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## Music Education of the Classical and Jazz Guitarist – Analogies and Differences

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### Abstract

The aim of this article is to outline the essential differences in the learning process of classical and popular guitar music. It describes the educational goals of music schools and the methods of learning to play the classical and electric guitar. Attention is drawn to the differences in tone production between the two instruments, as well as to the types of musical material studied by students during their education. The article presents the contrasting approaches to learning the fundamental elements of music in both styles of playing. These differences stem from the distinct construction of the instruments, the methods of producing sound, and the specific purposes of each musical genre. The discussion covers such aspects as learning notes, fingering, phrasing, articulation, tone production, sight-reading, harmony and improvisation. The text also describes techniques characteristic to each instrument. It highlights issues found in classical guitar education and in popular-music training that have different meanings for the performer – among them

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arpeggios and scales. Finally, the article discusses the skills and qualities of a trained classical guitarist and a popular-music guitarist, and the benefits of broadening one's repertoire with works inspired by both classical and popular music.

**Keywords:** classical guitar, electric guitar, classical music, popular music, music education.

## Introduction

Every musical genre requires the instrumentalist to develop a slightly different, genre-specific set of skills. In the Polish music education system one can observe a tendency for an increasing number of programmes in jazz and stage music<sup>1</sup> to appear in music schools, music academies and universities. It is no secret that during the socialist period popular music was unwelcome in Polish music education. This situation began in 1949 with the Congress of Polish Composers in Łagów which declared jazz to be imperialist, class-suspect, hostile, immoral and dangerous.<sup>2</sup> Change came only towards the end of the 1980s. The exception was Katowice, where much earlier – in the 1960s – a Vocational School of Popular Music was established and shortly afterwards transformed into the Department of Popular Music at the PWSM in Katowice.<sup>3</sup> Today, in most major cities there are schools that provide tuition not only in classical music but also in popular music. For the sake of clarity, the author adopts the following simplification: a “classical guitarist” is a guitarist who performs repertoire traditionally labelled as classical music, while a “jazz guitarist” refers to a musician who performs popular music in a broad sense, including blues, jazz, rock, pop, country, entertainment music, Latin music, and so forth.

## Objectives and methods of learning in classical and popular music education

The educational objective of any music school that teaches an instrument is to train a musician capable of interpreting either classical music or popular music. The methods of learning differ significantly between these two fields. Classical guitar study is based primarily on learning art-music repertoire, which requires the instrumentalist to command not only homophonic playing but also polyphony. Because the guitar combines harmonic and melodic possibilities,

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<sup>1</sup> Stage music – a term encompassing many genres of so-called popular music, including blues, rock, pop, and others.

<sup>2</sup> See: P. Brodowski, *Jerzy Duduś Matuszkiewicz. Ojciec polskiego jazzu*, “Jazz Forum”, 2021, no. 373, p. 41.

<sup>3</sup> Source: <https://am.katowice.pl/akademia/informacje/wydzial-jazzu-i-muzyki-rozrywkowej-149> [accessed on 5 July 2024].

most of its literature consists of solo works without accompaniment. Consequently, whether in music schools or in higher education, training is largely centred on solo performance. As a result, chamber music has relatively limited space within Polish music education requirements. At the first educational stage, ensemble classes may be offered but attendance is not compulsory. At the second stage, chamber ensemble runs for two years at one hour per week.<sup>4</sup> During university education, the average duration of chamber music is three years across a five-year course. In a chamber-music module during the second-cycle (Master's) degree, one additional semester is added at two teaching units per week.<sup>5</sup>

Pupils and students on jazz and popular music tracks focus primarily on the interpretation and performance of popular music in the broad sense and, from the outset, are oriented towards ensemble playing. The jazz guitarist's role is grounded in cooperation with other musicians. Ensemble performance is the essence of popular music. In second-stage music schools, "combo/big band" (instrumental ensembles) is present throughout the entire course of study.<sup>6</sup> In higher education, the instrumental ensemble in the Bachelor's course lasts the full length of the course, and during the Master's course it runs throughout the first year and for one semester of the second year.<sup>7</sup> Everything the students practise and all topics they work through with their teachers in individual lessons are directed towards improving their skills within the ensemble.

