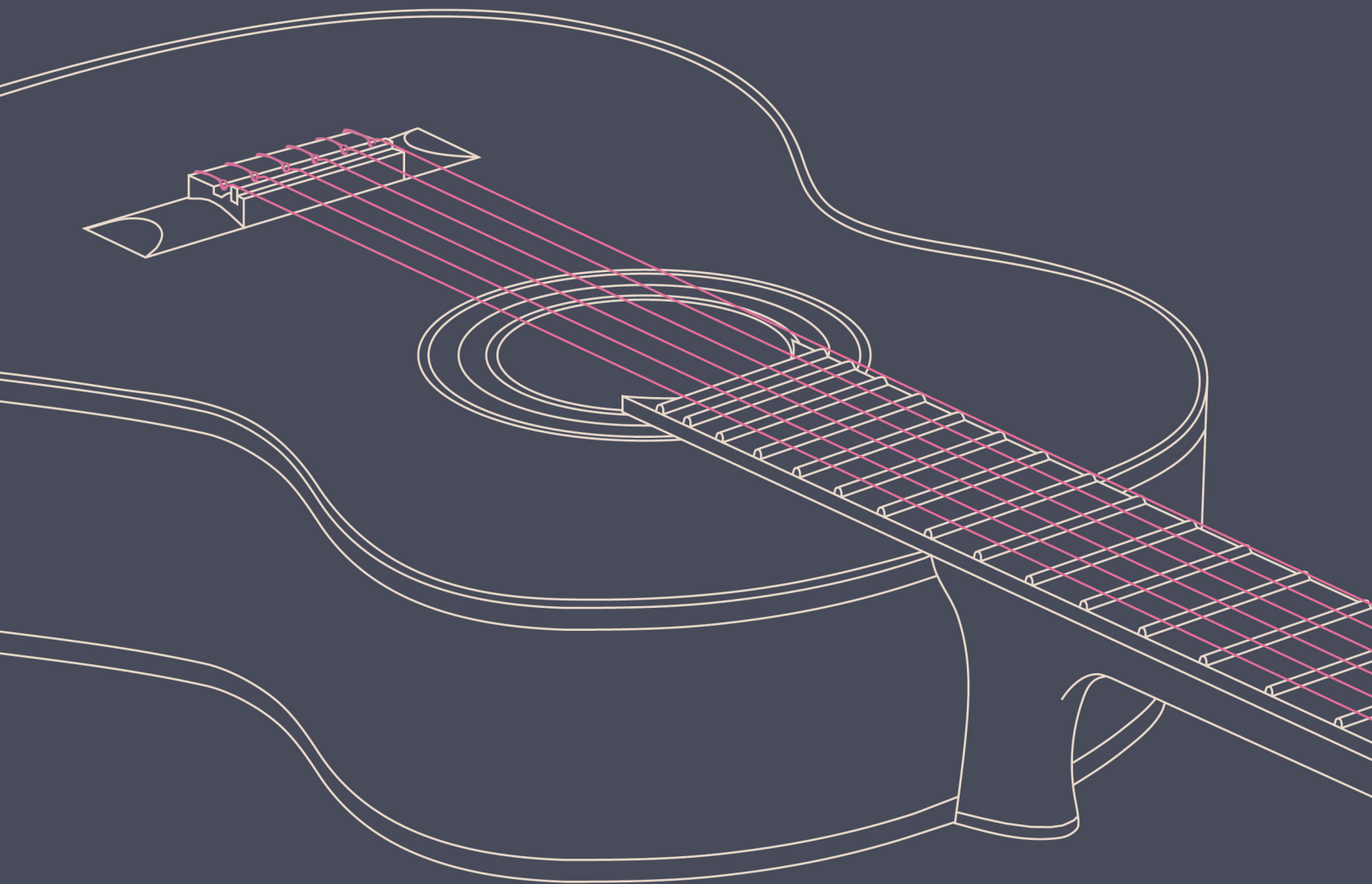


Killer technique

classical guitar



by gohar vardanyan



Killer Technique® Classical Guitar

by Gohar Vardanyan



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Killer Technique® Classical Guitar

Introduction

Working on our technique is one of the most important investments we can make into our playing. Having great technique enables us to play music the way it was meant to be instead of the way our technique dictates us. The best technique should be completely invisible, in order for the music to shine through without any hindrance from our physical abilities as players. In addition to the regular practice of scales, arpeggios, slurs, tremolo, etc, we should also do targeted exercises for different challenges in our playing. After playing the guitar for twenty five years, I have discovered that there are certain elements that affect all of our playing, no matter how technically advanced we might be.

