

Easy to Early Intermediate Repertoire

Pumping Nylon



Supplemental Repertoire for the Best-Selling
Classical Guitarist's Technique Handbook

Level: *Easy to
Early Intermediate*



Includes:

- New compositions by Andrew York and other contemporary composers
- Classic etudes by Tarrega, Carcassi, Giuliani and Sor
- Pieces helpful for developing arpeggios, tremolo, scale velocity and more

SCOTT
TENNANT

Edited by Nathaniel Gunod



Pumping Nylon



***Easy to Early Intermediate
Repertoire***

Table of Contents

This table of contents is designed to help you use this book as effectively as possible. Not only will it give you an “at-a-glance” tour of what the book contains and help you find the specific piece you seek, but it will also help you find pieces that relate to the specific areas of technique you wish to study. The pieces appear in order of difficulty. The categories of technique are shown across the top. The boxes checked next to a piece tell you which technique(s) apply to that piece. The technique categories are taken directly from *Pumping Nylon*, making this the perfect companion to that book for the beginner to early intermediate player. We hope you enjoy it. — Nathaniel Gunod

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There is a compact disc available for this book. It includes performances by Scott Tennant of all the pieces. Use it to help insure that you are interpreting the rhythms correctly and capturing the style of each work. This symbol will appear to the left of each piece. The track numbers below the symbols correspond to the piece you want to hear. Track 1 will help you tune to the CD. Enjoy!

Preface

Welcome! Are you ready to play?

The pieces in this book are selected and designed around the various techniques addressed in *Pumping Nylon*. They are offered as an extension of the exercises presented in that book, and to provide attractive and easy pieces in which to apply the various techniques discussed. They come from many traditional sources as well as from some exciting contemporary composers. These pieces have helped me and my students over the years. If practiced correctly and with the proper intent, they will aid in developing your technical skills.

I originally wanted to steer clear of all of those so-called "old, boring, old-fashioned" studies that everyone (and everyone's father and grandfather) considers out-dated. We all know what they are; those nameless, numbered etudes by the previously living. But after looking around at what was available, I came to the same conclusion that other guitar teachers have repeatedly in the past: the guitarist/composers of the past had some great pedagogical ideas. Their studies were made to help solve certain technical problems that they and their students encountered; the same challenges we face today. Where this book is different from the many etude books available today is that we have selected pieces that will help develop certain specific classical guitar techniques dealt with in *Pumping Nylon*. Suggestions are given to guide your practice and help you focus on the challenges at hand.

Each piece is preceded by a "checklist" of specific issues upon which to focus, such as technical and/or musical challenges, left- and right-hand fingerings and practicing tips. Although everyone's playing levels and technical boundaries are different, these studies should be of great benefit if the checklist is taken to heart.

As always, it is a good idea to check your progress with a teacher when problems arise, as there is no ideal substitute for the real thing. As in *Pumping Nylon*, I suggest you take the ideas presented in each piece and expand on them by finding other pieces that will further help you in overcoming your difficulties.

So, now, 1...2...ready...



About the Author

Scott Tennant's reputation as a performer and teacher is known worldwide. His accolades include becoming the first American ever to win the first prize in the Tokyo International Guitar Competition in 1989, and silver-medal performances in both the 1988 Concours International de Guitare of Radio France in Paris and the 1984 Toronto International Competition.

He is recording the complete solo guitar works of Joaquín Rodrigo for GHA records, including the concertos with Leo Brouwer conducting the Córdoba Symphony Orchestra. His debut solo recording for Delos is "Wild Mountain Thyme," a recording of Celtic music for the classical guitar.

Born in Detroit in 1962, Scott began playing the guitar at six years of age. During his junior high and high school years, he studied classical guitar with Lee Dyament and Joe Fava. Also while growing up in Detroit, he began taking flamenco lessons with Juan Serrano. When Maestro Serrano moved to California, Scott became the accompanist for the Maria del Carmen Dance Company. He also played the bass trombone in his high school concert band and the violin in the school orchestra. Scott moved to Los Angeles in 1980 to attend the University of Southern California, where he studied with Pepe Romero and James Smith. It was during this time that the Los Angeles Guitar Quartet was formed (then the U.S.C. Guitar Quartet), and he has been touring and recording with the group ever since*. As a student there, he performed in the master classes of such luminaries as Joaquín Rodrigo and Andrés Segovia. He now teaches as a member of the faculty at U.S.C.



* The Quartet can be heard on their recordings for GHA, Delos and Sony Classical.

Glossary of Signs and Terms

This list will help you to interpret the various markings in the music.

- 1, 2, 3, 4 Left hand fingers, numbered from index (1) to pinky (4).
- p, i, m, a* Right hand fingers: *p* = thumb, *i* = index, *m* = middle, *a* = ring finger.
- ① ② ③ ④ ⑤ ⑥ The six strings of the guitar, numbered from low E ⑥ to high E ①.
- IV, V, VII, etc. Roman numerals. Used to indicate frets. Here is a quick review of these symbols: I=1, II=2, III=3, IV=4, V=5, VI=6, VII=7, VIII=8, IX=9, X=10, XI=11 and XII=12.
- BII₄ The B indicates a barre. The Roman numeral indicates the fret to be barred, and the small number indicates the amount of strings to be barred. So, this symbol indicates to barre four strings at the second fret.
- 1, -2, -3, -4 A dash in front of a fingering indicates a *guide finger shift*. A *shift* is a movement from one position to another. A *guide finger* is a finger that can be used just before and just after a shift. For instance, if the 4th finger has been used to play G on the 1st string, 3rd fret, and then moves to play A on the 1st string, 5th fret, it will be marked -4.
- Ⓧ = D Tune the 6th string down to D.
- ⊕ *Coda* sign. Marks the ending section of a piece.
- § *Segno*. When playing a D. S. al Fine form, go back to this sign and play to the end.
- ♩ = 60 Tempo marking. In this case, the metronome should be set to 60. Each click represents a quarter note.
- ♩ *Accent*. Emphasize.
- ♩ *Staccato*. Short. Detached.
- ♩ *Tenuto*. To hold a note for its full value.
- a tempo* Return to the original *tempo* or speed.
- Allegro* Lively, cheerful, fast.
- Andante* A moderate, walking tempo.
- Andantino* Slightly faster than *andante*.
- cresc.* *Crescendo*. Gradually becoming louder.
- decrec.* *Decrescendo*. Gradually becoming softer.
- dim.* *Diminuendo*. Gradually becoming softer.
- D. C. al Coda* Go back to the beginning of the piece and play to the *coda* indication, then skip down to the *Coda*.
- D. C. al Fine* *Da Capo al Fine*. Go to the beginning and play until the *Fine*.
- D. S. al Fine* *Dal Segno al Fine*. Go back to the sign § and play until the *Fine*.
- Fine* The end.
- Moderato* In a moderate tempo.
- molto* Very.
- morendo* Dying away.
- mosso* Moved. Agitated.
- poco ritenuto* Immediately becoming a little held back or slower.
- rall.* *Rallentando*. Becoming gradually slower.
- rit.* *Ritardando*. Becoming gradually slower.
- simile* When this word appears after a pattern has been established (fingerings, dynamics, etc.), it means to continue in this manner.
- sub.* *Subito*. Suddenly.
- Tranquillo* Tranquil, calm, quiet.