Differences are also evident in the learning process itself. In classical guitar education at every level – from first-stage music school to university – the study is dominated by works notated in full detail. These works are, by design, complete and closed in form. Lessons take the form of individual consultations during which the student presents progress and the teacher draws attention to elements requiring correction or change. Preparation of the assigned material is, in most cases, based on individual home practice. Chamber music follows a similar pattern, but serves as a complement to solo performance. The goal of classical education is the flawless performance of the assigned work – not only textual accuracy but also stylistic propriety. Depending on the historical period of a work, interpretation will differ accordingly. The performer strives for the precise repeatability of the work.

<sup>4</sup> Source: <https://isap.sejm.gov.pl/isap.nsf/download.xsp/WDU20230001012/O/D20231012.pdf> [accessed on 2 July 2024].

<sup>5</sup> Source: <https://drive.google.com/file/d/1-FaajCb9WporUFzzAmbzjNBa3KE6CLId/view> [accessed on 2 July 2024]; <https://drive.google.com/file/d/1le7fFaIATAiSyaorh6Id8FwNybRwcx7k/view> [accessed on 2 July 2024].

<sup>6</sup> Source: <https://isap.sejm.gov.pl/isap.nsf/download.xsp/WDU20230001012/O/D20231012.pdf> [accessed on 5 July 2024].

<sup>7</sup> Source: <https://drive.google.com/file/d/1SvrS1bhHh7AkZt2Fdt2DFcTdTueTOsJl/view> [accessed on 30 June 2024]; <https://drive.google.com/file/d/1RP6vv003euM7UDjmJVFA6ub4y4SII8KK/view> [accessed on 30 June 2024].

Interviews with Michał Lewartowicz<sup>8</sup> (jazz/rock guitarist) and Michał Iwanek<sup>9</sup> (jazz pianist, arranger, music producer) point to a somewhat different approach in popular-music training. First, they emphasised modes of knowledge transfer. The early stages are commonly based on an audiovisual method. Staff notation is merely a hint or aid if the learner does not memorise the material. In many cases traditional notation is set aside in favour of guitar tablature or even short video recordings. This is particularly justified for the guitar because identical pitches can be played in many positions on the fingerboard, and during teaching the teacher often wishes to focus on a specific position. The audiovisual method streamlines learning fluid navigation of the fingerboard and visualising concrete patterns and shapes. The interviewees also highlighted practising technical topics with a harmonic backing track. By drilling scales and chords in this way, the player learns their construction and harmonic structures, becomes sensitive to the sound of particular chord-tones, and acquires practical information about where to fret in order to achieve the desired colour and sonority within a given harmony. Another key feature in popular-music training is rhythmic precision. From the very beginning, students practise either with the teacher's accompaniment, with a metronome, with backing tracks, or with classmates. This is fundamental in popular-music education because everything learnt during one-on-one lessons ultimately serves better orientation in ensemble playing. Popular-music study mainly encompasses twentieth-century genres and therefore exploits technological innovations such as audio recordings. Students learn from recordings of their idols. By practising in this way, they imitate phrasing and, without notation, absorb the individual artistic expression of performers. An important difference from classical training is the requirement to learn a given musical theme in several – and ideally in all – keys.<sup>10</sup>

## **Other significant differences in the learning process of classical and popular music**

In the teaching of classical and popular music there are many similarities as well as differences. One basic divergence in the Polish system concerns the age at which students begin instrumental study. A classical guitarist may start at six years of age, whereas jazz departments accept candidates who are at least ten

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<sup>8</sup> Interview with Michał Lewartowicz, Lublin, 13 June 2024.

<sup>9</sup> Interview with Michał Iwanek, Lublin, 10 June 2024.

