

# COMPLETE PUMPING NYLON

The Classical Guitarist's Technique Handbook

## CONTENTS

<b>PART 1:</b> The Classical Guitarist's Technique Handbook.....	3
<b>PART 2:</b> Easy to Early Intermediate Repertoire .....	145
<b>PART 3:</b> Intermediate to Advanced Repertoire .....	205

SCOTT  
TENNANT

*“Composer, sculptor, painter, poet, prophet, sage,  
these are the makers of the after-world,  
the architects of heaven.  
The world is beautiful because they have lived;  
without them, laboring humanity would perish.”*

—James Allen  
(from: *As a Man Thinketh*)

*for Joe Fava  
1911 — 1994  
teacher and friend*

Alfred Music  
P.O. Box 10003  
Van Nuys, CA 91410-0003  
alfred.com

Copyright © MMX, MMXVI by Alfred Music  
All rights reserved. Printed in USA.


*No part of this book shall be reproduced, arranged,  
adapted, recorded, publicly performed, stored in  
a retrieval system, or transmitted by any means  
without written permission from the publisher. In  
order to comply with copyright laws, please apply  
for such written permission and/or license by  
contacting the publisher at [alfred.com/permissions](http://alfred.com/permissions).*

ISBN-10: 1-4706-3517-8  
(Book & Online Video/Audio)

ISBN-13: 978-1-4706-3517-6  
(Book & Online Video/Audio)

Illustrations: Barbara Smolover  
Cover Photos: © Howard Sokol/  
Tony Stone Images; Guitar on cover  
by Richard Bruné

Edited by  
Nathaniel Gunod

 Alfred Cares. Contents printed on  
environmentally responsible paper.



SECOND EDITION

COMPLETE

# PUMPING NYLON

## PART 1

The Classical Guitarist's  
Technique Handbook



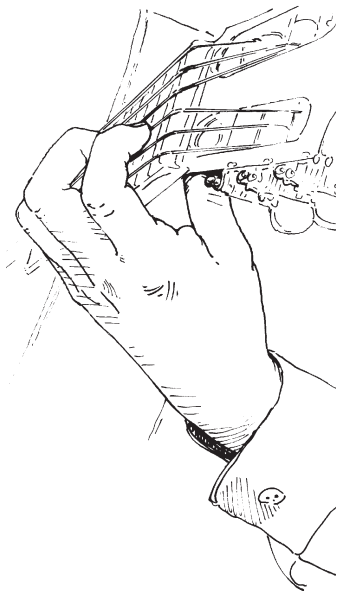
# CONTENTS

<b>Author's Preface</b> .....	6	<b>The Right Hand</b> .....	58
<b>Editor's Preface</b> .....	7	Tone Production .....	58
<b>Some Do's and Don'ts</b> .....	8	Nail Length and Shape .....	58
About the Hands .....	8	Nail Length .....	59
About the Body.....	9	Nail Types .....	59
About Holding the Guitar— <i>The Triangle</i> .....	10	Shaping the Nails.....	62
Footstool Alternatives.....	10	Angle and Placement .....	62
<b>The Left Hand</b> .....	12	Rest Stroke (Apoyando) .....	63
Finger Placement and Accuracy.....	12	Position.....	63
Pressure and Release.....	13	The Movement .....	63
Pressure/Release Exercise .....	13	Planting .....	63
Finger Exchange.....	13	Pressure .....	64
Ascending Slurs (Hammer-ons) .....	15	Release.....	64
Descending Slurs (Pull-offs) .....	16	Free Stroke (Tirando) .....	64
Finger Independence.....	17	Right-Hand Finger Independence .....	65
#1 .....	17	Walking .....	65
#2 .....	18	Variations.....	65
#3 - Opposing Motion .....	19	Arpeggios from Tarrega's <i>The Complete</i>	
#4 - Horizontal Character Builders.....	20	<i>Technical Studies</i> .....	66
#5 - Odair's Favorite Drill.....	23	The Thumb .....	68
#6 - "The Spider" .....	24	Shaping the Nail .....	68
The Barre .....	24	Develop That Thumb!.....	69
Weight vs. Pressure .....	24	Balance in Chords .....	70
Being Selective.....	25	<i>Balancing Act</i> .....	70
Summing It All Up .....	25	<b>Flamenco Techniques</b> .....	72
<i>Quadrivial Quandary</i> by Andrew York—		What Else Can the Thumb Do? .....	72
A Four-Voice Study for the Left Hand....	26	<i>Soleares Falseta</i> .....	72
<i>Fanfare</i> —A Slur Study by Brian Head.....	28	Alzapua .....	73
<i>May the Notes Be with You</i> —A Slur		<i>Alzapua Falseta</i> .....	73
Study by Evan Hirschelman.....	31	Rasgueados .....	74
1st Movement.....	32	Some Practical Applications.....	76
2nd Movement .....	36	<i>from Turina's "Sevillana"</i> .....	76
<i>Giuliani's Left-Hand Etudes, Op. 1</i> .....	41	<i>from Turina's "Ráfaga"</i> .....	76
		<i>from Rodrigo's "Concerto de Aranjuez,</i>	
		<i>2nd Movement"</i> .....	77

