

**RICARDO IZNAOLA'S**

# 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 guitarists

Distributed exclusively in North America by:  
Mel Bay Publications Inc., Pacific, Missouri, 63069

Catalogue No. MB95727  
ISBN 0-7866-1774-8

Distributed exclusively outside North America by:  
Chanterelle Verlag, Postfach 103909, D-69029 Heidelberg

Catalogue No. ECH 730  
ISMN M-2047-0014-1

© Copyright 1997 by Guitar Heritage Inc., Columbus Ohio  
All Rights Reserved. International Copyright Secured. Manufactured in the U.S.A.

1 2 3 4 5 6 7 8 9 0



Chanterelle®



## 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 *Kitharologos: 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

## TABLE OF CONTENTS

Prologue . . . . .	6
Author's Note . . . . .	10
The Exercises:	
Level I   Nos. 1 - 20 . . . . .	11
Level II   Nos. 21 - 28 . . . . .	24
Level III   Nos. 29 - 37 . . . . .	30
Level IV   Nos. 38 - 47 . . . . .	37
Level V    Nos. 48 - 58 . . . . .	47
Level VI   Nos. 59 - 68 . . . . .	59
Level VII   Nos. 69 - 81 . . . . .	75
Level VIII   Nos. 82 - 90 . . . . .	93
Level IX   Nos. 91 -101 . . . . .	104
Appendix I    Practice Routines . . . . .	117
Appendix II   Special Effects, etc. . . . .	123

# 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

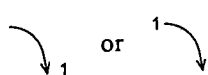
**H fingers:** p = thumb, i = index, m = middle, a = ring, e = little finger.

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

**Fret:** 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.  $\overset{1}{\curvearrowright}$  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:

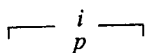
- Diamond-head notes indicate on which open string the harmonic is produced
- A number, placed either above or below the note, indicates the fret at which the harmonic is to be found.
- Fingering/string indications are placed on either side of the note,

eg:

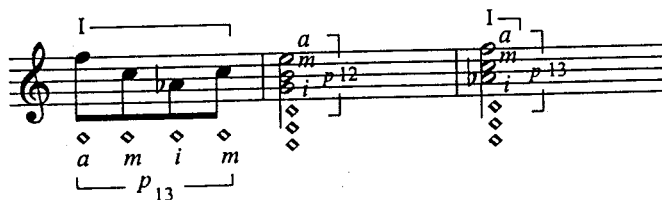


### Artificial harmonics:

- 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:



- 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.

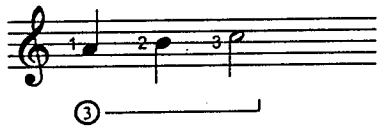



For both natural and artificial harmonics a "minus" (-) or "plus" (+) before the fret number indicates that the harmonic will be found slightly before or slightly after the respective fret.

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.  extension between 1 and 2

B.  extension between 3 and 4

Examples of vertical extension

A.  LH extension of 2 in relation to 1, and 3 in relation to both 1 and 2

B.  RH extension of *i m a* in relation to *p* and of *a* in relation to *im*

**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

*tharologus* 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 a 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 additional 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 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.

\* R. Iznaola: *Rest and free stroke revisited*, article, EGTA Guitar Journal (Leeds, June 1990), p.42

**Ricardo Iznaola**

**Path to Virtuosity  
for guitarists**

**Level I (Preparatory)**

**Exercises 1 to 20**

# 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)

♩ = 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

♩ = 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.

$\text{♩} = 60 - 120$

## 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

$\text{♩} = 60 - 120$

## 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

$\text{♩} = 60 - 120$

## 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.

$\text{♩} = 40 - 120$





## 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)

$\text{♩} = 40 - 120$

The first staff of music for Exercise No. 9 consists of two measures. The first measure contains four quarter notes: G4 (finger 4), A4 (finger 4), B4 (finger 2), and C5 (finger 3). The second measure contains four quarter notes: B4 (finger 4), A4 (finger 3), G4 (finger 2), and F4 (finger 1). A repeat sign follows. The second staff also has two measures. The first measure contains four quarter notes: F4 (finger 1), G4 (finger 4), A4 (finger 3), and B4 (finger 2). The second measure contains four quarter notes: C5 (finger 4), B4 (finger 3), A4 (finger 2), and G4 (finger 1). A repeat sign follows. Circled numbers 4, 5, and 6 are placed above the staves to indicate string numbers.

## EXERCISE NO. 10

### Positioning & Articulation of Left-hand (cont.)

**Goals and Practice approach:**

- Further development; movement across the six strings

$\text{♩} = 60 - 120$

The first staff of music for Exercise No. 10 consists of two measures. The first measure contains four quarter notes: G4 (finger 1), A4 (finger 2), B4 (finger 3), and C5 (finger 4). The second measure contains four quarter notes: B4 (finger 1), A4 (finger 2), G4 (finger 3), and F4 (finger 4). A repeat sign follows. The second staff also has two measures. The first measure contains four quarter notes: E4 (finger 1), F4 (finger 2), G4 (finger 3), and A4 (finger 4). The second measure contains four quarter notes: B4 (finger 1), C5 (finger 2), D5 (finger 3), and E5 (finger 4). A repeat sign follows. The third staff has two measures. The first measure contains four quarter notes: D5 (finger 1), C5 (finger 2), B4 (finger 3), and A4 (finger 4). The second measure contains four quarter notes: G4 (finger 1), F4 (finger 2), E4 (finger 3), and D4 (finger 4). A repeat sign follows. The fourth staff has two measures. The first measure contains four quarter notes: C4 (finger 1), D4 (finger 2), E4 (finger 3), and F4 (finger 4). The second measure contains four quarter notes: G4 (finger 1), A4 (finger 2), B4 (finger 3), and C5 (finger 4). A repeat sign follows. Circled numbers 1 through 6 are placed above the staves to indicate string numbers.

## EXERCISE NO. 11

### Three-Note Chords

#### Goals:

- Understanding the rôle 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

$\text{♩} = 60 - 120$

## 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

$\text{♩} = 60 - 120$

# 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

♩. = 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

$\text{♩} = 60 - 80$

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  $\bar{a}$ )
  - b) Free-stroke
- Do not involve hand or arm in finger articulation
- Articulate from finger base
- Watch stability of hand position

$\text{♩} = 60 - 120$

a) *m*  $\bar{a}$  *m*  $\bar{a}$  *m*  $\bar{a}$  *simile*  
b) *m*  $\bar{a}$  *m*  $\bar{a}$  *m*  $\bar{a}$  *simile*

The musical score consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. It contains six measures of music, each starting with a piano (*p*) dynamic marking. Above the notes, there are articulation markings: *m* (marcato) and  $\bar{a}$  (rest-stroke of *a*). The first measure is labeled 'a)' and the second 'b)'. The first three measures are followed by a double bar line and the word 'simile'. The second staff continues the exercise with similar articulation and dynamics, ending with a final double bar line and a fermata over the last note.

**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

♩ = 60 - 120

The musical score for Exercise No. 16 is written in 2/4 time with a tempo of 60-120 beats per minute. It consists of six staves of music. The right hand plays a melody with double notes, while the left hand provides a bass line. The melody is marked with slurs and accents, and the left hand features fingerings and slurs. The piece concludes with a double bar line and a repeat sign.

Staff 1: *m* *i* *a* *m* *i* *a* *simile*  
*p* *p* *simile*

Staff 2: *simile*

Staff 3: *simile*

Staff 4: *simile*

Staff 5: *simile* *simile*

Staff 6: *simile* *simile*

## 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

$\text{♩} = 60 - 132$

## 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

$\text{♩} = 60 - 80$

## EXERCISE NO. 19

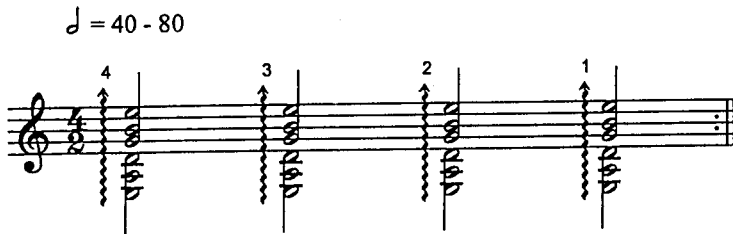
### Preparation of the Left-hand for Slurs (cont.)