<sup>10</sup> See: J. Coker, J. Casale, G. Campbell et al., *Patterns for Jazz*, Studio P/R, Indiana, 1970, pp. 4–9; J. Coker, *How to Practice Jazz*, Jamey Aebersold Jazz, 1990, pp. 5–7.

years old.<sup>11</sup> The difference in psychophysical maturity affects both the learning process and the level of difficulty of topics studied. A child in early primary school does not yet possess the coordination of a ten-year-old, many technical issues would therefore take longer to absorb. Of course, these age conditions do not apply to private education (music centres, masterclasses, etc.). The most substantial differences arising from genre specificity are seen in elements of the didactic process such as: learning the notes, fingering, phrasing, articulation and tone production, reading notation, harmony, and improvisation. There are techniques specific to each field, as well as shared ones whose significance differs depending on the type of music in question – for example, arpeggios and scales.

### **Learning the Notes**

In classical-guitar education the student begins by learning the open strings and then gradually extends the difficulty to successive positions on the instrument. This method of learning is based on specially devised exercises in staff notation. In learning a note, the student reads it from the score and associates it with the correct place on the fingerboard. The whole process is grounded in notation.

In popular music – most often using the electric guitar – the difference lies in learning without open strings. This stems from the instrument's construction and electrification: a clean, clear tone is preferred, without the induced vibration of the bass string. In classical guitar, inducing lower-string partials is often used to prolong sustain. There are popular-music genres that exploit open strings, among them bluegrass or country, but for the most part jazz guitarists avoid them. Learning note names and finding them on the fingerboard is introduced in the context of standard popular repertoire – most often as a song or tune written as a single line with chord symbols added to indicate the harmonic context.

### **Fingering**

In classical-guitar composers – and performers editing editions – tend to include all the information they deem necessary for correct interpretation and repeatable performance. Guitarists most commonly notate left-hand fingering (which fingers to use) and positions in which to play particular passages. This follows from the possibility of playing the same notes in several places on the fingerboard. The same note will have a different colour and sustain depending on location. For example, c<sup>1</sup> (in guitar notation) can be played on the second string, first fret; third string, fifth fret; fourth string, tenth fret; and fifth string, fifteenth fret.

<sup>11</sup> Source: <https://isap.sejm.gov.pl/isap.nsf/download.xsp/WDU20230000555/O/D20230555.pdf> [accessed on 27 July 2025].

	I	V	VII	IX	XII						
1											
2	C										
3		C									
4				C							
5							C				
6											

Example no. 1. Locations of the note C on the guitar fingerboard

Taking artistic expression and playability into account, the musician must first determine where and with which left-hand fingers to fret the notes, while also deciding which right-hand fingers to use to pluck each string. Dynamics are also marked so that the piece is practised in a consistent dynamic manner. Articulation is often written in to impose order during practice and to eliminate randomness. It also serves to unify articulation when playing in an ensemble.

Popular music is characterised by the fact that, strictly speaking, there is no solo guitar literature in the classical sense. A common situation is that a large portion of repertoire is provided only as a melody line with accompanying chord symbols – the so-called lead sheet. This allows the piece to be played on most melodic instruments. Exceptions arise, for example, in big band settings or when a composer requires specific instrumentation, or where scores include additional arrangement guidance – accents, solo figures, or lines shared with other instruments. In such parts, the player usually marks only the left-hand fingering and the position in which they wish to play, possibly the right-hand pick direction. Articulation is added only in specific arrangements when the composer or arranger requires a characteristic manner of playing, or when recording a completely new piece – then articulation may be notated or conveyed verbally by the producer during rehearsals. In other situations the musician tends to learn articulation from recordings.<sup>12</sup>

## Phrasing

Classical guitarists learn phrase shaping, i.e. the appropriate interpretation of musical sentences. The task is to distribute musical tension within the phrase by using articulation, dynamics, agogics and colour. Properly interpreted and logically ordered musical sentences yield a stylistically appropriate artistic character. Depending on the period, interpretation of passages similar in melody, harmony and rhythm may differ due to performance traditions of the period.

