

Intermediate to Advanced Repertoire

Pumping Nylon



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

*Level: Intermediate
to Advanced*



Includes:

- New compositions by Adam del Monte, Joe Diorio, Brian Head and Carlos Rafael Rivera
- Classic works by Coste, Dowland, Narváez, Giuliani, Milan and others
- Technique-building repertoire appropriate for study and concert performance
- The cadenza from Rodrigo's *Concierto de Aranjuez*

SCOTT
TENNANT



Edited by Nathaniel Gunod



Pumping Nylon



***Intermediate to Advanced
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. For the most part, pieces appear in rough chronological order, with exceptions here and there to avoid unnecessary page turns during pieces. The categories of technique are shown across the top. The box(es) 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 advanced player. We hope you enjoy it. —*Nathaniel Gunod*

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There is a compact disc available for this book. It includes performances of all the pieces by Scott Tennant except *Rasgueado Exercise in Soleá* and *Alzapua and Thumb Study in Soleá*, which are performed by Adam del Monte. Use it to help insure that you are interpreting the rhythms correctly and capturing the style of each work. The symbol above will appear to the left of each piece. The track numbers below the symbols correspond to the piece you want to hear.

Enjoy!

Preface

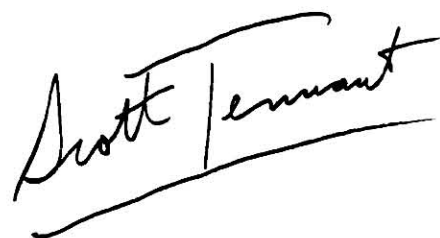
Welcome to the second installment of the repertoire supplements to *Pumping Nylon*.

As the subtitle indicates, these pieces are more advanced than the repertoire in the previous installment. They are primarily concert pieces instead of the shorter, more pedagogical etudes presented in the *Easy to Early Intermediate* book. Therefore, the pieces tend to be longer and much more substantial. Consider this book to be a brief representation of the types of pieces that contain specific technique-building elements (such as concentrated scales, left-hand slurs, arpeggios, tremolo and the like). When practiced correctly and with the proper intent, they will aid in developing your guitar-playing skills.

In our continuing quest to serve you something new and tasty to consume, we have made an effort to put some newer pieces on your plate. We hope to not only help you enjoy significant progress, but to also open your eyes and ears to new, delightful concert pieces to perform for the enjoyment of others.

A “checklist” of specific issues upon which to focus—such as technical and/or musical challenges, fingering and practicing tips—precedes each piece. If taken to heart, these pieces should be of great benefit to you.

As always, it is a good idea to check your progress with a teacher when problems arise, as there is no ideal substitute for expert advice. As in *Pumping Nylon*, I encourage you to take the ideas presented in each piece and expand on them yourself. Find other pieces that will further help you overcome any obstacles. You have what it takes to play anything, and with some mindful practice, you will!



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 release for Delos, “Wild Mountain Thyme,” is 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 replaced him as 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 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.
- ①②③④⑤⑥ The six strings of the guitar, numbered from low E⑥ to high E①.
- 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 .
- ⑥ = D Tune the 6th string down to D.
- ⊕ *Coda* sign. Marks the ending section of a piece.
- ‰ *Segno*. When playing a *Del Segno 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.
- decresc.* *Decrescendo*. Gradually becoming softer.
- dim.* *Diminuendo*. Gradually becoming softer.
- D. C. al Coda* *Da Capo 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.
- niente* Nothing. Silence.
- 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.

The Frog Galliard

John Dowland/arr. S. Tennant

I include this piece mainly because it is one of my favorite works by perhaps my favorite composer. I never tire of playing it, and I hope you will derive as much joy from it as I have over the years. Also, it offers some good opportunities for us to work out those nasty *a-i* scale passages we usually avoid! Note that the 3rd string is tuned to F \sharp .

