POPULAR SONGS FOR CLASSICAL GUITAR

INTERMEDIATE ARRANGEMENTS

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CLASSICAL GUITAR MANUAL OF EXERCISES FOR INTERMEDIATE LEVEL

This manual will present exercises of SCALES, ARPEGGIOS, BARRES, and SLURS. It is assumed that the guitarist has already learned to tune his instrument accurately, and has developed a correct approach of both hands to the instrument.

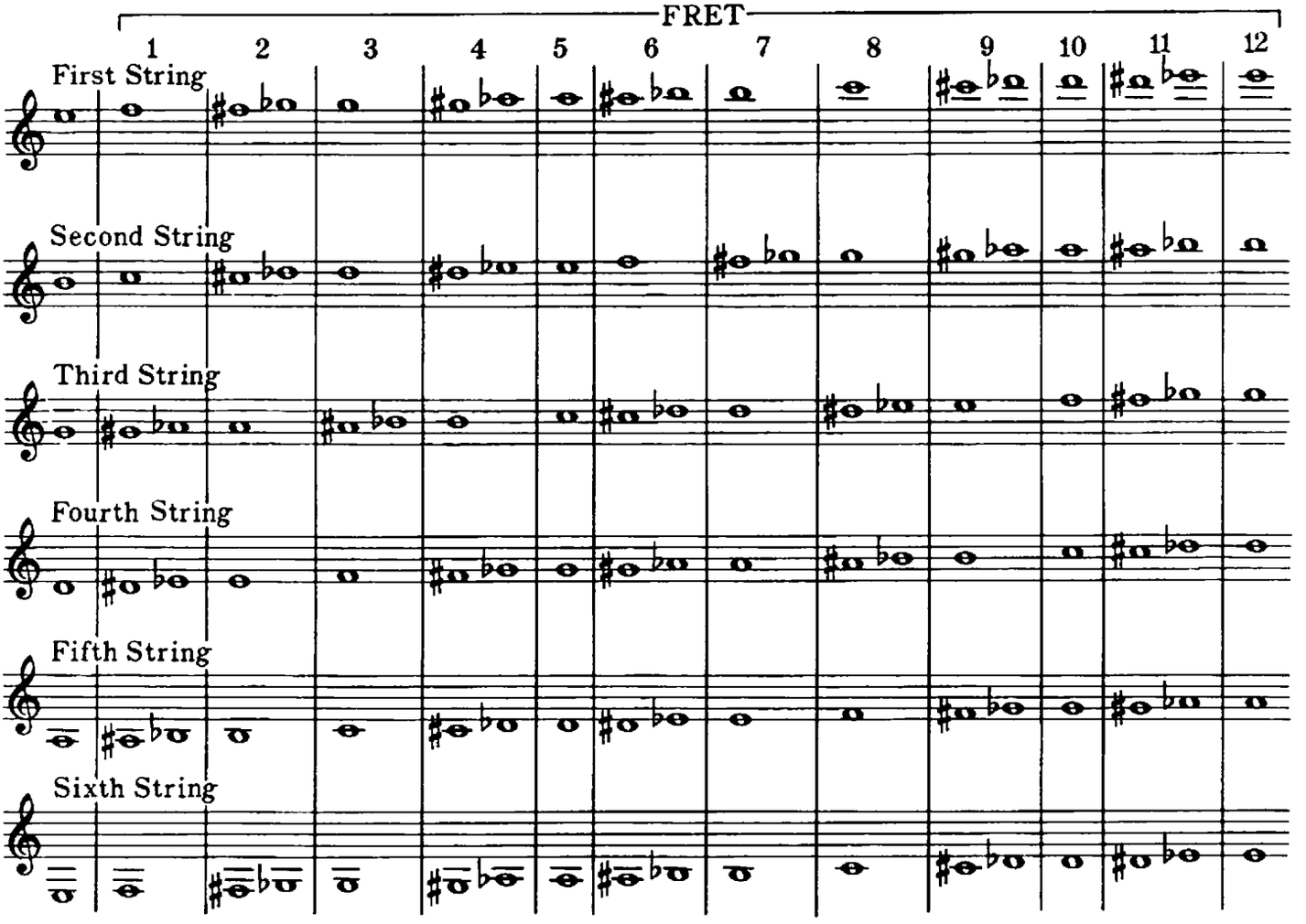
These are some of the most common markings used to designate fingering in guitar editions throughout the world.

A number inside a circle (①, ②, etc.) indicates the string on which the note should be played.

A plain number (either 1, 2, 3, or 4) indicates the correct finger of the left hand.

A letter (either P, I, M, or A) indicates the correct finger of the right hand.

The following diagram represents the fingerboard up to its twelfth fret. It will serve as reference in finding the notes in the higher positions.



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SCALES

One of the most peculiar characteristics of the guitar is its ability to facilitate what may be called parallel or sequential passages. With no change of fingering, the instrument will, under certain conditions, reproduce a given passage in keys other than that in which it was originally written. Any scale pattern which does not use an open string may be moved up or down the fingerboard. Scales in different keys can therefore be obtained under absolutely no change of fingering. On the guitar, the study of scales by keys, although of definite didactic purpose – the understanding of music – yields a small profit in terms of sheer technical development. In many cases it confuses the student who tries to play the scale at the same time he tries to understand its mechanical features (key signature, accidentals, etc.). It happens often that after years of playing twenty-four "different" scales, a student realizes he has been playing only three or four different patterns of fingering.

There are several excellent manuals in the market with the aid of which a student can become quite skillful in the handling of scales and key signatures. Those manuals deal in scales – this manual deals in guitar technique. We are therefore, presenting the student with only two scales: One major scale, and one minor scale. The student is encouraged to concentrate only upon improving his technique on the guitar.

It is essential that scales be practiced observing a correct hand position. If practiced correctly, scales can be truly wonderful exercises.

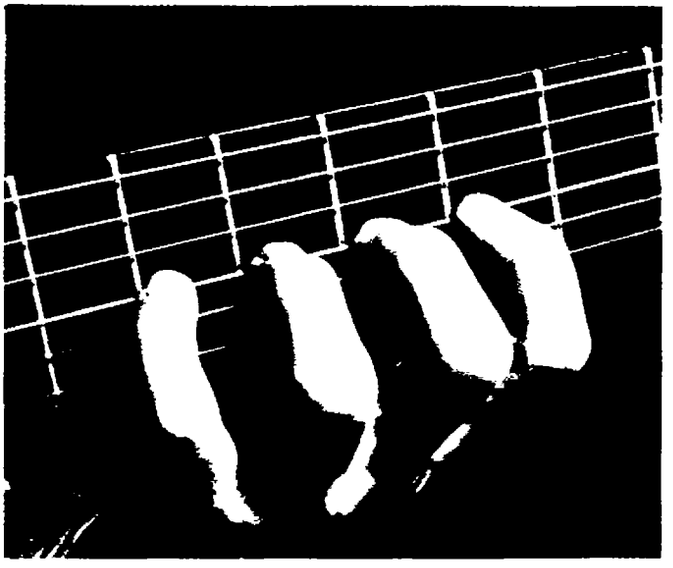
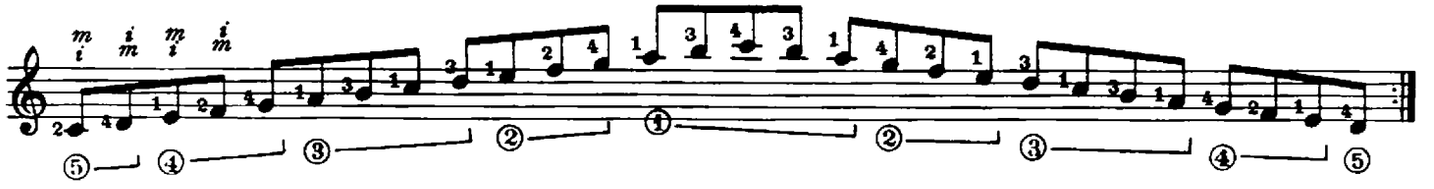


FIGURE 1

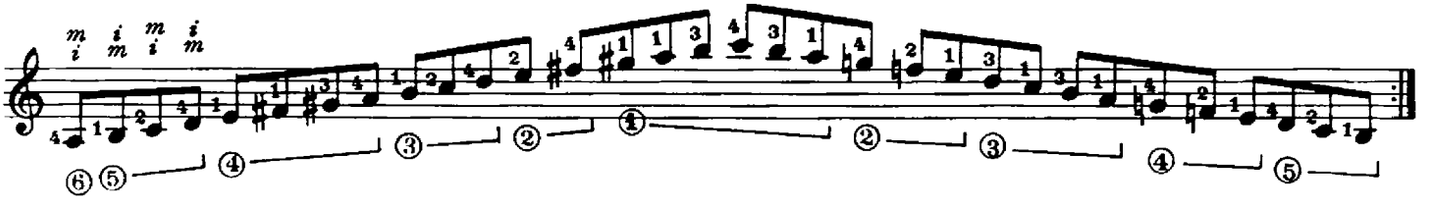
Figure 1 illustrates the correct position for the left hand. Observe that all fingers are equally bent into the strings, their last joint nearly perpendicular to the fingerboard. The fingers are separated, each to correspond to a fret. The hand approaches the fingerboard precisely from the front. When a shift of position is required, the first finger must serve as the guide to the hand by remaining on the string upon which the shift will take place.

The right hand must alternate i and m (index and middle fingers) using only the supported stroke (sometimes also called top stroke or rest stroke). After the scales are memorized as written, the student may begin them on the next fret, and continue to move the pattern up and down the fingerboard.

Move from the key of B Major through to the key of F Major



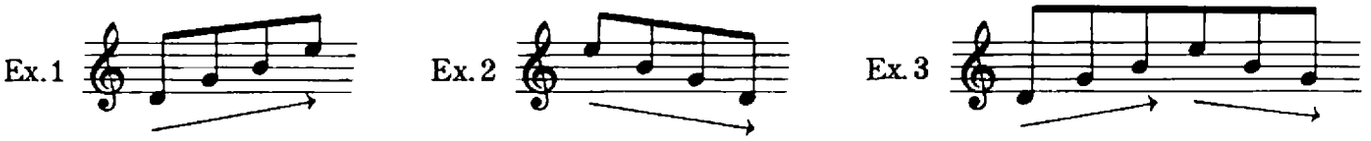
Move from the key of G♯ Minor through to the key of D Minor



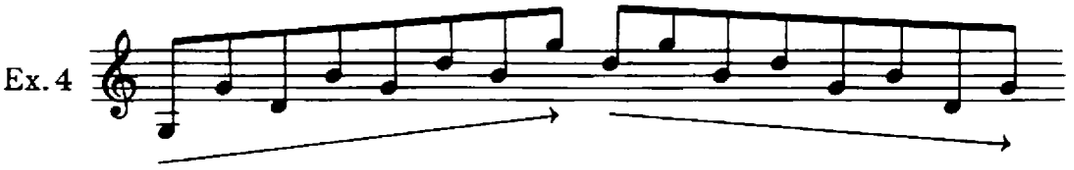
ARPEGGIOS

Arpeggios are indeed the most common idiom of the technique of the guitar. Arpeggios happen almost naturally on the instrument, their use ranges from simple accompaniment patterns to extremely intricate passages in the masterworks. Although essentially a natural aspect of the technique of the instrument, its possibilities are so vast (every possible combination of six strings and four fingers), that arpeggios often present some of the most difficult technical problems a guitarist is likely to see.

An analysis of the nature of an arpeggio reveals a rather simple principle upon which all arpeggios seem to operate. Any arpeggio will either ascend (example 1), descend (example 2), or both ascend and descend (example 3).



Even the most intricate arpeggios have that general function and musical role (example 4).

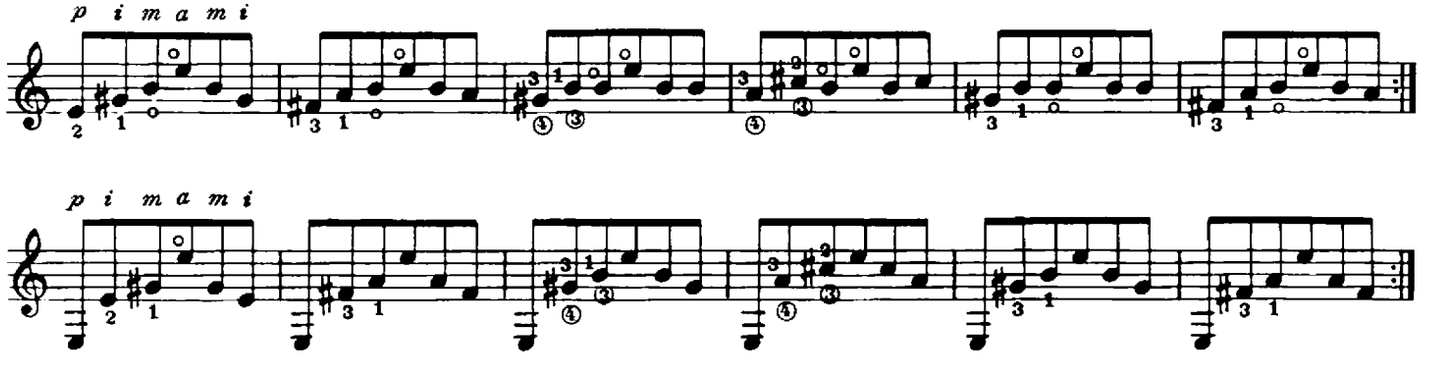


The arpeggio exercises in this manual will serve a basic function in the student's development of guitar technique. They will acquaint him with the principle of arpeggios and its basic application. All other patterns of arpeggios will only be variations upon the basic pattern, and will not be possible until that principle is understood, and its basic application is mastered.

FIGURE 2

Figure 2, illustrates the correct position for the right hand. Observe that the thumb overlaps the rest of the fingers. All fingers must establish a smooth and constant rolling action upon the strings using only the unsupported stroke (sometimes also called free stroke). Although the combination of supported and unsupported strokes is of vital interest and importance, its study is beyond the scope of this manual and will not be discussed here.

Play each measure four times.



BARRE

The barre is one of the most difficult aspects of the classical guitar technique. Its study is often unrewarding because it depends exclusively upon the building of strength and independence in the fingers of the left hand. A good barre however, is an indispensable attribute of the good guitarist's technique, and must be given daily attention and care.

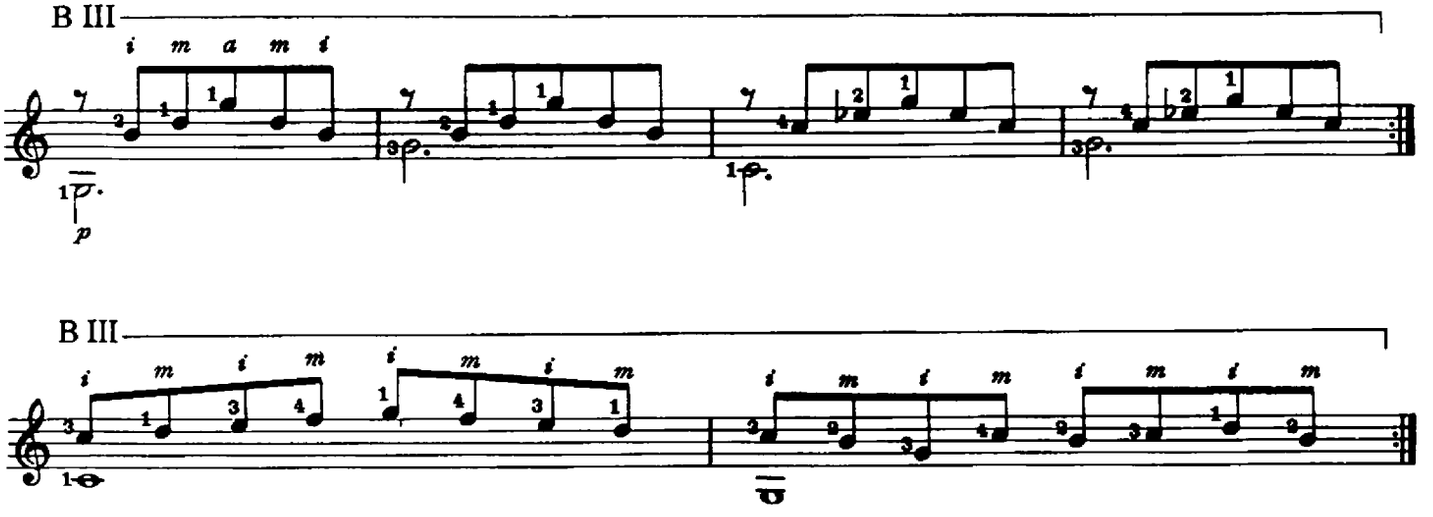
FIGURE 3

Figure 3, illustrates a full barre. Observe that the first finger is precisely parallel to the metal division of the fret upon which the barre is done. It is also as close against that metal division as it is possible, without being on top of it.

The student must remember that the higher above the level of the fingerboard the first finger stems, the more difficult it will be to use the rest of the fingers below. In practicing the barre, it is important to insist on holding the left hand in the correct position. If at first the sound should suffer from annoying buzzes, the best results will be obtained by ignoring the sound and concentrating upon a firm, well executed hold of the barre on to the fingerboard. Once the barre becomes stronger, the sound will improve, and the exercise will become a bit more pleasant.

The full barre is indicated by a B. The half or partial barre is indicated by a ½. A Roman numeral usually follows the B or ½ to indicate the fret on which the barre should be used: B III or ½ III. The barre should then be held on that fret until a line that may follow is discontinued: **B III** ⌐¬

Both of the following exercises may be moved from the first through the ninth fret. The first exercise should be played using the unsupported stroke (free stroke) for the fingers of the right hand. The second exercise must be done using the supported stroke (rest stroke).



SLURS

Slurs are extremely useful exercises. They provide the guitarist a measure of left hand strength and finger independence very difficult to match with any other type of exercise.

Slurs can be descending (example 5) or ascending (example 6).

