“Learning the Fingerboard” presents the means for students to understand the logic of the guitar fingerboard and master its grammar so they will be able to understand more easily and quickly the musical language used by composers. Unlike the piano, which has one location for each note, guitarists can play the same scale, chord, or cadence, in multiple locations. The Segovia scales, however—which are widely used for foundational work—don’t cover large areas of the guitar fingerboard. This section begins with the study of open-position major and minor scales and their associated cadences, major and minor moveable scale forms and related chords, and major and minor long scales, which traverse the length of the fingerboard. Harmony is studied through the working out of triads on each of the four sets of three adjacent strings. The section ends with the first modern edition of cadences in commonly used positions for each key by Franz Bathioli.

The Classical Guitar Companion
Christopher Berg

The Classical Guitar Companion is an anthology of exercises, études, and pieces organized according to technique or musical texture. Students are encouraged to work in multiple chapters, simultaneously depending on advice from a teacher or their own assessment of what they need. The author’s dual perspective, as an active performing artist and as a teacher who has trained hundreds of guitarists, results in a combination of pedagogical thoroughness and artistic insight. The book opens with
a large section devoted to establishing a thorough knowledge of the
guitar fingerboard through a systematic and rigorous study of scales and
fingerboard harmony, which will lead to ease and fluency in sight-reading
and reduce the time needed to learn a repertoire piece. The chapters
cover scales exercises and studies, repeated notes, slurs, harmony,
arpeggios, melody with accompaniment, counterpoint, and florid/virtuoso
studies. Each section contains text and examples that connect material
to fingering practices of composers and practice strategies to open a
path to interpretive freedom in performance. Exploring advice found
in the standard pedagogical literature for guitar that effectively places
constraints on a student’s long-term development, the book offers
information designed to help students recognize and overcome these
constraints. When the book presents the simple version of a technique,
it does so through consideration of the technique’s advanced version.
Many guitar composers are represented but there are also transcriptions
of relevant lute music that expand the scope of the book. The book is
designed to serve as a companion for years of guitar study.