

NEW BULGARIAN UNIVERSITY

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METHODOLOGY OF GUITAR INSTRUCTION

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PREFACE

Music education is an element of the overall education of the personality. For this reason, no matter how specific the process involving the formation of music literacy and the development of music capabilities in the rising generation is, it follows entirely the logic of the general educational process. For this particular reason, music pedagogy should be viewed not only in the light of the science of art, but also in the context of the general impact and interrelation of all sciences covered by the title humanities (psychology, general pedagogy, physiology of the supreme neural activity, sociology etc.). From there music pedagogy draw its principal formulations and mechanisms of impact on human being.

If music pedagogue wishes to be successful in his overall work, he should have knowledge and make use of the commonly valid didactic principles and rules. This is due to the fact that these form an entire system, with the most important principles and rules for our work among them being: scientific mode of education's organization; connection between theory and practice; unity of concrete and abstract; systematical approach in instruction; intelligibility (clearness); the student's self-directed work as a basis for joint work.

The essence of methodic education in the area of arts evolves from their specific, from the particular way they mirror reality, as well as their unusual social function. This reflection happens through definite art images. In fact, in music education there is aggregate of clearly set aims and tasks that need to be clarified and aesthetically justified.

Esthetic education is also another important factor for general creation of music. It is result of social system, material and spiritual culture, family and school environment. All this is particularly important for the creation and rationalization of art works. Logically, aesthetic education leads to the formation of aesthetic taste. Nevertheless, although aesthetic taste is strictly individual, it is influenced by economical, political, professional and other factors. Thus, music performing process is subordinate to the aesthetical objective laws of all kind of arts. Several psychological and physiological

factors have an impact as well. They are mainly related to the functioning of the supreme neural activity of the human being. This implies the responsibility of pedagogue, supported by the family, for the students' psychological balance.

The psychological balance of the guitarist is of great importance. It is established gradually, starting at the earliest possible age. It is essential since it allows the guitarist to express himself completely and show his personal qualities at his performance. They on their part will be brightly pronounced if there is strength of will, strong character, professional habits, and logical thinking. On the last one should start working just from the beginning of the instruction process.

Logical thinking, considering the specific character of the motor activity in guitar playing, is an essential factor for the development of sustainable technical skills and is closely related to various psychological and physiological reactions. That's why the approach and methodology, as well as the skills and capabilities of the teacher, are of major importance for the establishing the student's qualities.

Teacher bears great responsibility in the entire educational process and this responsibility is determined by his character, general knowledge, morals and behavioral pattern. At the same time, the authority of the teacher builds upon his impact on the student's development. The teacher ought to maintain his professional standard while continuously improves his conceptual and methodological approach.

What are the qualities that a good teacher should possess? After all, he should have a well-rounded personality, being high level musician, have a comprehensive instrumental training, possess stage experience, and be familiar with guitar's literature. Also, he needs to be watchful, patient, with critical mind, aspirated for elaboration and etc. The educational role of the teacher should be preferably also multi-flow: moral, working, aesthetic, and intellectual one. It should be mentioned also that if the pedagogue does not possess self-initiative, con-temporary outlook and professional sense he would not be able to achieve certain results through imitating colleagues only.

A subject of the current work is to systemize and highlight the main

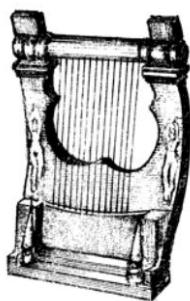
points and the correct proceeding of guitar instruction realized through the mental and motor activity. It is very important the teacher's approach in realization of the complicated coordination mechanism between the left and the right hand, which is essential for tone production. The accent is on the position and fingering, the ways of releasing the tension in muscles in mastering particular techniques, etc. Here are also treated the main principles for development basic methods and forms of work for the pedagogue and his students.

This Textbook can be used by lecturers and students at National Music Academy "P. Vladigerov", New Bulgarian University, Sofia University "St. Kliment Ohridski", Academy for Music and Dance in Plovdiv, American University in Blagoevgrad, Veliko Tarnovo University "St. St. Kiril & Metodii". It may also be a useful appliance for pedagogues and pupils at music high schools, as well as for guitar teachers at preparatory music schools.

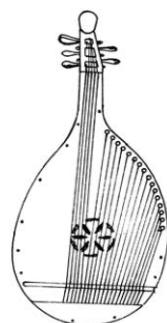
ORIGIN, HISTORICAL DEVELOPMENT AND CONSTRUCTION OF THE GUITAR

The origin of the guitar is not precisely stated but it has been mentioned still in Antiquity. The first known instruments were quite primitive and were producing noise and sound. The instruments that were producing tones free of noise appeared later-on.

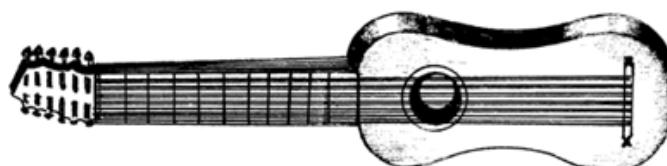
The oldest known melodic instruments were the wind ones -flutes made of bones, horns, and whistles made of wood. Much later the string instruments appeared. Guitar belongs to the string instruments played with plucks and pulling with the fingers or with a plectrum. According to the latest studies the word "kithara" stems from the Phoenician word "kuthar", following the name of Artisans' God. Already in Ancient Greece we come across an instrument similar to the lyre, called "kithara". The Romans called it "cithara", the Arabs "qitara", the Persians "sitar" (Seeger, Fr. 1986, p. 84). Even today the Persians, Arabs and Ukrainians have an instrument called *bandura*, which has some similarity with the guitar.



Ancient "Guitar"
Fig. 1



Bandura
Fig. 2

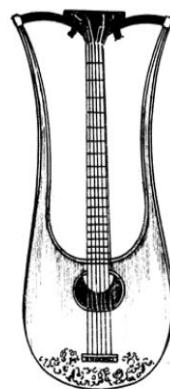


Seven-string vihuela (year 1555)
Fig. 3

With dissolution of the Roman Empire the West Goths / around 450 A.D. / brought to Spain a string instrument called "fidula". During the same period the Romans used a similar instrument "vitula" or "fidicula" (Klier, J., In. Hacker-Klier, 1980, p. 88). Thus, later on the *vihuela* emerged, having certain role in the European music life.



Vihuela (Vitula)
Fig. No. 4



Lyra Guitara
Fig. No. 5

There are also known other varieties of the instrument, such as vihuela de arco (played with a bow), vihuela de pendola (played with plectrum), vihuela de penola (played with plectrum), vihuela de mano (played with plucks and strokes).

In Spain (San Lorenzo del Escorial Monastery) are preserved drawings from (Fig. 6) XIII century (Seeger, Fr. 1986, p. 88) depicting a Mauritanian guitar /guitarra morisca/ and a Latin guitar /guitarra latina/.



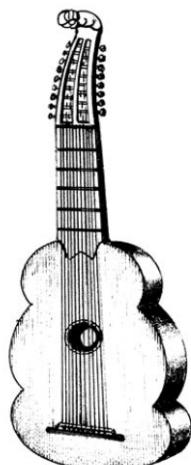
Mauritanian guitar – XIII cent.
Fig. 6



Espanola guitar (1586)
Fig. 7

The Mauritanian guitar (Fig. 6) has many distinguished features of the lute: it has a pear shaped body with several small resonance holes on the upper resonator board/ plank. Its' neck is relatively long. The Mauritanian guitar has 8 strings.

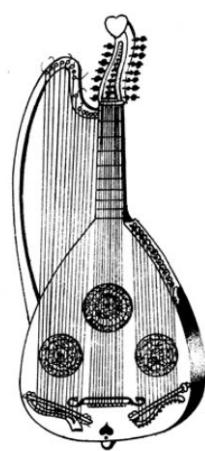
The Latin guitar contrary to the Mauritanian guitar reminds strongly of the contemporary Spanish guitar. The Body is flat, the back and top Soundboards are connected with Body sides (Zarge-German), and the body is shaped like the figure 8. There is Sound hole with a Rosette inlay and it has 4 Frets above which 4 strings are strained.



Pandore – XVII. Cent.
Fig. 8



Tambura
Fig. 9



Harfencister (1590)
Abb. No. 10



Chitarra battente
Abb. No. 11

An instrument related to the guitar, probably of Assyrian origin, is the *pandore* (Fig. 8). In Arab countries it is known as *tambour* and in Bulgaria as *tambura* (Fig. 9). It has been used as a general bass instrument and usually has 5-7 double strings. The pandore has never played such an important role in music life as the vihuela and the luthe.

One of the most popular musical instruments, forerunner of the guitar in the XV-XVII centuries, is Lute (Fig. 12). Entering laterihe life of Eastern people, it played an important role in the musical culture of Western Europe. Today the lute it is still used. The number of strings has been changing according to the demands and changes in music practice.

Following historical development and evolution of the guitar compare with its predecessors, we notice conservative reciprocity and transformations, which are also used to have double strings /very often not fixed numbers/: four strings, five strings, seven string (**Filip, J.** 1969, p. 870).

Subsequently the five-strings guitar / XVI – XIX centuries / has lost its' importance, meanwhile the seven-string guitar (well-known in Germany, Poland, France, Italy and Russia) have been used in asia till nowadays. Sometimes it is called even the "Russian guitar". It has been used for accompanying romances and folk songs.

According to Fr. Seeger the oldest preserved vihuela has been dated to the 1581 and the oldest five-strings guitar was found in Lisbon (Portugal). Presumably it was constructed around 1581 too (**Seeger, Fr.** 1986, p. 92).



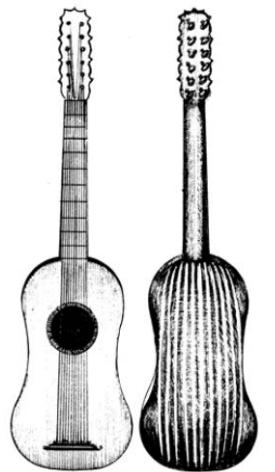
Luthe
Fig. 12



Armenian Oud
Fig. 13

In 1788, the Duchess Anna Amalia brought to Weimar a five-string Italian guitar. This has been a turning point in the evolution of the guitar, when later the luthier Jakob August Otto, on advice of the Dresden Konzertmeister Naumann, has added a sixth string. Thus, the guitar was given its current tuning E - A - d - g - h - e¹. Still, it took many years while guitar obtained its modern shape. Improvements were made in Germany, Italy, Spain as well in other places.

During the XIX century we see *the guitar* in its classical shape. Great contribution to this have had both the Spanish luthenist from Seville Antonio de Torres and the guitarist Julian Arkas, As a result of their joint work in 1883 came out the famous model /Jurado/. It has bigger body and a modified connection between soundboards (Fig. 17). This model is still current (**Seeger, Fr.** 1986, p. 110; **Wolman, B.** 1968, p. 24).



Guitar - XVI century
Fig. 14

"Italian" guitar of
Anna Amalia (1788)
Fig. 15

Any contemporary guitarist should know in details the guitar structure and shape since modifications affect directly the methods of teaching and tone production. Furthermore, familiarity with the components of the guitar enables the guitarist to make small corrections, such as the adjustments of the upper and lower bridges.

The upper bridge serves for correct positioning of the strings in equal distances and fixes them at particular height above the fingerboard.

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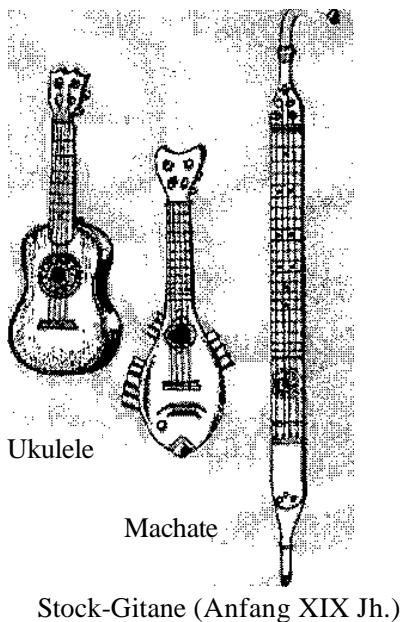
distances and fixes them at particular height above the fingerboard.

The adjustment of the height of the strings happens through the lower bridge of the string-saddle.

Several different models are used in practice and the one shown on Fig. 18 is only one of the most common.

Seven- strings and twelve – strings guitars are also used, where the sound production is quite different.

In the 20th century began production of amplified electronic guitars. First to try such an instrument was the guitarist Edi, Durham (born 1909) and later in 1941 another guitarist Les Paul (born 1916).



Stock-Gitane (Anfang XIX Jh.)

Fig. 16

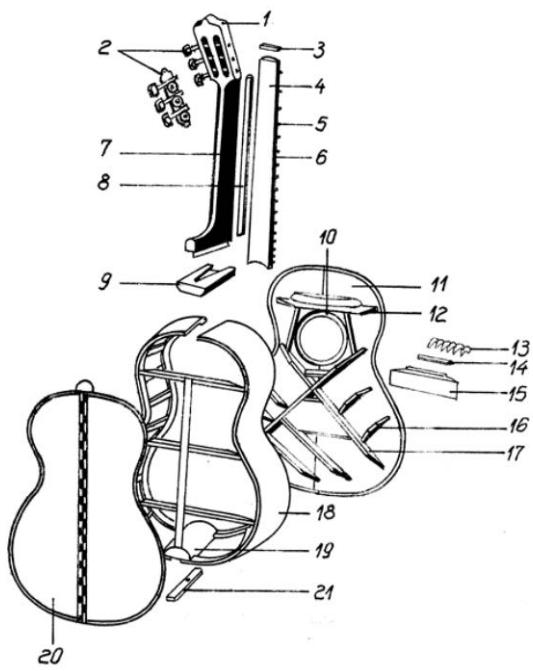


Model /Jurado/

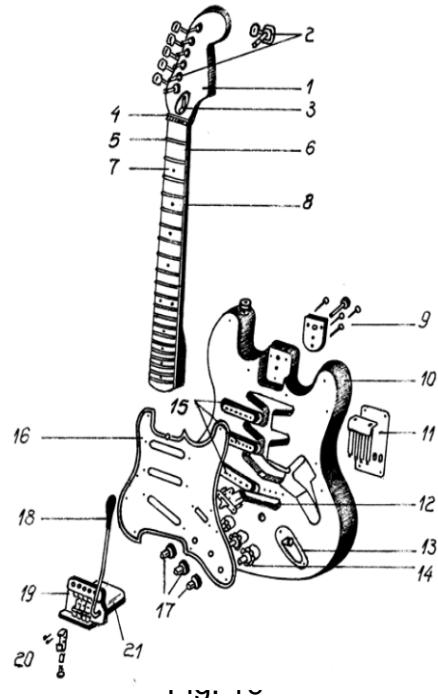
Fig. 17

The first *electric guitar "Solidbody"* (Fig. 19, 23) were constructed in 1941 (**Wicke, P., W. Ziegenrucker**, 1985, p. 187) by the American guitarist Les Paul.

Leon Fender introduced in 1948 a new model electric guitar "Broadcaster", which became famous worldwide with the name "Fender Telecaster" (**Wicke, P., W. Zigenrucker**, 1985, p. 156). Almost at the same time another model of Paul Bigsby appeared within The Gibson Company. These models will remain legends in the history of electric guitar development. There are many others, of course, that should be mentioned such as "Fender Stratocaster", "Les Paul", "Hammer Special", "Destroyer II" and etc.



1 – headstock; 2 – machine heads (peg heads, tuners); 3 – nut; 4 – fingerboard; 5 – metal bar; 6 – fret (position); 7 – neck; 8 – amplifying rod; 9 – heel; 10 – sound hole, rosette; 11 – top soundboard; 12 – rosette inlay; 13 – pickups; 14 – lower bridge; 15 – string saddle; 16 – short soundstruts; 17 – long soundstruts; 18 – sideboard; 19 – heel; 20 – back soundboard; 21 – lamella



1 – headstock; 2 – machine heads (peg heals, tuners); 3 – truss rod; 4 – nut; 5 – metal bar; 6 – fingerboard; 7 – fret (position); 8 – marker dot; 9 – neck joint; 10 – body; 11 – tremolo mechanics; 12 – adapters' switch (pick-up selector switch); 13 – output socket; 14 – volume control; 15 – electromagnetic adapters (pick-ups); 16 – plastic board; 17 – sound-control buttons; 18 – tremolo arm; 19 – lower bridge saddle; 20 – parts of the regulated; 22 – lower bridge; 23 – string holder

Nowadays various electric guitar models are produced by following development of electronic technologies. Various application of the guitar acquires more precise defining of its functions. That's why different terms like the following have appeared: solo guitar – used for solo performance; rhythm-/accompanying/ guitar – for accompaniment of solo instruments and singers. These functions have seemed to be crucial sometimes and have led to changes in the guitar construction. Additional electronic devices and the qualities of the amplifiers have also an important role.

The instruction process itself shouldn't be underestimated too. It demands classification of the different models and their variants, because the construction of the guitar, its shape and size are direct precondition for the methods of instruction. Thus the need of different instruction aid for the guitar schools emerges.

CHOOSING MUSICAL INSTRUMENT, CLASSIFICATION

Usually it is considered that a high-quality guitar is an old instrument in a good condition. Others think the guitar must be played for a long time to become full-toned.

It is true that the quality of the guitar depends on the sonority, construction, material quality, shape and size. The quality of the instrument may strongly influence the beginner's whole attitude toward the lessons since it largely depends on the pleasure from playing. An imperfect instrument would only cause further irritation to the student. Thus, before the training starts the student should be provided with an instrument that best fits his anatomical features. In the countries where the guitar faces great popularity and education is set on a professional basis, $\frac{3}{4}$ and $\frac{1}{2}$ guitars are constructed for the youngest children (starting training only with fingers). Thus, children could attend guitar lassoing at early school age.

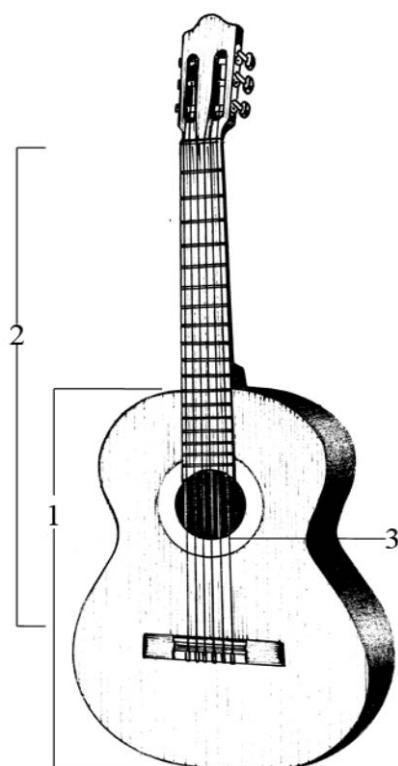
As to the exact type of guitar, choosing of the instrument should be based on a classification of the different variations – concert (classical) guitar, plectrum-guitar /resonance, half-resonance, solid-body/, double-neck guitar, western guitar, ovation guitar etc. (**Wicke, P., W. Ziegenrucker**, 1985, p. 183, 184). Although the student will could be different, it is recommended to start training with a standard (classical) guitar played only with fingers. In this way the student could acquire fundamental techniques and performing skills that would serve him later in playing not only classical music but also jazz, rock, pop and etc. After having mastered the correct position and fingering and having acquired the necessary performance habits, the student can improve on his own his skills according to his personal wishes (**Panayotov, P.** 1988, p. 5).

