can learn to play the guitar well who sincerely desires to do so.
NOTES ON THE E OR 6th STRING

The instructions given on the preceding page for Exercise 35 should be carefully followed in studying Exercise 36.

Name each note until all are learned.

Ex. 36

The bass part of Etude No. 8 should first be studied alone until it can be played very freely and evenly; then the treble part may easily be included to form the complete composition. Carefully observe the chromatic signs (accidentals); 4th string D# and 1st string F# in second measure; 5th string C# in sixth measure.

Etude No. 8

F.C. 1937
If the rhythm of Prelude No. 12 is broken by difficulty encountered in the third measure, practice it separately until it flows.
THE RIGHT HAND IN LONG SCALES

Maintaining the correct hand position for rest-stroke when crossing the strings in long-scale passages requires careful analysis and training. This demands concentration on two functions:

1. Crossing the strings at an angle:
The hand correctly crosses the strings at an angle, actually describing a slight arc, when THE ELBOW IS USED AS THE SOLE PIVOT POINT, and the proper position of hand-to-arm is maintained. Crossing the strings in this manner eliminates the complicated, unstable piston-like action of the arm sliding back and forth along the edge of the guitar.

2. When playing a descending scale the hand must be lifted sufficiently to maintain the correctly extended rest-stroke position with the fingers. There generally exists a strong tendency not to lift the hand enough when the 5th and 6th strings are reached, forcing the fingers to curl under the hand in an awkward, tension-inducing position.

Memorize the following scalewise progression of natural notes and observe carefully the points of technique just explained. Use as a warm-up exercise every day, constantly striving to perfect a smooth and accurate right hand and arm movement in crossing the strings.

Ex. 38 (i) and (m), then (m) and (a)

LEFT FINGERS CURVED, HELD DOWN IN ASCENDING

Ex. 39 (i) and (m), then (m) and (a)
Etude No. 9 is an excellent study of the natural notes on all six strings.

The coordinated action of (p) and (i) is especially important in playing the type of figure found in the first and second measures: as (p) makes its stroke, (i) must extend downward to playing position; as (i) makes its stroke, (p) must lift back to playing position.

Employ free-stroke with both (p) and the fingers. RIGHT HAND RELAXED AND STEADY! SLOWLY until learned, then practice for speed.

Etude No. 9
TWO NOTES PLAYED TOGETHER

(Fingers, rest-stroke; (p), free-stroke)

The following five studies are examples of two notes played simultaneously. In Ex. 40, the fingers and (p) work closely together separated by only one string. (i) and (p) must not bump together causing one to restrict the stroke of the other; this tendency is eliminated by extending (p) slightly farther forward (toward the fingerboard), and the fingers slightly backward.

CORRECTLY RELAXED FINGER AND THUMB ACTION IS EXTREMELY IMPORTANT!

Repeat each study until the individual fingers and (p) coordinate smoothly and with a reasonable degree of relaxation. First with (p) and (i) together, then (p) and (m), then (p) and (a).

REMEMBER, fingers, rest-stroke; (p), free-stroke.
First apply strict alternation as marked; then begin with (m) and alternate (m) and (i); then (a) and (m); then (m) and (a).

SLOWLY; RIGHT HAND RELAXED AND STEADY

Etude No. 10
The student is cautioned to not hurry through this material. The coordinated movements of the thumb and fingers must be carefully and thoroughly developed.

**Half-Steps on the A or 5th and E or 6th Strings**

![Figure 18 (of left hand)](image)

The new notes are A♯ and C♯ on the 5th string, and F♯ and G♯ on the 6th string; what are their flat names?

It is interesting to observe that in playing the chromatic scale exercise below, the 4th finger is used on all strings except the 3rd.

Ex. 43 should be played from memory many times at the beginning of each practice session; it is an excellent study for both hands.