Ex. 5

Ex. 6

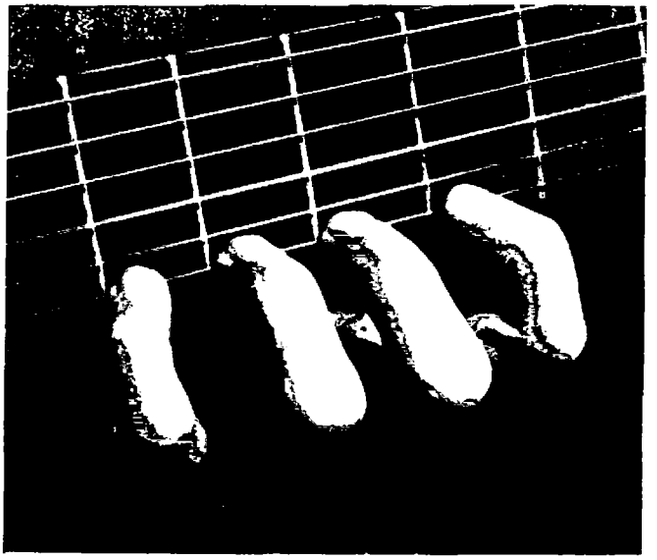


FIGURE 4

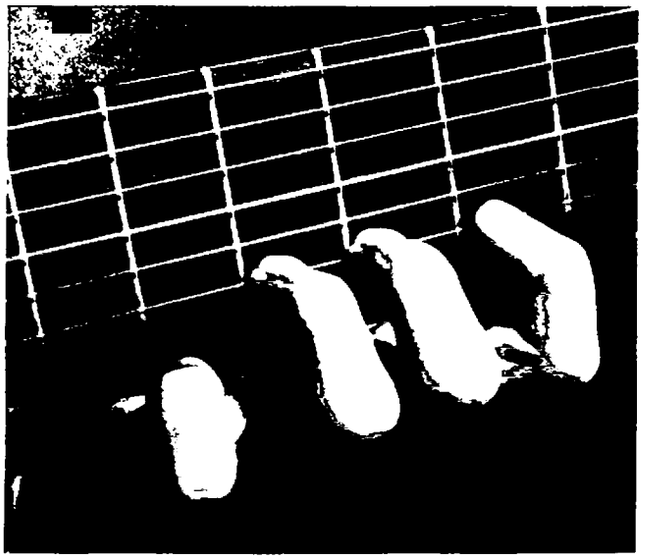
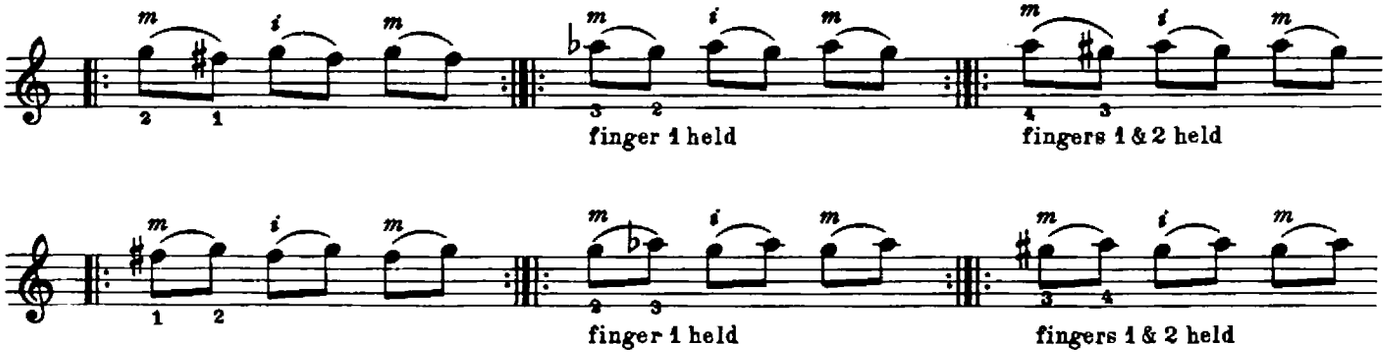


FIGURE 5

Figure 4 illustrates the left hand immediately before a descending slur. Figure 5 illustrates the hand immediately after the descending slur takes place. The left hand finger which executes the slur, must pluck the string. The sound produced will be that of the note on the fret on which the next finger is held. The finger holding that note must be very firmly kept on the string, and must not move when the slur is produced. An ascending slur is produced by the hammer action of a finger upon a string. It does not need to be exceptionally vigorous, however it must be absolutely accurate. In practicing slurs, it is important to remember that the best results are obtained when the last joints of the fingers fall perpendicular to the fingerboard.

The rôle of slurs in guitar literature is of two kinds: A passage of very rapid scales or arpeggios is often considerably simplified by the use of slurs. In such cases the slurs serve a purely technical purpose by doing some of the work the right hand would otherwise have to do. Some other times, under certain conditions, slurs are used for the enhancing of melodic phrasing. With the aid of slurs, accent and contrast can become more distinct and easier to obtain. Such a role is strictly a musical one.

Practice the following exercises one at a time, very slowly and evenly. The exercises may be played on any string and in any position below the twelfth fret.



A good exercise must be short, easy to learn, and above all, it must deal precisely in the aspect of technique it is intended to serve. The student must always practice what may be called absolute exercises, for it is in them that he will find the source of true technical mastery. The practicing of scales should be done by playing scales as separate, absolute, and mechanical entities. The purpose of the exercise will be defeated by playing a passage from a given piece as an exercise. Such practicing may allow the student to master the one passage, but will prevent him from mastering scales. Some aspects of the technique of the guitar, such as the barre, are in fact attributes of other aspects of the technique. For that reason, the barre must be practiced in combination with either scales, arpeggios, or slurs. An absolute exercise of barre would produce no sound, since the barre is a technique in which only the left hand takes part.

The student is advised to practice each exercise, one at a time without interruption. It is essential that the student never attempt to master any exercise while practicing it; instead, he must set a time limit to each exercise. When that time is ended, he should stop, and begin the next exercise. If the guitarist learns to be satisfied after playing the exercises only during a fixed period of time, he will spare himself the frustration of feeling he must go on practicing until he masters the problem. An exercise is mastered after several, perhaps many sessions of very disciplined work, very rarely during any one practicing session.

The following guide may help the student to organize his practicing session.

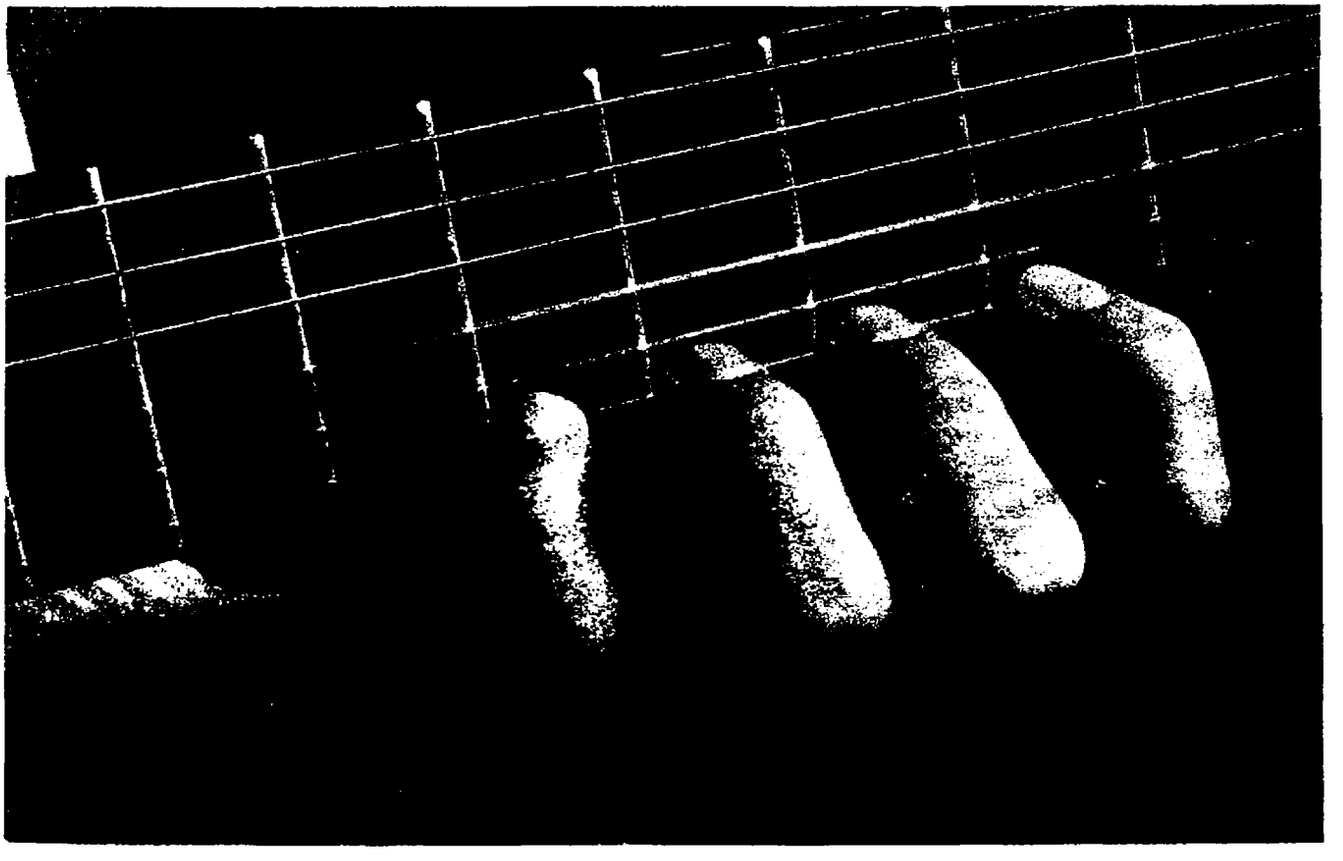
SCALES. Ten minutes each. A total of twenty minutes.

ARPEGGIOS. Ten minutes. A total of twenty minutes.

BARRES. Four sessions of two minutes each, with half-minute rest periods between sessions. A total of ten minutes.

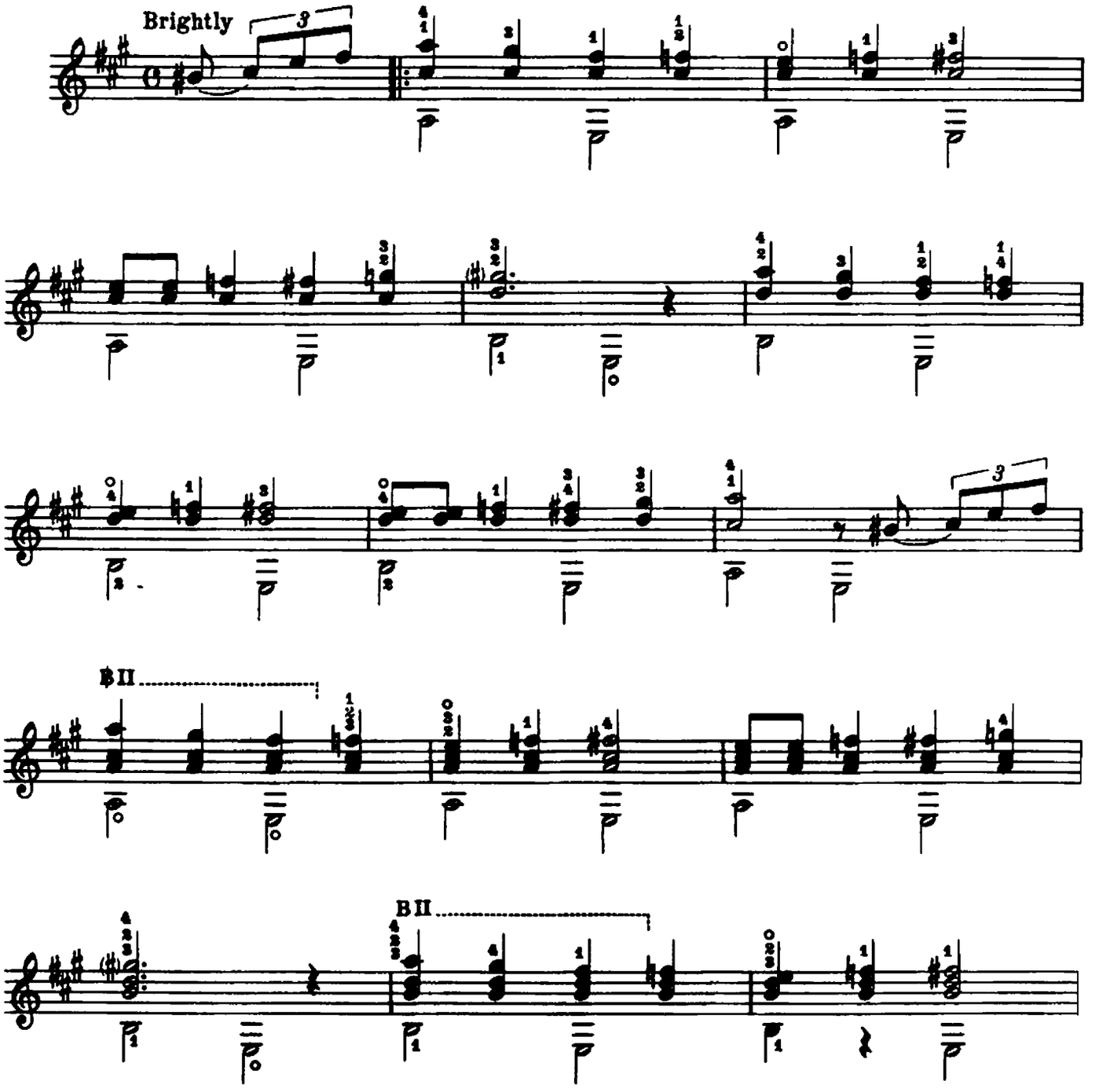
SLURS. Two sessions of three minutes each with a one minute rest period between sessions. A total of seven minutes.

The student may increase or decrease the times allowed for each exercise according to his own needs. He should also remember that any exercise routine must be complemented by a well chosen repertory of pieces. The making of music is, after all, the object of all the work.



ALLEY CAT

By
FRANK BJORN



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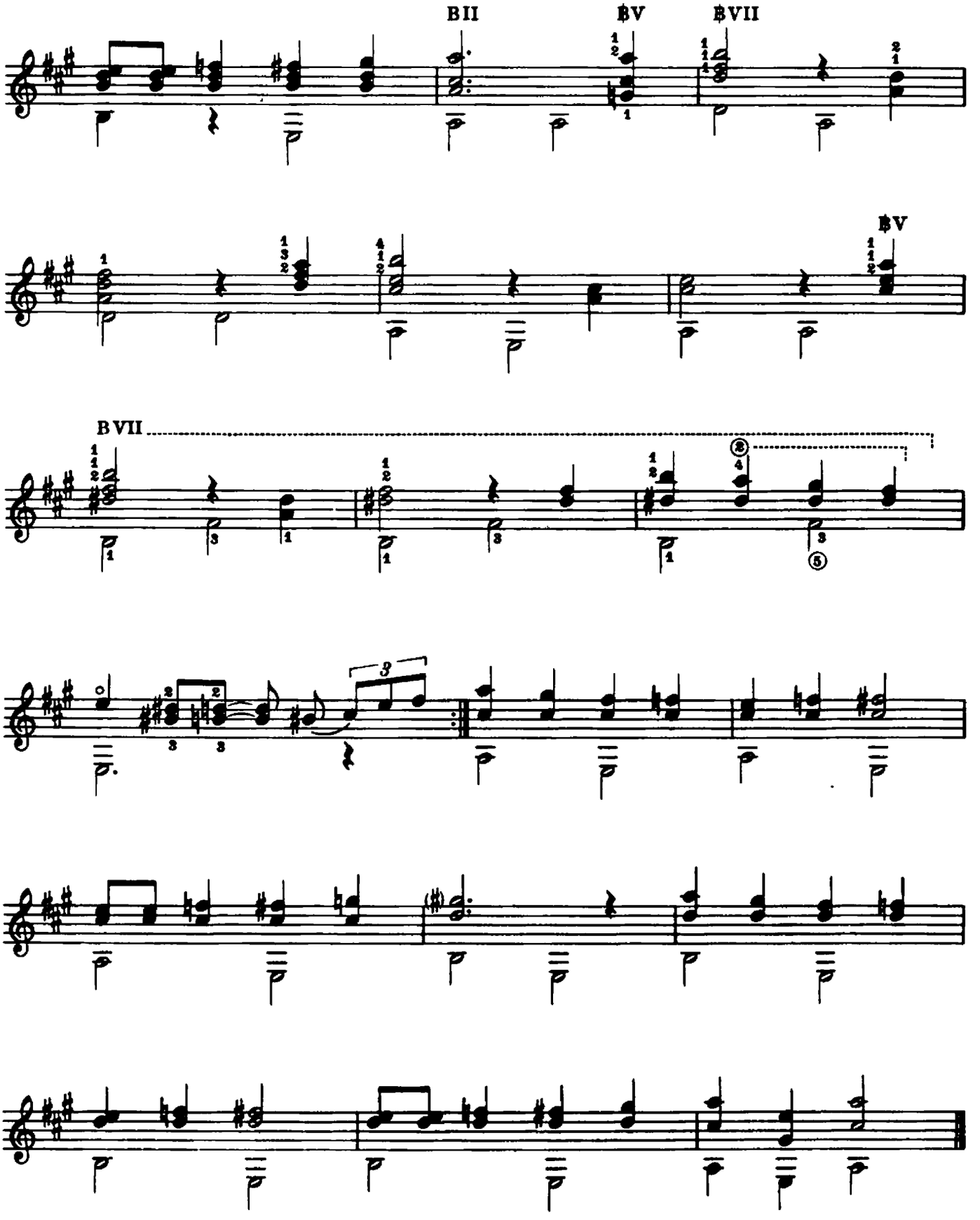
BII
BV
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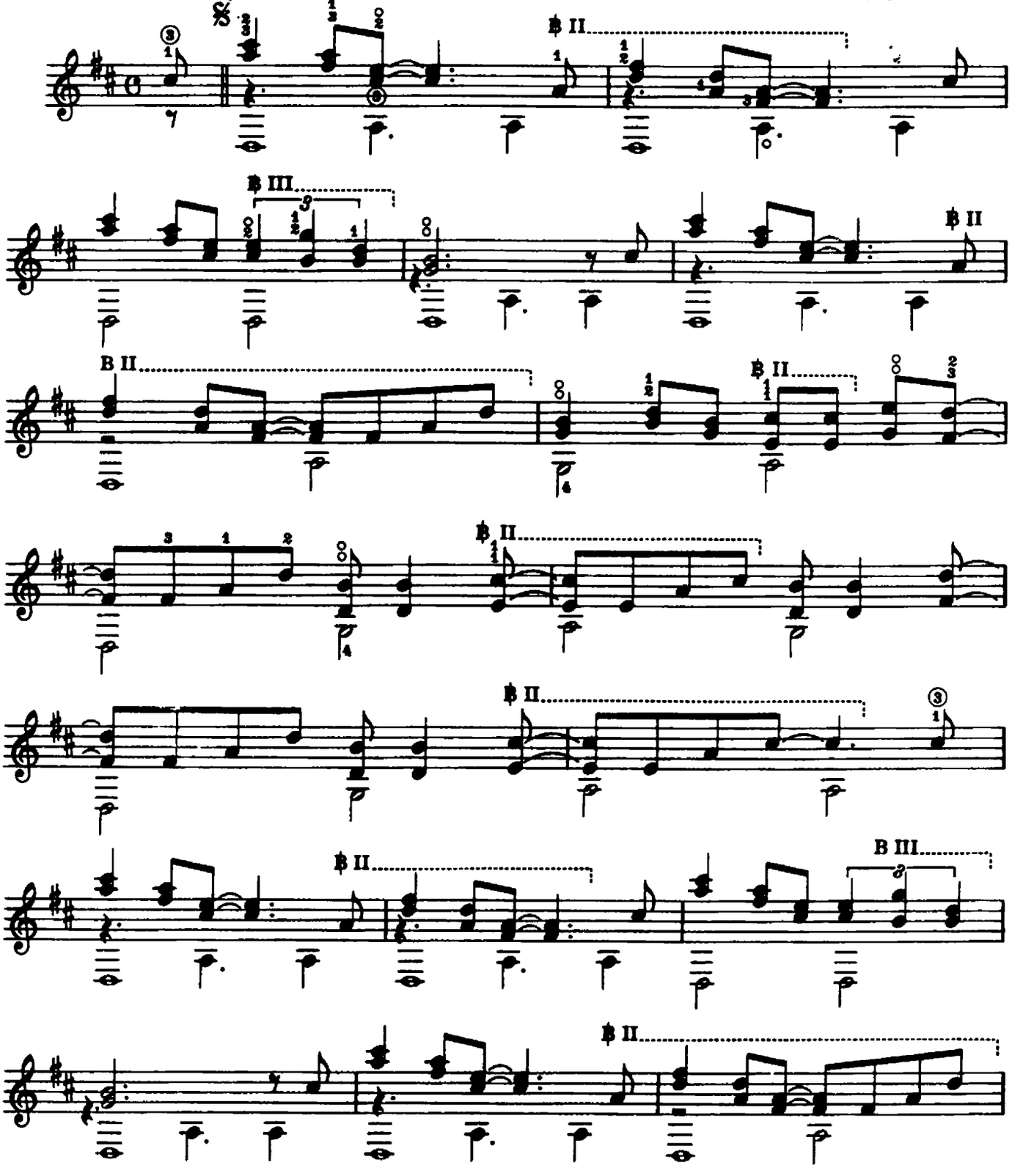
CAST YOUR FATE TO THE WIND

