

PRINT RESOURCES FOR GUITAR INSTRUCTION 2007

Collected & Annotated by
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Introduction

This annotated list is intended to serve the new guitar teacher as a basic reference source for materials proven useful for various instructional circumstances. Although the emphasis here is oriented toward classical technique, stylistic diversity is a primary consideration for engaging students and their audiences (not to mention giving the teachers a break from often unvarying didactic repertoire). The selections are intended to support a spectrum of instructional environments from the private studio teacher to the intensive academic institution. The focus is on pre-college levels, but much from this list may be used at the introductory college level. This project grew from the ubiquitous inquiries made by visibly desperate teachers employed at the elementary, middle and high school levels about teaching the guitar. They are faced with pre-college teaching opportunities and very little or no knowledge about the core resources for the challenge they faced. Novice instructors entrusted with new programs, private studio teachers and the individual guitar enthusiast may find that this list can provide the foundation for a musically satisfying instructional library. I hope that this document serves those in any guitar education circumstance.

There are worthwhile method books and technical materials not included here. More significantly, there are thousands of pages of additional ensemble and solo repertoire to explore. This is intended to be a “starter list” only. Many classically trained guitarists will recognize a large portion of the list contents. Those with little pre-college teaching experience will discover a few worthwhile surprises. This list will be updated as necessary and suggestions pertaining to possible new inclusions for the developing student are welcome (especially if the details for finding a copy for review are included).

FORMAT: Inclusions, Categories, Definitions

The publications below were selected on the basis of pedagogic soundness, stylistic vitality, availability, and accessibility to students for performance at each stage of development. Additionally, the materials have been proven effective in a variety of instructional circumstances.

Entries for the printed resources are listed by author and title in a more or less progressive order of difficulty, i.e., the materials tend to be more challenging the further one proceeds down the list in each category. An underline with a period (_____.) indicates that no author is given in catalogue references. Titles are underlined and multiple works by a single composer/editor are listed together without duplication of the name. Catalogue or other reference numbers are given at the end of each entry and annotations are printed in italics. An asterisk (*) indicates that the selection has proven longevity as enjoyable and didactic music.

For the purposes of this resource list, a “method book” will be defined as a self-contained printed volume offering developmentally progressive instruction for the beginning guitar student whether based on note or rote instruction. These books differ from mere collections. Method books for young children frequently offer a mix of several approaches in light of the extraordinary success of the Suzuki school of teaching, the infusion of Orff/Kodaly methods in U.S. schools, and the obvious benefits of notational literacy. The reader should not assume that any single method book or even a combination of these listed works will provide answers to all the elements of guitar instruction. There are significant gaps in even the best method books. Most printed resources require “pre-teaching” and “pre-method technical development” to address the needs of the individual instructional situation. Even the most popular and effective method books have barely sufficient drill on each new element before the next is introduced. Yet a selective combination of these materials can provide a wealth of instructional guidance.

Antiquated methods are not included in this list since they do not parallel the most current pedagogic thinking. These seminal texts do, however, offer significant contributions in terms of repertoire for the intermediate beginner as well as insight into early pedagogy for the guitar. They should be thoroughly explored and then completely dismissed as a program of study. Nearly all of the works included here are in a collection-type format made up of several pieces within the publication. This is not only advantageous for instructional reference it is also very cost effective.

The term “technique” refers to the set of physical elements involved in the act of playing music on an instrument. There are many volumes devoted to technical improvement and finger gymnastics which are of great value to the more experienced guitarist. I have capriciously included only two references in this area that I currently hold to have the broadest application for developing students. It is likely that the number of items in this category will grow in the future. The book by Vladimir Bobri qualifies as a “method”, but its focus is exclusively on developing a fluent *tremolo*. Study of the tremolo rudiments should begin at the intermediate level and continue to the advanced. Usually, a year of study is required to develop any consistency with this technique.

The terms categorizing levels are based on progressive technical ability *and* music notation literacy. They are as follows: Beginner, Beginner-Intermediate, Intermediate, Intermediate-Advanced, and Advanced. Naturally, the length of time in each developmental stage varies depending on the age of the students, practice time, among many factors. An estimate of the number of months in regular study at each stage is included in brackets. The estimate is based upon a minimum of three hours of application (practice and lessons combined) per week—more as the student advances. Practice time for a significant portion of students will be double the minimum or more. The intensity of the learning environment also varies. Hence the rather wide range in months of study from one level to the next.