CHECKLIST:

- ✓ Keep the overall feel of the piece light. Use primarily free-stroke throughout.
- ✓ For the scale passages, I suggest using free stroke *a-i* alternation, as these fingers are further away from each other than are *i-m*, creating a better balance in the hand and thus allowing for greater evenness and fluidity in the lines. This exchange may feel awkward at first, but will soon become your favored fingering pattern for many quick, light passages.

$\text{♩} = 96 - 108$

③ = F \sharp

Track 1

mf

5

9

13

49

Musical staff 49: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with various fingerings (0, 1, 2, 3, 4) and rests. Below the staff are four chords: a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; and a whole note chord with notes G#4, C#5, and F#5.

52

Musical staff 52: Treble clef, key signature of three sharps. The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and rests. Below the staff are four chords: a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; and a whole note chord with notes G#4, C#5, and F#5. The label "BII" is placed above the staff at the end of the first measure, and "BIV" is placed above the staff at the end of the second measure.

55

Musical staff 55: Treble clef, key signature of three sharps. The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and rests. Below the staff are four chords: a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; and a whole note chord with notes G#4, C#5, and F#5. The label "BII" is placed above the staff at the beginning. The text "a i a i a i a i etc." is written above the staff, indicating a sequence of notes.

59

Musical staff 59: Treble clef, key signature of three sharps. The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and rests. Below the staff are four chords: a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; and a whole note chord with notes G#4, C#5, and F#5. The label "BII" is placed above the staff at the beginning.

62

Musical staff 62: Treble clef, key signature of three sharps. The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and rests. Below the staff are four chords: a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; a whole note chord with notes G#4, C#5, and F#5; and a whole note chord with notes G#4, C#5, and F#5. The label "BII" is placed above the staff at the beginning. The text "Rall." is written below the staff, indicating a tempo change.

Fantasia #18

Luis Milan/transcribed by S. Tennant

This Fantasia comes from Milan's book, *El Maestro*, published in Spain in 1536. We've come to interpret the word "maestro" as a "master" of one's instrument or profession but it also means "teacher." This collection of pieces leans heavily toward the pedagogical side, as these fantasias contain many elements that a student needs to deal with while learning the fingerboard and technique. This piece is particularly good for scale and string-crossing practice.

CHECKLIST:

- ✓ Don't forget to tune your third string to F#.
- ✓ Balance chords well, pressing slightly harder with the appropriate right-hand finger to bring out the melody.
- ✓ Prepare a finger well when it has to skip over one or more strings.
- ✓ Scales may be played with the right-hand fingering indicated or with *i-a*, *p-i* or *p-m*.
- ✓ A capo may be used at the 2nd or 3rd fret for a more "authentic" simulation of the vihuela's pitch. The vihuela was the Renaissance instrument closest to the modern guitar. Milan's instructions were to tune the top string "as high as it will go." It is also helpful for the left hand as the frets are a little closer together in the 3rd position than in the open position.

♩ = 96 - 108

③ = F#



BIII

6

10

13

17

22

BIII

26

BIII

BIV4

30

33

36

42

46

50

54

57

62

66

70

74

78

81

84

88

92

96

100

104

BIII

109

BIII

When we dwell on our past mistakes and fears,
we relive them daily.

Review and learn from them, and then
THROW THEM AWAY.

They're a waste of time otherwise.

Fantasia #16

Luis Milan/transcribed by S. Tennant

Also from *El Maestro*, this is a shorter fantasia covering the same technical points as *Fantasia #18* (page 8). I have transcribed it with the 3rd string tuned to "G," as opposed to the "F#" tuning, because of the key and for general convenience of fingering — the "F#" tuning creates some fairly awkward fingerings in this piece. Review the checklist on page 8 before continuing.

♩ = 96 - 108

③=G



BI

BV

11

etc.