<b>Daily Warm-Up Routine</b> .....	78	<b>Scales: Contol and Velocity</b> .....	94
Left-Hand Walking — #1, #2, & #3 .....	78	Misconceptions About Speed.....	94
#1 .....	78	Right-Hand Velocity .....	94
#2 .....	79	Synchronization.....	97
#3 .....	79	String Crossing .....	98
Ascending Slurs — #4.....	80	Piecing Things Together .....	98
#4 .....	80	Some Other Speed Aids.....	100
Descending Slurs — #5.....	81	Rhythmic Variations .....	100
#5 .....	81	Problem Solving in Scales.....	103
Triplets — #6 .....	81	Marking String Crossings .....	103
#6 .....	81	<i>Evolution of a Scale</i> .....	104
Fixed-Finger Exercises — #7 & #8 .....	82	Scale Study — <i>Double</i> from the <i>Courante</i> , <i>Partita No.1</i> , BWV 1002, Johann Sebasatian Bach .....	106
#7 .....	82	<b>Arpeggios</b> .....	110
#8 .....	83	Full Planting and Sequential Planting.....	110
Right-Hand Walking — #9.....	84	Giuliani's <i>120 Right-Hand Studies</i> .....	111
#9 .....	84	Practicing Tips .....	111
Two-Finger Rasgueados — #10.....	84	<i>Shapeshifting</i> — An Arpeggio Etude by Evan Hirschelman.....	130
#10 .....	84	<i>Shapeshifting</i> — 2nd Movement.....	131
<b>Tremolo</b> .....	86	<i>Didactic Doodle</i> by Andrew York .....	139
Psychological Outlook .....	86	<b>Afterword</b> .....	142
Exercises .....	86	Performance Anxiety.....	142
Exercises 1–3.....	86	A Simple Deep Breathing Routine .....	143
Exercise 4 .....	87	Practice .....	143
Exercises 5–10.....	88	Inspiration.....	144
Exercise 11 .....	88	In Conclusion.....	144
Lopsided Tremolos .....	89		
<i>Chant</i> by Brian Head —			
A Tremolo Study .....	89		
“ <i>Chant</i> ” Preparation.....	89		
<i>Chant</i> .....	92		

In the two diagrams that follow, notice how the same principle applies to the left hand.

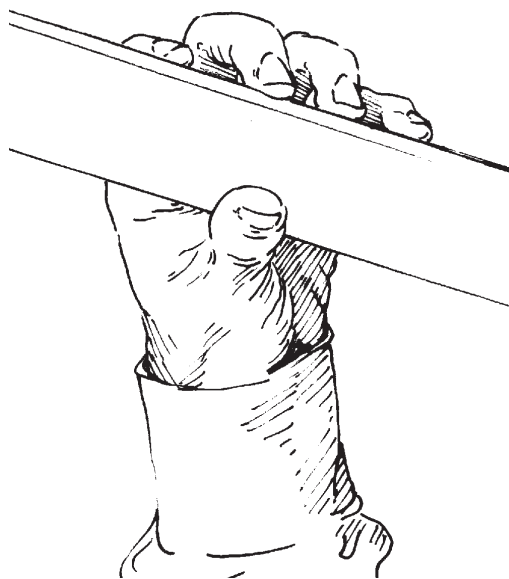
*The straighter the wrist, the more dexterity your fingers will have.*



*Bending your wrist too much makes it a struggle to play.*



As for your left-hand thumb, it's generally wise to keep it positioned just under your second (middle) finger. This creates somewhat of a vise, and allows for an even distribution of pressure throughout the hand.



