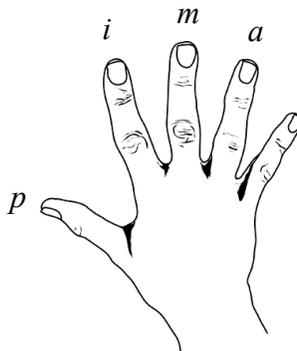


In playing solo guitar, classical or otherwise, most of your time will be spent doing one of two things: arpeggiating chords or playing a melodic line (sometimes at the same time). So, it makes sense, as you commence your studies of solo guitar, to spend a little time practicing those skills separately.

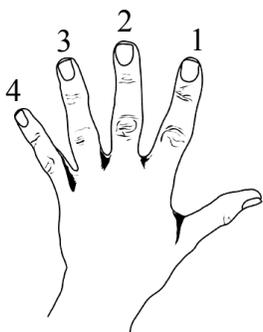
What you need to know:

- Letters represent fingers of the **right** hand.

p - thumb
i - index
m - middle
a - ring



- Numbers next to notes represent fingers of the **left** hand.



- Circled numbers represent strings.
- Roman Numerals represent *position*, i.e. what fret your first finger is on.
- 'C' before a roman numeral indicates a bar with the first finger.
- Fractions before the 'C' indicate partial bars.

Let's try a few arpeggio exercises. Arpeggio exercises are to be played using *free strokes*. Please review the section on right hand technique in *Pumiping Nylon* by Scott Tennant. Some players prefer using *rest strokes* with the thumb to provide some stability for the right hand. This is fine but be careful not to let the note struck by the thumb become overbearing. These exercises are from the *Carcassi Complete Method*.

The musical score is for an arpeggio exercise in 6/8 time. It consists of three measures. The first measure is a C major chord (C) with a first finger bar (C) and a first finger fraction (1/8). The second measure is a G7 chord with a first finger bar (C) and a first finger fraction (1/8). The third measure is a C major chord (C) with a first finger bar (C) and a first finger fraction (1/8). The right-hand notation shows the following fingerings: *i m i m* for the first measure, *a m i* for the second measure, and *a m i* for the third measure. The left-hand notation shows the following string numbers and fret positions: T (1), A (0), B (3) for the first measure; T (0), A (1), B (3) for the second measure; and T (0), A (1), B (3) for the third measure.

m i m i *a
m
i*

p *p* *p*

C G⁷ C

T 0 1 0 1 0 1 0 1 0 1 0 1

A 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3

i a i m

p *p* *p*

C G⁷ C

T 0 0 1 0 1 0 1 0 1 0 1 0

A 0 0 2 0 1 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3

a i m i

p *p* *p*

C G⁷ C

T 0 0 1 0 1 0 1 0 1 0 1 0

A 0 0 2 0 1 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3

i m a m i i m a m i

p *p* *p* *p* *p*

C C G⁷ G⁷ C

T 0 1 1 0 2 0 1 1 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0 3

A 0

B 3

Next let's play an easy scale study. Traditionally these are played with rest strokes alternating *i* and *m*. I cannot over stress the importance of maintaining the alternating pattern. Practice slowly to be sure you're doing it correctly. The biggest source of errors for students is string crossing during the descent. For example, if the last note on the second string is played with *i*, and it comes to rest on the third string, it's very easy for *i* to play the first note on the third string, instead of the correct finger, *m*.

I encourage my students to play scale studies using both rest and free strokes and to try alternating *m/a* and *i/a* as well as *i/m*. This study is from the *Sor/Coste Method*.

m i m i m i m i

I *use the open E to give yourself plenty of time to make the position shift*

The following piece is a pleasant waltz by Carulli. It is an excellent example of how arpeggiated chords can be used to create melody and accompaniment. Play at quarter note = 112..

Waltz

(Opus 121, #1)

Ferdinando Carulli (1770 - 1841)
edited by R. Wimer

i a i a i *i m i a i* *i m i a i*

p *p* *p*

C G⁷ C C

p *p* *p*

G⁷ C G⁷ C

p *p* *p* *p* *p*

G⁷ C G⁷ C G⁷

i m i m i *i m i m i*

p *p*

Fine

C Am E⁷ Am E

i m i i

Am E7 E Am E

p p

Am E7 Am

E Am E7 Am

D.C. al Fine

While the “Waltz” works on arpeggios, the following piece, a renaissance dance, works on scale-based melodic ideas. When deciding right hand fingering for such passages consider making string crossings as natural as possible. For example, it’s more natural to play the third string with *i* followed by the second with *m* than the reverse. Play the scale passages with free strokes and keep the voices balanced. The suggested tempo is quarter note = 56.

Almande "La Mon Amy La"

Adrian Le Roy (ca. 1520 - 1598)

edited by R. Wimer

i m i m i m m i m i m a m a m

p p p p p p

Dm Am Dm Am G Dm E A

T 0 0 0 1 0 1 0 0
A 2 0 1 3 1 0 3 3
B 0 2 2 3 0 3 2 2

i m i m i m i m a m i m i m i m i

p p

Dm Am Dm E A

T 0 0 1 0 1 3 0 1 3 0 1 0 3 1 3 0 1 3
A 2 0 2 2 1 0 1 3 1 3 3 1 3 0 1 3
B 0 2 2 2 2 0 3 0 3 2 2 2 2 2

i m

G C Am F C F G E A

T 3 0 2 0 1 0 3 1 0 0 0 1 3 0 2 2 0 2
A 0 0 1 0 3 2 0 2 0 1 2 3 0 2 2 2 2
B 0 2 3 0 2 2 3 0 2 3 0 2 2 2 2

i m i m i m i m

G Am F C G E A

T 3 2 3 5 3 2 0 1 3 1 0 1 0 1 3 0 2 2 2
A 0 0 3 2 3 1 0 2 0 2 0 2 0 1 3 1 2 2 2
B 0 0 3 3 0 2 3 2 0 2 2 0 2 2 2 2