DYNAMIC SIGNS

- p* *Piano*. Soft.
- pp* *Pianissimo*. Very soft.
- mp* *Mezzo piano*. Moderately soft.
- f* *Forte*. Loud.
- ff* *Fortissimo*. Very loud.
- mf* *Mezzo forte*. Moderately loud.
- fp* *Forte piano*. Strike a loud note and suddenly become soft.
- sfz* *Sforzando*. A sudden strong accent.
-  *Crescendo*. Gradually becoming louder
-  *Decrescendo*. Gradually becoming softer.

Different Strokes

Tennant/Gunod

This is a good study for right-hand scale work and training the thumb and fingers to simultaneously move in opposite directions (flexing and extending p while the fingers alternate).

CHECKLIST:

- ✓ Practice with p rest stroke and fingers free stroke.
- ✓ Practice with p free stroke and fingers rest stroke.
- ✓ Make strokes strong and quick, emptying (releasing the energy from) each finger when finished.
- ✓ Make sure free strokes have a quick and deep follow-through toward the palm.

$\text{♩} = 80-100$

m i m i simile

Track
2

The first system of musical notation is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 80-100. The first two measures are marked with fingerings *m i m i* and *i m i m simile*. The notation consists of eighth-note runs with rests. Fingerings for the rests are indicated below the staff: 2, 4, 3, 2, 0, 4, 0, 2.

The second system of musical notation continues the piece. It starts with a treble clef and a key signature of one sharp. The notation consists of eighth-note runs with rests. Fingerings for the rests are indicated below the staff: 5, 0, 0, 0, 0, #0, 0, #0.

The third system of musical notation continues the piece. It starts with a treble clef and a key signature of one sharp. The notation consists of eighth-note runs with rests. Fingerings for the rests are indicated below the staff: 9, 2, #2, -3, 4, 0, 2, 0, 2.

The fourth system of musical notation concludes the piece. It starts with a treble clef and a key signature of one sharp. The notation consists of eighth-note runs with rests. Fingerings for the rests are indicated below the staff: 13, 4, 3, 2, 0, 0, 0, 0.

Walking

Tennant/Gunod

This study is an ideal application of the right-hand walking exercises in *Pumping Nylon* and is good for basic scale work.

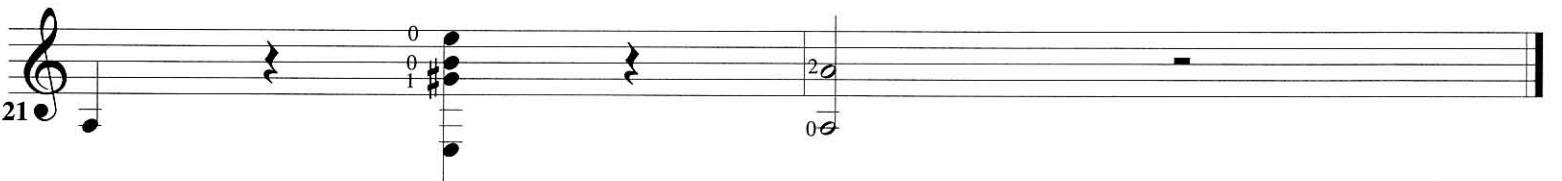
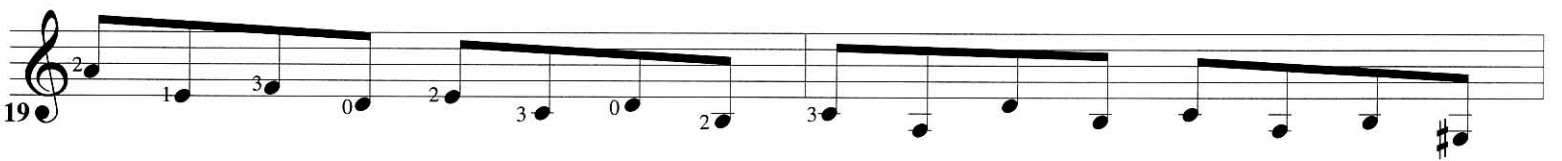
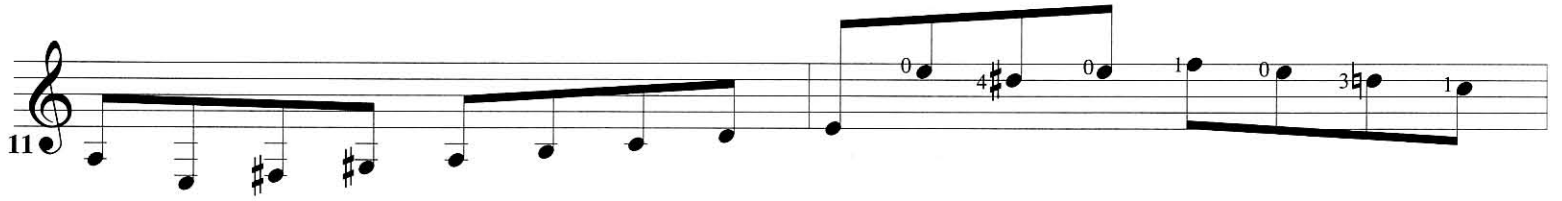
CHECKLIST:

- ✓ Plant* fingers well during string crossings.
- ✓ Synchronize left- and right-hand finger movements.
- ✓ Practice slowly, but make the strokes fast and strong. **PLAY SLOWLY—MOVE FAST.**
- ✓ Practice in both rest stroke and free stroke.

♩ = 88-120

i m i m i m i m simile

*Prepare them on the strings just before plucking.



“The language of music is understood everywhere.”

• Nusrat Fateh Ali Khan •

Bit O' Nostalgia

Scott Tennant

This is a good exercise for chord balancing (making all the notes in a chord sound equal) through control of right-hand finger pressure.

CHECKLIST:

- ✓ Listen for balance. Pay attention to the feel of the strings under the right-hand fingers and be totally aware of the amount of pressure you're applying. When you feel the string, be aware of its texture and thickness.
- ✓ Focus on the feel of the strings as they "give" under the pressure from the right-hand fingers.

♩ = 100-126

a m i *a m i* *a m i*

mp

5

f

poco rit. *Fine*

a tempo

mf *p*

13

1. 2.

D.C. al Fine

Balancing Act

Scott Tennant

Balancing Act is another study designed to help you develop control of the right hand fingers through regulation of finger pressure on the strings. The *ossia staff* (smaller, alternate staff) shows the note that should be stressed in each chord.

