
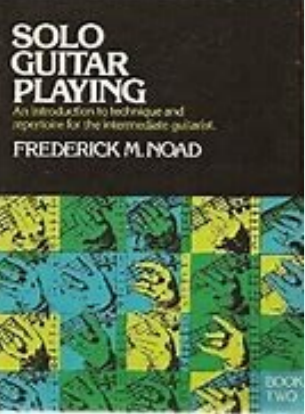
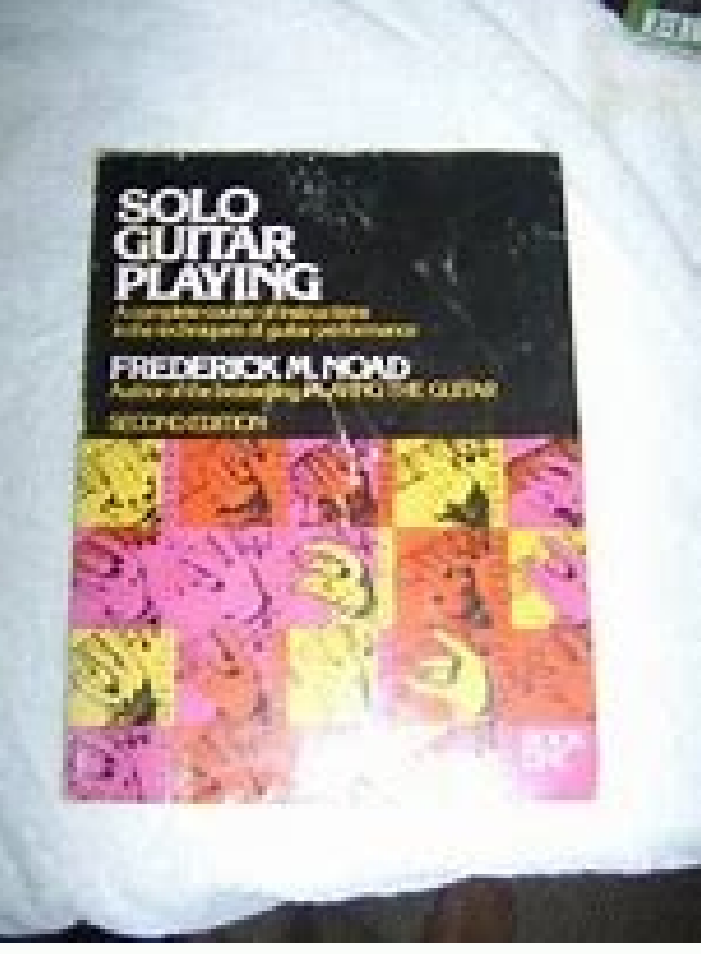
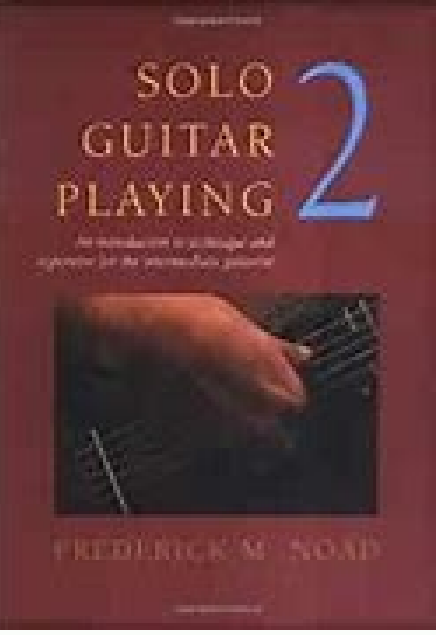


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Ad blocker detected: Our website is made possible by displaying online advertisements to our visitors. Please consider supporting us by disabling your ad blocker on our website. A "classroom" environment for exchanging Technical Questions & Answers, How-To's, music theory concepts, etc. Forum rules IV Laws governing the quotation/citation of music GEO Post by GEO » Sunday 27 January 2008, 03:52 am There are so many threads at Delcamp concerning guitar methods and Frederick Noad's "Solo Guitar Playing" is one of the most (if not the most) popular methods used by Delcampers, that I thought we should have a thread devoted specifically to evaluating this popular work for self-teaching (in particular) or with a teacher. Personally, I have used just a portion of it-not enough to make a fair assessment, so I welcome those of you who have more experience to write your evaluation of it. In particular, I think it would be helpful to include: 1. What are the strong points? 2. What are the weak points? 3. Are supplementary materials needed and, if so, what are some recommendations? 4. What rate of progress would you anticipate someone making if they practices daily for 1 hr; for 2 hrs? Cheers, geo bestposts method book joestone Post by joestone » Sunday 27 January 2008, 04:45 am GEO wrote:There are so many threads at Delcamp concerning guitar methods and Frederick Noad's "Solo Guitar Playing" is one of the most (if not the most) popular methods used by Delcampers, that I thought we should have a thread devoted specifically to evaluating this popular work for self-teaching (in particular) or with a teacher. Personally, I have used just a portion of it-not enough to make a fair assessment, so I welcome those of you who have more experience to write your evaluation of it. In particular, I think it would be helpful to include: 1. What are the strong points? 2. What are the weak points? 3. Are supplementary materials needed and, if so, what are some recommendations? 4. What rate of progress would you anticipate someone making if they practices daily for 1 hr; for 2 hrs? Cheers, geo Good idea for a sticky thread. I've only just started the book after hearing lots of recommendations from fellow CGers, and I like the layout of the exercises and layout of the book. However, my pet peeve so far is that the CD does not contain ANY of the exercises (yes, I know you can order them separately from Noad's website, but it's troublesome and expensive) and I think this is a massive oversight considering this book is meant for beginners. Larry McDonald Teacher Posts: 1424 Joined: Friday 23 February 2007, 14:33 pm Location: Milwaukee, WI USA Contact: Contact Larry McDonald Post by Larry McDonald » Sunday 27 January 2008, 04:59 am My biggest complaint is that it uses the left-hand 3rd finger approach instead of the 4th finger approach as established by Sor. There is a refreshing trend away from the third finger approach, at least here in the US, because it encourages left-hand pronation (a counter-clockwise turn away from the neck). This is why I discontinued using it about 15 years ago. Vol. 2 is one of the best sequels, however. It makes the very short list with Parkening's book. Larry McDonald P.S. I hope I didn't double-post. It seems my earlier one never made it to the forum. fep Post by fep » Sunday 27 January 2008, 05:53 am Lare wrote:My biggest complaint is that it uses the left-hand 3rd finger approach instead of the 4th finger approach as established by Sor. Those are the books I'm learning from but I don't know what the left-hand 3rd finger approach instead of the 4th finger approach are. Could you explain that please? Also I can't figure out the resulting counter-clockwise turn that you mention, might help if I new what these approaches are though. Hans W Moderator Posts: 6079 Joined: Tuesday 04 December 2007, 12:25 pm Location: Winnipeg, Manitoba, Canada Post by Hans W » Sunday 27 January 2008, 09:05 am Good idea for a thread Geo Since I advocate the method and its what I used to learn CG, a response is in order. My first observation would be that despite the fact its intended as a teacher/student method (ie all the exercise pieces at the end of each lesson are duets) its used by so many to self teach, myself included. So my first comment would be that Noad's explanations are clear and understandable. I can't remember how many "learning to play CG" books I acquired before Noad, but I do know that once that book was in my possession I stopped looking and started playing. It was the understandable explanations and logical progression that did it. The only short coming of the book is something that no book can overcome- having somebody beside you that knows what you're doing right and what you're doing wrong. But if you're going the self teach route, you don't have that warm body beside you to help so in that sense, I found nothing that could be considered a