In popular music, learning to “phrase” means memorising, within a harmonic context and in several keys, a given musical motif – so-called licks and riffs.<sup>13</sup> The

<sup>12</sup> See: J. Aebersold, *Charlie Parker Omnibook*, Atlantic Music Corp., 1978, introduction.

<sup>13</sup> See: J. Konefał, *Blues i okolice*, MIDI-MAX, Wrocław, 1995, pp. 10–11; idem, *Podstawy harmonii i improvizacji. Gitara nie tylko jazzowa*, MIDI-MAX, Wrocław, 1994, p. 12; J. Coker, *op. cit.*, pp. 21–22.

aim is to build a personal musical vocabulary that enables fluent artistic expression during improvisation or creative accompaniment. Articulation, dynamics, agogics and tone colour are also crucial in improvisation, but learning does not rely on reading from notation: it is acquired directly by copying recordings.

### Articulation and Tone Production

In studying classical and jazz guitar, we can find many similarities in articulation: for example legato, portato and staccato. Particular attention should be paid to musical legato, which on the guitar is also a developed execution technique. It can be performed differently depending on melodic direction. In ascending motion this is “hammer-on” legato; in descending, “pull-off”.

Comparing classical and electric guitar reveals significant differences in tone production with the right hand. The classical guitarist uses punteado (fingerpicking),<sup>14</sup> which entails producing sound solely with the fingers of the right hand. Combined with appropriately shaped and polished right-hand nails, this technique strengthens and ennobles the guitar’s tone. Fundamental strokes in classical training include tirando and apoyando, played either “from the string” or “from the air.”<sup>15</sup>

Tirando – chordal/plucked stroke; after plucking, the finger moves into the palm and then returns to starting position. Two variants are used: from the string (the finger rests on the string before plucking) and from the air (the finger begins above the string).

Apoyando – melodic rest-stroke; the string is plucked so that, after the stroke, the finger comes to rest on the adjacent string. This too may be executed from the string or from the air.

Jazz guitarists have greater freedom here. On the electric guitar, tone is produced with a plectrum (pick); right-hand fingers are only rarely used to pluck strings. Consequently, two basic right-hand techniques predominate: single note (a succession of single tones, as on a wind instrument) and chords (strumming/rasgueado-like picking of multiple strings with the pick to play a chord).

Electric-guitar players distinguish several picking techniques, including:

Alternate picking – alternating down- and up-strokes on the string to produce successive tones.

<sup>14</sup> Punteado – a style of playing consisting in plucking individual strings with the fingers of the right hand; source: <https://www.freemusicdictionary.com/definition/punteado/>

<sup>15</sup> See: L. Cesarczyk, *Gitara od A do Z*, Polskie Wydawnictwo Muzyczne, Kraków, 2010, pp. 207, 252.

Example no. 2. Sample alternate picking

Economy picking – alternate picking is used, but when changing to an adjacent string the passage is arranged so that the pick continues in the same direction at the string change.<sup>16</sup>

Example no. 3. Sample economy picking

Hybrid picking – combines alternate picking with plucking selected notes using the right-hand fingers.

Example no. 4. Hybrid picking (pick plus fingers)

Sweep picking – using a single, continuous pick motion in one direction (down or up) across two or more adjacent strings, typically for very rapid arpeggiated passages; the number of strings can be two, three, four or more.

Example no. 6. Sweep-picking pattern

<sup>16</sup> See: F. Gambale, *Speed Picking*, Hal Leonard Corporation, 1994, p. 5.

## Reading Music

Fluent sight-reading is the hallmark of classical guitarists because their entire training is grounded in reading and interpreting notation. In popular music, much greater emphasis is placed on reading chord symbols and on freedom in their interpretation; playing by ear is of central importance. For this reason many electric-guitar players have limited a vista reading ability.

16.