Instead of just making up exercises, all the exercises in this book are either based on or inspired by challenging passages and patterns that appear in regular pieces. The technical elements or passages have been stripped down and adapted into exercises in order to allow concentration on a specific target and repetition of that target. Think of them as your vocabulary for the language that is guitar repertoire. The exercises include a number of different areas, such as finger independence in both hands, different types of shifts, in-context slurs, in-context arpeggios and scales, and tremolo.

You will notice that unlike the other guitar books in the Killer Technique series, this book uses standard notation and tablature for the exercises. After giving it a lot of thought, I decided that in classical guitar there are too many detailed indications for fingering in both hands and writing in anything but standard notation would actually complicate the reading process. By using standard notation, the details are presented more clearly. All exercises are also provided in tablature, however the rhythm and finger information is written on the standard staff.

The following exercises are divided into two main sections: Right-Hand and Left-Hand. Each section consists of different categories specific to that hand. The different exercises are not written in any particular order within each category. These are some of the most common difficulties that arise in repertoire. By isolating them into exercises, we can better master the difficulty and be better prepared when they are encountered in the context of our pieces. This by no means is a comprehensive list; there is an endless variety of exercises that we can do. After going through the exercises in this book go through your own repertoire and isolate any section, passage, or element that is the most difficult for you. Break it down to the smallest component, even down to just two or three notes, and create an exercise to target and concentrate on that specific spot. If the difficulty is in the right hand, eliminate the left hand to concentrate on the challenge.

RIGHT HAND WORKOUT

General Instructions:

- Always use a metronome to guide you.
- With each exercise start out slowly enough so you can understand the challenge and execute it perfectly.
- Pay attention to the quality of sound; just because it is an exercise doesn't mean you should accept poor sound quality.
- Most of the right hand exercises are written on open strings to target the right pattern and to not allow distraction from the left hand. You can add chords as you please if you get tired of the open string sound.
- Some of the exercises have suggested starting tempos, to give you an idea of how slowly you should start.

Arpeggios

Exercise 1:

Repeat each measure as many times as necessary. Move same exercise to strings 2 & 3, 3 & 4, 4 & 5, 5 & 6.

Exercise 2:

This is the same right hand pattern as above, but with string crossings. Pay attention to the *p* finger when playing the 2nd string, after *i* plays the 3rd string. Make sure *p* is always accurate. Move same exercise to strings 2 & 3, 3 & 4, 4 & 5, 5 & 6.

Exercise 3:

A similar arpeggio pattern will be played with different fingering, when presented in different context.

Exercise 3: Reverse order

The musical score for "The Wind" by The Beatles is presented in a two-staff format. The top staff is a treble clef with a 4/4 time signature. The melody is written in a key with one flat (B-flat major or D minor). It features a series of eighth and sixteenth notes, often beamed together in groups of three, indicating triplets. The notes are labeled with letters 'a', 'i', and 'm', likely representing specific fret positions or fingerings. The bottom staff is a bass clef, labeled 'T' and 'B' for Tenor and Bass. It contains a series of numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fret positions for the bass line. The score is divided into three measures by vertical bar lines. The first measure contains a triplet of eighth notes (a, i, m) followed by a triplet of eighth notes (a, i, m). The second measure contains a triplet of eighth notes (a, i, m) followed by a triplet of eighth notes (a, i, m). The third measure contains a triplet of eighth notes (a, i, m) followed by a triplet of eighth notes (a, i, m). The score ends with a double bar line and repeat dots.

Exercise 4:

This is one of the most common finger combinations for this kind of arpeggio pattern. Like in the previous exercises you can change which 4 strings you use to do the pattern.