CHECKLIST:

- ✓ Make sure the first three and final two chords of the study are well-balanced, with all notes even in volume and tone. Feel each string depressed equally.
- ✓ Bring out the indicated note in each chord by applying more pressure to that string. Start by applying equal pressure to all the strings involved—feel them displaced equally. Then, with the right-hand finger corresponding to the note to be accentuated, displace (move) that string down a little more than the others. Release and follow through. The finger that presses down more should follow-through a little more than the others. Try to feel it rather than think about it.

NOTE:

The tactile awareness required to focus this way is not only important for bringing out certain notes, but for successful and secure playing in general. It's often the missing link between a "good" player and a "great" player.

$\text{♩} = 60-100$

(Stress these notes) *i*

All notes even

m *a* *i* *m* *a*

i *m* *a* *i*

10

m a a m i
p

13

i m a m i i m
p

16

a m i i m a m i
p

19

i m a m i
p

22

i m a m i i m a m i
p

25

i m a m i
p

All notes even

Snowflight

Andrew York

A lovely, easy, arpeggio piece, this is one of 8 *Discernments* by York.

CHECKLIST:

- ✓ Be very attentive to tone production.
- ✓ Take this opportunity to feel the independence of each right hand finger.
- ✓ Don't move your left hand off of any chord before the right hand finishes the arpeggio.
- ✓ Follow the indicated dynamics.

$\text{♩} = 80-108$

mp mysterious, dream-like

1.
 2.
 3.
 4.
 5.
 6.
 7.
 8.
 9.
 10.
 11.
 12.
 13.
 14.
 15.
 16.
 17.

f
 dim.

Crispin's Spin

Omid Zoufonoun

Aside from the obvious right hand challenges due to its arpeggiated nature, this piece also offers some challenges for the left hand.

CHECKLIST:

- ✓ Don't move your left hand off of any chord before the right hand finishes the arpeggio.
- ✓ As with Andrew York's *Quadrivial Quandary* in *Pumping Nylon*, this piece requires the left-hand fingers to jump around quite a bit. "Visualize" ahead; look at the notes/frets on the finger-board to which you're going and avoid staring at the chord formation you're currently playing.
- ✓ Change chords in a relaxed but quick manner.

Tranquillo (Let Vibrate)
♩ = 76-100

mp

f

decresc. *pp* *f*

molto rit. *a tempo*

p *pp*

molto rit.

m a *m a* *m i*

p *p* *p*

Morendo

Etude #19

Matteo Carcassi

This is my personal favorite of the arpeggio pieces. The repetitive *i-m-i-m* is great for warming up, and playing the melody with *a* is ideal for adjusting your tone production.

CHECKLIST:

- ✓ Get a good, warm tone with the *a* finger.
- ✓ Your *a* free strokes should follow-through from the *knuckle joint* (the joint that connects the fingers to the hand). The amount of follow-through should be commensurate to the amount of pressure you apply to the string.
- ✓ If you have consistent tone problems, try a light rest stroke with *p*. This puts the *a* finger at a more advantageous angle resulting in a fatter tone.
- ✓ Plant *i* and *m* sequentially during the *i-m-i-m* exchanges.
- ✓ Prepare *p* and *a* on their respective strings at the same time. This happens right after *m* plays the last note of each measure.

♩ = 60-120

mf

BII₃

f

mf

17 *p* *mf*

21 *f* *sfz* BII BVII

25 *f* *sfz* BI2

29 *f* *sfz* *sfz* BI2

33 *f* *mf* BVII

*“J. S. Bach died from
1750 to the present.”*

• From a grade school essay on classical music. •

Op. 35, #18

Fernando Sor

CHECKLIST:

- ✓ Put *p* and *a* down on the strings at the same time, then...
- ✓ ...put *i* and *m* down on their strings at the same time.
- ✓ Alternate planting in this way throughout the piece. Bring out the melody (stems up) with the *a* finger.

Andantino

♩ = 72-84

The musical score for Op. 35, #18 by Fernando Sor, Andantino, is presented in a single system with 36 measures. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked Andantino, with a metronome indication of ♩ = 72-84. The score is written for guitar and includes various performance instructions and dynamic markings.

Key features of the score include:

- Measures 1-4:** Start with a *p* (piano) dynamic. Fingerings for the melody are indicated as *a* (4th finger), *m* (3rd finger), *a* (4th finger), and *m* (3rd finger). A *simile* instruction is present.
- Measures 5-12:** Dynamics range from *mp* (mezzo-piano) to *p*. A *BII5* fingering is indicated for the bass line.
- Measures 13-18:** Dynamics include *mp*, *mf* (mezzo-forte), and *mp*. A *poco rit.* (poco ritardando) instruction is followed by *a tempo*.
- Measures 19-24:** Dynamics include *mp*, *mf*, and *p*. A *BII5* fingering is indicated.
- Measures 25-30:** Dynamics include *f* (forte), *mp*, and *p*. A *poco rit.* instruction is followed by *a tempo*.
- Measures 31-36:** Dynamics include *mp* and *p*. A *BII5* fingering is indicated.

The score is characterized by its intricate rhythmic patterns, often using stems up and down to create a specific texture. The dynamics and performance instructions are carefully placed to guide the performer through the piece's expressive range.

Opus 60, #24

Fernando Sor

CHECKLIST:

- ✓ Excellent speed burst work for arpeggios.
- ✓ Work towards evenness of the arpeggios.

Allegro Moderato

♩=100-132

First system of musical notation, measures 1-4. Includes fingerings (i, m, i) and accents (a, i).

Second system of musical notation, measures 5-8. Includes fingerings (m, i).

Third system of musical notation, measures 9-12. Includes fingerings (m, i, m).

Fourth system of musical notation, measures 13-16. Includes fingerings.

Fine

D.C. al Fine

*“Great things can be done by
great sacrifices only.”*

• Swami Vivekananda •

Malagueña

arr. Scott Tennant

This exercise is preliminary preparation for Emilio Pujol's *El Abejorro* which is good fun; an arpeggio study imitating the flight of a big insect. HOWEVER, to insure you don't end up on the windshield, there are a few precautions to take. Study the "Checklist" carefully.

CHECKLIST:

- ✓ For maximum success at an eventual quick tempo, practice slowly at first, and sequentially plant each finger (i.e., plant *i* immediately after *p*, *a* immediately after *i*, *m* immediately after *a*, and *p* immediately after *m*, etc.).
- ✓ Practice both right-hand fingerings. Playing *p-i-m-i* is a great study, but for performance *p-i-a-m* is much more effective.
- ✓ Finish one group of notes before changing chords. Failure to do this results in a sloppy, choppy-sounding piece.