Valuation of the guitar qualities should not neglect its appearance and the proportions between the different components and ornaments. Major requirement is that the guitar should be in particular proportion to the performer's height. This is especially important in the initial work with small children where the already mentioned $\frac{1}{2}$ or $\frac{3}{4}$ guitars are recommended. These guitars make easier acquiring the basic technical skills from the

beginners.

The classical 6-string guitar is used to have plastic strings. Metal strings are used in country music, 12-string and electric guitars.

When a guitar is going to be chosen is necessary to check the condition of the fingerboard. It should not be misshapen or rugged. When the fingerboard is curved the stretch of the strings is tighter than allowed one and they are hard to be pressed, especially in the high finger positions. This also brings low sound quality (**Pujol, E.** 1983, p. 11).



Classical guitar
Fig. 20

(1 – body; 2 – measure*; 3 – strings)

* Measure – the distance between the lower and upper bridges of the guitar.

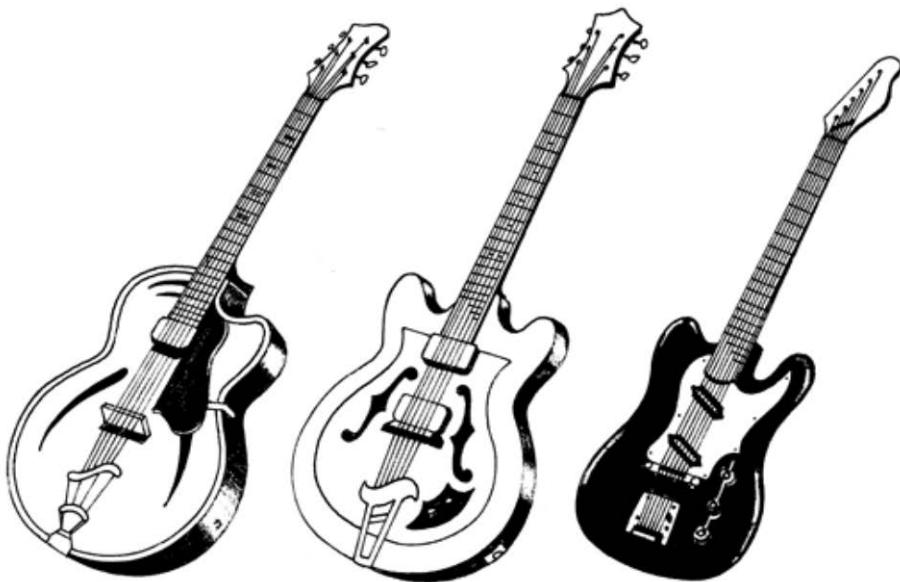


Fig. 24
Resonance
electric guitar

Fig. 25
Half-resonance
electric guitar

Fig. 26
solidbody
electric guitar

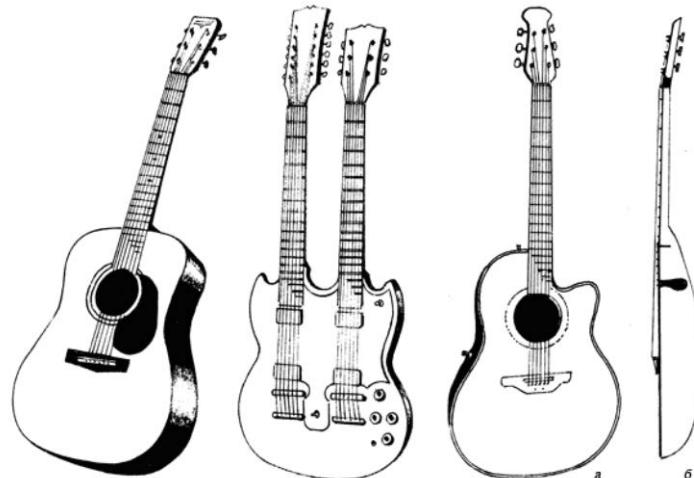


Fig. 21
Western guitar

Fig. 22
Double-neck guitar

Fig. 23
Ovation guitar
/a, b/

Low quality sound can arise in the case of worn or damaged frets and strings, Worn frets cause distortion of the amplitude.

The genuine guitar has parallel frets with the same height placed at precisely calculated distances from each other.

The upper and lower bridges also play an important role for the sonority and the exact intonation. If the bridges, especially the lower one, are too high the strings are difficult to press. For a delicate child hand this pressing can cause painful experience.

On the other hand, if the bridges are too low, the sound is dull and faint, and the strings may even touch the frets.

Correction is possible through increasing or decreasing most often of the lower bridge height.

In electric guitars correctors for fine adjustment are in use for the upper and lower bridges.

The check-up of the *measure* (see fig. 20) is compulsory (**Wicke, P., W. Ziegenrucker**, 1985, p. 182). Usually it is between 63 and 65 cm and the interval between the note on the open string and the one of the 12th finger position must be a perfect octave. For the electric guitars it is desirable that the measure of each string is adjusted separately.

SHAPE OF FINGERS, FINGERNAILS AND PLECTRUMS

Guitar can be played with fingers /fingernails/, plectrum, combined (with fingers and plectrum), with a ring (Slide Guitar) or with a steel bar/slide (Hawaiian guitar).

For those who play with fingers the appropriate shape of the fingers and fingernails is very important. It is given by nature but can be corrected to a certain extent. The length of the fingernails is essential for tone production and if they are with the normal shape, it is up to the performer's individual choice (**Panayotov, P.** 1991, p. 79).

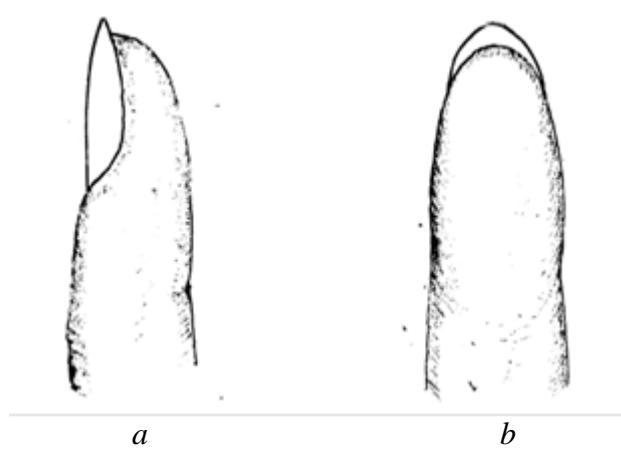


Fig. 27 / a, b /

The fingernails of the right hand should be shaped with a file, not with scissors and, most important, they should not have roughnesses. In case of crackly, eagle-like and upward-growing nails it is better to keep them as short as possible. In some of such cases it may even be better not to use them at all.

The fingernails of the left hand should be cut as deeply as possible.

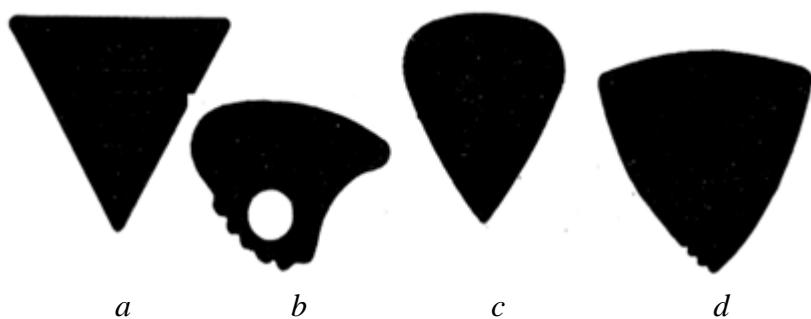


Fig.. 28 / a, b, c, d /

If the instruction of playing goes with plectrum, one with the appropriate shape must be selected. This is relatively connected with the character of music, style and the level of education. In practice various types of plectrums are in use (**Tibor, C.** 1983, p. 8; **Burrows, T.** 2002, p. 38).

Still, among the numerous existing shapes the following are preferable (**Buhe, T., W. Hiew**, 1988, p. 8-10):

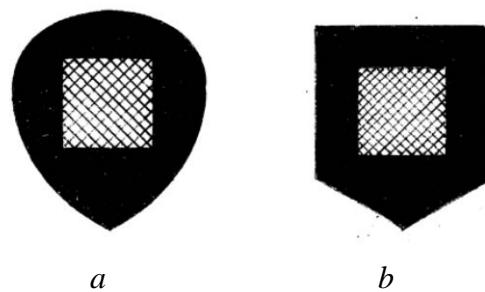


Fig.. 29 / a, b/

When the *combined technique** (see p. 75) is applied, most convenient are plastic or metal fingerpicks attached to the fingers.

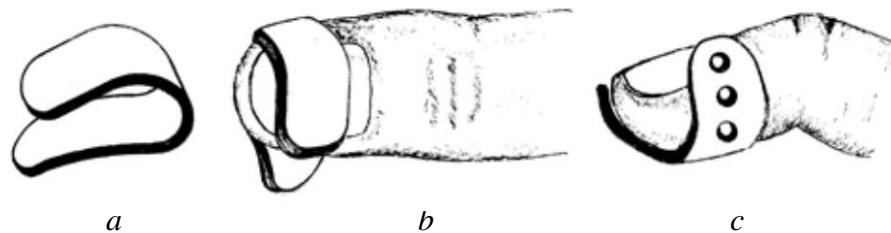


Fig.. 30 / a, b, c/

Other objects are also in use, such as sharp-pointed fingertips in the shape of the nails (**Panayotov, P., G. Mirtchevski**, 1989, p. 5).

* See "Combined technique" p. 71

The thickness and shape of the plectrum play specific role in sound formation and quality. The plectrum should be made of flex material since a hard plectrum hampers the movements and produces harsh sound. Too thin plectrums are also inappropriate. They produce weak and dull sound. The size must be also considered. Quite big plectrum would impede the movements and a tiny one would be difficult to be hold (**Panayotov, P.** 1988, p. 8).

Special attention must be paid to children willing to play guitar professionally, but whose fingers have inappropriate shape and length. It is better to redirect them to another kind of instrument.

TRAINING OF BEGINNERS

Candidates willing to play guitar should undergo a thoroughly selection based on their physiological characteristics and musical endowments.

The *physiological characteristics* are determined through a medical examination and are related to the idiosyncrasies of body and hands. The pedagogue has to check-up the shape of the wrists and fingers, as well the shape and hardness of the fingernails. Method and way of training depends on these individual, natural characteristics.

Musical abilities are complex of: having an ear for music, metrorythmic sense and musical memory. Sometimes, at the beginning, regardless even of his maturity and abilities, student has difficulty to cope with the assignments. This is most often due to the lack of habits, stiffness of fingers, psychological stress and etc.

Only after discovering presence of physiological characteristics and musical talent it is possible to start with the instruction process. This is essential moment for the formation of basic habits related to the fingering and which have direct impact on tone production. Exactly at the initial stage of instruction the difficulties are more because of student's lack of apprehension abilities and physical troubles dealing with the instrument. Differences in the mental and intellectual capacities of children are also important. This complicated complex of problems must be dealt at the very beginning in order to avoid formation of wrong habits which are difficult to correct later on.

From the very beginning of training, while mastering the individual elements of tone production, one should work on the reflex reactions of the student. That means to stimulate him to stay concentrated and purposeful in performing and to avoid pure mechanical movement of the fingers. It could be easier achieving it if stirring and right movements of hands, achievement of tone production and finger positions (in the left hand) are acquired step by step – first by the right hand, then by the left one and finally both synchronization.

Along with the practical exercises, student should acquire theoretical knowledge that will add to his overall creative and intellectual development.

Pedagogue, on the basis of his knowledge in physiology, psychology, acoustics, methodology and etc., should also consider the specific individual features of students. The instruction process should not cause stress and irritation. On the contrary, it has to be organized in a way that stimulates student's physiological, spiritual and artistic growth. Family and school environment can widely contribute, but the pedagogue is one who must follow closely and advise the student, in order to acquire right habits and self-control and being able to study autonomously and organize appropriately his time for working and spare time.

Contemporary concepts suggest guitar instruction should start as early as possible, at an early school age in case student owns necessary physical characteristics, aptitude and appropriate instrument. Of course, instruction could also begin with other instrument (violin, piano) or just with solfeggio and music theory. If the training begins with guitar it is best to have the classical model and we recommend that the student education begins with mastering the finger-playing firstly. After acquisition of permanent techniques and performing habits one can be moved on to plectrum or to combined method /fingers and plectrum/. The earlier the instruction starts, the easier is for the student to overcome the psychological barriers if there are such and to accelerate reflex reactions.

The instruction itself should begin with the right fingering, first acquiring the movements of the right hand thumb /*p*/, then of the index finger/ *i* /, middle finger /*m* / and ring finger /*a* /. Immediately after muscles strain of the right hand has been released on open strings, one can move on to the shaping finger positions and training of the left hand. It is better while

acquiring the movements of the first, second and third finger of the left hand not to work on fourth finger, and after getting some steadiness to include it into exercises (**Panayotov, P.** 1993, p. 14-19; **Eulner, M., J. Dreksler**, 1986, p. 86-91).

There are also other concepts of the beginning approach, such as stirring with alternation of the fingers firstly the index finger / *i* / and the middle finger of the right hand while simultaneously exercising the left hand fingers (**Peter, U.**, Band I, p. 9). This approach entails much more irritation which slows down mental - motor process. There are also other drawbacks of this method, but most strong is the slow or ineffective process of relaxation of the excessively strained hand muscles, which itself hampers the acquisition of the correct movements.

To acquire much more stability, better control and ease of movements, one should use as support strings 3, 2 and 1 with corresponded index finger / *i* /, middle finger / *m* / and ring-finger / *a* / respectively. This is one of the ways to master easily the technique of stroke playing - Rest stroke /*apoyando* – Spanish/. After learning to deal with strings 4 and 5 in the exercises on string 6 to the movements of the thumb / *p* / with rest stroke /*tirando* - Spanish/ but only on an open 3 string, having the middle finger / *m* / and the ring-finger / *a* / being laid on strings 2 and 1 (**Panayotov, P.**, p. 24, 26).

3.

In the same way proceed the exercises with the middle / *m* / and the ring – 1 *a* / finger, but always with support by one of the free fingers leaned against the strings.

4.

Energiko

Based on Bulgarian folk song

Andantino

Based on Russian folk song

5.

After attaining more ease of the movements, one should make different combinations with *pim*, *pmi*, *pma*, *pima*, while including the ring-finger of the left hand (**Peter, U.** Band I, pp. 29, 33, 37, **Panayotov, P.** 1993, p. 27-35).

6.

7.

8.

It is difficult to master coordination between left and right hand. Beside correct movements of the both hands, decisive role in this process plays the mental activity – (purposeful mental-motor activity). It is no chance that technique is connected firstly and foremost with quick logical thinking and fingers dexterity. Other components which must be practice at the very beginning are: ability of exact reading of sheet music, including rhythm and dynamics. The selection of study material must be appropriate with the age and performing skills of the student.

It is the beginning of instruction process when the appropriate fingering habits are shaped and the basic methods of tone production with *rest stroke*,

free stroke or plectrum are acquired. Also, the excessive tension in the muscles and psychological inhibitions are overcome, which is fundamental to the experience of pleasure and joy during performance in terms of the last, apart from the regular technical exercises and artistic material, the lessons can include ensemble playing (with the pedagogue or other student).

For the beginning level of training the following text-books are recommended:

Panayotov, P. *Practise-book for guitar*. Sofia, 1993.

Panayotov, P. *Beginner's practise-book for guitar*. Sofia, 1994.

Pujol, E. *Practise-book for 6-string guitar*. M., 1983.

Peter, U. *Anfangsunterricht im Gitarrespiel*. Band I, II, Leipzig.

Segovia, A., G. Mendoza *Guidence for the Beginner-A. Segovia, My Look of the Guitar*: London, 1979.

Eulner, M., J. Dreksler *Gitarren-Schule*. Bad Wimpfen, 1986.

Underlying principles that pedagogue has to follow in instruction process, regardless of the textbooks used, are: *systematic and individual approach, demonstrativeness, consistency, and simplicity*. Hence, considering the specific character of instrumental education, small children should attend lessons at least 3 times per week at the beginning, with lessons duration not more than 10-15 min. Experienced pedagogue should be aware that does not only teach guitar but also solfeggio, elementary music theory, chamber music and etc.

Beginning to study guitar student needs also to be able to read sheet music. This is an important factor for faster and precise mastery of performing skills. Contemporary *stave notation* adopted in the XVIII century gives new incentives and directions in educational process but there are also other ways of notation such as the *tabulature notation* (TAB), applied mostly during the XVI – XVII centuries (**Lazarov, S.** 1965, p. 142).

So, in spite of the traditional writing down with note signs, there is another, quite popular and practical way, namely – tabulator notation – writing with numbers, i.e. the six lines, being the strings of the guitar and with numbers is marked the position of the fingers (**Panayotov, P.** 1988 S. 24; **Burrows, T.** 2002, S. 94-149).

9.
Tabulation notation

The tablature shows a six-string guitar neck. The B string (bottom) has notes with circled numbers 6, 5, 4, 3, 2, and 1. The A string has a note with circled number 3 followed by an open circle. The E string has notes with circled numbers 6, 5, 4, 3, and 2. The D string has a note with circled number 1 followed by an open circle. The G string has a note with circled number 4 followed by an open circle. The C string has a note with circled number 1 followed by an open circle. The tablature includes a treble clef, a key signature of one sharp, and a common time signature.

10.

The tablature shows a six-string guitar neck. It includes chord boxes for E, D7, A, and A7. Below the neck, a bass staff shows a continuous eighth-note bass line. The tablature includes a treble clef, a key signature of one sharp, and a common time signature.

Another frequently applied method of studying is memorizing by ear from audio recordings. An important requirement for that method is that musician (student) should have very good ear for music, musical memory and rhythmic sense. Writing down melodies, even of some separate passages, is not easy and if one lacks the skills to make it, this usually results in distortion of musical texture.

Although traditional process of instruction is based mainly on sheet music and listening to recordings for comparison, this should not pose an obstacle for those who haven't such a skill but want to take lessons and enjoy guitar playing. It depends on the pedagogue and his approach to win or put off lovers of this very popular instrument.

Recently this tone writing is the new "American wave", which is well accepted in Europe as well. That is understandable, as most of the people willing to learn to play guitar, cannot read notes.

Recommended supporting literature:

Bay, M. Chet Atkins "of the record". USA, 1976.

Johansson, L. *The Musik of Jelly Roll Morton*. London, 1982.

Panayotov, P., G. Mirchevski *Country and Blues for Guitar*. Sofia, 1989.

Burrows, T. *Die große Weltbild Gitarrenschule*. Augsburg, 2002.

POSITION

Position includes the correct and appropriate posture of the body and hands. The position reflects on correct tone production and technical perfection. The right position determinates achievement of the most natural and rational movements, which is the decisive factor for avoiding tension and prerequisite of good psychological balance (**Panayotov, P.** 1993, p. 13; **Peter, U.** Bd. 1, p. 6; **Westizki, P.** 1989, p. 13; **Eulner, M., J. Dreksler,** 1986, p. 14-15).