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff and a tablature staff. The treble staff is in C major, 4/4 time, and contains a melody of eighth notes: C4 (p), D4 (i), E4 (m), F4 (a), G4 (m), A4 (i), B4 (m), C5 (i), D5 (m), E5 (a), F5 (m), G5 (i), A5 (m), B5 (i), C6 (m), D6 (a), E6 (m), F6 (i), G6 (m), A6 (i), B6 (m), C7 (i), D7 (m), E7 (a), F7 (m), G7 (i), A7 (m), B7 (i), C8 (m), D8 (a), E8 (m), F8 (i), G8 (m), A8 (i), B8 (m), C9 (i), D9 (m), E9 (a), F9 (m), G9 (i), A9 (m), B9 (i), C10 (m), D10 (a), E10 (m), F10 (i), G10 (m), A10 (i), B10 (m), C11 (i), D11 (m), E11 (a), F11 (m), G11 (i), A11 (m), B11 (i), C12 (m), D12 (a), E12 (m), F12 (i), G12 (m), A12 (i), B12 (m), C13 (i), D13 (m), E13 (a), F13 (m), G13 (i), A13 (m), B13 (i), C14 (m), D14 (a), E14 (m), F14 (i), G14 (m), A14 (i), B14 (m), C15 (i), D15 (m), E15 (a), F15 (m), G15 (i), A15 (m), B15 (i), C16 (m), D16 (a), E16 (m), F16 (i), G16 (m), A16 (i), B16 (m), C17 (i), D17 (m), E17 (a), F17 (m), G17 (i), A17 (m), B17 (i), C18 (m), D18 (a), E18 (m), F18 (i), G18 (m), A18 (i), B18 (m), C19 (i), D19 (m), E19 (a), F19 (m), G19 (i), A19 (m), B19 (i), C20 (m), D20 (a), E20 (m), F20 (i), G20 (m), A20 (i), B20 (m), C21 (i), D21 (m), E21 (a), F21 (m), G21 (i), A21 (m), B21 (i), C22 (m), D22 (a), E22 (m), F22 (i), G22 (m), A22 (i), B22 (m), C23 (i), D23 (m), E23 (a), F23 (m), G23 (i), A23 (m), B23 (i), C24 (m), D24 (a), E24 (m), F24 (i), G24 (m), A24 (i), B24 (m), C25 (i), D25 (m), E25 (a), F25 (m), G25 (i), A25 (m), B25 (i), C26 (m), D26 (a), E26 (m), F26 (i), G26 (m), A26 (i), B26 (m), C27 (i), D27 (m), E27 (a), F27 (m), G27 (i), A27 (m), B27 (i), C28 (m), D28 (a), E28 (m), F28 (i), G28 (m), A28 (i), B28 (m), C29 (i), D29 (m), E29 (a), F29 (m), G29 (i), A29 (m), B29 (i), C30 (m), D30 (a), E30 (m), F30 (i), G30 (m), A30 (i), B30 (m), C31 (i), D31 (m), E31 (a), F31 (m), G31 (i), A31 (m), B31 (i), C32 (m), D32 (a), E32 (m), F32 (i), G32 (m), A32 (i), B32 (m), C33 (i), D33 (m), E33 (a), F33 (m), G33 (i), A33 (m), B33 (i), C34 (m), D34 (a), E34 (m), F34 (i), G34 (m), A34 (i), B34 (m), C35 (i), D35 (m), E35 (a), F35 (m), G35 (i), A35 (m), B35 (i), C36 (m), D36 (a), E36 (m), F36 (i), G36 (m), A36 (i), B36 (m), C37 (i), D37 (m), E37 (a), F37 (m), G37 (i), A37 (m), B37 (i), C38 (m), D38 (a), E38 (m), F38 (i), G38 (m), A38 (i), B38 (m), C39 (i), D39 (m), E39 (a), F39 (m), G39 (i), A39 (m), B39 (i), C40 (m), D40 (a), E40 (m), F40 (i), G40 (m), A40 (i), B40 (m), C41 (i), D41 (m), E41 (a), F41 (m), G41 (i), A41 (m), B41 (i), C42 (m), D42 (a), E42 (m), F42 (i), G42 (m), A42 (i), B42 (m), C43 (i), D43 (m), E43 (a), F43 (m), G43 (i), A43 (m), B43 (i), C44 (m), D44 (a), E44 (m), F44 (i), G44 (m), A44 (i), B44 (m), C45 (i), D45 (m), E45 (a), F45 (m), G45 (i), A45 (m), B45 (i), C46 (m), D46 (a), E46 (m), F46 (i), G46 (m), A46 (i), B46 (m), C47 (i), D47 (m), E47 (a), F47 (m), G47 (i), A47 (m), B47 (i), C48 (m), D48 (a), E48 (m), F48 (i), G48 (m), A48 (i), B48 (m), C49 (i), D49 (m), E49 (a), F49 (m), G49 (i), A49 (m), B49 (i), C50 (m), D50 (a), E50 (m), F50 (i), G50 (m), A50 (i), B50 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(i), B66 (m), C67 (i), D67 (m), E67 (a), F67 (m), G67 (i), A67 (m), B67 (i), C68 (m), D68 (a), E68 (m), F68 (i), G68 (m), A68 (i), B68 (m), C69 (i), D69 (m), E69 (a), F69 (m), G69 (i), A69 (m), B69 (i), C70 (m), D70 (a), E70 (m), F70 (i), G70 (m), A70 (i), B70 (m), C71 (i), D71 (m), E71 (a), F71 (m), G71 (i), A71 (m), B71 (i), C72 (m), D72 (a), E72 (m), F72 (i), G72 (m), A72 (i), B72 (m), C73 (i), D73 (m), E73 (a), F73 (m), G73 (i), A73 (m), B73 (i), C74 (m), D74 (a), E74 (m), F74 (i), G74 (m), A74 (i), B74 (m), C75 (i), D75 (m), E75 (a), F75 (m), G75 (i), A75 (m), B75 (i), C76 (m), D76 (a), E76 (m), F76 (i), G76 (m), A76 (i), B76 (m), C77 (i), D77 (m), E77 (a), F77 (m), G77 (i), A77 (m), B77 (i), C78 (m), D78 (a), E78 (m), F78 (i), G78 (m), A78 (i), B78 (m), C79 (i), D79 (m), E79 (a), F79 (m), G79 (i), A79 (m), B79 (i), C80 (m), D80 (a), E80 (m), F80 (i), G80 (m), A80 (i), B80 (m), C81 (i), D81 (m), E81 (a), F81 (m), G81 (i), A81 (m), B81 (i), C82 (m), D82 (a), E82 (m), F82 (i), G82 (m), A82 (i), B82 (m), C83 (i), D83 (m), E83 (a), F83 (m), G83 (i), A83 (m), B83 (i), C84 (m), D84 (a), E84 (m), F84 (i), G84 (m), A84 (i), B84 (m), C85 (i), D85 (m), E85 (a), F85 (m), G85 (i), A85 (m), B85 (i), C86 (m), D86 (a), E86 (m), F86 (i), G86 (m), A86 (i), B86 (m), C87 (i), D87 (m), E87 (a), F87 (m), G87 (i), A87 (m), B87 (i), C88 (m), D88 (a), E88 (m), F88 (i), G88 (m), A88 (i), B88 (m), C89 (i), D89 (m), E89 (a), F89 (m), G89 (i), A89 (m), B89 (i), C90 (m), D90 (a), E90 (m), F90 (i), G90 (m), A90 (i), B90 (m), C91 (i), D91 (m), E91 (a), F91 (m), G91 (i), A91 (m), B91 (i), C92 (m), D92 (a), E92 (m), F92 (i), G92 (m), A92 (i), B92 (m), C93 (i), D93 (m), E93 (a), F93 (m), G93 (i), A93 (m), B93 (i), C94 (m), D94 (a), E94 (m), F94 (i), G94 (m), A94 (i), B94 (m), C95 (i), D95 (m), E95 (a), F95 (m), G95 (i), A95 (m), B95 (i), C96 (m), D96 (a), E96 (m), F96 (i), G96 (m), A96 (i), B96 (m), C97 (i), D97 (m), E97 (a), F97 (m), G97 (i), A97 (m), B97 (i), C98 (m), D98 (a), E98 (m), F98 (i), G98 (m), A98 (i), B98 (m), C99 (i), D99 (m), E99 (a), F99 (m), G99 (i), A99 (m), B99 (i), C100 (m), D100 (a), E100 (m), F100 (i), G100 (m

