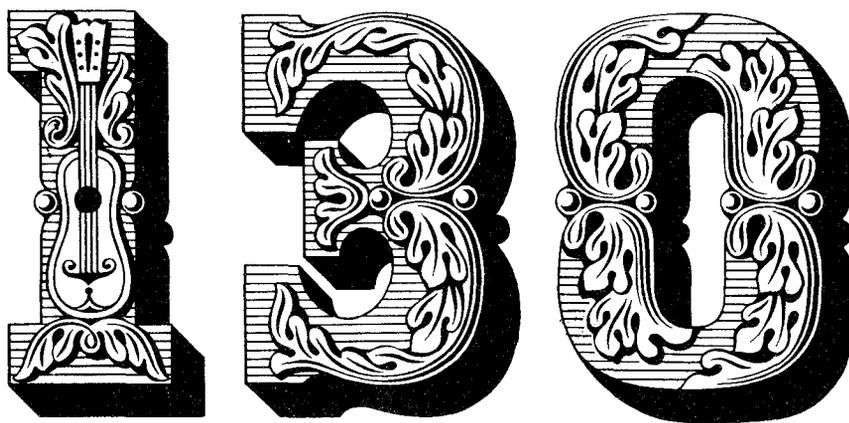


TEACHER-STUDENT SERIES FOR THE CLASSIC GUITAR

EDITED BY V. BOBRI



DAILY STUDIES  
for the classic guitar

by

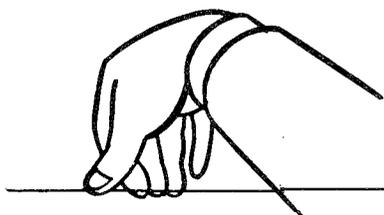
VLADIMIR  
BOBRI

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The **130 DAILY STUDIES** for the right and left hands attempt to include the greater part of arpeggio formulae which might occur in guitar compositions. These studies will contribute greatly toward the development of both hands and should be practiced daily, slowly at first, gradually accelerating the tempo while striving to achieve clarity of tone and precision of execution. These exercises will not only benefit the physical development of both hands—resulting in greater speed, finger independence and agility, but also serve as an introduction to almost all tonalities practical on the guitar.

Students are advised to practice daily from  $\frac{1}{2}$  to 1 hour, concentrating on the exercises in one or two keys at a time, until they can be played with ease and clarity. Take care not to overtire the left hand in tonalities requiring constant use of the *barré*. Play in an easier key until the hand is sufficiently rested before resuming the *barré* again.

The nails of the right hand should be shaped to follow the natural contour of the fingertip and should be barely visible when the hand is held palm toward the face with the fingertips at eye level. This particular length and shaping creates optimum conditions for proper tone production.

The classic guitar is a difficult and demanding instrument. **There are no short cuts.** Beginners are strongly advised to start under the guidance of a **qualified** teacher. This will tend to prevent the formation of bad habits which beginners are almost certain to fall into, and which are so difficult to correct later. Contact the Society of the Classic Guitar (a non-profit organization founded in 1936), 409 East 50th Street, New York, New York 10022, for names and addresses of qualified teachers in the New York area and for the addresses of other Classic Guitar Societies which might help you with advice in your own locality.

VLADIMIR BOBRI  
new york • april 1 • 1967

In my opinion, these exercises include two features indispensable to the modern pedagogy of the guitar:

- 1 the technical development of the fingers of both hands by means of formulae always varied and logical;
- 2 a survey of the keys of principal importance for maximum exploitation of tonal characteristics inherent in the guitar.

For this reason I recommend them sincerely, not only to the conscientious teacher but especially to the student who searches for the basic essentials in his artistic formation.