**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



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

## EXERCISE NO. 20

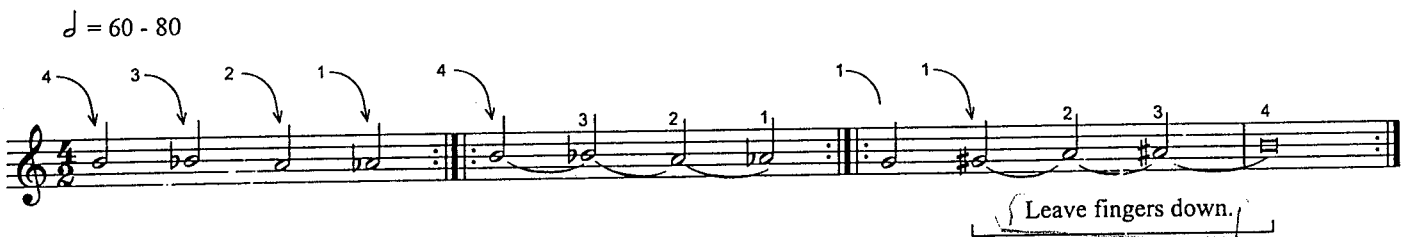
### Preparation of the Left-hand for Slurs (cont.) (Pull-outs and hammer-ons)

**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



*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 tenses up they might tend to "curl" or hyper-extend).

$\text{♩} = 72$

The musical score for Exercise No. 21 consists of three staves of music in 2/4 time, with a tempo of 72 quarter notes per minute. The first two staves contain rhythmic patterns with fingerings (i, m, a) and dynamics (p). The third staff includes sixteenth-note runs with sixteenth rests, marked with a '6' and a 'p' dynamic.

## 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

$\text{♩} = 44 - 60$

The musical score for Exercise No. 22 consists of two staves of music in 2/4 time, with a tempo of 44-60 quarter notes per minute. The score is written for the left hand and features chromatic octave scales with fingerings (i, m, a) and dynamics (p).

## EXERCISE NO. 23

### Chromatic Octaves (cont.)

**Goals:**

- As for Exercise No. 22

**Practice approach:**

- As for Exercise No. 22
- *i, m*: Rest-stroke

$\text{♩} = 92 - 120$

## 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

$\text{♩} = 60 - 120$

## 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*

$\text{♩} = 80 - 132$

*m* *i* *p* *p*

② ③ ④

*i* *m* *a* (i) simile

③ ②

## EXERCISE NO. 26

### Left-hand Slurs (cont.)

#### Goals:

- As for Exercise No. 25

#### Practice approach:

- As for Exercise No. 25

$\text{♩} = 60 - 120$

*i* *m* *i* *m* *p* *p* *i* *m*

② ③ ④ ③

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

② ③

# EXERCISE NO. 27

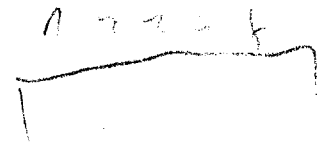
## Extension of Left-hand

**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 fretboard 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



♩ = 80 - 132 - 135

(*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

$\text{♩} = 80 - 120$

The musical score consists of six staves of music in 4/4 time, written in treble clef. The tempo is marked as quarter note = 80-120. The music is a sequence of eighth-note chords moving up and down the fretboard. The first staff starts with a 6th string chord (E2, G2, B1) and moves up to a 7th string chord (E3, G3, B2). The second staff continues the ascent to a 7th string chord (E4, G4, B3) and then descends. The third staff descends to a 6th string chord (E3, G3, B2) and then ascends. The fourth staff ascends to a 7th string chord (E4, G4, B3) and then descends. The fifth staff descends to a 6th string chord (E3, G3, B2) and then ascends. The sixth staff ascends to a 7th string chord (E4, G4, B3) and then descends. Fingerings are indicated by numbers 1-4 in circles below the notes. Some notes have 'i' or 'm' above them, indicating finger pressure. Brackets are used to group notes in some measures. The score ends with a double bar line and a repeat sign.

End of Level II

**Ricardo Iznaola**

**Path to Virtuosity  
for guitarists**

**Level III**

**Exercises 29 to 37**

# EXERCISE NO. 29

## Extension and Contraction of the Right-hand in Arpeggio Technique (cont.)

**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)

$\text{♩} = 72$   
 $\text{♩} = 72$

*p i a i m a p i a i m a a i m a p i e m a e p i e i m e*  
*i m e m a e i m e m a e i m e m a e i m m a*

$\text{♩} = \text{♩}$

*p i m a p i m a p i m a simile*  
*i m a e i m a e i m a e*

*p a i m p a i m simile*  
*i e m a i e m a*

*p i m ā m ā i m p i m ā m ā i m p i m ā m ā i m*  
*i m ā e a e m a i m ā e a e m a i m ā e a e m a*

$\text{♩} = \text{♩}$

*p i m ā m i simile*  
*i m ā e a e m a i m ā e a e m a*

*p i m ā m i p i m ā m i p i m ā m i p i m ā m i*  
*i m ā e a e m a i m ā e a e m a i m ā e a e m a i m ā e a e m a*

*pp*



# EXERCISE NO. 30

## Chromatic Octaves (Conclusion)

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*

$\text{♩} = 104$   
 $\text{♩} = 104 - 70 \text{ } \overset{100}{\text{♩}}$

# 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 evenness of sound
- Only one finger should be on finger board at any given moment
- Practise using ~~the~~ *m. i; i, a; i m a m*
- Practise both rest and free-strokes

$\text{♩} = 80 - 120$

*simile, or;*

*simile*

*simile*



# 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)

♩ = 120

♩ = 84 ~~120~~ 84

# EXERCISE NO. 37

## 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

♩ = 104

♩ = 104 - ~~80~~ 100

⑥

*simile*

⑤

*simile*

④

*simile*

③

*simile*

②

*simile*

①

*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

**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

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

**Also:**

- Practise the following combinations:
  - a) *i, m, a*: all rest-stroke; *p* = rest-stroke when playing adjacent strings
  - b) all free stroke (except *p* when playing on adjacent strings)
  - c) all free except those marked with a dash (-) and *p* when playing adjacent strings
- Watch stability of hand
- Watch behaviour of arm (change positions as needed)
- Work towards achieving fluidity and evenness

The musical score for Exercise No. 38 consists of ten staves of music. Each staff begins with a treble clef and a 2/4 time signature. The tempo is indicated as  $J = 40 - 80 + -60$ . The score includes various arpeggio patterns with fingerings (5, 6, 7) and dynamics (p). Handwritten annotations include '70/72', '56/58', '52', '56', '56', '56', '84', '84', and '84'. The notes are grouped with slurs and include accents. The lyrics 'i m a m i p' are written below the notes.

**This page has been left blank intentionally**



# EXERCISE NO. 39

## Chromatic 5ths and Minor 3rds

als: (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)

actice 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:

- ~~im-p~~
- ma-p
- ia-p
- im-p, am-p

- Right-hand will play rest-stroke for upper voice whenever possible

♩ = 120

♩ = 120, 100

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a sequence of chords with fingerings: 0 2, 1 3, 2 4, 1 3, 2 4, 0 2, 1 3.

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a sequence of chords with fingerings: 2 4, 2 4, 0 1, 1 2, 2 3, 3 4, 3 4.

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a sequence of chords with fingerings: 0 2, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a sequence of chords with fingerings: 1 3, 0 2, 3 4, 3 4, 2 3, 1 2, 0 1.

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a sequence of chords with fingerings: 2 4, 2 4, 1 3, 0 2, 2 4, 1 3, 2 4.

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a sequence of chords with fingerings: 1 3, 0 2, 2 4, 1 3, 2 4, 1 3, 0 2. The staff ends with a fermata over the final chord.

# 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

- 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*
- Practise both rest-stroke and free-stroke

Practice approach:

- Watch for perfect positioning of both hands
- Perfect legato

\* Special Note:

Begin practising these and previous scales 'doubling' the tempo. To achieve this, work in the following way:

The musical score for Exercise No. 40 consists of ten staves of music in treble clef, 4/4 time. The first staff shows the initial scale with annotations: "1st time", "etc.", "Then:", "etc.", "Finally:", and "etc.". The second staff includes tempo markings "♩ = 60" and "♩ = 84" with handwritten notes "70" and "75". The third staff has a handwritten note "potom" above it. The fourth staff has a handwritten note "or: ④" above it. The fifth staff has a handwritten note "simile, or:" above it. The sixth staff has a handwritten note "simile" above it. The seventh staff has a handwritten note "simile" above it. The eighth staff has a handwritten note "simile" above it. The ninth staff has a handwritten note "simile" above it. The tenth staff has a handwritten note "simile" above it. The score includes various fingering numbers (1-5) and slurs throughout.

# 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)

ako 10!

$\text{♩} = 60$

$\text{♩} = 84 \rightarrow 70$

⑥

⑥ ⑤ ④ ③

③ ② ①

① ②

③ ④ ⑤

⑥

## 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

♩ = 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

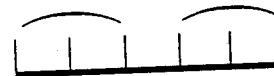
### Left-hand Slurs (cont.)

