THE PATH TO VIRTUOSITY

RICARDO IZNAOLA

a technical workout manual for all guitarists

Chanterelle®
RICARDO IZNAOLA

KITHAROLOGUS
THE PATH TO VIRTUOSITY

a technical workout manual
for all guitarist

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RICARDO IZNAOLA

One of the most attractive personalities of the guitar world, Ricardo Iznaola pursues a brilliant musical career through many paths. Born in Havana, Cuba, in 1949, his activities as performer, composer, pedagogue, lecturer, writer and occasional orchestral conductor have been distinguished by international critical acclaim and the admiration of colleagues and audiences alike.

Mr. Iznaola's concerts throughout Europe, Japan, North and South America have brought him prominence as concert artist, with numerous broadcast performances for the BBC, Spanish National Radio and Television, Japanese Television, Venezuelan National Radio, National Public Radio (US), etc.

Equally prominent as a teacher ("bold, original and unconventional", according to the British journal Classical Guitar), Mr. Iznaola is chairman of the Guitar Department at the University of Denver's Lamont School of Music, where he also founded and directs the annual International Guitar Week Festival.

As performer and composer, Iznaola has won eight top prizes in eight international competitions. His numerous LP and CD albums include world-premiere recordings of major works like the legendary Sonata by Antonio Lauro or the 1933 Sonata by Antonio José which he rediscovered and brought to light. His daring approach to the art of guitar transcription has produced breath-taking results, as in his renditions of Ravel's Alborada del Gracioso or De Falla's Ritual Fire Dance, never before attempted for solo guitar.

World-renowned double-bass virtuoso Gary Karr has said of these arrangements: "It's sheer genius how he formulated his transcriptions and I shouldn't imagine there are many guitarists today who can play these dazzling arrangements". American critic Jon Tuska of Classical Magazine wrote "...Breath-taking... A technical wizardry which I have not heard from another instrumentalist except for the best of Heifetz and Horowitz".

Ricardo Iznaola's Kitharologus: The Path to Virtuosity is the necessary introduction to the physical preparation required by the playing mechanism to achieve the levels of virtuosity associated with his name.
ACKNOWLEDGEMENTS

Special thanks to Wayne Sturdy for his invaluable editorial assistance and to Adrian Romero for helping with the notation adopted in this book for artificial harmonics.

DEDICATION

This book is dedicated to the memory of Regino Sainz de la Maza, who opened the door to almost everything I know, and to my wife Victoria with whom I keep growing each day.
Nature, in order to be commanded, must be obeyed.

Francis Bacon
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PROLOGUE

Introduction

It is said of Porpora, the great voice teacher and composer of the Eighteenth century, that for five years he had his student Cafarelli working on a single sheet of exercises, to the exclusion of all other material. At the end of this period, Porpora dismissed his student, telling him: “I have nothing else to teach you, go and sing, for you are the greatest singer in Europe.” Indeed, Cafarelli’s success was a testament to this approach.

The spirit of this story is at the “core” of this Kitharologus (or guitar book). It is my conviction that technique is made up of a limited number of procedures with an unlimited number of applications. Therefore, as Porpora clearly understood, a sound technical methodology is not one that tries to cover all possible forms of a given procedure, but rather one that identifies and trains the essential mechanism which makes the procedure, in all its forms, possible.

Therefore, this book addresses the essential mechanism (the gymnastic capabilities) which is the foundation of guitar technique, through a collection of 101 graded gymnastic exercises.

Technique, however, is only achieved when gymnastic capabilities are combined with expressive intention. In this context, it must be emphasized that this book is not intended to be an alternative to the traditional études composed by the great masters of the instrument (from Sor to Villa-Lobos). Indeed the author considers the study of the didactic literature fundamental and irreplaceable.

Although Kitharologus offers a systematic approach to the attainment of the gymnastic fitness necessary for a professional-level guitar technique, it may also be used by guitarists and teachers as a quick-reference for concrete solutions for specific technical maladies (weak slurs, faulty tremolos, inconsistent finger alternation, etc.). In addition it may serve as a catalogue of procedures that may be particularly useful to composers.

Organization of the Exercises

Kitharologus introduces a classification of guitar technique in seven technical categories (listed below). Taken as a whole, these seven categories form a technical cycle, which establishes a complete training regimen that can be used as a regular routine for technical maintenance.

1. Right Hand Formulae:  a) Arpeggios  
                         b) Tremolos  
                         c) Rasgueados  
                         d) Repeated chords
2. Double Notes
3. Scales
4. Slurs
5. Extensions - Contractions
6. Shifts
7. Harmonics:  a) natural  
               b) artificial

The material in the book is distributed over nine levels of proficiency, progressing in difficulty from level one, preparatory, to level nine, advanced. Only when all the exercises in a level are mastered should the student proceed to the next level. The numerical order presents the material in a specific chronological sequence. Therefore the exercises should be learned first in their original numerical order. Thereafter, the exercises will be practised according to the guidelines in Appendix I (see below). Thus while exercise No. 19 must be learned before attempting No. 20, once both are well-assimilated the order in which they are practised might not follow the initial chronology.
Guidelines for Daily Practice (Appendix I)

The suggested plan for practice, described through the charts in Appendix I, is based on two procedural ideas widely used by physical fitness work-out programs.

The first is the concept of **cyclical repetition**. Each cycle of exercises can be practised in daily sessions consisting of three routines separated by rest periods of five to ten minutes. Each of the routines will cover the same technical categories, but most frequently the exercises will be different as each routine builds on the previous one.

The second is the idea of **alternating procedures**; certain physical elements are worked out while others rest and rebuild. According to our plan, the week will be divided into two three-day groups as follows:

a) Days 1, 3 and 5 (Monday, Wednesday and Friday)
b) Days 2, 4 and 6 (Tuesday, Thursday and Saturday)

On days 1, 3 and 5 the student will work with the following procedures:

- Right-hand formulae
- Double notes
- Scales
- Slurs
- Natural harmonics (beginning at level VI)

And on days 2, 4 and 6, the student will work with:

- Right-hand formulae
- Scales
- Extensions - Contractions
- Shifts
- Artificial harmonics (beginning at level VI)

As can be seen, Right-hand formulae and Scales are practised every day. The other procedures alternate. One day a week should be reserved for resting from this plan. (Full details of this approach are outlined in Appendix I.)

Special Effects Procedures, Etc. (Appendix II)

Appendix II presents additional material dealing with exceptional techniques, including ways to train the little finger of the right-hand, and exercises for developing speed in scale playing. These exercises may be incorporated by the student into his/her practice from Level VI on.

Further Suggestions for Practice

When working on the exercises, the guitarist must keep in mind the fact that mechanical repetition is worthless. Every time an exercise is repeated one must consciously correct and/or improve upon the previous playing.

The goal of any and all exercises is the attainment of easy perfection. Difficulty denotes unsolved problems, and unsolved problems indicate that the technique is inferior to that required by the level of the exercise.

Metronome indications refer to minimum and maximum practice tempos. The **minimum tempo** should only be used once the exercise has been well learned and the movements accurately assimilated. The **maximum practice tempo**, once reached, should be maintained for at least a full week before moving on to the next material.

Although there are no exercises in *Kitharologus* specifically designed for the barré (or ceja), preparatory exercise no. 14 in Level I is sufficient for the training of the index finger. The barré is, in reality, a particular form of the technique of extension, therefore if the extension exercises throughout *Kitharologus* are well-assimilated, barring will be no problem.
Key to Symbols and Terminology

String: indicated by a number within a circle. eg. (1) = 1st string, (5) = 5th string

RH fingers: p = thumb, i = index, m = middle, a = ring, e = little finger.

LH fingers: 1 = index, 2 = middle, 3 = ring, 4 = little finger

Barré: indicated by a roman numeral. eg. V = 5th fret

Rest-stroke: indicated by a dash above or below the appropriate (right-hand) finger letter. eg. i m a = ring finger rest-stroke

Slurs: indicated by a curved line that links the notes to be slurred.

Hammer-on with indicated finger. Pull-out to the open string with indicated finger.

Harmonics: notated on two staves, the upper staff showing the actual pitch as traditionally notated for the guitar (an octave higher than concert pitch), produced by the harmonics. The lower staff shows the way to execute natural or artificial harmonics, as follows:

Natural harmonics:
- Diamond-head notes indicate on which open string the harmonic is produced
- A number, placed either above or below the note, indicates the fret at which the harmonic is to be found.
- Finger/string indications are placed on either side of the note,
  eg:

Artificial harmonics:
- Note indicates fundamental pitch (either an open string or a stopped note)
- Rhomboid (diamond-head) symbol, placed above or below the note, indicates that it is an artificial harmonic.
- The number above or below the rhomboid or note indicates the fret where the harmonic is to be found.
- LH fingering, if needed, is to be found on the left of the note-head.
- String indications, if needed, are placed at either side of the rhomboid or note.
- RH fingering is indicated thus:

  i
  p

- The bracket encompasses the passage or the number of notes to be played as artificial harmonics.
- The RH fingering cutting the square bracket (i in the example) indicates which RH finger creates the harmonic.
- The RH fingering inside the bracket (p in the example) indicates which finger plucks the string.
- These indications may appear horizontally or vertically.
- Occasionally, the fret-number usually placed above or below the rhomboid, may be placed by the RH fingering cutting the square bracket.
For both natural and artificial harmonics a "minus" (-) or "plus" (+) before the fret number indicates that the harmonic will be found slightly before or slightly after the respective fret.

Please refer to the section "On Harmonics", in Level VI, for a discussion on the nature and way of execution of natural, artificial and "violin-type" harmonics.

**Extensions:**

When finger separation, in either hand, becomes greater than the normal LH 4-fret span or 4-adjacent strings (LH or RH). Fret span defines LH horizontal extension, while string span defines the vertical extension in both hands.

**Examples of horizontal extension**

A. 

B. 

**Examples of vertical extension**

A. 

B. 

**Contractions:**

The opposite of extension, when finger separation in either hand becomes smaller than the normal fret-span or string-span.

**Flexors:**

The muscular elements that flex the joints. The action of closing the hand in a fist is done by the finger flexors.

**Extensors:**

The muscular elements that extend the joints. The action of opening the hand from a fist is done by the finger extensors.
AUTHOR'S NOTE

*Kitharologus* is not a method book. It is a practical handbook of basic technical training which will be useful no matter what methodological approach is followed by teachers. That is why there is not much theoretical discussion in the book concerning topics such as ways to hold the guitar, right and left hand position, etc.

However, it is important to point out that there are a number of common assumptions regarding guitar technique, still very much a part of traditional guitar teaching, to which this author takes exception.

Most of the faulty or incomplete information being taught is the consequence of a widespread disregard for the rôle of gravity or passive resources in the act of playing. “The single most important cause of technical disfunction [in guitar performance] is the maintenance, without release, of anti-gravitational effort in the playing mechanism”. *

If nothing else, the guitarist who goes through this material should always keep in mind an admonition by the late great Regino Sainz de la Maza: “Tense guitarists don't last long”.