- A **Beginner** may know some rote elements but is generally ignorant of notation and efficient technique.
- A **Beginner-Intermediate** [4 to 8 months of study] understands and can consistently execute the following with efficient, stable technique:
 - basic technical exercises involving melodic playing with the right hand fingers and thumb independently
 - some open position chords (especially for the older beginners—E, E⁷, Em, B⁷, A⁷, Am, D, Dm, D⁷, G, G⁷, C)
 - reading in first position with a subdivided beat (in $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$) and two sharps or one flat
 - a few simple repetitive arpeggio patterns
 - basic left hand slurs.
 - rote exercises for barring, shifting, and scales
- An **Intermediate** [12 to 18 months of study] student can play:
 - clear bar chords with without struggling
 - multiple arpeggio patterns and etudes with ease
 - pieces requiring free stroke alternation between the right hand fingers and thumb while maintaining consistent hand position and dynamic balance
 - uncomplicated transverse and parallel left hand shifts with ease
 - pieces involving a limited number positions
 - with moderate fluency in 1st, 2nd, 3rd, 5th, and 7th positions
 - compound meters, rhythmic patterns using $\frac{1}{16}$ th notes and triplets
 - basic expressive indications in the score (nearly) all the time.
- **Intermediate-Advanced** [12 months to 24 months] students:
 - have firmly established a consistent awareness of the connection between the feel and sound of playing

- can read with few hesitations, at a slow and consistent tempo, using common positions on the fingerboard
 - are able to perform pieces involving substantial complex shifting
 - can balance the dynamics, tone and articulation between all right hand fingers, especially in a melody/accompaniment texture
 - understand the rudiments for many specialized techniques like *pizzicato* and harmonics
 - can comfortably play music in multiple textures including simple two- and three-voice counterpoint
 - understand three or four movable chord forms and very basic harmonic theory
- **Advanced** students are capable of all of the above with much more fluency and expanded knowledge in each specialized area of playing music on the guitar. Acquiring these comprehensive musical abilities will normally take at least two to four years of fairly intensive dedication. Even in the context of this category there are many subsequent levels of proficiency which can take a decade of disciplined and passionate study to achieve. The same guiding pedagogic principals apply to this level as to all of the others: master each new element one-at-a-time; minimize the degree of technical challenge so that expressive success is prevalent; create focused challenge when necessary to reach new capabilities.

Age Groupings

There can be some flexibility when considering age groupings in conjunction with technical progress divisions and teaching environment. Modern method books are generally geared to specific age groups and more are being produced for classroom environments. Yet there are a couple basic guidelines in regard to effective student groupings:

- Children are usually grouped according to developmental stages and years of age. For example: 3-5, 6-8, 10-12. My categories for printed resources are a bit broader since they may apply on an individual basis more often than in group environments.
- The younger the children, the smaller the groups. Never more than four for the youngest and not more than 12 until high school ages.

Reading & TAB

An unfortunately large percentage of guitarists enter into serious study relatively late and require an arduous and often unsuccessful remediation in notational literacy. There is no doubt that the guitar is the most problematic of all modern instruments in terms of reading due to many factors (thus, the seemingly immortal existence of tablature). “Tab” avoids the petrifying effects of trying to decide where to play a particular passage among a multitude of choices. It also neatly avoids nearly all avenues of understanding expressive and structural content for complex music. As long as Tab is a prevalent method of popular guitar notation it will tend to appear in primary method books, especially those devised for general music classroom instruction. The presence of Tab in a method does not necessarily detract from its value in the area of classical training. A few texts containing some Tab are present on this list.

A meaningful level of note reading fluency can be achieved through a systematized approach even in a remedial context. Guitarists commonly face two debilitating deficiencies: lack of notational rhythmic comprehension and difficulty with simple note identification in various positions on the fretboard. Current understanding of learning processes dictates that these elements must be addressed first individually and then simultaneously. The publication cited in this category, taken together, offer practice with these elements both independently and in combination. Under the best circumstances, acquiring skill in reading music is a multi-year endeavor. In either a curative or progressive case for reading development, the ensemble provides an indispensable environment for the acquisition and application of these skills.

Ensemble

The ensemble addresses many of the most important aspects of learning to play music. Reading and listening skills are chief among them. This is why ensembles are usually required for developing musicians. It is no different for guitarists. An important ensemble benefit for guitarists is the vast well of music not common to the guitar-specific repertoire. The ensemble is absolutely indispensable in educational settings since it allows the instructor to most effectively cope with a range of developmental stages within a group. The student is also able to participate in performing “cool sounding” music very early since the technical demands for an ensemble part are much easier than for a solo performance.