- 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*)

♩ = 120

♩. = 84

The musical score for Exercise No. 46, Left-hand Extension (cont.), is written in 3/4 time. It begins with a tempo of 120 quarter notes per minute and a metronome marking of 84 for a dotted quarter note. The first two staves show chromatic scales with fingerings 1-6 and 6-1. The third staff is a chromatic scale with sharps. The remaining seven staves are chromatic scales with various accidentals (sharps and flats) and fingerings. The second staff ends with a 'simile' instruction. The piece concludes with a fermata on the final note.



**Ricardo Iznaola**

**Path to Virtuosity  
for guitarists**

**Level V**

**Exercises 48 to 58**



**This page has been left blank intentionally**

# 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 *i m a*
- Practise also the rest-stroke of *p*, with free-strokes on *i m a*
- Do not move hand or arm

$\text{♩} = 40 - 80 + - 57$

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

The musical score for Exercise No. 48, Tremolo Technique (Beginning), consists of six staves of music. Each staff contains six measures of tremolo patterns. The first four measures of each staff are marked with a '6' above a slur, indicating sixteenth-note tremolos. The fifth and sixth measures are marked with a '6' above a slur, indicating eighth-note tremolos. The first staff includes the syllables 'p i m a m i p i m a m i p i m a m i p i m a m i' above the notes. The second staff includes the syllables 'i m a m i p a m i m a' above the notes. The score concludes with a double bar line and a fermata symbol.

## 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*

- Right-hand will play rest-stroke on top fingers whenever possible

♩ = 120

♩ = 120

This image shows a page of guitar tablature consisting of 11 staves of music. Each staff contains a sequence of notes with fret numbers and accidentals written below them. The music is written in a single melodic line on a six-string guitar. The notation includes various fret numbers (0-4) and accidentals (sharps, flats, and naturals) indicating the specific notes to be played on each string. The piece concludes with a double bar line and a fermata symbol over the final note.

## 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

- 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* when changing string (indicated in RH fingering)
- Practise both rest-stroke and free-stroke
- Remember to "double" the tempo

**Practice approach:**

- Watch for perfect positioning of both hands

$\text{♩} = 60$  ~~100~~  
 $\text{♩} = 92$

*i m i m a m i m a m i a m etc.*

The musical score is written on eight staves. The first four staves show ascending and descending scales with various fingering patterns and string changes. The fifth staff is marked 'simile' and shows a scale with a different fingering. The sixth and seventh staves continue the scale patterns. The eighth staff shows a final scale with specific fingering. The key signature is E major (three sharps).





## 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 *im* when playing adjacent strings (free-stroke); otherwise, you may use *p* for the bass note (free-stroke), alternating *im* on top (rest or free)

♩ = 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

♩ = 60

♩ = 84

also: 1 2 1 3 2 3 2 4 3 4 3 4 — 4 3 4 2 3 2 3 1 2 1 2 1 — 1 2 1 3  
 also: 1 3 2 4 1 3 2 4 1 3 2 4 — 4 2 3 1 4 2 3 1 4 2 3 1 — 1 3 2 4







**This page has been left blank intentionally**

**Ricardo Iznaola**

**Path to Virtuosity  
for guitarists**

**Level VI**

**Exercises 59 to 68**

# EXERCISE NO. 59

## Tremolo Technique (Conclusion)

Is: (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

$\text{♩} = 40 - 120$

The musical score for Exercise No. 59, Tremolo Technique (Conclusion), is written for a single melodic line on a treble clef staff. The tempo is indicated as  $\text{♩} = 40 - 120$ . The exercise begins with a tremolo (marked '5') over a series of notes. The notes are grouped into measures, with some measures containing rests. The notes are labeled with fingerings: 'i a m i' and 'a i m a' on the first staff, 'i a m i' on the second, 'i a m i' on the third, 'a m i' and 'i p' on the fourth, and 'i m a m i m a m i m a m i m a r' on the eighth. The piece concludes with a series of rests marked 'p'.

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

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

*a m i m a m i m* (♩ = ♩) *i m a i m a i m a i m a i m a i m a*

*p p p p*

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

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

*a m i m i m* (♩ = ♩) *p i m a p i m a p i m a p i m a p i m a p i m a*

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

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

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

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

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

*p a m i p a m i*

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

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

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

## EXERCISE NO. 60

### Minor and Major 6ths

**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

♩ = 60  
♩ = 120 +

The musical score for Exercise No. 60 consists of 12 staves of music. Each staff contains a sequence of notes with fingerings (0-4) and stroke markings (P for plectrum, R for rest-stroke). The notes are arranged in pairs of sixths, alternating between minor and major intervals. The first staff starts with a treble clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 60, with a plus sign indicating a range up to 120+.

# EXERCISE NO. 61

## Three-Octave Major Scales (A<sup>b</sup> 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*

- 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
- Practise both rest- and free-strokes
- Remember to “double” tempo
- Begin “tripling” the tempo

First:

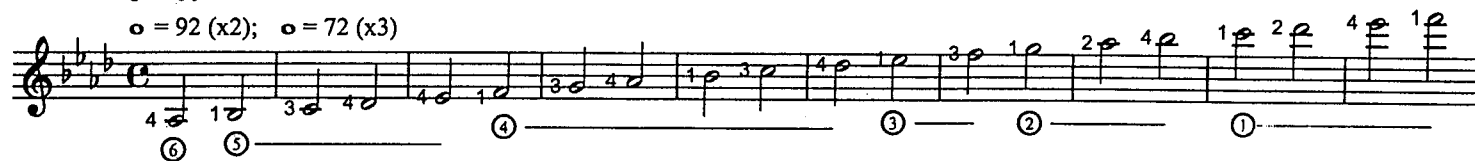
Then:

Finally:

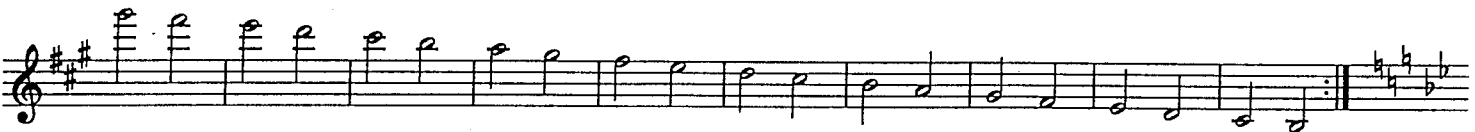
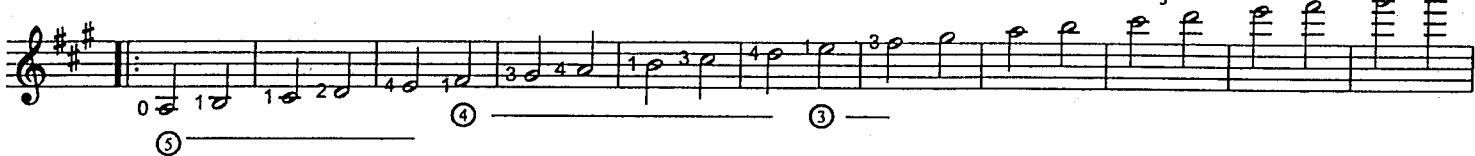


$\text{♩} = 60$

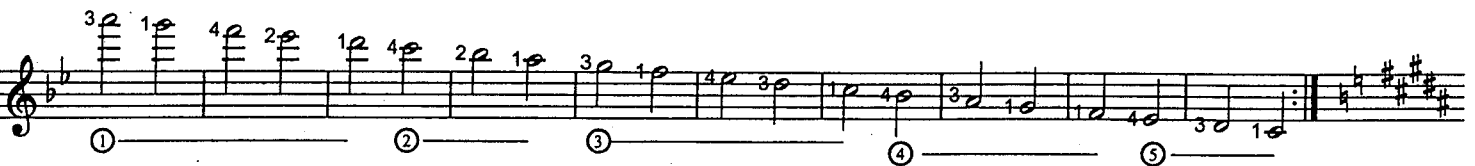
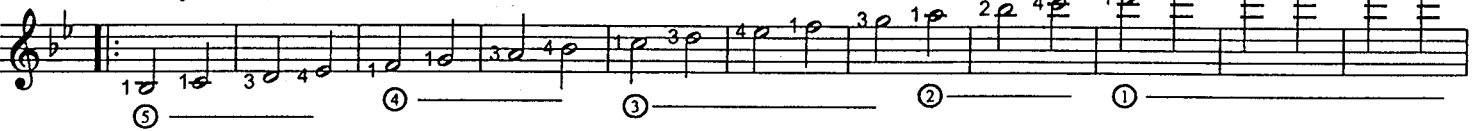
○ = 92 (x2); ○ = 72 (x3)