short coming. I didn't feel the need for any supplementary materials although I did build up a collection of scores but not because the books (I also went through book 2) don't have a fabulous collection of music in and of themselves. There just always other pieces out there. I learned Alhambra from the book because its there but Leyenda I had to buy. This was before the Net. "What rate of progress would you anticipate someone making if they practices daily for 1 hr; for 2 hrs?" That's a tough one because so much depends on how fast you can pick things up. I was playing the pieces in Lesson 12 after 1 1/2 months but I have the feeling that's faster than average. I would think you should be able to get to the 5th lesson in a month as the first 4 lessons are basically learning the notes in the 1st position. I will concede I am autodidactic and the CG is not my only self taught undertaking, so in that sense, I'd say I am somewhat of an expert on self help material. From that perspective I can honestly say the Noad books represent the best teach-yourself material, in any field. I've come across. Hans Classical Guitar rules! joestone Post by joestone » Sunday 27 January 2008, 06:25 am Hans W wrote: I can honestly say the Noad books represent the best teach-yourself material, in any field. I've come across. Hans I would agree with that, if only they'd put ALL the exercises on the enclosed CD. Surely that would have been more helpful for newbie autodidacts? Tarbaby (1953 - 2016) Post by Tarbaby (1953 - 2016) » Sunday 27 January 2008, 09:05 am joestone wrote:Hans W wrote: I can honestly say the Noad books represent the best teach-yourself material, in any field. I've come across. Hans I would agree with that, if only they'd put ALL the exercises on the enclosed CD. Surely that would have been more helpful for newbie autodidacts? Tarbaby (1953 - 2016) Post by Tarbaby (1953 - 2016) » Sunday 27 January 2008, 09:05 am joestone wrote:Hans W wrote: I can honestly say the Noad books represent the best teach-yourself material, in any field. I've come across. Hans I would agree with that, if only they'd put ALL the exercises on the enclosed CD. Surely that would have been more helpful for newbie autodidacts? Agreed, Hans, with every word of your post, agreed, Joe about the possibilities a more interactive CD would create (But I can't speak for that, because I bought the book before CDs were invented), and agreed that this is a good idea from Geo! The text in Noad's book is excellent and friendly, surpassed only (IMHO) by Scott Tennant. But, I don't consider Pumping Nylon to be a suitable book for beginners at all! Lare: I know what 4th finger approach, wrist pronation and counter-clockwise turn mean, and teach them myself. But, I didn't realize that the Noad book posed a different approach. I've never heard of a third finger approach...Where does he talk about that? (I haven't used the book since CDs were invented! LOL!) Alan arby Post by arby » Sunday 27 January 2008, 10:26 am Just want to say not everyone is a Noad fan. Duncan, Parkening, Waldron, and Sagreras are more my cup of tea. Also, I think there is a big void as far as "teach yourself" methods go, as none of them are really good or intended for that. GEO Post by GEO » Sunday 27 January 2008, 11:09 am fep wrote:Lare wrote:My biggest complaint is that it uses the left-hand 3rd finger approach instead of the 4th finger approach as established by Sor. ...I don't know what the left-hand 3rd finger approach or the 4th finger approach are. Could you explain that please? Also I can't figure out the resulting counter-clockwise turn that you mention, might help if I new what these approaches are though. fep: I think what Lare is referring to is using the fourth finger to fret notes even though the third finger could reach. For example, in first position, using the fourth finger to fret a D on the 2nd string or a G on the first string even though these can be easily reached with the third finger. You'll notice that when you do this, your left hand will rotate slightly so that the palm is more perpendicular to the neck and the edge of the hand by the fourth finger draws closer to the fingerboard as well. This has the advantage of increasing the span of frets you can handle. If you have small hands like I do, it could spell the difference between a cleanly articulated note and a buzz. Cheers, geo Larry McDonald Teacher Posts: 1424 Joined: Friday 23 February 2007, 14:33 pm Location: Milwaukee, WI USA Contact: Contact Larry McDonald Post by Larry McDonald » Sunday 27 January 2008, 18:51 pm Hi, Sorry for the long post.GEO wrote:fep: I think what Lare is referring to is using the fourth finger to fret notes even though the third finger could reach. For example, in first position, using the fourth finger to fret a D on the 2nd string or a G on the first string even though these can be easily reached with the third finger. You'll notice that when you do this, your left hand will rotate slightly so that the palm is more perpendicular to the neck and the edge of the hand by the fourth finger