

Contents at a Glance

<i>Introduction</i>	1
<i>Part I: Getting to Know the Classical Guitar</i>	9
Chapter 1: An Acoustic Guitar in a League of Its Own	11
Chapter 2: Getting Ready to Play	23
Chapter 3: Deciphering Music Notation and Tablature	45
<i>Part II: Starting to Play: The Basics</i>	61
Chapter 4: One Note at a Time: Playing Simple Melodies	63
Chapter 5: Rolling the Notes of a Chord: Arpeggio Technique	85
Chapter 6: Practicing Scales in First and Second Position	105
Chapter 7: Exploring Musical Textures	127
<i>Part III: Improving Your Technique</i>	143
Chapter 8: Flat-Fingered Fretting with Barres	145
Chapter 9: Getting a Smooth Sound with Slurs and Trills	155
Chapter 10: Coloring Your Sound with Tone-Production Techniques	167
Chapter 11: Scaling the Musical Ladder beyond Second Position	183
Chapter 12: Combining Arpeggios and Melody	201
Chapter 13: Combining Left-Hand Techniques While Playing up the Neck	223
<i>Part IV: Mastering Classical Guitar Repertoire</i>	235
Chapter 14: Playing Pieces by the Guitar Greats	237
Chapter 15: Early Guitar Music from the Renaissance and Baroque Eras	257
Chapter 16: The Guitar Comes of Age: The Classical, Romantic, and Modern Eras	275
<i>Part V: The Part of Tens</i>	293
Chapter 17: Ten (Or So) Classical Guitarists You Should Know	295
Chapter 18: Ten Things to Do When Shopping for a Classical Guitar	301
<i>Part VI: Appendixes</i>	307
Appendix A: Basic Guitar Care and Maintenance	309
Appendix B: How to Use the CD	317
<i>Index</i>	323

Table of Contents

.....

<i>Introduction</i>	1
About This Book	1
Conventions Used in This Book	2
What You're Not to Read	3
Foolish Assumptions	4
How This Book Is Organized	4
Part I: Getting to Know the Classical Guitar	4
Part II: Starting to Play: The Basics	5
Part III: Improving Your Technique	5
Part IV: Mastering Classical Guitar Repertoire	5
Part V: The Part of Tens	6
Part VI: Appendixes	6
Icons Used in This Book	6
Where to Go from Here	7

Part 1: Getting to Know the Classical Guitar..... **9**

Chapter 1: An Acoustic Guitar in a League of Its Own **11**

Classical Guitar: One Term, Two Meanings, and a Bit of History.....	12
What a Classical Guitar Looks Like	13
How a Classical Guitar Is Physically Different from Its Peers	16
Beyond Physique: Other Unique Attributes of Classical Guitar	19
Player's form and technique	19
Musical knowledge and skills	21

Chapter 2: Getting Ready to Play **23**

Situating Yourself	23
Taking your seat.....	24
Supporting the guitar: Leg position.....	25
Embracing the guitar: Arm support.....	27
Placing your hands correctly	27
Approaching the Strings with Your Hands.....	30
Fretting the strings: Left-hand form	30
Preparing to pluck: Right-hand form	32
Stroking the strings: Basic right-hand technique	33
Tuning Up	37
Adjusting the string tension to raise or lower pitch	38
Tuning visually with an electronic tuner	38
Tuning by ear	39



Chapter 3: Deciphering Music Notation and Tablature 45

Knowing the Ropes of Standard Music Notation..... 45
 The composer’s canvas: The staff, clef, measures,
 and bar lines 46
 Pitch: The highs and lows of music..... 47
 Duration: How long to hold a note, what
 determines rhythm, and so on 49
 Expression, articulation, and other symbols 52
Relating the Notes on the Staff to the Fretboard..... 54
Relishing the Usefulness of Guitar-Specific Notation..... 57
 Fingering indications for the right and left hands 57
 Stepping up to the barre..... 59
 Taking on tablature, a nice complement to standard notation 59

***Part II: Starting to Play: The Basics* 61**

Chapter 4: One Note at a Time: Playing Simple Melodies 63

Practicing Notes on One String..... 64
 Exercising your fingers: Strings 1, 2, and 3..... 65
 Workin’ (mostly) the thumb: Strings 6, 5, and 4..... 70
Playing across Three Strings..... 74
 Finger fun on the first three strings..... 74
 All thumbs again on the three lower strings 76
Cruising through All Six Strings..... 78
 No thumbs allowed!..... 78
 Fingers and thumb, unite! 79
Flowing through Melodic Pieces Using All Six Strings..... 81

