

Date \_\_\_\_\_

Name \_\_\_\_\_

## **Guitar Pedagogy**

### **Tremolo, Performance, Tone**

**Choose two topics below and answer the corresponding questions from each.**

#### **Homework 7**

#### **TREMOLO**

##### **Glise**

1. Why is practicing the tremolo fingering (pami) in metric groups of three or during scales in triplets beneficial towards the development of the tremolo and general RH progress?

##### **Tennant**

2. The key to success in playing a good tremolo is not speed but

\_\_\_\_\_.

3. What are the technical benefits of practicing a slow tremolo, staccato?

##### **Ryan**

4. When practicing the tremolo Ryan suggests the simultaneous planting of which two RH fingers?

5. What does the above routine (question #4) train the fingers to do during the performance of the tremolo?

## PERFORMANCE

### **Glise**

6. What is the best advertisement you can offer your teaching career and why is it so important?

7. What does Albert Mehrabian's 1970 study on Verbal/Non-Verbal Communication conclude?

8. How would you get your student to find a balance between the "Knock 'em Dead" and the "Pied Piper" approach to performance?

### **Tennant**

9. How does Scott Tennant deal with nerves on the day of his performance?

## TONE

### **Glise**

10. State the 5 basic ways of controlling sound and write a sentence briefly summarizing how you would teach each of them to a student.

### **Duncan**

11. What is the "leftward glancing" attack or "gliding stroke" often attributed to Segovia?

### **Ryan**

12. How does Segovia suggest a guitarist learn how to use tone color?