Exercise 5:

To add context to the above pattern, play it with the left hand. Make sure all the chromatic shifts are clear and accurate in both hands. Move it up to the middle four strings and lower four strings.

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part in standard notation and a bass part with a corresponding tablature. The guitar part is written in E major, featuring a melodic line with various articulations like accents, slurs, and breath marks. The bass part provides a rhythmic foundation with a simple, repetitive pattern. The score is divided into two systems, each containing a guitar staff and a bass staff with its own tablature.

Often we come across an arpeggio that has more notes than we have fingers. The smoothest fingering for these forces us to double/triple-stroke the *p* and drag the *a* (or *i*) finger across multiple strings. These harp like arpeggios are some of the most beautiful, but when played on the guitar, they often sound uneven and broken into two sections – ascending and descending. Practicing them while subdividing with the metronome will help place all the notes in correct time, even when dragging one finger across multiple strings.

This is one of the ways the arpeggio might appear in repertoire. It might also appear starting with the highest string first, i.e. 1st string down to 6th, back up to 1st.

Instead of practicing in groups of 9, subdivide into different divisions of the beat, even if that means displacing the beat from the first note of the pattern by placing it into duple divisions. If the arpeggio in your piece is written in a 10-note pattern, then the triplet subdivision will displace the beat. Start slow enough to control each individual note, even when dragging the *a* finger. There should be no difference in time or sound quality when switching between the right hand fingers.

Exercise 6a: Triplet division

Suggested starting tempo: ♩ = 50

[illegible]

Exercise 6b: Duple division

Suggested starting tempo: ♩ = 70

Exercise 6c: Quadruple division

Suggested starting tempo: ♩ = 40



Though the *a* finger is the most common choice, some people choose to drag the *i* finger, as shown below.