♩ = 100 - 138+



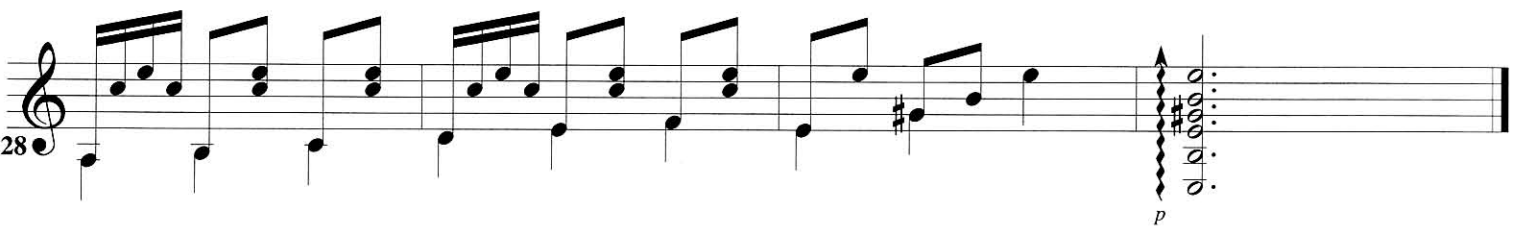
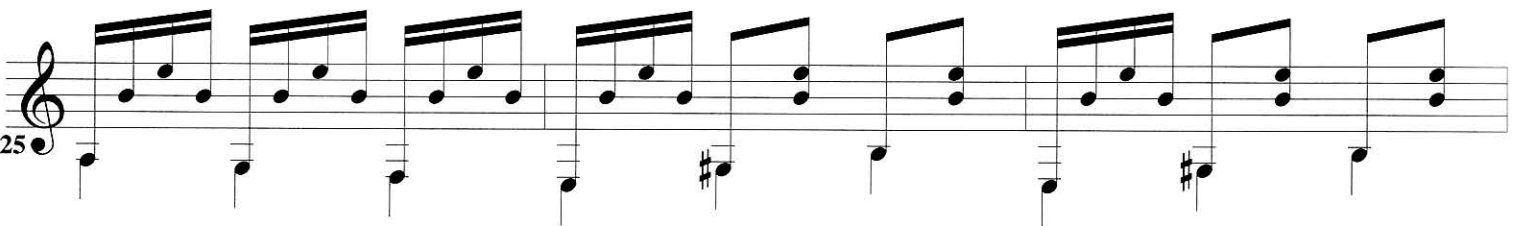
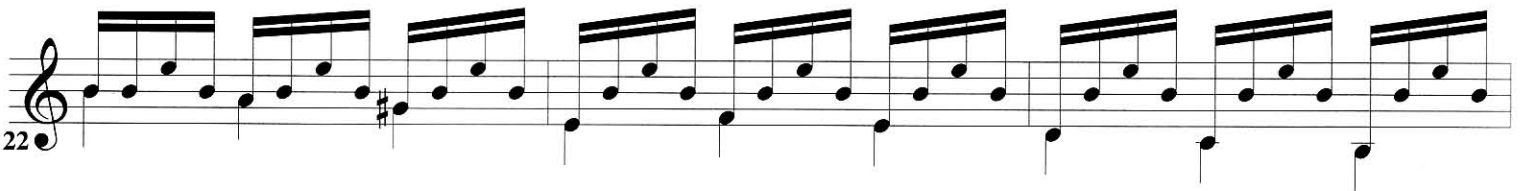
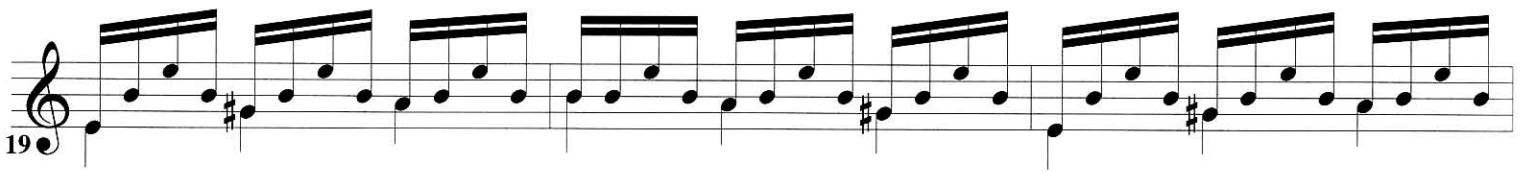
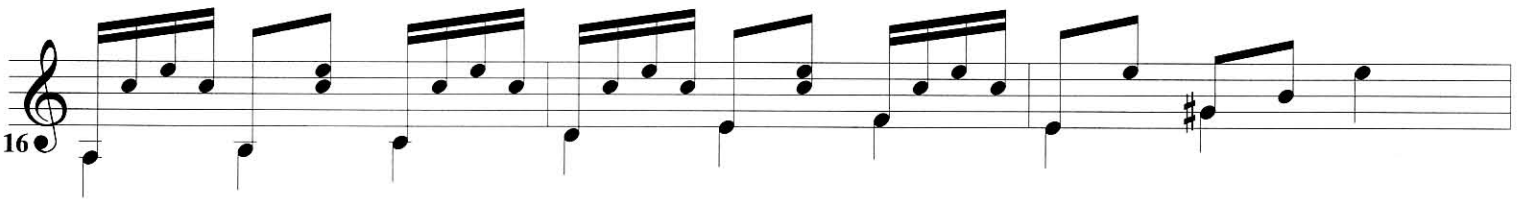
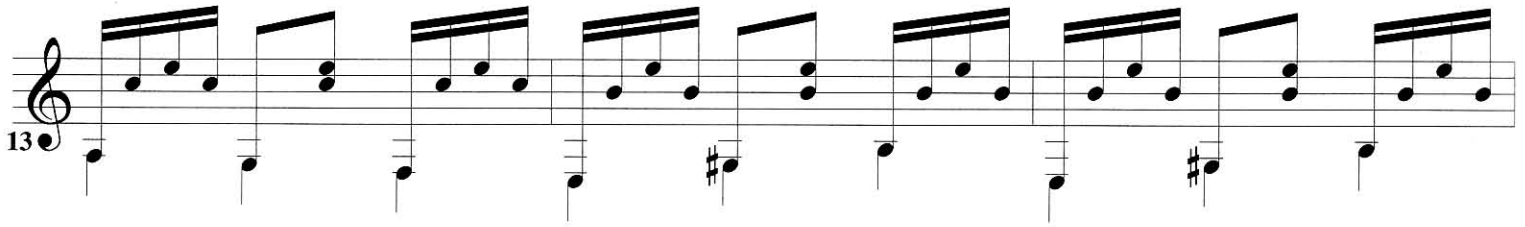
1

p i m i
(or *p i a m*)

4

7

10



*“I know what a sextet is,
but I’d rather not say.”*

• From a grade school essay on classical music. •

Etude #13

Matteo Carcassi

Great beginning tremolo and arpeggio practice.