⑥ - D

Moderately

By
VINCE GUARALDI



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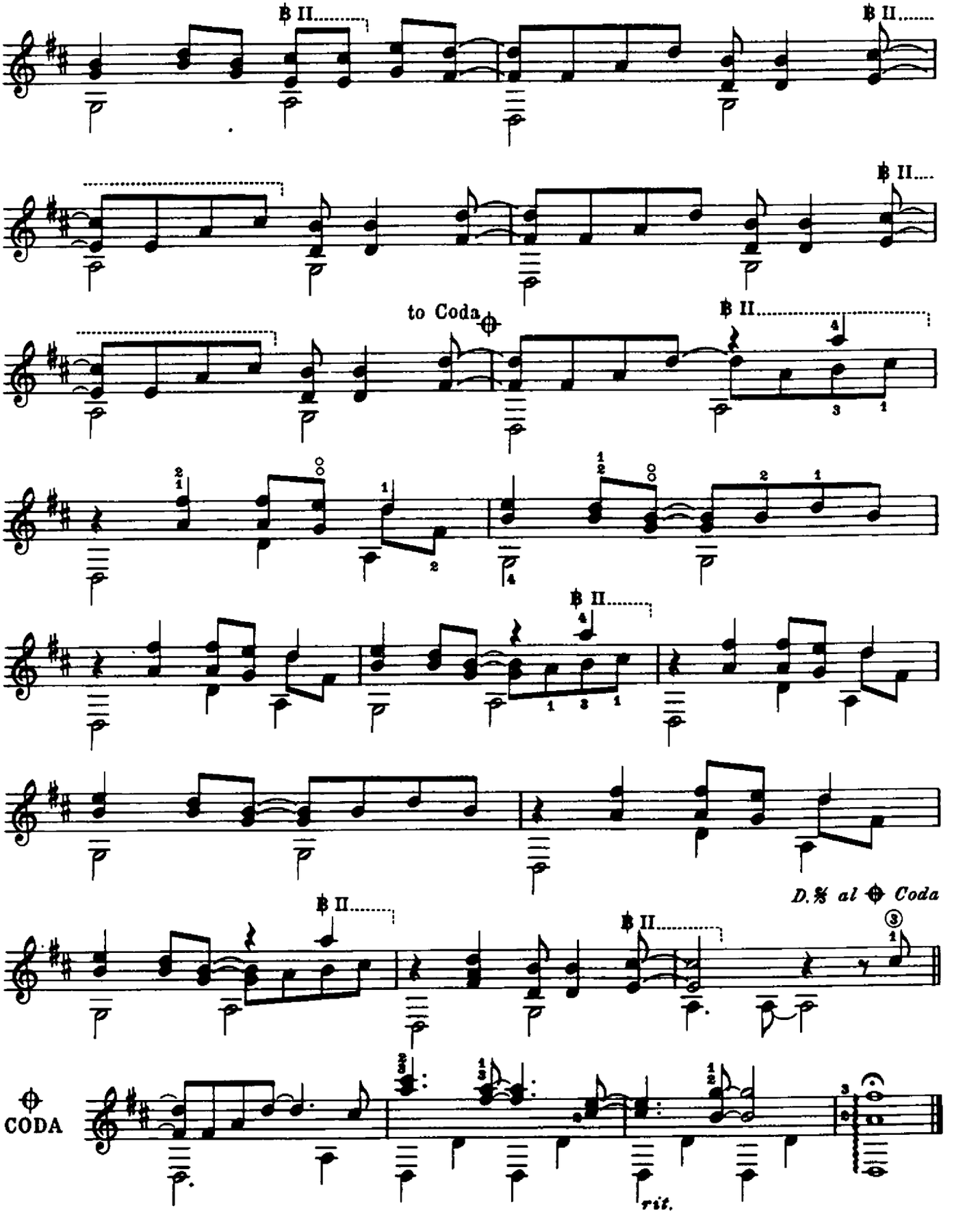
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to Coda
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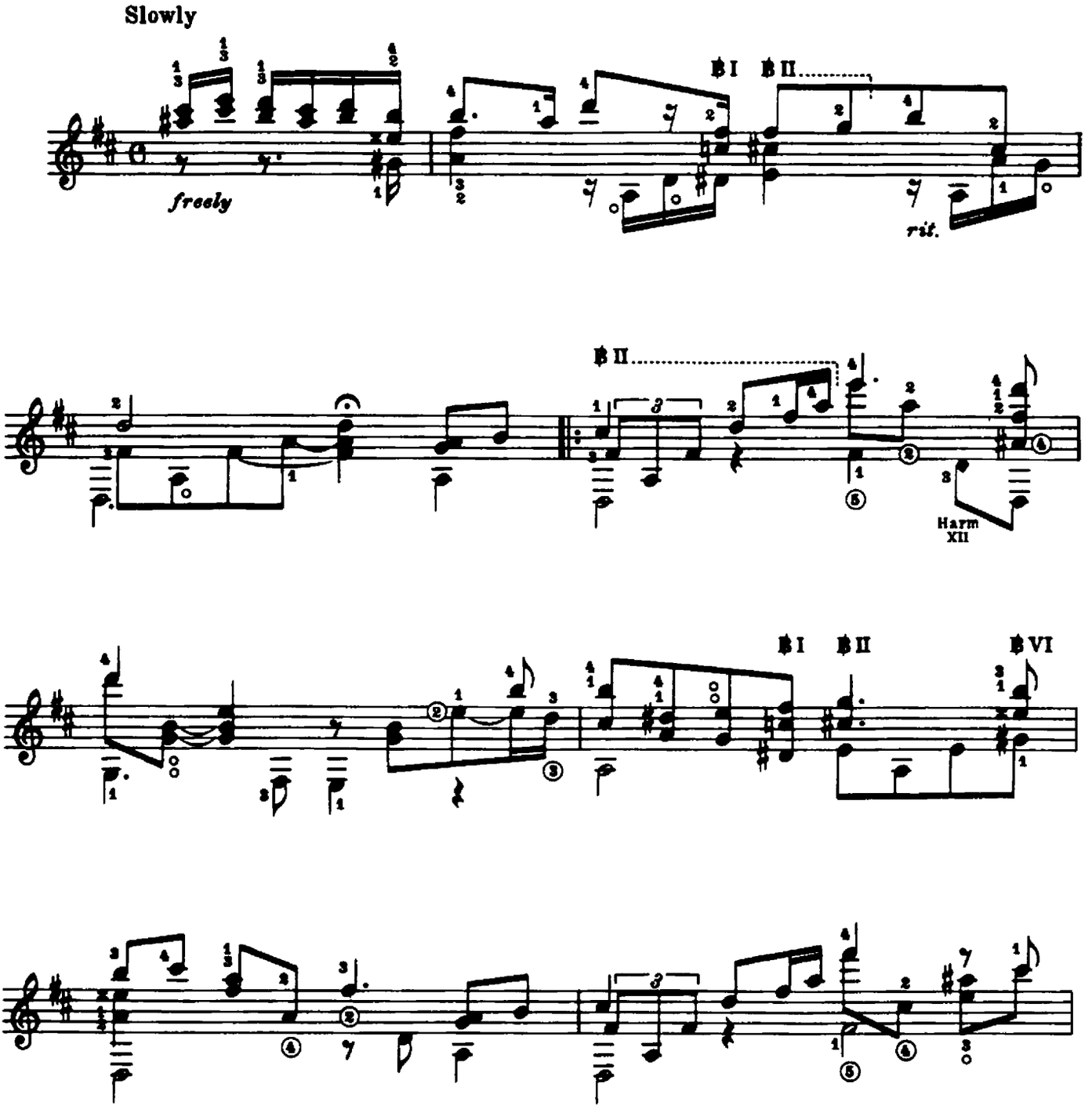
ESTRELLITA

MANUEL PONCE

⑥–D

Slowly



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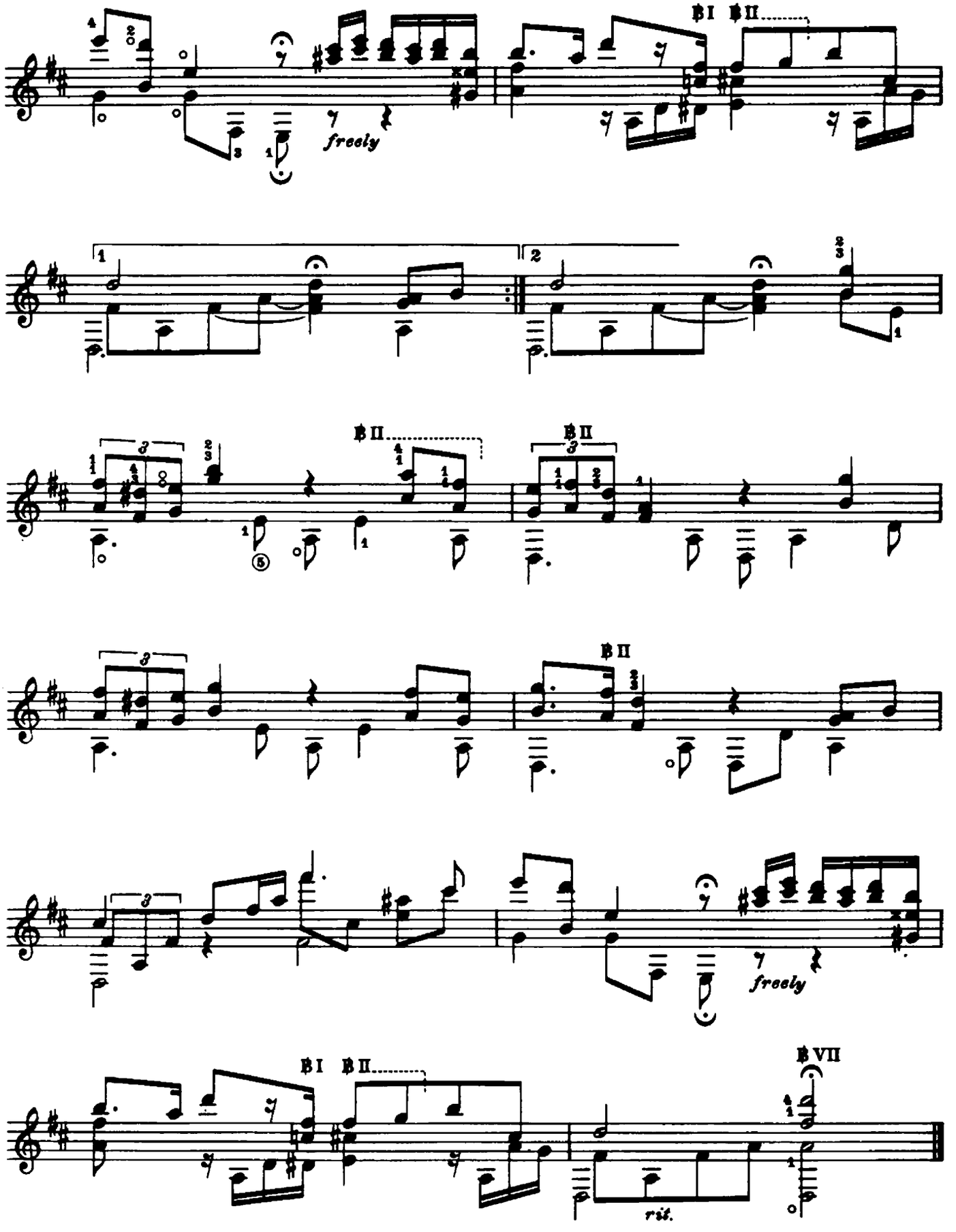
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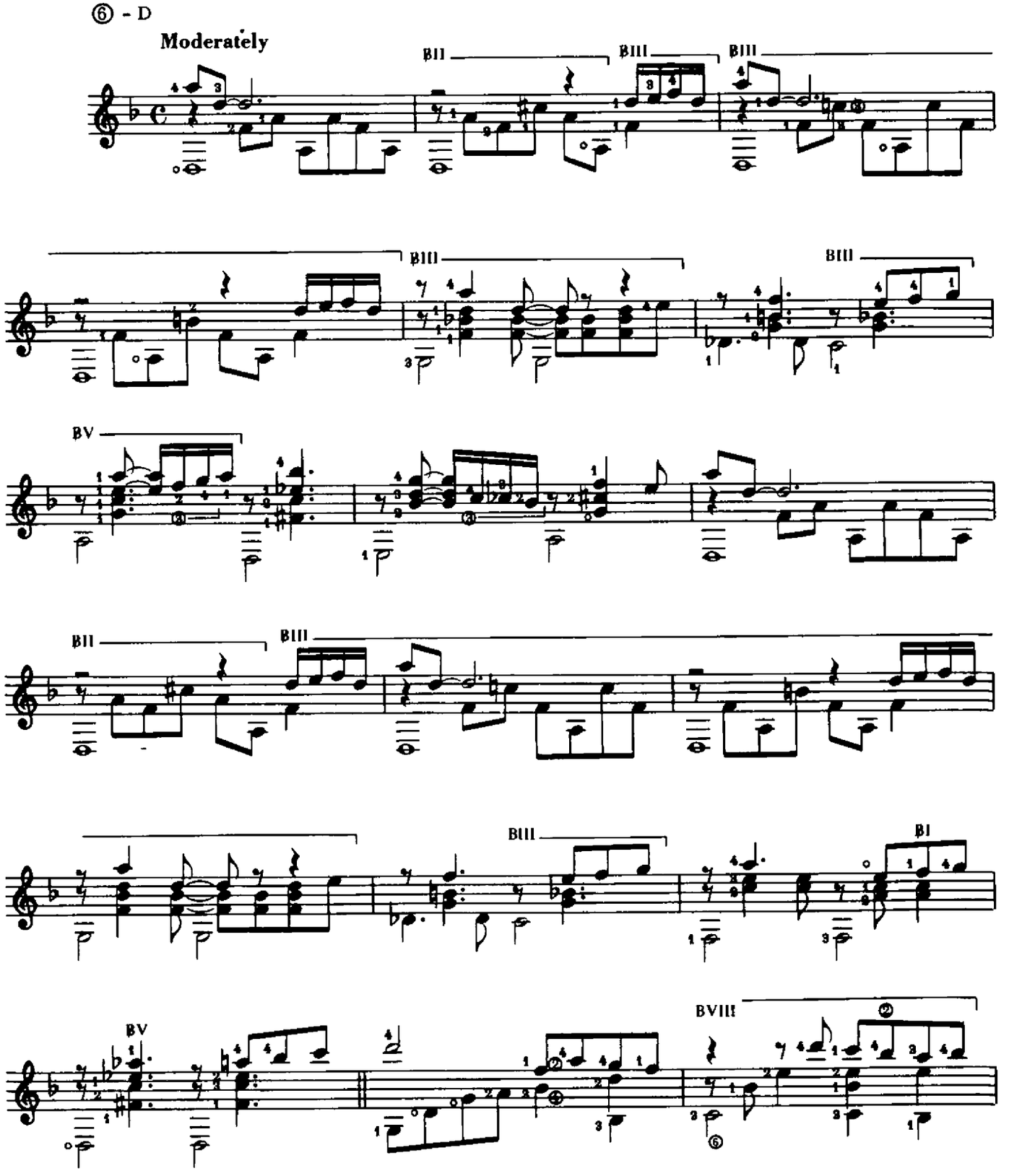
FEELINGS