## About the Body

The body should also be in a relaxed state. While seated, try stretching your neck and spine upwards towards the ceiling, pulling your shoulders back slightly (just enough to keep them from drooping forward). Now, relax your muscles so that your body sort of freezes itself in that position. This is a good state for the body to settle into. Your shoulders should not crunch upward into your neck. Take a look at the illustrations in the following section about holding the guitar.

## #2

Now we will deal with moving two fingers and fixing two fingers. The same principles apply here: rooting the two fixed fingers through to the back of the neck, while keeping the two movable fingers as light as possible. You'll find there's more potential for strain here, so take it slow and focus on the stretch as you extend your fingers, and then on the opposing motion as they pass each other. Finally, sustain the second bass-note as your next finger travels up to the treble, and then hold the second treble-note as you switch to the bass, etc.

Fix on ③ :

The image displays six staves of musical notation, each representing a different fingering pattern for a sequence of chords. A vertical grey bar highlights the first two notes of each staff, labeled 'Fix on ③ :'. The notation includes treble clefs, 4/4 time signatures, and various notes with fingerings (1-4) and circled numbers (1-6). The patterns show how different fingerings affect the sequence of notes and the resulting chord voicings.

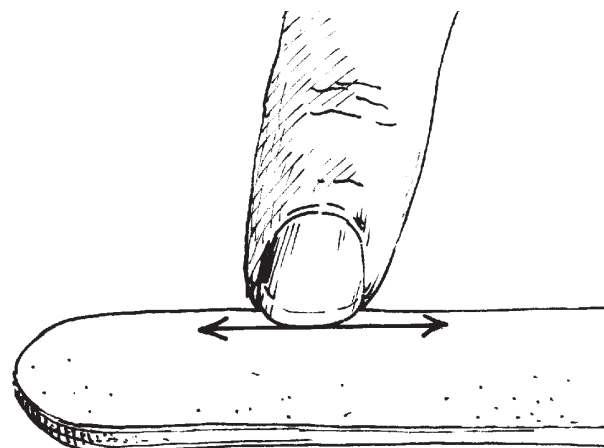
### *Shaping the Nails*

Always use a file, as opposed to a nail cutter, to shape the fingernails of your right hand. Nail cutters leave the fibers of your nails with jagged ends, even if you polish with sandpaper afterwards.

Always file your nails with your fingertips facing you. Position the file underneath the nail at a slight angle and look down the surface of the file. This gives you the ideal view of the edge of the nail. Try to create a straight line as seen from this angle, as illustrated on the right.

Ideally, the file will touch the edge of the nail evenly across its width, and fit securely underneath it without rocking around. If the shape of your nail is too round, you will notice a rocking motion as the file moves around the nail's edge.

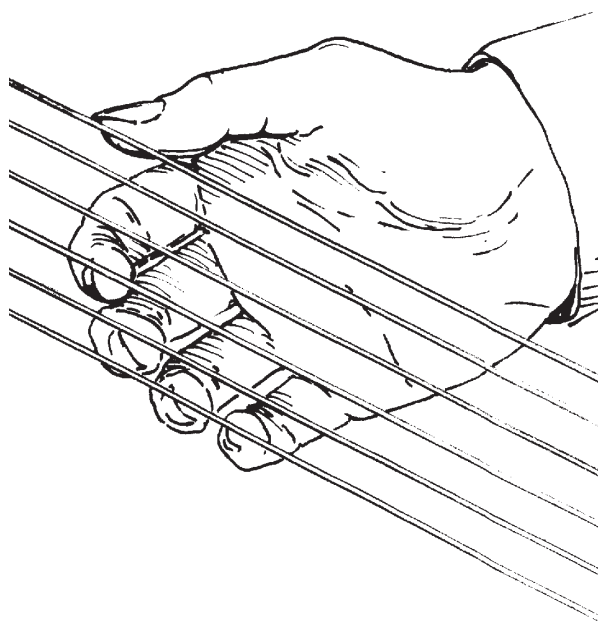
The line illustrated to the right will only be seen from this particular angle. The nail shape is not actually straight or flat. It will still appear rounded, although possibly not as round as the fleshy fingertip.