15

i m i m
1 0 1 3 4
1 0 0 0 1 0 0 0 0 3

18

BI3 BII4
4 1 2 4 3 4

23

m i m i m i m
0 1 4 1 0 4
p

27

m i m i
p

31

m i m
0 1 2 4 -4
p

36

1 3 4 1 2 4
p

40

40

44

BI₂ BI

48

BI_{III3}

52

BI

56

60

m i m *i m i m* *i* *m i m* *i m*

p *p*

63

67

m i m BI_{III3} BI₂ BI₂

p 1 3 3 4

72

77

82

BIII3

87

BI2

93

BIII3

99

BI2

BI

BI

Veintidós diferencias de Conde Claros

Luis Narváez/transcribed by S. Tennant

This is one of my favorite all-time pieces and my favorite setting of *Conde Claros*, a famous Spanish chord sequence. It is an excellent piece for scale work.

CHECKLIST:

- ✓ Aim for well-balanced, chorale-like chords.
- ✓ Aim for smooth scales.
- ✓ Shape the lines. A good way to start is to go up (louder) when the line goes up, and down (softer) when the line comes down. This is general advice and as the piece becomes more familiar, your own phrasing and idea shaping will surface.

♩ = 104 - 116

③ = F#

1



16

20

24

5

28

BII

6

32

BII

36

7

8

40

44

9

48

10

52

BII₂

BII

56

11

60

64 12

Musical staff 64-71. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with fingerings: 0, 2, 3, 1, 4, 0, 1, 3, 4, 0, 1, 2. A double bar line is at the end of measure 71. A circled '12' is in the top right corner.

68

Musical staff 68-71. Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 0, 2, 3, 1, 4, 0, 1, 3, 4, 0, 1, 2. A double bar line is at the end of measure 71. A circled '12' is in the top right corner.

72 13

Musical staff 72-75. Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 4, 0, 1, 1, 2, 4, 1, 2, 4, 1, 3, 4. A double bar line is at the end of measure 75. A circled '13' is in the top right corner.

76 14

Musical staff 76-79. Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 4, 1, 3, 4, 0, 1, 2, 0, 3, 2, 0, 3. A double bar line is at the end of measure 79. A circled '14' is in the top right corner.

80

Musical staff 80-83. Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 2, 0, 2, 4, 0, 1, 2, 3, 2, 0, 3. A double bar line is at the end of measure 83.

84 15

Musical staff 84-87. Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings: 1, 0, 2, 3, 0, 1, 2, 3, 2, 0, 3. A double bar line is at the end of measure 87. A circled '15' is in the top right corner.

16

Musical notation for measures 88-91. Measure 88 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody begins with a quarter note G#4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G#5, and A5. The bass line consists of a half note G2, a half note G3, and a half note G4. Measure 91 features a double bar line and a trill on G4.

Musical notation for measures 92-95. Measure 92 has a treble clef and a key signature of three sharps. The melody starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, and A5. The bass line has a half note G2, a half note G3, and a half note G4. Measure 95 ends with a double bar line.

17

Musical notation for measures 96-99. Measure 96 has a treble clef and a key signature of three sharps. The melody begins with a quarter note G#4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G#5, and A5. The bass line consists of a half note G2, a half note G3, and a half note G4. Measures 97-99 show a sustained bass line with a treble clef and a key signature of three sharps.

18

Musical notation for measures 100-103. Measure 100 has a treble clef and a key signature of three sharps. The melody starts with a quarter note G#4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G#5, and A5. The bass line consists of a half note G2, a half note G3, and a half note G4. Measure 103 features a double bar line and a trill on G4.

Musical notation for measures 104-107. Measure 104 has a treble clef and a key signature of three sharps. The melody begins with a quarter note G#4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G#5, and A5. The bass line consists of a half note G2, a half note G3, and a half note G4. Measure 107 ends with a double bar line.

19

Musical notation for measures 108-111. Measure 108 has a treble clef and a key signature of three sharps. The melody starts with a quarter note G#4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G#5, and A5. The bass line consists of a half note G2, a half note G3, and a half note G4. Measure 111 ends with a double bar line.

$\text{♩} = \text{♩}^*$

20

Musical staff 112-115. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with various articulations and fingerings. A box containing the number '20' is positioned above the staff. The bottom of the staff shows bass clef notes with fingerings 0, 2, 1, 3, 1, 0.