Ensemble arrangements for guitar often have built-in instructional difficulties when parts are not range-specific. This addresses individual performer egos well, but presents problems for younger or developing students. Most of the selections listed in this category have range-specific parts due to the pedagogic utility of this format. The top part tends to be the most difficult, but many of these selections provide at least one very easy part.

Flamenco

I have included a few useful flamenco resources since there has been a significant and continuing interest among students, both public and private, who have been casually or wholly interested in this genre. It is recommended that the student be at the Beginner-Intermediate level before delving into one of these texts.

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The format of the categories is as follows:

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Intermediate-Advanced to Advanced

Ensemble

Children's, Beginner to Beginner-Intermediate
Beginner-Intermediate to Intermediate

Reading Skills

Technique Building

Flamenco

METHODS

Beginner

Young Children (Ages 3-6)

Groeber, Hodge, Sanchez, Welch. The FJH Young Beginner Guitar Method, Books 1 & 2 with CD's, Fort Lauderdale, FL: The FJH Music Co., Inc. (2000). ISBN: 1-56939-340-0.

The right hand illustrations are for pick position only, but this does not preclude classical-type right hand application here. Clear illustrations, multi-speed accompaniment CD tracks, interesting and thoughtful teacher accompaniments. Book 1 starts with a few pages of rote exercises based on fret numbers before note reading. These seem to be modeled on some effective keyboard preparatory books for the very young. Excellent introduction to chords. Logical progression of technique and concepts in both books.

Michelson, Sonia. New Dimensions in Classical Guitar for Children, Pacific, MO: Mel Bay Publications, Inc. (1991). MB 94537BCD

This text works well in group/class settings. Michelson isolates melodic and rhythmic elements of each tune before presentation on the guitar; singing the melodies with words facilitates memorization (movable" do" system, Curwen hand signs, eurhythmics). Musical foundations are of equal importance to playing the guitar in this method. This is a rote method with a strong Kodaly/Suzuki influence. Due to the pitch choices for singing, this method uses the second, third and fourth fingers extensively (this can be avoided by re-fingering with open strings); not overly difficult for most, but more challenging for some students than other books. Very complete and easy to use with the CD.

Suzuki, Shinichi. Suzuki Guitar School, Guitar Part, vol. 1, Miami:Summy-Birchar/Warner Bros. (1978). ISBN 0-87487-388-6

Suzuki Guitar School, Guitar Accompaniment, vol. 1, Miami:Summy-Birchar/Warner Bros. (1978) ISBN 0-87487-388-6

Faithful to the Suzuki paradigm, this series provides a brief introduction to guitar playing for the very young.

Children (Ages 7-10)

These methods assume either that some level of rote training has been experienced by the student, or that this training need not be included as part of instruction for older students using the book. (Some would argue for rote introductory training for all ages.) All materials have the following characteristics unless annotated otherwise: reading based; classical (finger style)

Bay, William. Classic Guitar for the Young Beginner, Pacific, MO: Mel Bay Publications, Inc. (2000). MB 20307BCD

Standard type of method with some very positive twists: substantial number of exercises for each new element introduced, arpeggios introduced without right thumb. There is no mention of type of stroke or stroke technique, so that is left up to the teacher. Some melodies have chord symbol accompaniments.

Cracknell, Debbie. Enjoy Playing the Guitar, 2 vols., Oxford University Press (1990). ISBN: 0-19-355939-0; 0-19-322113-6, respectively.

Though this method was designed for children, teenagers enjoy this one too. Attractive music. Contains a logical sequence. Requires some technique and reading supplementation for more drill in these areas.

Muro, Juan A. Basic Pieces, Vol. 1, Pacific, MO: Mel Bay Publications/Chanterelle Verlag (1996). MB95721

Very interesting and didactic pieces for young students. Requires technique and reading supplementation.

Children & Young Adults (Ages 11 and above)

Many of the following have been used in individual and class settings with consistent success. Recent volumes have been dedicated to the classroom environment and have provided teachers with the multiple resources necessary (lesson plans, cultural and historic connections, etc.). Most are classically oriented, but some are intended as general guitar books for either steel or nylon string playing. These work well in general guitar courses taught in the high school or college levels.

Bay, W. & Christiansen, M. Mastering the Guitar: Class Method, teachers supplement, Level 1: Elementary to 8, Level 2: Grades 9 and higher, CD's available, Pacific, MO: Mel Bay Publications, Inc. (2000).

This is a guitar method designed to connect with other curricular elements: geography, literature, etc. Generally aimed at upper elementary and middle school levels. Very broad approach technically—fingers or pick technique—and some TAB.