draws closer to the fingerboard as well. This has the advantage of increasing the span of frets you can handle. If you have small hands like I do, it could spell the difference between a cleanly articulated note and a buzz. Cheers, Yes, this is correct. Here is a little essay I wrote a few years ago. \*\*\*\*\* The 4th Finger Approach to Guitar Technique: How Do Those Great Guitarists Make the Left-Hand Look So Easy? Early in my teaching career, I noticed many of my students had permanently pronated left wrists (the 3rd and 4th fingers are rotated away from the neck). I quickly discovered that beginning students were able to keep the knuckles of the left hand parallel to the neck while playing an "F" on the first string (1st finger) but often struggled with the 3rd finger on "C". The left-hand would pronate (and the left wrist would arch, ouch!) while the 4th finger would be off the guitar neck, making the 4th finger "C#" a clumsy challenge. Some years ago I read in Anthony Glise's seminal book, Classic Guitar Pedagogy, about Sor's 4th finger approach (this was adopted by Aguado in the following decade). After I examined Sor's method (early 1830's, I believe), I found that Sor clearly showed that the "D" on the 2nd string and the "G" on the first string should be played with the 4th finger, not the third. Since Sor's guitar was most likely a smaller 630mm scale Lacote, and as he was one of the greatest guitarists who has ever lived, I doubt that he had difficulty reaching the 3rd fret with the 3rd finger. It seems to me that the only reasonable explanation for the 4th finger on the 3rd fret is to reduce the amount of pronation of the left-hand. I tried this with a few students, young and old, and the problems with pronation were significantly reduced. Their hands stayed closer to the guitar neck and "G", "D", and "Bb" on the 1st, 2nd, and 3rd strings, respectively, became simple. Finger exchange difficulties were more easily dealt with. I continued to use the 3rd finger on the third frets of the 4th, 5th, and 6th strings. After this success, I now use Sor's 4th finger approach for all my students (and myself) with the rare exception for that student with very large hands with long fingers that do not pronate with the 3rd finger on the 3rd fret. Adopting a method book for my students has been difficult. All of the methods I have encountered in the last 30 years use the "3rd finger approach". Mel Bay and Hal Leonard not only promote the "3rd finger approach", but actually have pictures showing severely bent wrists, a recipe for RSI's. Shearer's method(s) seem to address this problem by beginning on the 3rd string for the left hand, as does Segreras'. Pujol gets it. See exercise 71 on page 78. The "G's" and "D's" are clearly marked in Sor's 4th finger approach. Sor's method is much too fast and diatribe-ish for my taste. David Brad's beautifully produced book with CD begins with the "3rd finger approach" but inexplicably changes to Sor's 4th finger approach on page 46. Unfortunately, all of his exercises need right-hand editing. I finally gave up and created my own program. L.Mc. -2006 \*\*\*\*\* If you examine some of the modern anthologies such as the entire RCM series or anything from Stanley Yates, you will discover that the 4th finger is indicated on the 3rd fret for the top two strings in most scale passages. I'm not sure where the third finger approach began but I would bet it was from an untutored publisher; "Hmmm, 3rd finger, third fret, makes sense to me". Most students fingers curl toward the center of the palm as they flex, and this is the span of three frets from the base of the human race. I would also suggest that that the left-thumb can now be placed behind or to the left of the 1st. finger, its natural position, and in an elegant image of the right-hand. If you are still reading and... If you still want to use the "old" third finger approach, do what Ramsnake says and keep a gap between the 1st and second fingers. You might need to keep the thumb behind the second finger as well, which is contrary to current pedagogical thought (see Joseph Urshalmi, "A Concious Approach to Guitar Technique", Mel Bay, 2006.) Good Luck, Larry McDonald P.S. Notice how relaxed my non-playing fingers are instead of being angularly spread about. You do not have the required permissions to view the files attached to this post. Hans W Moderator Posts: 6079 Joined: Tuesday 04 December 2007, 12:25 pm Location: Winnipeg, Manitoba, Canada Post by Hans W » Sunday 27 January 2008, 19:22 pm Larry, I notice in the picture your thumb is parallel with the neck. Any comments on thumb placement vis a vis orientation to the neck and hand. Classical Guitar rules! Larry McDonald Teacher Posts: 1424 Joined: Friday 23 February 2007, 14:33 pm Location: Milwaukee, WI USA Contact: Contact Larry McDonald Post by Larry McDonald » Sunday 27 January 2008, 19:22 pm I think the earlier picture doesn't show the thumb direction real well. This one may be better. You can see the thumb crosses the center line of the "Madrid" neck. BTW, this is a big Ramirez 