

Guitar Teacher

I have an extensive 5-year experience as a guitar teacher for all levels and styles although I specialize in jazz. I have taught privately in NYC and at the Brooklyn Music House.

I am currently holding the position of guitar associate professor at El Musical-Bellaterra Conservatory, the same school where Jeff Ballard and Bill Mchenry used to teach during their Barcelona days.

I am also offering private instructions in the Barcelona Metropolitan area. Get in touch with me if you, your friends or your kids want to start learning guitar or if you want to boost your chops!

23 Euros/hour

Below you can check out my pedagogical ideas

Pedagogical guidelines

Passing on the knowledge and experience I have gathered throughout my studies is a way of being true to the idea that music is something that you always have to share with other individuals.

Knowledge in general has no value if it does not “live” and develop through time and if it is not delivered in the hands of the next generation.

And in the case of music, the way to pass on what you learned, to ensure that this knowledge carries on and “lives” it is to share it with other musicians and to pass it on to your students.

Teaching is also a powerful way of reviewing and re-learning what you studied before in a deeper way. Going back to the fundamentals is a secret the greatest musicians have known for a lot of time as well as martial arts and meditation masters.

In a practice like music everything needs to be kept “fresh” and nothing can be considered an acquired erudition, unless it is applied day by day. Teaching has got a

strong hermeneutical value and it is ultimately the best way to test the validity of what you learned before.

My idea of the teaching method is inspired by my previous philosophical studies, particularly what Plato's Socrates said in the Symposium: he suggested that every soul is "pregnant", meaning that knowledge is already potentially in each one of us and it is the job of the philosopher (in our case the educator) to help in the "delivery" as a midwifery.

This practically translates in a method where the educator does not consider himself has the only possessor of all the knowledge to be delivered to the student but as the one who helps the student to bring out and develop his/her own potential within. The aim is to stimulate the curiosity to investigate the potentials of the instrument, keeping the teaching/learning process interesting and interactive. My job as a teacher is not to create individual completely dependable on myself but to *teach them out to teach themselves* and to potentially teach others in the future.

Throughout my Berklee studies I had the privilege of having teachers who put to practice this method in music education, like the legend Mick Goodrick and Tim Miller.

With very young kids it is very important to have a good balance between keeping the playing as fun "playing" and making sure that they maintain their focus. It is very easy to overwhelm young children to the point they perceive the instrument as something imposed on themselves from above with the result of scaring them away from music. Music is always about "playing", "adventuring", "being in the moment" all things that are natural characteristics of children's life (and something that we forget as adults) and it is crucial to safeguard the teaching potential of these states.

The learning process for beginners can be very complex and the way you start them off with music will most likely influence their future relationship with the musical practice. To introduce someone to music is a serious responsibility towards the students and towards Music itself.

With intermediate players it is important to value what they learned before and use it as a starting point for further development and it is critical to identify and correct

some bad technique habits (in the case they developed those) that could prevent the student from going forward in their learning process.

Helping the student to create a personalized practice routine that meets their individual needs and respects the time dedicated to other activities (school, sports, etc etc) it is the key to keep the student fully engaged with the musical practice. The practice-routine plan is particularly beneficial for advanced players, as they tend to want everything right away and fast. The task is to guide them towards finding what they need and want to learn accordingly to their individual musical vision.

Generally it is my understanding that it is vital to maintain a dialogue with the students so that they feel the teacher is helping them unfold their own potentials, develop their own sound as opposed to impose a specific way of playing. At the end of the day both student and teacher are musicians who are working everyday to acquire a deeper understanding of music.

On the other hand though the teacher doesn't have to put himself totally on the same level of the student otherwise the teacher/learner relationship fails in its fundamentals. When a teacher does his/her job in being well prepared, being involved and stimulating in the teaching process and offering interesting topics he/she acquires authority and charisma in the eyes of the student and this encourages the student to study more and more. Being just a "friend" of your students it is disrespectful towards what you are paid to do as an educator.

Having a good balance in the teaching relationship is the way to establish the virtuous circle that leads to improvements and successful teaching process.

Paolo tomaselli

Topics offered

- Guitar fundamentals for beginners: starting "from scratch"; getting acquainted with the instrument: learning basic picking and finger picking technique, basic chord shapes and basic single note reading; getting started with some basic harmony applied to the instrument.

- Fundamentals of classical guitar for beginners: focusing on developing finger picking technique and reading easy classical guitar studies.
- Fundamentals of electric guitar for beginners: getting familiar with the potential of an electric instrument, learning basic chord shapes and starting experimenting with single note soloing.
- Fundamentals of jazz guitar for beginners: getting started with playing blues and playing over the changes of some easy jazz standards; starting to practice arpeggios and modes.
- Intermediate classical guitar: studying more advanced classical pieces like Villa Lobos Preludes and Leo Brower's etudes.
- Intermediate electric guitar: learning more chord shapes and soloing techniques; learning some funk fundamentals.
- Intermediate jazz guitar: going further in the study of scales and arpeggios and voicings; learning to play over more complex chord progressions; acquiring bebop vocabulary.
- Advanced jazz guitar; exploring complex chord progressions and "guit-harmony"; applying advanced harmonic concepts in the soloing ideas; exploring different chord shapes and voice leading.
- Contemporary harmony for all levels
- Ear training for all levels
- Ensembles for all levels and line-ups
- Odd meter and contemporary jazz ensemble.