

ToneBase Guitar Two-week intensive:

'Lego' Guitar Technique With Emmanuel Sowicz

Week 2

Introductory Remarks:

- “Legos” represent the most basic units of technique.
- If Lego elements are practiced with regularity, then what is built on these will be more efficient, effective, and with a mind and body that is freed up to play favorite music in a manner of the player’s choosing
- Shorter more frequent practice sessions, rather than a long but isolated session, will yield better results.
- 5-15 min/day is an effective practice frequency. 15 min is ideal. Longer will yield diminishing returns, since more technique than music will be practiced.
- Week 2 is about arpeggios that address common patterns found in the repertoire

General Remarks concerning Week 2:

- Highlight the downbeat, allow other notes to be light and feathery
- Explore the independence of the RH fingers.
- Experiment with different relative volume of the accented note as contrasted with the softer notes
- Arpeggios should be rhythmically accurate. Every note should be of the same duration to create a very rhythmically even arpeggio
- You choose whether to use open notes or the Giuliani chords as the basis for the arpeggios.

Exercise 1: Triplet arpeggios in “forward” direction

Exercise 1: Open strings

- Use RH fingers *pim* or *pma*
- Use the order *pim* or *pma* throughout this exercise
- Play cyclic permutations of the fingers with each starting the triplet pattern in turn (3 permutations)
- Emphasize the first note of each triplet
- See score for permutations
- Try to keep RH stable, but not tense. Hand should not move too much ideally, but should also remain supple without excess tension.

Exercise 1': Giuliani chord variation

- As in Exercise 1
- If chords become monotonous, or there is LH tension, just use the open version
- See score for permutations

Exercise 2: Triplet arpeggios in “backward” direction

Exercise 2: Open strings

- Use RH fingers *mip* or *amp*
- Use the order *mip* or *amp* throughout this exercise
- Play cyclic permutations of the fingers with each starting the triplet pattern in turn (3 permutations)
- Emphasize the first note of each triplet
- See score for permutations
- Try to keep RH stable, but not tense. Hand should not move too much ideally, but should also remain supple without excess tension.

Exercise 2': Giuliani chord variation

- As in Exercise 2
- See score for permutations

Exercise 3: Quartet arpeggios in nearest neighbor order

- Use open strings (or, alternatively use the Giuliani chords)
- Use RH fingers *pimi* or *pmam*
- Play cyclic permutations of the fingers with each starting the quartet pattern in turn (4 permutations)
- Emphasize the first note of each quartet
- See score for permutations

Exercise 4: Quartet arpeggios in alternate neighbor order

- Practice this set of permutations as extra optional variation, time permitting
- Use open strings (or, alternatively use the Giuliani chords)
- Use RH fingers *pmim* or *pama*
- Play cyclic permutations of the fingers with each starting the quartet pattern in turn (4 permutations)
- Emphasize the first note of each quartet
- See score for permutations