CHECKLIST:

- ✓ Begin the piece by preparing each triad with a full plant (planting *i* and *m* simultaneously). Prepare *p* after *i* plays the last repeated note.
- ✓ Progress to preparing each note of each arpeggio by planting the fingers sequentially, including *p*.
- ✓ Make sure the repeated notes played with an *a-m-i* exchange sound even in volume and tone. You may want to begin by practicing them *staccato* (short and disconnected) by exaggerating the planting and then progressing to *legato* (smooth and connected).
- ✓ Make sure both hands have completed each harmony before moving on. In other words, don't change chords with the left hand before the right hand has finished the figure.
- ✓ Play the indicated dynamics.

Andante Grazioso

♩ = 80-120

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of four systems of notation, each with a starting measure number (1, 4, 7, 10) and a dynamic marking.

- System 1 (Measures 1-3):** Starts with a *mf* dynamic. Fingerings include *i m a m i* and *i m*. Includes a circled 0 and a circled 2.
- System 2 (Measures 4-6):** Starts with a *f* dynamic. Includes a circled 3 and a circled 4.
- System 3 (Measures 7-9):** Starts with a *mf* dynamic. Includes a circled 3 and a circled 4. A repeat sign is present at the end of the system.
- System 4 (Measures 10-12):** Starts with a *mf* dynamic. Includes a circled 2 and a circled 4.

Throughout the piece, there are various articulation markings such as slurs, accents, and dynamic hairpins. Fingerings are indicated by numbers 1-4 above or below notes. Fingerings *i* and *m* are used for the first two notes of each triad.

Musical staff 13, starting at measure 13. The key signature is three sharps (F#, C#, G#). The staff contains a series of eighth-note chords with various fingering numbers (3, 1, 2, 0, 2, 3, 2, 0, 2, 3, 2) and a final measure with a whole note chord (0, 1).

Musical staff 16, starting at measure 16. The key signature is three sharps. The staff contains eighth-note chords with fingering numbers (3, 2, 3, 4, 1, 1, 4, 4, -4, 3). A *cresc.* marking is present below the staff. A dashed line labeled "BII" spans the final two measures.

Musical staff 19, starting at measure 19. The key signature is three sharps. The staff contains eighth-note chords with fingering numbers (-4, 3, -3, 2, 4, 1, 2, 1, 3, 1, 4, 2, 3, 4, 3, 2). A *dim.* marking is at the beginning, and a *rall.* marking is in the middle. A circled "3" is under the first measure, and circled "4", "3", and "2" are under later measures. The tempo marking *a tempo* is at the end.

Musical staff 22, starting at measure 22. The key signature is three sharps. The staff contains eighth-note chords. A *f* marking is at the beginning, followed by a dynamic hairpin.

Musical staff 25, starting at measure 25. The key signature is three sharps. The staff contains eighth-note chords with fingering numbers (2, 3, 4, -4, -2, -2, -2, 1, 3, 1, 2). A circled "2" is above the first measure, and circled "1" and "4" are below. A *f* marking is at the beginning, followed by a *dim.* marking. A dashed line labeled "BII₅" spans the next two measures. The staff ends with the word *imamam* and a *p* marking, followed by a *rall.* hairpin.

Etude #7

Matteo Carcassi

Good preliminary tremolo and arpeggio work.

CHECKLIST:

- ✓ Be sure the tremolo is even and pleasant-sounding. Don't be a speed demon.
- ✓ Be aware of and control the exchanges from *i* to *p* and from *p* to *a*.
- ✓ While learning the piece, it's good to use sequential planting in the right hand fingers (prepare the fingers, one at a time, on the strings before playing). This includes *p*.

Allegro
♩ = 60-100

Track 17

f *p* *p* *sub. mp*

p *f*

poco ritenuto
p *f*

mf

Musical staff 13-15. Treble clef, key signature of one sharp (F#). The staff contains a sequence of sixteenth-note runs. Measure 13 starts with a triplet of eighth notes (2, 3, 1) followed by a quarter note (4#). Measure 14 has a quarter note (0), a quarter note (3), and a quarter note (2). Measure 15 has a quarter note (2), a quarter note (1), and a quarter note (3). Fingering numbers are placed above the notes.

Musical staff 16-18. Treble clef, key signature of one sharp. Measure 16 starts with a quarter note (2), a quarter note (1), and a quarter note (0). The notes are slurred and have accents above them. The lyrics "i m a m a m a m a m" are written above the notes. Measure 17 has a quarter note (2), a quarter note (1), and a quarter note (4). The lyrics "a m a m i m i m i m i m" are written above. Measure 18 has a quarter note (2), a quarter note (1), and a quarter note (3). The lyrics "i m i m i m i m" are written above. Dynamics *p* and *mf* are indicated below the staff.

Musical staff 19-21. Treble clef, key signature of one sharp. Measure 19 has a quarter note (2), a quarter note (1), and a quarter note (0). Measure 20 has a quarter note (1), a quarter note (3), and a quarter note (2). Dynamics *p* and *f* are indicated below the staff.

Musical staff 22-24. Treble clef, key signature of one sharp. Measure 22 has a quarter note (3), a quarter note (1), and a quarter note (1). Measure 23 has a quarter note (1), a quarter note (2), and a quarter note (1). Measure 24 has a quarter note (3), a quarter note (2), and a quarter note (4). The dynamic *mf* is indicated below the staff.

Musical staff 25-27. Treble clef, key signature of one sharp. Measure 25 has a quarter note (3), a quarter note (2), and a quarter note (3). Measure 26 has a quarter note (2), a quarter note (1), and a quarter note (0). Measure 27 has a quarter note (3), a quarter note (1), and a quarter note (2). The dynamic *sfz* is indicated below the staff. The staff concludes with a *poco rit.* marking and a final slurred note with a fermata.

Little Ländler

Sköt Tennant

The best way to solidify your tremolo is to begin working out the problems by playing short bursts. Then, proceed to extended periods of tremolo. You may have already worked on the tremolo exercises in *Pumping Nylon*, including the single-string tremolo (very important). The goal of this next piece is to help you build confidence with short bursts of tremolo. Once this happens, you can string together these bursts into a more continuous, seamless tremolo while “feeling” shorter bursts with your right hand. This is the psychological aspect of tremolo, or any extended challenging technique. As our many individual breaths become breathing, so the “short bursts of tremolo” become just “tremolo.” If you can perform two or three groups together successfully, you can just as easily do an entire piece.

CHECKLIST:

- ✓ If tremolo is a difficult issue with you, start by practicing each tremolo segment at the minimum metronome setting or slower. You don't necessarily have to play with the metronome, but at least use it to establish a tempo.
- ✓ As in the *Pumping Nylon* exercises, you'll play the notes of the tremolo detached. Also, keep them even in both volume and tone. Practicing slowly and staccato results in an even, articulate and controlled tremolo when played faster.
- ✓ Be SURE to plant *a* right after *p* plays, and to plant *p* right after *i* plays. Be especially aware of this during measures 17 through 24, where “long distance” string-skipping occurs.
- ✓ Play fairly staccato at a slow tempo, but *move* fast! Keep the fingers electrified; never lethargic. Release the strings as if they're hot; on fire. As you speed up the tempo, the speed of the movements will not change. The gaps between the notes will automatically get smaller. So, basically, you can increase the tempo without speeding up your movements!
- ✓ Make it your goal to progress toward playing the entire piece using continuous tremolo.

