

**VLADIMIR GORBACH'S
DAILY TECHNIQUE
WORKOUT**



Vladimir Gorbach's Daily Technique Workout

"I practice these exercises myself daily. If you do them regularly, it will definitely give a good boost to your technique." - Vladimir Gorbach

Exercise Outline

1. Ascending slurs
2. Carlevaro Arpeggios 1 - 4
3. Barre and stretching
4. Descending slurs
5. Chords and barre
6. Advanced arpeggio
7. Tremolo
8. Emilio Pujol Scales

Introduction

The central idea for these exercises is to have a balanced routine that **alternates from the left to the right hand**. Vladimir likes starting with the slur exercise in the left hand because it employs the right hand and eases it into the workout from the start. That being said, the order is merely recommended and doesn't have to stay fixed. You can mix it up or focus on one type of exercise on a given day.



1. Ascending slurs

For this exercise, you will be playing slurs using all four fingerings in the left hand. Each group will be played four times before moving to the next strings. The workout is finished once you reach the 6th strings again.

Vlad's Tips:

- Start very slowly, controlling the movements of each individual finger
- Focus on evenness of sound in each group
- Keep all four fingers hovering directly above the string and fret they are about to hammer on
- Try to apply a mini crescendo (from *p* to *mf*) within each group of four notes



2. Carlevaro Arpeggios 1 - 4

Start this exercise very slowly at approximately 40 BPM or even slower. Make sure you are planting in the right hand as you gradually speed the metronome up a couple notches at a time.

1 a m i m

2 a i m i

3 a m a i

4 a i a m

Vlad's Tips:

- Apply the following types of articulation:
 1. Make the thumb staccato and the other fingers legato
 2. Make the fingers staccato and the thumb legato
 3. Make fingers and thumb all staccato



3. Barre and stretching

For this exercise, speed and rhythm do not matter at all, so start very slow. Place a barre on the fifth fret and hold it there throughout the whole exercise. Work your way through the passage trying to physically and mentally apply pressure only to the notes being played. For instance, even though the barre is covering all six strings, try to focus the pressure only on the notes that need to sound.

Vlad's Tips:

- Try releasing pressure in the left hand before moving to the next interval
- If you feel comfortable, move down a fret and play through the same shapes



4. Descending slurs

This exercise is essentially the reverse of the first just with pull offs! Start with all four fingers in the left hand down on the string and corresponding fret.

The image shows three staves of musical notation for a guitar exercise. The first staff is in treble clef with a key signature of one sharp (F#). It contains three measures: the first measure has a descending slur over four eighth notes (frets 4, 3, 2, 1) with fingerings 4, 3, 2, 1 above; the second measure has a similar slur with a *simile* marking above; the third measure has a descending slur over four eighth notes (frets 4, 3, 2, 1) with a sharp sign above. The second staff is in treble clef with a key signature of one flat (Bb) and contains three measures of descending slurs over four eighth notes. The third staff is in treble clef with a key signature of one flat (Bb) and contains a single measure with a descending slur over four eighth notes.

Vlad's Tips:

- Try playing both "rest" and "free" stroke slurs in the left hand
- Just like in the first exercise, apply a small crescendo or decrescendo to each group of four using your ear to control the sound



5. Chords and barre

Begin playing this exercise with rests in between each chord to give your hand time to move. For a challenge, try employing the articulations listed below the exercise.

The exercise is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with an *am* chord and a *p* dynamic marking. The second staff is marked with a Roman numeral *II*. The exercise consists of three main staves of chords, each with various fingerings and dynamics indicated. Below the main exercise are four smaller staves illustrating articulation techniques:

- a)** Shows a chord with a grace note and a slanted line indicating a specific articulation.
- b)** Shows a chord with a grace note and a slanted line, similar to a).
- B)** Shows a chord with a grace note and a slanted line, similar to a).
- r)** Shows a chord with a grace note and a slanted line, similar to a).

Vlad's Tips:

- Move the left hand fingers in a synchronized way - there shouldn't be fingers that "arrive" into the needed location before others do
- Adjust your arm position if the chord requires so, but avoid rushed, jerky movements



6. Advanced arpeggio

This series of arpeggios should challenge your right hand with their position shifts and repeated “a” and “m” alternation. As always, start slow and plant the fingers.

The musical score consists of two staves of music in 2/4 time. The first staff contains four measures of arpeggiated chords. The first two measures are marked with a '5' and the second two with a '6'. The notes are: p, p, i, m, a, m, a, m, i, p. The second staff also contains four measures. The first two are marked with a '7' and the second two with a '6'. The notes are: p, p, i, m, a, m, a, m, a, m, i, p. Dynamics 'p' are indicated at the start of each measure.

Vlad's Tips:

- Keep the right hand position steady, even when you cross with “a” and “m”



8. Emilio Pujol Scales

To end this workout, here is a short etude that focuses on coordination. Practice this etude slowly applying both free and rest strokes. In addition to the indicated "im" pattern, also use "mi," "ma," "am," "ia," and "ai" fingerings. Choose two or three to work on each given day.

Allegretto

i m i m i m i m simile

The etude consists of eight staves of music. The first staff begins with the tempo marking 'Allegretto' and the fingering pattern 'i m i m i m i m' written above the notes. The second staff has the word 'simile' above it. The music features various rhythmic patterns and fingerings (1-5) indicated by numbers above the notes. There are repeat signs in the third and sixth staves. The piece concludes with a final note on the eighth staff.



Additional Resources





We hope you enjoyed this Daily Technique Workout from Vladimir Gorbach! Play these exercises every day to **dramatically improve your technique** the same way Vladimir has done throughout his career.

If you are interested in learning more from Vladimir, you can check out his lesson on tonebase where he teaches you **how to play scales** from the ground up. In addition, you can find hundreds of other technical lessons on tonebase such as the handful listed below:

1. Vladimir Gorbach's lesson on **Scales**
2. Thomas Viloteau's lesson on **Right Hand Technique**
3. Tengyue Zhang's lesson on **Warming Up**
4. Scott Tennant's lesson on **Tremolo**
5. Marco Tamayo's lesson on his **Essential Principles**
6. Pepe Romero's lesson on his **Daily Routine**
7. Sharon Isbin's lesson on **Vibrato**
8. Matt Palmer's lesson on **A-M-I Scales**

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