**LEFT FINGERS CURVED, HELD DOWN IN ASCENDING; RIGHT HAND INSTRUCTIONS FOR EX. 38 MUST BE APPLIED HERE; EXTREMELY IMPORTANT!**

**Ex. 43**

F.C.1937
The Folk Song below includes the three sharps: 1st string F♯, 2nd string C♯, and 3rd string G♯ as indicated just after the clef sign; locate them on your guitar. REMEMBER, when either of these three notes appears in this composition it is a sharp, except in measure 12 where "G" is marked with a natural sign.

Play the melody (treble part) alone until thoroughly familiar with the notes and rhythm; then both treble and bass parts together as written.

Strictly alternate (I) and (m) using the rest-stroke.

"D.C. al Fine" at the end of the fourth line means to repeat from the beginning of the composition to "Fine". (For full meaning and pronunciation consult a music dictionary.)

SLOWLY, COUNT EVENLY

Moderato  M.M.  ♩ = 92

Folk Song

Fine

D. C. al Fine
Another method of sounding two notes together is with the fingers, while (p) again assumes a position of rest to support the hand.

The student will observe that only the FREE-STROKE is possible when playing two notes together ON ADJACENT STRINGS.

First with (m) and (i) together—(m) for the higher string, (i) for the lower—then practice thoroughly with (a) and (m), for the higher and lower strings respectively.

SLOWLY; carefully observing the basic principles of finger-action. RIGHT HAND RELAXED AND STEADY!

Ex. 44

\[
\begin{array}{c}
\text{\includegraphics[width=\textwidth]{ex44.png}} \\
\end{array}
\]

REMEMBER! A chromatic sign is effective for the rest of the one measure in which it appears.

Again the student is advised not to rush the process of learning the guitar. The speed of your progress depends upon the amount of thoughtful practice you apply each day. Still it takes time to develop the mind and muscles correctly for playing this responsive instrument. The student should experience much enjoyment from good practice; already you have been richly rewarded! Have faith that the full extent of your aspirations can be realized with time and patient effort.

Prelude No. 13

\[
\begin{array}{c}
\text{\includegraphics[width=\textwidth]{prelude13.png}} \\
\end{array}
\]

F.C.1937
COUNT SLOWLY, EVENLY

Country Dance

Allegretto  M.M.  \( \cdot \) = 100

F. Carulli
1770-1841

The RIGHT HAND MUST REMAIN RELAXED AND STEADY. These compositions were intentionally written to be played slowly so that the student can concentrate upon relaxation and accuracy.

Prelude No. 14  (p), free-stroke. (Remember to play F₆ throughout the entire composition.)
THREE NOTES PLAYED TOGETHER

Apply the instructions given for Ex. 44, except now, to (a, m, and i) together.

Due to its natural weakness, special attention should be directed to (a) in this case. The highest "voice" of a three note chord played with the fingers is always sounded by (a), and must be struck with sufficient force to be heard distinctly.

The following familiar reminder is repeated here because of its extreme importance: RIGHT TIP-SEGMENTS RELAXED, HAND VERY STEADY.
Carefully observe the chromatic signs (accidentals) appearing in these preludes: A♯ and C♯ on the 5th string, and C♯ on the 2nd string. The natural sign appears in the 13th and 19th measures.

SLOWLY, EVENLY: RIGHT HAND STEADY

Prelude No. 15

SUGGESTIONS FOR MOST BENEFICIAL PRACTICE

The difficulty of playing accurately and fast increases with the distance the fingers are lifted away from the strings, so never lift them higher than necessary; this rule applies to both hands.

Whatever the student's aspirations with the guitar may be, he must not neglect daily practice of scale and arpeggio exercises. Begin each practice session by playing chromatic scale exercise No. 33 slowly and forcefully so that proper finger movements of both hands can be carefully established. Then after the fingers become invigorated and free, practice lightly and fast; but not so fast that the fingers become tense, and evenness is sacrificed. After exercise No. 33, play exercise No. 43 many times. Do not neglect the training of (a) in scales.

Then practice various arpeggio formulas; especially the p, i, m, a, m, i movement in Prelude 9 and the p, m, i, a, m, a movement in the following Prelude 15a. Again the student is advised to play slowly and forcefully at first, then lightly and fast as the finger action becomes free. But make certain every note of the arpeggio is distinct and in even rhythm; arpeggios should always "flow".