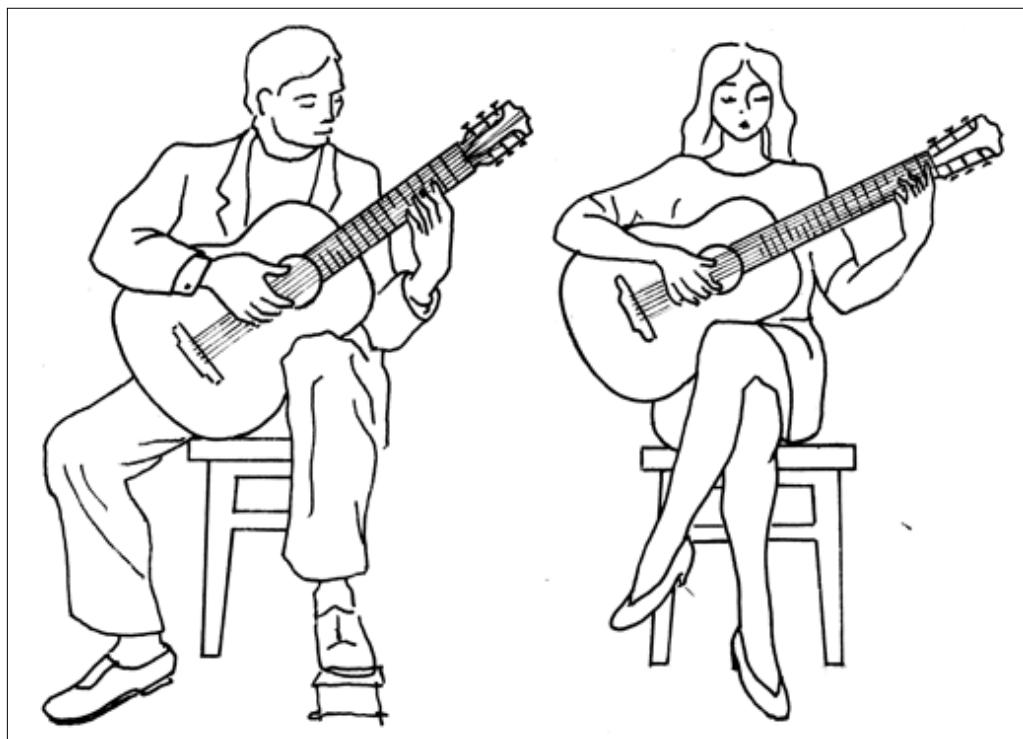


Fig. 31

Fig. 32

The guitarist should sit on the front part of a hard chair (If pelvis sinks into a soft ground and the tights touch the edge of the chair legs quickly become stiff). The left foot is usually placed on a stool/ stand in front of the chair where the guitarist sits. The height of the stool/ stand varies from 10 to 18 cm according to the height of the performer. The guitar's frame must be on the left thigh in the way that guitar's corpus is parallel to the guitarist's body. The performer's body is slightly bent forward touching the corpus. The back of the frame touches closely the right tight. The guitar is held with some slope so that fingerboard points to the left shoulder / Fig. 31 /. The right hand is placed on the front part of the side board above the string saddle It's fulcrum is a little before the elbow with the wrist slightly bent, hanging down freely / Fig. 33 /.

Fingers should be lightly curved, thumb – sticking out in front of them and pointing string's direction (**Panayotov, P.** 1993, p. 13; **Peter, U.**, Bd. 1, p. 6; **Westizki, P.** 1989, p. 13; **Eulner, M., J. Dreksler**, 1986, p. 138).

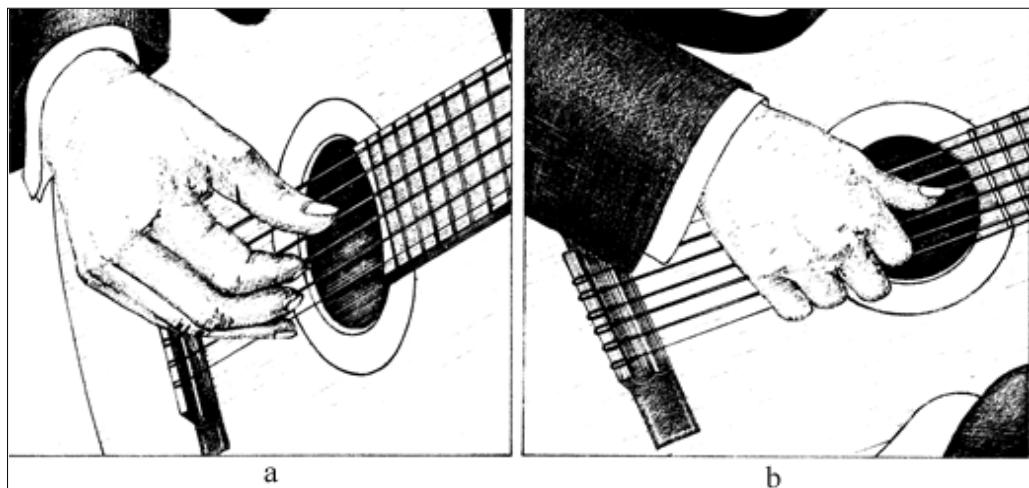


Fig.. 33 (a, b)

If there is not a stool/ stand for the left foot it could be placed over the right one. The curved part of the side board lies down on the left thigh and the wide part of the corpus touches the right one / Fig. 32 /.

In practice is used to place guitar directly on the right thigh / mostly for electric solid-body guitars/, although in this position hands have not total freedom since the left hand in that case is used to hold up the guitar (**Buhe, T., W. Iliew**, 1988, p. 11; **Nikow, N.** 1987, p. 7; **Burrows, T.** 2002, p. 14).



Fig. 34

From the correct position of the left hand depends production of deep and good quality sound. For this reason fingers should be lightly curved and placed vertically to the strings at the ends of the finger positions with the parallel to the fingerboard wrist without touching it (**Pujol, E.** 1983, p. 19, 25).

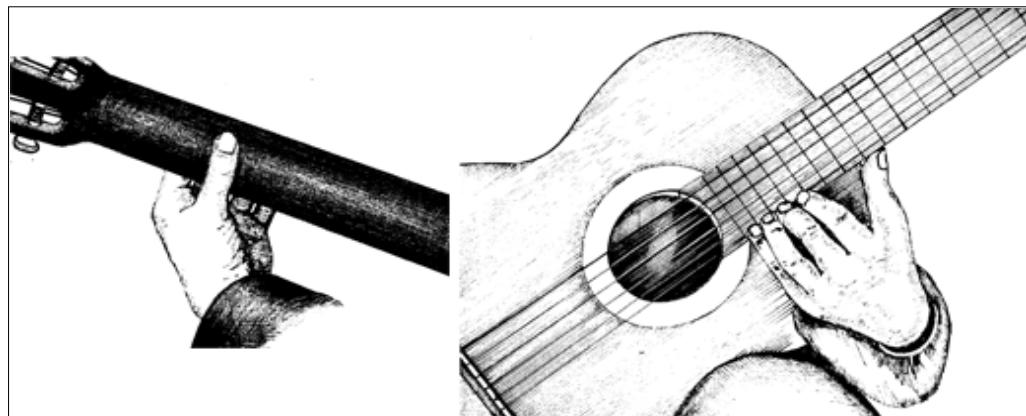


Fig. 35

Fig. 36

It is important that thumb touches lightly neck of the fingerboard / Fig. 35 /. The thumb changes its location when goes to the high finger positions / Fig. 36 /.



Fig. 37

When electric guitars are played with plectrum or with combined technique /plectrum and fingers/, more flexibility in choosing position is allowed. That is thanks to the large variety of models and their narrower and longer fingerboard. In many cases teacher is compelled to make compromises with the position not because of student's bodily defects but due to the specific shape of the guitar.

Playing electric guitars is possible both in a sitting and in a standing position (Fig. 37). The standing position requires the use of strap (**Panayotov, P.** 1988 b, p. 9; **Buhe, T., W. Iliew**, 1988, p. 11-12).

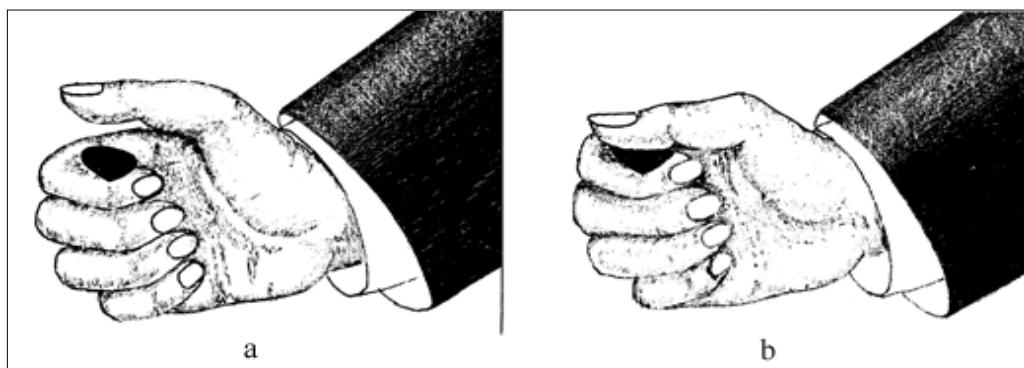


Fig. 38 (a, b)

There are different concepts about the way of holding plectrum. A convenient one is to hold it with the thumb and index finger. The fingers are lightly curved toward the palm and the plectrum is put on the index finger / Fig. 38 a / and is kept by the thumb / Fig. 38 b /. Certain genres and performing styles may demand modification and rectification of the described position (**Panayotov, P.** 1988 b, p. 10; **Buhe, T., W. Iliew**, 1988, p. 10, **Burrows, T.** 2002, p. 38).

Sometimes, for example when playing flageolets, the plectrum is held between the middle finger and the thumb. Also, in the combined technique, when fingerpicks are in use, the plectrum can be attached to the fingers /see Fig. 30/ (**Panayotov, P.** 1988 b, p. 137).

With electric guitars the finger position of the left hand could vary more freely. The standard /conservative/ fingering is not compulsory as in playing classical guitar. The thumb can even be used for counteraction to the side of the fingerboard, when pulling off the strings / for example in Dirty glissando / (**Panayotov, P., G. Mirchewski**, 1989 a, p. 33). Very often, especially in swinging, the

fingers are slightly bent in certain moments, like in the case of muting.

Regardless of the more flexibility allowed in the position for electric guitar, the teacher is ought to demand, especially at the beginning, that the student acquire the standard position and fingers movement. The most important and compulsory element is to remove the muscles tension.

In conclusion, pedagogue should know how to select such position of holding the guitar which corresponds to the individual capabilities of the student, in order to achieve maximum easiness of the both hands movements, according to the model and shape of the instrument. In other words, the position is prerequisite for mastering the most rational motor movements. It should not be treated as an end in itself.

Recommended supporting literature:

Pujol, E *Practice-book for 6-string guitar*. Moscow, 1983.

Panayotov, P. *Practice-book for guitar*: Sofia, 1988, 1993.

Panayotov, P. *Practice-book for electrical guitar*. Sofia, 1988.

Peter, U. *Anfangsunterricht im Gitarrespiel Band I. II.* Leipzig.

Pozsonyi, J. *Jazz-Guitar*: Budapest, 1968.

Buhe, T., W. Iliew *Schule für Plektrumgitarre 1.* Leipzig, 1988.

Buhe, T., W. Iliew *Schule für Plektrumgitarre 2.* Leipzig, 1989.

Burrows, T. *Die grosse Weltbild Gitarrenschule*. Augsburg, 2002.

TONE PRODUCTION WITH FINGERS AND PLECTRUM

When tone production is released by finger-technique, the strings are set into vibration with or without nails.

The method without nails / Fig. 39 / is applied most often by children when the nails have irregular shape and are very fragile. Prior to F. Sore this has been the preferred method of finger-playing. The fingers touch the strings with theirs fingertips. The sound produced in this way is soft and a little bit dull (**Pujol, E.** 1983, p. 17; **Eulner, M., J. Dreksler**, 1986, p. 84-85).

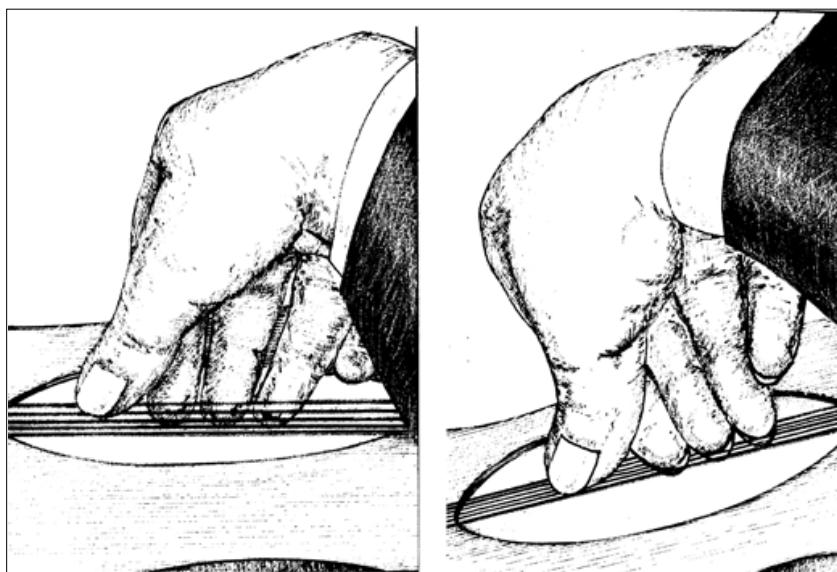


Fig. 40 /a 6/

The method with nails / Fig. 40 / has been applied for the first time by D. Aguado, and has been later elaborated by Fr. Tarrega, Since then the tone production with fingernails has established itself as the most practiced method. The strings are touched with the tips of the nails. When sounding itself the string is touched lightly also with the fingertip (**Pujol, E.** 1983, p. 19; **Panayotov, P.** 1993, p. 39).

For more accuracy, exact rhythm, smooth movements and better synchronisation, one should apply, always when it is possible, the method of *playing with alternating fingers* (**Pojol, E.** 1983, p. 17; **Panayotov, P.** 1993, p. 39).

The thumb is placed on strings 333 5 or 6 without pressure, approximately in the middle of the sound hole, to serve as fulcrum

(Fig.41). Before stroke the index finger is in front of string 3 and after the stroke it keeps staying on string 4 while the 2nd finger attacks with stroke string 3. For making the stroke itself the fingers must be moved vigorously with the slightest possible deviation from the strings all the time (Panayotov, P. 1993, p. 39).

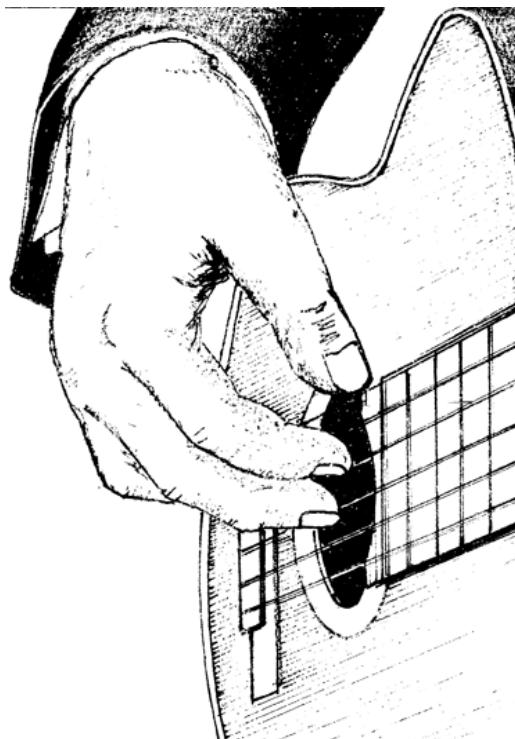


Fig. 41

11. 

Moving the fingers of the right hand in that manner is not an easy matter and the teacher should pay special attention to its mastering. At the beginning it is recommended to use the thumb / *p* / for fulcrum (Fig. 41). The sound itself can be produced with rest stroke or with free.

a) *rest stroked apoyando* after "stroke" the finger, no matter if thumb, index finger or other one, rests on an adjacent string until preparation for the new stroke starts / fig 42 /.

b) *free stroke* or *non-apoyando (tirando)* after "pluck" the plucking finger bends slightly toward the palm without touching the other strings / fig. 43 /.

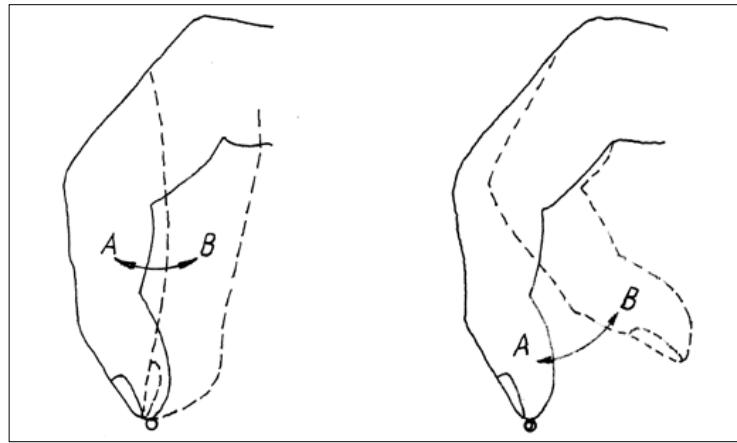


Fig. 42

Fig. 43

Fingers training are good to start with *rest stroke* since at the beginning the fingers are stiff and have lack of dexterity. The rest stroke produces firm contact with the strings and ensures better control (**Panayotov, P.** 1993 p. 13; **Peter, U.** Bd. 1, p. 7).

The stroke should not be too powerful. The force should stem only from the fingers which means that must be set in active motion from the joints without participation of the hand and wrist. The shoulder and the hand above and below the elbow must be without tension.

Plectrum technique includes two ways of tone production (**Panayotov, P.** 1988 b, p. 10, 11; **Burrows, T.** 2002, p. 38):

Π (*down* or Abschlag) – down-stroke with plectrum;

V (*up* or Aufschlag) – up-stroke with plectrum.

At the beginning of training the teacher is recommended to demand parallel movement of the plectrum to the strings.

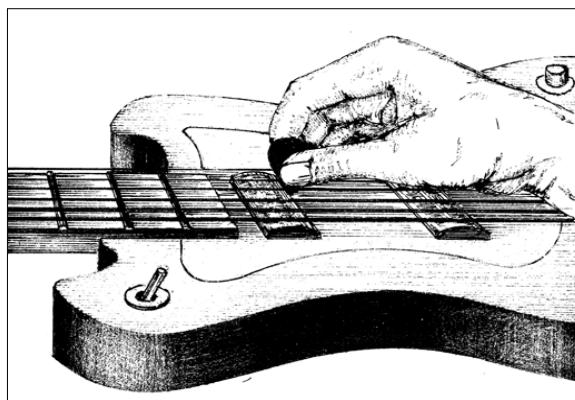
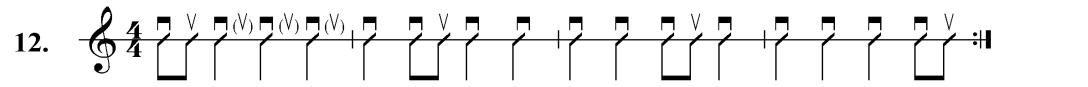
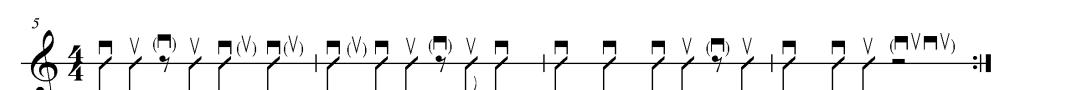
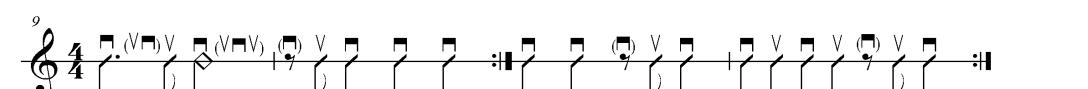


Fig. 44

The main purpose of mastering precise stroke is to achieve steadiness in the performance of alternating strokes while playing long note values and rests. The exercises are better to begin on open strings.