*(soft intro)* **ALL OF ME** *- Simon & Garfunkel*

**A**

**B**

Example no. 7. The most common notation format for popular tunes

## Harmony

In classical schooling, harmony is taught through four-part choral textures governed by numerous rules, prohibitions and prescriptions. Unfortunately, the classical guitarist cannot directly transfer voice-leading rules to the instrument, given constraints of tuning, number of strings, frets and the fingers used to play notes. Harmony is treated as a subject aimed at introducing, among other things, soprano harmonisation, basso continuo<sup>17</sup> realisation and voice-leading in

<sup>17</sup> Basso continuo – in the Baroque period, the bass line representing a shorthand notation of the harmonic structure. Figures were placed above the bass line to indicate specific chord compo-

cadences. Unfortunately, in second-stage music schools it lasts only four years.<sup>18</sup> In most cases, students learn by performing written exercises in notebooks and by playing tasks on the piano.

Popular music is grounded in classical harmony but does not insist on strict voice-leading. The priority is sonority and the emotions a passage is to evoke.<sup>19</sup> Harmony study serves above all to expand knowledge for improvisation, improvised accompaniment, arranging and songwriting. Given the nature of the genre, the knowledge acquired in harmony classes is applied immediately in practical music-making. Typical exercises involve reharmonising well-known songs and themes and arranging for various ensembles.

### **Improvisation**

In classical training, improvisation is minimal and often omitted. Modern guitar method books do offer possibilities here, but improvisation is still not central to classical study.<sup>20</sup> It usually appears only at university level and even then is limited, because the required repertoire consists of closed works.

In popular music, the artist learns to improvise from the very beginning. It is an indispensable skill – not only for solos but also for improvised accompaniment.<sup>21</sup>

The history of classical-guitar technique and literature reaches back to earlier epochs, with works for lute, vihuela, baroque guitar and the romantic guitar. The Renaissance produced composers such as John Dowland, Alonso Mudarra, Luis de Narváez and Jakub Polak. In the Baroque, figures including Francesco Corbetta, Sylvius Leopold Weiss, Robert de Visée, and Gaspar Sanz contributed to the guitar's development. In the Classical period the guitar grew in popularity and more composers entered the instrument's history: among them Fernando Sor, Mauro Giuliani, Ferdinando Carulli, Dionisio Aguado, Francesco Molino, and Matteo Carcassi. Even Niccolò Paganini – closely associated with Luigi Legnani and known for his violin works – was a guitarist and wrote for the instrument; his pieces remain in the classical repertoire. The greatest popularisers and composers for guitar in the Romantic and neo-Romantic eras include Luigi Legnani, Zani de Ferranti, Giulio Regondi, Julián Arcas, José Viñas, José Brocá, Caspar Joseph Mertz, Napoléon Coste, Jan Nepomucen Bobrowicz, Feliks Horecki, Agustín

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nents; see: K. Biegański, L. Bielawski, K. Bilica et al., *Basso continuo*, in: *Mata encyklopedia muzyki*, ed. J. Zabża, 3rd ed., Polskie Wydawnictwo Naukowe, Warsaw, 1981, pp. 88–89.

<sup>18</sup> Source: <https://isap.sejm.gov.pl/isap.nsf/download.xsp/WDU20230001012/O/D20231012.pdf> [accessed on 5 July 2024].

<sup>19</sup> See: W. K. Olszewski, *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*, 5th ed., Polskie Wydawnictwo Muzyczne, Kraków, 2017, pp. 8–12.

<sup>20</sup> See: T. Stachak, *Gitarę pierwsza klasa*, Euterpe, Kraków, 2004, p. 4.

<sup>21</sup> See: W. K. Olszewski, *Sztuka improwizacji jazzowej*, 2nd ed., Polskie Wydawnictwo Muzyczne, Kraków, 2016, pp. 7–13.

Barrios and Francisco Tárrega.<sup>22</sup> Classical-guitar literature has also been enriched by modern transcriptions and arrangements of earlier masters such as Johann Sebastian Bach, George Frideric Handel, Wolfgang Amadeus Mozart, Fryderyk Chopin, Isaac Albéniz, and Enrique Granados.