Now the fingers will be "warmed" to their task of playing and the student can much more beneficially apply himself to the problems of becoming a better musician and guitarist.

F.C. 1937
An important new arpeggio formula is introduced in Prelude No. 15a: p, m, i, a, m, a.

The student is cautioned regarding one extremely important point of right hand technique: THE FIRST (BASAL) SEGMENT OF A FINGER MUST ALWAYS PERFORM A SLIGHT "FOLLOW THROUGH" INSTANTIALLY AFTER THE STRING IS SOUNDED. When playing arpeggios, the first segment often tends to jerk outward during the stroke instead of following in the same general direction as the middle and tip segments move. Besides creating tension, this action produces a very weak tone. The student is urged to carefully check the finger—ESPECIALLY (a)—movements with the aid of a mirror.

**Prelude No. 15a**

![Prelude No. 15a musical notation]

**PIVOT AND GUIDE FINGERS**

(Important Principles Of Left Hand Technique)

A *pivot finger* is one which remains stationary while other fingers are moved to form new notes.

A *guide finger* does not entirely leave the string when moving up or down to a new note.

In progressing from the 2nd to the 3rd measure in Prelude No. 16, the 2nd and 3rd fingers remain lightly upon their respective strings and shift the distance of one fret to the next chord. This principle of employing *guide fingers* greatly simplifies shifting to another chord position; it should be developed and used whenever practicable in playing all music for the guitar. Observe that the 2nd finger remains on the 3rd string throughout the first 16 measures of the following prelude, either on the 2nd or 1st fret, serving either as a *guide* or a *pivot* for placing the other fingers. The foregoing is an application of the familiar rule; NEVER LIFT A FINGER UNTIL NECESSARY.
The study of arpeggios must not be neglected because they form a part of almost all guitar music. Prelude No. 16 becomes an excellent arpeggio study simply by playing the chords as arpeggios. Apply the same arpeggio formula used in Prelude No. 9, thus:

Prelude No. 16a
GENERAL USE OF THE TWO DIFFERENT TYPES OF STROKE

The student may already have observed that the rest-stroke lends facility to the execution of rapid scale passages and produces a broader tone and greater volume than does the free-stroke.

While there are exceptions, it is possible to state generally where each of the two strokes may be used.

The rest-stroke is employed whenever practicable in playing:

1. any part requiring special emphasis such as the melody (usually found in either the treble or bass part of a composition).
2. scales or scale passages.

The free-stroke is employed in playing:

1. arpeggios.
2. chords.
3. scale passages in which rest-stroke is neither practical nor desirable.
4. parts which do not require special emphasis.

The student should keep in mind that the foregoing rules are of a general nature only. Uses of the strokes vary in accordance with the spirit and character of a composition. The ability to employ the correct stroke at any given time requires a high degree of musicianship and technical development.

Rest-Stroke with (P)

The next step in the study of classic guitar technique pertains to playing two notes together, using the free-stroke with the fingers and the rest-stroke with (p).

The development of the rest-stroke with (p) is an important area of guitar technique. It is also a difficult stroke to execute properly. The student aspiring toward the higher reaches of guitar virtuosity and musicianship cannot neglect this technical necessity. Those preceding studies having bass notes which sound alone, Etudes 7, 8, 9 and Preludes 12 and 13, should be practiced—preferably from memory to permit focusing full attention on right hand and (p).

CAUTION! Maintain the correctly tilted hand position as shown in Figure 7. DO NOT IN ANY CASE ALLOW THE HAND TO FOLLOW ITS NATURAL INCLINATION, TO ROLL TO THE RIGHT. However, to facilitate execution of the rest-stroke with (p), it is permissible to arch the wrist slightly.
Exercise 46 must be carefully studied with (p) and each of the fingers; first (i), then (m), then (a).

VERY SLOWLY; RIGHT HAND RELAXED AND STEADY

Ex. 46

Next, ALTERNATE; (i) and (m), then (m) and (i), then (a) and (m), then (m) and (a).

