



Classical Guitar

A Method for Students & Teachers

VOLUME II • INTERMEDIATE

Bradford Werner

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Volume II • Intermediate

By Bradford Werner

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Special thanks:

Michael Dias, Adrian Verdejo, Christopher Davis, Erin Fisher, and all the indigenous people of Tyler Island, Nelson BC.

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Intention

The focus of Volume II is to ensure that the student has a thorough education in reading and understanding the fretboard from a tonal perspective. The material is focused on reading exercises that will encourage the recognition of musical patterns in melodic and harmonic textures. The exploration of upper positions is limited but enough to ensure that the student will succeed in intermediate repertoire before embarking on further study. It is expected that the teacher will provide the student with additional repertoire while keeping this book as regular study material to be used for a *portion* of each lesson.

Important information about using this book

This publication is not intended as a self-study method. Nearly every page is designed to give the student and teacher raw materials for use in weekly lessons. A qualified instructor is essential as this book purposely omits explanatory materials, suggestions in fingerings, and technical guidelines for technique and performance practice.

A note to teachers: How to use this book

I strongly recommend the student thoroughly study all material in the *Progressive Method* and *Rhythm Trainer* section of this book, as outlined in the table of contents. This will ensure that the student develops strong foundation skills and considerable awareness of materials related to each key. It is expected that the teacher will assign the supplemental material in varied order to suit the individual needs of the student.

The lack of editorial markings and fingerings are designed to encourage proper reading habits in the student. Reading notes, not fingerings, is the focus. The most important pedagogical aspect of teaching without fingerings is to ensure that the student is applying solid concepts of fingering to the music. The *Technique Supplement* should provide ample material for building solid conceptual habits in fingering. Students lacking solid foundation skills may benefit from beginning with aspects of the *Technique Supplement* before playing any other material.

A note to students

1. Listen to your teacher. Even if your teacher recommends something contrary to the materials in this book, trust their expertise in deciding what is best for your unique development.
2. Ask questions. Your progress will depend on how well you understand the material. It's not all about practicing so ask for clarification on anything you do not fully understand.
3. Request material. No book will ever satisfy all your interests so request material from your teacher.

About the author:

Bradford C. Werner

AVCM (Performance/Teaching); Diploma (Camosun); Instructional faculty member and examiner at the Victoria Conservatory of Music; Artistic Director – VCM Summer Guitar Academy 2008-2010; VCM Collegium Chamber Coach; theory and musicianship instructor for Sound Advice plus Guitar; member of the Victoria Guitar Trio and the Quelus Guitar Duo. Bradford regularly adjudicates and judges festivals and exams in Canada.

Originally from Nelson, British Columbia, Bradford now resides in beautiful Victoria where he teaches at the Victoria Conservatory of Music and works as a freelance musician. Aside from managing a studio of thirty classical guitar students he also coaches ensembles and regularly adjudicates festivals and exams. Many of Brad's students have won prizes in the Greater Victoria Music Festival and the BC Provincial Competitions. In 2009 he was a finalist in the Northwest Guitar Festival Competition. He has studied with and/or performed in masterclass for artists such as Paul Galbraith, Roland Dyens, David Tanenbaum, Pepe Romero, Adam Holzman, John Schneideman, Michael Partington, Alexander Dunn, Murray Visscher, Stephen Boswell, Ron MacFarlane, Ana Vidovic, Jeremy Jouve, Thibault Cauvin, and more. Bradford is an active member of the Quelus Guitar Duo and the Victoria Guitar Trio with Michael Dias and Adrian Verdejo. The trio is currently focusing on Canadian content and new music as well as booking tours in Canada and abroad. The Quelus Duo is currently booking concerto performances with orchestras premiering new works as well as well as traditional repertoire. Bradford is editor and owner of Classical Guitar Canada, a blog which documents the Canadian guitar scene with the help of a growing number of contributors.

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Online Resources:

Classical Guitar Canada

Bradford's blog about classical guitar and Canadian content

www.classicalguitarcanda.ca

The Practicing Musician

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