ALIRIO DIAZ  
new york • april 19 • 1967

# GUITAR NOTATIONS

## STRINGS

---

- ① — 1st string e  
② — 2nd string b  
③ — 3rd string g  
④ — 4th string d  
⑤ — 5th string A  
⑥ — 6th string E
- 

- ② ————— to be played on the second string until termination of the line  
⑤ ————— to be played on the fifth string until termination of the line
- 

o — open string

---

har. 8ve — octave harmonic

har. 12 (7, 5, 4) — harmonic played on the fret indicated

---

## RIGHT HAND

---

- p — thumb  
i — index finger  
m — middle finger  
a — annular (ring) finger  
s — small finger
- 

↑  
p arpeggiated chord (from bass to treble) played with the finger indicated by a small letter under the arrow

i  
↓  
arpeggiated chord (from treble to bass) played with the finger indicated by a small letter above the arrow

↑  
Rasgueado (Spanish), arpeggiated chord played by s, a, m, i fingers in rapid succession from bass to treble

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## LEFT HAND

---

- 1 — index finger  
2 — middle finger  
3 — annular (ring) finger  
4 — little finger
- 

1 — 1, 2 — 2, etc. use same finger by sliding without pressure

1----1, 2----2, etc. retain the position of the finger indicated

---

I — first position

II — second position

III — third position

IV, V, etc. — fourth, fifth position, etc.

The word *position* refers to the location of the left hand on the fingerboard, depending upon where the first finger is.

---

C — bar all six strings with the index finger

CI, CII, CIII, etc.: bar all six strings at the position indicated

CIII ————— hold the barré until termination of the line

½C — bar the required strings, leaving free those needed open

½CI, ½CII, ½CIII, etc.: bar the required strings at the position indicated

---

⌊ I — bar the notes indicated by the bracket with the tip joint of the index or any other finger indicated

---

# 130 DAILY STUDIES

VLADIMIR BOBRI

OP. 11

C

1

Am  
i  
i  
C1

p

2

i m  
i a

p

3

m i  
i a

p

4

i m  
i a

p

5

m i  
a m i

p

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A<sup>m</sup>

6 *mi* *i a m*

7 *ia* *im ia im* *a m m m ia m*

8 *ai* *mi* *iam*

9 *imi* *ami* *iam*

10 *mia* *mi* *iam*

G

11 *ima* *III*  $\frac{1}{2}$  *CHH* *ami*



19

20

D

21

22

23

24

25

26 *CH* *m i m*  $\frac{1}{2}$  *CH* *CH*

27 *CH* *i i m i m i m a m* *III* *CH*

28 *CH* *i a i m i* *III* *CH*

29 *CH* *i m i a i* *III* *CH*

30 *CH* *i m i a a i m i* *III* *CH*

A

31 *II* *i m a m i*  $\frac{1}{2}$  *CH* *II* *CV*

Bar A and E with first joint of finger. I in all A chords.

32 *II* *a m i m a*  $\frac{1}{2}$  *CH* *CV*

33

34

35

F#m

36

37

38

39



In 47 through 50 use the same plan of left hand fingering.

Musical notation for measures 47-50. Each measure is in 2/4 time with a key signature of three sharps (F#, C#, G#). The notation includes treble clefs, notes, rests, and dynamic markings 'p'. Above the notes are fingering instructions: CIV (with 'm a m' and 'i i' below), CV, CII, and CIV. Brackets group the notes under these labels. Measure 47 starts with a repeat sign. Measure 50 ends with a repeat sign.

F

Musical notation for measures 51-53. Each measure is in 2/4 time with a key signature of one flat (Bb). The notation includes treble clefs, notes, rests, and dynamic markings 'p'. Above the notes are fingering instructions: CI (with 'm i' below), CIII, 1/2 CI, and CI. Brackets group the notes under these labels. Measure 51 starts with a repeat sign. Measure 53 ends with a repeat sign. Measure 53 includes a star symbol and a diagram showing fingers 3 and 4 placed together.

\* Place 3 and 4 at the same time.

54

CI CIII I CI

m i a m i

p p

55

CI CIII I CI

m i m m i

p p p p

Place 3 and 4 at the same time.

**Dm**

56

CIII

m i

p p p p

\* Place 1,3,4 simultaneously

57

CIII

m i

p p p p

\*

58

CIII

m i

p p p p

\*

59

CI

m i a m i

p p p p

60

CI

m i a m i

p p p p

B<sup>b</sup>

61

CI  
a  
m  
i

62

CI  
a  
m  
i

63

CI  
m  
i

\* Place 3 at the same time.