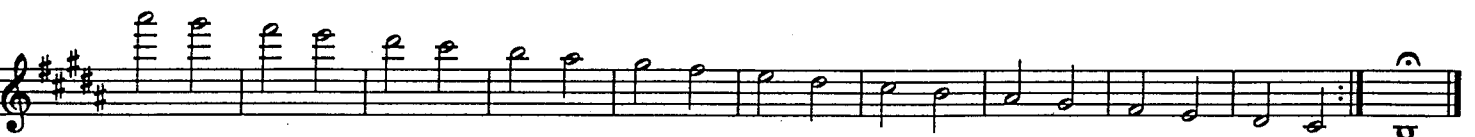
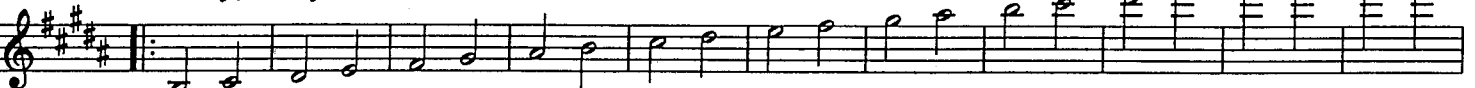
continue as for A<sup>b</sup> major



A<sup>b</sup> maj. simile, or:



A<sup>b</sup> maj., B<sup>b</sup> maj. simile





# 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)

$\text{♩} = 60$

○ = 92 (x2): ○ = 72 (x3)

0 1 2# 3 4# 0 1# 2 3 4# 0 1# 2 3

⑥ ⑤ ④

4# 1 2# 3 4# 1 2 3# 4 1# 2 3 4# 1

④ ③ ②

2# 3 4# 1 2 3# 4 1# 2 3 4# 1 2# 3

② ①

4# 4 4b 3 2b 1 4b 3 2 1b 4 3b 2 1

①

4b 3 2b 1 4b 3 2 1b 4 3b 2 1 4b 3 2b 1

② ③ ④

4b 3 2 1b 0 4b 3 2 1b 0 4b 3 2b 1 0

④ ⑤ ⑥



## 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

♩. = 60 - 132

also:

## EXERCISE NO. 65

### Left-hand Extensions (cont.)

**Goals:** (*Expansion of work done in Exercise No. 56*)

- Work on the 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: *im* - rest-stroke

♩ = 60 - 120

This page has been left blank intentionally

# EXERCISE NO. 66

## Left-hand Shifts (cont.)

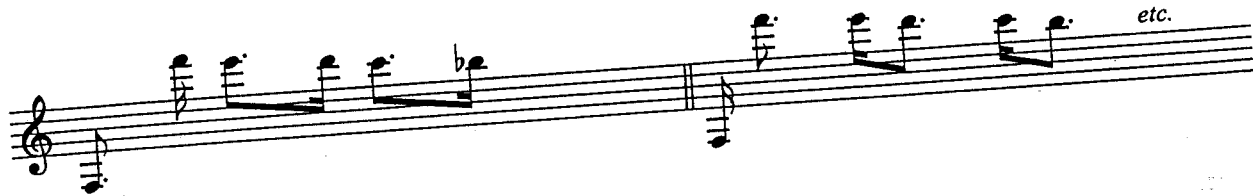
Is: (Expansion of Exercises Nos. 57 & 58)

- Development of arm capabilities for "jump" shifts

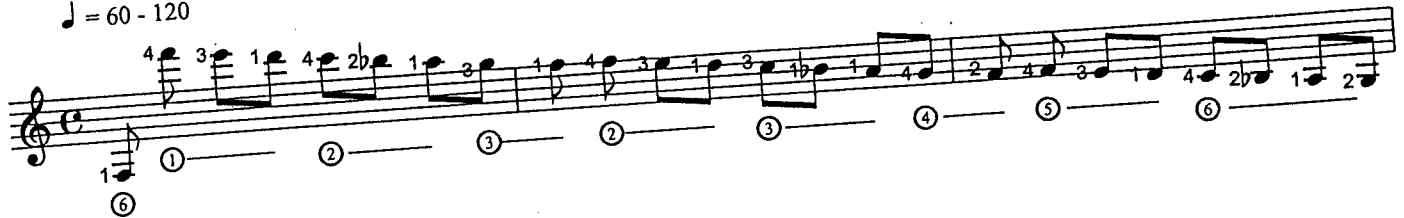
Practice approach: (As in Exercises Nos. 37, 47, 57 & 58)

- 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); *i 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:



$\text{♩} = 60 - 120$



Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. A circled number 6 is placed below the staff at the end of the first measure. A circled number 1 is placed below the staff at the end of the second measure. A circled number 2 is placed below the staff at the end of the third measure. A circled number 3 is placed below the staff at the end of the fourth measure.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. A circled number 3 is placed below the staff at the end of the first measure. A circled number 2 is placed below the staff at the end of the second measure. A circled number 3 is placed below the staff at the end of the third measure. A circled number 4 is placed below the staff at the end of the fourth measure. A circled number 5 is placed below the staff at the end of the fifth measure. A circled number 6 is placed below the staff at the end of the sixth measure. A circled number 1 is placed below the staff at the end of the seventh measure. A circled number 2 is placed below the staff at the end of the eighth measure. A circled number 3 is placed below the staff at the end of the ninth measure.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. A circled number 3 is placed below the staff at the end of the first measure. A circled number 2 is placed below the staff at the end of the second measure. A circled number 3 is placed below the staff at the end of the third measure. A circled number 4 is placed below the staff at the end of the fourth measure. A circled number 5 is placed below the staff at the end of the fifth measure. A circled number 6 is placed below the staff at the end of the sixth measure. A circled number 1 is placed below the staff at the end of the seventh measure. The word "simile" is written below the staff at the end of the eighth measure.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. A circled number 1 is placed below the staff at the end of the seventh measure. A circled number 2 is placed below the staff at the end of the eighth measure. A circled number 3 is placed below the staff at the end of the ninth measure.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. A circled number 6 is placed below the staff at the end of the first measure. A circled number 3 is placed below the staff at the end of the second measure. A circled number 4 is placed below the staff at the end of the third measure. A circled number 5 is placed below the staff at the end of the fourth measure. A circled number 1 is placed below the staff at the end of the fifth measure. A circled number 5 is placed below the staff at the end of the sixth measure. A circled number 6 is placed below the staff at the end of the seventh measure. A circled number 1 is placed below the staff at the end of the eighth measure. A circled number 3 is placed below the staff at the end of the ninth measure. A circled number 1 is placed below the staff at the end of the tenth measure. A circled number 3 is placed below the staff at the end of the eleventh measure. A circled number 5 is placed below the staff at the end of the twelfth measure. A circled number 1 is placed below the staff at the end of the thirteenth measure.

## 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.

# CHART OF HARMONICS (for the open 6th string)

## Most common species

Species	Natural	Artificial	Frets from fundamental	Guitar notation of actual pitch
8ve			12	
5th			7	
4th			5	
maj. 3rd			4	
maj. 6th (-)			-9	

## Less common species

min. 3rd (+)			+3	
min. 3rd (-)			-3	
maj. 2nd (+)			+2	
maj. 2nd (-)			-2	

## Rare species (unclear)

min. 7th (-)			-10	
min. 6th (+)			+8	
dim. 5th (-)			-6	



# EXERCISE NO. 67

## Natural Harmonics (Beginning)

als:

- Precision and "lightness" of the left-hand
- Expanded knowledge of fingerboard

actice 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)

o = 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:  $\left[ \begin{array}{c} i \\ p \end{array} \right]$  )
  - b) *p* plucks in front of the node created by *i*  
(notation:  $\left[ \begin{array}{c} p \\ i \end{array} \right]$  )

♩ = 40 - 120

Actual pitch

Harms.

12  $\left[ \begin{array}{c} i \\ p \end{array} \right]$

13  $\left[ \begin{array}{c} i \\ p \end{array} \right]$

14  $\left[ \begin{array}{c} i \\ p \end{array} \right]$

15  $\left[ \begin{array}{c} i \\ p \end{array} \right]$

16 *simile*

17

18

7

8

9

10

11

5

6

7

8

8va

9

10

11

+3

+4

+5

-3

-4

+2

+3

+4

+5

-2

-3

-4

-5

-6

and back

*End of Level VI*

This page has been left blank intentionally

**Ricardo Iznaola**

**Path to Virtuosity  
for guitarists**

**Level VII**

**Exercises 69 to 81**

# EXERCISE NO. 69

## Rasgueado Technique

- als:
- 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

- actice 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

$\text{♩} = 40 - 120$

*a m i i*  
 ↑ ↑ ↑ ↓  
*e a m i*  
 ↑ ↑ ↑ ↑

*e a m i i*  
 ↑ ↑ ↑ ↑ ↓

*a m i a m i*  
 ↑ ↑ ↑ ↓ ↓ ↓

*a m i i m a*  
 ↑ ↑ ↑ ↓ ↓ ↓





Musical staff 1: Treble clef, 3/4 time signature. Notes: G4 (3), A4 (0), B4 (1), C5 (2), D5 (3), E5 (4), F5 (0), G5 (1), A5 (2), B5 (3). Fingering: 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3.