Duncan, Charles. A Modern Approach to Classical Guitar, 3 vols. (combined), Milwaukee, WI: Hal Leonard Publishing Corp (1981). HL00699203

A smoothly progressive method with thorough and quickly accessible reading exercises in higher positions. A variety of styles (some jazz influence) for classical technique building—especially the bar position. Many interesting short original didactic pieces. No TAB.

Snyder, Jerry. Guitar School, 2 vols., teacher guides available, CD's available, Van Nuys, CA: Alfred Publishing Co., Inc. (1993).

Appropriate for classes and individuals. Lesson plans. A very comprehensive approach to many guitar techniques and styles. Strongly integrated general educational elements for pre-college levels. Some TAB.

Stang, Aaron. 21st Century Guitar Method, vol. 1 (3 vols.), Miami, FL: Belwin-Mills (1993).

Designed as an intro to reading any style with very entertaining teacher accompaniments. Smooth didactic progression for note reading in first position. Pick or finger style. Some TAB.

Schmid, Will. Contemporary Class Guitar, Book 1, Milwaukee, WI: Hal Leonard Pub. Corp. (1982)

A general teaching book which covers chords and some melodic reading in first position. Some advanced rhythmic challenges presented in the later sections. An entertaining selection of songs from many styles. No TAB. Finger or pick style.

Noad, Frederick. Solo Guitar Playing, Book 1, 3rd ed., N.Y: Schirmer Books (1994). ISBN 0-02-870763-X

Used for years in many beginning programs. Classical repertoire only, with some pedagogic gaps; teachers usually need to provide supplemental material for smooth technical progression in students.

Shearer, Aaron. Learning the Classical Guitar, 3 vols., Pacific, MO: Mel Bay Pub. (1990, 1991) ISBN 0-87166-854-8; 0-87166-855-6; 0-87166-856-4, respectively.

This is a thorough series on the basic elements of technical development on the classical guitar. This is a valuable reference collection for teachers starting their instructional careers. Classical only. No TAB.

SOLO REPERTOIRE

Beginner-Intermediate

(See the above Introduction for technical abilities at this level)

- MacMeeken, M. One + One, 3 vols. with teacher editions separate, Heidelberg, Ger: Chanterelle Verlag (1994). ECH 2201 through 2206.
Single line student parts with teacher accompaniment. Some reading preparation (“pre-teaching”) required for several of the examples. Functions well as a recital program supplement.
- Ponce, Manuel. Seis Preludios Cortos, N.Y: Peer International Corp. (1953).
Eccentric collection of very short pieces with few expressive marks—an opportunity for students to explore adding dynamics, etc.
- Yates, Stanley. Etudes Mecaniques: 12 easy-intermediate studies for guitar, Pacific, MO: Mel Bay Pub.
No’s 4, 6, 7, 9 are especially good for developing right hand technique with some musical elegance.
- En Mode: 22 easy character pieces for guitar, Pacific, MO: Mel Bay Pub.
Covers multicultural and classical styles. There is an ingenious Baroque suite plus a charming oriental suite. A captivating intro to many musical styles. Completely and carefully fingered for the students.
- Graded Repertoire for Guitar, Book 1, Pacific, MO: Mel Bay Pub.
At least a year’s worth of repertoire for the developing classical student including a wide variety of styles.
- _____ . Modern Times: Original Graded Contemporary Works for Guitar, 4 vols., ed. R. Brightmore, Heidelberg, Germany: Chanterelle (1987). Chanterelle # 751,752, 753, 754.
Comprehensive series of modern developmental pieces. The pieces are fun to play and students find them intriguing. Wide variety of styles including reggae and “easy-listening” classical.
- Carlevaro, Abel. Microestudios for Guitar, 4 vols., Heidelberg, Germany: Chanterelle (1992). Chanterelle # 791, 792, 793, 794.
Along the same lines as “Modern Times”, but all in Carlevaro’s uniquely interesting and idiomatic style. Some very good pedagogic tools dealing with rhythm..
- Coffey, Thomas. The Student Guitarist, vol. 1. San Francisco: Guitar Solo Pub. (1992).
Solos and duets all within uniform technical demands.
- Duncan, Charles. A Modern Approach to Classical Guitar: Repertoire, Part I, Milwaukee, WI: Hal Leonard Publishing Corp. (1984). HL00699204
A Modern Approach to Classical Guitar: Repertoire, Part II, Milwaukee, WI: Hal Leonard Publishing Corp. (1985). HL00699208
Some charming original compositions (often in a light jazz style) for development of specific techniques.
- _____ . Guitar Music from the Student Repertoire, ed. John Mills, Musical New Services.
ISBN: 0-7119-2996-3

Many short pieces from Renaissance to Romantic with a wide range of technical requirements from beginner-intermediate to advanced-intermediate. Some editing by the teacher is necessary, and care should be given to the selections assigned to the student.