The author's *Summa Kitharologica - a comprehensive study on the art of classical guitar performance*, now in preparation, will deal extensively with these and related matters.

The student is encouraged to seek the guidance of a good professional teacher to assist in the acquisition of technical and musical training.

EXERCISE NO. 1
Basic Positioning & Articulation of Right-hand

Goals:
- Basic training for fingers
- Introduction to rest and free-strokes
- Positioning

Practice approach:
- Practise both rest-stroke and free-stroke

Rest-Stroke: Finger stroke should start with a fully extended straight finger. Do not bend any joint except the first (the hand knuckle joint). Allow finger to follow through after stroke so that it comes to rest on next string.

Free-Stroke: Start stroke as for rest-stroke. Allow finger joints to bend when stroking string so that follow-through of the movement avoids the next string.

- Do not involve hand or arm in the stroke
- Practise also with the little finger (e)

\[ \text{\textit{d}} = 60 - 120 \]

EXERCISE NO. 2
Basic Positioning & Articulation of Right-hand (cont.)

Goals:
- Basic training for fingers
- Introduction to rest and free-strokes
- Positioning
- Introduction to alternation

Practice approach:
- Formula in brackets should be studied last and worked out very carefully
- The long note-values (half-notes) should be used to slowly stretch out the finger that is going to play next, so that this preparatory movement takes up all of the duration of the half-note
- Do not involve hand or arm in the stroke
- Practise also with the little finger (e)
- Practise both rest-stroke and free-stroke

\[ \text{\textit{d}} = 40 - 120 \]
EXERCISE NO. 3
Basic Positioning & Articulation of Right-hand (cont.)

Goals:
- Basic training for thumb
- Positioning

Practice approach:
- Practice:
  a) Rest-stroke  b) Free-stroke
- Movement should start at base of thumb (at the wrist joint)
- Do not bend $p$
- Do not move hand or arm
- Rest $i$, $m$, $a$ lightly on top string, then lift them when $p$ approaches.

\[ \text{\textbf{Ex. 3}} \]

---

EXERCISE NO. 4
Basic Articulation of Right-hand (cont.)

Goals:
- Introduction to thumb-finger alternation
- Introduction to right hand extension-contraction
- Development of previous work

Practice approach:
- Use:
  a) $p$: rest stroke - $i$, $m$, $a$: free-stroke
  b) $p$: free stroke - $i$, $m$, $a$: rest-stroke
  c) All free-stroke (Finger strokes should be as described in instructions for Exercise 1)
- Do not bend $p$
- Do not move hand or arm

\[ \text{\textbf{Ex. 4}} \]
**EXERCISE NO. 5**  
Basic Articulation of Right-hand (cont.)

Goals:
- Introduction to thumb-finger alternation
- Introduction to right-hand extension-contraction
- Development of previous work

Practice approach:
- Use:  
  a) $p$: rest-stroke - $i, m, a$: free-stroke  
  b) $p$: free-stroke - $i, m, a$: rest-stroke  
  c) All free-stroke
- Do not bend $p$
- Do not move hand or arm

\[ \text{\texttt{\textbf{\textbf{j}}} = 60 - 120} \]
\[ i \quad m \quad a \quad i \quad m \quad i \quad \text{simile} \]

**EXERCISE NO. 6**  
Basic Positioning & Articulation of Left-hand

Goals:
- Introduction to 4 fret span of left-hand
- Introduction to movement across first 3 strings
- Co-ordination of both hands

Practice approach:
- Use rest stroke in Right-hand (see note below)
- Keep finger 1 down until change of strings
- Respect note-values exactly

Note: from now on the approach to the rest-stroke will no longer be as described in exercise No.1. Allow finger to relax on string so that its middle joint flexes slightly. Make the stroke as natural and easy as possible.

\[ \text{\texttt{\textbf{\textbf{j}}} = 40 - 120} \]
\[ 1 \quad 4 \quad 4 \quad 4 \quad 4 \quad 1 \quad 4 \quad 2 \]
\[ i \quad m \quad i \quad m \quad i \quad m \quad i \quad m \quad i \]
and down, fret by fret, to 4th position.
EXERCISE NO. 7
Basic Positioning & Articulation of Left-hand (cont.)

Goals:
- 4 fret span of left-hand
- Movement across first 3 strings
- Co-ordination of both hands

Practice approach:
- Keep all fingers down whenever possible; lift when changing string
- Descend, fret by fret, to 4th position
- Use rest-stroke in right-hand
- Respect note-values exactly

\[ \text{\textit{d} = 40 - 120} \]

---

EXERCISE NO. 8
Basic Positioning & Articulation of Right-hand (cont.)

Goals:
- Introduction to simultaneous thumb-finger articulation
- Development of right hand extension-contraction

Practice approach:
- Use these combinations
  a) \textit{p}: rest-stroke - \textit{i}, \textit{m}, \textit{a}: free-stroke
  b) \textit{p}: free-stroke - \textit{i}, \textit{m}, \textit{a}: free-stroke
  c) \textit{p}: free-stroke - \textit{i}, \textit{m}, \textit{a}: rest-stroke

\[ \text{\textit{d} = 40 - 120} \]

---
EXERCISE NO. 9
Basic Positioning & Articulation of Left-hand (cont.)

Goals:
- Development of previous work
- Movement across 3 lower strings

Practice approach:
- Keep all fingers down whenever possible; lift when changing string
- Descend, fret by fret, to 4th position
- Use rest-stroke in right-hand whenever possible
- Respect note-values exactly
- (Pay close attention to alignment of arm and hand positioning on each string)

\[ \text{\( \text{\( d \)} = 40 - 120 \)\]}

EXERCISE NO. 10
Positioning & Articulation of Left-hand (cont.)

Goals and Practice approach:
- Further development; movement across the six strings

\[ \text{\( \text{\( d \)} = 60 - 120 \)\]}

16
EXERCISE NO. 11
Three-Note Chords

Goals:
- Understanding the role of the wrist in chord playing
- Control of sound quality and volume
- Evenness in finger articulation

Practice approach:
- Keep wrist flexible
- Articulate from finger base (hand knuckles)
- Watch and adapt position of arm to fit chord span

\( \text{\textit{Tempo: 60 - 120}} \)

EXERCISE NO. 12
Preparation of the Left-hand for Scale Playing

Goals:
- Increased independence of fingers
- Improved positioning
- Improved arm-wrist-finger co-ordination

Practice approach:
- Avoid excess pressure
- Do not leave fingers down, but keep them positioned above their respective frets
- Descend, fret by fret, to 4th position
- Use rest-stroke in right-hand

\( \text{\textit{Tempo: 60 - 120}} \)
EXERCISE NO. 13
Introduction to Arpeggio Playing

Goals:
- Independence of right-hand fingers
- Stability of right-hand position
- Continued improvement of thumb articulation
- Better understanding of arm position adaptability

Practice approach:
- All fingers free-stroke
- Articulate from base of fingers (Hand knuckles, for i – m – a; wrist joint, for p)
- Watch for perfect stability of hand and arm
- Adapt position of arm as needed for movement across strings

\[ \text{\textit{\textbf{d} = 44 - 84}} \]
EXERCISE NO. 14
Preparation of the Left-hand for Chordal Positioning;
Preparation for the Barré

Goals:
- Independence and strength of left-hand fingers
- Understanding of the role of arm in chord playing
- For vertical extension and contraction of left-hand fingers
- Training of first finger for the barré

Practice approach:
- Avoid excess pressure
- Keep fingers on frets as indicated by note values
- Coordinate arm positioning (inwards and outwards) with hand position

A) Practise as notated, making sure exact durations and ties are respected

\[ d = 60 - 80 \]

B) When properly assimilated, begin practising with the addition of four energetic ‘strokes’ of 1, on the corresponding fret. This finger should be fully extended to strike all 6 strings, before continuing the exercise (keep other fingers down, as noted)

When well assimilated, begin to descend, fret by fret, to 1st position.
EXERCISE NO. 15
Alternation of p, i, m with a

Goals:
- Further independence of right-hand fingers
- Evenness of attack and sound
- Stability of position
- Improvement in arm-hand position co-ordination

Practice approach:
- Practise:
  a) Rest-stroke of a (as indicated by \(\ddot{a}\))
  b) Free-stroke
- Do not involve hand or arm in finger articulation
- Articulate from finger base
- Watch stability of hand position

\( \dot{\text{d}} = 60 - 120 \)

\[
\begin{align*}
\text{a)} & \quad m \quad \ddot{a} \quad m \quad \ddot{a} \quad m \quad \ddot{a} \\
\text{b)} & \quad m \quad a \quad m \quad a \quad m \quad a \\
\end{align*}
\]

simile

\( p \)

simile
EXERCISE NO. 16
Alternation of p, i, m with a (cont.)
Introduction to Double Notes

Goals:
- Right-hand
  - as for Exercise No. 15
- Left-hand
  - Improved finger articulation and positioning
  - Improved shifting technique

Practice approach:
- Watch for strict simultaneity of left hand finger placement
- Keep fingers curved, hand knuckles not protruding
- Shift with proper arm anticipation
- Right-hand: as for No. 15

\[ \text{\( \frac{d}{2} = 60 \text{ - 120} \)} \]
EXERCISE NO. 17
Introduction to Four-Note Chords

Goals:
- Understanding the role of the wrist in chord playing
- Control of sound quality and volume
- Evenness in finger articulation

Practice approach:
- Keep wrist flexible
- Articulate from finger base (hand knuckles)
- Watch and adapt position of arm to fit chord span

\[ \text{Tempo:} \quad \frac{d}{4} = 60 - 132 \]

EXERCISE NO. 18
Preparation of the Left-hand for Slurs (Pull-outs)

Goals:
- Independence and strengthening of left-hand fingers
- Co-ordination of arm and finger in certain slurring actions

Practice approach:
- A) Normal pull-out technique is made up of two stages:
  1) ‘Plucking’ action of the slurring finger, which ends by resting upon the next string
  2) Release of finger from this position

- B) When it is necessary not to touch the next string, then the slur is completed by a forward-outward movement of the arm, while the finger remains ‘fixed’.
- Practise both ways A and B
- Right-hand does not play
- Practise in two ways:
  a) Keeping left-hand fingers positioned above their respective frets, in 1st position
  b) Shifting so that all slurs occur above the 4th fret

\[ \text{Tempo:} \quad \frac{d}{4} = 60 - 80 \]
EXERCISE NO. 19
Preparation of the Left-hand for Slurs (cont.)

Goals:
- As for Exercise No. 18

Practice approach:
- Watch evenness of sound on all strings
- Slide left-hand finger indicated across the six strings, as if strumming. The arm helps by rotating out
- Right-hand does not play
- Practise in two ways:
  a) Keeping left-hand fingers positioned above their respective frets, in 1st position
  b) Shifting so that all slurs occur on the 4th fret

\[ \text{\( \text{\( \downarrow \) = 40 - 80} \)} \]

repeat many times, changing the order of the finger slides: 1, 2, 3, 4; 4, 3, 2, 1; etc.