By MORRIS ALBERT



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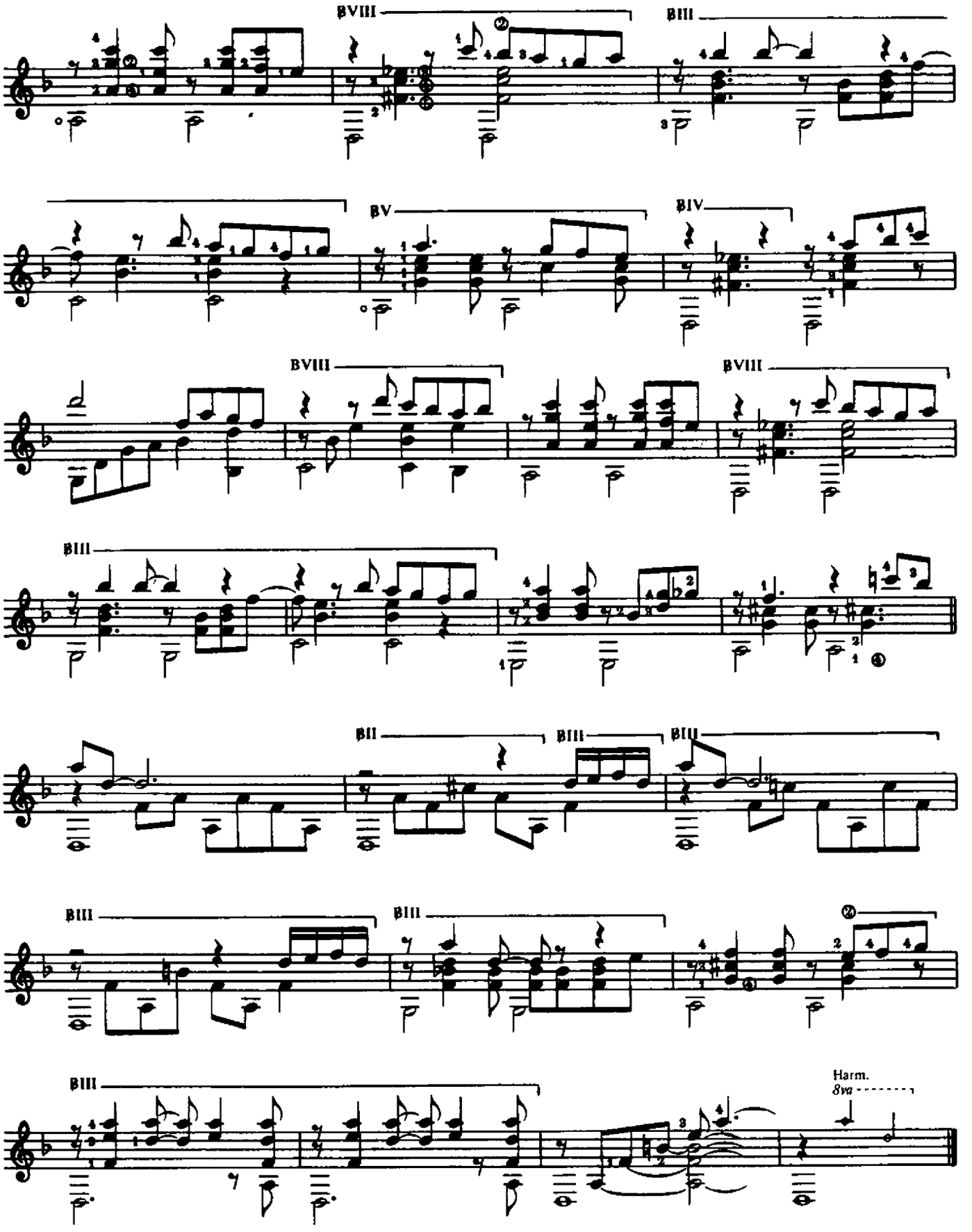
BVIII
BIII
BV
BIV
BVIII
BVIII
BIII
BII
BIII
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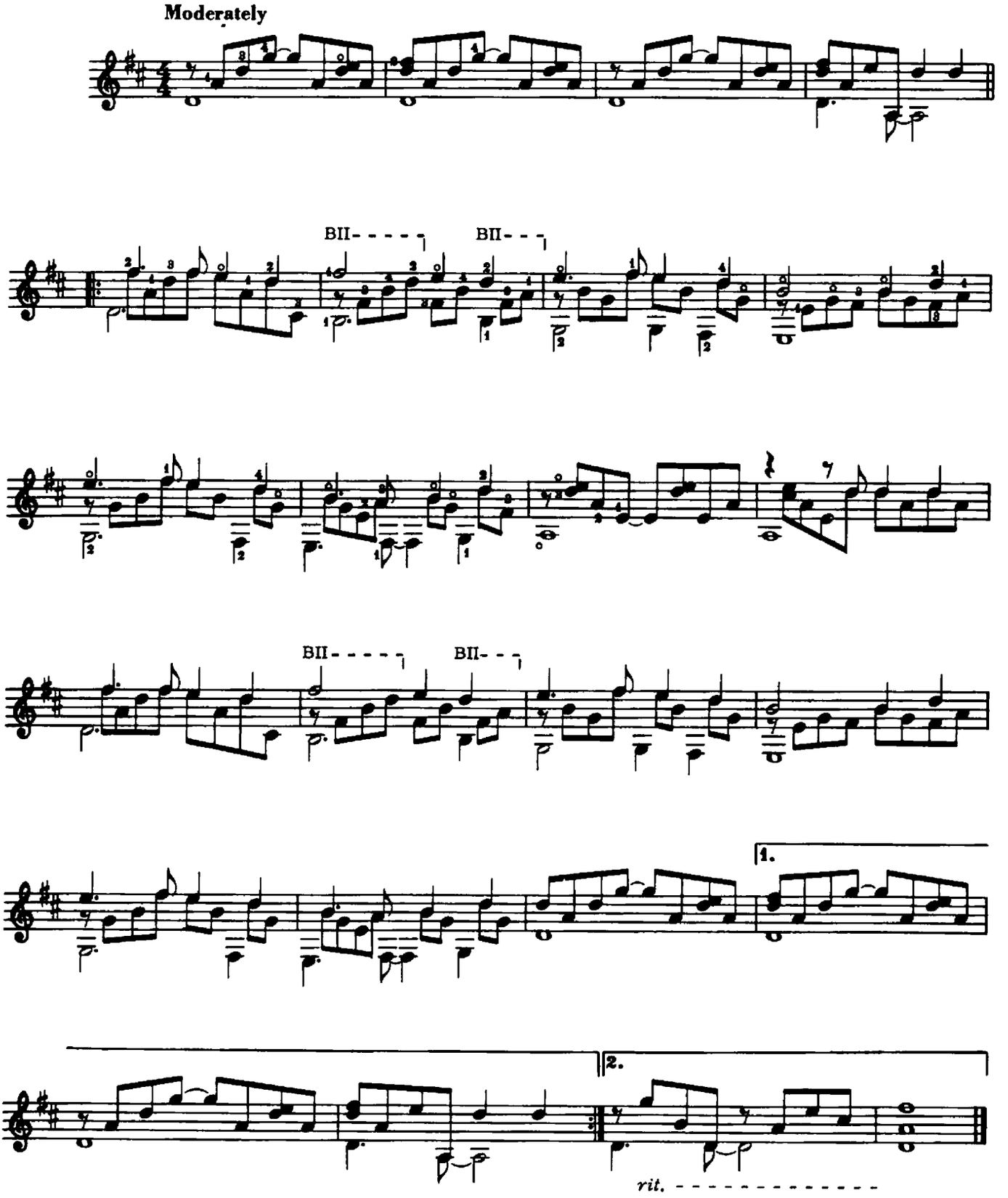
Harm.
8va

FIVE HUNDRED MILES

(Railroader's Lament)

By
HEDY WEST



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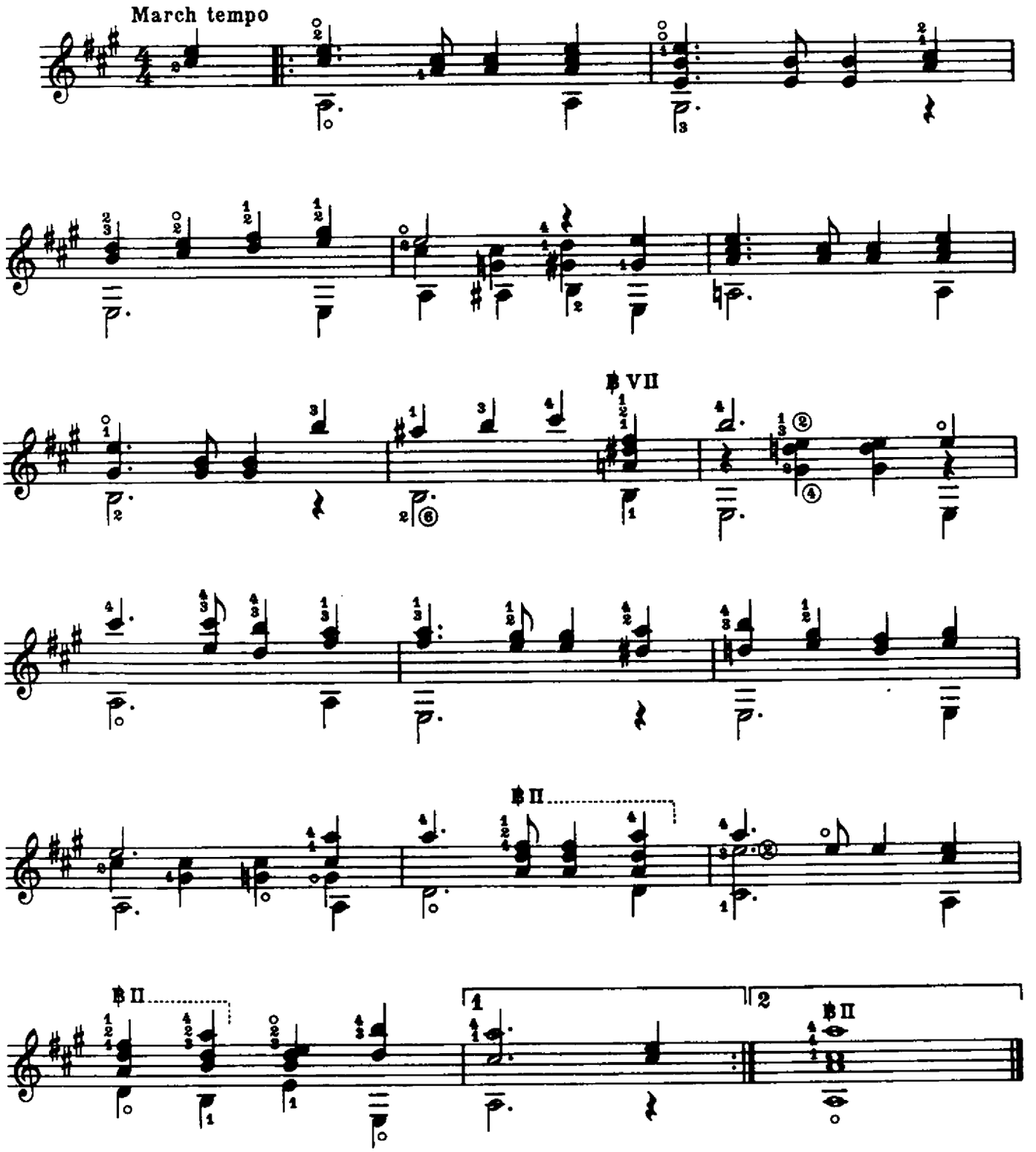
AMERICA THE BEAUTIFUL

By
KATHARINE LEE BATES and
SAMUEL A. WARD



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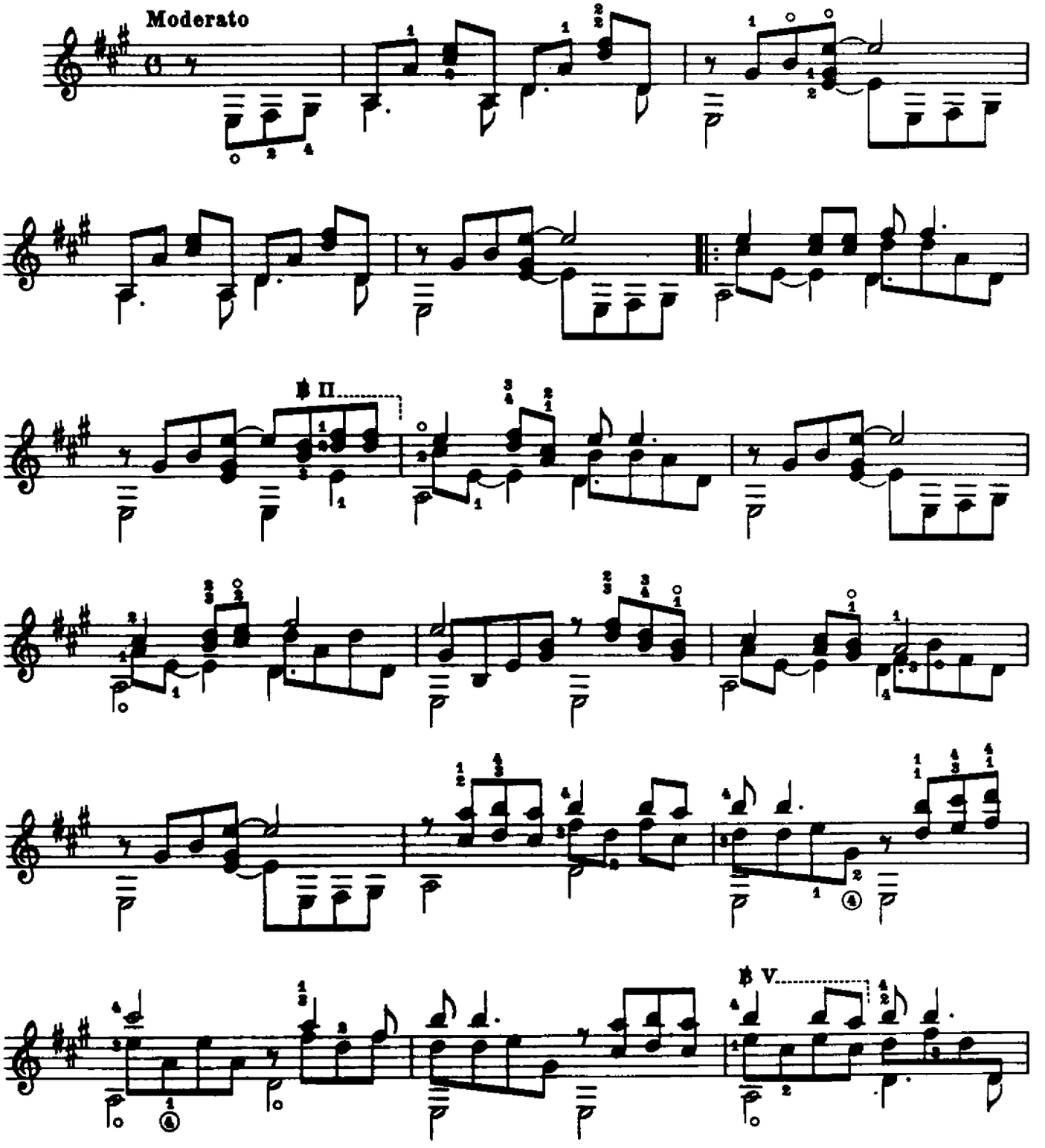
GUANTANAMERA

Cuban Traditional



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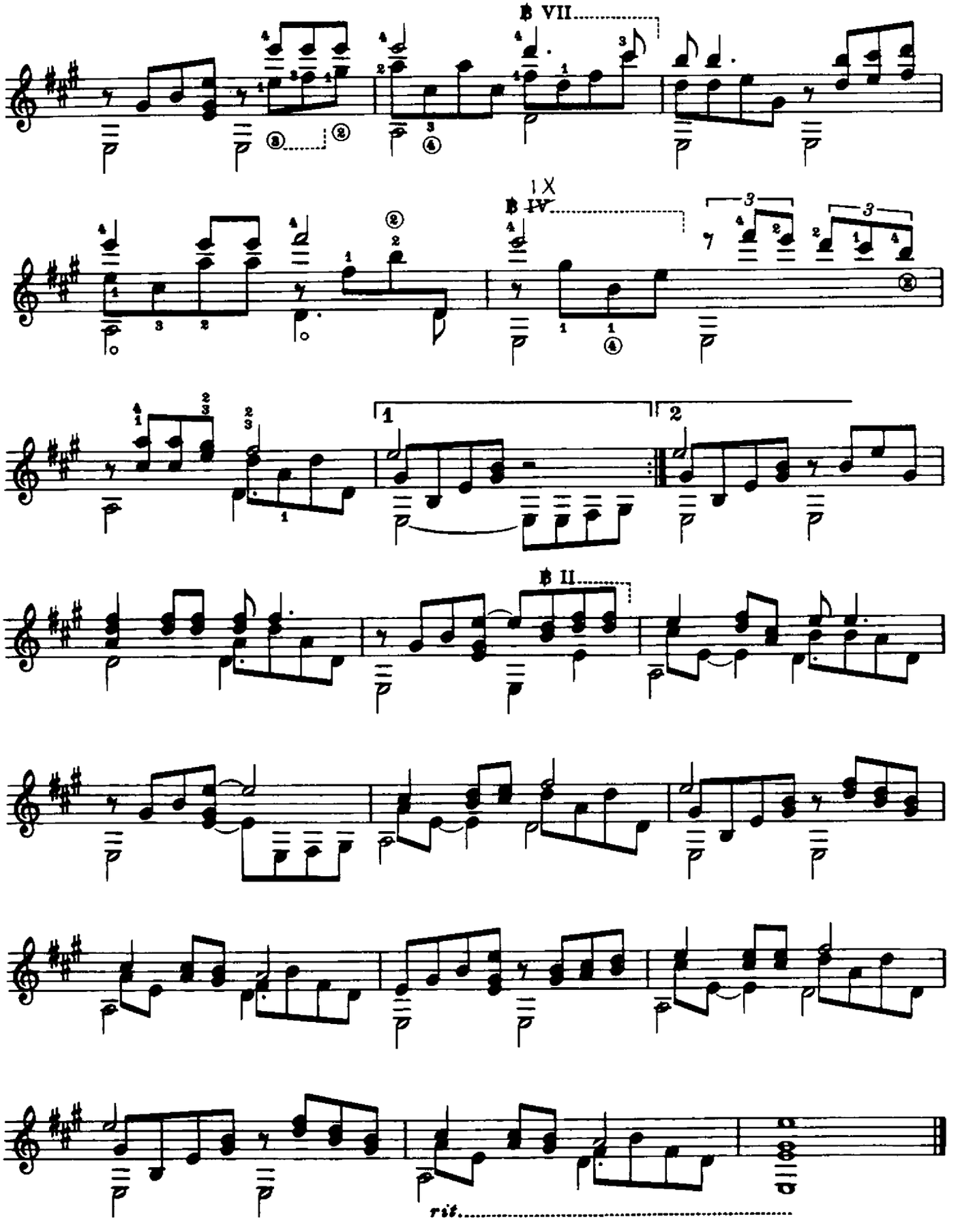
♭ VII
♭ IV
IX
1
2
♭ II
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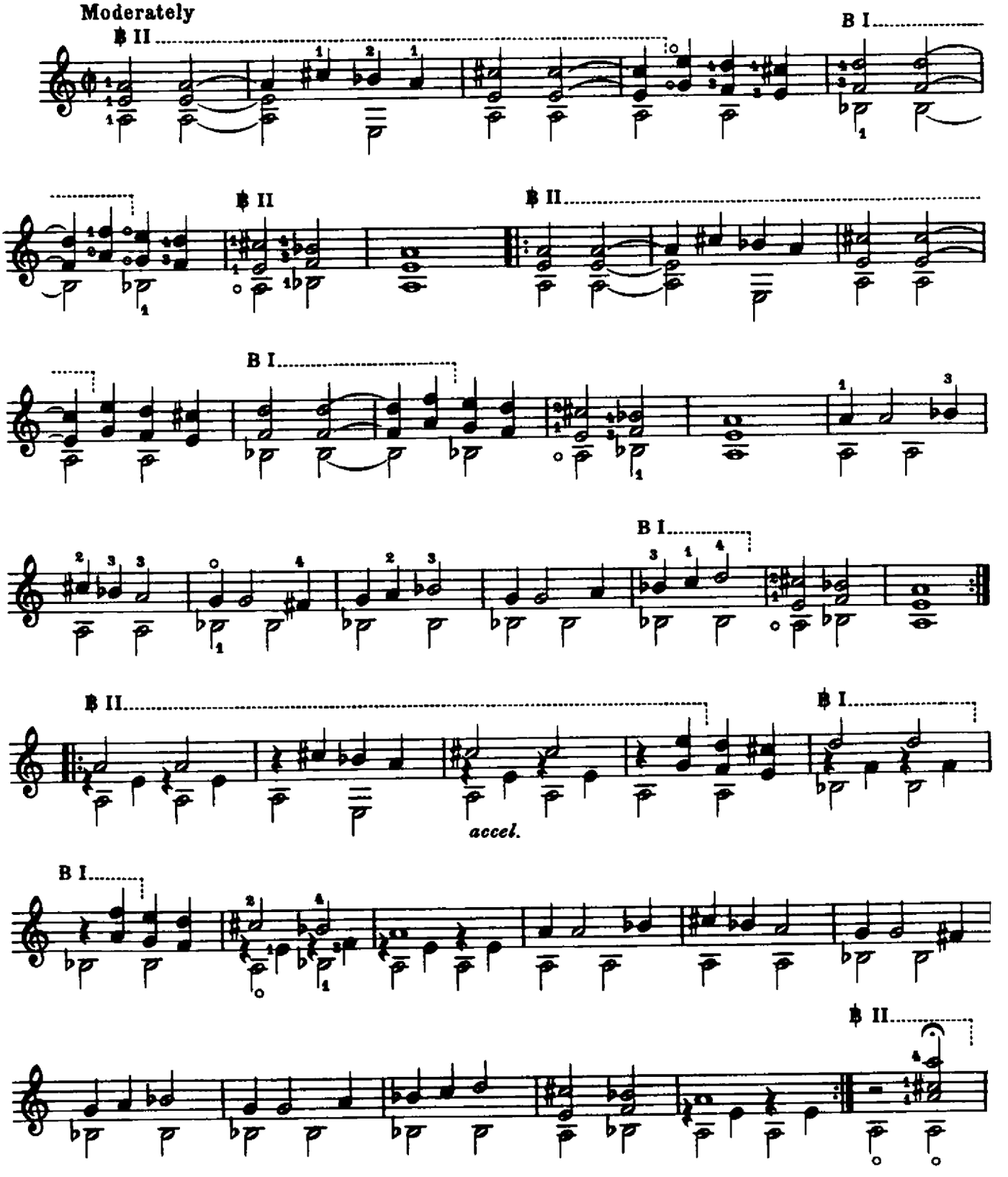
HAVA NAGILA

(Let Us Be Gay!)