Ex. 46a
First, practice the bass part of Exercise 47 alone, counting VERY EVENLY; then both parts together. Remember, rest-stroke with (p) and free-stroke with the fingers.

SLOWLY, RELAXED, AND EVENLY

Ex. 47

Now, with the order of playing the 1st and 2nd string reversed; i.e., play the 1st string and the bass together followed by the 2nd string, thus.

Thoroughly practice both finger formulas: (m) and (i), then (a) and (m).

Ex. 47a

THE IMPORTANCE OF REVIEWING

The student is advised to review the various sections of this work frequently until they are mastered; otherwise, the "touch" of certain "movements" might be lost. A qualified guitarist must be able to execute any "movement" fluently at any time, in accordance with the demands of the music. Therefore, those sections which have been found to present difficulties must be thoroughly reviewed again and again.
Exercise 48 is a short scale study of repeated notes using the rest-stroke. EVENNESS is most important!

SLOWLY and FORCEFULLY, then lightly and faster.

Ex. 48 (Strict alternation throughout)

Ex. 49 (Rest-stroke with fingers, free-stroke with (p.).)

Prelude No. 17 (Strict alternation of (m) and (i) throughout)
The following section of this text deals with executing the FREE-STROKE with BOTH (p) and the fingers simultaneously. This particular movement is employed when playing adjacent strings together and in playing chords; it is quite simple and natural if the hand is held properly relaxed and steady.

At this time the student is well acquainted with the two different positions of the hand which are necessary to play:
1. fingers rest-stroke, (p) free-stroke.
2. fingers free-stroke, (p) rest-stroke.

The hand position for playing free-stroke with both (p) and the fingers simultaneously is approximately midway between 1 and 2.

The student is again reminded to extend (p) forward (toward fingerboard) and the fingers backward (toward bridge) in all movements, such as this, where they must work closely together. (See instructions for Exercise 40.)

The right hand must be relaxed and steady with plucking movement coming from (p) and fingers only: thus, the natural tendency of the hand to "fly" outward is minimized.

SLOWLY and EVENLY—(p) for lower notes, a finger for upper notes.

Ex. 50

Ex. 51  (i) and (m) for the two upper notes, (p) for the lower
FOUR NOTES PLAYED TOGETHER

(Free-stroke With (p) And The Fingers Simultaneously)

When playing four notes together the right hand is held in a very relaxed free-stroke position. Special effort is required to maintain the usual sidewise curve from the wrist. (See Fig. 6) RIGHT HAND AND ARM MUST REMAIN STEADY; all movement comes from (p) and fingers.

VERY SLOWLY at first.

Ex. 52

The highest "voice" of each chord in Etude 12 is regarded as a melody note; it must be sounded with sufficient force—by (a)—to be distinctly heard. Most students find it necessary to stress the stroke of (a) until the finger becomes accustomed to its task.

Carefully observe left hand fingering; NEVER LIFT A FINGER UNTIL NECESSARY.

Remember, the easiest way to play any composition is always to practice thoroughly the difficult passages separately.

Etude No. 12
Waltz

Allegro M.M. $\breve{\text{d}} = 138$

F. Carulli

Fine

D.C. al Fine
All single melody notes in Prelude No. 18 are played with rest-stroke. Practically no change in hand position is required to play rest-stroke in this case; the fingers merely extend forward to play the single notes. THE RIGHT HAND AND ARM MUST REMAIN RELAXED AND STEADY.

The sort of musical texture in which chords are followed or preceded by single notes is very widely used in all types of music for the guitar; therefore, the following piece should be studied most thoroughly.

Prelude No. 18 is not to be played fast. Emphasis must be placed upon EVENNESS and the training of (a) to sound the melody note of each chord distinctly. Carefully observe fingering for each hand.

Prelude No. 18

The final section of Classic Guitar Technique, explains a particular movement of the right fingers which is used to emphasize the melody of a composition. This requires that a REST-STROKE with one finger be immediately followed by a FREE-STROKE with another finger.