- _____ . *Six Lute Pieces of the Renaissance, ed. O. Chilesotti, Bryn Mawr, PA: Theodore Presser/Columbia Music Co. (1961). CO 142
Beginner-intermediate and intermediate selections.
- _____ . The Classic Guitar Collection, 3 vols., ed. H. Vinson, N.Y: Amsco Music Pub. (1977). Vols. 1-3: ISBN's 0-8256-2268-9; 0-8256-2269-7; 0-8256-2270-0
Beginner-intermediate. Mostly Renaissance and classical didactic selections. Large number of pieces.
- Gavall, John. A First Book of Guitar Solos, Oxford Univ. Press (1975). ISBN 0-19-356727-X
Developmentally important for its many arpeggio selection, since this is crucial for establishing a consistent right hand technique.
- Ferrara, Lawrence. The Student Repertoire Series, vol. 1 (CD available), San Francisco: Guitar Solo Pub. (1994). DK 10022 (w/CD)
Collection of developmental classical pieces.
- Coffey, Thomas. The Student Guitarist, vol. 1. San Francisco: Guitar Solo Pub. (1992).
Collection of developmental pieces in classical genres. Solos and duets.
- York, Andrew. 8 Discernments, San Francisco: Guitar Solo Publications (1994). GSP 101.
An eclectic series of works which students enjoy—described as “new age renaissance”. Accessible and engaging repertoire builders for young performers.

Intermediate to Intermediate-Advanced Solo Repertoire

- Carcassi, Mateo. *25 Etudes Pour Guitare, Op.60, Paris: Editions Henry Lemoine (1991). 25-350 HL
Collection of classical pieces which all have about the same technical requirements.
- Carruli, Fernando. *24 Preludi per Chitarra, ed. G. Balestra, Milano: G. Ricordi (1973).
ISMN M-041-82746-9
Collection of classical pieces which all have about the same technical requirements.
- Milan, Luis. *6 Pavanas, with facsimile, ed. K. Scheit, Austria: Universal Edition (1972). U E 14458
Pleasant, if tame, series of dance pieces standard to this level. Especially effective in developing balance for chords/distinct “voices” in the right hand.
- Brouwer, Leo. *Etudes Simples pour Guitare, 4 vols., Paris: Editions Max Eschig (1972-1983).
Vols, 1-4: ME 7997, ME 7998, ME 8494, ME 8495
These are very expensive, but they are effective for both technical and musical development. Contains a wide variety of expressive moods. Expression marks demand detailed attention in an accessible technical context.
- Garcia, Gerald. 25 Etudes Esquisses for Guitar, Pacific, MO: Mel Bay Publications (1995). MB95430
Garcia covers a wide range of styles and technical levels from beginning intermediate to advanced. Nearly every selection is engaging for the performer. Lots of guitar music here for years of development.

- Sor, Fernando. *Twenty Studies, 2nd ed., ed. A Segovia, Hal Leonard Publishing Corp./Edward B. Marks Music Co. (1945). ISBN 0-7935-0436-8; HL 00006363
Some are of moderate difficulty (no.'s 1, 2, 3, 5, 6), others are quite demanding (See below "Intermediate-Advanced to Advanced").
- Sagreras, Julio. Guitar Lessons: Las primeras, segundas y terceras lecciones de guitarra. Books 1-3, Heidelberg, Germany: Chanterelle (1996). ECH 881. Distributed in US by Mel Bay Pub. MB96580.
The six volume series was completed in 1934. This is not included in the "Method" section due to some glaring pedagogic gaps. Used in conjunction with other materials at more advanced stages than the beginning classical student, these volumes provide artful and enjoyable supplements for study and performance.
- Ponce, Manuel. *Preludes, 2 vols, ed. A. Segovia, Mainz: Schott/Gitarren-Archiv (1930). GA124, GA 125
Very unique style for Ponce—more on the impressionistic side. All short in duration. Some fingering simplifications are recommended.
- York, Andrew. 8 Dreamscapes for Solo Guitar, San Francisco: Guitar Solo Publications (1994). GSP 102
These works lie well on the guitar and have a modern, folk-like feel (aptly titled).

Intermediate-Advanced to Advanced Solo Repertoire

(There is some overlap of difficulty in parts of these collections as some selections from a volume might be appropriate for the previous level. The bulk of the contents in each book, however, fit this category.)