Traditional



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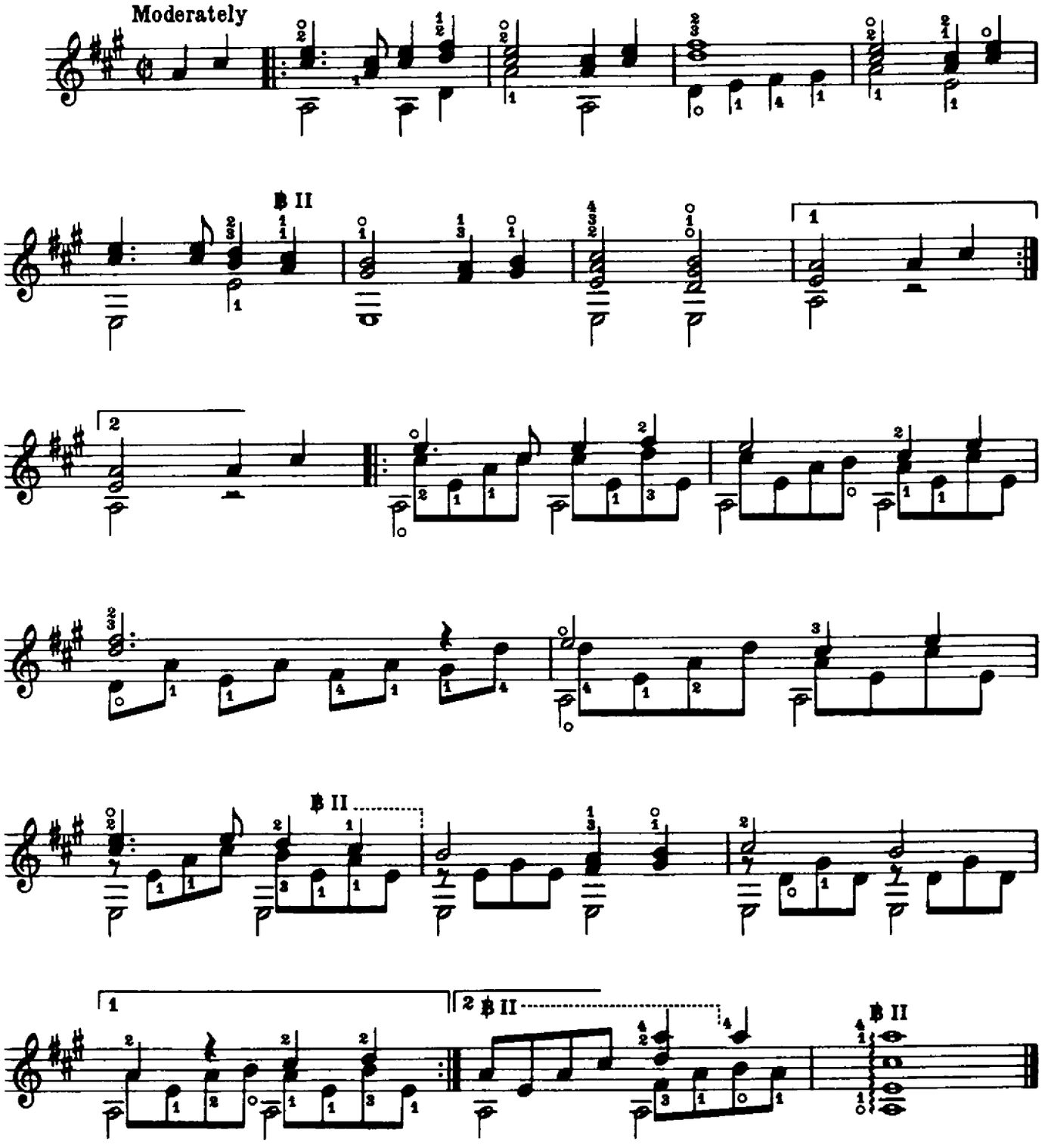
MICHAEL ROW THE BOAT ASHORE

Traditional



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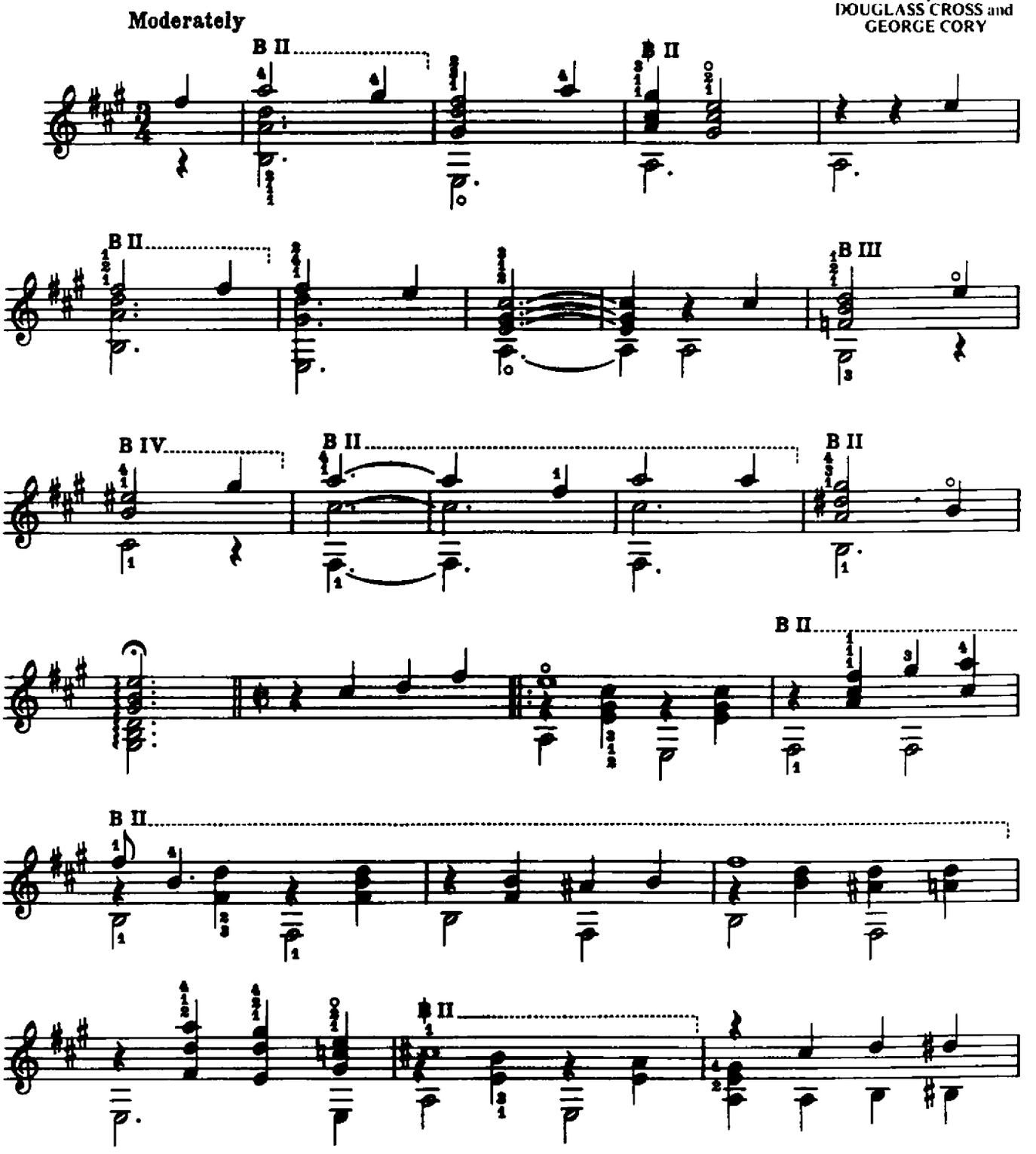
I LEFT MY HEART IN SAN FRANCISCO

By
DOUGLASS CROSS and
GEORGE CORY



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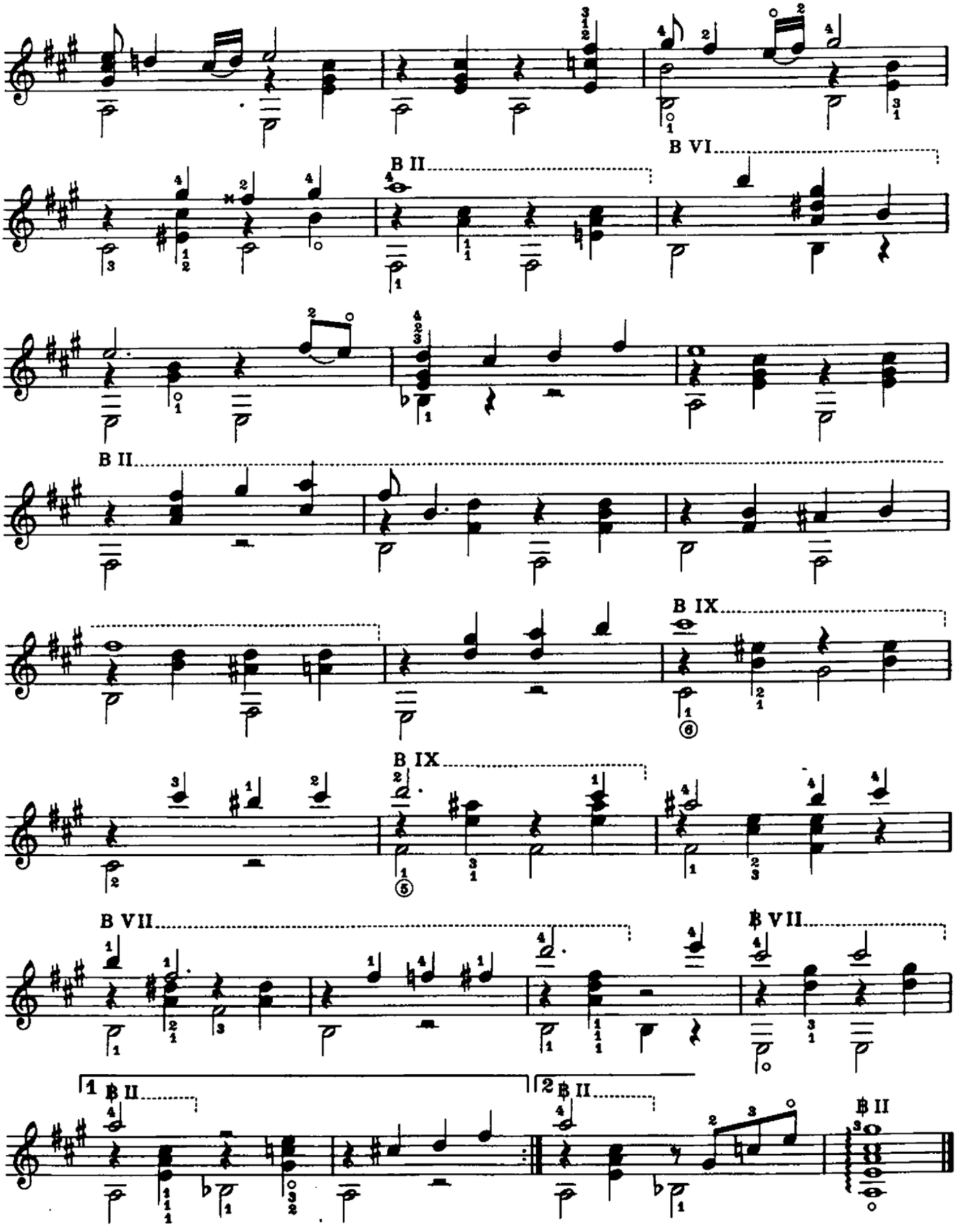
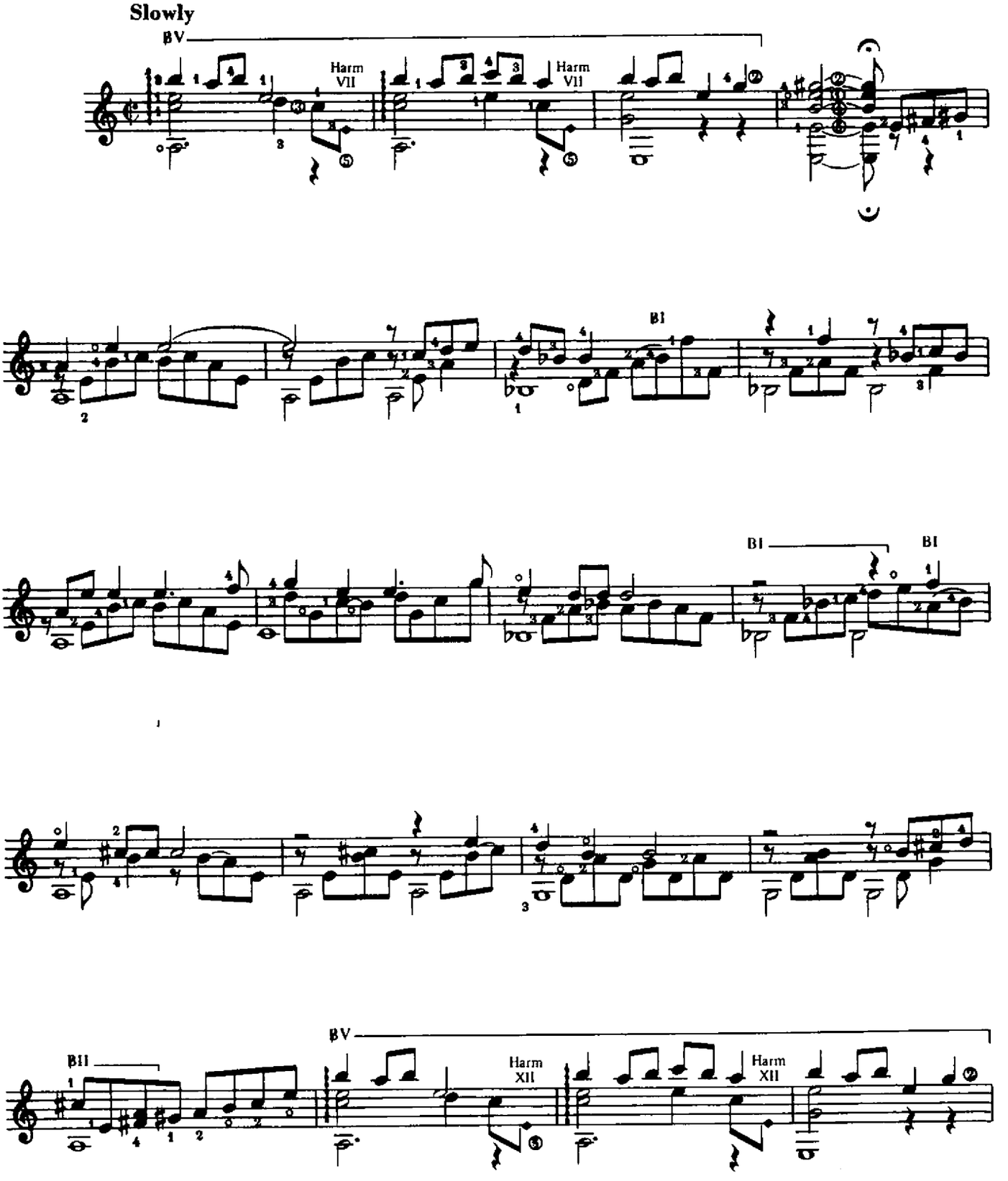