Track
18

The musical score is presented in two staves. The first staff contains measures 1 through 4. Measure 1 has a treble clef, a 3/4 time signature, and a key signature of one flat. It begins with a bass note (3) marked *p*, followed by a tremolo of notes G4 (1), A4 (2), and B4 (3), with dynamics *a*, *m*, and *i* above them. Measure 2 has a bass note (2) marked *p*, followed by a tremolo of notes G4 (0), A4 (1), and B4 (2), with dynamic *a* above. Measure 3 has a bass note (0) marked *p*, followed by a tremolo of notes G4 (2), A4 (3), and B4 (4), with dynamic *m* above. Measure 4 has a bass note (2) marked *p*, followed by a tremolo of notes G4 (4), A4 (1), and B4 (2), with dynamic *simile* above. The second staff contains measures 5 through 8. Measure 5 has a bass note (3) marked *p*, followed by a tremolo of notes G4 (3), A4 (4), and B4 (1), with dynamic *a* above. Measure 6 has a bass note (0) marked *p*, followed by a tremolo of notes G4 (0), A4 (4), and B4 (1), with dynamic *m* above. Measure 7 has a bass note (3) marked *p*, followed by a tremolo of notes G4 (4), A4 (0), and B4 (3), with dynamic *simile* above. Measure 8 has a bass note (2) marked *p*, followed by a tremolo of notes G4 (3), A4 (4), and B4 (1), with dynamic *simile* above.

Musical staff 6-8. Treble clef, 6/8 time signature. Staff 6 contains a melodic line with fingerings 2, 1, 2, 3, 2, 0, 1. Staff 7 contains a bass line with fingerings 1, 3, 3, 0, 4, 3. Staff 8 contains a bass line with a 3-fingered note.

Musical staff 9-11. Treble clef, 6/8 time signature. Staff 9 contains a melodic line with slurs and accents, labeled *a m i* and *a*. Staff 10 contains a bass line with slurs and accents, labeled *a m i* and *simile*. Staff 11 contains a bass line with slurs and accents.

Musical staff 12-14. Treble clef, 6/8 time signature. Staff 12 contains a melodic line with slurs and accents. Staff 13 contains a bass line with slurs and accents. Staff 14 contains a bass line with slurs and accents.

Musical staff 15-17. Treble clef, 6/8 time signature. Staff 15 contains a melodic line with slurs and accents, labeled *Fine*. Staff 16 contains a bass line with slurs and accents, labeled *a m i* and *a*. Staff 17 contains a bass line with slurs and accents, labeled *a* and *simile*.

Musical staff 19-21. Treble clef, 6/8 time signature. Staff 19 contains a melodic line with slurs and accents, labeled 4. Staff 20 contains a bass line with slurs and accents, labeled 2. Staff 21 contains a bass line with slurs and accents, labeled 3.

Musical staff 22-24. Treble clef, 6/8 time signature. Staff 22 contains a melodic line with slurs and accents, labeled 1. Staff 23 contains a bass line with slurs and accents, labeled 2. Staff 24 contains a bass line with slurs and accents.

Etude #2

Matteo Carcassi

Good for tremolo and arpeggio improvement. Also great for working out the *m-a* exchange.

CHECKLIST:

- ✓ Begin by preparing each chord with a full plant (*i*, *m* and *a* plant simultaneously), and playing the repeated notes staccato and evenly with an *m-a* exchange.
- ✓ Progress to planting the fingers sequentially and playing the repeated notes legato. You're simply training the fingers not to play the strings "from the air," (from far away with wider movements) and to control the tone and articulation by playing "from the strings," (close in to the strings with smaller movements).

Moderato Espressivo
♩ = 66-100

Track 19

p *mf* *p* *cresc.* *dim.* *sfz* *p* *sfz* *p* *pp* *mf*

BV

10 *f* BII-

13 *sfz* *sfz*

16 *p* *mf* BV-

19 *f* *mf* *p* BX

22 *p* *sfz* *p* *pp* BV-

*People usually fail when they
are on the verge of success.
So give as much care to the end
as to the beginning;
then there will be no failure.*

Two Studies

Francisco Tarrega

Estudio #12

CHECKLIST:

- ✓ Listen for good tone. Producing a good tone while alternating *m* and *a* is often difficult due to extra rigidity (tension) that occurs in those fingers.
- ✓ Practice both rest stroke and free stroke.
- ✓ Produce equal tone and volume in all notes.
- ✓ Prepare (plant) especially well when skipping strings. For example, plant *i* on the downbeat of the second measure immediately after *a* has played the last note in the first measure, and plant *a* on the second sixteenth note of the second measure immediately after *i* has played. Continue in this way, much like the walking exercise.
- ✓ Synchronize right- and left-hand finger movements.

♩ = 50 - 80

Track 20

The musical score for Estudio #12 is written in treble clef, 2/4 time, and G major. It consists of three staves of music. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. The music features a rhythmic pattern of eighth notes with accents and slurs, alternating between 'i' and 'a' (or 'm' and 'a') fingerings. Circled numbers 3 and 4 indicate specific fingerings for certain notes. A CD icon is visible on the left side of the page.

Estudio #3

Great for *m-a* exchange study. This kind of work is beneficial for tremolo, as well.

CHECKLIST:

- ✓ Be sure *m* and *a* are even both in volume and tone.
- ✓ Be attentive to *i*'s tone when playing *p* and *i* together, especially on adjacent strings, as in the fifth measure.

Etude #12

Matteo Carcassi

CHECKLIST:

- ✓ Strive for a consistently even volume and tone with *p*. No one note played with *p* should stand out from the others.
- ✓ Be sure you completely finish the last note of each arpeggio with the right hand before moving on to the next harmony with the left.
- ✓ Observe the indicated dynamics.

Andante mosso
♩ = 60 - 72

ack 15

p *p* *p* *p* *mf*

BII- BIII- BV- BVII- BX- BIX- BVII- BV-

BIII- BII-

mf *p* *rit.* *p* BII- BIII-

BII-

cresc. *p* *f* BII- BX- BVII- BV-

BI₃-

dim. *p* *rit.*

21

27

33

38

43

Studio de Campanelas su un Tema della "Folia" di M. de Fossa

(Study of Campanelas on a theme from "Folia" by M. de Fossa)

Francisco Tarrega

Campanelas means "little bells." This refers to a ringing, arpeggio texture. The *folia* was a popular dance and chord progression known by all 16th, 17th and 18th century musicians—sort of like today's 12-bar blues. Obviously, some 19th century composers used it, too.