- Villa-Lobos, Heitor. *Solo Guitar, collected works for solo guitar, intr. F. Noad, Paris: Max Eschig/Theodore Presser (1990). ISBN 0-934009-09-0
This is the standard set of pieces in the classical guitar repertoire, offering intermediate selections like "Prelude No. 4" (this one has often been taught by rote with considerable success) to some of the most difficult, like "Etude No. 7".
- Sor, Fernando. *Twenty Studies, 2nd ed., ed. A Segovia, Hal Leonard Publishing Corp./Edward B. Marks Music Co. (1945). ISBN 0-7935-0436-8; HL 00006363
Recommen no.'s 12, 13, 17, 20 for both musical and technical value. Be sensitive to the fact that Sor's guitar was smaller; this produces some of the rather large stretches. Some can be made more accessible through editorial changes. Also a standard of the literature for developing guitarists.
- Sagreras, Julio. Guitar Lessons: Las quartas, quintas y sextas lecciones de guitarra. Books 4-6, Heidelberg, Germany: Chanterelle (1996). ECH 882. Distributed in the U.S. by Mel Bay Pub. MB96581.
See above description in "Intermediate to Intermediate-Advanced".
- _____ . World's Favorite Selected Masterpieces for the Classic Guitar, No. 56, ed. F. Casseus, New Jersey: Ashley Pub. Inc. (1970).
Intermediate to very advanced. Lots of music from the standard, mid-1900's repertoire.
- _____ . *Renaissance Guitar, , ed. F. Noad, N.Y: Amsco Music Pub. (1974). ISBN 0-8256-9950-9

Solos, songs, guitar duets. Very thorough editions in every regard. Lots of music at various level. Helpful fingerings, wide variety of mood within the style.

_____ . *Baroque Guitar, ed. F. Noad, N.Y: Amsco Music Pub. (1974).
ISBN 0-8256-9951-7

Same as above.

_____ . *Classical Guitar, ed. F. Noad, N.Y: Amsco Music Pub. (1976).
ISBN 0-8256-9950-9

Same as above.

_____ . *Romantic Guitar, ed. F. Noad, N.Y: Amsco Music Pub. (1977).
Same as above.

Bach, J.S. *J. S. Bach: Six Unaccompanied Cello Suites Arranged for Guitar, trans. Stanley Yates,
Pacific, MO: Mel Bay Publications (1999). ISBN: 0-7866-2966-5. MB 96743.

Scholarly transcriptions which are effective preparation before tackling the Lute Suites. Original cello versions included.

*The Solo Lute Works of Johann Sebastian Bach, ed. for guitar F. Koonce, San Diego, CA:
Neil A. Kjos Co. (1989). ISBN 0-8497-5501-8

Scholarly edition of the complete Bach Lute Suites with facsimiles of the manuscripts. Thoughtfully edited and fingered.

*Bach Lute Suites for Guitar, ed. J. Willard, NY: Ariel Pub. (1980). ISBN 0-8256-9979-7
The early standard for editions of these works, and it remains a valuable performance edition.

ENSEMBLE

Children's Ensembles: Beginner to Beginner-Intermediate

(Parts are range-specific unless otherwise noted—See Introduction)

Stang, A. & Feldstein, S. Guitar Ensemble, Vol. 1, four parts, Belwins' 21st Century Guitar Library,
Miami: Warner Bros. Pub. (1994). ISBN 0-89898-736-9; eL03955S

First position, simple rhythms. Very useful for a beginning young group. Some elemental chord strumming in two selections. Score.

Cracknell, Debbie. Playing Guitars Together, Oxford University Press (1984). ISBN 0-19-355930-7

Contains tried and true elements from piano and strings models. Entertaining for the kids and provides ensemble teaching/performing opportunities. Score.

Kleynjans, Francis. Aria et trios petit Chorales, Op. 163. Berlin: Edition Margaux (2001). EM 3004.

For three guitars. Very easy and attractive short pieces with jazzy harmonies. Score & parts

Muro, Juan. Basic chamber Music, Vol. I, score, Pacific, MO: Mel Bay Pub/Chanterelle. (1999).
MB 97776.

Easy entertaining pieces for intermediate guitar ensembles, especially young groups. Can be used in 2, 3, or 4 parts. Variety of style and some non-traditional accessible techniques—pre-teaching often required. Score.

Miller, Donald. Donald Miller Guitar Ensemble Series:

Baroque Music, Pacific, MO: Mel Bay Pub. (2000).

Christmas Music, Pacific, MO: Mel Bay Pub. (2000).