12. 

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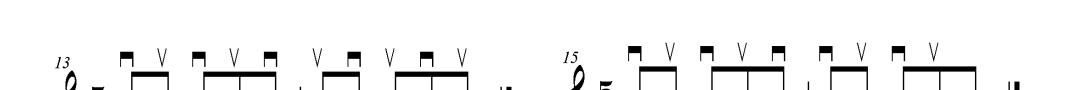
⁹


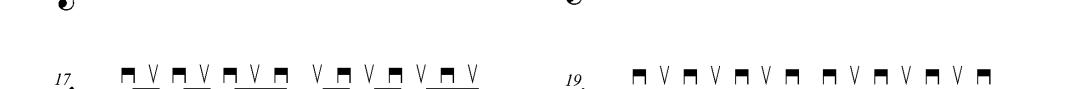
Alternate picking - with Π and V /or vice versa/
Alternate picking – all accents with Π /or vice versa/_ all accents

13. 

⁵


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¹³


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¹⁷


¹⁹


²¹


²³


²⁵


²⁷


²⁹


³¹


The movements should be economical, without big blows and plectrum should take the shortest way to the strings. Until the correct, easy movements, free of muscles tension is mastered one should be careful not to twist the wrist and not to "pull out" the strings when striking them with the plectrum.

There are two manners of performing successive alternating strokes in asymmetric measures or configurations (**Panayotov, P.** 1988 b, p. 12; **Burrows, T.** 2002, p. 41).

At the advanced level of mastering technical skills greater freedom of movements is allowed. Plectrum sound can be produced with moving only thumb and index finger /both holding the plectrum/ with more blows arising from the elbow and etc. Specific techniques are applied for producing particular effects in certain performance styles.

Recommended supporting literature:

Sore, F. *Method for the Spanish Guitar*. New York, 1977.

Aguado, D. *Metodo de guitarra*. 1925.

Panayotov, P. *Practise-book for guitar*: Sofia, 1988 a, 1993.

Panayotov, P. *Practise-book for electric guitar*: Sofia, 1988 b.

Buhe, T., W. Iliew *Die Plektrumgitarre 1*. Leipzig, 1988.

Buhe, T., W. Iliew *Die Plektrumgitarre 2*. Leipzig, 1989.

ORGANIZATION OF LESSON, FORMATION OF INSTRUMENTAL HABITS AND PERFORMING TECHNIQUE

Interpretation of music works requires performing technique, which is a set of instrumental habits supporting expression. The instrumental habits are fundamental for the adaptation and development of appropriate performer's movements, which encompass different ways of tone production, music texture elements and technical devices. At the same time, it is important to work on psycho-physical adaptation of the student to the instrument, as well as on formation of individual approach that will grow later into individual performing style.

To achieve this level in education one should have had appropriately organized work at lessons and at home.

Practice shows it is most convenient to carry out guitar instruction within a system of individual lessons. They should be held neither too rarely, nor too frequently. The student should have time for self-dependent work.

The aim of the teacher is to schedule the lessons in such a way (for instance twice per week) that will enable him to transfer his knowledge and experience and at the same time to follow and conduct the development of his students. Students from their side will demonstrate their present progress and will receive assignments for further work. In this way of work /in lessons and at home/ students can develop their instrumental habits.

Despite the large variety of methods and approaches in guitar instruction, there are some fundamental principles that should not be ignored. The class lessons should help the student:

1. To demonstrate his achievement during his independent work at home after giving him exact hints to achieve;
2. To realize and correct his made mistakes /if such exist/;
2. To stimulate the ways in which he needs to proceed with home exercises.

The teacher, after hearing what the student has achieved at home, should correct made mistakes, summarize the results of that work and give him new task that build on the current progress. To achieve positive effect the teacher should present to the student his knowledge and experience in a

simple and comprehensible way. In the contrary it could have a negative effect,

The question as to how the lessons are to be organized and what should the volume consist of?

As to the content of the lessons, for beginners they should last about 20 – 30 min. Still, it is up to the teacher to estimate this according to the individual capabilities and skills of children. Nevertheless, the time devoted to practice scales, etudes and works must be determined by technical needs and pointed aims.

During formation of instrumental habits the teacher should not "serve everything on a plate" to the student. Sometimes some directions only are sufficient to enable the student, when working independently, to find out his mistakes, to correct them, to deal with wrong indicated fingering and to start independent thinking. Here we come again across to the role of the motor-thinking abilities. They themselves are one of the most significant factors for development of technical speed and instrumental habits.

Summarizing all above the role of the teacher could be formulated as it follows:

- he has to demonstrate, on the basis of his pedagogical and instrumental experience principle ways of interpretation;
- he has to discuss with student the problems along the entire performance;
- he has to give to the student an assignment consisting in preparation of an etude or instrumental art work;
- he has to insist that exercises for mastery and technical proficiency of the material being performed in exact tempo and with purposeful repetitions.

During the lesson teacher must be able to improvise and react quickly according to the situation. This will show his capabilities and teaching talent. This largely depends on his knowledge, experience and level of music culture. Besides that, the teacher needs exact valuation and methodology in order to get student's development in music performing technique that consists of student's agility, quickness of finger movements, thinking-reflector

reactions and his ability of art interpretation. That's why the appropriate scheduling and teacher's ability to direct the instruction process has essential importance in education.

During establishment of instrumental habits is recommended paying attention to diversification of the technical and artistic aims. They could be applied to the entire technical process of building music work, to improvisation and etc. Still, control is obligatory in order to regulate tempo, rhythm, dynamics and tone color.

Using individual capabilities of the student, the pedagogue should get the final aim through applying suitable and efficient exercises. The shape of the hands, the dexterity of fingers, the freedom of the wrists, the angle at which fingers or plectrum touch the strings and level of the pressure have also an impact.

To master the complicated technique of guitar playing student needs to have strong will and discipline, work systematically and consistently and pay attention to every detail. This is not so easy with mastering, especially if the person is overemotional. On the other hand, if the student succeeds in overcoming the initial obstacles, his own performance will be definitely accompanied by feeling of satisfaction and pleasure. Here, the role of the teacher relates primarily to the development of instrumental habits. Easiest way to be achieved is through influence on character, view of life and student's psychology.

Performance technique is in close collaboration with the memory and ear and motor imagination and it depends primarily on fast thinking and movements (**Kurteva, M.** 1985, p. 26). At the same time the sound quality is connected with the performing technique. The coordination of these two components gives the pattern and variety of tone coloration. Here appears the teacher's ability to set the right direction for the student in mastering the specific subtleties of tone production. This requires appropriate instrumental habits and internal aptitude. The best way to obtain it is with purposeful, well considered repetitions. Even difficult elements become automatized after continued exercises.

In order to obtain good performing technique the guitarist has to master

natural and sparing movements where the muscles are free from tension and the fingers, find" their places getting the shortest way. The teacher's task is to help the guitarist to set free his hands and body from and avoid superfluous spectacular movements which most often damage the performance quality. Parasitic movements and excessive strain are the main reasons for clumsiness and lack of self-confidence. Certainly, in some cases technical difficulties result from unfavorable shape of the hands or strain and pain. The teacher should find out the reasons for difficulties and work on their elimination.

The best way to build up performing technique is through playing scales, technical exercises and selected etudes corresponding to the respective level of education.

FINGER POSITIONS /FINGERING/ AND PROBLEMS WITH TONE PRODUCTION

Fingering is a pattern of finger positions, as well as their alternation during playing. The word itself stems from the Latin word *applico*, which means pressure.

Mastering of correct fingering should start at an early stage of education along with the acquisition of the basic skills. For the player, it is important to realize the positive results that follow from it. On the other hand, the teacher should make clear and help the student to establish necessary habits for right fingering, considering his individual endowments. This process should follow the requirements of the followed pedagogic school (**Panayotov, P.** 1991, p. 82, **Burrows, T.** 2002, p. 33).

An important role in this process plays the shape of hand fingers. The way of "touching" the instrument with the left hand is also essential. A "soft" hand produces more even and deeper in timber sound. Performers with "soft" hands maintain their good form easily and their fingers are yilder. On the contrary, a "hard" hand requires much more care, it has more complications in mastering different techniques and the tone in tone production dryer and harsher.

There are some important factors that guitarist should consider when settling fingering, such as his physical characteristics and the size of guitar fingerboard, which both have an impact on the flexibility of the left hand movements. The other elements, like correct placement of fingers on strings (at the ends of the metal frets), maximum light touch, smooth shifts etc. are next step in mastering in training process. One should bear in mind that selection of fingering is strictly individual problem and it allows variations.

Role of the teacher is to assist the student in establishing right fingering and then strictly to control correct placement and movements of the hands. The left hand fingers must „find" their places without correction, without strain. Particular attention should be paid to the dexterity of the left hand fingers and their coordination with the right hand.

Recommended supporting literature:

Panayotov, P. *Scales and technical exercises for guitar.* Sofia, 1987.

Carlevaro, A. *Serie Didactica.* Buenos Aires, 1966.

Albert, H. *Lehrgang für künstlerisches Gitarrespiel.* Berlin.

The problems with tone production arise most often from wrong position and not appropriate fingering. Problems can be caused also by worn frets, damaged strings, bad-quality adaptors or electric guitar amplifiers (**Panayotov, P.** 1988 b, p. 15; **Pujol, E.** 1983, p. 15; **Burrows, T.**, 2002, p. 40).

The problems related to tone production are various but can be reduced to the following essential points: easiness of movements, finger position/fingering, psychological balance, angle of touching the strings, shifts.

To overcome the difficulties of the right hand (in playing with fingers), after mastering the technique of alternating fingers (fingering succession), one is recommended to start exercises for two-voice texture.

There are two ways for playing two-voice texture – playing on adjacent and on non-adjacent Strings (**Panayotov, P.** 1988, p. 55; **Pujol, E.** p. 61 - 66; **Peter, U.** Band 1, p. 27).

It is good to start the exercises firstly with fingers on non-adjacent strings. There are tree possibilities in practice:

1. The thumb plays with *rest stroke, apoyando* and the other fingers with free stroke *tirando*. It is important that the stroke with the thumb / *p* / and the pluck with index finger *i, m* or *a* to be done simultaneously. After the stroke the thumb rests on the adjacent / inside / string until the preparation for a new stroke begins. The pluck with *i, m, a* is directed to the palm.

14.

2. The thumb plays with *free stroke, tirando* and the other fingers with rest stroke *apoyabdo*.

Adagio

5.

German folk song

3. The tone production of the two-voice texture is made with *free stroke tirando*.

Adagietto

16.

German folk dance

For mastering fast tempo playing of two-voice textures, one should start exercising the motions with only one finger firstly, and then with alternating fingers in different combinations, e.g. *im*; *mi*; *ma*; *am*; *ia*; *ai*.

When playing with fingers on adjacent strings the sound is produced in the following ways:

1. Lower voice is played with the thumb / *p* /, and upper ones with combination of *i*, *m*, *a* or with alternating fingers. The sound is drawn with free stroke *tirando*. The teacher should watch out that fingers pass each other fluently and wrist stays relaxed.

Moderato

17.

German folk song

2. The sound is drawn with *free stroke tirando* through a combination of *i*, *m* or *a*. The pluck is directed to the palm with as small as possible deviation from the strings.

E. Pujol

18.

options for right hand: p a a a m m m p i i i

In the tone production with plectrum it is very important to master playing on adjacent strings, before starting it on non-adjacent strings.

There are possible the following ways of tone production with plectrum (**Panajotov, P.** 1988 b, p. 29; **Buhe, T., W. Iliev**, 1989, p. 117):

1. Up- and down strokes with plectrum on two strings / Π, Β /.

19.

Musical notation example 19 consists of two measures of music in common time (C). The key signature is one sharp (F#). The first measure shows a downstroke (V) followed by an upstroke (Π) on the second string. The second measure shows an upstroke (Π) followed by a downstroke (V) on the first string. The notes are eighth notes and sixteenth notes.

2. *Combined technique* (see Stylistics p. 79-80), where the lower string is set into vibration with a down stroke of the plectrum / Π / and the higher string with a pluck with *m* or *a* (it is possible also with alternation).

Playing on non-adjacent strings is using the following methods of tone production:

1. Both voices are played simultaneously only with strokes of the plectrum. The strings that must sound are muted with the left hand fingers (as an exception with the right hand too) see Ex. 22.

20.

Musical notation example 20 consists of three measures of music in common time (C). The key signature is one sharp (F#). The first measure shows a downstroke (V) on the second string. The second measure shows an upstroke (Π) on the first string. The third measure shows a downstroke (V) on the second string. The notes are sixteenth notes.

Two-voice texture playing on non-adjacent strings requires good muting skills and the teacher should pay special attention to it.

2. Combined technique (**Panajotov, P., G. Mirtschewski**, 1989, p. 27-32) – lower string is played with strokes of the plectrum / Π /, and the higher one with plucks from *m*, *a* and *e*.

Moderato

Д. Агуадо

21.

Musical notation example 21 consists of four measures of music in common time (C). The key signature is one sharp (F#). The first measure shows a downstroke (V) on the second string. The second measure shows an upstroke (Π) on the first string. The third measure shows a downstroke (V) on the second string. The fourth measure shows an upstroke (Π) on the first string. The notes are sixteenth notes. The notation includes dynamic markings and fingerings.

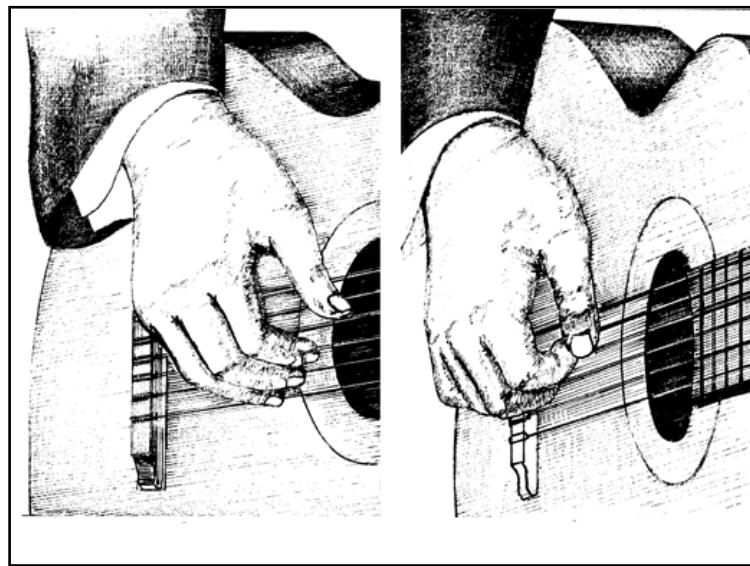
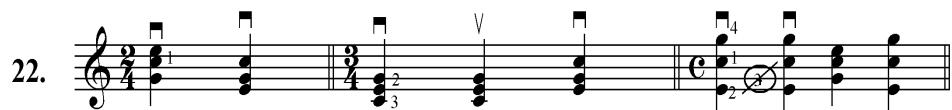


Fig. 45 /a, b/

In three-voice or polyphonic texture performed with fingers the same versions are applied as in two- voice playing on adjacent and non-adjacent strings.



The refinement point in polyphonic playing with plectrum is muting. Usually the string that should not vibrate is muted with the left-hand fingers. Plectrum strokes can be performed in both directions.

One of particularities of muting, especially in playing chords, is the touch /the exactness/ of strings pressure.



Decisive factor in tone production is the angle at which fingers or plectrum touch the strings (Fig. 39, 40, 46).

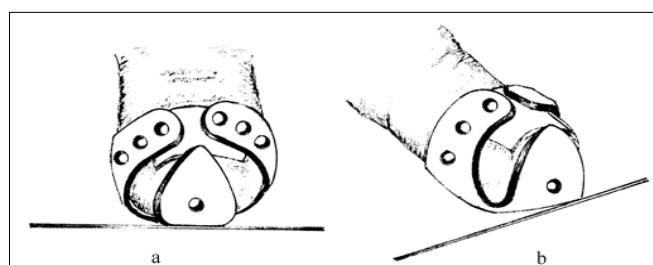


Fig. 46 /a, b/

At the initial stage of educational process, one should not overdo with these nuances. Only when sustained motion and performance habits are acquired it is possible to use them for obtaining diverse timbre and stylistic effects. Role of the teacher is to help the student in developing a sense for the right touching of the strings. As smaller the angle between fingers and strings is the softer is tone, and vice versa. The same is referred for playing with plectrum. The most distinct and bright sound is produced with the sharpest part of the plectrum when it is held perpendicularly to the strings.

Recommended supporting literature:

Just, F. *Neues Gitarrebuch*. Leipzig, 1983.

Ihde, M. *Rock Guitar Styles*. Washington,

Schreiber, U. *Blues Country Soul*. Leipzig, 1976,

BuheJ., W. Iliev *Die Plektrumgitarre 2*. Leipzig, 1989.

Problems with tone production could appear during change of the finger positions (**Panayotov, P.** 1988, p. 62; **Peter, U.** p. 33). Main reasons for this are: tension in hands, bad synchronization between both hands, and correction of the left hand fingers before and after the shift.

Change of the finger position means shift from one fingering to another. This change should happen imperceptibly for the listener. There are three basic ways for achieving this:

1. Direct change – the last playing finger slides up or down the string without pressing it, until it reaches the next note in the new finger position.

23.

2. Indirect change – if the new finger position calls for other finger, then that which played last moves to the new finger position and then the new one presses. A slight overlap is needed for not interrupting the phrase / *portare la voce* – Spanish /.

24.

3. Change with leap when using an open string.

25.

All these three manners should be mastered, beginning with the direct change.

In some cases, without having change in finger position, one can "stretch" the used finger / most often the 4th or 1st / to a higher or lower fret.

Frequently made mistakes:

- excessive tension in the hands;
- abrupt pulling of the left hand during the shift;
- adjustment of the playing finger after the shift;
- not sustaining of the full note values, especially before the shift.
- In order to avoid these and other errors, one should practice in detail all the three phases that ensure the physiological effect of the shift:

1. Drop the finger away from the string, preliminary mental singing of the tone after the shift and mental imagination at which fret it is positioned at.

1. Sliding, reaching the tone, and pressing the string.
2. Producing the sound.

3. Recommended sup Oposrtng literature:

Panayotov, P. Scales and technical exercises for guitar. S., 1987.

Buhe,T., W. Iliev Die Plektrumgitarre 1. Leipzig, 1988.

SCHEDULE OF PLAYING SESSIONS

An *appropriate schedule of playing sessions* is very important for instrumentalist. It is directly connected with perfection and growing up of the musician. It is well-known that in order to achieve a high performance level in music one should work systematically and thoroughly. The question is how to organize daily sessions in order to transform our activity in creative one? This is not a question of the many hours exercises More important is to perform the daily exercises with conscious consideration, not in a mechanical way. This happens in the best way when the exercises become a pleasure, not an obligation. What is more, for being good instrumentalist there should not be rest – he must always be in a good shape and with repertoire perfection.