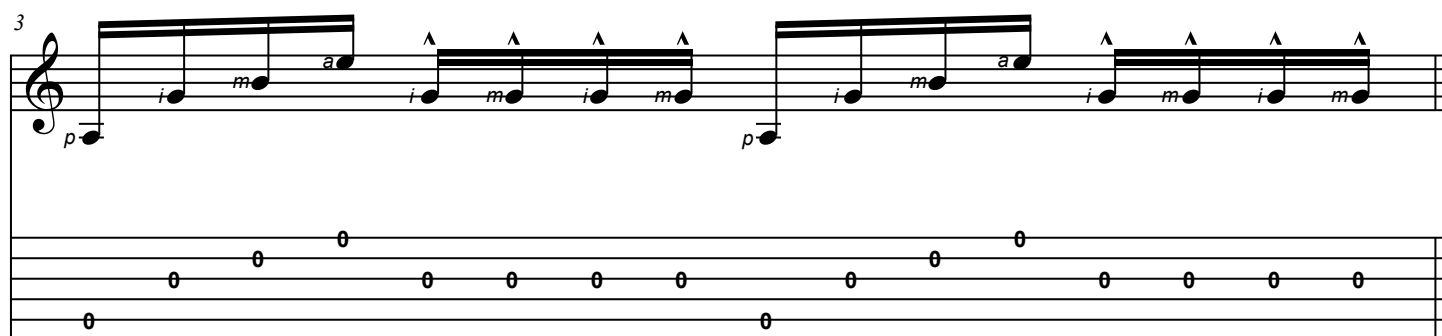
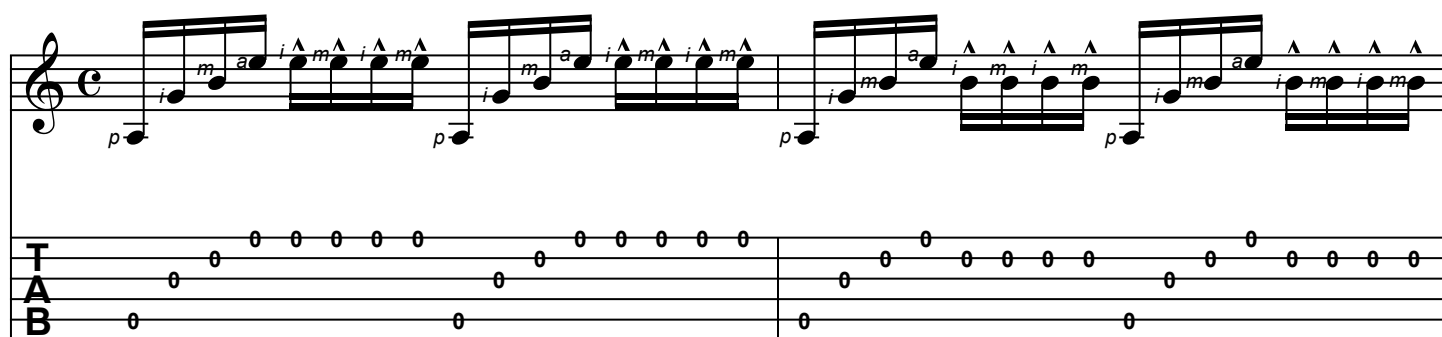


Arpeggio to Rest Stroke Alternation

Practicing scales and arpeggios on their own is a great way to improve them individually. However, when we play a piece of music we often need to seamlessly switch between one and the other. Free stroke scales are easier to play between arpeggios, since the basics of the stroke don't change between the arpeggio and free stroke scales. The following exercise is intended for practicing arpeggio and **rest stroke** scale combinations. In order to successfully play this exercise, it is important to maintain a uniform right hand position between the rest stroke scale and the arpeggio, to easily switch between the two techniques.

*The small arrow markings pointing up indicate rest stroke.

Exercise 1: Arpeggio to Rest Stroke Scales



Exercise 2:

Put it together into context by adding the left hand.

Continue going up the fingerboard.

To isolate the switch between strokes, play just the first two notes of the scale until you are comfortable with it.

Chord and Scale

In the previous exercises of arpeggio and scales, your *i* finger had time to get to the first note of the scale, because it wasn't the last finger to play in the arpeggio. When playing blocked chords, that time is no longer there and your *i* (or *m*) has to be very quick to pluck the next note. Once again, you can choose to play the notes free stroke in your pieces; however some passages in music ask for rest stroke to follow a blocked chord. The point is to be fluent in all of the technical vocabulary, and not have any limitations.