From the turn of the nineteenth and twentieth centuries to the present, concert literature for classical guitar has also incorporated techniques from newer styles – flamenco, blues, jazz, and rock and roll. These are evident in works by Federico Moreno Torroba, Joaquín Rodrigo, Joaquín Turina, Celedonio Romero, and Leo Brouwer. The most common flamenco-derived techniques are rasgueado, golpe and picado, and from rock, for example, tapping. These elements foster general technical development; mastering them requires virtuosity. Rasgueado consists of rapid chordal strokes with the right-hand fingers, up and down, in varying finger combinations, using all right-hand fingers independently. Golpe comprises various percussive effects on the guitar's soundboard. Picado involves very rapid scale runs with short articulation, using apoyando.<sup>23</sup> Tapping is a legato-based technique employing both hands to fret, enabling very high speeds and multi-voice textures over a wide range.<sup>24</sup>

There are also performance issues shared by classical and electric guitar that carry different meanings within each style.

For the classical guitarist, arpeggio typically denotes a regularly repeated right-hand pattern, or the harp-like breaking of a chord into single tones. The arpeggio is executed by sweeping the thumb from the bass to the treble, with fixed left-hand chord shapes sustained for the duration of the right-hand pattern.<sup>25</sup> In popular music, “arpeggio” often refers to chord-tones: the knowledge and ability to play arpeggiated passages (chord-tone runs). This enables improvisation over a tune’s harmony by using chord tones – i.e. arpeggios.

In classical study, scales are an inseparable element in building fluency and fingerboard knowledge; scale-derived passages appear in most works.<sup>26</sup>

Popular-music players, of course, also know scales, but more often refer to them as “scales” in the jazz sense (modal systems). Jazz guitarists practise them to gain facility for improvisation over given harmonic schemes. To achieve high technical proficiency, they perform scale drills in every possible way: in all posi-

<sup>22</sup> L. Cesarczyk, *op. cit.*, pp. 18–65; W. Graham, *A Concise History of the Classic Guitar*, Mel Bay Publications, 2001, pp. 20–97; J. R. Alvez, *The History of the Guitar: Its Origins and Evolution*, Marshall University, Huntington, 2015, pp. 14–138.

<sup>23</sup> See: L. Cesarczyk, *op. cit.*, pp. 251–253.

<sup>24</sup> Source: <https://guitaracademy.edu.pl/co-to-jest-tapping-na-gitarze-i-jak-go-apanowac/> [accessed on 16 December 2024].

<sup>25</sup> See: S. Tennant, *Pumping Nylon*, Alfred, Maryland, 1995, pp. 78–89.

<sup>26</sup> See: S. Wiśniewski, J. Nalepka, A. Kowalczyk, *Poradnik metodyczny dla gitarzystów*, 4th ed., Akademia Muzyczna w Łodzi, Łódź, 1990, pp. 43–50.

tions, all keys, in varied combinations (thirds, fourths, groups of three or four), and build arpeggios on every degree. Dr Daniel Popiałkiewicz, in a YouTube publication for the “TopGuitarPL” channel, argues for practising countless left-hand fingering combinations to move freely in many keys.<sup>27</sup> The issues mentioned are only a taste of how diverse scale practice can be in the popular-music world.

## Benefits of crossing boarders between classical and popular music

Classical and popular music are two distinct worlds, yet one can draw on both to develop technique, interpretative approach and musical awareness.

In a conversation on 14 September 2024, Dr Bartłomiej Marusik drew attention to notation which, in popular music, mostly serves as a pattern of rhythm and melody. Popular-music guitarists frequently vary such patterns with accents, percussive effects, and short articulation that bring a more percussive character.<sup>28</sup> Many of these features are not included in the written score. Therefore, a classical musician studying pieces influenced by popular music should first listen to recordings in the relevant genre in order to notice characteristic articulatory and rhythmic elements that define the style. This allows the performer to broaden the expressive palette by introducing elements heard on recordings into their interpretation.

