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Chapter 1 : A Modern Method for Guitar, Volume 1 by William Leavitt

*A Modern Method for Guitar - Volumes 1, 2, 3 Complete [William Leavitt] on calendrierdelascience.com *FREE* shipping on qualifying offers. (Berklee Methods). Now guitarists can have all three volumes of this classic guitar method in one convenient book!*

To teach the student to READ music. Reading "crutches" have been eliminated as much as possible. Fingering and counting indications have been kept at what I consider a sensible minimum. For the gradual development of dexterity in BOTH hands. This is the physical part of learning to play the guitar and as such cannot be rushed. Practice all material slowly enough to maintain an even tempo. Do not skip or "slight" anything, and also do not attempt to "completely perfect" any one lesson before going on. Playing technique is an accumulative process and you will find each time you review material already studied it will seem easier to play. Slow, steady practice and constant review will eventually lead to speed and accuracy. I should like to mention at this point that all music presented for study on these pages is original and has been created especially for the guitar. There is no studentteacher division in the duets. Both guitar parts are written to be studied by the pupil and almost all parts will musically stand alone. I have not included any "old favorites" as guitar arrangements of these songs are available in many existing publications. Also, you do not learn to READ music by playing melodies that are familiar to you. I have not tried to make this book into a music dictionary by cramming it with pages filled with nothing but musical terms and markings as it is considerably more important to give the student as much music to play as possible. The most common and necessary terms and markings are, of course, used and explained. If further information is desired, some very excellent music dictionaries in soft cover editions can be obtained at a small cost. I do feel, however, that with this method, as with all others you must search out additional material to practice as your ultimate ability depends entirely on how much reading and playing you do. So good luck, and have fun. Next to the clef sign at the beginning of a composition are found two numbers like a fraction or a symbol which represents these numbers. The top number tells how many beats or counts in a measure, and the bottom number indicates what kind of note gets one beat. Practice the entire exercise thoroughly, using first the picking marked TYPE 1. The major and relative minor key signatures are the same. There are 3 different scales in each minor key. Smooth, melodic rhythm accompaniment depends on the number of chord forms mastered. The more forms you know - the less distance you have to travel, and the more melodic your rhythm playing can become. Do not play them on two consecutive days. Do not go back over any particular section because of a wrong note. By obeying these rules the "Reading Studies" will never be memorized. A little later on it is recommended that you use this procedure with a variety of material as this is the only way for a guitarist to achieve and maintain any proficiency in reading. Even when working steady we are not reading every day - so "scare yourself in the privacy of your practice sessions". If unusual difficulty is encountered reading these pages - go back to Page 60 and start again. This is mainly a physical problem and a certain amount of practice time seems to be the only solution. However, I have found that by presenting new chord forms to a student in a certain order a sequence of related fingerings it seems to lessen the time normally required for him to perform them. Therefore, the following chord forms are presented in a particular order. We will use three of the previously learned fingerings as basic forms. We will alter these forms by moving, or removing one or more fingers. In this way each new fingering is directly related to the one s preceding it. No specific letter names are given-only the chord type and the string on which the root is found. Do not skip around. Do not change the fingering of any form, even if you already play it but in a different way. It will appear later on with "your" fingering,. Practice all chord forms chromatically up and down the fingerboard observing root chord names. These chord exercises are very important and should be reviewed regularly as they serve many purposes, such as physical development of the left hand. Regular review is a must! Do not "practice" these Reading Studies, do not play on two consecutive days. See top Page When 2 consecutive notes on adjacent stgs. Left hand accuracy not consistent? Play any

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scale very slowly. The 1st guitar part of this duet is often played using the "muffled effect. All strings being played must be kept covered. As this somewhat inhibits picking, the part should first be thoroughly practiced without the muffled effect or "open". When moving from chord to chord the best fingering is usually the one that involves the least motion in the left hand. Leaving one finger free for possible melodic additions is also an important factor. The note name for the 4th is also used. Sus 4 may also be called natural 11th. The root is on the same string as the sus 4 form. For example in the above exercise you may substitute symbols "G11" and "A11" for sus 4. Eventually you will be able to recognize and "feel" entire groups of syncopated notes. This is a definite aid in learning to read these "off beat" rhythms. Later on when syncopation is no longer a problem you will vary your picking for the purpose of phrasing and accents. Reading music is a combination of instant note and finger recognition and that of playing the "sound" that you "see" on the music. Now try this--play the tonic chord of these Reading Studies to get your "ear" in the proper key. If your fingers have been over the fingering type enough times they will automatically play whatever notes sound patterns you mentally "hear" on the page. This will take a great deal of time to master. For additional technique building patterns, see Page 46 For additional technique building patterns see Page 46 Transpose and write out all rhythm exercises one or more keys higher and practice The third major 6th form shown here is, by far, the most valuable as it does not use the first string, and therefore has a better rhythm sound. All forms presented in this book that employ the 6th string and therefore sound in part in the real bass register have the root first or fifth chordal degrees sounding on the bottom. You have probably seen some of these same forms elsewhere with different chord names indicated. Theoretically these other names are also correct: This will be discussed thoroughly in a later section. In an orchestral rhythm part the chord symbols used generally indicate the total or complete harmonic structures and it is not expected nor is it possible that you play all degrees at all times. Of course you should try to play as close as possible to the written sequences, but actually simplification by OMITTING some of the chordal degrees is the "norm". It is best, for now, to omit the higher degrees. More about this later Now, in addition to the five major keys in the second position, you should be somewhat familiar with the most used major scales in positions one, three and four. You will have to do a great deal of reading in these areas, however, to really know them. I cannot over-emphasize the importance of learning the four major scale fingering types well as they are the foundation for other kinds of scales. We will gradually add more major fingering patterns until, ultimately, we have twelve; one for each key in each position. This will require moving from position to position as we go through the patterns. The sequence of patterns fingering types will vary, depending upon the key signature. You will have a definite advantage in learning the fingerboard in this manner, as your "fingers know the patterns" and you can concentrate on the notes.

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Here is a list of the Study Group: A Modern Method for Guitar Vol. 1 threads: A Modern Method For Guitar Vol 1 pages 1 to 8 (Study Group introduction and Pages 1 - 8) A Modern Method for Guitar Vol 1 Pages 8 to 11 (pages 8 - 11).

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