Chapter 5: Rolling the Notes of a Chord: Arpeggio Technique 85

Playing the Notes of an Arpeggio: The Basics 86
Working Your Way across the Strings: The Thumb and
 Fingers in Order 87
 Assigning each finger to one string 87
 Moving the thumb around..... 88
Varying Your Right-Hand Strokes..... 91
 Changing the finger order 92
 Alternating the thumb and fingers..... 93
Adding Harmony to Select Notes..... 95
 Feeling the pinch with your thumb and fingers 96
 Doubling up two fingers at once 97
Playing Pieces with Arpeggios 98

Chapter 6: Practicing Scales in First and Second Position 105

Introducing Scales, the Necessary Evils 105
 Why scales are important 106
 How you name them: Applying key signatures 107
 Where they start and end: A primer on positions 111
 Playing Major Scales in 1st Position 112
 The one-octave C major scale 113
 The two-octave G major scale 114
 The two-octave F major scale 115
 The two-octave E major scale 115
 The two-octave A^b major scale 116
 Playing Minor Scales in 1st Position 116
 The one-octave A minor scale 117
 The two-octave E minor scale 117
 The two-octave F minor scale 118
 Playing Scales in 2nd Position 119
 The D major scale in 2nd position using open strings 119
 The D major scale in 2nd position using all fretted notes 120
 The G major scale in 2nd position using all fretted notes 121
 The B minor scale in 2nd position using all fretted notes 121
 Applying Scales in Simple Pieces 122

Chapter 7: Exploring Musical Textures 127

Coordinating Contrapuntal Music: Layered Melodies 128
 Playing two melodies in sync rhythmically 129
 Opposing forces: Separating the thumb and fingers
 rhythmically 129
 Thickening the upper part by adding double-stops 131
 Melody and Accompaniment: Using All Your Fingers 133
 Matching rhythm between accompaniment and melody 133
 Getting creative with the flow: Two parts, two rhythms 134
 Playing Easy Pieces in Different Textural Styles 136

Part III: Improving Your Technique 143

Chapter 8: Flat-Fingered Fretting with Barres 145

Discovering How to Play Barres 145
 Half barre 146
 Full barre 147
 Practicing Barres in a Musical Context 148
 Half barre 148
 Full barre 149
 Playing Pieces with Barres 151

Chapter 9: Getting a Smooth Sound with Slurs and Trills	155
Connecting Your Notes with Slurs	155
Hammering and pulling: Exploring slurs.....	156
Slurring in the context of a larger musical phrase	159
Fluttering a Note with a Trill	161
Playing trills on their own.....	161
Practicing trills in context	163
Playing Pieces Using Slurs and Trills	164
Chapter 10: Coloring Your Sound with Tone-Production Techniques.	167
Creating Tones That Ring like Bells: Harmonics	167
Playing harmonics	168
Practicing harmonics in context.....	169
Varying the Tone with Vibrato	170
Playing vibrato	171
Practicing vibrato in context.....	172
Brightening or Darkening Your Sound by Changing Timbre	173
Implementing tonal changes	173
Practicing changing tone in context.....	175
Tremolo: The Classical Guitar Machine Gun of Sorts	177
Playing tremolo	177
Practicing tremolo in context.....	178
Playing Pieces Using Tone-Production Techniques.....	179
Chapter 11: Scaling the Musical Ladder beyond Second Position	183
An Introduction to the Scales and Skills in This Chapter.....	183
Getting to know the higher positions.....	184
Strengthening your technical skill with practice variations	185
Scales That Stay in 5th Position	186
The F major scale.....	186
The B \flat major scale	188
The D minor scale.....	189
Scales That Stay in 9th Position	190
The A major scale	190
The D major scale	191
The F \sharp minor scale	192
Scales That Require Shifting Positions	192
The E major scale — one position shift	193
The A \flat major scale — two position shifts.....	194
The C \sharp minor scale — one position shift	194
The G \sharp minor scale — two position shifts	196
Playing Some Pieces Using Scales up the Neck	196