In order to facilitate sessions and make them as efficient as possible one should consider some requirements, for example: such as putting sheet music on a music-stand and using a foot-stool stand to keep up the precise position of hand and body during the play. One may also use a metronome but without overusing it. It is more important to develop an inner pulsation sense but before it happens one should beat time (children can do it even aloud).

A reliable practice for accurate work and execution of control is the use of recordings (the most practical are audio tapes, CD-s and DVD-s). In order to achieve desired result the guitarist should analyze and compare his performance with the assistance of the teacher. Self-valuation and initiative for trying out new effects, technical novelties and timbre colorations are also necessary. It is not easy to establish a professional criterion. It could be reached by continued listening, exercises, comparisons and inner sensation.

Having good appropriate organization of the working process guarantees professional growth of the performer. Even if there is a strong will, high results cannot be achieved without day-to-day exercises and sessions. The young guitarist should adopt habits for systematic work. The exercises should be distributed evenly and the technical load to increasing gradually.

Theoretical knowledge is also very important for successful outcome. This is responsibility of the teacher and the student must always aspire to learn more for the sake of the final aim – high level professionalism.

In regular playing sessions positive impact have organization of the exercises, conscientious approach to the work, as well as home environment. In order to gain high results the student should practice intensively at home, simulating conditions similarly to the lesson or such similar to stage performance. In the contrary young musician won't have necessary mental-reflex and psychological adjustment during performance.

In conclusion, for achieving high results it is important way of playing, not duration of playing.

Interesting rules concerning playing schedule gives the famous Spanish guitarist Emilio Pujol (**Pujol, E.** 1983, p. 21):

1. "You need to work regularly.
2. It is better to exercise 1 hour daily than 7 hours once per week.
3. All technical difficulties are possible to overcome, but success depends on the methodology and used tools.
4. Unnecessary efforts and movements must be avoided.
5. You need to follow directions of the teacher or of the practice – books authors.
6. Always listen to your own playing in order to be able to correct on time your own mistakes and to correct your performance.
7. Exercise carefully from the very beginning in order not to establish wrong habits that are extremely difficult to remove later, some times even impossible".

In general, mastering of technical skills does not bend down only to the quantity of work. It is more important to make methodical exercises with awareness and a sense of direction without overdoing them.

The daily playing schedule of the musician is good to be combined with physical exercises. This helps to maintain physical health, high spirits and strong concentration.

The daily playing session's program should start with physical exercises.

This is an organized set of exercises for warming up the joints and entering working status with the instrument. The loading should increase gradually, so the body could adapt itself to activity without force. All this is achieved step by step by alternating exercises with regular breaks. The teacher must explain to his student how to balance the number and quality of the warming-up regime of exercises without ignoring or overdoing it.

It is recommended to start the warm-up playing with exercises for the left hand only /see Scales and technical exercises for guitar No 1, 2, 3, 4, 5 – P. Panayotov/, and to include the right hand later on. Warm-up exercises for the both hands coordination are also compulsory. All this should take up to 4-5 per day, followed by playing scales in triads, in thirds, sixths, octaves and tenths. They can be varied with rhythmic variations, different timbre and dynamic colorations (**Panayotov, P.** 1987, p. 3-9; **Carlevaro, A.** No 2 Talcahuno).

The exercises must include all fingers of both hands by using scales, stylistic models and riff standards. Very useful are the exercises in different articulations – staccato, pizzicato, tremolo, vibrato and etc.

Next comes the work on etudes and instrumental works.

Recommended supporting literature for warming-up:

Panayotov, P. *Scales and technical exercises for guitar*. S., 1987.

Visser, D. *Tarrega etcetera*. Hilversum, 1964.

Carlevaro, A. *Serie Didactica No 2*. Talcahuno.

Buhe, T. *Rhythmisch-stilistische Studien für Gitarre*. Leipzig, 1970.

Kliem, J. *Rhythmisch-stilistische Studien für Gitarre*. Bad Schussenried, 1980.

WORKING WITH SCALES AND TECHNICAL EXERCISES

Scales must be practiced every day. They are useful for mastering particular technical skills and timbre colorations. Although scales offer excellent possibilities for technical perfection, some teachers ignore them, while others apply them incorrectly (**Panayotov, P.** 1987, p. 9; **Bartos, A.**, p. 103; **Peter, U.** Bd. 1, p. 47).

Applied properly, scales are good foundation for correct intonation, change of finger positions, coordination between left and right hand. Apart from this, scales can be applied for improving legato, staccato, vibrato and pizzicato.

There are two common methods of playing scales:

1. Using open strings.
2. Without using open strings.

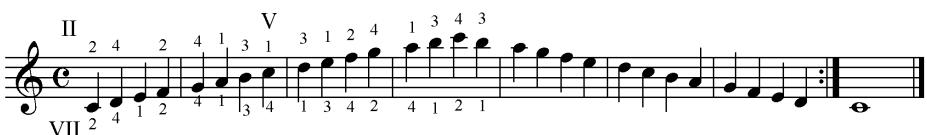
At the initial stage of instruction, it is better to use open strings since this allows better control and much more ease in the change of finger positions. In this case, specific (characteristic) fingering is applied.

26.



Another method of performing scales – without open strings - is applied mainly with electric guitars for sound-related reasons, for easier dealing with the fingerboard and for obtaining bigger stability of the left hand in the high finger positions.

27.



Scales may best be exercised with triads and arpeggios. At the same time, in order to master fingerboard, student should perform them with different fingerings and from different positions (**Panayotov, P.** 1987, p. 9; **Bartos, A.**, p. 103; **Peter, U.** Band 1, p. 47; **Burrows, T.** 2002, S. 60-63).

28.

29.

This does not imply that the standard fingerings can be ignored. They have been established in practice. Here are some of them:

30.

5

F#m

5

Dm

5

As useful exercises scales could be played in thirds, sixths, octaves and tenths. At an advanced level of technical proficiency one can add to the already listed methods reverse scales, scales consisting of triads and

seventh – chords.

One can also play scale-similar models with their fingerings /see Precise-book for electric guitar – P. Panayotov/.

For better technical improvement scales can be played in different versions like:

33.

One of the main tasks of the teacher is to require performing of the scales to be in slow tempo at the beginning. After having formed some technical habits and improving his skills the student should try to perform the scales perfectly in faster tempo. It is useful if scales are played in different dynamics and in various timbres.

1. in piano / p /;
2. in forte / f /;
3. with crescendo and decrescendo —
4. in a middle sound register *Sul tasto, ordinario*
5. with soft sound timbre *Dolce*
6. with harsh timbre *Sul ponticello, metallic*

etc.

Technical exercises are another useful means for professional improvement and mastering, but they should be used with care, not being overused. If the slightest symptoms of fatigue and pain in joints appear, one should stop playing them in order to avoid bad consequences (Panayotov, P., p. 8, 53-57; Visser, D. Hilversum, 1964).

Usually the biggest difficulties are faced when forming the position of the left hand where the fingers must be "spread out" and get used to placing them correctly (to the metal frets). It is preferable to do these exercises without participation of the right hand. It is also very important to control /conduct/ movements mentally.

34.



If the student faces big problems, he can start these exercises (with the same finger position) at a higher position / e.g. V / and gradually increase the pressure while moving down to finger position I where the distances between the frets are the widest.

Useful are also exercises including holding up of the fingers. This helps in achieving more flexibility and stability of movements.

One of the most useful exercises for the left hand is playing legato / see legato /. It must be mastered in both ascending and descending directions.

The teacher should pay attention to the attack, the retention of the fingers and the equalization of their pressure.

Everyday attention is needed in order to get coordination and synchronization between the both hands.

Harmonic phrases are also very effective. By means of them one can try to make smooth shifts between finger positions, to test the precise intonation and etc.



Ultimately, it is up to the teacher what kind of technical exercises to include in the instruction process. This depends on the technical skills of the student and on the final purpose.

Recommended as supporting material:

Panayotov, P. Scales and technical exercises for guitar. S., 1987.

Vestitzkij, P. *Self-instructor in six-string guitar*. M., 1989.

Albert, H. *Lehrgang für kunstlerisches Gitarrespiel.* Berlin-Lichterfelde.

Burrows, T. *Die grosse Weltbild Gitarrenschule*. Augsburg, 2002.

ARTICULATION AND PERFORMING MODES

Articulations in guitar playing are most diverse. As already is mentioned before, a major one is *legato*.

Legato / *legato* – it. / is rather specific in guitar playing. It is difficult to master it, but is very useful for the technique of the left hand. It helps in obtaining force and relative independency of the fingers. F. Sor considers *legato* as the best exercise for the fingers of the left hand.

There are two ways of playing legato – ascending and descending (**Just, Fr.** Bd. 1, 1983, p. 49; **Pujol, E.** 1983, p. 76-78; **Panayotov, P.** 1993, p. 72; **Burrows, T.** 2002, S. 80-86).

When passing from one tone to another upwards, the first one is played with the right hand, while the second and following ones are drawn with forceful stroke with respective fingers of the left hand, without participation of the right one. An important condition for performing nice and clear legato is that fingers fall vigorously, without unnecessary swing, precisely to the metal bars and without adjustment of the playing finger on the guitar strings.



In downward movement on one string the first tone is produced with the right hand and the others are plucked with the corresponding fingers of the left hand. The target tone must be pressed in advance. From great importance is that plucking finger of the left hand should remain „fixed” for a moment after the pluck of the adjacent string.

Festivo

Very often the ascending and descending legato are combined.

In playing down- or upward legato on two adjacent strings the first note is played with the right hand, and the lower one, on the adjacent string, is played with stroke of the respective finger of the left hand. It is decisive to let the left hand finger fall vigorously, without adjustment to the metal bar.

Andante

41.

The performance of legato on two adjacent strings requires force and stability of the hands, correct fingering and free movements in the shifts.

Moderato

M. Carcassi

42.

Frequently made mistakes:

- too strong attack with the left hand fingers;
- adjustments after the fall of the fingers on the strings;
- immediate raising of the playing finger.
- The following exercises are recommended:
 1. Slow playing of scales and modes in legato in different versions, up- and downwards.
 2. Technical exercises for mastering the retention of the left hand fingers.
 3. Playing of short passages from studies or pieces only with left hand.

Recommended supporting literature:

Quadt, A. *Lieder und Tame aus alien Tabulaturen*. Leipzig, 1985. **Schwarz-Reiflingen, E.** *Das Bach-Buch für Gitarre*. Hamburg.

Powroznik, J. *Fr. Tarrega utwory wybrane*. Krakow.

Burrows, T. *Die grosse Weltbild der Gitarrenschule*. Augsburg, 2002.

Barre /barree – fr./ is a way of playing, in which one of the left hand fingers presses more than one string. There are two types exist – *big and small barre* (**Panayotov, P.** 1993, p. 75; **Albert, H.**, p. 3; **Burrows, T.** 2002, S. 72-78).

The exercises must start with *small barre*. The student should obtain a sense for the pressure and the freedom in bending fingers 1, 2, 3 and 4 of the left hand so that he can press two or more strings without effort. The finger is placed parallel to the metal bars and no twisting of the left hand should be allowed.

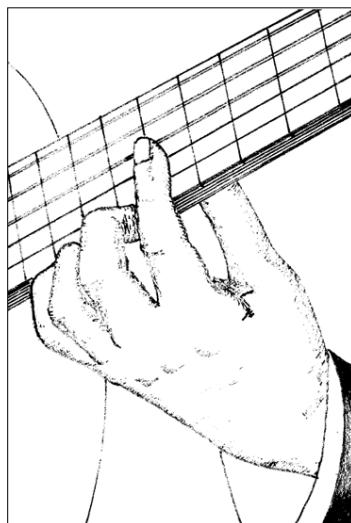


Fig. 47

Frequently made mistakes are too strong pressure, hand twist, and difficulty in bending fingers. At the beginning exercises should be practiced several times per day for 2–3 minutes each. This will serve as preparation for mastering big barre.

In *big barre* the 1st finger of the left hand presses with its inner part strings 1 to 6.

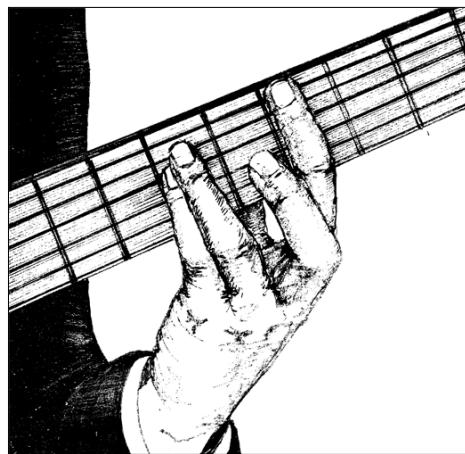
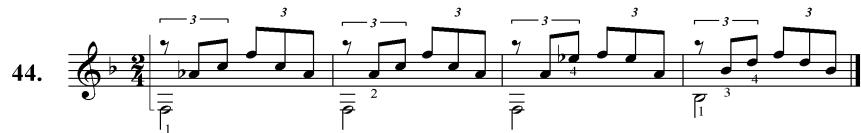


Fig. 48

The first finger must rest parallel to the metal bars, but if the index finger curves slightly (without bending) to the right (viewed from the side of the player) is not wrong.



Frequently made mistakes:

- too much tension in the left hand wrist;
- too strong pressure with the thumb of the left hand;
- the strings fall into the curves of the fingers phalanxes and low-quality sound is produced.

Recommended supporting exercises:

Diabelli, A. *7 Prelüdium für Gitarra*. Budapest, 1981.

Giuliani, A. *Prelude op 46*.

Hinsch, G. K.H. Schulz *Folk Guitar*: Leipzig, 1981.

Glissando /glissando – it./ is slow passing from one tone to another which results in expressive slide. It can be performed upwards and downwards (**Panayotov, P.** 1993, S. 89; **Bartos, A..** 1964, S. 93; **Westizki, P.** 1989, S. 42; **Burrows, T.** 2002, S. 88).

Andantino espressivo

45.

H. V. Lobos

The right hand plays only the first note, and the final note sounds by itself (or after a stroke), at the stop of the left-hand motion /the slide/. The finger pressure should not be released so that the sounding does not cease prematurely. Glissando can also be achieved in performing two-part or polyphonic melodies.

Frequently made mistakes:

- the pressure of the fingers is released too soon;
- tension in the left hand;
- uneven slide during the change of finger positions.

In order to obtain expressive glissando, the movement of the hand during the shift must be free and when the hand reaches the desired fret the

finger must stop for a moment, without adjustments. Vibrato may also be applied /see p. 59 "Vibrato"/.

Recommended supporting literature for glissando: **Villa-Lobos, H.** *Etudes* 4, 9, 10, 11.
Villa-Lobos, H. *Prelude* 1.
Schreiber, U. *Sounds for Guitar*. Leipzig, 1987.

Staccato /staccato – it./ is a manner of playing of notes sounded in a detached and distinctly separate manner (**Panayotov, P.** 1993, p. 90, **Burrows, T.** 2002, p. 53).

46.

notation:



performance:



Staccato is performed by steady release of the left hand fingers pressure after playing the note, which stops string motion.

Short rest between the notes results but the note durations should not be affected. Fingers must not be taken away from the strings and the pressure must be released easy and rhythmically. What is needed also is a good muting technique.

Frequent made mistakes:

- the fingers are raised too high over the strings;
- uneven pulsation of the left hand;
- excessive strain in the wrist and especially in the left-hand thumb.

Staccato is characteristic to the style peculiarities in some genres. It should be practiced with scales, etudes and works in a very slow tempo while sense of pulsation and rhythm is developed.

Pizzicato /pizzicato – it./ is performed in two ways:

1. The soft part of the right hand palm is placed on the strings where the threshold of the string-saddle is. The strings should be mute with light touch and the tone stops immediately after resonating. Distortion of the sound is not allowed during the pressure. Tones are produced with thumb */p i*

and index finger / i / (Bartos, A. 1964, p. 101; Panayotov, P. 1993, p. 90). In electric guitars the sound can be produced also with plectrum.

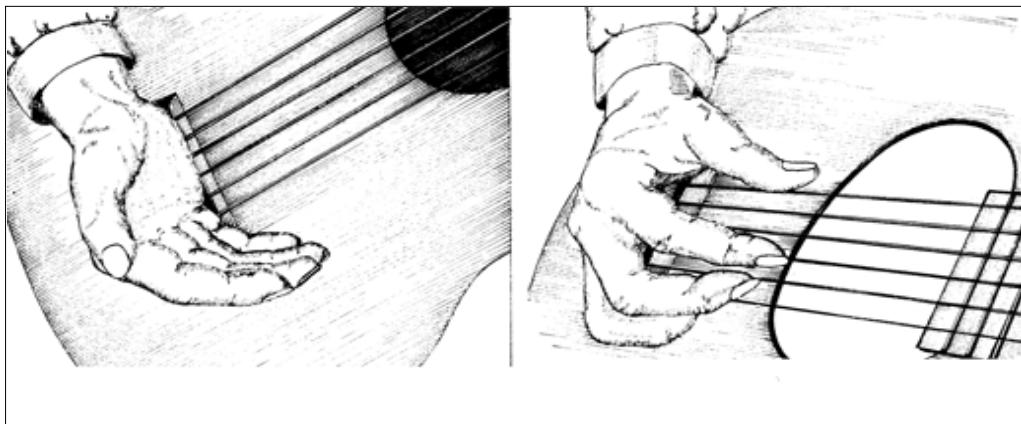


Fig. 49 / a, b/

The left hand plays in the usual way.

2. The left hand fingers fall precisely on the metal frets but do not press the strings too densely. In this way the sound dies down immediately after it has been produced. This articulation requires many exercises, until the player gets sensation for the right pressure of the fingers.

The right hand sounds the strings in the usual way.

Some models of electric guitars have dampers for pizzicato.

Veloce

Czech folk song

47. 

Possible mistakes made in both performing manners:

- When strings are pressed too strongly with the right hand this causes unwanted change in tones pitch;
- muting is uneven and tones have different intensity;
- in case of incorrect right-hand touch some strings sound normally while others sound dull; the same effect results when the left hand pressure on the metal frets is uneven.

Recommended supporting literature for pizzicato and staccato:

Technical exercises and scales with pizzicato and staccato.

Bartos A. *Skola hryna kitaru*. Praha, 1964.

Ratz, M. *Klassiker der Gitarre*. Leipzig, 1978.

Paul, Les *Song folio*. New York, 1951.

Tenuto /tenuto/ – Italian/ is typical with unaccented sustained note value, without accent. End of each note is the beginning of the next one (**Panayotov, P.** 1988, p. 143). It is achieved through retaining fingers and prolonging of the sound (as note value allows it).

Frish

F. Just

48.

The musical score consists of five measures of guitar tablature. Measure 1 shows a bass line with three notes. Measure 2 shows a single note followed by a grace note. Measures 3 and 4 show pairs of notes where the first note is longer than the second. Measure 5 shows a single note followed by a grace note. Articulation marks indicate the start of each note. Dynamics include *mp* and *mf*.

Tenuto and staccato are basic articulations in swing style.

Ornaments / Melisms / in guitar playing are very attractive. They are mainly related to legato and could be usually met in many of the 19th century works (**Panayotov, P.** 1988, p. 103; **Bartos, A.**, p. 95; **Carcassi, M.** 1965, p. 46).

Acciaccatura (*Short Vorschlag / crushed note*) is a quick grace-note performed before the principal one and taking a small part of its full time-value.

49.

notation:

The notation shows a sixteenth note followed by a grace note (acciaccatura) on the same vertical position, both with stems pointing up.

performance:

The performance shows the grace note preceding the main note, with a slight overlap or crush effect.