EXERCISE NO. 20
Preparation of the Left-hand for Slurs (cont.)
(Pull-outs and hammer-ons)

Goals:
- As for Exercises Nos. 18 and 19

Practice approach:
- In the hammer-ons, project weight of finger on string without ‘pushing’ with the arm
- Practise on all strings
- Right-hand does not play

\[ \text{\( \text{\( \downarrow \) = 60 - 80} \)} \]

Leave fingers down.

End of Level I
Ricardo Iznaola

Path to Virtuosity for guitarists

Level II

Exercises 21 to 28
EXERCISE NO. 21
Extension and Contraction of the Right-hand

Goals:
- Improvement of finger elasticity
- Improvement of finger independence
- Stability of position
- Improvement of sound quality

Practice approach:
- Use these combinations
  a) p: free-stroke, i, m, a: all rest-stroke
  b) p: free-stroke, i, m, a: all free-stroke
- Avoid movements of the hand and arm as much as possible
- Articulate from finger base
- Watch evenness of sound
- Avoid excess tension (Watch attitudes of p and e: If hand and/or arm sashes up they tend to “curl” or hyper-extend).

\[ \frac{q}{\text{d}} = 72 \]
\[ \frac{q}{\text{d}} = 72 \]

EXERCISE NO. 22
Introduction to the Chromatic Octave Scale

Goals:
- Improvement of left-hand position and finger control
- Improvement of arm-finger co-ordination

Practice approach:
- Perfect simultaneity in the actions of both left-hand fingers
- Perfect legato
- Avoid excessive protruding of left-hand knuckles
- Watch attitude of arm: Help left-hand by using arm movements appropriately
- Right-hand: Free-stroke

\[ \text{d} = 44 - 60 \]
EXERCISE NO. 23
Chromatic Octaves (cont.)

Goals:
- As for Exercise No. 22

Practice approach:
- As for Exercise No. 22
- \( i, m: \) Rest-stroke

\( \text{\textcopyright} 92 - 120 \)

EXERCISE NO. 24
One-Octave Scale in the First Position

Goals:
- Improved finger alternation for both hands
- Better positioning of both hands
- Better sound quality

Practice approach:
- Watch for perfect positioning of both hands
- Practise with rest stroke only (except, of course, on the 6th string)
- Perfect legato
- Watch for evenness of sound
- Use the arm for the slide of finger 4 in 2nd scale
- Only one finger should be on finger board at any given moment

\( \text{\textcopyright} 60 - 120 \)
EXERCISE NO. 25
Left-hand Slurs

Goals:
- Expansion for those for Exercises Nos. 18 - 20
- Independence and strengthening of left-hand fingers
- Co-ordination of arm and finger in certain slurring actions

Practice approach:
- Keep hand in perfect position (avoid protruding of knuckles)
- Avoid involving hand or arm in slurs
- Use arm for shifts
- Go up to 7th position then return to 2nd
- Use rest-stroke for i, m; free-stroke for p

\[ \text{\} = 80 - 132 \]

EXERCISE NO. 26
Left-hand Slurs (cont.)

Goals:
- As for Exercise No. 25

Practice approach:
- As for Exercise No. 25

\[ \text{\} = 60 - 120 \]
EXERCISE NO. 27
Extension of Left-hand

Goals:
- Improved elasticity in use of fingers 3 and 4
- Improved positioning
- Improved co-ordination of arm-hand positioning

Practice approach:
- Keep fingers positioned above their respective frets, but do not place on the frets
  (only one finger on fingerboard at any given moment)
- Perfect legato
- Use arm in shifts
- Stop and rest at the first sign of pain or fatigue
- Avoid tendency of 4 to curl up when 3 is placed on the fretboard
- Use rest-stroke in the right-hand

\[ \text{\textit{simile}} \]

\[ \text{\textit{simile}} \]
EXERCISE NO. 28
Left-hand Shifts

Goals:
- Improvement of arm-hand-finger co-ordination
- Understanding of rôle of arm in left-hand technique

Practice approach:
- Use minimum finger pressure
- Watch for perfect positioning of left-hand
- Concentrate on different arm attitudes in the two fingerings indicated by the brackets
- Ascend, fret by fret, to 7th position and then return
- Except on 6th string, use rest-strokes in the right-hand

\( \frac{\text{Tempo}=80-120}{\text{Tempo}=80-120} \)

End of Level II
Ricardo Iznaola

Path to Virtuosity for guitarists

Level III

Exercises 29 to 37
Goals:
- Improved right hand elasticity and dexterity
- Precision and strengthening of free stroke
- Stability of position

Practice approach:
- Use these combinations
  a) p: free-stroke, i, m, a: all rest-stroke
  b) p: free-stroke, i, m, a: all free-stroke
  c) all free except those with a dash (-)
- Avoid movements of the hand and arm as much as possible
- Articulate from finger base
- Watch evenness of sound
- Avoid excess tension (Watch attitudes of p and e: If hand and/or arm tenses up they might tend to “curl” or hyper-extend)
Goals:
- Improvement of left-hand position and finger control
- Improvement of arm-finger co-ordination

Practice approach:
- Perfect simultaneity in the actions of both left-hand fingers
- Perfect legato
- Avoid excessive protruding of left-hand knuckles
- Watch attitude of arm: Help left-hand by using arm movements appropriately
- Right-hand: \( p = \) free-stroke; \( i m a = \) rest-stroke
- Practise with the following right-hand fingers: \( i, m \) and \( a = \) rest-stroke
  a) \( i m - p \)
  b) \( m a - p \)
  c) \( i a - p \)
  d) \( i m - p, a m - p \)

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EXERCISE NO. 31
Two-Octave Major Scales

Goals:
- Improved finger alternation for both hands
- Better positioning of both hands
- Better sound quality
- Increased knowledge of the fingerboard
- Development of shifting technique

Practice approach:
- Watch for perfect positioning of both hands
- Perfect legato
- Watch for eveness of sound
- Only one finger should be on finger board at any given moment
- Practise using: i, m; m, a; i, a; i m a m
- Practise both rest and free-strokes

EXERCISE NO. 32
Left-hand Slurs (cont.)

Goals:
- Independence and strengthening of left-hand fingers
- Coordination of arm and finger in certain slurring actions
- Added emphasis on the independence and strength of finger 4

Practice approach:
- Hammer-on of 4 without tension; total freedom of finger (exaggerate its articulation at first)
- Continue to 7th position and then return
- Right-hand rest-stroke
- Practise on all strings

\[ \text{\(\text{\(J = 80 \text{- 120}\)}}\]

---

EXERCISE NO. 33
Left-hand Slurs (cont.)

Goals:
- As for Exercise No. 32

Practice approach:
- A) Normal pull-out technique is made up of two stages:
  1) ‘Plucking’ action of the slurring finger, which ends by resting upon the next string;
  2) Release of finger from this position.
- B) When it is necessary not to touch the next string, then the slur is completed by a forward-outward movement of the arm, while the finger remains ‘fixed’.
- Practise both ways A and B
- As for Exercise No. 32
- Watch behaviour of finger 4 (Avoid tension and involvement of hand or arm)

\[ \text{\(\text{\(J = 80 \text{- 120}\)}}\]

---

EXERCISE NO. 34
Left-hand Slurs (cont.)

Goals and Practice approach:
- As for Exercise No. 33, but with added emphasis on hammer-ons of 2 and 3

\[ \text{\(\text{\(J = 80 \text{- 120}\)}}\]

---

EXERCISE NO. 35
Left-hand Slurs (cont.)

Goals and Practice approach:
- Development of Exercise No. 34 (Accent on 4 instead of 1)

\[ \text{\(\text{\(J = 80 \text{- 120}\)}}\]
EXERCISE NO. 36
Left-hand Extension (cont.)

Goals: (Expansion of the work begun in Exercise No. 27)
- Improved elasticity in use of fingers 3 and 4
- Improved positioning
- Improved co-ordination of arm-hand positioning

Practice approach:
- Keep fingers positioned above their respective frets, but do not place on the frets (only one finger on fingerboard at any given moment)

- Perfect legato
- Use arm in shifts
- Avoid tendency of 4 to curl up when 3 is placed on the fretboard
- Use rest-stroke in the right-hand
- Stop and rest at the first sign of pain or fatigue
- Do not attempt to do the complete exercise from the start; work up to the first double bar and gradually add the remainder (double bar to double bar)
Goals:
- Basic development of the two kinds of shifting techniques (slides and jumps)
- Basic practice of procedures to avoid string noise

Practice approach:
- The arm carries the hand which should release the pressure as much as possible when shifting
- The arm must come out slightly before actually shifting to help the release mentioned above
- Right-hand rest-strokes, except on 6th string

End of Level III
Ricardo Iznaola

Path to Virtuosity for guitarists

Level IV

Exercises 38 to 47
EXERCISE NO. 38
Arpeggio Technique (cont.)

Goals:
• Versatility and dexterity of right-hand
• Development of articulation of a
• Development of articulation of p (including ‘sliding’ stroke for adjacent strings)
• Development of finger-crossing technique

Also:
• Avoid excess tension (Watch attitudes of p and e: If hand and/or arm tenses up they might tend to “curl” or hyper-extend)

Practice approach: (Expansion of Exercise No. 29)
• Use these combinations
  a) $p$: free-stroke, $i$, $m$, $a$: all rest-stroke
  b) $p$: free-stroke, $i$, $m$, $a$: all free-stroke
  c) all free except those with a dash (−)
• Avoid movements of the hand and arm as much as possible
• Articulate from finger base
• Watch evenness of sound

=$d=40-80+$
**EXERCISE NO. 39**  
Chromatic 5ths and Minor 3rds

**Goals:** *(Expansion of Exercise No. 30)*
- Improvement of left-hand position and finger control
- Improvement of arm-finger co-ordination
- Development of left-hand vertical extension and contraction
- Right-hand versatility of strokes (rest and free-strokes)

**Practice approach:**
- Perfect simultaneity in the actions of both left-hand fingers
- Perfect legato
- Avoid excessive protruding of left-hand knuckles
- Watch attitude of arm: Help left-hand by using arm movements appropriately
- Practise with the following right-hand fingers:
  a) *i m - p*
  b) *m a - p*
  c) *i a - p*
  d) *i m - p, a m - p*
- Right-hand will play rest-stroke for upper voice whenever possible

\[ \text{\textit{d}} = 120 \]

\[ \text{\textit{d}} = 120 \]
EXERCISE NO. 40
Two-Octave Melodic Minor Scales

Goals: (As for Exercise No. 31)
- Improved finger alternation for both hands
- Better positioning of both hands
- Better sound quality
- Increased knowledge of the fingerboard
- Development of shifting technique

Practice approach:
- Watch for perfect positioning of both hands
- Perfect legato

- Watch for evenness of sound
- Only one finger should be on finger board at any given moment
- Practise using: i, m, a, i, a; i m a m; a m i
- Practise both rest-stroke and free-stroke

* Special Note:
Begin practising these and previous scales ‘doubling’ the tempo. To achieve this, work in the following way:

\[ j = 60 \]
\[ \text{or: } \underline{1} \underline{1} \underline{3} \underline{4} \]

\[ \underline{3} \underline{1} \underline{4} \underline{3} \]

\[ \underline{3} \underline{1} \underline{4} \underline{3} \]

\[ \underline{3} \underline{1} \underline{4} \underline{3} \]

\[ \underline{3} \underline{1} \underline{4} \underline{3} \]
EXERCISE NO. 41
Chromatic Scales

Goals:
- Further development of left hand dexterity and flexibility
- Wider knowledge of finger board
- Avoidance of string noise

Practice approach:
- As for previous scales (remember doubling of tempo and all right-hand fingerings)

\[ \text{\textit{b} = 60} \]
\[ \text{\textit{a} = 84} \]
EXERCISE NO. 42
Left-hand Slurs (cont.)