CHECKLIST:

- ✓ Plant the fingers sequentially, including *p*.
- ✓ Hold bass notes only for their written duration. Use either free left-hand fingers or *p* to stop open bass strings. The upper notes will be taken care of by the sequential planting.

Allegretto

♩ = 80 - 120

Track
26

3 Pavans

Luis Milan

A pavan is a type of dance. Milan felt that these should be played fairly quickly. These pavans are not only beautiful examples of Renaissance composition, but they offer an opportunity to improve one's chord balancing. As in *Balancing Act*, we will control this by adjusting the pressure of various right hand fingers.

CHECKLIST:

- ✓ Balance all chords, slightly favoring the upper-most note in each chord (the melody), unless another line demands attention. For example, in *Pavan #1*, measure 5, the first C Major chord not only contains the "E" on the open 1st string, but requires the low "C" and the following four notes to be brought out with *p*.
- ✓ Hold all notes for their full durations. Pay special attention to the tied notes.
- ✓ Be sure the short scales in measures 18 and 19 of *Pavan #1* are well synchronized, relaxed and smooth.
- ✓ For added improvement and some ear-training, and AFTER you've conquered the basics of the pieces, pick a line, starting with the melody, and sing it while playing the piece. Hold the notes where required. You'll hear the piece in an entirely different way. If your pet dog is lying on the floor listening to you practice, this should get him up and out-o'-there!

Pavan #1

♩ = 88 - 100

The musical score for *Pavan #1* is presented in a standard format with a treble clef for the melody and a bass clef for the accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked as ♩ = 88 - 100. The score includes various musical notations such as notes, rests, and chords. Fingerings are indicated by numbers 1-4. Dynamics like *p* (piano) and accents like *a* are used throughout. There are also some specific performance markings like *1** and *poco rit.* at the end. The lyrics "a i m i m a" are written above the melody in several places.

*hold 1 down

Pavan #2

♩ = 88 - 96

1

4

7

10

13

16

21

26

Opus 44, #8

Fernando Sor

CHECKLIST:

- ✓ Give each note its full value, but avoid excess ringing. For example, in measures 17 through 31, make sure the *Alberti bass** figures are clean by planting *i* and *p* sequentially, playing the top voice mainly with *m* and *a*.

* An Alberti bass is a repeated, broken-chord accompaniment pattern very common to early 19th century piano and guitar pieces.

Allegretto
♩ = 58-92

BIII₂- 7

BIII₂- 7

8

16

m *a* *m* *a* *etc.*

p *p* *p* *p*

25

32

40

Exercises in 3rds and 6ths

Mauro Giuliani

They look harmless, but these Giuliani left-hand workouts are fantastic for developing left-hand finger independence, accuracy and strength. They are from Giuliani's *Studies for Guitar, Opus 1A*.

CHECKLIST:

- ✓ Prepare left hand fingers in groups of two wherever possible. For instance, in measure one of the *Exercise in 3rds*, the 1st finger will prepare itself over the B while fingers 3 and 2 play. In measure three, fingers 4 and 2 will similarly hover just above the F# and A while open G and B are played.
- ✓ Release and empty fingers when they're not engaged. Don't hold down fingers. There should be no more than two fingers down at any time.
- ✓ Keep the shifts light. Let the fingers "fall" into place rather than forcefully pushing or pulling them.

Exercise in 3rds

♩ = 50 – 100

Track
31

The musical score for "Exercise in 3rds" is presented in five staves of treble clef notation. The time signature is 4/4, and the tempo is marked as ♩ = 50 – 100. The first staff begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4) and accents (*i*). The second staff includes a marking "BI2 - - ,". The third staff starts with a "5" marking. The fourth staff starts with a "7" marking. The fifth staff starts with a "9" marking. The music features a sequence of triplets of eighth notes, with various fingerings and dynamics throughout.

11

BI₂--1

BI₂₋₃--1

13

15

17

19

21

4

0

1

0

2

3

0

Opus 35, #5

Fernando Sor

This study is good for shifts and improving your ability to think/visualize ahead.

CHECKLIST:

- ✓ Prepare the right-hand fingers appropriately (*p-i* or *p-m*), being careful to plant each quickly to avoid cutting off ringing notes. Don't play "from the air" but "from the string."
- ✓ Practice the left hand in the ways described for the Giuliani *Exercise in 5rds* on page 46: first in groups of two and then one at a time as needed. Empty and lift off the fingers when they're finished. Think ahead.
- ✓ The shifts are small, so keep them quick and very easy.

Allegretto

♩ = 58 - 88

Track 33

4

8

12

16

4 3

4 3

20

24

28

32

36

*“Refrain means don’t do it.
A refrain in music is the part
you better not try and sing.”*

• From a grade school essay on classical music. •

Slur Study

Mauro Giuliani

Slurs, slurs, and then some...

CHECKLIST:

- ✓ Don't lift left-hand fingers more than an inch above the strings.
- ✓ Make sure hammer-ons (ascending slurs) are quick and "snappy." Let the speed of the finger movement do the work, not muscle.
- ✓ When pulling-off (descending slurs), make a crisp sound by pulling-off down into the fingerboard, then emptying the finger.
- ✓ Feel each finger "fire" individually like a spark plug.
- ✓ Don't play the first note of a slur grouping too loudly. This will create an accent. We want everything to sound as even as possible.

Moderato

♩ = 60 - 100

The musical score consists of three staves of guitar notation in 4/4 time, marked Moderato with a tempo of 60-100 beats per minute. The notation includes various slurs, hammer-ons (marked 'i'), and pull-offs (marked 'm').

Staff 1: Starts with a *p* dynamic, followed by a *f* dynamic. It features a series of ascending and descending slurs with hammer-ons and pull-offs. Fingerings are indicated by numbers 0, 1, 2, 3, and 0. Dynamics range from *p* to *m*.

Staff 2: Continues the pattern with slurs and hammer-ons. Fingerings include 0, 1, 3, 0, 2, 3, 2, 4, 1, 0, and 1. Dynamics range from *p* to *m*.

Staff 3: Further develops the study with slurs and hammer-ons. Fingerings include 0, 2, 3, 2, 4, 1, 0, and 1. Dynamics range from *p* to *m*.

Opus 31, Leçon XV

Fernando Sor

Now let's put those masterfully executed slurs to good use!

CHECKLIST:

- ✓ As in the previous Giuliani slur exercise, we're going to keep the fingers an inch or less above the string. No dive-bombing.
- ✓ Use speed instead of brawn in your slurs.
- ✓ Notice your left-hand tone during pull-offs. Sometimes calluses, a jagged nail edge or other things can produce a slightly scrappy sound as you pull across the string. You may need to experiment with the location on the fingertip, or keep any dry skin and calluses filed away or moisturized.
- ✓ Normally, we pull-off into the fingerboard for a crisp attack. HOWEVER, in a situation such as measures 17 through 19, where the pull-offs are on inner strings, we do not want to bump into the adjacent string and interrupt the upper note. In cases such as these, we have to execute our pull-off more like a "pull-up," missing the adjacent string during the release.
- ✓ Although the left-hand shifts are hardly difficult, don't make them so through tension. Make a conscious effort to keep the shifts light and easy. Often, the left hand tenses more during the notes directly following slurs—if the slurs are not tense, the following notes will not be tense.