Musical staff 2: Treble clef, 3/4 time signature. Notes: G4 (3), A4 (4), B4 (3), C5 (2), D5 (1), E5 (0), F5 (4), G5 (3), A5 (2), B5 (1). Fingering: 1, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2.

Musical staff 3: Treble clef, 3/4 time signature. Notes: G4 (2), A4 (1), B4 (0), C5 (3), D5 (2), E5 (1), F5 (0), G5 (4), A5 (3), B5 (2). Fingering: 0, 4, 3, 2, 1, 0, 4, 3, 2.

Musical staff 4: Treble clef, 3/4 time signature. Notes: G4 (3), A4 (2), B4 (1), C5 (0), D5 (3), E5 (4), F5 (0), G5 (1), A5 (2), B5 (3). Fingering: 2, 1, 0, 0, 1, 2, 3, 4, 0.

Musical staff 5: Treble clef, 3/4 time signature. Notes: G4 (0), A4 (1), B4 (2), C5 (3), D5 (4), E5 (0), F5 (1), G5 (2), A5 (3), B5 (4). Fingering: 1, 2, 3, 4, 0, 1, 2, 3, 4.

Musical staff 6: Treble clef, 3/4 time signature. Notes: G4 (4), A4 (3), B4 (2), C5 (1), D5 (0), E5 (4), F5 (3), G5 (2), A5 (1), B5 (0). Fingering: 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0.

Musical staff 7: Treble clef, 3/4 time signature. Notes: G4 (0), A4 (3), B4 (2), C5 (1), D5 (0), E5 (4), F5 (3), G5 (2), A5 (1), B5 (0). Fingering: 1, 0, 4, 3, 2, 1, 0, 0, 1.

Musical staff 8: Treble clef, 3/4 time signature. Notes: G4 (1), A4 (2), B4 (3), C5 (0), D5 (2), E5 (3), F5 (4), G5 (3), A5 (4), B5 (0). Fingering: 2, 3, 4, 0, 1, 2, 3, 3, 0.

Musical staff 9: Treble clef, 3/4 time signature. Notes: G4 (2), A4 (3), B4 (4), C5 (4), D5 (4), E5 (3), F5 (2), G5 (0), A5 (4), B5 (3). Fingering: 1, 2, 3, 3, 3, 2, 1, 0, 3.

Musical staff 10: Treble clef, 3/4 time signature. Notes: G4 (4), A4 (3), B4 (2), C5 (0), D5 (3), E5 (2), F5 (1), G5 (0), A5 (4), B5 (3). Fingering: 3, 2, 1, 0, 4, 3, 2, 1, 0.



# EXERCISE NO. 71

## Three-Octave Melodic Minor Scales (g# to b)

als: (Expansion of work done in Exercises Nos. 31, 40, 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

$\text{♩} = 60$

$\circ = 92 (x 2): \circ = 72 (x 3)$

First staff of musical notation for Exercise No. 71, showing a melodic minor scale in G major (one sharp). The notation includes various fingerings (e.g., 4, 1, 2, 4, 4, 1, 3, 4, 2, 4, 1, 3, 2, 1, 3, 2, 1, 4) and accents (circled numbers 1-5) indicating specific fingerings for different notes.

Second staff of musical notation for Exercise No. 71, showing an alternative set of fingerings for the melodic minor scale in G major. It includes fingerings like 4, 2, 1, 4, 2, 2, 1, 3, 1, 1, 4, 2 and accents (circled numbers 1-5).

Third staff of musical notation for Exercise No. 71, labeled "simile", showing a melodic minor scale in G major with a consistent fingering pattern.

Fourth staff of musical notation for Exercise No. 71, showing a melodic minor scale in G major with a consistent fingering pattern.

Fifth staff of musical notation for Exercise No. 71, labeled "simile", showing a melodic minor scale in G major with a consistent fingering pattern.

Sixth staff of musical notation for Exercise No. 71, showing a melodic minor scale in G major with a consistent fingering pattern.

Seventh staff of musical notation for Exercise No. 71, labeled "simile", showing a melodic minor scale in G major with a consistent fingering pattern.

Eighth staff of musical notation for Exercise No. 71, showing a melodic minor scale in G major with a consistent fingering pattern.

# 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

$\text{♩} = 60$

○ = 92 (x2): ○ = 72 (x3)

0 1 2# 3 4# 0 1# 2 3 4#

⑥ ⑤ ④ ③

1# 2 3# 4 1 2# 3 4# 1 2 3# 4 1 2 3# 4

③ ② ①

A \*

3 4# 1 2 3# 4 1# 2 3# 4 3b 2 1b 4 3b 2 1 4b

①

3 2b 1 4 3b 2 1b 4 3b 2 1 4b 3 2b 1 4 3b 2

① ② ③

1b 0 4b 3 2 1b 0 4b 3 2 1b 0 4b 3 2 1b 0

③ ④ ⑤ ⑥

3# 0 1 2# 3 4# 1 2 3# 4 1# 2 3# 4 1 2# 3 4#

③ ② ①

A \*                      B \*

1 2 3# 4 1# 2 3# 4 0 1 2# 3 4# 1

① ①

B \*

2# 3 4 1# 2 3# 4 1 2# 3 4# 1 2# 3

①

## 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

$\text{♩} = 40 - 120$

## 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

$\text{♩} = 40 - 120$

# 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

♩ = 40  
○ = 40

A.

# EXERCISE NO. 76

## Extensions and Contractions of the Left-Hand with Shifts (Beginning)

- 5:
- 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).

♩ = 40  
○ = 40+

$\frac{1}{2}$  II       $\frac{1}{2}$  III       $\frac{1}{2}$  V       $\frac{1}{2}$  VII

The image displays eight staves of musical notation, likely for a guitar or piano. Each staff contains a sequence of notes and rests, often with fingerings (1, 2, 3, 4) and articulation marks (accents) above them. Some staves end with circled numbers (1, 2) indicating fingerings. The notation includes various note values, rests, and repeat signs.



Musical score for guitar, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by frequent triplet patterns, often spanning across two or three measures. Various accidentals (sharps and flats) are used throughout. The piece concludes with a double bar line and repeat dots. Performance instructions include "simile" and fingering suggestions such as "on 3 or 2" and "on 5 or 4".



## 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

♩ = 40  
 ○ = 72 +

The musical score for Exercise No. 78 is divided into three systems, each with two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff shows left-hand positions with fingerings and fret numbers. The first system has 10 measures. The second system has 10 measures. The third system has 10 measures. The piece ends with a double bar line and repeat dots.

**System 1:**

- Measure 1: F#4, 4, 12
- Measure 2: F#4, 4, 7
- Measure 3: F#3, 3, 5
- Measure 4: F#2, 2, 4
- Measure 5: F#1, 1, +3
- Measure 6: F#2, 2, 4
- Measure 7: F#3, 3, 5
- Measure 8: F#4, 4, 7
- Measure 9: F#4, 4, 5
- Measure 10: F#3, 3, 4

**System 2:**

- Measure 1: F#2, 2, +3
- Measure 2: F#1, 1, +2
- Measure 3: F#1, 1, -2
- Measure 4: F#2, 2, +2
- Measure 5: F#3, 3, +3
- Measure 6: F#4, 4, 4
- Measure 7: F#1, 1, +3
- Measure 8: F#2, 2, 4
- Measure 9: F#3, 3, 5
- Measure 10: F#4, 4, 7

**System 3:**

- Measure 1: F#1, 1, 5
- Measure 2: F#4, 4, -10
- Measure 3: F#3, 3, -9
- Measure 4: F#3, 3, +3
- Measure 5: F#2, 2, +2
- Measure 6: F#1, 1, -2
- Measure 7: F#3, 3, 4
- Measure 8: F#1, 1, +2
- Measure 9: F#4, 4, 5
- Measure 10: F#4, 4, -6

**System 4:**

- Measure 1: F#2, 2, +3
- Measure 2: F#2, 2, 7
- Measure 3: F#4, 4, -9

## EXERCISE NO. 79

### Natural Harmonics (cont.)

- Goals:**
- Development of previous work

- Practice approach:**
- As for Exercise No. 78
  - Follow the right-hand fingering strictly (Free-strokes)

$\text{♩} = 40$   
 $\text{♩} = 72 +$

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), common time. The bass staff contains a sequence of chords with fingerings: 7, 12, 3-9, 7, 12, 7, 12, 7, 3-9, 12, 7, 3-9, 9. The vocal line has lyrics: *i a p i a - m a i p a i p*.