Exercise 1:

Exercise 1, measures 1-8. The score is written for guitar in C major, 4/4 time. The treble clef staff shows a sequence of eighth-note chords: a (1), i (2), m (3), i (4), a (1), i (2), m (3), i (4), a (1), i (2), m (3), i (4), a (1), i (2), m (3), i (4), a (1), i (2), m (3), i (4). The bass clef staff shows the corresponding fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The guitar tablature shows the fret numbers for each string: T (Treble), A (Acoustic), B (Bass). The first measure is marked with a 'p' (piano) dynamic.

If the music asks for the chord to be strummed with the thumb, then we need to train our hand to get back into position quickly enough to continue playing the passage in time. The farther the first note of the scale is, e.g. on the 3rd string, the more difficult it is to play it accurately, securely, and in time. Try not to move your hand too far down when rolling down the *p*, so you can quickly get back.

Exercise 2:

Exercise 2, measures 1-8. The score is written for guitar in C major, 4/4 time. The treble clef staff shows a sequence of eighth-note chords: a (1), i (2), m (3), i (4), a (1), i (2), m (3), i (4), a (1), i (2), m (3), i (4), a (1), i (2), m (3), i (4), a (1), i (2), m (3), i (4). The bass clef staff shows the corresponding fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The guitar tablature shows the fret numbers for each string: T (Treble), A (Acoustic), B (Bass). The first measure is marked with a 'p' (piano) dynamic. The second measure is marked with a 'sim.' (simulazione) dynamic. The third measure is marked with a 'p' (piano) dynamic. The fourth measure is marked with a 'p' (piano) dynamic. The fifth measure is marked with a 'p' (piano) dynamic. The sixth measure is marked with a 'p' (piano) dynamic. The seventh measure is marked with a 'p' (piano) dynamic. The eighth measure is marked with a 'p' (piano) dynamic.

You can start with a simple open string exercise for the p and i alternations. Make sure you control the sound for both fingers, so they are as similar to each other as possible.

The image shows a musical score for guitar. The top staff is a treble clef staff with a 2/4 time signature. The melody consists of eighth notes, with some notes marked 'p' (piano) and 'i' (acciso). The bottom staff is a tablature staff with six lines, showing fret numbers (0-7) corresponding to the notes in the melody.

4

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The melody consists of eighth and sixteenth notes, with a final measure containing a quarter rest. The bass line consists of a single eighth note in each measure, followed by a quarter rest. The key signature is one sharp (F#), and the time signature is 2/4.

8

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is in 4/4 time and features a mix of eighth and sixteenth notes. The piano accompaniment is written on three staves (two for the left hand and one for the right hand) in the same key and time signature. The right hand plays a simple harmonic accompaniment, while the left hand plays a bass line. The score is divided into four measures, each containing a measure of the vocal melody and a measure of the piano accompaniment. The first measure of the vocal melody starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The score is written in a standard musical notation style.

The musical score for 'The Wind' by The Beatles is presented in a standard musical notation format. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into two systems, each containing five measures. The guitar part is written on a single staff, featuring a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. The tablature part is written on a single staff, showing fret numbers (0-7) for the guitar. The guitar solo is marked with a 'Guitar Solo' instruction. The score is a transcription of the original recording, capturing the melodic and harmonic elements of the guitar solo.

Exercise 3: *p*, *i* and *a* in context

When it comes to real repertoire, you will most often find this kind of pattern with different string combinations. Make sure the *p* and *i* are even, with uniform sound, and well balanced with the *a*.

Tremolo

For the best tremolo, it isn't enough just to play the regular pattern of *p*, *a*, *m*, *i*. In order to have even tremolo we have to diversify and train individual finger pairings to be strong and independent of each other.

Here are some variations you can use when you practice your tremolo pieces. The exercise is written on open strings with a non particular bass pattern. You can choose whatever bass pattern you prefer, as long as you get a combination of all strings. This will allow your right hand to practice with various spacing between the bass and the tremolo strings.