These ideas for shaping your nails are only suggestions. There are many variations on the four nail types discussed in this book. While I have found that the corresponding shapes suggested here work well consistently, experimentation is encouraged. Find out what works and feels best for you.

### *Angle and Placement*

In order to achieve a full, or "fat" tone, we must give special attention to the angle of the fingertips to the strings. Note that when the fingers are initially placed on the strings, only the flesh makes contact. The nail makes its contact when pressure is applied. The illustration below shows an advantageous angle.



When a finger moves straight back into the palm from this angle, it is actually moving over a healthy portion of the string surface (as the string uses the nail as a "ramp") which enhances the tone. This angle, however, creates a scraping sound on the wound bass strings, and should therefore be adjusted to a straighter angle for playing on the fourth, fifth and sixth strings.

## Arpeggios from Tarrega's *The Complete Technical Studies*

These are great exercises for developing your finger independence. They involve standard finger combinations in the context of awkward string crossings.

Practice using free stroke, with a full sound. Wherever string crossing is involved, make sure you prepare the next note immediately after releasing the last.

If you are one of the multitude of players who have difficulty playing a thumb rest stroke while doing free strokes with your fingers, this is a good opportunity to work on that technique.

Take your time. It is best to work on a few of these during a practice session, and become comfortable with them before moving on. You don't necessarily have to play them all every day.

1. *m i m i*  
2. *i m i m*  
3. *a m a m*  
4. *m a m a*

5. *i m i m*  
6. *m i m i*  
7. *a m a m*  
8. *m a m a*

9. *i m i* <sub>3</sub> *m i m*  
10. *m i m i m i*  
11. *m a m a m a*  
12. *a m a m a m*

13. *i m a m*  
14. *m i m a*  
15. *m a m i*  
16. *a m i m*



# Shapeshifting Track 8

## II.

♩ = 80 - 88

*Let Vibrate\**

Evan Hirschelman

\* Let all notes vibrate, except 5th & 6th string melody notes (stems down). These melody notes should not ring through each other. In addition, 5th string melody notes that are followed by a rest are dampened by lifting or using the backside of thumb.

\*\* With this rest, the composer is emphasizing that the previous bass note should be stopped.