64

CI  
m  
i

65

CI  
m  
i

G<sup>m</sup>

66

CIII  
a  
m  
i

\* Place left hand fingers simultaneously.

\* Same for 67 through 70.

67

CIII  
a  
m  
i

68 CIII *a m i* CIII

69 CIII *a m i* CIII

70 CIII *a m i* CIII

E<sup>b</sup>

71 CIII *a m i* CIV CIII CI CIII *a m i*

72 CIII *m a i* CIV CIII CI CIII *a m i*

73 CIII *a i m* CIV CIII CI CIII *a m i*

74 CIII *a m i* CIV CIII CI CIII *a m i*

75 CIII CIV CIII CI CIII

a i m

Cm

76 CIII CI CIII

m a m m

77 CIII CI CIII

a m a

78 CIII CI CIII

m m m

79 CIII CI CIII

a m i m a

80 CIII CI CIII

m a m m

A<sup>b</sup>

81 CIV

i m a

CIV

82 *m i m*

CIV

83 *i m i a i m i*

\*Place left hand fingers simultaneously.

CIV

84 *m i m a m i m*

CIV

85 *i a i i m i*

C

86 *a i m a i m*

87 *i m a*

88

89 *i m a m a m i* C I *m* *i m a m a m i*

90 *a m i* C I *a m i*

Am

91 *i m a m i i m a m i m i i a m a i m i m a* Am *i m i m a*

★ Place 2,1,3 at the same time.

92 *i a i m i a m i* Am *i a m i*

93 *p i m i p i a m p i m i p i a i p i 2 a m i a m i a m* V VIII  $\frac{1}{2}$  CVII  $\frac{1}{2}$  CV *i a m*

Slide 3 finger.

★ Also place 3.

94 *m i m i* Am *m i m i*

95 *a m i* Am *a m i*

G

96 CIII *m a m i m i* CIII *m a m i i m i m a m i*

97 CIII *i m a i m a*  $\frac{1}{2}$ CIII *i m a i m a* CIII *i m a i m a*

98 CIII *a m i a m i* III *a m i* CIII *a m i m*

99  $\frac{1}{2}$ CIII *m i m i* III *m i m i* I *m i m i*  $\frac{1}{2}$ CIII *a m i m*

\* Place 2,3,4 simultaneously.

100 CIII *m i m m i m i*  $\frac{1}{2}$ CIII *i i i i*  $\frac{1}{2}$ CIII *i i m i m i m i*  $\frac{1}{2}$ CIII *i m a*

D

101 *i a i a i a i* *a m m i* *m a m a m i* *i a i m*

102 *i m i a i m i* *i m i a i m i* *i m i a i m i* *i m i a i m i*

103 *m a m a m a m*

104 *i i i m i*

105 *i a i m i m i*

**B<sup>m</sup>**

106 *a i i m i i*

107 *i a i a m a m*

108 *i m a m i i*

109 *i m a m*

110

CII II CII

111

Am

112

CV

113

II A I II

114

F#m

CII CII CIV CII

\*Place 1,2,3,4 simultaneously.

115

CII CII CIV CII

116

CII CIV CII

E

117 I CII  $\frac{1}{2}$  CIV CII

\* Also place 2

118 CII

Dm

119 6th to D

A<sup>b</sup>

120 6th back to E

CIV CVI CIV

Place 1,2,3,4 simultaneously.

A<sup>m</sup>

121 a m i m a m i m

122 i m a m i m a m

C

123 a m i m a m i m

Keep preceding fingers down.

124 *i m a m i m a m*

A

CH  
*ima ima*

125

*ami ami ami*

126

Place 3 and 4 simultaneously.

Prepare but do not play the E until 4th measure.

Use this left hand pattern from I, continuing thru II, III, etc. until XII

Use this pattern from I, continuing thru II, III, etc. until XII

127 *i m a*

128

*ami*

129

Also place 3

CI

pattern 1      pattern 2

130 *i m a*      *a m i*

Alternate from "i m a" to "a m i" every measure.

Use this sequence of patterns 1 and 2, starting from I and continuing thru II, III, IV, V; then starting from V, play the sequence pattern 1 and 2 back thru IV, III, II, and I.

Place all fingers simultaneously for each pattern.