B II
B VI
B II
B IX
B IX
B VII
♭VII
1 ♭II
2 ♭II
♭II

IT WAS A VERY GOOD YEAR

By ERVIN DRAKE



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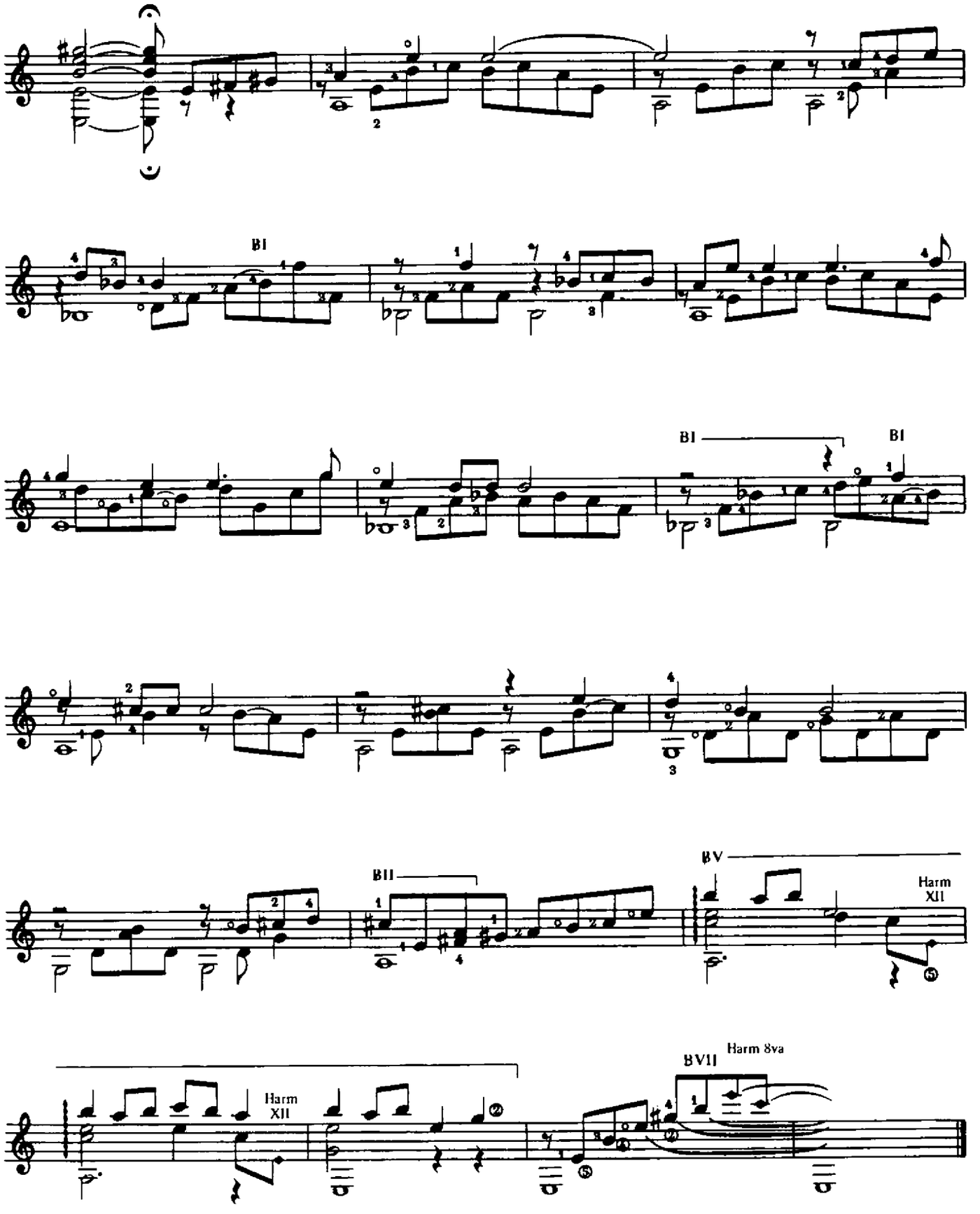
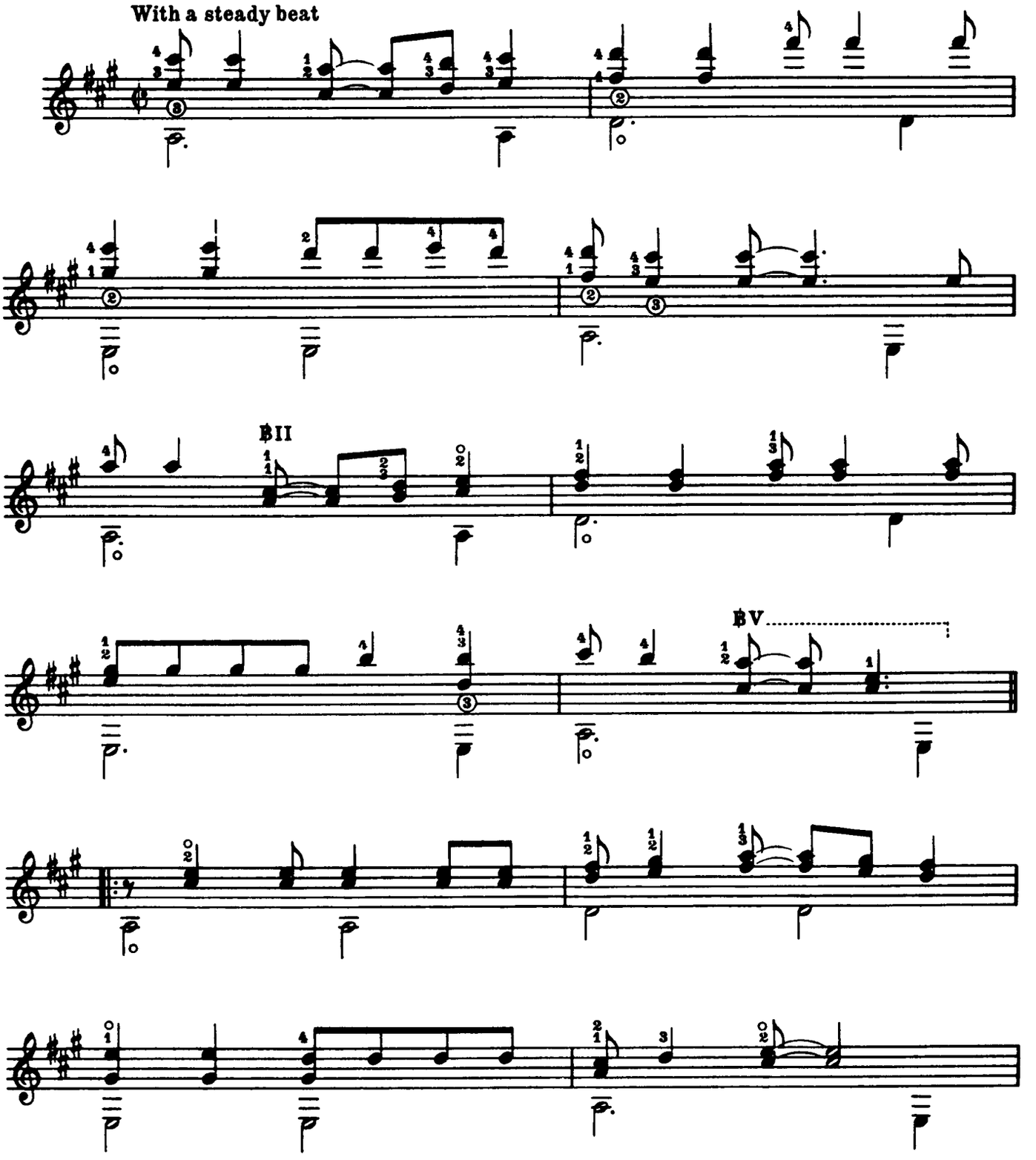
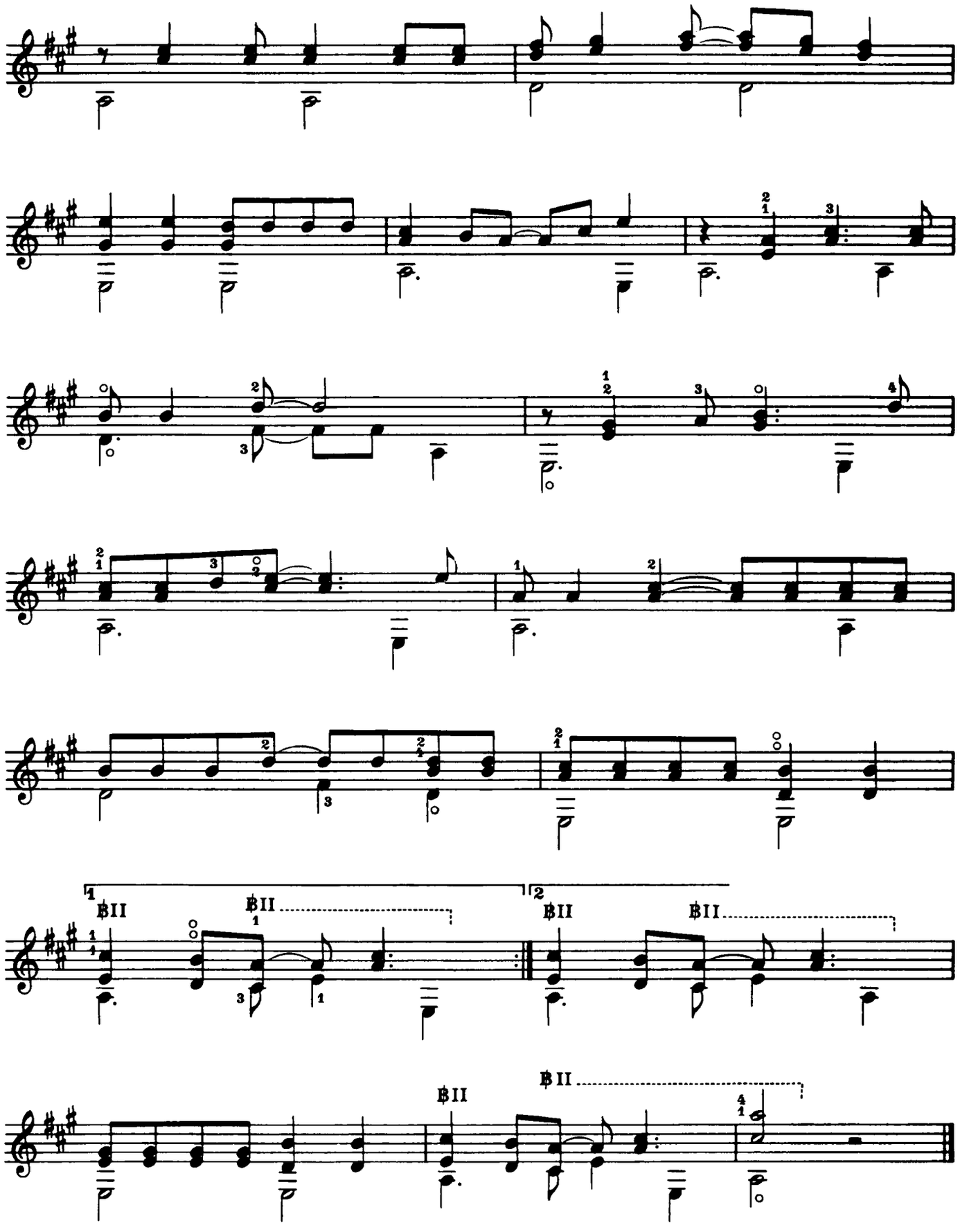

BI
BI
BI
BII
BV
Harm XII
Harm XII
Harm 8va
BVII

JAMAICA FAREWELL

By
LORD BURGESS



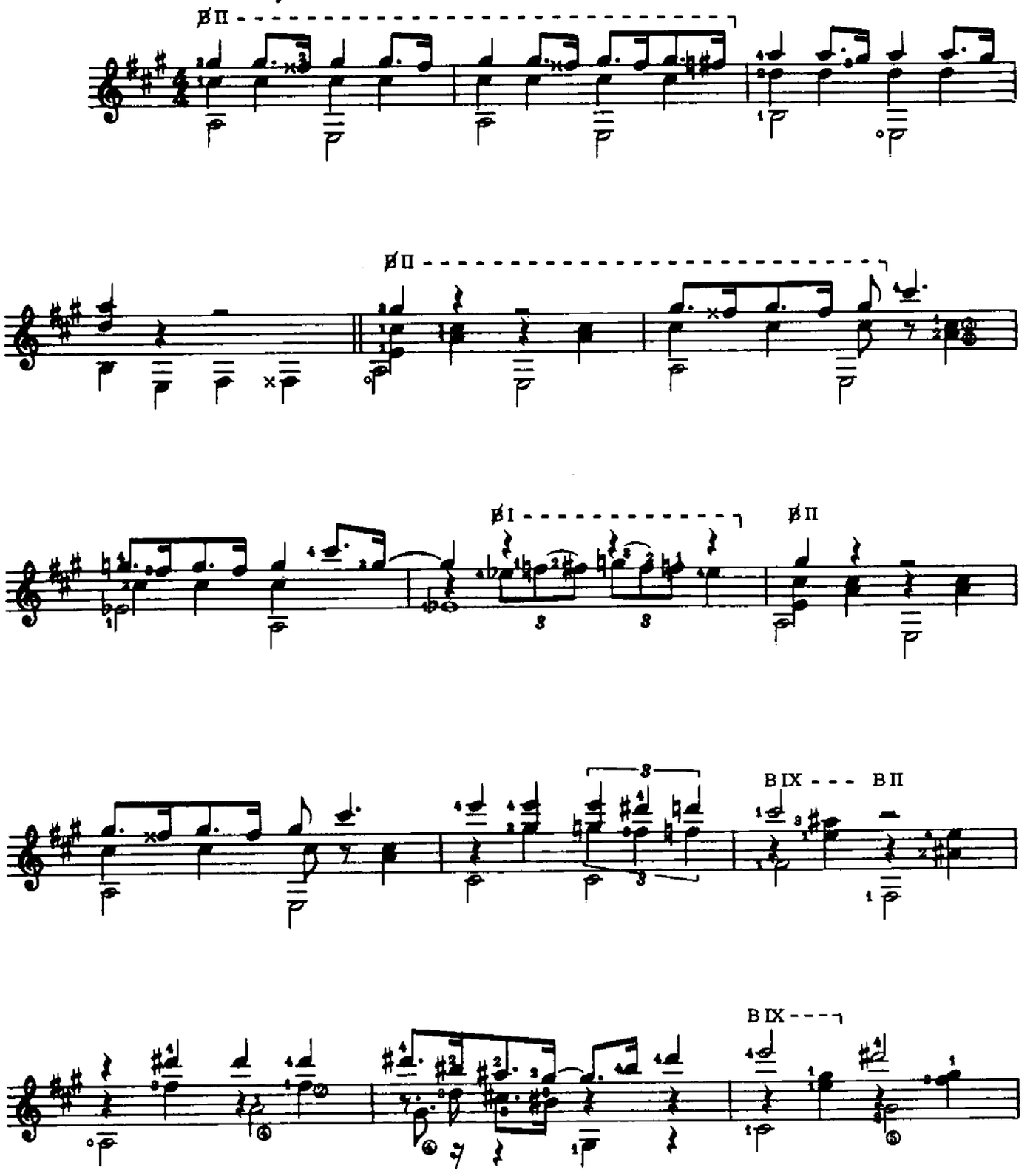

1
2
♭II
♭II
♭II
♭II
♭II
♭II

From the Joseph Papp production of Michael Bennett's "A CHORUS LINE"

ONE

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Moderately



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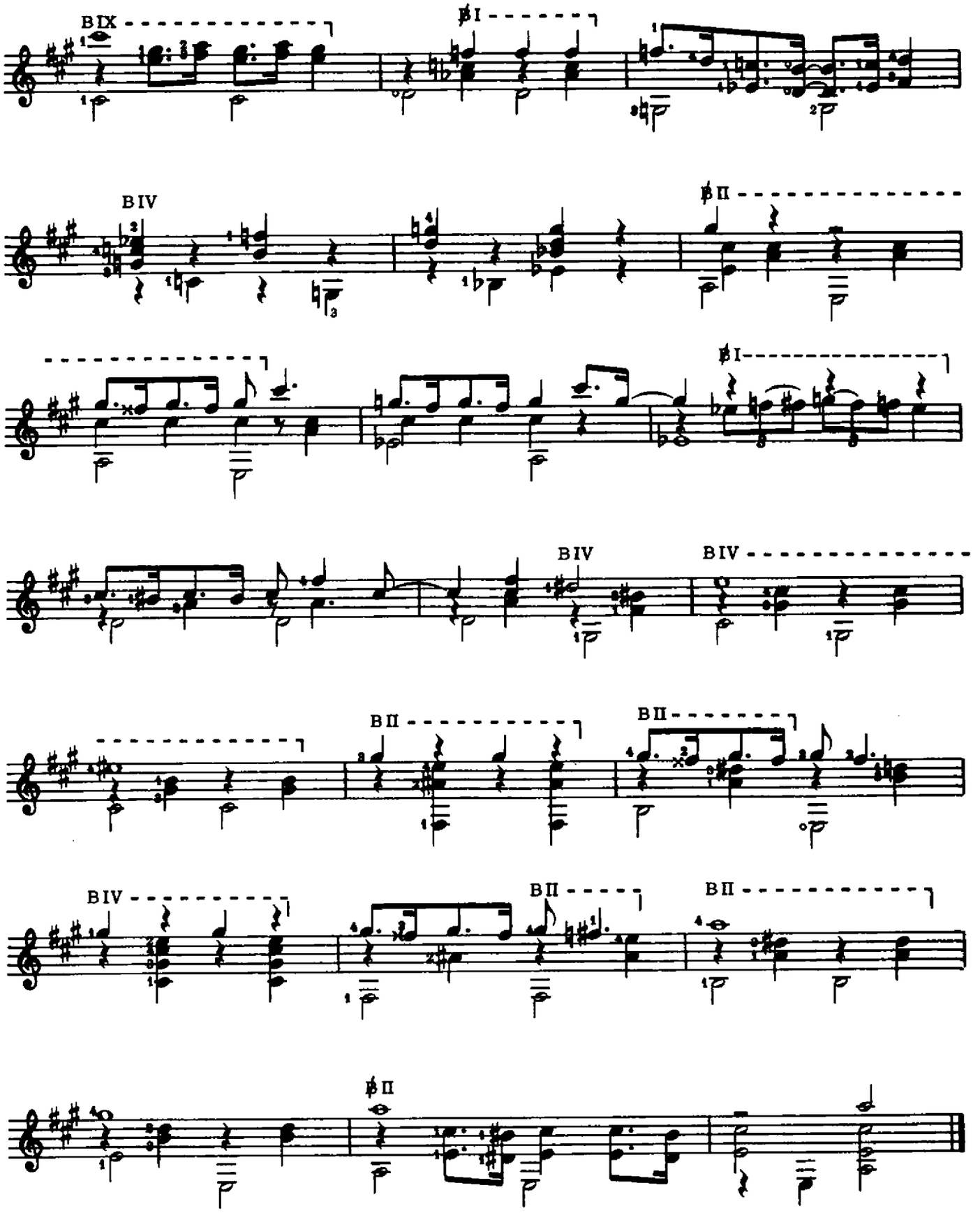
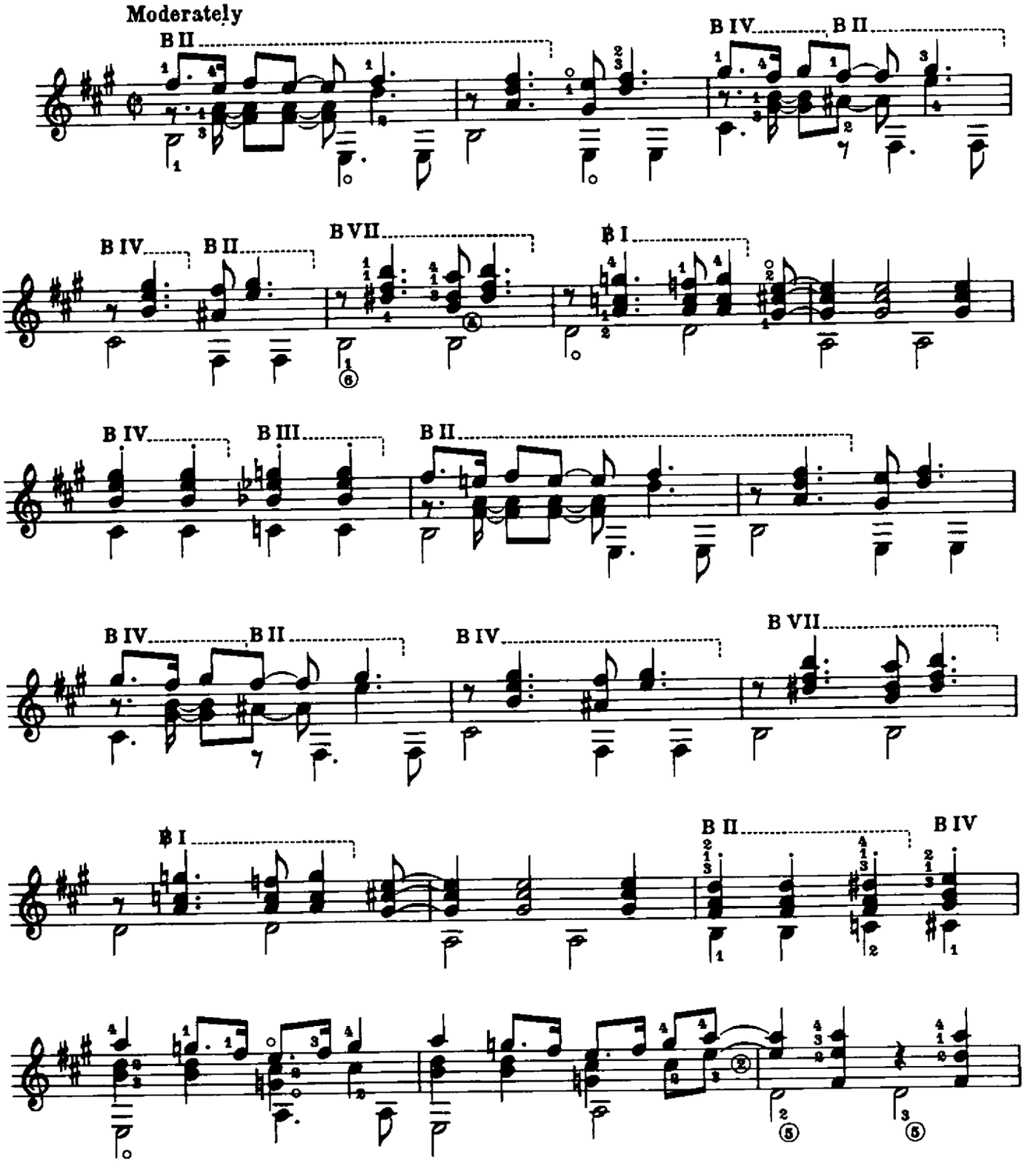