Complex passages involving the use of both types of stroke will, for the purpose of explanation, be marked with two easily identified signs placed above or below the notes:

Rest-stroke will be indicated by: \( \nabla \) (Line-ends come to "rest.")

Free-stroke will be indicated by: \( \nabla \) (Ends of curved line are "free.")

When placed above the notes, they are inverted: \( \Delta \), \( \nabla \)
Repeat Exercises 53 and 53a many times with careful attention to stroke markings. Be sure the tip-segment of (i), in executing the free-stroke, RELAXES as usual.

**VERY SLOWLY**

*Ex. 53*  

*Ex. 53a*  

**Prelude No. 19** Slowly until learned, then moderately fast.

*Fine*  

*D.S. al Fine*

(D.S. al Fine means to repeat from the sign \( \frac{3}{4} \) to Fine.)
MUSIC OF THE MASTERS

The four composers who are represented by short pieces on the following pages were the greatest guitarists of their time. Not only were they great instrumentalists but they were excellent composers as well. The fact that their compositions regularly appear in contemporary recordings and concerts all over the world is evidence of the quality of their music. Each dedicated himself to the task of improving the technique of playing the guitar and establishing a better system of teaching it. Their written method books, while incomplete in the light of present day technique, are considered worthwhile contributions to literature for study of the guitar. Each of these masters has helped to elevate the instrument to its present respected position in the world of music.

Of even greater value than are their methods is the unquestionably rich treasure of studies and concert compositions left to us by these men. Each wrote a tremendous number of compositions ranging in difficulty from easy little etudes to compositions requiring the highest degree of proficiency. While the following selections belong in the first named category, each one is a complete musical composition in itself. Some are tuneful with the necessary harmonic support for contrast and color; others are arpeggio studies requiring fast and even execution with both hands for proper interpretation.

Proper study of these works will be most helpful in developing the student musically as well as technically. The student may be assured that by carefully learning to play each composition he will better equip himself for progress to larger works of even richer musical content.

The student is urged to memorize those of the following pieces which most appeal to him and not to be hesitant about performing them for everyone interested in listening. It is a privilege to be able to play the guitar and its music. The author strongly suggests that one should share his good fortune with others.

FERDINAND CARULLI was born in Naples, Italy on February 10, 1770 and died in Paris on February 17, 1841. He was a famous guitar virtuoso, composer and musical author. He received his first training from a priest and after several years of persistent study, gained recognition in Naples as a performer and teacher. He moved to Leghorn in 1797 where he soon became established as a virtuoso and teacher. His concert performances were so successful locally that soon after the turn of the century he began touring Europe. The wide acclaim he received in Paris caused him, in 1808, to make that city his permanent home. During the remaining thirty-three years of his life he did not leave France for any long period of time, choosing rather to be "in residence" as a concert master, teacher and composer until his death in 1841.

Waltz and Three Variations

F. Carulli

Fine

D. C. al Fine

F.C.1937
The Waltz and Three Variations by Carulli is from his "Method" published in 1810. To obtain maximum benefit from this work the student must first study each section slowly and thoroughly with careful attention given to fingering. The tempo may be subsequently increased but never to the degree at which the composition sounds hurried or where evenness of execution must be sacrificed.
FERNANDO SOR was born in Barcelona, Spain, February 14, 1778. He died in Paris July 8, 1859. He was one of the greatest guitarists and composers of all time. His thorough instruction in music theory and composition, received at a Barcelona monastery, provided the foundation upon which he built his career. At the age of 17, already an accomplished guitarist and composer, he wrote a successful opera. His impact upon the music world was particularly notable in England where he journeyed in 1809. Through his efforts the guitar became an immensely popular instrument in that country. Needless to say, he soon became recognized throughout all of Europe as a master of the guitar and an extraordinary composer.

Sor wrote an incredible number of musical compositions—in all, over four hundred. His works include opera, oratorios, symphonies, quartets and church music. His guitar compositions are of such excellence that even today they appear on numerous recordings and in practically all concert programs of the leading contemporary guitarists.