Musical staff 116-119. Treble clef, key signature of three sharps. The staff contains a sequence of notes with various articulations and fingerings. The bottom of the staff shows bass clef notes with fingerings 0, 0, 0, 1, 0.

21

Musical staff 120-123. Treble clef, key signature of three sharps. The staff contains a sequence of notes with various articulations and fingerings. A box containing the number '21' is positioned above the staff. The bottom of the staff shows bass clef notes with fingerings 0, 0, 0, 0.

Musical staff 124-126. Treble clef, key signature of three sharps. The staff contains a sequence of notes with various articulations and fingerings. A circled number '3' is positioned above the staff. The bottom of the staff shows bass clef notes with fingerings 0, 3, 4, 0, 3, 0, 1, 3, 0.

22

Musical staff 127-129. Treble clef, key signature of three sharps. The staff contains a sequence of notes with various articulations and fingerings. A box containing the number '22' is positioned above the staff. The bottom of the staff shows bass clef notes with fingerings 0, 0, 0, 0, 0, 0, 1, 3, 4. A circled number '5' is positioned below the staff.

BV₂

Musical staff 130-132. Treble clef, key signature of three sharps. The staff contains a sequence of notes with various articulations and fingerings. A box containing the number '22' is positioned above the staff. The bottom of the staff shows bass clef notes with fingerings 0, 0, 0, 0, 0, 0, 0, 0, 0.

Ritardando

* Editorial. Tempo indication not in the original edition.

You were born with all the abilities
you will ever want.

Your efforts are meant simply
to remove the obstacles that keep you
from seeing them.

Variations sur les "Folies d'Espagne," Op. 45

Mauro Giuliani

A typical and lovely variation set, loaded with all your favorite technical treats.

CHECKLIST:

- ✓ In general, the classic performance practice for a theme and variations set is to play the variations in more or less the same tempo as the theme, until indicated. However, I like to vary each one in tempo slightly to further "vary" each variation.
- ✓ In Variation I, prepare the fingers very carefully when skipping strings. Although there's some room for expression, the eighth notes should remain fairly smooth and constant.
- ✓ In Variation II, make the slurs clean and articulate. To achieve this, keep the left-hand fingers as close to their strings as possible, releasing the force from each finger after each slur.
- ✓ In Variation III, I think the most important thing is to make the chord changes clean by shifting *only* when the last note of the previous chord has sounded for its *full* value.
- ✓ Variation IV is best prepared slowly while placing the left-hand fingers above their notes one note in advance (when possible). For instance, in measure one, beat one, the 2nd finger will hover right over the A (3rd string) while the octave Ds are being played, and so on. Shape it well and try to avoid the ringing of any stray notes.
- ✓ In Variation V, avoid the unflattering tendency to let notes ring when the melody shifts to the thumb in measure 9. Control the thumb's tone by playing the string from a close distance.
- ✓ Help make Variation VI articulate by observing the rests.

♩ = 96 - 112

Thema

Andantino



Track
5

BII - - - - -

5

9

13

Var. I

Musical score for guitar, measures 17-31. The score is written in a 3/4 time signature with a key signature of one flat (B-flat). The piece is titled "Var. I" and has a tempo of 120-160 beats per minute. The notation includes a melodic line in the treble clef and a bass line in the bass clef. The melodic line features various articulations such as accents, slurs, and dynamic markings like *mf*, *p*, *m*, and *i*. The bass line consists of chords and single notes, often with slurs and dynamic markings like *p*. Measure numbers 17, 19, 21, 23, 25, 27, 29, and 31 are indicated on the left side of the score. The score ends with a double bar line at measure 31.

♩ = 120 - 132

Var. II

Musical score for 'Var. II' in 3/4 time, measures 33-47. The score is written in a single system with seven staves. The key signature has one flat (B-flat). The tempo is marked as ♩ = 120 - 132. The score includes various dynamics such as *mf*, *p*, *f*, and *cresc.*, as well as articulation marks like accents and slurs. Fingerings are indicated by numbers 1-4 and 0. The piece concludes with a double bar line at measure 47.