Music from Around the World “

Music of the Hispanic World “
Music of the Masters “
Music of the Renaissance “

Especially appropriate didactic works for ensemble and reading development. Transcriptions of notable composers with optional piano accompaniment included in the score. Score & parts.

Ensembles: Beginner-Intermediate to Intermediate

(Parts are range-specific unless otherwise noted)

- van der Staak, Pieter. 9 Easy Guitar Quartets, Amsterdam: Broekmans & van Poppel (1968).
A Bag of Sweets (very easy, 2 guitars.) “
Six Easy Pieces (2 guitars.) “
Seven Guitar Quartets “
6 Hits (intermediate advanced, 4 guitars.) “
Some really great smaltz in classical and light jazz styles. Requires familiarity with 1st, 2nd, 3rd, 5th, positions plus excursions to 7th and 9th, but in a very simple technical context. Very useful for position reading reinforcement. Also useful for rhythmic comprehension/execution. Simple chordal parts can be easily added as well as sections for improvisation based on recurring progression in the tune. Parts have similar degrees of difficulty as range is often not part specific.
- Caluda, Glenn et al. Christmas for Guitars, 2,3, or 4 guitars, Kensington, MD: Plucked String Inc. (1996). (Box 2770, Zip: 20891)
Selections are scored in two staves and can be played as duets, trios or quartets from the score. Played as quartets, these are easy and accessible for all parts. Most of the traditional season tunes here. Score.
- Mayes, Caluda, Mallard. Folk Songs of America and the British Isles. 4 guitars, Pacific , MO: Mel Bay Publications (2004). MB20013
Same layout as the preceding work with the addition of a piano realization. Score & parts.
- Hirsh, Alan. Holiday Song Collection, 5 guitars, score, parts, Pacific , MO: Mel Bay Publications (2002). MB99955
Arrangements of traditional tunes in a jazzy-pop style. Score & parts. Popular with audiences.
- Folk Song Collection. Pacific, MO: Mel Bay Publications (2001). MB99952
Six very popular folk songs originally artfully arranged for five-part guitar orchestra, but can be played without doubling. Though the Guitar I part is fairly advanced for this category, there is a very easy part and three intermediate parts throughout. Score & parts.
- Miller, Donald. Donald Miller Guitar Ensemble Series: [See listing above: “Children’s Ensembles”]
- Buzzelli, et al. Jazz Guitar Ensembles, Level 1. Pacific, MO: Mel Bay Publications (2004). MB99875
This is a much needed addition to guitar ensemble playing. Simple keys and chords, limited range (guitar one plays no higher than 1st string “b”), accessible rhythms, concise improvisation sections on pentatonic scales (suggestions provided). Conceived for plectrum guitar. Score & parts.
Jazz Guitar Ensembles, Level 2. Pacific, MO: Mel Bay Publications (2004). MB99876
All of the parameters listed above for the previous volume are significantly more demanding for this sequel. The top part fortunately remains in a range that is comfortable for the classical guitarist. Much greater emphasis on improvisation (no suggestions provided). Score & parts.
- Carulli, Fernando. 20 Duette fur zwei Gitarren, Frankfurt: Zimmermann (1987). ZM 2571
Quaint classical duets.

- _____ . Guitar Quartets, 2 vols., ed. G. Biberian, London: Chester Music (1982). JWC 55177, JWC 55178
Wide variety of style periods. Parts are of varying difficulty. Score & parts.
- _____ . Musique pour 3 Guitares, Saint-Nicolas, Que., Canada: Doberman-Yppan (1990).
Wide variety of style periods. Score & parts.
- Castle, Joseph. Easy Guitar Quartets. Pacific, MO: Mel Bay Publications (2001). MB63069
Only "easy" for the guitarists familiar with reading through the 9th position. Wide range of style periods. Written for plectrum guitar, but accessible for the classical guitar student (The last selection offers a technical challenge in the tremolo for guitars I & II during the last four bars which may require an ossai). Score & parts.
- Norton, Christopher. Microjazz for Guitar Duet, arr. S. Court, London: Boosey & Hawkes (1991). 8788
Some demanding rhythms and frequent accidentals to deal with. All material is fairly challenging in both parts. Score.