In most cases, rhythm and harmony are foundational in popular music. In an interview on 25 March 2024, Andrzej Olewiński described how he teaches students to perform accents when they are not notated in the sheet music – by practising a piece, phrase or passage with a rhythmic pattern.<sup>29</sup> An example is the third movement, *Fuoco*, from Roland Dyens’s *Libra Sonatine*, which clearly draws, among others, on tango rhythms. Practising with a backing track reshapes rhythmic perception and leads the performer instinctively to adapt their playing which may influence the final interpretation.



Example no. 8. Roland Dyens, *Libra Sonatine*, III. *Fuoco*, milonga rhythm, bars 31–33

<sup>27</sup> Source: <https://www.youtube.com/watch?v=3eOk2FEGyV0> [accessed on 10 December 2024].

<sup>28</sup> Interview with Bartłomiej Marusik, Lublin, 14 September 2024.

<sup>29</sup> Interview with Andrzej Olewiński, Lublin, 25 March 2024.

Another method for pieces inspired by jazz is to practise with the metronome set on beats 2 and 4. This makes the piece feel more “swinging”. The musician begins to “feel” the work with a different accentuation, which affects the final artistic outcome.

In jazz/popular guitar, practice is aimed at “understanding the fingerboard”: learning the logic of movement across it, mastering “super-positions” and “in-between super-positions”, and performing scale, arpeggio and chord drills in every key and configuration. A classical guitarist who adopts such jazz-style practice – working on scales, arpeggios, improvisation, and chord knowledge – performs countless left-hand combinations and, in many cases, learns awkward fingering and right-hand string skips. This improves technique, speed and agility, and deepens the understanding of the fingerboard. Combined with fluent sight-reading, these skills enable rapid reading, preparation, and interpretation of pieces, and increase the chances of recovering from slips during performance without the listener noticing. Adopting the working methods of jazz musicians can also encourage greater freedom in creatively interpreting Renaissance and Baroque music, where repeated passages should be varied. Arranging and compositional experiments, modelled on jazz practice, broaden one’s thinking about solo pieces as quasi-chamber textures and enrich interpretation.

A particularly interesting technical aspect adopted by classical guitarists is fingering fast scale runs symmetrically across the fingerboard (three notes per string), the so-called in-between super-positions. This facilitates mastering rapid scalar passages by virtue of repeatable right-hand string-crossing and left-hand fingering patterns.

A guitarist with classical foundations who turns to popular music will often find complex jazz voicings easier, thanks to experience with demanding chordal configurations in, for example, Bach transcriptions or works by Rodrigo or Tansman. Such a musician is also sensitive to tone quality and colour because of the perpetual pursuit of tonal perfection required in classical music. Thanks to classical preparation, they read notated popular music swiftly.

Conversely, a jazz/popular musician approaching classical repertoire develops habits of repeatability – an immanent feature of the style – manifesting especially in attention to tone quality and to consistent expressive, articulatory, dynamic and timbral control. This is indispensable in arranged popular music (e.g. big-band playing), in studio work, and in live popular-music performance containing characteristic riffs and contrapuntal lines integral to a piece’s identity. Musicians whose genres rely heavily on improvisation often find it difficult to reproduce the material exactly. By learning classical music, jazz guitarists practise polyphonic playing and technically complex left-hand chordal configurations, thereby expanding technical and expressive capacity, and learning to lead melodies or accompaniment in multiple voices. This also contributes to fluent

a vista reading. Classical-guitar practice can instil better performance habits in electric-guitar players: the classical instrument demands greater left-hand precision (finger placement and wrist position for clean tone and relaxed mobility) and refined right-hand tone production (finger independence and sound quality). This improves overall technique and enhances use of hybrid picking. Working with art music and an acoustic instrument – where colour and quality of sound depend solely on the instrument and the player's attention and skill – cultivates musical sensitivity. The jazz/popular guitarist learns to focus more on articulation, dynamics, agogics and colour, thereby increasing musical awareness.