The Italian word *andante* is used in music to indicate a very moderate tempo. Therefore, any composition marked *andante* must never be played fast, but at an easy, moving pace.

The first section (16 bars) of the *Andante* (I) by Sor is played entirely by employing the free-stroke. (For the meaning of the signs \( \wedge \) and \( \vee \) see p. 67.) Measures 17 through 24 require a combination of both the free-stroke and the rest-stroke. Melody notes which have stems pointing up are played rest-stroke; all notes with stems pointing down, free-stroke. The last 8 measures of the piece are primarily a repetition of the beginning and are played in the same manner as the first section.

Observe the time signature indicating that an eighth note receives one beat. A quarter note, therefore, receives two beats. The entire piece should be played with a steady and even 1-2-3 count. Practice slowly at first.

*Andante* I
The first 8 measures of the Andante (II) by Sor is played by using the free-stroke for both the melody and the bass parts. In measures 9 through 24 the rest-stroke is used for all melody notes; free-stroke for the bass.

**Andante II**
Allegretto is an Italian word used in music to indicate a rather light and cheerful tempo, but not fast. Allegro means fast or rapid. Allegretto is faster than andante and slower than allegro.

Allegretto (I) by Sor should be played as legato (or smoothly) as possible. It consists of 3 and 4 parts (voices). Practice slowly, counting evenly, increasing the tempo only after well learned. Carefully analyze each part separately and observe the manner in which notes and rests are employed to form a measure.

Allegretto I

Allegretto (II) by Sor is considered a two part composition. The treble part contains some rather difficult right hand fingering; it must therefore be studied carefully. Note that when a finger is repeated it begins a three note figure; examples are marked with curved lines. The entire treble part is played rest-stroke except in the 1st beat of measure 24 and the 3rd beat of measure 30. All basses are played free-stroke.

Allegretto II

D.C. al Fine
MAURO GIULIANI was born in Bologna, Italy in 1781 and died at Vienna in 1829. His education in music began at an early age. During this early period the violin and flute were the practical application of his studies. While still a youth he entirely discarded these two instruments and began a serious and intense study of the guitar. He was, for the most part, self taught. So extraordinary was his genius, however, that by the time he had reached the age of 18 he began touring Europe as a virtuoso. More amazing still, he had already composed a number of brilliant compositions for the guitar. Throughout his life he associated with the greatest musicians of his day, all of whom held him in the highest esteem. It is said that Beethoven, after hearing him play, exclaimed: "The guitar is a miniature orchestra in itself."

Giuliani wrote over three hundred compositions ranging in difficulty from easy exercises to works requiring a high degree of technical skill. His compositions still appear in the concert programs and recordings of our foremost guitarists.

*Andantino* is also an Italian word. When used as the name of a composition it indicates a short piece of *andante* tempo and character.

The beginning 16 measures of the Andantino by Giuliani introduces a melody (theme) supported by one lower voice line. Both are played with the free-stroke. The melody is repeated in the next 16 measures but now with the full harmonic support of two lower voices. In the three part section the melody is played rest-stroke; the two lower parts free-stroke. Due to the complexity of this section in three parts, it is strongly recommended that each part be analyzed and practiced separately before attempting to play them together as written. The entire composition must be played at the same tempo; the first 16 measures no faster than the last.

*Andantino*  

M. Giuliani
Allegro indicates that the movement of this composition is rapid. But if it is to be played well the Allegro by Giuliani must be practiced very slowly at first. It is an excellent study for the development of both hands.

Carefully observe all finger markings.

Allegro

M. Giuliani
DIONISIO AGUADO was born in Madrid, April 8, 1784 and died there December 20, 1849. His first instruction was at a college in Madrid, where the monks taught him music theory and the elements of the guitar. Later, Manuel Garcia, who became a world famous singer, instructed the young Aguado in the more advanced phases of guitar technique. He became a brilliant virtuoso who, according to no less an authority than Fernando Sor, played with extraordinary velocity and musicianship.