BIX
♯I
BIV
♯II
♯I
BIV
BIV
BII
BII
BIV
BII
BII
♯II

SATIN DOLL

Words and Music by
BILLY STRAYHORN, DUKE ELLINGTON
and JOHNNY MERCER



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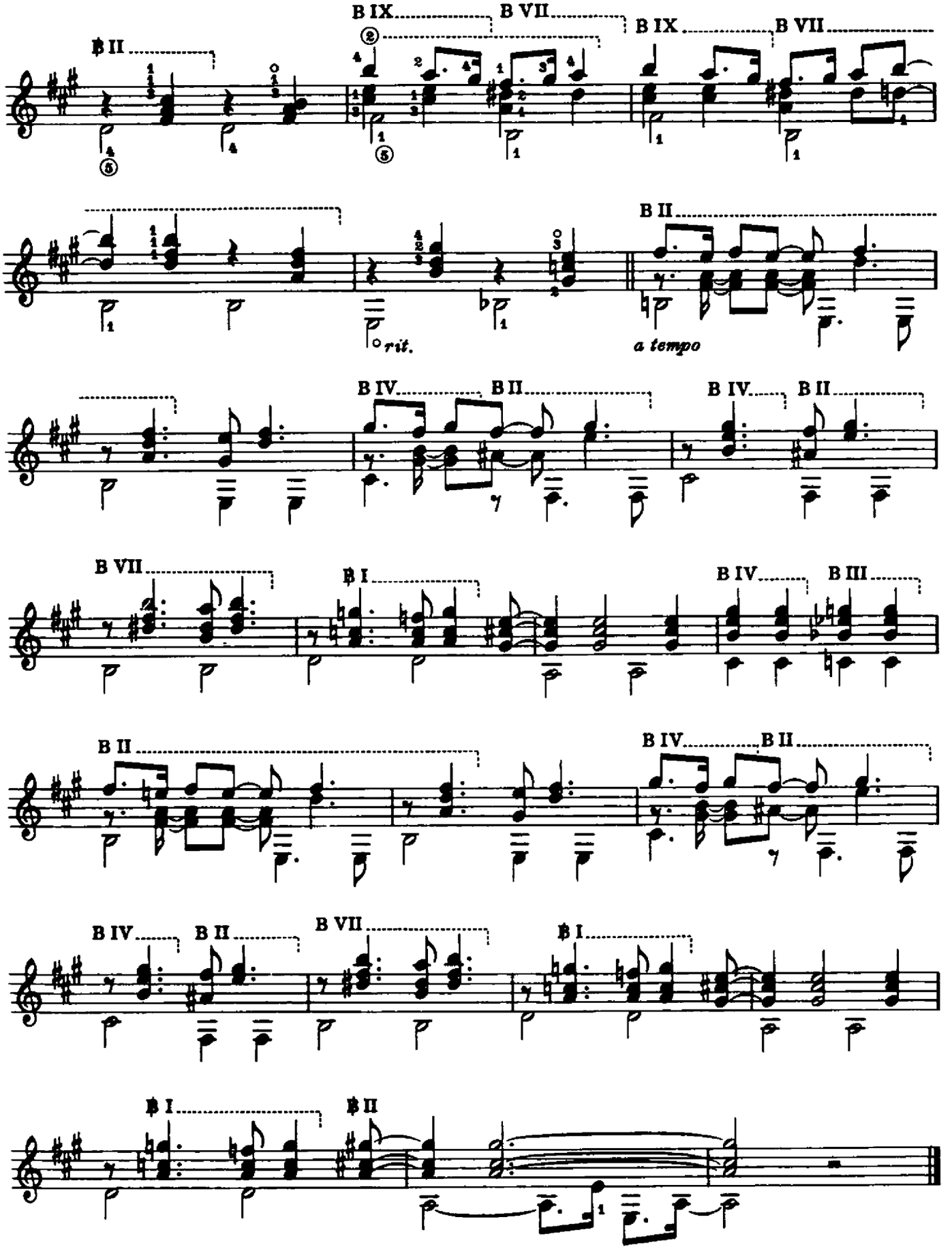
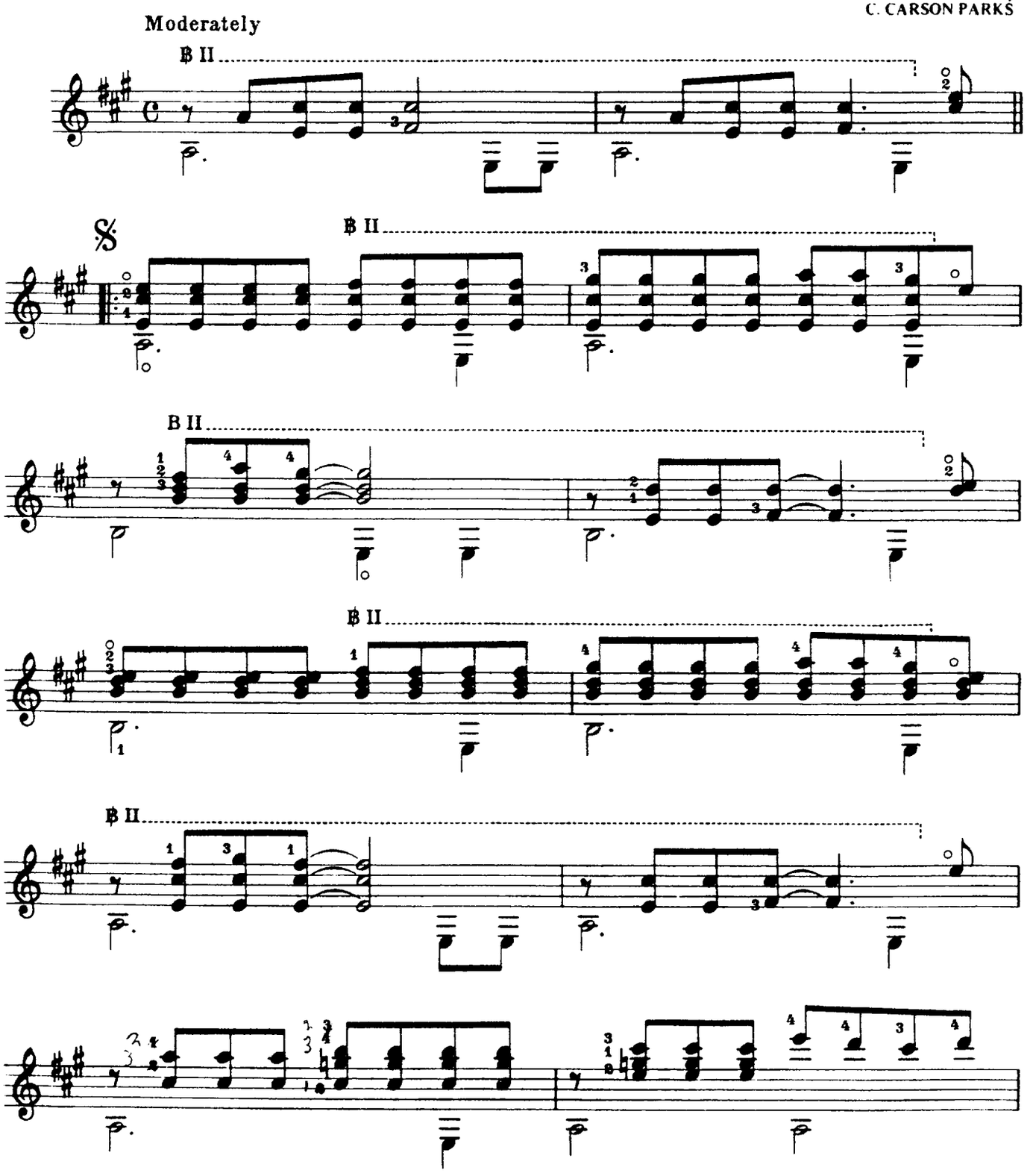
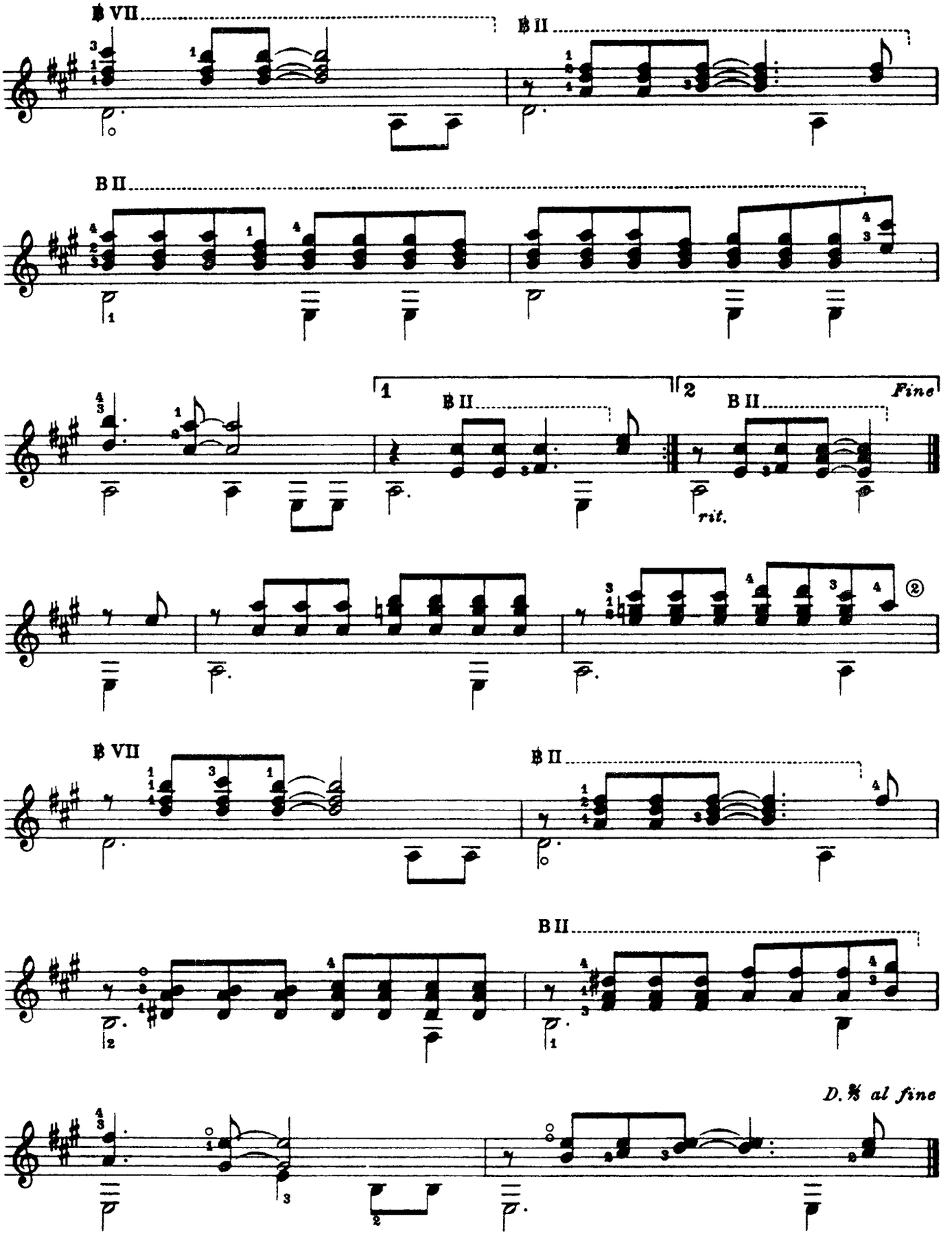

♯II
B IX
B VII
B IX
B VII
B II
rit.
a tempo
B IV
B II
B IV
B II
B VII
♯I
B IV
B III
B II
B IV
B II
B IV
B II
B VII
♯I
♯I
♯II