Goals:
- Expansion of previous work with slurs

Practice approach:
- As for previous slur exercises (watch carefully slurs with finger 4)
- Ascend to 7th position and return
- Practise on all strings

\[ \text{\textit{d} = 80 - 120} \]

EXERCISE NO. 43
Left-hand Slurs (cont.)

Goals and Practice approach:
- As above

EXERCISE NO. 44
Left-hand Slurs (cont.)

Goals and Practice approach:
- As above - observe the two slur groupings: A.

B.

EXERCISE NO. 45
Left-hand Slurs (cont.)

Goals:
- As above

Practice approach:
- As above - observe the two different rhythmic groupings: A.

B.
EXERCISE NO. 46
Left-hand Extension (cont.)

**Goals:** (Expansion of the work in Exercises Nos. 27 & 36)
- Improved elasticity in use of fingers 3 and 4
- Improved positioning
- Improved co-ordination of arm-hand positioning

**Practice approach:**
- Keep fingers positioned above their respective frets, but do not place on the frets (only one finger on fingerboard at any given moment)
- Perfect legato

- Use arm in shifts
- Avoid tendency of 4 to curl up when 3 is placed on the fretboard
- Use rest-stroke in the right-hand
- Stop and rest at the first sign of pain or fatigue
- Do not attempt to do the complete exercise from the start; work up to the first double bar and gradually add the remainder (double bar to double bar)
- (Be particularly careful about keeping finger 4 “hovering” above its appropriate fret at all times)
EXERCISE NO. 47
Left-hand Shifts (cont.)

Goals:
- Basic development of the two kinds of shifting techniques (slides and jumps)
- Basic practice of procedures to avoid string noise

Practice approach:
- The arm carries the hand which should release the pressure as much as possible when shifting
- The arm must come out slightly before actually shifting, to help the release mentioned above
- Right-hand rest strokes, except on 6th string
(Concentrate on economy of effort and movement)

End of Level IV
Ricardo Iznaola

Path to Virtuosity for guitarists

Level V

Exercises 48 to 58
EXERCISE NO. 48
Tremolo Technique (Beginning)

Goals:
- Development of the “Extension - Contraction” capabilities of the right-hand
- Improvement of hand position and stability
- Improvement of thumb articulation
- Improvement of general right hand flexibility and dexterity

Practice approach:
- Practise with both free-stroke and rest-stroke on ima
- Practise also the rest-stroke of p, with free-strokes on ima
- Do not move hand or arm

\[ \text{\textit{pima} \textit{pima} \textit{pima} \textit{pima} \textit{pima} \textit{pima}} \]

\[ \text{\textit{pima} \textit{pima} \textit{pima} \textit{pima} \textit{pima} \textit{pima}} \]

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\[ \text{\textit{ima} \textit{ima} \textit{ima} \textit{ima} \textit{ima} \textit{ima}} \]

\[ \text{\textit{ima} \textit{ima} \textit{ima} \textit{ima} \textit{ima} \textit{ima}} \]
EXERCISE NO. 49
Chromatic Major 3rds, 4ths, Augmented 4ths (diminished 5ths)

Goals: (Expansion of work done in Exercises Nos. 30 & 39)
- Improvement of left-hand position and finger control
- Improvement of arm-finger co-ordination
- Development of left-hand vertical extension and contraction
- Right-hand versatility of strokes (rest-stroke and free-stroke)

Practice approach:
- Perfect simultaneity in the actions of both left-hand fingers
- Perfect legato
- Avoid excessive protruding of left-hand knuckles
- Watch attitude of arm: Help left-hand by using arm movements appropriately
- Practise with the following right-hand fingerings:
  \[ i m; a m; i a; m i; m a; a i; i m a m; a m i m \]
  \[ p p p p p p p p p p p p \]
- Right-hand will play rest-stroke on top fingers whenever possible

\[ \frac{1}{4} = 120 \]
\[ \frac{1}{4} = 120 \]
EXERCISE NO. 50
Three-Octave Major Scales (E to G)

Goals: (Expansion of work done in Exercises Nos. 31 & 40)
- Improved finger alternation for both hands
- Better positioning of both hands
- Better sound quality
- Increased knowledge of the fingerboard
- Development of shifting technique

Practice approach:
- Watch for perfect positioning of both hands
- Perfect legato
- Watch for evenness of sound
- Only one finger should be on fingerboard at any given moment
- Practise using: i, m, a; i, a; i m a m; a m i; a when changing string (indicated in RH fingering)
- Practise both rest-stroke and free-stroke
- Remember to "double" the tempo

\[ \text{\( J = 60 \)} \]
\[ \text{\( \omega = 92 \)} \]
EXERCISE NO. 51
Three-Octave Melodic Minor Scales (e to g)

Goals and Practice approach:
- As for Exercise No. 50

\[ \begin{align*}
\text{\textit{d}} &= 60 \\
\text{\textit{o}} &= 92
\end{align*} \]
EXERCISE NO. 52
Chromatic Scales (cont.)

Goals: (Expansion of exercise No. 41)
- Development of left-hand dexterity and flexibility
- Wider knowledge of fingerboard
- Avoidance of string noise
- Development of left-hand articulation beyond the twelfth fret

Practice Approach:
- Repeat scales:
  1st: Going up on (6)
  2nd: Going up on (5) (Alternate version A*)
- Remember to double tempo and all previous right-hand fingerings
EXERCISE NO. 53
Slurs (cont.)

Goals:
- Development of finger independence
- Improvement of arm-wrist-fingers positioning and co-ordination
- Development of general left hand flexibility

Practice approach:
- When “pull-out” might affect the adjacent string, the arm must help complete the slur action as described in Exercise No. 18
- Use economy of effort and movement
- Maintain strict note values
- Use \( i \ m \) when playing adjacent strings (free-stroke); otherwise, you may use \( p \) for the bass note (free-stroke), alternating \( i \ m \) on top (rest or free)

\[ \text{\textit{\textdagger}} = 60 - 120 \]

---

EXERCISE NO. 54
Slurs (cont.)

Goals:
- As for previous slur work
- Work on “slide” slur

Practice approach:
- Watch for precision and clarity of “slide”
- Right-hand does not play

\[ \text{\textit{\textdagger}} = 60 \]
\[ \text{\textit{\textdagger}} = 84 \]

---
EXERCISE NO. 55
Slurs (cont.)

Goals and Practice approach:
• As before (without slide)
• Practise on all strings
• Right-hand does not play

\[ \begin{align*}
  \text{\textit{d}} &= 60 \\
  \text{\textit{d}} &= 84 \\
\end{align*} \]

EXERCISE NO. 56
Left-hand Extensions (cont.)

Goals:
• Work on the elasticity of fingers 2 and 3

Practice approach:
• Leave fingers down whenever possible
  • Do not slide fingers: lift and place back on the next fret
  • Avoid excess pressure
  • Stop and rest at the first sign of pain or fatigue
  • Right-hand: \textit{m} - rest-stroke

\[ \begin{align*}
  \text{\textit{d}} &= 60 - 120 \\
\end{align*} \]
EXERCISE NO. 57
Left-hand Shifts (cont.)

Goals:
- Development of arm capabilities for “jump” shifts

Practice approach: (As in Exercises Nos. 37 & 47)
- The arm carries the hand which should release the pressure as much as possible when shifting
- The arm must come out slightly before actually shifting, to help the release mentioned above
- (Concentrate on economy of effort and movement)
- Do not extend 3rd finger (to reach top note); shift positions
- Right-hand: p on bass note (free-stroke); i m on top (rest-stroke)

\[ \text{\( \text{\( \text{\( J = 60 - 120 + \)} \)\)}} \]

EXERCISE NO. 58
Left-hand Shifts (cont.)

Goals and Practice approach:
- As for Exercise No. 57

\[ \text{\( \text{\( \text{\( J = 60 - 120 + \)} \)\)}} \]
Ricardo Iznaola

Path to Virtuosity for guitarists

Level VI

Exercises 59 to 68
EXERCISE NO. 59
Tremolo Technique (Conclusion)

Goals: (Continuation of exercise No. 48)
- Development of the “Extension - Contraction” capabilities of the right-hand
- Improvement of hand position and stability
- Improvement of thumb articulation
- Improvement of general right-hand flexibility and dexterity

Practice approach:
- Practise with both free- and rest-stroke on i m a
- Practise also the rest-stroke of p, with free-strokes on i m a
- Do not move hand or arm

\[ \text{\textit{d = 40 - 120}} \]

\[
\begin{array}{c}
\text{i a m i a i m a} \\
\text{p} \\
\text{i a m i a i m a} \\
\text{p} \\
\text{i a m i a i m a} \\
\text{p} \\
\text{i a m i a i m a} \\
\text{p} \\
\text{i a m i a i m a} \\
\text{p} \\
\text{i a m i a i m a} \\
\end{array}
\]
Goals:

- Expansion of previous work, Exercises Nos. 30, 39 & 49
- Improvement of left-hand position and finger control
- Improvement of arm-finger co-ordination
- Development of left-hand vertical extension and contraction
- Right-hand versatility of strokes (rest-stroke and free-stroke)

Practice approach:

- Perfect simultaneity in the actions of both left-hand fingers
- Perfect legato
- Avoid excessive protruding of left-hand knuckles

- Watch attitude of arm: Help left-hand by using arm movements appropriately
- Practise with the following right-hand fingers:
  a) *i m - p*
  b) *m a - p*
  c) *i a - p*
  d) *i m - p, a m - p*
  and their inversions
- Right-hand will play rest-stroke on top fingers whenever possible
EXERCISE NO. 61
Three-Octave Major Scales (A\textsuperscript{b} to B)

Goals: (Expansion of work done in Exercises Nos. 31, 40 & 50)
- Improved finger alternation for both hands
- Better positioning of both hands
- Better sound quality
- Increased knowledge of the fingerboard
- Development of shifting technique

Practice approach:
- Watch for perfect positioning of both hands
- Perfect legato

First:

Then:

Finally:

\( \text{d} = 60 \)
\( \text{o} = 92 \times 2; \quad \text{o} = 72 \times 3 \)

\( 3 \quad 4 \quad 3 \quad 2 \quad 1 \quad 0 \)

continue as for A\textsuperscript{b} major

A\textsuperscript{b} maj. similie, or:

A\textsuperscript{b} maj., B\textsuperscript{b} maj. similie
EXERCISE NO. 62
Chromatic Scales (cont.)