Chapter 12: Combining Arpeggios and Melody 201

Grasping the Combination in Context 201
 Going Downtown: Melody in the Bass 202
 Playing a bass melody within arpeggios 203
 Practicing making a bass melody stand out..... 205
 Moving Uptown: Melody in the Treble 206
 Playing a treble melody within arpeggios 207
 Practicing making a treble melody stand out 208
 Mixing Up Your Melodic Moves: The Thumb and Fingers Take Turns 209
 Playing a shifting treble-and-bass melody within arpeggios 209
 Practicing making a shifting melody stand out..... 211
 Playing Pieces That Combine Arpeggios and Melodies..... 212

**Chapter 13: Combining Left-Hand Techniques
 While Playing up the Neck. 223**

Layering Melodies and Using Barres up the Neck: Counterpoint 223
 Combining Melody and Accompaniment with Barres and
 Slurs up the Neck 225
 Playing Pieces up the Neck with Left-Hand Techniques 228

Part IV: Mastering Classical Guitar Repertoire 235

Chapter 14: Playing Pieces by the Guitar Greats 237

Getting Acquainted with the Master Guitar Composers 238
 Music by the Spanish Composers 239
 Saying hello to Sor 239
 Tackling Tárrega 240
 Music by the Italian Composers 242
 Gelling with Giuliani..... 242
 Cozying Up to Carcassi 244
 Playing Pieces by All the Master Guitar Composers..... 245

**Chapter 15: Early Guitar Music from the
 Renaissance and Baroque Eras. 257**

An Overview of the Styles..... 257
 The Renaissance 258
 The Baroque era 258
 Renaissance Composers 259
 Traditional 16th-century melodies by anonymous composers ... 260
 John Dowland and other great lutenists 262
 Baroque Composers 264
 Back to Bach 264
 Getting a handle on Handel 266
 Playing Pieces from the Renaissance and Baroque Eras..... 268

Chapter 16: The Guitar Comes of Age: The Classical, Romantic, and Modern Eras 275

The Classical Era: Mozart's Muse.....	276
Getting in Touch with Beethoven, the Classical Hopeless Romantic	278
Letting the Inside Out with the Romantics: Brahms	280
Dreaming with Debussy: Music Becomes Modern	282
Playing Pieces from the Classical, Romantic, and Modern Eras	285

***Part V: The Part of Tens* 293**

Chapter 17: Ten (Or So) Classical Guitarists You Should Know . . . 295

Andrés Segovia (1893–1987)	295
Julian Bream (b. 1933)	296
Oscar Ghiglia (b. 1938).....	296
John Williams (b. 1941).....	297
Pepe Romero and Angel Romero (b. 1944, 1946)	297
Christopher Parkening (b. 1947)	297
David Starobin (b. 1951)	298
Manuel Barrueco (b. 1952).....	298
Eliot Fisk (b. 1954)	298
Benjamin Verdery (b. 1955)	299
Sharon Isbin (b. 1956).....	299

Chapter 18: Ten Things to Do When Shopping for a Classical Guitar 301

Go Retail if You Aren't 100 Percent Sure What You Want	301
Bring a Friend Along.....	302
Decide on a Price Range Before You Go	302
Know Your Materials.....	302
Evaluate the Construction and Workmanship.....	303
Get a Feel for the Guitar	304
Check the Intonation	304
Listen to the Sound	305
Judge the Aesthetics	305
Determine a Guitar's Growth Potential.....	305

***Part VI: Appendixes*..... 307**

Appendix A: Basic Guitar Care and Maintenance.....309

- Keeping Your Guitar Comfortable..... 309
 - Temperature..... 310
 - Humidity..... 310
 - Protection, both at home and on the road..... 310
- Cleaning Your Guitar..... 311
- Changing the Strings on Your Classical Guitar..... 312
 - Step one: Remove the old string..... 313
 - Step two: Tie off the string at the bridge..... 314
 - Step three: Secure the string to the roller..... 315
- Making Minor Repairs..... 316

Appendix B: How to Use the CD 317

- Relating the Text to the CD..... 317
- Listening to the CD..... 318
 - Using the CD with Microsoft Windows 319
 - Using the CD with Mac OS 319
- Tracks on the CD..... 319
- Troubleshooting..... 322

***Index*..... 323**