664, so you can see I have big hands and I still use the 4th finger approach. I don't think the thumb position is that big of a deal, as long as it doesn't restrict the motion of the fingers. But try this... Hold your left hand in front of you, palm up, and move the unflexed thumb into the middle of the palm. You will likely feel a stiffening of the fingers. As a further experiment, do the same and wiggle the fingers. Motion is restricted, especially in advanced players who have dense thumb-muscles. Now, as a comparison, try flexing the fingers when the thumb is in its natural position, which is left of the first finger: There should be no added resistance. I hope this helps in some small way, Larry McDonald You do not have the required permissions to view the files attached to this post. Nick Cutroneo Concert performers Posts: 3167 Joined: Sunday 10 September 2006, 01:22 am Location: Manchester, CT Contact: Contact Nick Cutroneo Website Facebook Twitter YouTube Post by Nick Cutroneo » Sunday 27 January 2008, 20:24 pm 1. What are the strong points? -There is an abundance of supplementary material throughout the book. Noad gives lots of examples dealing with most of the subject matter in the book. One of the great things is the fact its an "anthology" one book is equal to at least 3 method books of different writers. But perhaps the huge spin is at times annoying when trying to use the book (as it keeps closing). I like how he sequences the arpeggio patterns, working from simplest to complex, and only single direction arpeggios. 2. What are the weak points? -I find the book, for my method of teaching, out of sequence. The book is almost an all in one book, but at the same time so much material is introduced way too quickly. He talks about strokes with the fingers both rest and free, and with the thumb all in one section, rather then sequentially introducing these techniques as the hand becomes more stabilized. I also find there's a bit of lack of explanations of techniques, obviously the teacher is there to explain these things, but from the point of view of a "self-taught" student, there's too many unanswered and poorly explained examples. The pictures in the beginning are so bad (with Noad shot at an angle so you can't clearly see how his sitting position, and the woman in the next picture certainly has a hunched right shoulder, and appears to be leaning to the left...again both are unclear due to the angles of the pictures. NOT good for a book that is also meant to be for the self taught student). The development of upper position isn't the position in question, he goes right to shifting positions, this is where supplemental material would be needed if I used it. Techniques like scale development (in both rest and free stroke technique) and arpeggio technique aren't the best explanations. One thing I don't like is some of the edits he makes to pieces. While the edits aren't bad, there is no explanation of what and why he edited certain things, like the idea of strummed chords in all the Baroque guitar pieces. 3. Are supplementary materials needed and, if so, what are some recommendations? -As I said, Noad's got great pieces in there. The later pieces, the 'solo' pieces are great, and I often substitute from THIS book rather then vice versa. However, studies like Sor or Giuliani studies or the Brouwer studies are great supplementary material for students as well. I also supplement material for developing technique from Richard Provost's technique series. So I guess I use this book as a supplementary book rather then as my main source of instruction. 4. What rate of progress would you anticipate someone making if they practices daily for 1 hr; for 2 hrs? -I really can't say. It depends on how the person is able to interpret the material. If they are working with a teacher or not, there is certainly a great amount of material in that book, and would be a great book if it weren't for the major faults I find in the sequence and lack of explanations. But then again, I have a feeling my teaching style is quite different from what Noad's was, thus why I don't use the book. Nick Cutroneo - Classical Guitarist, performer/teacher/suzuki instructor Ramsnake Post by Ramsnake » Sunday 27 January 2008, 22:59 pm Lare wrote: If you still want to use the "old" third finger approach, do what Ramsnake says and keep a gap between the 1st and second fingers. You might need to keep the thumb behind the second finger as well, which is contrary to current pedagogical thought (see Joseph Urshalmi, "A Concious Approach to Guitar Technique", Mel Bay, 2006.) The slightly pronated wrist (3rd and 4th finger side of the hand further away from the guitar than the 1st) is, from where I come from, the most natural way that the hand fits the guitar so we will have to agree to disagree on that. Actually my thumb is in a similar position (opposite the 1st) to yours using the "old way" although not outside the 1st finger as yours is. Very similar to this image of Jason Waldron's LH hand, a far better player than I, but also a guitarist from the same