♩ = 100-126

5

10

15

20

BV₂

BVII₃ - - -

BVII₃ - - -

BII₃

25

Musical staff 25: Treble clef, key signature of two sharps (F# and C#). The staff contains five measures of music. The first measure has a barre over the first four frets. Fingerings: 1, -4, 1, 3. The second measure has a barre over the first four frets. Fingerings: 4, -4, 1, 3. The third measure has a barre over the first four frets. Fingerings: 1, -4, 1, 3. The fourth measure has a barre over the first four frets. Fingerings: 1, -4, 1, 3. The fifth measure has a barre over the first four frets. Fingerings: 1, -4, 1, 3. The bass line consists of five dotted quarter notes on the low E string.

30

Musical staff 30: Treble clef, key signature of two sharps (F# and C#). The staff contains six measures of music. The first measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, 2. The second measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, 2. The third measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, 2. The fourth measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, 2. The fifth measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, 2. The sixth measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, 2. The bass line consists of six dotted quarter notes on the low E string.

34

Musical staff 34: Treble clef, key signature of two sharps (F# and C#). The staff contains five measures of music. The first measure has a barre over the first four frets. The second measure has a barre over the first four frets. The third measure has a barre over the first four frets. The fourth measure has a barre over the first four frets. The fifth measure has a barre over the first four frets. The bass line consists of five dotted quarter notes on the low E string.

39

Musical staff 39: Treble clef, key signature of two sharps (F# and C#). The staff contains five measures of music. The first measure has a barre over the first four frets. The second measure has a barre over the first four frets. The third measure has a barre over the first four frets. The fourth measure has a barre over the first four frets. The fifth measure has a barre over the first four frets. The bass line consists of five dotted quarter notes on the low E string.

44

X

Musical staff 44: Treble clef, key signature of two sharps (F# and C#). The staff contains five measures of music. The first measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, -3. The second measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, -3. The third measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, -3. The fourth measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, -3. The fifth measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, -3. The bass line consists of five dotted quarter notes on the low E string.

49

Musical staff 49: Treble clef, key signature of two sharps (F# and C#). The staff contains five measures of music. The first measure has a barre over the first four frets. The second measure has a barre over the first four frets. The third measure has a barre over the first four frets. The fourth measure has a barre over the first four frets. The fifth measure has a barre over the first four frets. The bass line consists of five dotted quarter notes on the low E string.

53

BIII₃

Musical staff 53: Treble clef, key signature of two sharps (F# and C#). The staff contains three measures of music. The first measure has a barre over the first four frets. Fingerings: 1, 3, 4, -1, 2, 3, 1, -1, 4, 1. The second measure has a barre over the first four frets. Fingerings: -1, 3, 4, 1, -1, 4, 1. The third measure has a barre over the first four frets. Fingerings: 1, 3, 4, 1, -1, 4, 1. The bass line consists of three dotted quarter notes on the low E string.

Opus 31, Leçon XII

Fernando Sor

Don't let all that black ink frighten you. Overall, the tempo and feel of this piece are fairly leisurely.

CHECKLIST:

- ✓ Plant the quick notes of the arpeggios sequentially. Don't forget the thumb. Plant it right after *i* plays.
- ✓ Avoid the common tendency of playing the quick arpeggios and the slower notes that follow with two different dynamics. The quicker and slower notes should be of equal (or at least EXTREMELY SIMILAR) volume and fullness.

Andante
♩ = 60-72

Track 36

1. *i m i*

2. *i m i*

3

5

7

9

11

BII₃ BIII₃

13

BI₂ BI₂

15

BI₂

17

BI₂

19

BVI BVII

21

BV₄

23

① ②

BV

25

27

29

31

33

35

37

39

BXI

41

43

BIII₃

45

BI₅

47

BIII₃

49

BIII₃

51

p *p*

A Pale View

David Pritchard

I'm happy to be able to include this piece. It is beautiful and fun to play. Although its nature is peaceful and slow, it is a culmination of many techniques presented in this book.

Pritchard's work employs steady underlying arpeggios throughout. Some of these require slurs to be accurately executed. The melody on top must be appropriately sustained, requiring great attention to right-hand tone as well as left-hand finger placement.

CHECKLIST:

- ✓ Arpeggios should be even, like flowing water.
- ✓ The melody must be round and voice-like.
- ✓ Be mindful of the hingebar (HB) in measure 17. Flatten the tip joint of your 1st finger to cover just the 5th, 4th and 3rd strings. The 2nd string must ring clearly.
- ✓ Keep the melody and arpeggios at two different dynamic levels, as if they were the right and left hands in a piano piece, or a singer and a guitarist.
- ✓ When you're familiar enough with the piece to play it from memory, close your eyes and go deeper into the finer points of playing, the most important being expression. Expression is communication. Talk through your guitar as you would recite a long-loved poem.
- ✓ Forget technique and enjoy...

♩ = 112

m i a m i a etc.

a *m i a* *m i a*

a *m i a* *a* *i a* *i a*

a *m i a* *simile*

Track 37

BIV

10 BIV -----

13

16 HBII To Coda

19

22 BIV -----

25

*While holding the G# on the 6th fret of the 4th string with 4, lightly touch directly over the 18th fret with *i* and pluck the string with *a*.

Afterword

This book has been an investment for you. It comes with a price tag, but your progress is free. It's true that we all have certain physical limits on the guitar, as we all have different physiques, joints, fingernails, skin, different finger-lengths, different guitar sizes, etc. Remember to keep the word "try" out of your vocabulary and simply do your best.

Think back to a time when you were a little kid. You were probably a great artist, right? The coloring book and construction paper were your canvases, waxy crayons were your paints and the refrigerator door was your personal art gallery. The praise was thick, and there were no critics. The semi-stick figures were vividly real to you. You saw no boundaries, no limits to your talent. What happened to that?

When you ask a class of kindergarteners, first or second graders, "Who here plays guitar?" you'll get a roomful of hands in the air. "Sure I can play guitar! Why not? What's a guitar?" We need to retrieve that attitude and enthusiasm that we put aside as we did our toys. In that frame of mind, there really are no boundaries and the possibilities are endless.

So do your best. Put aside physical limitations, and keep in mind that it's music we want to make. And remember what those kindergarteners already know: MUSIC IS FUN. Do the work so you can enjoy yourself afterwards. Good luck!

"The thing we fear the most is not that we will shrivel up and become insignificant little people.

The thing we fear the most is that we could become as big and grand as we are capable of becoming."

• Nelson Mandela •