SECOND EDITION

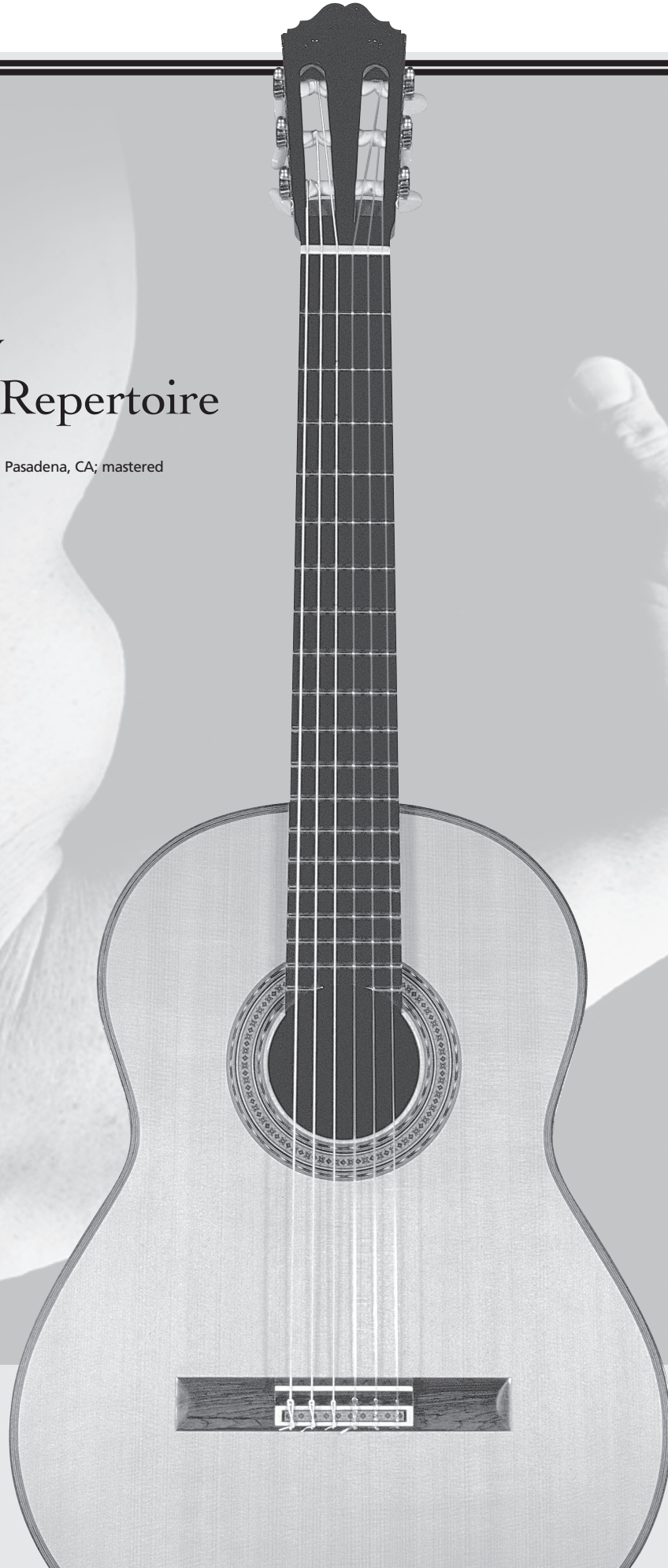
COMPLETE

# PUMPING NYLON

## PART 2

### Easy to Early Intermediate Repertoire

Audio tracks recorded at Penguin Studios, Pasadena, CA; mastered  
at Bar None Studio, Northford, CT





# SNOWFLIGHT

Andrew York



Track 14

A lovely, easy, arpeggio piece, this is one of 8 *Discernments* by York.

## CHECKLIST:

- ✓ Be very attentive to tone production.
- ✓ Take this opportunity to feel the independence of each right-hand finger.
- ✓ Don't move your left hand off of any chord before the right hand finishes the arpeggio.
- ✓ Follow the indicated dynamics.

$\text{♩} = 80-108$

*mp* mysterious, dream-like

1.

2.