school of pedagogy. LH.jpg One of the benefits of using 1st and 2nd finger apart as a key to develop the LH is to organise the correct thumb position. This occurs because, once the required forearm through wrist to hand relationship, the tyranny of the opposing muscles within the hand between the large thumb muscle and the little finger side of the hand, that are the curse of every beginning guitarist, is broken and the palm can open up due to the support provided for the fingers in the back of the hand. Interestingly, Joseph Urshalmi recommended that most guitarists would be better off with their LH thumb amputated! Fortunately for me I came across a school of guitar pedagogy that allowed me to achieve the result Joseph would like to see without having to resort to so drastic a solution! You do not have the required permissions to view the files attached to this post. musicstand Post by musicstand » Sunday 27 January 2008, 23:22 pm Today Guitarshreda wrote "" But perhaps the huge spin is at times annoying when trying to use the book (as it keeps closing). "" As a beginner I feel unqualified to evaluate the Noad book # 1 but I agree with Guitarshreda regarding the book closing in the middle of an exercise. I am comfortable around a table saw so what I did was run the spine along the tablesaw fence and cut 1/8 inch from the spine, and at our local Business Depot (Staples) store they put a multi finger black plastic clasp around all 238 pages as well as the front and back covers. This has made me very happy now as the book stays open wherever one wishes. Regards, Jim. PS: Thank you Geo for starting this thread. Page 2 10 Replies 367 Views Last post by Ed Butler Thursday 25 November 2021, 00:13 am 559 Replies 134950 Views Last post by Colin Bullock Monday 22 November 2021, 16:44 pm 13 Replies 13175 Views Last post by Angela Zhao Wednesday 17 November 2021, 04:42 am 1 Replies 1006 Views Last post by Jean-Francois Delcamp Saturday 13 November 2021, 10:27 am 116 Replies 65835 Views Last post by GeoffB Thursday 16 September 2021, 17:51 pm 270 Replies 171179 Views Last post by Judy Verbeeten Saturday 04 September 2021, 19:48 pm 70 Replies 1186 Views Last post by Davide Ciampi Tuesday 30 November 2021, 21:21 pm 82 Replies 1169 Views Last post by MichaelGaunt Tuesday 30 November 2021, 20:51 pm 6 Replies 67 Views Last post by Giuseppe Smirne Tuesday 30 November 2021, 20:43 pm 74 Replies 1134 Views Last post by Vlad Bulakh, Ph.D. Tuesday 30 November 2021, 19:49 pm 4 Replies 38 Views Last post by Jean-Francois Delcamp Tuesday 30 November 2021, 17:54 pm 143 Replies 1630 Views Last post by Staffan Stromberg Tuesday 30 November 2021, 16:16 pm 52 Replies 816 Views Last post by Daniel Gauthier Tuesday 30 November 2021, 05:10 am 110 Replies 1400 Views Last post by DavidCharles Monday 29 November 2021, 19:43 pm 0 Replies 10 Views Last post by Jean-Francois Delcamp Monday 29 November 2021, 14:05 pm 0 Replies 12 Views Last post by Jean-Francois Delcamp Monday 29 November 2021, 14:05 pm 0 Replies 12 Views Last post by Jean-Francois Delcamp Monday 29 November 2021, 14:05 pm 0 Replies 9 Views Last post by Jean-Francois Delcamp Monday 29 November 2021, 14:04 pm 78 Replies 1286 Views Last post by Tom Wimsatt Saturday 13 November 2021, 19:32 pm 90 Replies 1465 Views Last post by Jean-Francois Delcamp Monday 01 November 2021, 11:08 am 71 Replies 1160 Views Last post by Jean-Francois Delcamp Monday 01 November 2021, 10:59 am 119 Replies 1489 Views Last post by Lee Noack Monday 01 November 2021, 09:10 am 67 Replies 1184 Views Last post by Angela Zhao Monday 01 November 2021, 04:25 am 88 Replies 1342 Views Last post by Angela Zhao Monday 01 November 2021, 04:01 am 0 Replies 90 Views Last post by Jean-Francois Delcamp Tuesday 26 October 2021, 11:36 am 100 Replies 1465 Views Last post by Jean-Francois Delcamp Tuesday 05 October 2021, 12:58 pm 132 Replies 2008 Views Last post by Jean-Francois Delcamp Tuesday 05 October 2021, 12:34 pm 155 Replies 2457 Views Last post by Jose Esparza Tuesday 05 October 2021, 03:07 am 118 Replies 1457 Views Last post by Lee Noack Sunday 03 October 2021, 03:03 am 78 Replies 1374 Views Last post by Giuseppe Smirne Thursday 30 September 2021, 21:06 pm 66 Replies 1071 Views Last post by Dory Doughty Thursday 30 September 2021, 04:57 am 5 Replies 361 Views Last post by Excel Ojemen Wednesday 08 September 2021, 01:27 am 123 Replies 40619 Views Last post by Boogiepop Saturday 19 June 2021, 01:03 am 26 Replies 1491 Views Last post by Wang Haixiong Saturday 12 September 2020, 10:26 am 42 Replies 22357 Views Last post by Wang Haixiong Saturday 12 September 2020, 10:12 am 5 Replies 11522 Views Last post by Simone Sunday 22 December 2019, 08:35 am Page 3 Ad blocker detected: Our website is made possible by displaying online advertisements to our visitors. Please consider supporting us by disabling your ad blocker on our website. The classical guitar lessons are free. They are aimed at the isolated amateur who does not have access to a teacher. To join the class, apply for registration into the students group. Registration - Programme of lessons Jean-Francois Delcamp Administrator Posts: 5349 Joined: Sunday 30 May 2004, 19:49 pm Location: Brest, France Contact: Contact Jean-Francois Delcamp » Wednesday 10 September 2014, 12:59 pm Hello everyone, Each year, some time between the 1st and 7th of September, I will be starting a new series of lessons corresponding to the first nine years at music school : D01, D02, D03, D04, D05, D06, D07, D08, D09 (D09 only on the French-speaking forum). My aim is to help isolated amateurs who do not have the opportunity of having a teacher. I ask my forum students to provide help and encouragement to one another. My role as teacher will be to give you a reasonable goal, offering you, while respecting copyright, a repertoire with the greatest possible musical value. I will be illustrating my lessons with video examples for each piece or exercise. Unfortunately I shall only rarely be able to reply to your questions through lack of available time. Registration for courses at the first three levels (D01, D02, D03) is available to any member who has posted 2 messages on the forum: a message of introduction and a message

Registration is open to the students group. Registration for the fourth, fifth, sixth, seventh, eighth and ninth year courses (D04, D05, D06, D07, D08) is available to members who have already posted 20 messages on the forum. Lessons at levels D06, D07, D08 and D09 contain no explanatory text. Before accepting a new student, I require these four conditions to be met: 1. You must be registered on the forum with your real forename and surname. To change your username, post a request in the forum. "Your messages to the site administrator". To register for the lessons and to confirm that you have satisfied the conditions set for participation in my courses, use the topic you are in now: "Conditions for participating in the lessons". At the end of August, the Students group is reset, that is to say, it is emptied of its members. The Students group is open for new registrations and re-registrations from September until the end of October. Students can participate at whichever level they choose, on whichever forum they choose (English, French, Italian or Spanish), on condition that they are able to express themselves well in the language of that forum. A student cannot register for online courses on more than one forum simultaneously. 2. You must publicize the lessons of the new session. Publicize the lessons, for instance, by putting up a notice in the window of your local baker or guitar store. Publicize them on face book, Twitter, Youtube, discussion groups, your blog or website. The more students there are, the more effective the mutual help will be. Mention the lessons to your guitarist friends in conversation or by email. Here is some suitable wording: www.classicalguitardecamp.com Free classical guitar lessons on the internet Lessons given by Jean-François Delcamp The lessons will begin in September and finish in June. These classical guitar lessons correspond to the first eight years at music school. The lessons are free. They are aimed at the isolated amateur who does not have the opportunity of having a teacher. The conditions for registration are available on the forum: Here is a poster in PDF format: Here is a poster in JPG format: 3. You must undertake to post the video recordings required for at least 5 out of the 10 lessons of the course. If for some reason a student is temporarily unable to keep up with the course, he should let the other students know and catch up on the missed lesson or lessons as soon as possible. If the interruption goes on for several months, the student should alert a moderator of the student group so that the moderator can keep the student list up to date. A student may change courses during the year up to the end of October, but in this case he must start by catching up on the lessons of his new course from the beginning. In order to be able to discuss fingerings, hand position and holding of the instrument, only video recordings are accepted. To follow the course you will need, as a minimum, a guitar plus a webcam or mobile phone which can take videos. Then you should post your video on YouTube or Vimeo and any other video-hosting website, because the forum server does not have the capacity to host the videos of the online courses. 