System 2: Treble and bass staves. Treble clef, key signature of two sharps. The bass staff contains a sequence of chords with fingerings: 4 5, 2 +3, 3 4, 4 5, 1 +2, 3 4, 1 -2, 2 +2, 5, 1 -2, +3, 5. The vocal line has lyrics: *i p i m p m p i a p i a*. An *8va* marking is present above the treble staff.

System 3: Treble and bass staves. Treble clef, key signature of two sharps. The bass staff contains a sequence of chords with fingerings: +3, 1 -2, 5, 2 +2, 1 -2, 3 4, 1 +2, 4 5, 3 4, 2 +3, 4 5, 3 4. The vocal line has lyrics: *i p a i p m p m i p i p*. An *8va* marking is present above the treble staff, and the word *loco* is written above the bass staff.

System 4: Treble and bass staves. Treble clef, key signature of two sharps. The bass staff contains a sequence of chords with fingerings: 12, 12, 12, 7, 5, +3, 5, 1 -2, 4, 5, -2, +2, -2, 5. The vocal line has lyrics: *p i m a m i a p i m p i p a*. An *8va* marking is present above the treble staff.

System 5: Treble and bass staves. Treble clef, key signature of two sharps. The bass staff contains a sequence of chords with fingerings: +2, -3, 5, +3, 5, 3 4, 12, 12, 7, 3 9, 1 7, 1 7, 4 12. The vocal line has lyrics: *p i a p i p a m p p m i p*. An *8va* marking is present above the treble staff, and the word *loco* is written above the bass staff. There are also triplets indicated in the vocal line.

# EXERCISE NO. 80

## Diatonic Scales in Artificial Harmonics

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

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

$\text{♩} = 40$   
 $\text{♩} = 72$

Actual pitch

Harms.

Actual pitch

Harms.

Actual pitch

Harms.

# 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.

$\text{♩} = 40$

○ = 72

8va

Actual pitch

Harms.

Actual pitch

Harms.

*End of Level VII*

This page has been left blank intentionally

**Ricardo Iznaola**

**Path to Virtuosity  
for guitarists**

**Level VIII**

**Exercises 82 to 90**



Musical staff with a treble clef and a common time signature. The staff contains a sequence of chords, with the final five chords grouped as triplets, indicated by a bracket and the number '3' above each group.

Musical staff with a treble clef and a common time signature. The staff contains a sequence of chords, primarily consisting of dyads and triads.

Musical staff with a treble clef and a common time signature. The staff contains a sequence of notes, with the first four notes marked with a dynamic of *p* and a fingering of *m i*.

Musical staff with a treble clef and a common time signature. The staff contains a sequence of chords, primarily consisting of dyads and triads.

Musical staff with a treble clef and a common time signature. The staff contains a sequence of chords, with the final five chords grouped as triplets, indicated by a bracket and the number '3' above each group.

Musical staff with a treble clef and a common time signature. The staff contains a sequence of chords, primarily consisting of dyads and triads.

Musical staff with a treble clef and a common time signature. The staff contains a sequence of chords, with the final chord marked with a fermata symbol.



## 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)

♩ = 72  
 ♩ = 132 +

The musical score consists of ten staves of music. Each staff contains a sequence of double notes (10ths to minor 13ths) with fingerings and stroke markings. The notes are arranged in a chromatic scale across the staves. Fingerings are indicated by numbers 0-4 above or below the notes. Stroke markings include 'p' for plectrum and 'i, m, a, e' for rest-stroke or free-stroke.

Musical staff 1: Treble clef, 8 measures. Notes: 4b, 3, 2#, 1#, 0, 4#, 3b, 2#. Fingering: 2b, 1b, 0, 4b, 3, 2, 1b, 0, 4b.

Musical staff 2: Treble clef, 8 measures. Notes: 0, 3b, 2, 1#, 0, 0, 1, 2#, 3. Fingering: 3, 2b, 1, 0, 0, 1, 2#, 3, 4#.

Musical staff 3: Treble clef, 8 measures. Notes: 3, 4#, 0, 1, 2#, 1, 2#, 1, 2b. Fingering: 0, 1#, 2, 3, 4#, 3, 4#, 3, 4.

Musical staff 4: Treble clef, 8 measures. Notes: 1#, 2, 1#, 2, 1#, 2, 1#, 2b, 1b. Fingering: 3#, 4, 3#, 4, 3#, 4, 3#, 4b, 3b. *and back, down to:*

Musical staff 5: Treble clef, 8 measures. Notes: 3b, 0b, 1, 2#, 3, 4#, 0, 1#, 2. Fingering: 0, 1, 2#, 3, 4#, 0, 1#, 2.

Musical staff 6: Treble clef, 8 measures. Notes: 3, 1#, 2, 3#, 1, 2, 3#, 1, 2#. Fingering: 4#, 2, 3#, 4, 2, 3#, 4, 2#, 3. *and back, down to:*

Musical staff 7: Treble clef, 8 measures. Notes: 0, 2, 3#, 4, 4#, 0, 2, 3#. Fingering: 0, 1, 2#, 3, 3#, 0, 1b, 2b, 3.

Musical staff 8: Treble clef, 8 measures. Notes: 2#, 3, 4#, 2, 3, 4#, 2, 3#. Fingering: 1#, 2, 3#, 1, 2, 3#, 1, 2#, 3. *and back, down to:*

Musical staff 9: Treble clef, 8 measures. Notes: 1, 2#, 3, 4b, 0b, 1, 2#, 3, 4#. Fingering: 0, 1#, 2#, 3, 4#, 0, 1#, 2, 3#.

Musical staff 10: Treble clef, 8 measures. Notes: 2, 3b, 4b, 2, 3#, 4, 2b, 3b, 4. Fingering: 1#, 2, 3#, 1, 2#, 3#, 1, 2#, 3. *and back.*



# 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)

♩ = 40  
 ♪ = 40

*simile*

*simile*

# 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

♩ = 40  
○ = 40 +

The musical score consists of ten staves of music in G major (one sharp, F#). The tempo is marked as ♩ = 40 and the note value as ○ = 40 +. The score includes various rhythmic patterns, fingerings (e.g., 2♭, 4♯, 1♭, 3), and rests in brackets indicating extreme extension. The notation uses a treble clef and a key signature of one sharp (F#).

# EXERCISE NO. 87

## Left-hand Shifts (Jumps and Slides)

**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

Extension of previous work

♩ = 60

104 +

① ② ③

⑤ ⑥

④ ③

① ②

④

⑥ *etc.*

② ③

⑤ ⑥

and back to end:

①

## 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

○ = 40 -  
 L 5 J  
 ○ = 120 +  
 L 5 J

Actual pitch

Harms.

## 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

○ = 40 -  
 L 5 J  
 ○ = 120 +  
 L 5 J

Actual pitch

Harms.

# EXERCISE NO. 90

## Arpeggios in Artificial Harmonics (cont.)

Development of right hand dexterity and finger independence under special "constraining" circumstances

**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

$\text{♩} = 40 - 120 +$

Actual pitch

Harms.

Actual pitch

Harms.

*End of Level VIII*



**Ricardo Iznaola**

**Path to Virtuosity  
for guitarists**

**Level IX**

**Exercises 91 to 101**

# EXERCISE NO. 91

## Repeated Chords (Conclusion)

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

$\text{♩} = 40$   
 $\text{♩} = 120$

The musical score for Exercise No. 91, 'Repeated Chords (Conclusion)', is presented in seven systems. The first system is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with four measures of chords marked 'a m i p' and 'p'. The second system continues with repeated chords and includes a 3/4 time signature change. The third system features a series of repeated chords. The fourth system contains ten measures of repeated chords, each marked with a triplet '3'. The fifth system continues with repeated chords. The sixth system includes three measures of repeated chords, each marked with a triplet '3'. The seventh system concludes with repeated chords and a final double bar line.

# EXERCISE NO. 92

## Major 13ths to Double Octaves

**Goals:**

- Expansion of previous double-note work

- Right-hand: *p*, free-stroke; *i, 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

♩ = 72  
♩ = 132 +

2b 1 2b 1 2b 1 2b 1 0

4b 3 4b 3 4b 3 4b 3 2#

4# 3 4# 0 1 2# 3

1b 0 0 1 2b 3b 4b

1# 2 3# 1 2 3# 1

2b 3b 4b 2 3b 4b 2b

3# 2b 1 3# 2b 1# 3b

4 3b 2 4 3b 2 2b

# 1b 0 4# 0 2 3#

3 2b 1 0 0 1 2#

4 2# 3 4# 2 3 4#

1# 2 3# 1 2 3#

3# 4 3b 2 4b 3

2# 3 2b 1 3b 2

4b 3 2b 4 3b 2 0

3b 2 1b 3 2b 1 0





# 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:

*i m i m etc.*      *i m i m p m i m etc.*

$\text{♩} = 40 - 120$

*i m i m p m i m*      *i m i m p m i m*

*i m i m p m i m*      *i m i m p m i m*

up to  
7th position  
and return.