Goals: (Continuation of Exercise No. 52)
- Further development of left hand dexterity and flexibility
- Wider knowledge of finger board
- Avoidance of string noise
- Development of left-hand articulation beyond the 12th fret

Practice approach: (Remember doubling and tripling of tempo, as well as all right-hand fingerings)
- As for previous scales
- Practise Exercises Nos. 52 & 62 as a single, uninterrupted exercise - ascending on (6), then on (5), then on (4)

\[ \text{\textit{d} = 60} \]
\[ \text{o = 92 (x2): o = 72 (x3)} \]
EXERCISE NO. 63
Slurs: Upper Voice Trills above Bass Line

Goals:
- Independence of left from right-hand
- Independence of left-hand fingers
- Development of articulation of fingers 3-4
- Development of barré

Practice approach:
- Watch exactness of note values
- Watch positioning of: hand, barré, and other fingers
- Carefully observe all slurs
- Right-hand: p, free-stroke; a, rest-stroke; 3-note chords, free-stroke

\( \text{\textit{d}} = 40 - 120 \)
EXERCISE NO. 64
Left-hand Slurs & Shifts

Goals:
• Dexterity and versatility of left-hand
• "Mixed" training of smaller (slurs) and bigger (shifts) parts of the limb

Practice approach:
• Do not involve hand or arm in slurs
• Watch for perfect positioning
• Economy of effort and movement
• Practise on all strings

also:

EXERCISE NO. 65
Left-hand Extensions (cont.)

Goals: (Expansion of work done in Exercise No. 56)
• Work on elasticity of fingers 2 & 3
• Work on full extension of hand (1-4)

Practice approach:
• Leave fingers down whenever possible
• Do not slide fingers: lift and place back on the next fret
• Avoid excess pressure
• Stop and rest at the first sign of pain or fatigue
• Right-hand: m - rest-stroke
Goals: (Expansion of Exercises Nos. 57 & 58)
- Development of arm capabilities for “jump” shifts

Practice approach: (As in Exercises Nos. 37, 47, 57 & 58)
- The arm carries the hand which should release the pressure as much as possible when shifting
- The arm must come out slightly before actually shifting, to help the release mentioned above
- (Concentrate on economy of effort and movement)

- Do not extend 3rd finger (to reach top note); shift positions
- Right-hand: p on bass note (free-stroke); m on top (rest-stroke)
- Watch for perfect placement of fingers close to frets
- Watch for perfect release of the left-hand
- Avoid excess finger pressure
- Give full value to every note
- Practise with other rhythmic motives:

\[ \text{\textit{simile}} \]
ON HARMONICS

Harmonics are the upper partials of any fundamental pitch. On the guitar they are found in specific proportional subdivisions of the string length, measured in number of frets from the fundamental. The particular spots where they occur on the string may be called harmonic nodes, nodal points, nodes, or just harmonics.

Traditionally, guitar harmonics have been classified as natural and artificial. In this book, harmonics will be classified as natural or artificial according to the way they are played on the instrument. A description of the procedures to obtain both kinds follows.

Natural harmonics are obtained by lightly resting a left-hand finger on the string at a nodal point. The right-hand fingers play normally.

Artificial harmonics are obtained by lightly resting a right hand finger on the string at a nodal point, while another right-hand finger, or a left-hand finger, lightly plucks the same string. The fundamental note, which is the base of the harmonic may be an open or a stopped string.

As explained in the Key to Symbols and Terminology section of the Prologue, the notation used in this book differentiates between the two kinds of harmonics.

There is a “mixed” category of harmonics, which will be called violin-type harmonics, in which two left-hand fingers are used: the lowest numbered (usually 1) frets the fundamental note, while another creates the harmonic node (which evidently cannot be too far from the fundamental). Please refer to Exercise No. 81 for a description of the notation used for this particular type.

The following chart shows the feasible node points for the open 6th string. Both notations (for natural and artificial) are shown. Since the distances in frets remain constant for all strings and all fundamentals, each one of the following nodes represents a particular species of harmonics. The species are identified by the intervallic distance between the fundamental and the node.
<table>
<thead>
<tr>
<th>Species</th>
<th>Natural</th>
<th>Artificial</th>
<th>Frets from fundamental</th>
<th>Guitar notation of actual pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>8ve</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>12</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>5th</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>7</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>4th</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>5</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>maj. 3rd</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>4</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>maj. 6th (-)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>-9</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>Less common species</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td><img src="chart.png" alt="diagram" /></td>
<td><img src="chart.png" alt="diagram" /></td>
</tr>
<tr>
<td>min. 3rd (+)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>+3</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>min. 3rd (-)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>-3</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>maj. 2nd (+)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>+2</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>maj. 2nd (-)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>-2</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>Rare species (unclear)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td><img src="chart.png" alt="diagram" /></td>
<td><img src="chart.png" alt="diagram" /></td>
</tr>
<tr>
<td>min. 7th (-)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>-10</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>min. 6th (+)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>+8</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
<tr>
<td>dim. 5th (-)</td>
<td></td>
<td><img src="chart.png" alt="diagram" /></td>
<td>-6</td>
<td><img src="notation.png" alt="notation" /></td>
</tr>
</tbody>
</table>
EXERCISE NO. 67
Natural Harmonics (Beginning)

Goals:
- Precision and “lightness” of the left-hand
- Expanded knowledge of fingerboard

Practice approach:
- Work very slowly so that the results obtain perfect clarity
  
  A. Watch that the right-hand does not pluck on or near a position which conflicts with the node where the harmonic is produced.

    eg: If the left-hand is trying to get: 

    and the right-hand plays on or near the sound hole (which is approximately where an imaginary 24th fret would be placed) the harmonic will not sound clearly or may not sound at all.

  - Slide the fingers along each string very slowly, while the right-hand plays in “fast” rhythmic values. (Pay close attention to the position where the harmonics appear)

  Slide up and down the fingerboard with each left hand finger.

  B. Once the Harmonic nodes are located, instead of sliding, jump precisely from one harmonic to the next (practise with each left-hand finger)

  \[ \therefore = 40 - 120 \]
EXERCISE NO. 68
Chromatic Scale in Artificial Harmonics

Goals:
- Basic knowledge of different “species” of harmonics
- Basic right hand technique for artificial harmonics

Practice approach:
- Practise two ways:
  a) $p$ plucks behind the node created by $i$
     (notation: $\begin{array}{c} i \\ p \end{array}$)
  b) $p$ plucks in front of the node created by $i$
     (notation: $\begin{array}{c} p \\ i \end{array}$)

$= 40 - 120$

Actual pitch

Harms.

End of Level VI
Ricardo Iznaola

Path to Virtuosity for guitarists

Level VII

Exercises 69 to 81
EXERCISE NO. 69
Rasgueado Technique

Goals:
- General gymnastics for the right-hand flexors and extensors
- Evenness in rhythmic control of individual fingers
- Basic workout for the little finger (e)
- Basic practice for the reversed p stroke

Practice approach:
- Rest p on the string immediately below the lowest note of the particular rasgueado (as indicated by the p in brackets)
- Articulate without tension
- Keep the fingers curled in a loose fist-like attitude, and articulate each stroke without affecting the other fingers

\[ \text{\( \text{j} = 40 - 120 \)} \]

\( a \text{ m i} \text{ i} \)
\( \uparrow \uparrow \uparrow \uparrow \downarrow \)
\( e \text{ a m i} \)
\( \uparrow \uparrow \uparrow \uparrow \uparrow \)

\( (p) \)

\( (p) \)

\( (p) \)

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EXERCISE NO. 70  
Minor and Major 7ths & 9ths

Goals: *(Expansion of previous work done in Exercises Nos. 30, 39, 49 and 60)*
- Improvement of left-hand position and finger control
- Improvement of arm-finger co-ordination
- Development of left-hand vertical extension and contraction
- Right-hand versatility of strokes (rest-stroke and free-stroke)
- Practise with the following right-hand fingers:
  a)  \( i m \cdot p \)
  b)  \( m a \cdot p \)
  c)  \( i a \cdot p \)
  d)  \( i m \cdot p, a m \cdot p \)
  e)  \( i m a m \cdot p \)
  and their inversions
- Right-hand will play rest-stroke for upper voice whenever possible
- Begin practising this and previous double-note exercises with various rhythmic combinations

Practice approach:
- Perfect simultaneity in the actions of both left-hand fingers
- Perfect *legato*
- Avoid excessive protruding of left-hand knuckles
- Watch attitude of arm: Help left-hand by using arm movements appropriately

\[ \text{\textbf{\( J = 72 \)}} \]
\[ \text{\textbf{\( J = 120 + \)}} \]
EXERCISE NO. 71
Three-Octave Melodic Minor Scales (g# to b)

Goals: (Expansion of work done in Exercises Nos. 31, 49, 50 & 60)
- Improved finger alternation for both hands
- Better positioning of both hands
- Better sound quality
- Increased knowledge of the fingerboard
- Development of shifting technique

Practice approach:
- Watch for perfect positioning of both hands
- Perfect legato
- Watch for evenness of sound
- Only one finger should be on finger board at any given moment
- Practise both rest and free-strokes with all given fingerings (i m, m a, i a, i m a m, a m i, a for string-change)
- Remember to “double” and “triple” the tempo

\[ \begin{align*}
J &= 60 \\
\circ &= 92 (x \, 2): \circ &= 72 (x \, 3)
\end{align*} \]
EXERCISE NO. 72
Chromatic Scales (cont.)