Aguado produced several volumes of studies for the guitar which are of much value to the serious student of today. His advanced compositions are extremely difficult since they contain numerous passages requiring brilliant execution—the kind of playing in which the composer excelled. His "Method", which has never been published in English, contains many excellent studies for the advanced student of the guitar.

All melody notes in the Waltz by Aguado are played rest-stroke except in measure 16, where a three note chord appears and in measures 21, 22, and 23.

Observe time signature indicating that an eighth note receives one beat. Where sixteenth notes appear (as on the second beat of measure 5) the measure is counted 1, 2 & 3.

After thoroughly learned, this composition should be played a bright waltz tempo.
Estudio is a Spanish word meaning "study". The following Estudio by Aguado is an excellent arpeggio study.

The 3rd and 19th measures of this composition require some explanation. The note "B" is played on the 3rd string as is indicated by the (3). (In guitar music a number enclosed by a circle always indicates the string; plain numbers indicate left hand fingers.) "B" on the third line of the staff besides being the name of the open 2nd string, is also found on the 3rd string, 4th fret, as we have learned from tuning the guitar.

Carefully observe left hand fingering (note extensive use of "guide fingers").

This piece must be played very evenly and after thoroughly learned, at an allegro tempo (quite fast).

Estudio

\[\text{F.C. 1937}\]
ACCOMPANIMENTS FOR EXERCISES 1-13.

Ex. 1 (Acc.)

Ex. 2

Ex. 3

Ex. 4

Ex. 5
The student is now acquainted with most of the finger movements (especially right hand) required to play the classic guitar well. Emphasis has been placed upon the right hand because, primarily, its training is the most difficult and usually the most neglected of the two hands. From the standpoint of musical training, considerable knowledge has been acquired pertaining to the manner in which music is written for the guitar. If the material presented in this work has been carefully studied, the student may rest assured that an excellent foundation for developing into an accomplished guitarist and musician has been established; he may, therefore, progress with confidence to more advanced phases of study.

The absolute necessity of further work has undoubtedly become evident to the student. The study of music in all different keys in conjunction with technical studies for the continued training of both hands is most necessary. The aspiring student is strongly advised at this time to enroll in a course of solfeggio (sight singing and ear training) under a good teacher, if at all possible. A thorough familiarity of the notes and how they sound acquired in this manner will make all phases of music and instrumental study infinitely easier. Learning to play the guitar without also making a thorough study of music is simply not logical; like learning to paint without understanding the effect of color.

**Care of the Guitar**

Students often inquire concerning general care of the guitar how to minimize the chances of the instrument cracking, the finish becoming marred or checked, and the neck warping. First, it must be emphasized that reputable manufacturers guarantee their guitars against faulty materials and workmanship; but this only, not against improper care of instruments or the unpredictable nature of wood itself. Obviously this places considerable responsibility upon the owner of a good guitar to treat it as the rather delicate and sensitive instrument it is. Some of the most important points in the proper care of the guitar are:

1. Never subject a guitar to sudden extreme changes in temperature or humidity, or to direct sunshine.

2. If the guitar must be kept in a steam-heated room, keep a container of water on the radiator and a humidifier in the guitar case.

3. Never tune the guitar to a higher pitch than standard A-440 (viz. p. 7). If the six strings are tuned even slightly high, a dangerous amount of unnecessary strain is exerted upon the whole instrument including the neck and bridge.

4. Alcohol, acids from food, and even perspiration can mar the finish. Keep the finish clean and frequently apply a good polish sold by any recognized guitar manufacturer.

The possibility that the guitar may crack will be lessened considerably by following the advice offered in items 1 and 2 above. The reader must remember, however, that all wooden instruments, violins, woodwinds, and pianos, as well as guitars, sometimes crack regardless of the quality or care given. Generally, the appearance of a crack in a guitar constitutes no grave damage if given proper and immediate attention. The instrument should simply be taken to a qualified guitar or violin repairman to be fixed before the crack widens or lengthens. Rarely, if ever, does a repaired crack detract in the least from the tone, response, playability, or, to any serious degree, from the appearance of the instrument.
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