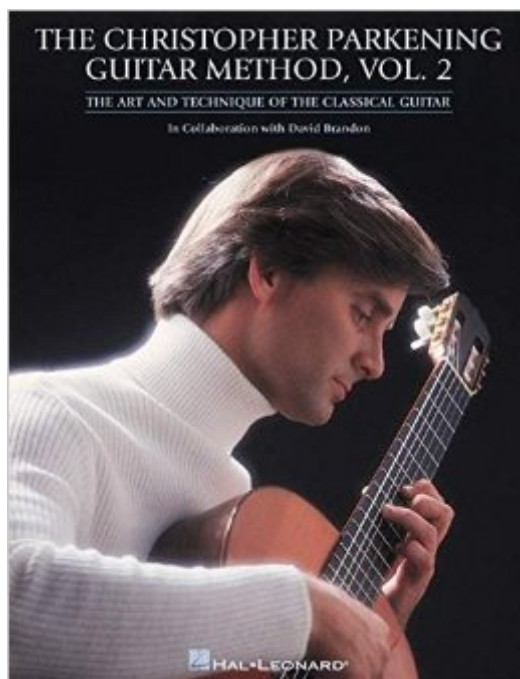


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The Christopher Parkening Guitar Method - Volume 2: Guitar Technique



Synopsis

(Guitar Method). An outstanding source for the technique and repertoire of the classical guitar, this book continues where Vol. 1 leaves off. It teaches: all notes in the upper position; tone production; advanced techniques such as tremolo, harmonics, vibrato, pizzicato and slurs; practice tips; stylistic interpretation; and more. The first half of the book deals primarily with technique, while the second half of the book applies the technique with repertoire pieces. As a special bonus, this book includes 32 previously unpublished Parkening edition pieces by composers including Dowland, Bach, Scarlatti, Sor, Tarrega and others, plus three guitar duets.

Book Information

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Customer Reviews

I've been slowly working my way through this volume while concurrently taking CG lessons from a local professional guitarist. I don't know how anyone can really learn proper technique through a book without expert guidance. However, as an adjunct this text provides a charming and playable selection of intermediate level pieces, some helpful advice and encouragement. Many jewels are scattered throughout the first part of the text which presents technique. Carol of the Bells, Sakura, Scarborough Faire, Bianco Fiore, name just a few. The Repertory constitutes the second half of the text and spans the Renaissance (Dowland, Milan, Johnson ...), Baroque (Bach, Sanz, D. Scarlatti ...), Classical (Carcassi, Sor, Mozart ...) and Romantic (Taregga ...) eras. I've always wanted to play Dowland's "My Lady Hunsdon's Puffe (Almand)". Parkening's version complete with hammer-ons and pull-offs has given me hope that I might one day play this at tempo. The aim and final end of all

music should be none other than the glory of God and the refreshment of the soul." J.S. Bach

Of the many method books out there, this is the best I have seen. It, along with book 1, covers everything a beginner needs to know to become a better Classical Guitarist. Great for beginning and intermediate guitarists, learning to read music, and understand classical method. Using this manual, and having some theory questions answered by a knowledgeable guitarist, should be enough for any beginner to learn how to play classical guitar, and learn to read music.

As a guitar teacher, I use the Shearer, Mel Bay, and Parkening Methods for my students (Giuliani 120 Right Hand Studies and Segovia Scales as well), and these volumes serve up a nice compliment of exercises and performance pieces. Some material is also found in other methods books, but that's to be expected for instruction books at this level. These Sor, Carcassi, Carulli, et al pieces are important for reinforcing technique in the actual application of performance pieces. Two important points regarding the use of these books: 1. Regarding the Bible quotes and Christian-themed quotations in the book: most of the more famous classical music composers were Christians themselves, and felt that the inspiration for their compositions came directly from God. While Parkening may be honoring that attribution (as well as his own beliefs), none of it gets in the way of the instruction, despite what some other reviewers complain about (those complaints say more about the reviewers than about Parkening's use of the quotations). 2. Never forget that you can only get so far learning the classical guitar on your own. You need a teacher to correct mechanical faults, help improve performance issues, and provide you with a structure that moves you forward in learning this fantastic instrument. Lessons induce within you the discipline to practice with purpose between lessons. Without lessons, there is no discipline, and you may end up playing the same songs you already know over and over again. Use these books as a supplement to what a teacher can bring out in you.

Volume II is designated for guitarists entering the intermediate level. I've many guitar methods book but Parkening is my preferred; it contains some unique features which were insufficient or lacking in my other method books; as tone production with emphasize on tone color. Most books mention just briefly that one can change tone color by playing over the sound hole for dolce effect or close to the bridge (ponticello) for a metallic sound. Actually between those two extremes there are endless possibilities of expressions which Parkening clearly explains and demonstrates through pictures and diagrams as the engagement between string flash and nail; variety angles of string plucking; using

different positions for the same pitch; diverse vibrato techniques, ornamentation ,just to name part of this vast arsenal. All those variegated sounds color enables richness of expressivity. Another unique feature is in-depth interpretation of the musical piece at hand, which helps one to understand the background and the musical construction of the composition. This section gives also performance suggestions and tips to overcome technical difficulties relating to the specific musical piece. Bottom line one ends up not just a better performer, but also a better a better understanding of music with the ability to analyze to an improved extant.

Christopher Parkening is one of the most celebrated guitarists today. He is not only a superb soloist but a great pedagogue as well. I would highly recommend attendance of a Parkening master class. The two volumes of his method are an indispensable resource for the classical guitarist's library. The pieces are very well chosen to represent a variety of periods and styles and the commentary is enlightening. I have seen that some are bothered by Parkening's inclusion of quotations from the Bible. This is like saying "I love Bach's music but I don't like the fact that it was inspired by his faith in God". Well, tough luck, you can't have one without the other. Christopher Parkening is a complete personality and a great source of inspiration for many classical guitarists around the world.

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