Goals: (Continuation of Exercises Nos. 52 & 62)
- Further development of left hand dexterity and flexibility
- Wider knowledge of finger board
- Avoidance of string noise
- Development of left-hand articulation beyond the 12th fret

Practice approach:
- As for previous scales (remember doubling and tripling of tempo and all right hand fingerings)
- Practise Exercise Nos. 52, 62 & 72 as a single, uninterrupted exercise - ascending on (6), then on (5), then on (4), then on (3), then on (2), and then on (1) (alternating fingerings A and B)
- Apply the approach used in Exercise No. 61

\[ d = 60 \]
\[ \text{\textcircled{A}} = 92 \text{ (x2); \textcircled{C} = 72 \text{ (x3)}} \]
EXERCISE NO. 73
Trills in an Upper Voice above a Bass Line (Conclusion)

Goals: (Expansion of Exercise No. 63)
- Independence of left from right-hand
- Independence of left hand fingers
- Development of articulation of fingers 3-4
- Development of barré

Practice approach:
- Watch exactness of note values
- Watch positioning of hand, barré, and other fingers
- Carefully observe all slurs
- Right-hand: p, free stroke; a, rest stroke; 3-note chords, free stroke
- Watch for perfect finger independence
- Watch for perfect barré positioning
- Watch for perfect continuity
- Ascend to 8th position and then return

---

EXERCISE NO. 74
Trills and Shifts (Conclusion)

Goals:
- Dexterity and versatility of left hand
- “Mixed” training of smaller (slurs) and bigger (shifts) parts of the limb

Practice approach:
- Do not involve hand or arm in slurs
- Watch for perfect positioning
- Economy of effort and movement
- Practise on all strings
EXERCISE NO. 75
Extensions and Contractions of the Left-Hand

Goals:
- Development of finger elasticity
- Development of co-ordination between arm position and hand position
- Try not to slide fingers
- Stop and rest at the first sign of pain or fatigue
- Alternate the different versions of the exercise (A, B, C and D)
- Go up to the 7th position and then return
- Right-hand: free-strokes

Practice approach:
- Use minimum finger pressure

A. 

B. 

C. 

D.
EXERCISE NO. 76
Extensions and Contractions
of the Left-Hand with Shifts (Beginning)

Goals:
- Dexterity and versatility of left hand
- "Mixed" training of smaller (extensions, contractions) and larger (shifts) parts of the limb
- Development of finger elasticity

Practice approach:
- Strict observance of note values
- Work very slowly (never forcing the hand to stretch beyond its capabilities) until the hand develops
- Stop and rest at the first sign of pain or fatigue
- Right-hand: Free-stroke, for the most part. (Some notes on the first string may be played with rest stroke if the adjacent string is not to be left vibrating).
EXERCISE NO. 77
Left-hand Shifts with Octave Jumps

Goals:
• Expansion of previous shift work, with added mobility of the limb

Practice approach:
• Watch for perfect co-ordination of arm shift and hand release
• Keep finger pressure to a minimum
• Watch for perfect placement of the fingers
• Right-hand: as marked, or devise your own fingerings avoiding repeating fingers
EXERCISE NO. 78
Natural Harmonics (cont.)

Goals:
- Precision and “lightness” of the left-hand
- Expanded knowledge of finger board
- General refinement and precision of the left hand shifting technique and finger articulation

Practice approach:
- Work very slowly so that the results obtain perfect clarity
- Watch that the right hand does not pluck on or near a position which conflicts with the node where the harmonic is produced.
- Do not slide the fingers

\[ \frac{40}{40} \]
\[ \frac{72}{72} \]

EXERCISE NO. 79
Natural Harmonics (cont.)

Goals:
- Development of previous work

Practice approach:
- As for Exercise No. 78
- Follow the right-hand finger ing strictly (Free-strokes)
EXERCISE NO. 80
Diatonic Scales in Artificial Harmonics

Goals:
- Development of right-hand precision, refinement of technique
- Expansion of knowledge of different “species” of harmonics (3 examples are given)

Practice approach:
- Practise with all the indicated right-hand fingerings (“doubling” and “tripling” tempos may be used)

\[
\begin{align*}
\text{\( j = 40 \)} \\
\text{\( \phi = 72 \)}
\end{align*}
\]

Actual pitch

Harms.

\[
\begin{align*}
i & m \\
m & a \\
i & m \\
_i & a \\
i & m
\end{align*}
\]

etc.

\[
\begin{align*}
2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 13 & 14 & 15 & 16 & 17 \\
15 & 14 & 15 & 17 & 14 & 16 & 17 & 15 & 16 & 17 & 15 & 17 & 16 & 17 & \end{align*}
\]

Actual pitch

Harms.

\[
\begin{align*}
i & m \\
m & a \\
i & a \\
i & m \\
i & m
\end{align*}
\]

etc.

\[
\begin{align*}
2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
10 & 12 & 9 & 10 & 12 & 9 & 11 & 12 & \end{align*}
\]

Actual pitch

Harms.

\[
\begin{align*}
i & m \\
m & a \\
i & a \\
i & m \\
i & m
\end{align*}
\]

etc.

\[
\begin{align*}
2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 13 & 14 & 15 & 16 & 17 \\
8 & 10 & 7 & 8 & 10 & 7 & 9 & 10 & \end{align*}
\]

\[
8va 
\]
EXERCISE NO. 81
Violin-Type Harmonics

Goals:
- Work on special type of left hand extension and articulation
- General refinement of technique

Practice approach:
- Watch for perfect placement of fingers
- Practise on all strings and other positions

Note:
In this type of harmonics two left-hand fingers are involved: the lower-numbered finger stops the fundamental; the higher-numbered finger creates the harmonic node; these fingers are notated within a bracket. The number above or below the diamond-head note indicates the fret where the harmonic is found. The right-hand plucks normally.

\[ \begin{align*}
&J = 40 \\
&\circ = 72 \\
&8va
\end{align*} \]

---

Actual pitch

\[
\begin{array}{ccccccc}
\[ & 1 \\
\text{i} & 5 \\
\text{m} & i \\
\[ & 1 + 4 \\
\text{i} & 4 \\
\text{m} & i \\
\[ & 1 + 3 \\
\text{i} & 3 \\
\text{m} & i \\
\[ & 1 - 3 \\
\end{array}
\]

---

Actual pitch

\[
\begin{array}{ccccccc}
\[ & 2 \\
\text{i} & 1 \\
\text{m} & 3 \\
\end{array}
\]

---

End of Level VII
Ricardo Iznaola

Path to Virtuosity for guitarists

Level VIII

Exercises 82 to 90
EXERCISE NO. 82
Repeated Chords (Beginning)

Goals:
- Strengthening of the right limb (fingers, wrist, arm)
- Understanding of different procedures of repeated chords (with loose wrist and with fixed wrist)
- Improvement in precision of finger articulation

Practice approach:
- Watch for perfect contact between finger and string
- Alternate articulation with loose wrist (without involving the arm) and with fixed wrist (in which the arm is actively involved in the action)
- Watch for evenness and clarity of sound

\[ \text{Prima: } a \quad m \quad i \quad m \quad a \quad m \quad a \quad m \]

\[ \text{Seconda: } i \quad m \quad i \quad m \quad a \quad m \quad a \quad m \]

\[ \text{Tempo: } \text{d} = 40 \]
\[ \text{d} = 120 \]
EXERCISE NO. 83
10ths to minor 13ths

Goals: (Expansion of previous work in Exercises Nos. 30, 39, 49, 60 & 70)
- Improvement of left-hand position and finger control
- Improvement of arm-finger co-ordination
- Development of left-hand vertical extension and contraction
- Right-hand versatility of strokes (rest and free-strokes)

Practice approach:
- Perfect simultaneity in the actions of both left-hand fingers
- Watch carefully for the achievement of perfect legato
- Continue practising with all previously given right hand fingerings
- Avoid excessive protruding of left-hand knuckles
- Right-hand: p, free-stroke; i, m, a, e: rest-stroke or free-stroke
- Practise this and previous double-note exercise with various rhythmic combinations (As shown in example for exercise No. 70)
EXERCISE NO. 84
Two-Octave Harmonic Minor Scales

Goals:
- Expansion of previous work
- General improvement of left hand “lightness” of technique

Practice approach:
- Watch for perfect positioning of both hands
- Perfect legato
- Watch for evenness of sound
- Only one finger should be on finger board at any given moment
- Practise using: i m; m a; i a; i m a m; a m i; a in change of string; p i; p m; p a; (the last 3, using all free-strokes)
- Practise both rest and free-strokes
- Remember to “double” and “triple” the tempo

* Special Note: Begin to “quadruple” the tempo (on these and all previous scales)
EXERCISE NO. 85  
Double Slurs

Goals:
- Independence, strength and precision in the articulation of the left hand fingers
- Respect full note values
- Alternate both versions of the exercise A and B
- Continue by practising with different string combinations [especially "extended" combinations, like (5) - (2), (5) - (1) and even (6) - (1)

Practice approach:
- Be sure not to affect the adjacent string slur by the slurring action on the lower string (help with the arm and curve the fingers well)

A.

\[ \text{\textit{simile}} \]

B.

\[ \text{\textit{simile}} \]

\[ \text{\textit{etc.}} \]
EXERCISE NO. 86
Extensions and Contractions of the Left-Hand

Goals:
- Dexterity and versatility of left hand
- "Mixed" training of smaller (extensions, contractions) and larger (shifts) parts of the limb
- Development of finger elasticity

Practice approach:
- Strict observance of note values
- Work very slowly (never forcing the hand to stretch beyond its capabilities) until the hand develops
- Stop and rest at the first sign of pain or fatigue
- Right-hand: Free-stroke, for the most part. (Some notes on the first string may be played with rest stroke.)
- The rests in brackets indicate moments of extreme extension, where some players may decide not to maintain the stretch
EXERCISE NO. 87
Left-hand Shifts (Jumps and Slides)

Goals:
- Expansion of previous work

Practice approach:
- Alternate “clean” jumps with “slides”. Watch for noiseless shifts in both cases
- Watch carefully arm attitude and position
- Avoid excess finger pressure
- Attain perfect finger placement

\[
\begin{align*}
\text{\textit{etc.}} \quad & \quad \text{\textit{etc.}} \\
\text{\textit{etc.}} \quad & \\
\text{\textit{etc.}} \quad & \\
\text{\textit{etc.}} \quad & \\
\end{align*}
\]

and back to end:
EXERCISE NO. 88
Arpeggios in Artificial Harmonics

Goals:
- Expansion of previous work with artificial harmonics
- Right hand flexibility, mobility and precision

Practice approach:
- a slides down while i is extended across the strings, then m slides up, on the back side of finger (nail side), returning the hand to its original position (in both cases, the arm is actually the active element, while fingers remain in a relatively passive attitude)
- Respect note values and rhythmic configuration
- Practise in other “species” of Artificial Harmonics (5ths, 4ths, etc.)
- Ascend, fret by fret, to the 7th position and return

EXERCISE NO. 89
Arpeggios in Artificial Harmonics (cont.)