In guitar playing, if another, lower note is played together with the ornamented one, this lower one and Acciaccatura must be performed simultaneously followed by the ornamented one. In same way is the performance of Acciaccatura before a chord.

50.

notation:

The notation shows a bass note followed by an acciaccatura (a grace note) on the same vertical position, both with stems pointing up.

performance:

The performance shows the grace note preceding the main note, which then forms a chord with the bass note.

Long Appoggiatura (Vorschlag) is a slow grace-note that leans on the principal one taking half of its value when it is *simple* and $\frac{2}{3}$ rd when its value is dotted.

Long Appoggiatura is typical mainly for baroque music.

51.

notation:

performance:

Double Acciaccatura or Slide (Schleifer – German) are ornaments consisting of two or more short grace-notes performed before the principal one taking from its value or from the value of the preceding note, depending on style of the composer.

52.

notation:

performance:

Terminated Trill (Nachschlag – German) is an ornament which consists of one or more short tones performed after the main note and depriving it of its time-value.

53.

notation:

performance:

Trill is a rapid alternation of an indicated tone with the one a tone or a semitone above with duration corresponding to that of the indicated tone.

54.

notation:

performance:

Praltrill is the ornament typical with rapid one-time alternation of the main tone with the tone above.

55.

notation:

performance:

Double praltriller is a two-time alternation with the tone step above and ends with the main note.

Mordent is very rapid one-time alternation of the main note with a subsidiary note a step below. The duration of the mordent takes up from the value of the main note.

56.

notation:

performance:

Turn (Grupetto) is an ornament consisting of three or four short notes performed before or instead of the principal note and at the expense of its value. Grupetto consisting of three notes begins with the next higher note.

57.

notation:

performance:

3

Grupetto consisting of 4 notes begins with the principal note.

58.

notation:

performance:

Combined ornaments also exist. They consist of 2 or 3 simple successive ornaments. They are performed at the expense of the main note.

59.

notation:

performance:

Correct performance of ornaments requires good command of legato (ascending and descending). Practice of the different articulations should begin in slow tempo so that one can grasp the essence and master the refinements in the performance.

At the advanced level student should master ornaments using composer's works working out difficult passages with ornaments separately.

Frequent mistakes in the performance of ornaments:

- lack of rhythm inside the ornaments;
- incorrect use of the legato /ascending and descending/;
- the left hand fingers are not retained long enough (especially in Vorschlag and Nachschlag).

Recommended literature:

Quadt, A. *Gitarrenmusik des 16. - 18. Jahrhunderts* 2, Leipzig, 1972.

Quadt, A. *Lautenmusik aus der Renaissance* 2. Leipzig.

Schwarz, E. *Das Bach-Buch*. Hamburg.

Flageolet Tones (Harmonics) /flagioletto – It./ – tones obtained when the aliquot sections of the strings are barely touched.

In guitar playing there are in use both types of flageolet tones-real – *natural* and *artificial* (Panayotov, P. 1993, p. 114; Pujol, E. 1983, p. 81; Carcassi, M. 1965, p.

90-91):

1. Natural flageolet tones exist on:

XII position /fret/ – perfect octave on open string;

IX " " – double octave on major third;

VII " " – perfect fifth on octave;

V " " – perfect double octave on open string;

IV " " – double octave on major third.

60.

Natural flageolet tones are performed by barely touching string on the fret with a left-hand finger (the soft part, most often of the third finger) and simultaneously set the string into motion with the right hand / with finger or plectrum /. While drawing the sound, the left hand fingers raise vigorously and flageolet appears. The flageolet tone should be „pulled” up. When several flageolet tones must be performed on a single finger position, the way is the same as in performing a single flageolet, the only difference is that the left-hand fingertip touches more than one string.

The natural flageolet tones on finger positions II and III are very sensitive and for this reason very rarely used.

2. Artificial flageolet tones can be performed from each fret (position). Left-hand fingers press the strings as if producing usual sound. In the place of the flageolet tone we touch the string lightly with the soft part of the right-hand index finger / *i* / and we pluck with the thumb / *p* /, the middle finger / *m* / or with the ring-finger / *a* /. At the moment of the pluck we raise the right hand index finger / *i* / vigorously to obtain flageolet tone.

61.

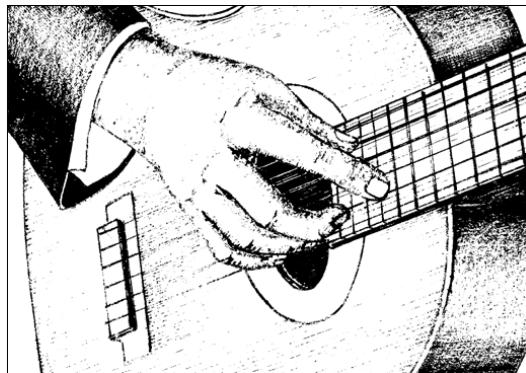


Fig. 50

When playing with plectrum, it must be hold between the ring finger and the thumb while the index finger touches lightly the string with the tip, like finger-playing / see Fig.50 /.

The difficulties in performing artificial flageolet tones consist in the fact that the vibrating knots /aliquot sections/ must be formed simultaneously and in coordination with the right-hand attack and the left-hand touch. Even slight distortion of the coordination interrupts vibration and lowers the quality of the flageolet tones. When performing flageolet tones fingers must be raised vigorously from the strings for obtaining high-quality sounding.

Possible mistakes in performing flageolet tones:

- finger performing the flageolet retains too long on the string;
- lack of coordination between right and left hand;
- strings are of low quality (damaged) and do not sound well.

Recommended supporting note /music/ material:

Carcassi, M. *A study of natural flageolet's / G dur /;*

Tarega, Fr. *Mazurka / a moll /.*

Tremolo /tremolo – It./ – rapid reiteration of one, two or more tones; Shake.
(Panayotov, P. 1993, p. 116; Panayotov, P. 1988 b, p. 137).

In fingers playing it is performed through rapid and steady alternation of the right-hand fingers on a single note. The performance of tremolo requires fine synchronization of the fingers. Non of the fingers should be allowed to move slower or faster. It is also important that the fingers pass the shortest distance without making excessive blows. Special attention should be paid to the third finger since usually it is the most inflexible. At the beginning it is best to practice tremolo on an inner string /e.g. on string (2).

62.

63.

64.

65.

66.

67.

In playing with plectrum tremolo is produced through rapid alternation between strokes / Π V / with the right hand in both directions. Only the wrist is in active motion and should not be twisted. It is important to move hand parallel to the strings with the smallest possible deviation of the plectrum from the strings. To obtain even and clear tremolo it should not be muscles strain or unnecessary blows with the right hand.

68.

The described way can be applied in performing tremolo on all strings simultaneously, or on some of them.

Recommended supporting literature:

Gomez, V. *Romance de Amor*;

Vsnas, J. Sen;

Tarrega, Fr. *Recuerdos de la Alhambra*.

Rasguedo /rasquedos – Spanish/ – manner of playing in which the right hand fingers strike the strings with their outer side (**Panayotov, P.** 1993, p. 122; **Mairans, J.** 1968; **Burrows, T.** 2002, p. 142-145).

There are different forms in use:

1. *Standard rasguedo* obtained through up- and downward strumming on one or more strings with one, two or three fingers.

In this manner of playing strokes should be perfect in rhythm.

The image contains three musical staves. The first staff (measures 1-5) shows a treble clef, common time, and a standard rasguedo pattern with alternating up and down strokes labeled 'i', 'm', and 'a'. The second staff (measures 6-10) shows a treble clef, common time, and a broken-up rasguedo pattern with single finger attacks labeled 'i', 'm', and 'a'. The third staff (measures 11-15) shows a treble clef, common time, and a tremolo rasguedo pattern with rapid alternating strokes labeled 'i', 'm', and 'a'.

Exercises should be performed twitch single fingers *i*, *m*, *a*, as well as with combinations of fingers *im*, *ma*, *ima*, attacking the strings simultaneously.

2. *Broken up rasguedo*, performed with alternation of fingers / *i m a I*, strumming only in one direction, with the outer side of the finger nails.

3. Tremolo rasguedo, performed with up- and downward strumming with alternating fingers.

There are also different combinations with the thumb /see Panayotov, P. *Practice-book for guitar* p. 123-124/.

Good mastery of rasguedo is achieved through practicing it firstly in slow tempo – starting with single rasguedo, then with broken up rasguedo and finally with tremolo rasguedo.

70.

6

9

12

71.

4

7

10

Frequently made mistakes in playing rasgado:

- stiffness in the right hand which hampers its free movement;
 - bad coordination between both hands;
 - lack of rhythm caused by clumsiness of some of the fingers or by hitting the strings too hard.

Recommended supporting literature:

Mairants, J. *The Flamenco Guitar* London, 1968.

Schwarz-Reiflingen, E. *La Guitarra española*. Hamburg, 1955.

Panayotov, P. Practise-book for guitar, Sofia, 1988, 1993.

Burrows, T. *Die grosse Weltbild Gitarrenschule*. Augsburg, 2002.

ARTICULATION, PHRASING, COMBINED TECHNIQUE

An important element in music performance and guitar playing, especially in classical guitar, is **articulation** (Latin – *articulation* = undoing/ breaking up). This is the way, used for performing connected or detached successive notes, as well as their nuances (**Hadjiev, P.** 1983, p. 164). It is related to the different types of articulations. According to Ziegenrüecker these are various possibilities for joining notes one to another (**Ziegenrücker, W.** 1977, p. 149). The articulation contributes much to the enrichment and variation of the tone-quality as a means of expression and for phrasing in art works. Technical methods are different for every musical instrument. Some authors consider articulation as a variety of phrasing but the terms are not synonymous. Phrasing points out emphasizing of phrases, which is a distinctive feature of the good interpretation.

Articulation can be divided into two main types:

Rhythmically determined by composer;

1. Free, up to the performer's decision.

One of the basic tasks of teacher at the beginning level of instruction is formation of articulation habits. Muting technique should be mastered gradually, after an initial period of stabilizing the position and attaining steady movements of the hands. The easiest way for muting is to reduce the pressure of the left hand on the strings and thus to stop their vibration. When an adjacent string should be muted, student bends to one side the next finger to obtain light touche with the muted string. Muting with right hand offers also wide possibilities. It is performed with the soft part of the palm or with one of the fingers.

At the beginning, it is advisable to give to the student exercises for playing with succession of notes- first without and later with muting:

a) playing with retaining of the fingers (without muting);

b) playing with releasing the fingers /without removing them off the strings/ after every performed tone. Strings are muted with the left hand after performing full note values.



Of course, solo examples could be varied with duets /student-teacher/with reversing voices in the course of session.

Allegro

74.

In some cases, when the coordination between left and right hand is not good, student should firstly practice different rhythmic figures only with the right hand:

a) muting with the left hand only*



b) muting with the right hand**



When making the student familiar with the phrasing sign / ' / it should be demonstrated how it divides the melodic line. In this regard different examples could be given from vocal practice, from playing of wind instruments and etc.

* — — The strings are muted with the left hand, after sustaining the note values

** — — muting



When playing and muting with both hands the technique of muting get more complicated. It is good to start muting on "closed" string (string that is pressed with the finger) and then to continue on open string.

The choice which hand must be used in muting is up to the performer, although usually "closed" strings are muted with left-hand. For the "open" strings, the decisive factor is which hand has easier functions at the moment. It is important not to break the melodic line and to keep the movements smooth and easy. Of course, in more difficult performing elements (e.g. descending legato on open string) compromises with the right fingering are allowed. In such case, playing finger on adjacent string is slightly bent towards vibrating open string in order to mute it. At the beginners level of training student should not practice these muting methods excessively, in order not to distort position.

Allegretto

\times - 2nd finger is slightly bent towards the 1st string

\oslash - not to use an open string

Pedagogue should teach student how and when to retain the left hand fingers /in *tenutol* and how to release pressure in order to stop vibration /in *staccato*/.

When performing staccato open strings are in the foreground. When notation allows, it is better to avoid the open strings, because this makes easier to equalization of the note values. Of course, this happens at the expense of bigger sonority obtained by using the open strings.

Moderato

A. Diabelli

In muting, the left hand must only stop the vibration of the strings evenly and very rhythmically, without releasing of them. If this is impossible or uncomfortable, muting can be performed with the right hand. Sometimes muting is combined between the both hands.

When the texture is more complicated, e.g. two-voice textures or polyphonic one, student is recommended at the beginner's level to start practice firstly with two-voice texture playing on non-adjacent strings (when playing with fingers), and later to continue on adjacent strings. In playing with plectrum is the opposite: firstly is practice on adjacent and then on non-adjacent strings.

Vivo

N. Kost

80.



Except for the cases when bass-notes should be left to vibrate, for obtaining greater harmonic density, performer should use the muting technique for segmentation of the melodic line. Difficult, but decisive is the muting of the open strings. In this case, most often the thumb is bent to one side to mute the adjacent string. Of course, this kind of muting can be performed with the other fingers of the right and the left hand as well. More difficult is muting of an external string (a string laying in the opposite direction of the stroke). In such cases, the muting can be performed with both hands but it is better when using the right; producing sound with *rest stroke*.

Still, at the beginner's level of training one should use melodies with simplified texture. It is important for the performer to "become aware" of the melodic structure and to build it up without sound layering, except for the cases when is necessary.

Experience proves that the guitar-teacher must start work on articulation regardless of the difficulties that encounter beginners. The articulation techniques must be acquired with awareness and at the same time must be ear controlled. In this way performer can search various artistic effects. It should be emphasized that the most important condition for attaining

perfection is the appropriate mental-reflex coordination between the left and the right hand.

Combined technique is combination of finger's and plectrum's techniques, which are complementary to each other. All performance methods and techniques are applied to tone production in the combined technique, with some additional, specific elements.

In order not to repeat already explained things, in this section we are going only to indicate the differences and to provide the additional information related to the combined technique. It is good if beginner starts with mastering finger technique firstly, then plectrum technique and then move on to the combined technique. In the combined technique can be also used the little finger of the right hand / e / (**Panayotov, P.** 1988, p. 41, **Panayotov, P., G. Mirchevski**, 1989, p. 41).

Beside the common types of plectrums, the combined technique calls increasingly for the use of plastic or metal fingerpicks /Fig. 30/. They allow better right hand movements. In other words, here are combined the thick, heavy plectrum-drawn sound and bigger dexterity of the fingers.

Very important is mastering of the *picking-technique*. The good coordination between picks of the plectrum and the finger strokes is also important. Both ways of producing sound with plectrum are used (downwards – Π, and upwards – V), as well as *rest stroke* or *free stroke* /with fingers/. The choice is up to the performers references and character of the performance. For good quality of sound it is important at what angle the fingerpick or the fingers touch /pick/ the strings – See Fig. 46 (**Panayotov, P., G. Mirchevski**, 1989, p. 5).

The combined technique is applied in jazz, popular and dance music, pop and rock music, and particularly in country music, where greater technical skills and very good coordination between the hands are required.

In the combined technique, beside *Dirty Glissando*, are used additional ways of raising the tone, such as pressing the string/s/ behind the lower and upper bridges of the electric guitar (**Ihde, M.**, p. 7-8).

The pressure can be performed with any finger of the left hand but most often is used the middle finger / m /, An important condition for

achieving these effects is that strings are soft /thin/ and to have enough length in sections behind the lower and upper bridges.

1. Pressure behind the lower bridge:

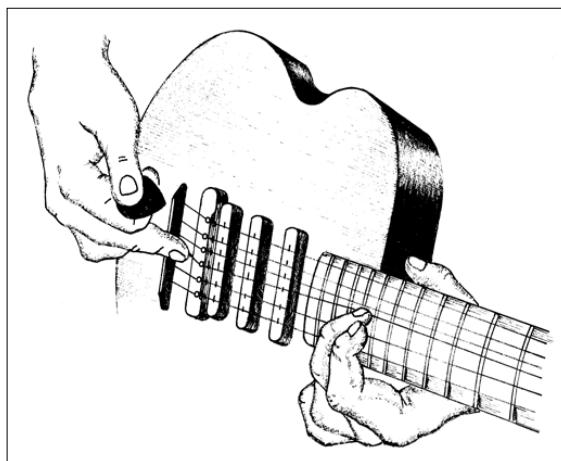


Fig. 51

In electric guitars, the strings can be stretched also with vibrator (if such exists).

When the electric guitar has device for fine-tuning of the lower and upper bridges, raising the strings by pressing them in the described way is impossible.

2. Pressure behind the upper bridge:

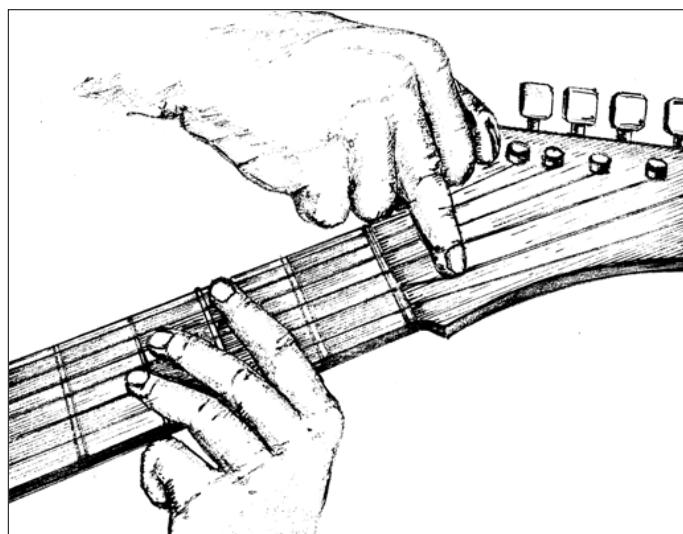


Fig. 52

Another interesting method of attractive performance is hammering right hand – hammer on (**Ihde, M.**, p. 10). This performance technique is a variety of ascending legato /with pick/ – the hammering /the hitting/ is performed with a

right hand finger. For better stability and more precision the middle finger /m/ may be used.

Hammering on string should be jerky and after it finger should be held for a moment to the fingerboard.

Hammering can be performed with fingernail or plectrum (though not with its sharp point).

The combined technique can be applied also in *funk* style. Here, a fingerpick may be used, but no plectrum. This style is characteristic mostly for bass-guitar but can be applied successfully to the /finger-played/ electric guitar with thicker strings. The best sonority is obtained on strings 6, 5 and 4 (**Ihde, M.**, p. 55).

One of the performing ways is quickly pulling-off the string with the index finger /i/, catching it and slapping it with the outer side of the thumb /p/.

With electric guitars, more effective technique is plucking of the string /cracking/ on the fingerboard. Usually it is performed with the index finger /i/ which plucks the string like a hook and snaps it quickly on the fingerboard. This method allows higher performance speed.

In some cases the thumb /p/ can help with plucking, but in most cases it must be left freely to be able to strike the other strings.