# EXERCISE NO. 95

## Slurs & Campanella (Double Trills, Cont.)

and Practice approach:  
As for Exercise No. 94

$\text{♩} = 40 - 120$

First system of musical notation. Treble staff: *i m i m p m i m* (fingerings: 4 0, 3 0, 3 0, 2 3, 4 2); *p m i m p m i m* (fingerings: 3 0, 1 4); *p m i m* (fingerings: 3 0) followed by *m a* (fingerings: 2 3); *i m i m i m i m* (fingerings: 4 2). Bass staff: *p* (fingerings: 0 1); *a* (fingerings: 1 4); *p* (fingerings: 0 1).

Second system of musical notation. Treble staff: *i m* (fingerings: 2 0); *a m* (fingerings: 1 0); *p m i m p m i m* (fingerings: 3 3); *p m i m* (fingerings: 3 3) followed by *p a i i* (fingerings: 2 3 2). Bass staff: *p i* (fingerings: 3 1); *a* (fingerings: 2 4); *m m* (fingerings: 2 4); *a* (fingerings: 2 1).

Third system of musical notation. Treble staff: *p m i m* (fingerings: 4 3 2) followed by *p* (fingerings: 2 1); *i m i m i m i m* (fingerings: 1 3); *i m i m i m i a* (fingerings: 1 3); *i p m p i p m p* (fingerings: 0 3). Bass staff: *i m* (fingerings: 2 4 0) followed by *p* (fingerings: 4 0); *p p* (fingerings: 4 3 2); *a* (fingerings: 2 2); *a* (fingerings: 3 4 1).

II

Fourth system of musical notation. Treble staff: *i p m p i p p p* (fingerings: 2 0); *m i m i m i m i* (fingerings: 4 5, 1 4); *i* (fingerings: 3 1). Bass staff: *m i* (fingerings: 1 4); *p* (fingerings: 3 1); *p* (fingerings: 4 0); *p* (fingerings: 4 0). A circled 6 is at the bottom right.



## EXERCISE NO. 96

### Slurs & Campanella (Double Trills, Cont.)

**Goals and Practice approach:**

- As for Exercise No. 94

$\text{♩} = 40 - 120$

up to  
7th position  
and return.

## EXERCISE NO. 97

### Slurs & Campanella (Double Trills, Conclusion)

**Goals and Practice approach:**

- As for Exercise No. 94

$\text{♩} = 40 - 120$

# EXERCISE NO. 98

## Left Hand Extensions (Conclusion)

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

**Approach:**

- Move 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: *im* - rest-stroke
- Work very carefully, never stretching the hand beyond its capabilities

♩ = 60 - 120 +



# EXERCISE NO. 100

## Artificial Harmonics with Slurs

### Incorporating Full Use of Right Hand Fingers

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.)

♩ = 60  
 ♪ = 120

The musical score is organized into four systems, each with two staves. The first staff of each system is the treble clef (melody) and the second is the bass clef (bass line). The melody consists of eighth notes with slurs and artificial harmonics. The bass line consists of quarter notes with slurs. The key signature changes from one sharp (F#) to one flat (Bb) in the second system. Fingerings are indicated by numbers 1-4 and 0. Harmonic species are labeled as 'p 12', 'i 13', 'm 14', 'a 15', and 'e 16'. The score ends with 'etc.' in the final system.

Continue, in like manner, on all six strings.

# EXERCISE NO. 101

## Co-ordination Exercise in Artificial Harmonics

Practice approach:

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

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

♩ = 60  
 ♩ = 132

Actual pitch

Harms.

8va

loco

*i*

*p*

*a*

*m*

*e*

*a*

*i*

*m*

*p*

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 half way between minimum and maximum.

### Guide for Daily Practice of the Exercises

#### General Working Guidelines

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).

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.

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).

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.

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.

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.

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 rôle 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<sup>b</sup>) (*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 *zdvojenie*  
31 (D, E<sup>b</sup> doubling) (*ia, imam*)  
27  
28

Routine 2  
Exercises 29  
40 (d, e<sup>b</sup> 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

# LEVEL VI

Exercises 21, 29	Exercises 21, 29	Exercises 21, 29	Exercises 21, 29
30	30	30	30
31, 40 (doubling)	31, 40 (doubling)	31, 40 (doubling)	31, 40 (doubling)
36, 46	36, 46	36, 46	36, 46
47	47	47	47
25, 26, 32-35	25, 26, 32-35	25, 26, 32-35	25, 26, 32-35

<b>Routine 2</b>	<b>Routine 2</b>	<b>Routine 2</b>	<b>Routine 2</b>
Exercises 38	Exercises 38	Exercises 38	Exercises 38
39 (5ths)	49 (4ths)	50, 51 (tripling)	60 (minor 6ths)
50, 51 (tripling)	50, 51 (tripling)	56	50, 51 (tripling)
56	57, 58	57, 58	56
42-55, 53-55	42-55, 53-55	42-55, 53-55	57, 58

<b>Routine 3</b>	<b>Routine 3</b>	<b>Routine 3</b>	<b>Routine 3</b>
Exercises 48, 59	Exercises 48, 59	Exercises 48, 59	Exercises 48, 59
39 (3rds)	49 (dim. 5ths)	61, 62 (tripling)	61, 62 (tripling)
49 (3rds)	61, 62 (tripling)	65	65
61, 62 (tripling)	66	66	66
63, 64	67	68	68

Note: Use two of the nine right-hand fingerings for scales in each routine.



## LEVEL VII

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
<b>Routine 1</b> Exercises 21, 29, 38 30	<b>Routine 1</b> Exercises 21, 29, 38 31 (D, E <sup>b</sup> ) 36, 46	<b>Routine 1</b> Exercises 21, 29, 38 30 50 (E, F)	<b>Routine 1</b> Exercises 21, 29, 38 59 (F#, G) 36, 46	<b>Routine 1</b> Exercises 21, 29, 38 30 61 (A <sup>b</sup> , A)	<b>Routine 1</b> Exercises 21, 29, 38 60 (B <sup>b</sup> , B) 36, 46
31 (C, D <sup>b</sup> , doubling, tripling)	47, 57, 58	25, 26 32-35 42-45	47, 57, 58	25, 26 32-35 42-45	47, 57, 58 80 (change scales & "species")
25, 26 32-35 42-45					
<b>Routine 2</b> Exercises 48, 49 39	<b>Routine 2</b> Exercises 48, 49 40 (d, e <sup>b</sup> ) 56	<b>Routine 2</b> Exercises 48, 59 39 51 (e, f)	<b>Routine 2</b> Exercises 48, 49 51 (f#, g) 56	<b>Routine 2</b> Exercises 48, 49 39 71 (g#, a)	<b>Routine 2</b> Exercises 48, 49 71 (b <sup>b</sup> , b) 56
40 (c, c#, doubling, tripling)	66	53-55 63, 64	66	53-55 63, 64	66 80 (change scales & "species")
53-55 63, 64					
<b>Routine 3</b> Exercises 69 49	<b>Routine 3</b> Exercises 69 52, 62, 72 65	<b>Routine 3</b> Exercises 69 60 52, 62, 72	<b>Routine 3</b> Exercises 69 52, 62, 72 75	<b>Routine 3</b> Exercises 69 70 52, 62, 72	<b>Routine 3</b> Exercises 69 52, 62, 72 76
52, 62, 72 (doubling, tripling)	77	73, 74 78	77	73, 74 79-81	77 80 (change scales & "species")
73, 74 67					

Note: Use two of the nine right-hand fingerings for scales in each routine.