Goals and Practice approach:
- As for Exercise No. 88

* In this exercise, left-hand finger 3 replaces the upward arpeggio, executing a “slurring” action of the kind described and practised in Exercise No. 19
Goals:
- Development of right hand dexterity and finger independence under special “constraining” circumstances

Practice approach:
- Practise both free stroke and rest stroke
- Keep hand as relaxed as possible
- Do not move the hand while executing the arpeggios
- Ascend, fret by fret, up to the 7th position and then return
- Practise with other string combinations

\[ \text{\( \text{\textit{d}} = 40 - 120 + \)} \]

Actual pitch

Harms.
Ricardo Iznaola

Path to Virtuosity for guitarists

Level IX

Exercises 91 to 101
EXERCISE NO. 91
Repeated Chords (Conclusion)

Goals:
- Strengthening of the right limb (fingers, wrist, arm)
- Understanding of different procedures of repeated chords
  (with loose wrist and with fixed wrist)
- Improvement in precision of finger articulation

Practice approach:
- Watch for perfect contact between finger and string
- Alternate articulation with loose wrist (without involving the arm) and with fixed wrist (in which the arm is actively involved in the action)
- Watch for evenness and clarity of sound
EXERCISE NO. 92
Major 13ths to Double Octaves

Goals:
- Expansion of previous double-note work
- Right-hand: *p*, free-stroke; *l*, *m*, *a*, *e*: rest-stroke, or free-stroke
- Practise this and previous double-note exercises with various rhythmic combinations
- Continue practising with all previously given right-hand fingerings

Practice approach:
- Perfect simultaneity in the actions of both left-hand fingers
- Watch carefully for the achievement of perfect legato
- Avoid excessive protruding of left-hand knuckles
- Watch attitude of arm: Help left-hand by using arm movements appropriately

\[ \begin{align*}
  \text{Tempo:} & \quad \frac{d}{d} = 72 \\
  \text{Rotation:} & \quad \frac{d}{d} = 132 + 
\end{align*} \]
EXERCISE NO. 93
Three-Octave Harmonic Minor Scales

Goals:
- Expansion of previous work in scales (Exercises Nos. 24, 31, 40, 41, 50-52, 61, 62, 71, 72, 84)
- General improvement of left hand “lightness” of technique

Practice approach:
- Watch for perfect positioning of both hands
- Perfect legato
- Watch for evenness of sound
- Practise using: i m; m a; i a; i m a m; a m i; a in change of string; p i; p m; p a.
- Practise both rest and free-strokes
- Remember to “double”, “triple” and “quadruple” the tempo

\[ \text{\( \bar{\text{d}} = 72 \)} \]

\[ \text{\( \bar{\text{s}} = 66 + (x4) \)} \]

\[ \text{\( \bar{\text{d}} = 72 \)} \]

\[ \text{\( \bar{\text{s}} = 66 + (x4) \)} \]

\[ \text{\( \bar{\text{d}} = 72 \)} \]

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\[ \text{\( \bar{\text{s}} = 66 + (x4) \)} \]

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\[ \text{\( \bar{\text{s}} = 66 + (x4) \)} \]

\[ \text{\( \bar{\text{d}} = 72 \)} \]

\[ \text{\( \bar{\text{s}} = 66 + (x4) \)} \]
EXERCISE NO. 94
Slurs & Campanella (Double Trills)

Goals:
- Development of the independence of both hands
- Refinement of left hand slur technique
- General refinement of right hand technique

Practice approach:
- Perfect simultaneity of the action of both hands
- Watch for perfect clarity and balance of both voices
- Avoid excess finger pressure
- Keep a light touch in the right hand
- Do not move the left hand while slurring
- Do not move the right hand when playing the campanella
- Thumb articulates the first note only, all remaining values are slurs
- Experiment with other rhythmic combinations

eg:

\[ \text{\( j = 40 - 120 \)} \]

110
EXERCISE NO. 96
Slurs & Campanella (Double Trills, Cont.)

Goals and Practice approach:
* As for Exercise No. 94

\[ \text{\textit{d}} = 40 - 120 \]

EXERCISE NO. 97
Slurs & Campanella (Double Trills, Conclusion)

Goals and Practice approach:
* As for Exercise No. 94

\[ \text{\textit{d}} = 40 - 120 \]
EXERCISE NO. 98
Left Hand Extensions (Conclusion)

Goals:
- Development of left hand elasticity to achieve seven-fret extension between fingers 1 and 4

Practice approach:
- Leave fingers down whenever possible
- Do not slide fingers: lift and place back on the next fret
- Avoid excess pressure
- Stop and rest at the first sign of pain or fatigue
- Right-hand: i m - rest-stroke
- Work very carefully, never stretching the hand beyond its capabilities

\[ \text{\textbf{\(J = 60\ -\ 120 +\)}} \]
EXERCISE NO. 99
Left Hand Shifts (One Finger Arpeggios)

Goals:
- Expansion of previous work to achieve extreme mobility, lightness and precision of the left limb

Practice approach:
- Avoid violent movements
- Avoid excess tension
- Avoid string noise
- Keep arm light and avoid excess finger pressure

\(\text{d = 40} \)
EXERCISE NO. 100
Artificial Harmonics with Slurs
Incorporating Full Use of Right Hand Fingers

Goals:
- Co-ordination of both hands
- Finger independence in right hand
- General refinement of technique

Practice approach:
- Perfect simultaneity of action of both hands
- Perfect finger placement (in both hands)
- Perfect clarity in every harmonic
- Respect note values exactly
- Practise with other “species” of harmonics (5th, 4th, Maj. 3rd, “plus” and “less” Min. 3rd, etc.)

\[ \begin{align*}
  \text{Actual pitch} & \quad \text{Harms.}
\end{align*} \]

Continue, in like manner, on all six strings.
EXERCISE NO. 101
Co-ordination Exercise in Artificial Harmonics

Goals:
- Expansion of previous work
- General improvement and refinement of technique

Practice approach:
- As for Exercise No. 100
- Pay close attention to the double notes that end the exercise

End of Level IX
APPENDIX I
WORK-OUT PLANS FOR ALL LEVELS

Note: These plans should be implemented only after all the exercises for each level have been assimilated at a tempo halfway between minimum and maximum.

Guide for Daily Practice of the Exercises

General Working Guidelines

1) Every practice session devoted to this material will be divided in 3 routines separated by breaks of, at least, 5-10 minutes. The routines may also be spread out throughout the day (eg one in the morning, one in the afternoon and one at night).

2) No practice session devoted to this material should go beyond 2 hours. The earlier levels will require much less than 2 hours. If doing the routines takes excessive time (more than a maximum of 45 minutes per routine), it probably means that either, a) some of the exercises are not yet fully mastered, or b) the player is doing too many repeats of individual exercises.

3) There should be no more than one session per day devoted to this material; the number of sessions in a week should be no more than 6 (1 day of rest).

4) By the end of the week the guitarist will have practised all the current exercises, and also reviewed the accumulated material from the earlier levels.

5) Advancement from one level to the next will be taken when all the material for a given level can be played with ease at the maximum tempos. Once this stage is reached, it is even better if this level is not abandoned too soon.

6) The exercises for the Preparatory Level (Level One) may serve as warm-up exercises for all other levels. When routines are separated through the day, some warm-up is required before starting each one.

7) Remember that this material is concerned exclusively with the gymnastic aspects of technique. To achieve the latter, there must be a context in which the performer’s expressive intention comes into play. Hence, the irreplaceable role of the didactic literature (from Sor to Villa-Lobos).

LEVEL I
Practise the following plan every day, 6 days per week

Routine 1
Exercises 1, 2, 3, 6
11, 15, 18

Routine 2
Exercises 4, 7, 9
13, 16, 19

Routine 3
Exercises 5, 8, 10,
12, 14, 17, 20

Remember to rest for at least 5-10 minutes between routines

LEVEL II

Days 1, 3, 5
Routine 1
Exercises 1-10
12
14
18

Routine 2
Exercises 11, 13, 15
16, 17
19
20

Routine 3
Exercises 21-26

Days 2, 4, 6
Routine 1
Exercises 1-5
10
14
16

Routine 2
Exercises 8, 11, 13
24
27, 28

Routine 3
Exercises 15, 17, 21
24
27-28
LEVEL III
Begin using preparatory level as warm-up

Days 1, 3, 5
Routine 1
Exercises 21, 22
24 (im)
25, 26

Routine 2
Exercises 29
23,
24 (ma, ia)
32
33

Routine 3
Exercises 21, 29
30
31 (im, ma)
34, 35

Days 2, 4, 6
Routine 1
Exercises 21
24 (im)
27
28

Routine 2
Exercises 29
24 (ma, ia)
36 (1st half)
37 (1st half)

Routine 3
21, 29
31 (ia, imam)
36 (2nd half)
37 (2nd half)

LEVEL IV

Days 1, 3, 5
Routine 1
Exercises 21
30, 31 (C, D, im, ma)
25, 26, 32, 33

Routine 2
Exercises 29
39 (5ths)
40 (c, c#) (im, ma)
34, 35, 42, 43

Routine 3
Exercises 38
39 (3rds)
41 (im, ma)
44, 45

Days 2, 4, 6
Routine 1
Exercises 21
31 (D, E doubling) (ia, imam)
27
28

Routine 2
Exercises 29
40 (d, e doubling) (ia, imam)
36
37

Routine 3
Exercises 38
41 (im, imam, doubling)
46
47

LEVEL V

Days 1, 3, 5
Routine 1
Exercises 21, 29
30
31 (im, ma, ia; doubling)
25, 26, 32, 33
34, 35

Routine 2
Exercises 38
39
50 (im, ma, ia; doubling)
42, 43, 44, 45

Routine 3
Exercises 48
49
52 (im, ma, ia; doubling)
53, 54, 55

Days 2, 4, 6
Routine 1
Exercises 21, 29
40 (imam, ami, a in string changes; doubling)
36
37

Routine 2
Exercises 38
51 (imam, ami, a in string changes; doubling)
46
47

Routine 3
48
52 (imam, ami, a in string changes; doubling)
56
57, 58

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Note: Use two of the nine right-hand fingerings for scales in each routine.
### Day 1
**Routine 1**
- Exercises 21, 29, 38
- 30
- 31 (D, E⁹)
- 36, 46

**Routine 2**
- Exercises 21, 29, 38
- 25, 26
- 32-35
- 42-45
- 47, 57, 58

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### Day 2
**Routine 1**
- Exercises 21, 29, 38
- 30
- 31 (D, E⁹)
- 36, 46

**Routine 2**
- Exercises 48, 49
- 39
- 40 (c, c♯, doubling, tripling)
- 53-55
- 63, 64
- 66

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### Day 3
**Routine 1**
- Exercises 21, 29, 38
- 30
- 31 (E, F)

**Routine 2**
- Exercises 48, 59
- 39
- 51 (E, F)
- 53-55
- 63, 64

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### Day 4
**Routine 1**
- Exercises 21, 29, 38
- 59 (F♯, G)
- 36, 46

**Routine 2**
- Exercises 48, 49
- 39
- 51 (F♯, G)
- 53-55
- 63, 64

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### Day 5
**Routine 1**
- Exercises 21, 29, 38
- 30
- 61 (A♭, A)

**Routine 2**
- Exercises 48, 49
- 39
- 71 (g♯, a)
- 66

---

### Day 6
**Routine 1**
- Exercises 21, 29, 38
- 60 (B♭, B)
- 36, 46

**Routine 2**
- Exercises 48, 49
- 71 (b♯, b)
- 56

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**Note:** Use two of the nine right-hand fingerings for scales in each routine.
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Note: In Level VIII, scales should be practiced with two right-hand formulae each day, one of which will always be im.
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Note: In Levels VIII and IX scales should be practised with two right-hand formulae each day, one of which should always be in.
APPENDIX II
SPECIAL EFFECTS, USE OF THE RIGHT HAND LITTLE FINGER
AND TRANSCENDENTAL TECHNIQUE

The following are descriptions and, in some cases, suggested exercises for practising these procedures.

