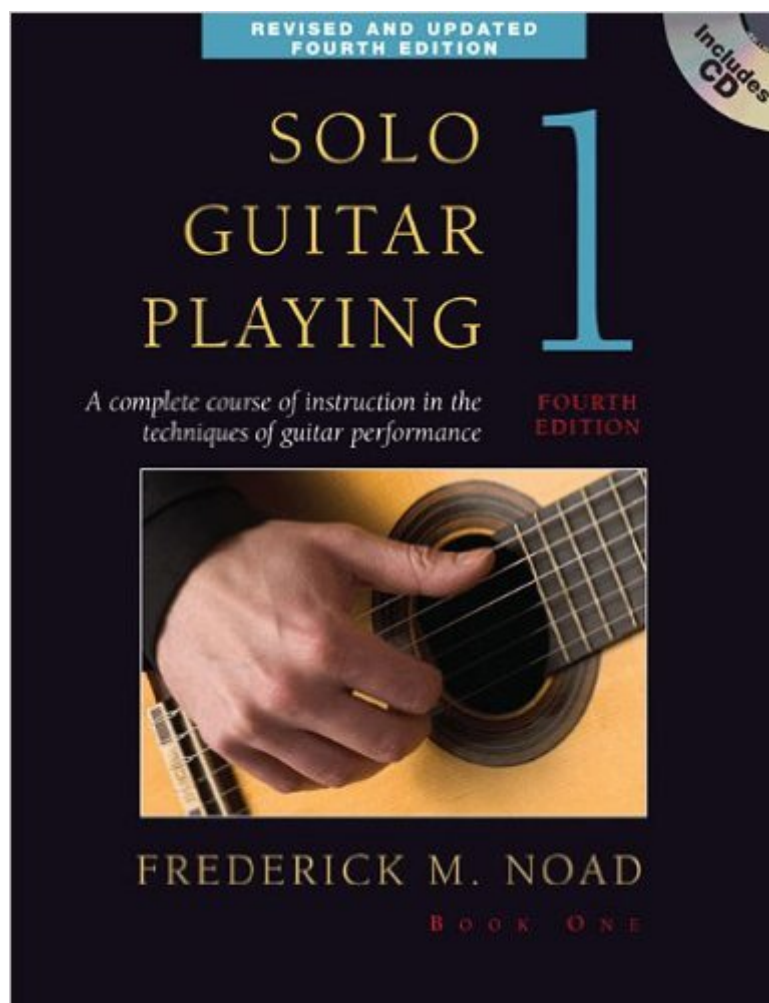


The book was found

Solo Guitar Playing, Book 1, 4th Edition (Book & CD)



Synopsis

(Music Sales America). Express yourself through the beautiful voice of the solo guitar. Solo Guitar Playing can teach even the person with no previous musical training how to progress from simple single-line melodies to mastery of the guitar as a solo instrument. Fully illustrated with diagrams, photographs, and over 200 musical exercises and repertoire selections, this book offers thorough instruction in every phase of classical guitar playing. Complete coverage of individual skills includes: Basic technique; Reading music, memorizing, and ear-training; Mastering the fingerboard; Building dexterity and speed; Developing tone color and musical phrasing; Position playing; Interpretation; and more. Since its first printing in 1968, Frederick Noad's Solo Guitar Playing has been used by countless students and teachers of classical guitar. The fourth edition features revised and updated exercises and an expanded selection of solo guitar repertoire gleaned from the best-selling Frederick Noad Guitar Anthology.

Book Information

Paperback: 254 pages

Publisher: Music Sales America; 4 edition (December 1, 2008)

Language: English

ISBN-10: 0825637112

ISBN-13: 978-0825637117

Product Dimensions: 8.5 x 0.7 x 11 inches

Shipping Weight: 1.8 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (234 customer reviews)

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Customer Reviews

A few months ago I decided to get serious about learning to play the guitar. However, I knew I would not be able to afford private or even class instruction. After going to music stores and carefully studying many beginning guitar books I settled on this one. I did not want to learn guitar by laboriously picking apart songs from cds note by note or relying solely on tablature. As Mr. Noad so rightly says in Chapter 3 guitarists are notoriously poor readers (that is, poor at reading traditional music notation). With this he launches into a very direct and easy introduction of traditional music

notation and relating it to the guitar. Unlike the previous reviewer I believe even someone who has never read sheet music in their life will have no problem learning with this book/cd. I certainly am not. Mr. Noad provides plenty of musical exercises (they start short but get longer as you learn more and get further into the book), each one short and specific with commentary where it is needed. The point is that someone who is teaching themselves must not get in a rush. I devote a minimum of one week to each chapter (and usually more) and that is practicing every night for a minimum of 30 minutes. The book starts with chapters and photos with explicit demonstrations of the proper way to hold the guitar as well as meticulously describing (with photos) exactly how the hands and fingers should be positioned for optimal playing (and to avoid bad habits that will make playing more advanced pieces difficult). The next chapters introduce music notation immediately linking each note with the corresponding position on the fretboard and reinforces it with very short musical exercises. He explains whole notes, half notes, etc.

Not only does this book introduce students to the essential techniques, but also to a wide variety of composers from various countries and periods. I feel this is important as it allows the beginner to not only gain an appreciation for the contributions of these composers, but also allows the student to determine the area of focus they would like to pursue in the future, whether that be a preference for Baroque period or Spanish composers, etc. If there is a flaw, it is found in the accompanying CD. Students, such as myself, can be misled in what is attainable. For example, the first piece on the CD is called "Spanish Study", which sounds like a simplified version of Leyenda. Nevertheless, if you hear how fast Frederick Noad plays, it is extremely discouraging because there is no way in the world 99.99% of beginning students are going to be able to play this first piece at tempo. It leaves you feeling, "if this is what is expected of a beginning student on the first piece, maybe this instrument is way beyond my capacity, and I should just look for an easier instrument." So, I feel the CD would have been better done if Frederick Noad had played the pieces at a tempo that is realistic for a beginning student. To me, the purpose of an accompanying CD is not to show how a professional would play it, but to show you how you should sound if you play it correctly for the student level to which the book is targeted. Secondly, one thing beginning students may not know about is a "digital editing", which I'm sure was done on some of the pieces played, since the average for classical guitar is 100 digital edits per 20 minutes of music. An excellent example of this is in the beautiful "El Testamen de Amelia".

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