## Summary

In light of the foregoing, the classical guitarist is distinguished by executory precision at the level of each note and by the repeatability of repertoire in technical and interpretative terms. To achieve the final artistic result, the classical guitarist focuses on the smallest performance detail, can interpret notation creatively, and has highly developed sight-reading. Through solo performance, they have developed mechanisms for coping with stage stress and for effective concentration, and possess knowledge of performance practice across historical periods. They use fingerstyle technique with nails and have a certain freedom in rhythmic handling (rubato, ritenuo, rallentando, accelerando, fermata, etc.) as the rhythm in the piece is defined by musical interpretation.

The jazz guitarist possesses the ability to improvise and to accompany in various popular-music styles. They are familiar with advanced harmony and use it in improvisation and improvised accompaniment. Due to the limited use of notation in their education, they have a well-developed melodic and harmonic ear. Apart from experience as an instrumentalist, they may also act as composers and arrangers. They exhibit strong rhythmic sense and precision. Performances vary from one occasion to another (due to the improvisational character). Because they rarely work with notation, sight-reading may be underdeveloped. They most often play with a pick and rarely with right-hand fingers.

These two distinct worlds cultivate somewhat different competencies. The goal of every musician should be continuous improvement. It is therefore worthwhile to draw on the achievements and learning methods of each domain and to study multiple styles. This ensures comprehensive growth, fosters versatility and broadens knowledge of performance of works inspired by diverse genres. The crossing of styles, genres and techniques is evidenced by the many renowned classical guitarists who have explored popular music – among others Pepe Romero, Andrew York, Roland Dyens, Julian Bream and John Williams. Many jazz/popular performers have also embraced classical repertoire – for ex-

ample Sting, who interpreted works by John Dowland; Bobby McFerrin, who sang Bach's Prelude in C major at the "Swinging Bach" concert; and artists such as Adam Palma, Krzysztof Herdzin, Leszek Moźdżer, Włodzimierz Nahorny, Keith Jarrett, Wynton Marsalis, Paco de Lucía, and Claude Bolling.

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## Edukacja muzyczna gitarzysty klasycznego i jazzowego – analogie i różnice

### Streszczenie

Celem artykułu jest nakreślenie istotnych różnic w procesie nauki gitarowej muzyki poważnej oraz popularnej. Tekst opisuje, jaki jest cel edukacyjny szkół muzycznych oraz jakie są sposoby nauki gry na gitarze klasycznej i na gitarze elektrycznej. Zwraca uwagę na różnice w sposobie wy-

dobywania dźwięku na obu instrumentach, a także opisuje, jakim materiałem muzycznym zajmują się uczniowie w trakcie nauki. Artykuł prezentuje odmienne podejście do nauki podstawowych elementów muzyki w obu stylach gry. Wynika ono z odmiennej budowy instrumentu, sposobu wydobycia dźwięku, a także przeznaczenia, jaki ma dany gatunek muzyki. W artykule poruszone są takie zagadnienia, jak: nauka dźwięków, aplikatura, nauka frazy, artykulacja, sposób wydobycia dźwięków, czytanie nut, harmonia i improwizacja. Tekst opisuje również charakterystyczne techniki dla danego instrumentu. Ukazuje zagadnienia, które występują w klasycznej edukacji gitarskiej oraz w nauce muzyki popularnej, mające odmienne znaczenie dla wykonawcy. Są to między innymi arpeggio oraz gamy. Artykuł opisuje także, jakie cechy i umiejętności posiada wykształcony gitarzysta klasyczny i gitarzysta zajmujący się muzyką popularną oraz jakie korzyści wynikają z poszerzania repertuaru o utwory inspirowane muzyką popularną i klasyczną.

**Słowa kluczowe:** gitara klasyczna, gitara elektryczna, muzyka klasyczna, muzyka popularna, edukacja muzyczna.