I.
SPECIAL EFFECTS

PIZZICATO-MUTES

i. Mute-pizzicato with a & e
Ring and little finger act as mutes by resting on the spot where the strings meet the saddle of the bridge. Finger a, being longer, will be placed so that it mutes the strings (1 or 2) above the one which e will mute (cross-fingering).

Exercise II-1

Scales: (Choose from Exercises Nos. 24, 31, 40, 41, 50, 51, 52, 61, 62, 71, 72, 84, 93)

Note: Care should be taken of the precise shifting of the mutes from the first affected strings to the last strings affected. For instance, in E major, e will initially mute (6) while a will affect (5) and (4); upon playing the last scale-note on (4) both a and e will have to shift to be placed on (3), (2) and (1), respectively. Coming back, of course, the procedure is reversed.

Exercise II-2

Double Notes: (Choose from: Exercises Nos. 30, 39, 49, 60, 70, 83, 92)

Note: More demanding than scales, since each of the mute-fingers (a - e) must shift individually, according to the continuously changing string combinations.

ii. Non-Muted p pizzicato
Besides the traditional pizzicato technique in which the outer part of the hand is placed as a mute by the bridge, p may play a pizzicato on its own, without involving the rest of the hand. Play p only with the flesh. Once the note has been struck, return immediately to the string, or dampen the vibration with the outer side of the hand, thus producing a pizzicato effect which is in fact a very short staccato. This effect may also be achieved with the part of the palm opposite the thumb for which a rather low wrist is required (see Abel Carlevaro: School of Guitar, Boosey and Hawkes, New York, 1984 for a full description of the latter procedure).

Exercise II-3

Double Notes

Note: instead of muting the lower string with e as before, use the thumb stroke described above, while the upper voice is muted with a.

iii. Pizzicato Stridente
Placing the outer (right side) part of the hand on the strings approximately half-way between the sound-hole and the bridge, a "rattle-like" pizzicato is produced, which adds a novel twist to the traditional colour of the guitar pizzicato (this effect is used very successfully in Gilbert Biberian's Prelude No. 5 - Pierrot, published by Editions Orphée, Columbus).

Care should be taken not to "weigh down" too heavily on the strings, as this would muffle the vibrations excessively, thereby destroying the "noisy" effect of the procedure.

PERCUSSIVE EFFECTS

i. Right Hand

a. Tambora
Usually done with the extended p, i or m by striking with some force on the bridge or the strings. There are several nuances to this effect, depending on whether the stroke is produced over the strings, the saddle of the bridge or more over the "body" of the bridge: in the first case there will be more definition to the sound of the strings, while the latter emphasizes the percussion. The thumb tambora requires a wrist action (turning from right-to-left), with little involvement from the arm, while tamboras with i or m benefit from more participation of the forearm.
b. Special Strumming Effects

This large category includes the many "folkloric" native accompaniment patterns present in popular styles of guitar playing, mainly from South America.

The basic procedure at the root of many of these patterns is the combination of rasgueado techniques with specific percussive effects, which follow the general configuration:

```
ami ami fist ami ami fist
ee tc:
```

**Exercise II-4**

In which "fist" means a peculiar stroke with the hand almost closed hitting on the dorsal, or nail-side of the fingers, which goes roughly in the direction of the first of the three stokes.

There are, of course, innumerable variations and derivations of this basic formula, of which the following are interesting as gymnastic exercises for the hand.

```
ami ami fist ami ami fist
e tc:
```

**Exercise II-5**

```
ami fist ami fist
e tc:
```

**Exercise II-6**

```
ami p fist ami p fist
```

**Exercise II-7**

```
fist fist fist fist fist
```

**Exercise II-8**

```
```

### i. Left Hand

#### a. Tablaet

The procedure by which two adjacent bass strings are crossed over, producing a "noise" similar to the roll of a military drum, has been frequently used in the literature (it is usually indicated by the words "tambor" or "tablaet" or by a "T"). The proper procedure for this effect is:

a) The tip of a left hand finger (usually finger 2) gets beneath either the 4th or 5th string.

b) This string is then lifted by a right hand finger (helped by the left hand finger) and is crossed above the adjacent lower string (5th or 6th).

c) The above-mentioned left hand finger "rolls back" from its position underneath, until it ends up pressing down on the crossed strings.

d) The right hand plucks.

This action is done around the 7th fret.
Exercise II-9

Practise the described procedure with all fingers of the left and right hands, until co-ordination is perfect and the time to achieve the tabalet is reduced to a minimum. Do it on both (4) & (5) and (5) & (6).

b. Pizzicato
By stopping the string over the metal bar of the fret instead of right before it, a pizzicato effect may be achieved by the left hand without involving the right hand. To achieve it properly, however, the tip of the finger must be placed so that at least half of its surface is actually beyond the metal bar (at the next fret), but without exerting any pressure on this point of contact.

Exercise II-10

Slurs
(Choose from: Exercises Nos. 25, 26, 32, 33, 34, 35, 42, 43, 44, 45, 53, 54, 55)

Play each Exercise twice:
1st time, normally
2nd time, as described above

Exercise II-11

Scales
(Choose from Exercises Nos. 24, 31, 40, 41, 50, 51, 52, 61, 62, 71, 72, 84, 93)

Two approaches:
1. Play each note of the scale twice: the first time normally, the second time placing the finger as described above
2. Play the scale using left hand pizzicato throughout

c. Villa-Lobos Partials and Multiphones
By playing on the left side (towards the nut) of the fingerboard from the point where a left hand finger is stopping a string, certain non-harmonic partials are obtained which, although quite weak, may be used to good effect. Probably the first artistic use of these sounds in the literature occurs at the end of Heitor Villa-Lobos' Etude No. 2; therefore we shall call these sounds Villa-Lobos partials, in honour of the great Brazilian composer.

If a Villa-Lobos partial is produced simultaneously with the stopped note played regularly (on the right side of the string), a multiphone will be produced (ie two tones produced from a single vibrating source). Particularly attractive sonorities can be produced with multiphones, for instance, the following chord, which mixes a three-note chord in artificial harmonics with a three-note chord of Villa-Lobos partials:

![Actual pitch and notation diagram]

Of particular interest for our purposes is the use of these multiphones for certain exercises involving slurring on both sides of the stopped note:

Exercise II-12: To be done on every string and with different fingerings

![Actual pitch and notation diagram]

Description of notation:
Two-staff notation, upper staff shows guitar notation of actual pitches (8ve higher than real)
Notes not in parenthesis are to be played normally. Their fingering indications appear on the lower staff, either inside or above the staff.

Notes in parenthesis indicate position, relative to normal tones, where Villa-Lobos partials occur. Their true pitch is indicated also in parenthesis on the upper staff. Their fingering indications appear under the lower staff.
II. 
USES OF THE RIGHT HAND LITTLE FINGER

The training of the right hand little finger (e, after the second letter in the Spanish noun “ménique”) will become more and more an integral part of guitar technique. Besides the exercises in *Kitharologus* which already make use of e, all the right hand formulae in Exercises Nos. 21, 29, 38, 48, 50, 51, 52, 61, 62, 71, 72, 84 and 93 may be expanded to include e.

i. The simplest approach, which may be applied both to the right hand formulae and the double notes, is to practise these exercises without using the thumb; in other words, i takes the rôle of p, m substitutes for i, a for m, and e for a:

![Example 1:](image1)

Example 2:

![Example 2:](image2)

ii. When all fingers are used, adjustments should be made to allow for the inclusion of e:

![Example 3:](image3)

Example 4:

![Example 4:](image4)

iii. For scale practice, the number of right hand formulae will increase in proportion to the new combinations possible with e. Of course, the most important are those that employ both a and e.

iv. Of particular importance are the “tremolo” formulae (Exercises Nos. 48 and 59) and the Repeated Chords Formulae (Exercises Nos. 82 and 91). Both should be practised without the thumb.

Note: Regular training of e should be undertaken to improve the freedom and dexterity of the articulation of a, as well as for the general strengthening of the outer part of the hand. Without this work on e, the outer part of the hand might atrophy, therefore weakening it as a whole.
ON ACHIEVING “VIRTUOSO” SPEED IN SCALES

Methodical work on scales following the system of doubling, tripling and quadrupling the tempo, should bring about the development of speeds approximating MM 132-136 in 16th notes, with right hand fingerings: i m, m a, i a, a m i, a m i m, pivot a and p i. Development of increased speed, to virtuoso levels (starting at around MM 144-152) is achieved with continued practice of scale (as well as arpeggios and tremolos); however, certain exercises, which “push” the reflexes necessary for higher levels of speed, will be helpful. The structural principle in these exercises is that at first, short scale fragments are played at the increased tempo; gradually, these fragments are “enlarged” until a full scale is playable at the desired tempo.

The following exercises may also be played with a ternary time signature (3/4, 9/8, 3/4 respectively)—allowing two counts for the long value, instead of one.

Exercise II-13

Repeat with all right hand fingerings

Exercise II-14

as before
Practise with all right hand fingerings.
Apply these three exercises to the diatonic and chromatic scales of the Kitharologus.

IV.
LEFT-HAND TECHNIQUE BEYOND THE 12TH POSITION

Left-hand finger articulation and positioning are greatly refined and strengthened by consistent work over the 12th fret. Certain exercises in Kitharologus may be used, for this purpose, just by playing them an octave higher, on the same strings.

Exercise II-16

Scales
(Choose from: Exercises Nos. 24, 31, 40, 41, 50, 51, 52, 61, 62, 71, 72, 84, 93)

a) One octave scales should be done in all positions (from the 12th to the 15th positions)
b) Two octave scales should start in the 11th position and go up to the 14th position
c) Follow the fingerings for three octave scales (one octave higher, of course) until reaching the highest possible note on the first string, and return.
d) Adapt the chromatic scales, so that they start on the 12th fret of the 6th string, but follow the same system: ascending on the 6th string (up to the 19th fret) then on (5) and (4), etc.

Exercise II-17

Slurs
(Choose from: Exercises Nos. 25, 26, 32, 33, 34, 35, 42, 43, 44, 45, 53, 54, 55)
Practise them an octave higher, on the same strings

End of Appendix II

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Guitar virtuoso Ricardo Iznaola's exciting technical workout manual *Kitharologus* is designed to help all guitarists attain virtuosity, regardless of their present playing ability by following well laid-out practice routines of basic skills.

Covering all grades from novice to expert, this book is certain to be enthusiastically adopted by all serious guitarists wishing to develop their technique to the maximum.