READING SKILLS

- Duncan, Charles. A Modern Approach to Classical Guitar, 3 vols. (combined), Milwaukee, WI: Hal Leonard Publishing Corp (1981). HL00699203
All levels. Both this set (vols. 2-3 develop reading in 2nd, 3rd, 5th, and 7th positions) and the Noad listed below can be used in reading remediation with success, especially when used in combination with the Marsh book also listed in this section. Fun teacher accompaniments for many of the studies.
- Noad, Frederick. Solo Guitar Playing, Book 1, 3rd ed., N.Y: Schirmer Books (1994). ISBN 0-02-870763-X
All levels. Drills 1st, 2nd, 3rd, 5th, 7th positions. Classical repertoire only, standard-type accompaniments and a few ensemble selections in the back.
- Marsh, Steve. Sight reading for Guitarists. Pacific, MO: Mel Bay Publications (2004). MB98203
Beginner-Intermediate to Intermediate. Fortunately, no fingerings for the 100 progressively more complex rhythms in 1st position. Unfortunately, no 6/8 time signatures. Single line melody only.
- Pertout, Alex. Sight Reading: the Rhythm Book. Pacific, MO: Mel Bay Publications (2004). MB98525
This is a series of lessons in rhythmic reading that is organized by rhythm type. Lessons are nicely progressive and cumulative since the later lessons incorporate previously studied material. Very useful in both developmental and remedial training.
- Shearer, Aaron. Classical guitar Technique, Supplement 3: scale patterns for guitar. New York: Franco Columbo, Inc. (1965) FC2322; Belwin/Mills Publishing corp. (1969). Currently distributed through Faber Publishing?
Intermediate and up. Though the publishing pedigree is complex, this volume is still available through Guitar Solo Publications. This may be the single most valuable resource in developing thorough knowledge of the fretboard. It is an exhaustive treatment of exercises in major, melodic and harmonic minor Keys in all positions. The rhythms are consistent allowing the player to concentrate on thinking ahead while visualizing the fretboard ("Eyes on the music!"). There are enough well placed breaks in the melodic patterns to force the player to pay attention at regular intervals. Omission of the open position exercises is suggested for some students.

OUT OF PRINT Vaux, Norman. Guitar Duos: twenty-six progressive pieces. Book1, Suffolk, Great Britain: Kevin Mayhew Ltd. (1998). ISMN M-57004-111-4
Intermediate and up. Traditional pieces arranged 2nd, 4th, 7th, and 9th positions with very sparse fingering indications. The accompaniment is simple and in 1st position mostly. Attractive and accessible arrangements.

TECHNIQUE BUILDING

- Tennant, Scott. Pumping Nylon, Van, Nuys, CA: Alfred Pub., Inc. (1995).
There are lots of scale and technique books for the advanced players, but this one takes a very practical perspective on technical development by gradually addressing the essentials of most finger movements required on the guitar.
- Bobri, Vladimir. Complete Study of the Tremolo. Miami, Florida: Belwin/Mills, Inc.; Warner Bros. Pub. (1972), FC 03046
An indispensable work for the serious developing guitarist. Preliminary exercises from the book can be started at the Intermediate stage.

FLAMENCO

The following materials require the same overall technical level as a Beginning-Intermediate or, preferably, Intermediate student. A solid technical foundation in basic playing ability for both hands should be established before embarking with this style using even the best published methods. Some reading knowledge in advance is definitely preferable as well.

- Serrano, Juan. Flamenco Guitar: Basic Techniques, Pacific, MO: Mel Bay Publications (1979). MB93632CD
This contains some of the most accessible didactic pieces in the genre, but several weeks of fundamental rasgueado technique exercises should be practiced before using this book; the first rasgueados are complex. The last pieces are a bit challenging for the beginner. Notes & TAB.
- Graf-Martinez, Gerhard. Flamenco Guitar Method, vol.1. New York: Schott (2002). ED9394
Very unique and clear illustrations of right hand flamenco techniques. The CD is rhythmically precise at a didactic tempo. A thirty-page useful and eclectic chapter on the associated elements (palmas, cejilla, nails, etc.) of flamenco guitar including a glossary and addresses of contacts related to all types of flamenco instruction in Spain. Notes & TAB.
- Anastassakis, Ioannis. The Art of Rasgueado, MO: Mel Bay Pub., Inc. (2002).
A comprehensive study of various rasgueado techniques involving all right hand fingers in various combinations and rhythmic contexts. A technical drill reference for the intermediate guitar player. No illustrations, instead written descriptions of the right hand movements. Notes & TAB.
- Serrano, Juan. Juan Serrano Flamenco Guitar Selections, (cassette recording available), Pacific, MO: Mel Bay Pub. (1981). ISBN0-87166-667-7
Flamenco Guitar Solos, (cassette recording available), Pacific, MO: Mel Bay Pub. (1993). ISBN 1-56222-565-0
Continuation of Basic Techniques which fluidly expands on the elements presented in the first volume. Notes & TAB.