# LEVEL VIII

<p><b>Routine 1</b> Exercises 21, 29, 38 30</p> <p>31 (D, E<sup>b</sup>) 36</p> <p>25, 26 32-35 47</p> <p>42-45 68</p> <p>53-55</p>	<p><b>Routine 1</b> Exercises 21, 29, 38 30</p> <p>50 (E, F) 36</p> <p>32-35 47</p> <p>42-45 80 (one-third)</p> <p>53-55</p>	<p><b>Routine 1</b> Exercises 21, 29, 38 83 (one-third) 61 (A<sup>b</sup>, A)</p> <p>32-35 42-45 53-55</p>	<p><b>Routine 1</b> Exercises 21, 29, 38 61, (B<sup>b</sup>, B) 56, 65</p> <p>66 88, 89, 90</p>
<p><b>Routine 2</b> Exercises 48, 59 39, 49</p> <p>40 (c, c#, tripling) 52 (6th string) 73, 64, 74</p>	<p><b>Routine 2</b> Exercises 48, 59 39, 49</p> <p>51 (e, f) 62</p> <p>73, 64, 74</p>	<p><b>Routine 2</b> Exercises 48, 59 83 (one-third) 71 (g#, a) 72 (2nd string) 73, 64, 74</p>	<p><b>Routine 2</b> Exercises 48, 59 71 (b<sup>b</sup>, b) 72 (1st string) 75 77 88, 89, 90</p>
<p><b>Routine 3</b> Exercises 69, 82 60, 70</p> <p>84 (c, c#, quadrupling) 85 67</p>	<p><b>Routine 3</b> Exercises 69, 82 60, 70</p> <p>84 (c, c#) 85 78</p>	<p><b>Routine 3</b> Exercises 69, 82 83 (one-third) 84 (c, c#) 85 79, 81</p>	<p><b>Routine 3</b> Exercises 69, 82 84 (d, e<sup>b</sup>) 76, 86 87 88, 89, 90</p>

Note: In Level VIII, scales should be practised with two right-hand formulae each day, one of which will always be *im.*

## LEVEL IX

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
<b>Routine 1</b>	<b>Routine 1</b>	<b>Routine 1</b>	<b>Routine 1</b>	<b>Routine 1</b>	<b>Routine 1</b>
Exercises 21, 29, 38	Exercises 21, 29, 38	Exercises 21, 29, 38	Exercises 21, 29, 38	Exercises 21, 29, 38	Exercises 21, 29, 38
30, 39, 49	31 (D, E <sup>b</sup> )	30, 39, 49	50 (F <sup>#</sup> , G)	30, 39, 49	61 (B <sup>b</sup> , B)
31 (C, D <sup>b</sup> , doubling)	46	50 (E, F)	46	61 (A <sup>b</sup> , A)	56
25-26	47	25, 26	57, 58	85	77
32-35	80	32-35	80	67	80
42-45		42-45			
67		67			

Routine 2	Routine 2	Routine 2
Exercises 48, 59	Exercises 48, 59	Exercises 48, 59
60, 70	60, 70	60, 70
40 (c, c <sup>#</sup> , tripling)	51 (f <sup>#</sup> , g)	71 (g <sup>#</sup> , a)
53-55	75	94, 95
64	66	78
78	88-90	

Routine 3	Routine 3	Routine 3
Exercises 82, 91	Exercises 82, 91	Exercises 82, 91
83, 92	83, 92	93 (b <sup>b</sup> , b)
84 (d, e <sup>b</sup> )	93 (f <sup>#</sup> , g)	72 (1st string)
52 (5th string)	72 (3rd string)	98
76, 86	76, 86	99
66	77	100, 101
100, 101	100, 101	

Note: In Levels VIII and IX scales should be practised with two right-hand formulae each day, one of which should always be *im.*

## 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

##### 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 *e* and *a* 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.

##### 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*.

##### 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 *Suite No. 6 - Pierrot*, published by Editions Orphée, Columbus).

One 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

#### Right Hand

##### Tambora

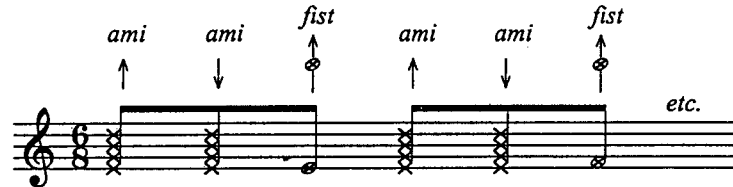
Usually done with the extended *p*, *i* or *m* by striking with some force on the bridge or the strings. There are several nuances to this effect, depending on whether the stroke is produced over the strings, the saddle of the bridge or more over the "body" of the bridge: in the first case there will 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.

## g. 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

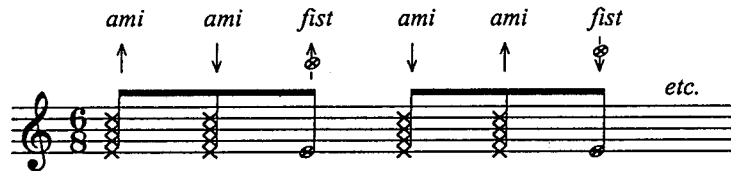
### Exercise II-4



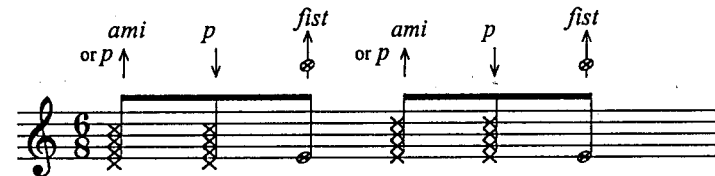
In which "fist" means a peculiar stroke with the hand almost closed hitting on the dorsal, or nail-side of the fingers, which goes roughly in the direction of the first of the three strokes.

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

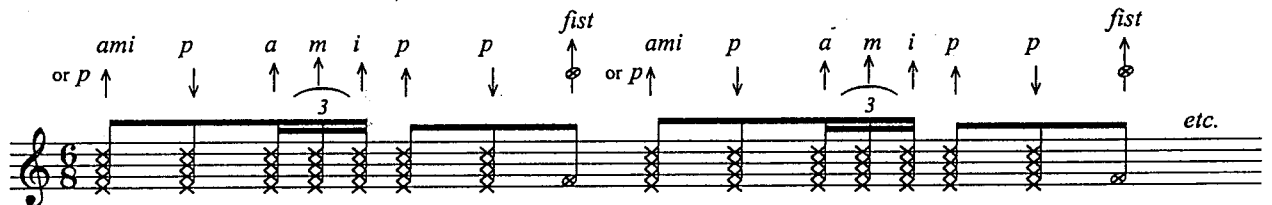
### Exercise II-5



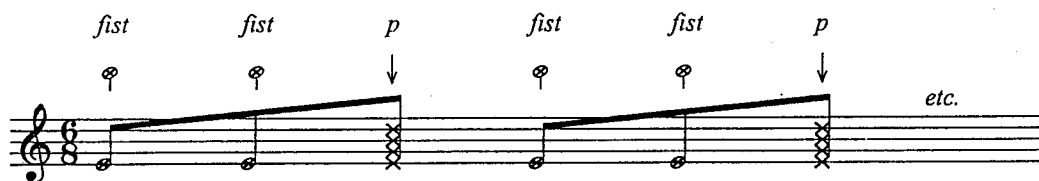
### Exercise II-6



### Exercise II-7



### Exercise II-8



## i. Left Hand

### a. Tabalet

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 "tabalet" or by a "T"). The proper procedure for this effect is:

- The tip of a left hand finger (usually finger 2) gets beneath either the 4th or 5th string
- 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).
- The above-mentioned left hand finger "rolls back" from its position underneath, until it ends up pressing down on the crossed strings.
- 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 tabolet 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:

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

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 "meñique") 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:

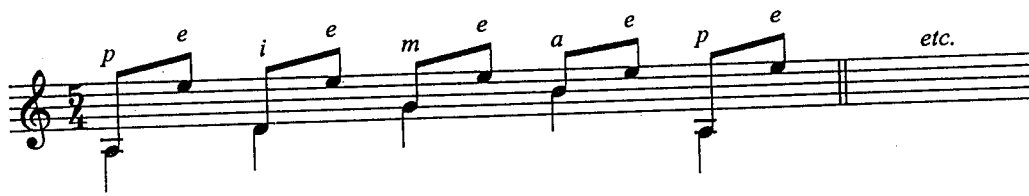


Example 2:

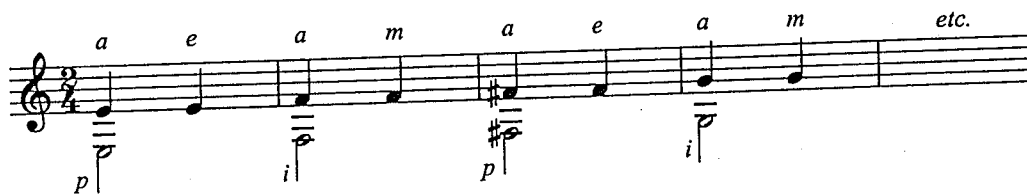


- ii. When all fingers are used, adjustments should be made to allow for the inclusion of *e*:

Example 3:



Example 4:



- 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.

### III. 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, 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, scale fragments are played at the increased tempo; gradually, these fragments are "enlarged" until a full scale is playable at the desired tempo.

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

$\text{♩} = \text{♩}$



as before



## Exercise II-15

$\text{♩} = \text{♩}$ .

Practise with all right hand fingerings.

Apply these three exercises to the diatonic and chromatic scales of the *Kitharologos*.

## 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 *Kitharologos* 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)

- One octave scales should be done in all positions (from the 12th to the 15th positions)
- Two octave scales should start in the 11th position and go up to the 14th position
- Follow the fingerings for three octave scales (one octave higher, of course) until reaching the highest possible note on the first string, and return.
- 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*