Exercise 1:

Exercise 2:



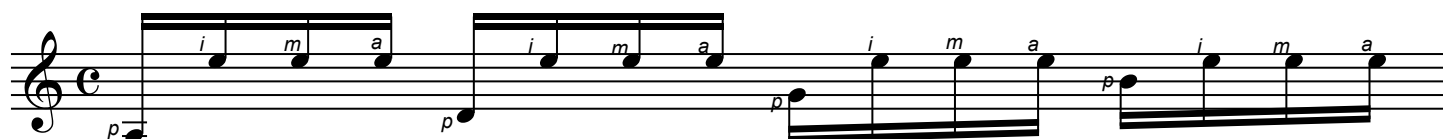
Exercise 3:



Exercise 4:

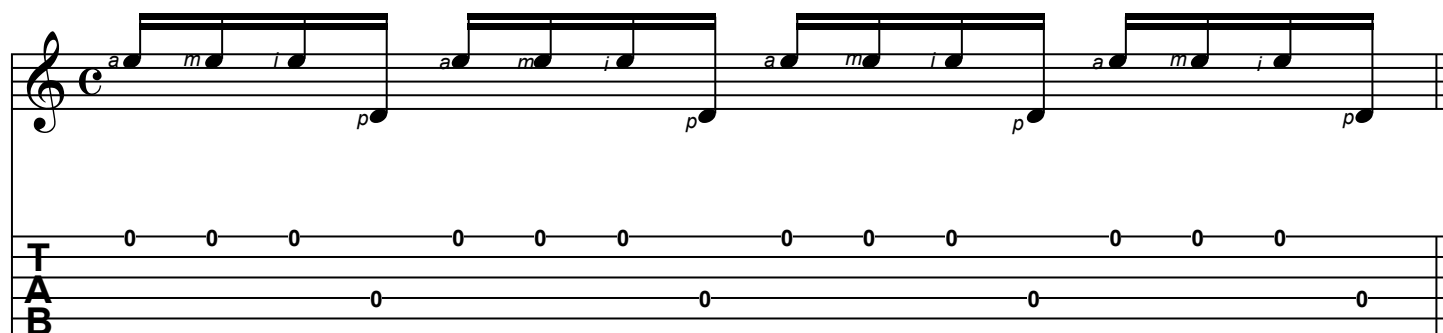


Exercise 5:



To add another level of training, practice the regular *p, a, m, i* pattern and change the location of the metronome beat by starting on a different note of the pattern.

Exercise 6:



Exercise 7:

Exercise 7 musical notation showing a sequence of notes (m, i, a, m, i, a, m, i, a, m, i, a) and corresponding fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

Exercise 8:

Exercise 8 musical notation showing a sequence of notes (i, a, m, i, a, m, i, a, m, i, a, m) and corresponding fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

LEFT HAND WORKOUT

General Instructions:

- Always use a metronome to guide you.
- With each exercise start out slowly enough, so you can understand the challenge and execute it perfectly.
- Make sure that the left hand is always in proper position and isn't moving side to side when shifting.
- For some exercises, only the initial repetitions are written out. Continue in the set manner until you've covered all the frets on the fret board.

Shifting

On a perfect instrument, a chromatic scale on one string wouldn't automatically be phrased according to the fingering used. In order to even it out, practice the chromatic scale with the metronome and place the metronome beats on different fingers in the sequence, so that the notes are grouped independently from the finger patterns. The exercises are written on the 3rd string as an example. You can play them on any desired string. The point of the exercise is to make the shifts as seamless as possible, so that the fingering doesn't introduce its own phrasing.

Exercise 1:

Exercise 1 musical notation showing a sequence of notes with fingerings (0 1 2 3, 1 2 3 1, 2 3 1 2, 3 2 1 3, 2 1 3 2, 1 3 2 1) and corresponding fret numbers (0 1 2 3 4 5 6 7 8 9 10 11, 12 11 10 9 8 7 6 5 4 3 2 1).

Exercise 2:

0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1 0

Often in pieces we need to shift and switch fingers at the same time to set up for the fingering that follows the shift. The variations of the following exercise isolate two finger combinations at a time. Pay careful attention to the fingering that is indicated. Though the exercise is written to start on the 4th fret of the 3rd string, you can move it to any string or position.

Exercise 3: Adjacent frets

4 5 4 5 4 5 4 5 5 6 5 6 5 6 5 6 6 7 6 7 6 7 6 7 7 8 7 8 7 8 7 8

In order to maximize the switch/shift vocabulary, extend the exercise to all finger pairings, e.g. 3 & 2, 4 & 3, 3 & 1, 4 & 2.

Exercise 3a:

4 5 4 5 4 5 4 5

Exercise 3b:

4 5 4 5 4 5 4 5

Exercise 3c:

4 5 4 5 4 5 4 5

Exercise 3d:

4 5 4 5 4 5 4 5

Exercise 4: Skipping frets

After mastering the shift on adjacent frets, increase the shift by one fret at a time. The following exercise is written with fingers 2 & 1, just like in the previous versions; use all the fingering pairings, 3 & 2, 4 & 3, 3 & 1, 4 & 2.