4. You must undertake to listen to the recordings posted by the other students at the same level and comment on their work. This involves posting at least one message per week containing encouragement, constructive criticisms, or advice. If two weeks have passed with no messages posted and no valid reason given (pressing work, health problem, etc.) the student will be unregistered from the lessons. Students can ask for help on the forum at any time, whether in connection with the lessons or the working of the forum in general. Conditions of use for Delcamp documents: The scores, online guitar lessons, audio and video recordings found on Delcamp are free to use and free of copyright for private and non-commercial use. You are not authorized to distribute copies of any of them, either in their present format or converted into any other format. If you are a guitar teacher registered on one of the forums of this site, you are authorized to give out printed copies of scores from the forum to those of your students who do not have internet access. The help you provide to members of the forum is the contribution asked from you in return for free use of the documents made available to you on the forums. If you should cease to participate in the forum and stop helping its members, you should stop using Delcamp documents. Calendar of lessons and exams for the session: This is how the lessons will be conducted: Around the beginning of each month during the period announced, I will post a new lesson. In my post I will indicate the pieces and exercises which should be practised during that month. The pieces are to be practised for posting in the lesson with the other students. I will provide links to the scores to be downloaded, along with numerous video recordings. I ask all students to listen to the recordings of each of the other students at the same level and then to give their encouragement, their opinion and, if possible, their advice. Each student receiving advice from other forum users is invited to demonstrate that he can make good use of it by posting a new recording. All constructive advice will be welcome, and I am counting on the help of all forum users. In particular, I ask the help of my fellow teachers to assist, encourage, advise and finally promote the progress of the students of the online lessons. The calendar in detail: The 10 lessons of each of the levels from D01 to D08 will be posted and opened for use some time between the 1st and 7th of each month, during a 10 month period from September to June. Each lesson will be closed 1 month after posting. The lessons for levels D06, D07 and D08 will share the same discussion threads. For the end-of-year exam I will be announcing a required piece from the public domain or one protected by copyright whose author has agreed to video recordings being posted on the forum. First-year final exam 12, 13, 14 May. Announcement of the required piece, 12 april. Second-year final exam 20, 21, 22 May. Announcement of the required piece, 20 april. Third-year final exam 28, 29, 30 May. Announcement of the required piece, 28 april. Fourth-year final exam 28, 29, 30 May. Announcement of the required piece, 28 april. Fifth-year final exam 20, 21, 22 May. Announcement of the required piece, 20 april. Sixth-year final exam 12, 13, 14 May. Announcement of the required piece, 12 april. Seventh-year final exam 28, 29, 30 May. Announcement of the required piece, 28 april. Eighth-year final exam 12, 13, 14 May. Announcement of the required piece between 12 March. If you wish to take the end-of-year exam, you will need to register on the Spanish forum: starting from the date when the required piece is announced. When a student has obtained his diploma at a particular level, he cannot resit the exam at the same level. Enjoy the online lessons and good luck to you all! :( + ♪ = :) Daniel Friederich - Savarez 510AR Alliance Cantiga - Zoom Q8 - Oktava MK-012. Jean-François Delcamp Administrator Posts: 5349 Joined: Sunday 30 May 2004, 19:49 pm Location: Brest, France Contact: Contact Jean-François Delcamp Post by Jean-François Delcamp » Monday 07 September 2015, 07:28 am Hello everyone, I have just updated the topic "Registration, conditions for participating in the lessons" with the new lesson dates and display posters, and have moved the old posts from that thread to the archives. I have also cleared out the "Students" group ready for new registrations from students who wish to follow the new 2015-2016 session. Regards to all. Jef :( + ♪ = :) Daniel Friederich - Savarez 510AR Alliance Cantiga - Zoom Q8 - Oktava MK-012. QuintinBulnes Post by QuintinBulnes » Monday 07 September 2015, 07:52 am Many thanks! EricKatz Post by EricKatz » Monday 07 September 2015, 08:15 am Hello mods, Please register me for the lessons D05 (2015-2016). I have satisfied the conditions for participation: 1. I'm registered on the forum with my real forename and surname. 2. I have publicized the 2015-2016 course sessions on my face book. 3. I will post the recordings required for at least 7 out of the 10 lessons of the course. 4. I will listen to the recordings posted by the other students at the same level and comment on their work. This involves posting at least one message per week containing encouragement, constructive criticisms, or advice. Marko Räsänen Moderator Posts: 3973 Joined: Thursday 16 February 2012, 11:56 am Location: Finland Post by Marko Räsänen » Monday 07 September 2015, 08:17 am Thanks Eric! You're now registered! Alhambra 4P spruce Almansa 457 cedar Cordoba C12 spruce QuintinBulnes Post by QuintinBulnes » Monday 07 September 2015, 08:46 am Greetings all. In following the rules, please register me for the 2015-2016 lessons. I have done the following:
• I am successfully registered on the forum with my first name and last name.