SOMETHIN' STUPID

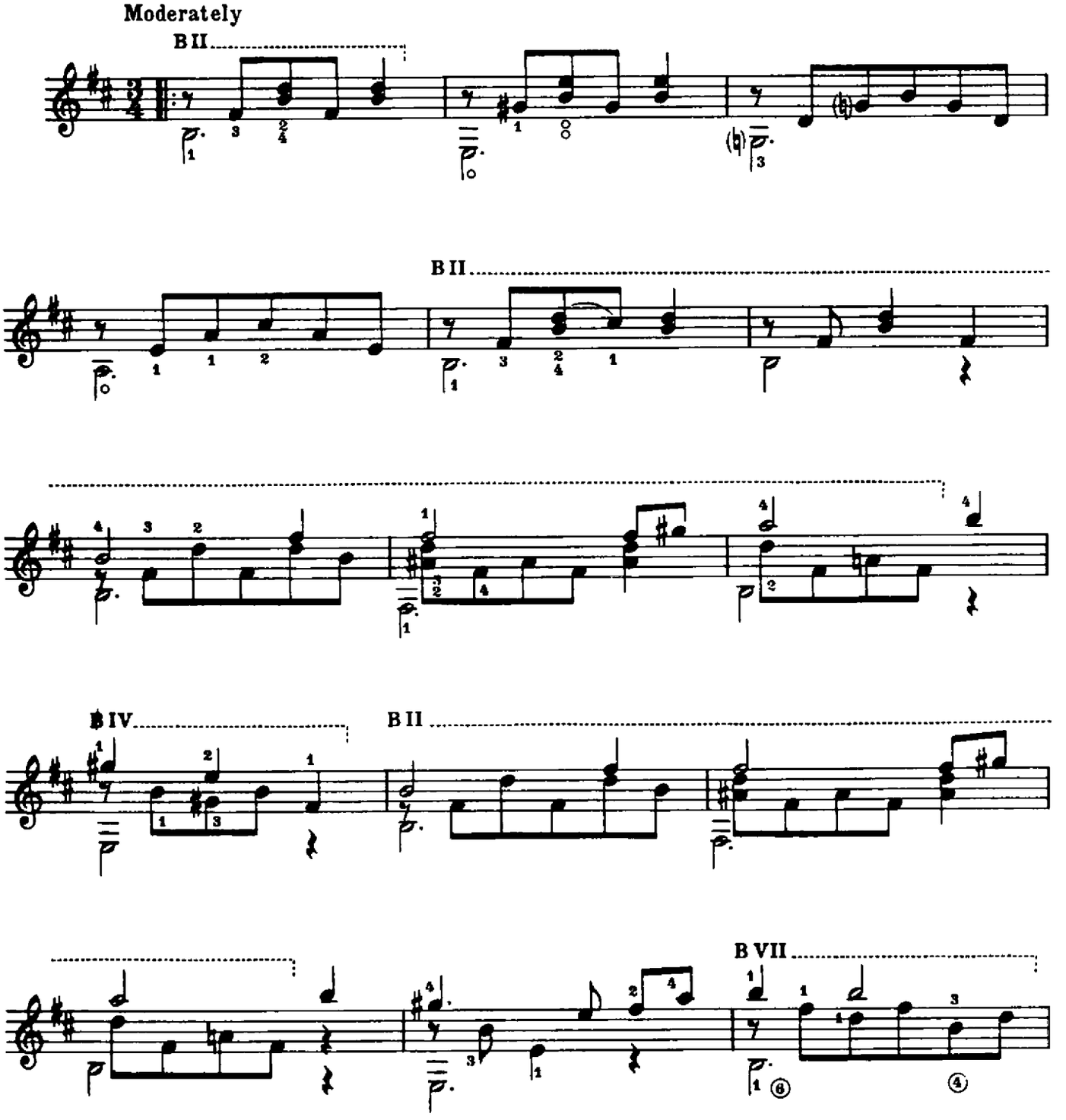
Words and Music by
C. CARSON PARKS




♭VII
♭II
BII
1
2
♭II
BII
Fine
rit.
②
♭VII
♭II
BII
D.S. al fine

A TASTE OF HONEY

By
RIC MARLOW and
BOBBY SCOTT



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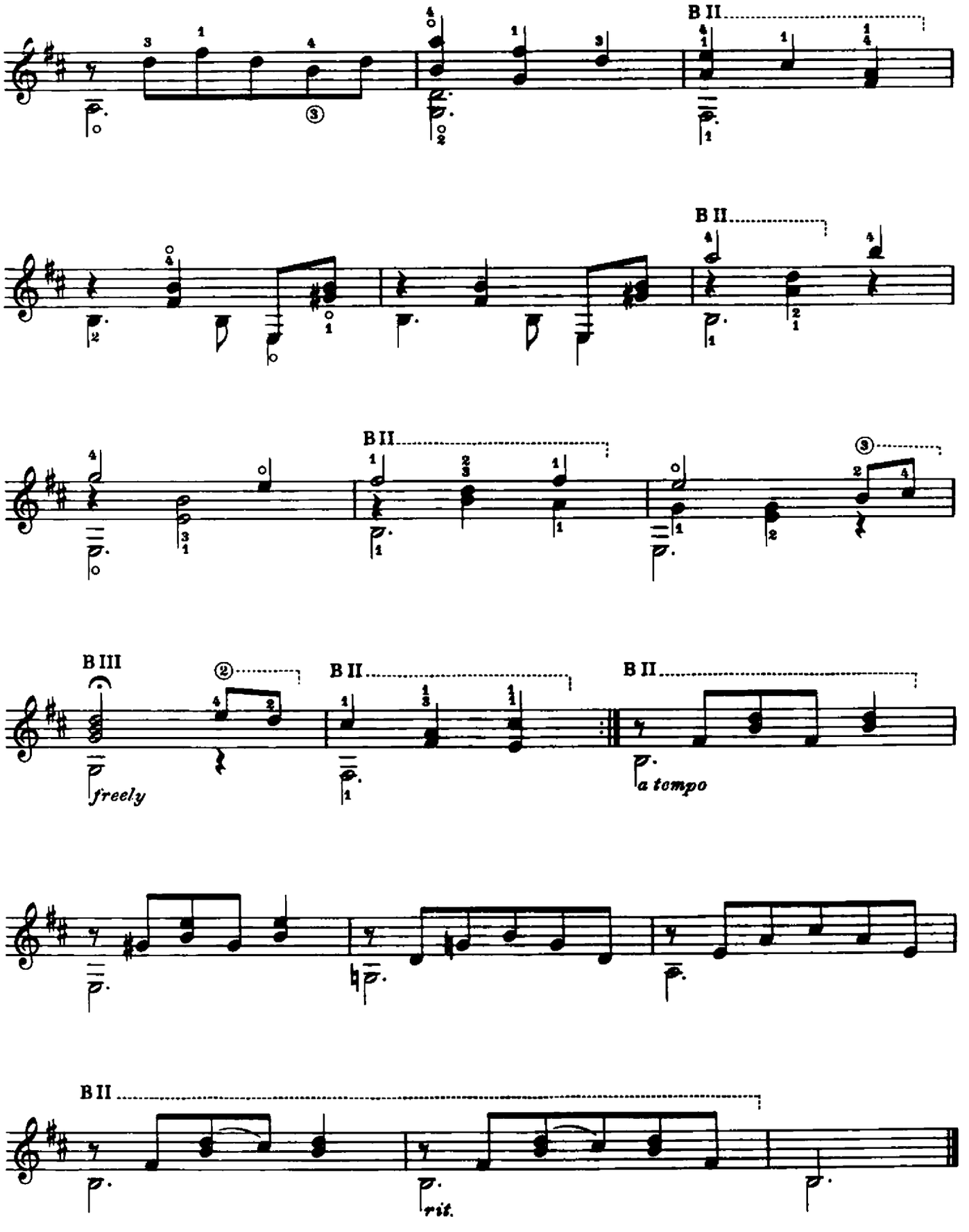
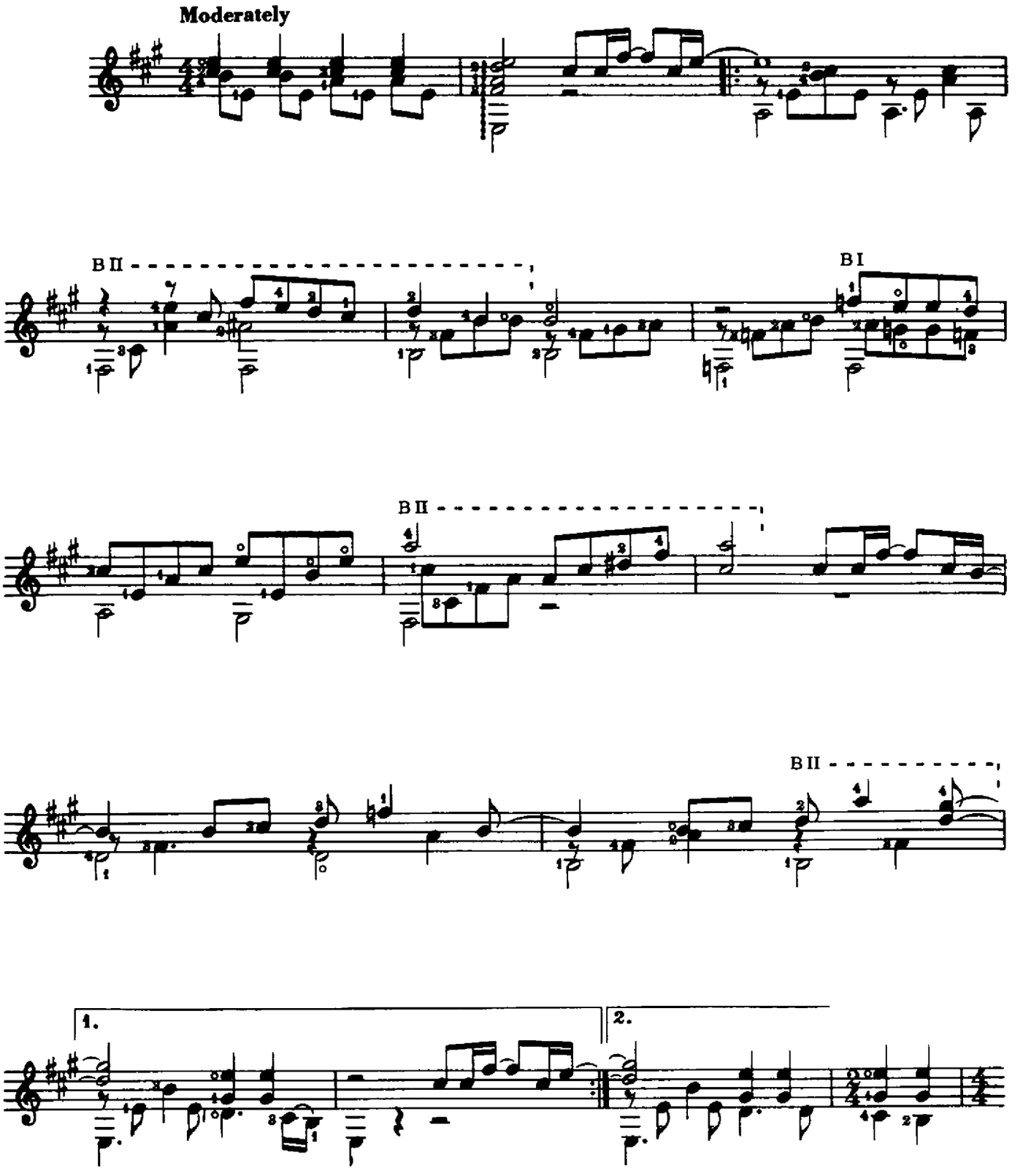

B II
B II
B II
B III
B II
B II
freely
a tempo
B II
rit.

From the Joseph Papp production of Michael Bennett's "A CHORUS LINE"

WHAT I DID FOR LOVE

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN



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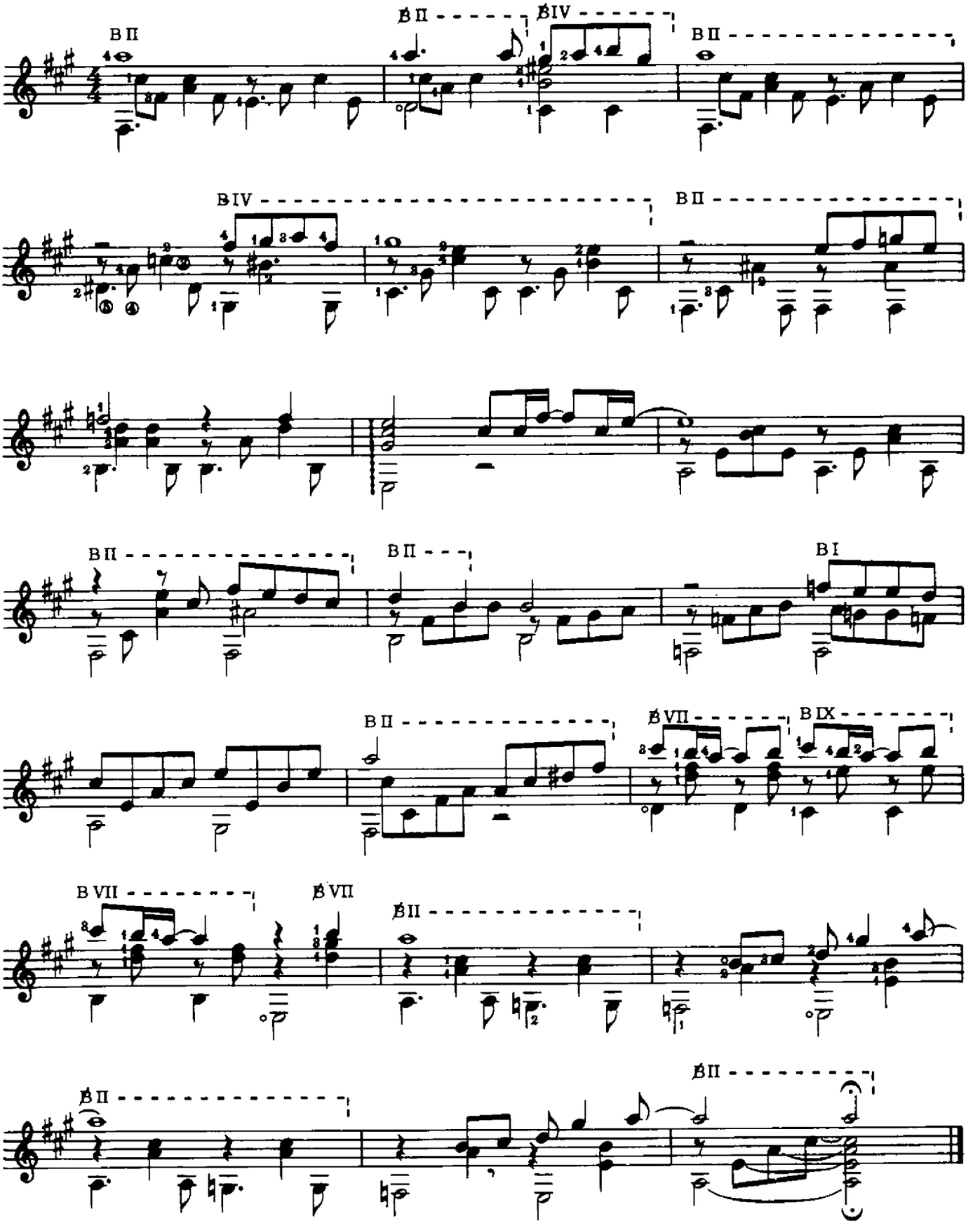
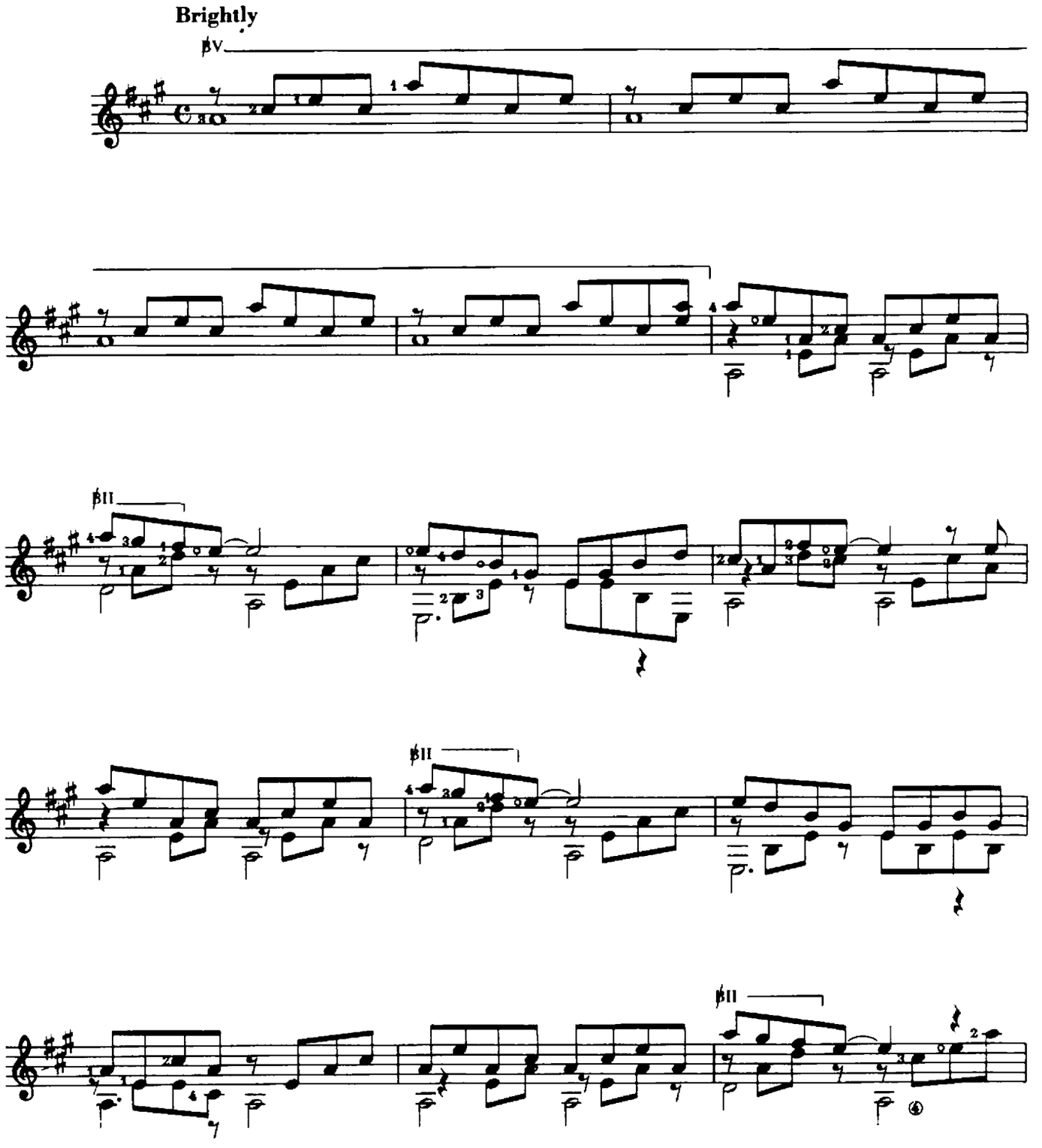

BII
BII
BIV
BII
BIV
BII
BII
BII
BI
BII
BVII
BIX
BVII
BVII
BII
BII
BII

MUSIC BOX DANCER

FRANK MILLS



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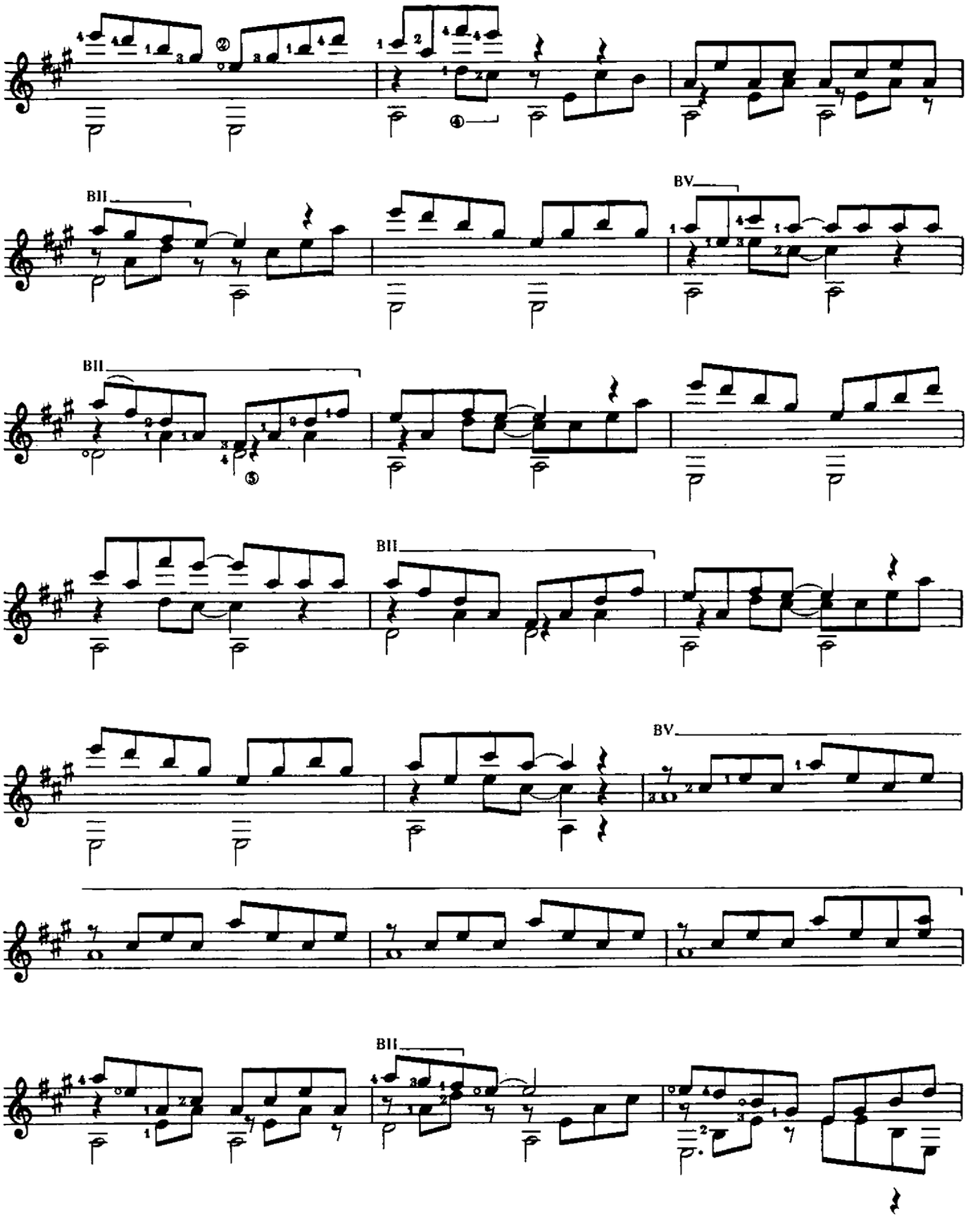
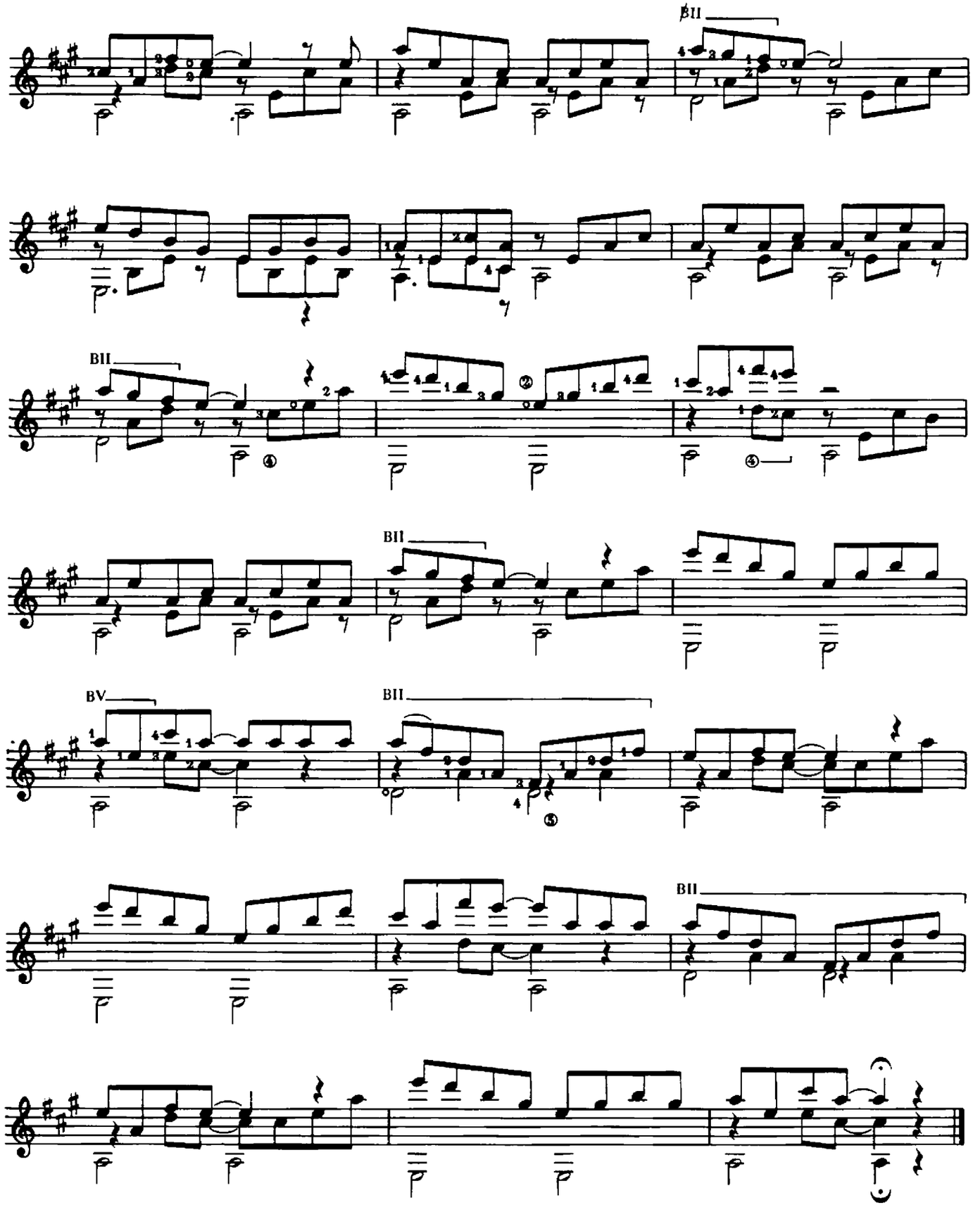

BII
BV
BII
BII
BV
BII


BII
BII
BII
BV
BII
BII

POPULAR SONGS FOR CLASSICAL GUITAR

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Intermediate arrangements by

MARIO ABRIL

1284/A./M484-4