T	5	7	5	7	5	7	5	7	6	8	6	8	6	8	6	8	7	9	7	9	7	9	7	9	8	10	8	10	8	10	8	10
A																																
B																																

Exercise 4a:

T	5	8	5	8	5	8	5	8
A								
B								

Exercise 4b:

T	5	9	5	9	5	9	5	9
A								
B								

Continue increasing the number of frets between shifts.

Finger Independence

When we need to play a fast passage, especially in a scalar form, there are different things that can slow us down. When it comes to the left hand, lack of independence between the 2nd and 3rd (also 3rd and 4th) fingers is one of the first culprits. At first the following exercises might seem easy, but as the tempo is increased, you will notice the weakness between the targeted fingers begins to show.

Only the initial shifts are written out; continue shifting down until you reach first position. For exercises 1 and 2, I like to start in the middle of the fret board, move all the way down to 1st position, then up to 10th position and back to the middle. You can start in 10th, or in 1st.

*NOTE: positions are determined by the location of the 1st finger, so 10th position would have the 3rd finger on the 12th fret.

Exercise 1: Fingers 2 – 3

T	7	8	7	8	7	8	7	8	6	7	6	7	6	7	6	7
A																
B																

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The guitar line is written on a six-string staff, using a simplified notation system where numbers 1-6 represent frets. The guitar part includes a series of chords and single notes, with some triplets and a final chord marked with a '3'.

Exercise 2: Fingers 3 – 2

The image shows a musical score for a guitar solo. The top staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with various accidentals (sharps, naturals, flats) and fingerings (1-3) indicated. Below the staff is a tablature section labeled 'TAB' with fret numbers 6, 7, and 8. The tablature is written on a six-line staff, with the numbers 6, 7, and 8 appearing on the first, second, and third lines respectively. The tablature is divided into two measures by a vertical line.

The image displays a musical score for the song "The Rose Tree". The top staff is a treble clef melody in G major, featuring a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a single line with a treble clef. The bottom section consists of four staves, likely for a four-part vocal or instrumental setting, showing fingerings for the notes. The first staff of the bottom section has a treble clef, while the other three have no clefs. The fingerings are indicated by numbers 1-5 above the notes. The music is divided into two measures by a vertical bar line.

Exercise 3: Fingers 3 – 4

Continue shifting down to the 1st position, then back up to 9th.

Exercise 4: Fingers 4 – 3

12 11 12 11 12 11 12 11 12 11 11 10 11 10 11 10 11 10

Continue shifting down to the 1st position, then back up to 9th.

Slurs

There are a number of slur exercises that you can find in various technique books. They will all benefit you in the long run. Since I'm basing all these exercises on real repertoire, I have chosen to create an exercise that most closely mimics the most difficult conditions we find ourselves in when playing slurs. Many of the most challenging slurs are found with other fingers occupied and locked into position.

Exercise 1: 1st finger fretted, slur with 2 and 4

10 12 10 10 12 10 9 11 9 9 11 9 8 10 8 8 10 8

Exercise 2: 3rd finger fretted, slur with 2 and 4

11 10 12 10 11 10 12 10 10 9 11 9 10 9 11 9 9 8 10 8 9 8 10 8

Exercise 3: 1st and 3rd fingers fretted, slur with 2 and 4

Exercise 3: 1st and 3rd fingers fretted, slur with 2 and 4

Measures 1-4:

String 1 (T): 10-12-10, 10-12-10, 9-11-9, 9-11-9

String 2 (A): 9, 9, 8, 8

String 3 (B): 11, 11, 10, 10

Exercise 4: 2nd finger fretted, slur with 1 and 3

Exercise 4: 2nd finger fretted, slur with 1 and 3

Measures 1-4:

String 1 (T): 10-12-10, 10-12-10, 9-11-9, 9-11-9

String 2 (A): 11, 11, 10, 10

String 3 (B): 9, 9, 8, 8

Exercise 5: 4th finger fretted, slur with 1 and 3

Exercise 5: 4th finger fretted, slur with 1 and 3

Measures 1-4:

String 1 (T): 12-9-11-9, 12-9-11-9, 11-8-10-8, 11-8-10-8

String 2 (A): 10, 10, 7-9-7, 7-9-7

String 3 (B): 11, 11, 10, 10

Exercise 6: 2nd and 4th fingers fretted, slur with 1 and 3

4

8 10 8 8 10 8 7 9 7 10 7 9 7 7 9 7 10 7 9 7

9 11 8 10 8 8

Use these as a base and add a level of difficulty by moving the fretted fingers to different strings and increasing the distance between the fretted and slurred strings. E.g. fret on the 5th string and slur on the 2nd string. Also, you can fret with a different finger and use two adjacent fingers to play the slurs.