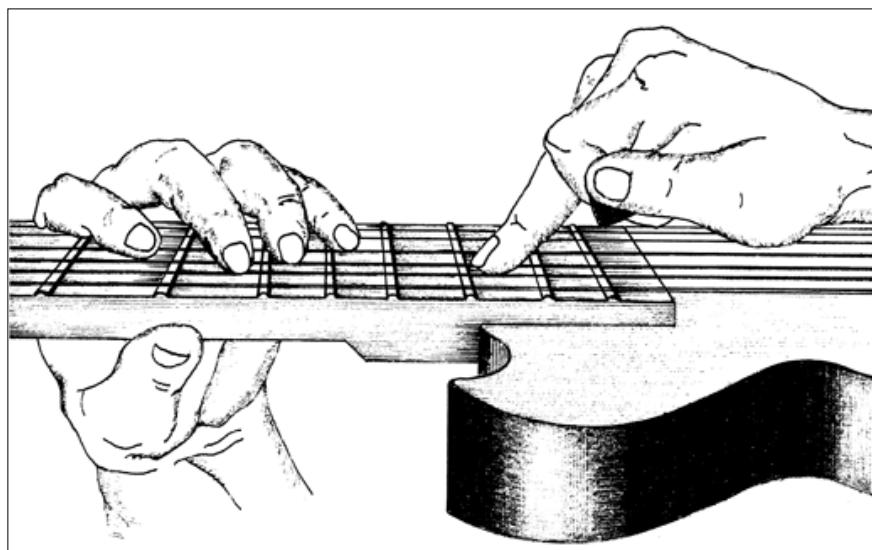


Fig. 53

Funk playing with right-hand can be combined with left-hand slapping against the strings. In this way are created very interesting figures.

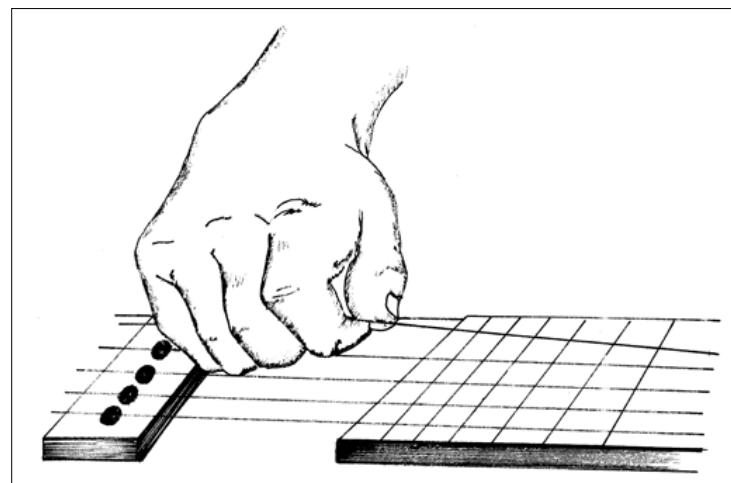


Fig. 54

While mastering the techniques with fingers, plectrum and combined, young guitarist should emphasize the interpretation in different styles. Of course, the performer can devote himself to one single music genre /classical, dance, jazz/ but it is better if the pedagogue is familiar with teaching details of various styles and performance techniques.

TIMBRE, STYLISTICS

In guitar playing the sound nuances are related to the way of producing sound - with or without fingernails, with *rest stroke* (apoyando) or *free stroke* (tirando).

Rest stroke apoyando produces a thick and heavy tone, whereas *free stroke tirando* - a soft, one. It is very important where /on which place/ the right-hand fingers strike or pluck (**Panayotov, P.** 1988, p. 127; **Peter, U.** p. 18):

- a) The tone obtained before the sound hole /on the fingerboard/ is very soft/mellow;
- b) The sounding over the sound hole is "normal";
- c) The tone obtained with *free stroke* behind the sound hole, near the string saddle, is sharp and that obtained with *rest stroke* is harsh.

The same effect is produced with plectrum, although, in contrast to the acoustic /classical/ guitar playing, the sound nuances in electric guitar are achieved thanks to the combination of adapters. It is also important from which point the vibrations of the strings start to diminish thanks to the adaptors. If the adapter is placed close to the lower bridge the tone obtained is clear, the farther up on the fingerboard the adapter is installed, the softer the tone becomes. Of course, a high-quality tone is obtained only through high-quality adapters and amplifiers.

In practice there are in use numerous sound effects for prolongation of the tone – *Sustain*, the tone modification – *Distortion, fuzz, overdrive, phaser, flanger, wow-wow*, for making an octave – *Oktave divider*, for holding the tone – *Delay, etc.* These effects should not be overused, rather they should be applied for putting more expression into the performance and varying the timbre according to the character and style of music.

Role of pedagogue is to help student to develop necessary technical skills for obtaining various timbre colorations and getting right criterion for use of appropriate electronic equipment.

Fundamental element of the timbre coloration is **vibrato**. Some performers obtain it naturally, with growing technical mastery, while others need special training. In the last case the pedagogue must decide when to

start with the exercises. Of course, it depends on individual abilities of the student (**Panayotov, P.** 1993, p. 89; **Panayotov, P.** 1988 b, p. 98).

Guitar vibrato should be performed in the following way:

1 .Finger pressing the string jiggles with the front-elbow part of the hand, which is parallel to the fingerboard. In this position, the thumb is removed off the fingerboard neck. Vibrato can be performed with all the fingers, with the pressure on the strings resulting only from the weight of the hand itself, without additional tension and power in muscles.

2. Vibrato is achieved only through bending the fretting finger across the fingerboard and moving only the wrist of the left hand, without participation of the front-elbow part of it. In this case, the thumb touches lightly the neck of the fingerboard and it's bending is parallel with the fingerboard.

With the second manner the vibrato obtained is more expressive. It is most convenient if student starts to master and improve this technique by playing long note values. It is advisable to practice with all fingers of the left hand starting with slow extended movements and then moving on to faster ones.

In the vibrato exercises, pedagogue must demand the following things:

- the left hand should be free from tension;
- the shoulders should be totally relaxed;
- the elbow should remain in its natural lowest position;
- the bending should be performed only with wrist and playing finger.

When the guitar has metal strings, vibrato should be performed with repeatedly, rapid pluck and release of the string aside quickly, without loosening the fingers pressure from the strings /see Fig. 55/.

Some models of electric guitars have a special device called vibrator.

One of the essential things in guitar interpretation is **stylistics** (**Ziegenrücker, W.** 1977, S. 150). Student should know the basics of articulation and of be aware of the differences between the individual styles. This is compulsory, considering that the traditional music notation does not include complete marks for the specific stylistic elements. Nevertheless, there are some symbols already established in practice (**Panayotov, P.**, p. 143).



– sustained performance of the full note values, without accent (*tenuto*).



– short performance of the note values, without accent (*staccato*).

Two fundamental types of interpretation have been established in contemporary popular music, despite their individual specific. They are indicated as "Beat" and "Swing".

In the *Beat* style* the performance of a eighth note /quaver/ or dotted eighth /quaver/ with sixteenth note /semiquaver/ corresponds to the notation.

$$81. \quad \text{♩} \quad \text{♩} = \text{♩} \quad \text{♩} ; \quad \text{♪} \text{—} \text{♪} = \text{♪} \text{—} \text{♪}$$

Typical for the *Swing* interpretation** is the feeling of division on a triplet basis in a sequence of eight notes /quavers/ or dotted eight notes /quavers/ and sixteenths /semiquavers/.

82.

The image shows two measures of music in 2/4 time. The top measure consists of two eighth notes per beat, connected by a single horizontal stem. The bottom measure consists of two groups of four sixteenth notes per beat, connected by vertical bar lines and bracketed together with the number '3' under each group, indicating a triplet feel.

The same is valid for syncopations and different types of connections between eighth and quarter /crotchet/ notes. In *beat* and *swing* sixteenth notes /semiquavers/ do not change.

* The metrum is symmetric, with underlined accented relationship between particular beats in a measure (**Wicke, P., W. Ziegenriicker, Rock Pop Jazz Folk.** Leipzig, 1985, p. 47).

** Specific pattern of metric pulsation, based on constant departures from the main rhythm. A feeling of inner energy of the performance is created due to the rhythmic "conflicts", especially around the strong beats in the measure, a feeling of specific state of "unstable balance" etc., a "swinging effect" (**Owkly, D. The devilish music.** Sofia, 1987, p. 194).

83.

notation:

beat

swing

Role of pedagogue is to show and explain to the student that convincing stylistic interpretation builds on the accurate performance of short and long note values. An important role for this plays the muting technique, especially for short note values. This is best achieved through release of the pressure of the playing finger without raising it from the string. Undoubtedly, a stable sense of interpretation in the *beat*, and even more so in the *swing* style, is achieved through constant listening, comparing and trying out.

A performance tool with strong impact on the stylistic expression is ***Dirty Glissando*** (Panayotov, P., p. 147). It is performed through "pulling" or "pushing" of a fretted string with the playing finger across the fingerboard. This sounding is borrowed from the vocal practice of the blues-singers and blues-guitarists. It has particularly strong effect when is produced by electric guitars with thin strings. The pulling (pushing) of the strings can be done with any fingers of the left hand. If notation demands deviation more than a semi-tone, this is done usually with the fingers lying behind the playing one.

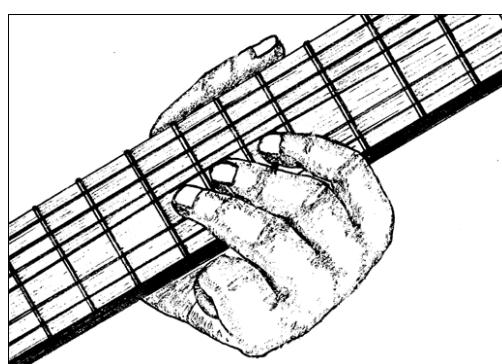


Fig. 55

a) After the plectrum stroke sounds e^1 . The first finger pushes /pulls/ the string until f_1 sounds, within the marked duration;

b) finger 2 pushes, imperceptibly by ear, a pressed note f /can also be

done with the help of finger 1/ towards note g^1 and after the stroke of the plectrum within the marked duration, returns to its former position;

c) fingers 1, 2 and 3 are placed on the string and are pushing it, and after the plectrum stroke, within the marked duration, release the string towards the target note;

d) two same-pitch notes are performed on two adjacent strings with finger 1 usually pressing, and finger 4, with the help of fingers 2 and 3, pushing g^1 towards a^1 .

The image contains four musical staves, labeled a, b, c, and d, each showing a different technique for note production on a single string. Staff a shows a single note with a curved arrow above it, labeled '1/2', indicating a half-duration note. Staff b shows a note with a curved arrow below it, also labeled '1/2'. Staff c shows a sequence of notes with curved arrows above them, each labeled '1/2', indicating a series of half-duration notes. Staff d shows a note with a curved arrow above it, labeled '1/2', similar to staff a.

During "pulling" the thumb usually serves as support, counteracting to the other fingers /Fig. 55/.

The teacher should demonstrate and help the student work out this way of tone production. Here, a decisive role plays the thinness / hardness/ of the strings and the sense of precision.

Recommended supporting literature on stylistics and expression:

Buhé, T. *Rhythmisch-stilistische Studien für Gitarre*. Leipzig, 1970.

Hartmann, W., G. Karpa *Studien in Swing und Beat*. Leipzig, 1969.

Ihde, M. *Rock Guitar Styles*. Washington.

WORK ON ETUDES AND PIECES

Very important role for the establishment and development of technical skills has playing of etudes (**Panayotov, P.** 1990; **Quadt, A.** 1972; **Giuliani, M.** 1986; **Carcassi, M.** Leipzig; **Pass, J., H. Ellis,** 1973). They help in the creation and improvement of motion habits of the guitar player. In the past, almost all famous guitar virtuosos like F. Sore, D. Aguado, A. Diabelli, M. Carcassi and etc., created etudes literature for mastering all the different techniques. These works are of no less value than their art works. Sometimes etudes combine several techniques and the major task of the teacher is select the most appropriate material considering:

- student's individual musical abilities;
- the attained technical level;
- the art works which are under working at the moment;
- specific goals related to removing deficiencies or mastering different skills.

The etudes should be worked out thoroughly and conscientiously. The teacher's task is to demand attainment of dexterity, easy movements, dynamics and timbre expressiveness. At the beginning, it is good for the student to play easy etudes in order to develop flexibility and establish correct fingering, while gradually looking for greater variety and technical difficulties. One of the major things that the student must get used to is playing in slow tempo. To achieve speed, the performer should firstly develop stronger technical, instrumental and musical abilities, controlled by the logic and mind. These are the things distinguishing the good pedagogue in his way of work and systematic approach. One should consider also the tone production, phrasing and tempo.

Before the work on each etude starts, the elements that need special attention should be highlighted. Also, analysis of rhythm, tone production, phrasing, timbre coloration and dynamics should be carried out. The student should be demanded, after studying the work in suitable tempo, to emphasize stylistic peculiarities and steady intonation.

It is best to work on the etudes in small parts, until the difficult passages

are mastered. For this purpose student can use chromatic shifts of a given bars in another finger position but with the same fingering, or one can try on rhythmic or stylistic variations and etc. In the course of study different articulations, tempo and dynamics could be exercised.

An important element of the teacher's work is etudes selection of studies. This is based on the technical and performing goals being set.

For better clearness we offer a model with gradually increasing difficulty for mastering technical methods:

for alternating fingers:

Moderato

85.

F. Sor

i m i

p p p

Versions for performance with the right hand: *im*, *mi*, *ma*, *am*, *ia*, *ai*.

for rest stroke with thumb / p /, free stroke (tirando) with /, m, a and reverse:

options for right hand : p i; p m; p a; p i p m; p m p a.

for small arpeggio;

Moderato

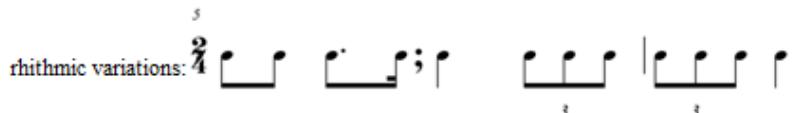
87.



for big arpeggio;

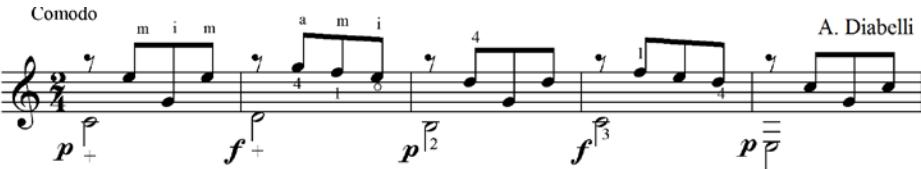
Andante

88. 

rhythmic variations: 

varied (opposite) movement;

Comodo

89. 

for two-voice texture and polyphony;

Amoroso

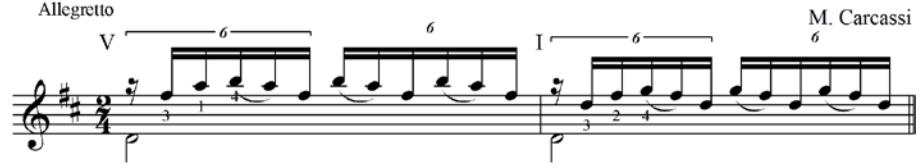
90. 

Andante

91. 

for legato;

Allegretto

92. 

Vivace

93. 

for barre /small and big/;

Moderato

M. Giuliani

for staccato and pizzicato;

Moderato

H. Albert

Moderato

V

H. Albert

96.

2 4 1 3 4

3

for ornaments /embellishments/;

Allargando

Johann Sebastian Bach

for flageolette tones;

Moderato

M. Carcassi

for tremolo;

Andante

F. Tarega

99.

These etudes are not compulsory for the work on the listed techniques. The relevant literature is highly varied and the selection, as well as the combination of etudes is up to the pedagogue. The selection must be agreed upon with the student considering specific goals of the work. At the same time etudes' difficulty should be determinate by the level of performer's progress.

Etudes should be regarded as basic technical material, facilitating study of art works.

Recommended supporting literature:

Panayotov, P. *Easy studies for guitar*: Sofia, 1990.

Panayotov, P. *Concerts Studies and Pieces for Guitar*. "Music", Sofia, 1989.

Aguado, D. *Etüden für Gitarre*. Budapest, 1983.

Giuliani, M. *24 Etuden für Gitarre*. Budapest, 1983.

Carcassi, M. *25 melodische und progressive Etüden für Gitarre*. Leipzig.

Hartmann, W. *20 Duette in Swing und Beat*. Leipzig, 1974.

Pass, J., H. Ellis *Jazz Duets*. California, 1973.

The work on etudes should not be separated from the study of the art works, that's why such connection should be followed with the main task of the instruction - performing **music works** (**Simov, S.** 1983; **Schwarz-Reiflingen, E.** 1956; **Tomek, VI.**, 1983; **Galbraith, B.**, 1986; **Ihde, M.**, Washington).

Having attained particular technical skills with the instrument, musical thought and especially emotional attitude, the student may start to work more efficiently and systematically on his complete music and artistic development. The teacher is the one who decides when is the right time for the student to start considering and developing artistic skills, apart from the constant attention to the technical ones. In this case, the emotional expression of the student, his performing presence and commitment are of crucial importance. There should be strong emphasis on the quality of sound-production, the exact intonation and the precise rhythm. If the teacher just goes over the pieces and doesn't place high criteria and strong demands, there will be no effect. It is good if the teacher, after setting the main directions to give the student possibility to build up independently the artistic figure and to unfold his music imagination and associative thinking. At the same time, the student should be given assignments that increase his attention to issues he does not

"love" and deliberately ignores. Of course, he should not be forced to this, but rather made aware of the need to remove the flaws.

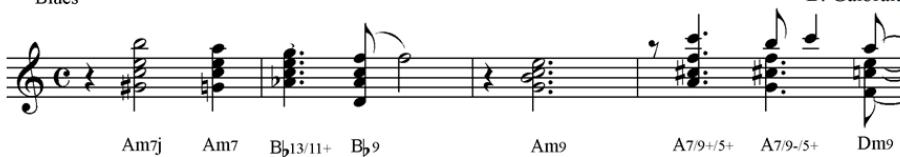
Beat
V. Hartmann, G. Karpa

100. 

Swing-Waltz
T. Buchs

101. 

Blues
B. Galbraith

102. 

Jazz-Rock
M. Yde

103. 

104. 

Air this applies equally to the performing art works played with plectrum or with combined technique /fingers and plectrum/.

After the final purpose is attained, the work should be left for a while to "mature". Usually, this is recommended for works included in the major repertoire of the performer.

If the student encounters technical difficulties in his study on art works, the teacher should offer him technical exercises and appropriate etudes that would help him to overcome the problems.

In the course of work special attention should be paid to the memorizing. It is very useful for the performer learning by heart. This gives him self-confidence and psychological stability, allowing more freedom and creativeness in building up the artistic image.

PLAYING FROM MEMORY, SIGHT-READING /PRIMA VISTA/

An inseparable part of proper music education and condition for growth is development of **musical memory** (Panayotov, P. 1995, p. 101). This is the ability of student to store the obtained knowledge and to reproduce it in certain point. All this process is influenced from the great number of psychological factors and the teacher should devote special attention and time to perfect student's musical memory. Besides, the musical memory is compulsory condition for accumulation of music-aural perceptions and images. Achievement of this requires aural-motor habits, established musical thinking and music culture. This, to a certain extent, depends also on imagination and artistic taste of the prospective musician.

The purpose of guitar education is to include as diverse as possible sheet music material, including riffs, scales, models and art works. Exactly the practice of memorizing and storing, along with established performing technique, ensures confidence during on-stage performance, regardless of the psychological tension.

At the beginning the teacher should teach:

- aural perception and memorizing;
- visual perception and memorizing.

Of course, it is best if both types of memorizing are combined and later expanded with mastered and automated motor and technical skills, which on their part require deep analysis and thorough consideration.

One should not ignore the fact that memory is highly individual and varies. It depends mostly on the depth of the analysis in the process of memorization and its most characteristic features are speed and durability.