• I have published the 2015-2016 course poster on my face book page and will be posting it on a few businesses around my area.
• I will upload a minimum of 7 out of the 10 lessons of the course.
• I will study the recordings posted by the other students at my same level and comment on their effort. I will also post a minimum of one message per week to encourage and provide constructive criticism or advice to my fellow students. Chris McIntyre Post by Chris McIntyre » Monday 07 September 2015, 08:50 am Hello! I've posted a notice of the new year of lessons on the */r/classicalguitar* and */r/guitarlessons* sections of Reddit and told some friends about it who seemed interested in starting guitar. I will probably post a flyer in the math student lounge at my university as well. I have a pretty open schedule for the next year, so it's nice I can get started with this and have the time to dedicate to it. I plan on carefully following the whole schedule of lessons and will perform my duties as a student as outlined above. Thanks!!! I'm excited to be able to start the lessons! Marko Räsänen Moderator Posts: 3973 Joined: Thursday 16 February 2012, 11:56 am Location: Finland Post by Marko Räsänen » Monday 07 September 2015, 09:12 am Quintin and Chris! You are now registered in the Students' group. Enjoy the lessons! Alhambra 4P spruce Almansa 457 cedar Cordoba C12 spruce Håvard.Bergene Posts: 350 Joined: Monday 26 December 2011, 22:12 pm Location: Norway, Hole Post by Håvard.Bergene » Monday 07 September 2015, 10:03 am Hi Marko et al. Please register me for the online lessons. I've not decided what level yet, but I'll probably set back and repeat D05 this year. I've put up a poster at work, and publicized the lessons in my Classical guitar summer "recital" 2015 Alhambra 11P Marko Räsänen Moderator Posts: 3973 Joined: Thursday 16 February 2012, 11:56 am Location: Finland Post by Marko Räsänen » Monday 07 September 2015, 10:41 am Welcome back, Håvard! Alhambra 4P spruce Almansa 457 cedar Cordoba C12 spruce Mark Farber Post by Mark Farber » Monday 07 September 2015, 12:39 pm Please register me for level D03. I have posted a copy of the poster in two places in my neighbourhood and will abide by the other conditions for taking the lessons. John Montes Moderator Posts: 892 Joined: Monday 27 October 2014, 00:20 am Location: North Texas Contact: Contact John Montes Post by John Montes » Monday 07 September 2015, 12:46 pm Mark Farber wrote:Please register me for level D03. I have posted a copy of the poster in two places in my neighbourhood and will abide by the other conditions for taking the lessons. Hi Mark, You've been added to the students group, enjoy the 2015 lessons 2018 Salvador Castillo Concert Classical 2001 Vicente Carrillo 1a Rio 1998 German Rubio Vazquez Estudio 2015 Cordoba Solista La Bella & D'Addario Strings Zafar Haq Posts: 587 Joined: Tuesday 26 August 2014, 18:19 pm Location: Mississauga,Toronto,Canada Post by Zafar Haq » Monday 07 September 2015, 12:50 pm Hi, Marko,John, Please register me for year 2015-16 Level D02.I'm also interested to continue my practice and participate at Level D01 class to improve myself. I posted the required Delcamp ad poster image at my google plus account. ... 7738/posts Thanks. John Montes Moderator Posts: 892 Joined: Monday 27 October 2014, 00:20 am Location: North Texas Contact: Contact John Montes Post by John Montes » Monday 07 September 2015, 12:59 pm Zafar Haq wrote:Hi, Marko,John, Please register me for year 2015-16,Level D02.I'm also interested to continue my practice and participate at Level D01 class to improve myself. I posted the required Delcamp ad poster image at my google plus account. ... 7738/posts Thanks. Hi Zahar, You've been added to the students group, enjoy the 2015 lessons Thanks for the confirmation of the lessons announcement @ Google+ 2018 Salvador Castillo Concert Classical 2001 Vicente Carrillo 1a Rio 1998 German Rubio Vazquez Estudio 2015 Cordoba Solista La Bella & D'Addario Strings Giuseppe Gasparini Posts: 494 Joined: Saturday 30 July 2011, 14:28 pm Location: Genova-Italia Post by Giuseppe Gasparini » Monday 07 September 2015, 13:46 pm Hello Please register me for the lessons D05 (2015-2016). I have satisfied the conditions for participation: 1. I'm registered on the forum with my real forename and surname. 2. I have publicized the 2015-2016 course sessions on my face book. 3. I will post the recordings required for at least 7 out of the 10 lessons of the course. 4. I will listen to the recordings posted by the other students at the same level and comment on their work. This involves posting at least one message per week containing encouragement, constructive criticisms, or advice.