

PREPARING TO PLAY

UNIT 1

An excellent guitarist is an excellent technician. The higher your playing goals, the greater your need for technical competence. Careful application of the concepts and skills presented in this chapter will ensure progress.

POSITIONING THE BODY

Review the classical playing position.

- 1) The player is seated on the front edge of the chair.
- 2) The left leg is positioned on a small footstool.
- 3) The right leg is placed so that the bottom right edge of the guitar body rests upon it.
- 4) The upper back edge of the guitar body rests on the chest.
- 5) The guitar body is low, neck is at a 45° angle.



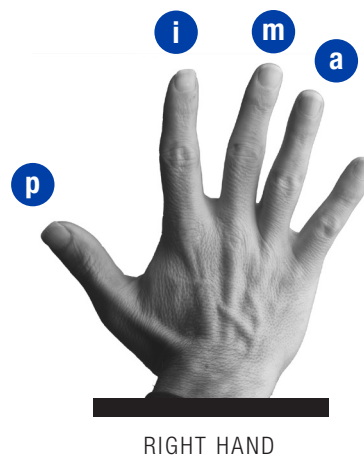
Photo 1: Sitting Position 45° neck angle

FINGERNAILS

It is recommended that you play without using the right hand fingernails until all of the right hand strokes are properly executed. Left hand fingernails should be as short as possible



LEFT HAND



RIGHT HAND

STRUM PATTERNS

Guitarists are often given the freedom to strum chordal accompaniment patterns as they see fit when performing with a melody instrument. Knowing which strum pattern to use is a subjective decision. However several guidelines for making the decision and example strum patterns are presented on these pages.

General guidelines for choosing an appropriate accompaniment pattern:

- match the time signature of the melody and accompaniment pattern
- match the accompaniment to the speed, feel and volume of the melody
- play a supportive accompaniment that is not too loud and not too soft
- be flexible and responsive with your accompaniment to the changes and flow of the melody
- use your creativity to play an accompaniment that simply “sounds good” to you

Below are several specific patterns for you to develop and apply to melodies in this text. You are encouraged to apply these and others that you invent to songs from other sources.

1 The “ $\frac{3}{4}$ DOWN, DOWN-UP, DOWN” PATTERN (Apply to melody 3-L, p. 19)

TRACK
12

Musical notation for Track 12. The first staff shows the strum pattern (Down, Down-Up, Down) applied to chords: Am, E, Am, G. The second staff continues the pattern with chords: C, E7, F, E7, Am. The time signature is 3/4.

2 The “ $\frac{3}{4}$ ROOT-STRUM-STRUM” PATTERN (Apply to melody 3-H, p. 17)

TRACK
13

Musical notation for Track 13. The first staff shows the strum pattern (Root, Strum, Strum) applied to chords: Dm, C, Dm, Dm, G, C, A7. The second staff continues the pattern with chords: Dm, C, F, G, G, A7, Dm, Dm. The time signature is 3/4.

RIGHT HAND ARPEGGIOS

UNIT

5

RIGHT HAND FINGERS

Fingers are controlled by two sets of muscles. One set pulls the fingers toward the palm in a grasping motion. The other pulls the fingers away from the palm. When a finger stroke is executed correctly, it feels as if you are scratching the string with your finger. Your fingers move from the knuckle nearest the wrist. The two joints nearest the fingertip remain firm. In the execution of both free and rest strokes, the finger is allowed to follow through toward the palm of the hand.

RIGHT HAND THUMB

The right thumb moves from where it is attached to the wrist. When it finishes playing, it rests against the *i* finger. Playing open bass strings, practice moving your thumb correctly. Then, play JUST THE LOWEST NOTE of each chord in Study 1. After you have perfected the thumb movement, play the whole study.

STUDY 1

Use *pima* for each chord. Carefully “plant” the *pima* fingers after each chord.

TRACK
18

Study 1 consists of two staves of music. The first staff is in 2/4 time and contains four measures of chords: C major, D major, E major, and F major. The second staff is in 3/2 time and contains four measures of chords: G major, A major, B major, and C major. Fingerings are indicated by numbers 1-3 below the notes. The lowest note of each chord is marked with a horizontal line.

Play JUST THE LOWEST NOTE of each chord in Study 2 using the thumb and unprepared strokes. After you have perfected this thumb movement, play the whole study using unprepared *pima* strokes.

STUDY 2

Use unprepared *pima* strokes to create a *legato* sound: smooth and connected.

TRACK
19

Study 2 consists of two staves of music. The first staff is in 2/4 time and contains four measures of chords: C major, D major, E major, and F major. The second staff is in 3/2 time and contains four measures of chords: G major, A major, B major, and C major. Fingerings are indicated by numbers 1-3 below the notes. The lowest note of each chord is marked with a horizontal line.

Fast ♩. = 60

Leo Welch

I *f* *simile*

II *f* Am G F E Am G F E

III *f* *simile*

Slower

9 *3rd time* *3x*

p *mp* E7 Am

2nd time *3x* *mp* II Pos. I Pos.

solo 1st time *3x* *p* *mp*

Slightly faster

17 *(higher x = hit fist on strings)*

E7 Am E7 Am

PLAYING 16th NOTES

Two sixteenth notes are simply a subdivision of the eighth note. The customary counting method is shown in all examples below. Count aloud as you practice them.

16th note 16th rest

2 sixteenths + or = 1 eighth

1

2

3

4

8-G

TRIO RHYTHM RECITAL

Trio Rhythm Recital 8.1: 16th notes: Play lines 5, 6 and 7 below using alternating *i-m* rest strokes. (see *Trio Rhythm Recital 8.1 Scoring Rubric* for details)

5

6

7

Do WORK SHEET 5, p. 127

PITCH BEND AND RELEASE

In lines 12-D and 12-E on the previous page, each bend **raised** the pitch. It is also possible to **release a bent note down**, thereby lowering the pitch. The execution of a release requires the left hand to **continue contact with the string**. The following examples contain a bend and a release.

TRACK
48

12-F Half step release

TRACK
49

12-G Full or whole step release

In the following exercise, bend the string **before** picking (*pre-bend*). Knowing how far to pre-bend requires careful practice and muscle memory.

12-H Whole step pre-bend and release

TRACK
50

12-I Apply full bend techniques to the following tune.