The teacher should assist the student in formation and development of musical memory. Here, it is very convenient to rely on the unintentional memorizing ability of children. A positive effect can have the development and consolidation of emotional – visual ideas. In other words, we must get as close as possible to the child's psyche by means of images, conveyed by the teacher by means of comparisons and demonstrations. All this should

lead to strengthening of the memory, clarification of the sound picture and self-esteem. To achieve this one can use passages, technical exercises and models.

Regardless of the natural talents of the student, the daily studies should follow a systematic structure. The formation of habits for memorizing with awareness ensures the correct development of the young guitarist. The teacher must be insistent and consequent if he wishes to achieve high results with the students.

Difficulties with memorizing and retention of knowledge and experience may result in lack of confidence and expression and in stress during on-stage performance.

Some of the ways of developing strong memory are:

- playing work or etude in slow tempo and with awareness;
- analyzing and clarifying difficulties;
- working out separate bars, sentences and phrases, firstly with sheets and later without them.

Each of the difficult passages should be worked out separately and extensively. The clearly directed mental and motor activity during the lesson is very important. Otherwise, just monotonous mechanical repetitions can have a negative effect.

The complete formation and development of performer includes also knowledge of sight-reading /prima-vista/. This is a synthesis of instrumental and technical skills, sight, ear, concentration, will, memory and intuition. To obtain high level of sight-reading ability the student needs continued and systematic exercises. It is best to make them at the beginning /after the warm-up/ or at the end of each lesson. At the initial stage of the training, it is preferable to assign easier music texture and to increase gradually the level of its difficulty (**Panayotov, P.** 1995, S. 97).

The teacher must clarify the upcoming goals and tasks, for instance:

- fast reading of the note text and recognizing key, measure and tempo;
- determining and analyzing the structure of the note texture;
- recognizing the most important rhythmic and intonation complexes;
- cultivating peripheral sight in reading of the note text.

All this can be achieved only with fast and conscious motor reactions. Keeping metric rhythm is of prime importance.

Beside instrumental skills, the young guitarist needs training in solfeggio. It is very useful to sing, silently or aloud, individual passages or the whole piece. Special attention should be paid to syncopations, riffs and stylistic details.

To achieve sustainable results the student should exercise systematically at home displaying also self-initiative.

STAGE BEHAVIOUR AND ARTISTIC PERFORMANCE

Cultivation of stage behavior of the young performer begins with the first lesson. This is compound and prolonged psycho-technical process subjected to the final aim – *onstage performance* (Panayotov, P. 1995, S. 100).

Very often, a child, having exercised thoroughly at home, cannot present the accomplished in class. The reasons could be diverse but most often they come down to fear, shyness and lack of self-confidence. There are also numerous cases where teacher's approach is wrong.

Overcoming of these hindrances requires careful and systematical approach. Here again, a decisive factor is mental control. Achieving this, if the young guitarist gains control over the emotions, he will certainly be able to stay self-controlled and concentrated during the stage performance. The student together with the teacher needs to build up psychological balance and cultivate concentration and self-control that will help him sustain any external distracting factors. The earlier this process starts, the more naturally and easily difficulties be overcome.

Before appearing on stage, the young guitarist must be prepared for this psycho- physical pressure. He should have worked out everything in advance – technical skills, psychological balance, active will power, concentration and etc. Good health also is essential for achieving stable psychological balance. The young guitarist needs to have a healthy work-rest schedule. In this respect, the home environment plays essential role.

Young performer should preferably start to appear before audience at the earliest possible and keep doing so frequently and on any occasion. Otherwise, the "stage-fright" would always increase and bother him.

The appropriate warm-up is fundamental for activation of the motor activities and the technical freedom during performance. The warm-up pattern is strongly individual and is up to performer, depending on his needs.

It is advisable for the performer to be familiar in advance with the concert hall environment and its acoustic features, in order to be able to adjust or correct his performance in terms of timbre and dynamic.

In respect to the formation of habits related to overcoming the stress or

"stage-fright the teacher should concentrate on:

- preliminary training for excluding side irritation factors;
- giving to the student self-confidence for his technical and music abilities;
- work on psychological and physical student's adjustment;
- activation of strong will, psychological balance, in terms of self-confidence and concentration;
- appropriate warm-up and familiarization with environment.

It is very important to consider, to predict all possible stage performing situations and to exercise them in lessons. This will enable the would-be performer to appear willingly and confidently on stage and not to allow anxiety and psychological tension to disturb his performance, being subconsciously prepared for that.

It helps if prior to important performance the teacher sets the student in similar to the stage situation, so that he can "experience" the stage-fright. How should the performer behave on stage? If he has overcome his spontaneous emotions subordinating everything all to his mental – reflex reactions, he would have stage behavior that replicates an already familiar situation. Of course, on stage the contact with the audience is very important. This is largely an artistic gift but can also be cultivated and improved.

In any case student should not appear on stage unprepared. This may disturb his mental balance and may put him off the audience, creating durable complex. On the other hand, the sooner the contacts with the audience start the easier the fright and tension would be overcome. Essential for this are the technical skills and the ability of the student to concentrate and control his emotional impulses and psyche.

SELECTION OF TECHNICAL AND ARTISTIC MATERIAL

/ Repertoire /

Selection of *technical and artistic material* should correspond to the level of education. For beginners it should include particular technical exercises, easy etudes and pieces. During the first months they are monophonic melodies, later – two-voice textures and polyphonic ones. The accent is mainly on easy pieces but is recommended to include also not very difficult etudes in view of the final goal. Still, at the beginning should be played material that best suits the individual preferences of the student and increases his interest.

At the beginners level teacher should consider the following:

- young and elder students have different technical abilities;
- work with young children requires patience and perseverance, without growing into pedantry;
- not being obstructive to child's imagination for building up artistic image;
- going not too far with endless explanations and orders.

It is best if the teacher, using diverse material, introduces the student spontaneously, almost unnoticeably, into the core of the problems, thus avoiding boredom, unnecessary explanations and irritation.

At the beginning the teacher has great responsibility. He must have correct approach to the technical perfection goals. What is essential is to increase the load gradually, which means to develop the performer's qualities and skills naturally and on plan, rather than forcefully and at any rate.

The growing technical skills of the student broaden the tasks of the teacher related to the selection of material. The teacher has, within a certain time-scope, to bring the student out of the beginners' level and prepare him for performing more difficult works. With this consideration the repertoire should be selected:

- increase of the technical and performance skills;
- improve the means of expression;
- develop musical and performance feeling;

- formation of performing skills for more difficult art pieces.

When selecting technical exercises and repertoire the teacher should consider:

- upcoming goals and tasks;
- technical skills of the student;
- strengths and weaknesses in student's individual style;
- performer's preferences and wishes;
- tendencies for future professional realization.

Thus, the teacher will be able to correct and direct accurately the learning process. Still, it should not be forgotten that the final goal of the musician is to appear on stage as performer and to achieve artistic success.

GLOSSARY*

- ad libitum** (*ad libitum, ad lib. - lat.*) - at one's own pleasure
- chord** (*accord - lat. /fr.*) – simultaneous sounding of three or more notes that are or can be arranged in 3rds
- acoustics** (*akoustike - gr.*) – science of sounds; sound timbre; suitable conditions for the hearing of music or speech
- accent** (*accentus - lat.*) – stress, emphasizing of particular notes or chords.
- a! fine** (*al fine - it.*) – play until the end
- allegretto** (*allegretto - it.*) – pretty lively tempo in music
- alteration** (*altero - lat.*) – chromatic change of chords
- andante** (*andante - it.*) – moderately slow tempo
- arrangement** (*arrangement - fr.*) – remaking of a music work for a particular music medium; adaptation of a music motif or piece
- arpeggio** (*arpeggio - it.*) – chord that has been broken-up (the notes sound in succession rather than simultaneously)
- articulation** (*articulatio - lat.*) – the way the different notes are performed; the activity of sounds formation
- a tempo** (*a tempo - it.*) – play again in the initial tempo
- up-beat** (*Auftakt - ger.*) – incomplete beat which forms a lead-in to the first beat of the first full measure
- ballad** (*ballade - fr. / it.*) – vocal piece composed on a ballad literature text; instrumental piece based on a literary or vocal ballad; a composition with dramatic-narrative character
- band** (*Band - eng.*) – a rather small group of different numbers of musicians performing jazz or dance music
- barre** (*barre - fr.*) – a technical mode in guitar playing in which one of the left hand fingers stops more than one string
- bass** (*basso - lat. / it.*) – double bass; low voice; music instrument that plays the low parts
- beat** (*Beat- eng.*) – emphasized, stressed interrelation between particular metric times within one measure characteristic for in the current trends in dance music
- big band** (*Big Band - eng.*) – a big dance (jazz) orchestra
- encore** (*bis - lat.*) – until; again; a repeat mark in music notation
- blue note** (*eng.*) – flattened III-rd, V-th and VII-th notes of the major mode
- break** (*eng.*) – a short solo pause in jazz or dance music
- variation** (*variatio - lat.*) – modification with the main elements of the theme remaining unchanged
- vibrato** (*vibrato - it.*) – light fluctuation in pitch characteristic for the string instruments
- scale** (*gamma - gr.*) – the seven main degrees of the mode arranged in ascending or descending order of pitch
- glissando** (*gliss. - it.*) – retarded passing from one note to another performed through expressive drawing of the fingers down or up the string(s)
- golpe** (*golpe - span.*) – percussion with right hand finger on the upper sound-board of the guitar
- da capo** (*D.C. da capo - it.*) – from the beginning
- dal segno** (*D. § dal segno - it.*) – from the sign (§)

jazz (eng.) – north American improvisation style in music containing elements of African folklore and European dance music; improvised north American music form with elements of European and African music

dynamics (*dynamike* - gr.) – aspect of music related to the degree of loudness with which music works or parts of them are performed

dirty glissando (eng.) – a technique for "pulling off" a fretted note. In guitar this is performed by pushing the string to the side with the picking finger, square to the fingerboard

enharmony (*enb, harmonia* - gr.) – harmony in the equally tempered scale; mode

enharmonics (*enharmonikos* - gr.) – tones, intervals, modes and chords written and named differently (in the tempered system) but sound equally; tones that are different in meaning and graphic designation and with different pitches

epilogue (*epilogos* - gr.) – afterword; conclusion; end

study (*etude* - fr.) – instrumental or vocal piece for mastering technical practices; musical composition for step-by-step training

Satz (ger.) – form; expression; long musical sentence; autonomous part in cyclical pieces

imitation (*imitatio* - lat.) – polyphonic composition in which a theme or motif displayed in one of the voices is repeated by another/other/ voice/s/ literally or with modifications; repetition of the leading melody or motif in polyphonic music by different voices or instruments

improvisation (*improvvisazione* - it.) – spontaneous composition of a melody from a theme or harmonic assignment with own ideas; creation of a music piece without preparation

interval (*intervallum* - lat.) – difference between the pitches of two notes

interpretation (*interpretatio* - lat.) – performance of a musical work based on personal ideas and feel

introduction (*introductio* - lat.) – introducing part of a music work

capodasto (it.) – device placed on the fingerboard of the guitar that shortens the strings and provides mechanical transposition without change in the fingering

coda (it, *couda* - lat.) – ending part; conclusion

combo (amer.) – small jazz (dance) orchestral band

legato (*legato* - it.) – connected performance of two notes marked in the notation with a bow linking the notes

ligatura / tie (lat.) – a sign in the form or a bow that links notes with the same pitches and sums up their values

melism (*melisma* - greek.; *akzidenzen* - lat.) – melodic embellishment

metrum (*metrum* - gr.) – periodic succession of a group of accented and unaccented (strong and weak) beats in a music piece; symmetric distribution of weak and strong beats in the bar

moderato (it.) – medium, quiet tempo

modulation (*modulatio* - lat.) – transition from one key into another

motif (*motiv* - fr.) – a short rhythmic or melodic idea with autonomous identity

music system (*Tonsystem* - ger.) – a group of established tones placed in particular pitch relationships to one another

musical form (*musikalische Form* - ger.) – refers to two related concepts: the type of composition (for example, a musical work can have the form of a symphony, concerto, other generic type or the structure of a particular piece (for example, a piece can be written in binary form, sonata form, fugue and

etc. emotionally led musical order/ structure/, resume into small fragments of the heard musical piece

octave (*oktava* - lat.) – same-name tones, one of which is twice as high or as low as the other; an interval comprising eight steps, the first and the last of which have the same letter names

opus (*op.* - lat.) – work; musical composition which has an individual number among the composer's works

texture (*partitura* - it.) – notation of a musical work for all voices / instruments/ bar to bar; notation of a music work for orchestra, choir, instrumental or vocal ensemble and other members, where the parts of the different instruments or voices are brought on separate lines below each other for simultaneous reading

rest (*pause* - gr.) – period of silence; rhythmically determined interruption of the melodic line

period (*periodos* - gr.) – structural unit of a musical work with own meaning which expresses an accomplished idea

pizzicato (*pizzicato, pizz.* - it.) - effect produced on string instruments (violine, guitar.etc.) when the strings are plucked with fingers

plectrum (*Plektrum* - ger., *Plektron* - gr.) – horn, bone or celluloid plate which is used to play instruments like guitar, mandolin, banjo, etc.

plectrum guitar (*Plektrumgitarre* - ger.) – electric guitar; it is played with plectrum

prelude (*prelude* - fr.) – introductory part of a polyphonic piece of music; short musical piece, usually with uniform structure, which conveys a particular mood or image

rasgado (*rasguedos* - sp.) – playing manner in which the right hand fingers strum the strings with the outer side

reprise, repetition (*reprise* - fr.) – literary or free repetition of a part of a musical composition (suite, fuge) immediately after its first performance or after another part

ritardando (*ritardando* - it.) – gradual slow-down in tempo as compared to the main tempo of a music piece

rhythm (*rhythmos* - gr.) – measured movement; motion obtained as a result of succession of notes with different durations; organized, logical succession of note values

sound (eng.) - characteristic sounding of a band or a musical work

sequence (*sequentia* - lat.) – repetition of a motif, of different steps in ascending or in descending order

seconda volta (*seconda volta* - it.) – first-time repetition

simile (*simile* - it.) – as by now; in the same way

syncopation (*synkope* - greek.) – rhythmic figure in which a note stepping in on a weak metric beat has continued to sound in next strong beat

staccato (*staccato, stacc.* - it.) – short performance of note values, without accent

style (*stylus* - gr.) – mode of expression of performance; conditioned system of artistic thinking and interpretation

swing (*swing* - eng.) – specific type of metric pulsation based on constant departures from the main rhythm in jazz interpretation

bar /measure/ (*taktus* - lat.) – stroke; part of a music piece starting on a strong, accented beat and ending on the next strong metric beat

tambora (sp.) – an effect in guitar playing, performed with the right-hand thumb which picks the strings rapidly and abruptly with its outer side precisely

on the lower bridge of the string-saddle

theme (*thema* - gr.) – pronounced, artistically accomplished idea which undergoes development through a melodic, rhythmic, harmonic and coloristic elaboration

timbre (*timbre* - fr.) – sound quality which distinguishes tones with equal pitches produced by different instruments or voices; characteristic sounding.

tempo (*tempus* - lat.) – the speed at which a piece of music or individual parts of it are performed; the speed of pulsation of metric beats

tenuto (*tenuto* - it.) – articulation marking - leaning on a note and holding it to its full value

tremolo (*tremolo* - it.) – trembling; rapid repetition of a single note two or more times

fermata (*fermata* - it.) – retention; a mark for indefinite prolongation of a note or rest

finale (*finals* - lat.) – end; closing part of a music work

flageolette (*flageolet* - ft.) – high sound from a string instrument produced by light stopping of the strings at specific points; sounds produced by touching the aliquot sections of the strings

fragment (*fragmentum* - lat.) – part of an art (music) piece

phrase (*phrasis* - gr.) – structural section with musical meaning unifying two or more motifs; accomplished part of a musical theme / expression/

phrasing (*phrasis* - lat.) – meaningful artistic-technical emphasizing of phrases, which is a distinguishing feature of supreme interpretation; formation of correct succession of notes

fuga (*fuga* - lat.) – the supreme imitation-polyphonic form of a musical work with many voices; a music form for many voices or instruments in which one principal theme passes without interruption from one voice / instrument/ into another

caesura (*caesura* - lat.) – a momentary, logically conceived interruption during the thematic flow of the melody, real or imaginary rest which separates one rhythmic concept from another, and in the vocal melody coincides with prosodic caesura of the word text

Note: The emphasis is only on key words and expressions used in the methodology, The following sources have been used: **Abrashev, B.** *Musical instruments*. Sofia, 1995; **Milev, Al., J. Bratkov etc** *Dictionary of Foreign Words in Bulgarian Language*. Sofia 1970; **Panayotov, P.** *Practice-book for guitar*. Sofia, 1988; 1993; **Philipova-Bayrova, M., Boyadjiev, S. etc.** *Dictionary of Foreign Words in Bulgarian language*. Sofia, 1993; **Hadjiev, P.** *Elementary theory of music*. Sofia, 1983; **Chetrikov, Sv.** *Dictionary of music terms*. Sofia, 1979; **Horby, A. S., Chr. Rose** Oxford Student's Dictionary of Current English. Oxford University Press, Second Edition, 1989; **Ziegenrücker, W.** ABC Musik, Leipzig, 1977.

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Автор е на повече от 41 педагогически книги и публикации по методика, от които две на немски и две на английски език.

От 1993 г. е президент на издателство „ПАН СТИЛ“. От 2002 г. е член на редакционната колегия на списание „Китара“, София. Владее немски, чешки, полски и руски език. Занимава се с научна работа и аранжиране.

CURRICULUM VITAE



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Education

Ilarion Makariopski high school, Elena, graduated 1960

Pop-music college of the Bulgarian State Conservatory, Sofia, 1969–1971

Master of Arts, Musical pedagogy

Ferenz Liszt music college, Weimar, Germany, 1972–1977

Master of Arts, School pedagogy and Management of education
St. Kliment Ohridski University of Sofia, 1992–1996

Qualified expert 1st Degree, Musical pedagogy
Pedagogical department, St. Kliment Ohridski University of Sofia, 1996
1996 –in, Sofia

Doctor of Philosophy
St. Kliment Ohridski University of Sofia, 2000

Associate Professor
New Bulgarian University, Sofia, 2002

Professor
New Bulgarian University, Sofia, 2006

Work experience

Employment:

Kremikovtzi Steel Plant, Bulgaria
Worker
1962–1969

The towns of Kala and Weimar, Germany
Teacher in Kala and lecturer at the music college of Weimar
A series of concert music performances through contracts with Music Management Agency, Sofia and Kuenstler Agentur, Berlin
1977–1982

Lyubomir Pipkov music high school, Sofia
Teacher of classical guitar, chamber music and methodology of instrument playing
1983–1995

New Bulgarian University, Sofia
Teacher of instrument playing, chamber music, classical and electric guitar
1995 to present

Academy of Music and Dance, Plovdiv
Lecturer of instrument playing/ methodology
1995 to present

Dobri Hristov music high school, Varna
Lecturer of instrument playing/ methodology

St. Kliment Ohridski University of Sofia

Leader of guitar class

2000 to present

Own publishing business:

Pan Style publishing house, Sofia

Owner and Managing director

1993 to present

Languages

German: fluent - oral and written.

Czech: working knowledge

Polish: working knowledge

Russian: working knowledge

Books, articles and school syllabi published

Author of more than 41 pedagogical books and articles on the methodology of instrument playing, including one in German

Member of various panels at music competitions

Member of councils inspecting art schools

Co-author of syllabi endorsed and published by the Committee for Art and Culture in Bulgaria