*f* *dim.*

SECOND EDITION

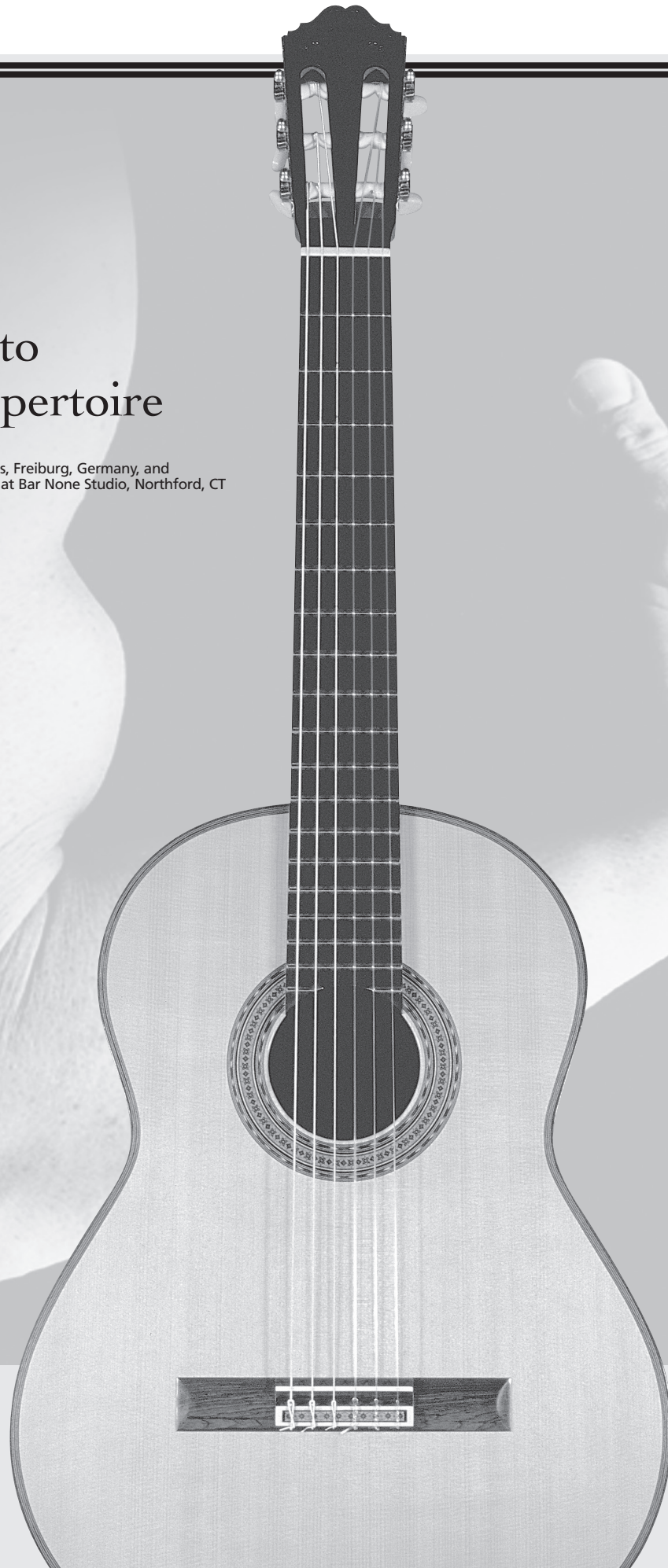
COMPLETE

# PUMPING NYLON

## PART 3

### Intermediate to Advanced Repertoire

Audio tracks recorded at Take One Studios, Freiburg, Germany, and  
Penguin Studios, Pasadena, CA; mastered at Bar None Studio, Northford, CT



# CONTENTS

This table of contents is designed to help you use this section as effectively as possible. Not only will it give you an “at-a-glance” tour of what the section contains and help you find the specific piece you seek, but it will also help you find pieces that relate to the specific areas of technique you wish to study. For the most part, pieces appear in rough chronological order, with exceptions here and there to avoid unnecessary page turns during pieces. The categories of technique are shown across the top. The box(es) checked next to a piece tell you which technique(s) apply to that piece. The technique categories are taken directly from the first section of this book. We hope you enjoy it. —*Nathaniel Gunod*

	Arpeggios	Ascending and Descending Slurs	Left-Hand Finger Independence	Planting	Right-Hand Walking	Scales	Tremolo	Chord Balancing	Speed Bursts	The Thumb	Shifts	Rasgueado
207..... Preface												
208..... Glossary of Signs and Terms												
209..... The Frog Galliard ( <i>John Dowland</i> ).....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
212..... Fantasia #18 ( <i>Luis Milan</i> ).....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
216..... Fantasia #16 ( <i>Luis Milan</i> ).....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
220..... Veintidós Diferencias de Conde Claros ( <i>Luis de Narváez</i> ).....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
227..... Variations sur les “Folies d’Espagne” ( <i>Mauro Giuliani</i> )												
227... Thema.....	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
228... Variation I.....	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
229... Variation II.....	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
230... Variation III.....	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
231... Variation IV.....	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
232... Variation V.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
234... Variation VI.....	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
236..... Étude #11 ( <i>Napoléon Coste</i> ).....	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
238..... Fantasia Original ( <i>Jose Vinãs</i> ).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
245..... Rasgueado Exercise in Soleá ( <i>Adam del Monte</i> ).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
248..... Alzapua and Thumb Study in Soleá ( <i>Adam del Monte</i> ).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
252..... Inspired by Villa-Lobos Etude #1 ( <i>Joe Diorio</i> ).....	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
254..... Study #1 ( <i>Carlos Rafael Rivera</i> ).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
258..... Plaine ( <i>Brian Head</i> ).....	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
263..... Concierto de Aranjuez — Cadenza ( <i>Joaquín Rodrigo</i> ).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Var. IV

♩ = 112-126

The musical score consists of nine staves of music, numbered 65 through 79. The time signature is 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics are marked as *mf* (mezzo-forte) at measure 65, *p* (piano) at measure 75, and *f* (forte) at measures 73 and 79. The fingering is indicated by numbers 1-4 on the strings. There are two instances of the marking "BII<sub>3</sub>" above the staff, one at measure 65 and another at measure 73. The music concludes with a double bar line and a key signature change to two sharps (D major) at the end of measure 79.