33 *mf* *p* *p* *p* *p*

35 *mf* *p*

37

39 *f* *p* *i* *m* *i* *m* *i*

41 *mf* *p* *p* *p* *p*

43 *mf* *p*

45 *cresc.*

47 *f* *p* *p*

Var. III

BV

Musical staff 49-50. Treble clef, 3/4 time signature. The staff contains six measures of music. The first measure has notes G4, A4, B4 with fingerings 'a', 'm', 'i' and a triplet bracket. The second measure has notes G4, A4, B4 with fingerings 'i', 'm' and a triplet bracket. The third measure has notes G4, A4, B4 with fingerings 'a', 'm', 'i' and a triplet bracket. The fourth measure has notes G4, A4, B4 with fingerings 'a', 'm', 'i' and a triplet bracket. The fifth measure has notes G4, A4, B4 with fingerings 'i', 'm' and a triplet bracket. The sixth measure has notes G4, A4, B4 with fingerings 'a', 'm', 'i' and a triplet bracket. The bass line consists of quarter notes G3, A3, B3, G3, A3, B3. A dynamic marking *mf* is present at the beginning.

BVIII

Musical staff 51-52. Treble clef, 3/4 time signature. The staff contains six measures of music. The first measure has notes G4, A4, B4 with a triplet bracket. The second measure has notes G4, A4, B4 with a triplet bracket. The third measure has notes G4, A4, B4 with a triplet bracket. The fourth measure has notes G4, A4, B4 with a triplet bracket. The fifth measure has notes G4, A4, B4 with a triplet bracket. The sixth measure has notes G4, A4, B4 with a triplet bracket. The bass line consists of quarter notes G3, A3, B3, G3, A3, B3.

Musical staff 53-54. Treble clef, 3/4 time signature. The staff contains six measures of music. The first measure has notes G4, A4, B4 with a triplet bracket. The second measure has notes G4, A4, B4 with a triplet bracket. The third measure has notes G4, A4, B4 with a triplet bracket. The fourth measure has notes G4, A4, B4 with a triplet bracket. The fifth measure has notes G4, A4, B4 with a triplet bracket. The sixth measure has notes G4, A4, B4 with a triplet bracket. The bass line consists of quarter notes G3, A3, B3, G3, A3, B3.

BX

BIX

Musical staff 55-56. Treble clef, 3/4 time signature. The staff contains six measures of music. The first measure has notes G4, A4, B4 with a triplet bracket. The second measure has notes G4, A4, B4 with a triplet bracket. The third measure has notes G4, A4, B4 with a triplet bracket. The fourth measure has notes G4, A4, B4 with a triplet bracket. The fifth measure has notes G4, A4, B4 with a triplet bracket. The sixth measure has notes G4, A4, B4 with a triplet bracket. The bass line consists of quarter notes G3, A3, B3, G3, A3, B3.

BV

Musical staff 57-58. Treble clef, 3/4 time signature. The staff contains six measures of music. The first measure has notes G4, A4, B4 with fingerings 'a', 'm', 'i' and a triplet bracket. The second measure has notes G4, A4, B4 with fingerings 'i', 'm' and a triplet bracket. The third measure has notes G4, A4, B4 with fingerings 'a', 'm', 'i' and a triplet bracket. The fourth measure has notes G4, A4, B4 with a triplet bracket. The fifth measure has notes G4, A4, B4 with a triplet bracket. The sixth measure has notes G4, A4, B4 with a triplet bracket. The bass line consists of quarter notes G3, A3, B3, G3, A3, B3.

BVIII

Musical staff 59-60. Treble clef, 3/4 time signature. The staff contains six measures of music. The first measure has notes G4, A4, B4 with a triplet bracket. The second measure has notes G4, A4, B4 with a triplet bracket. The third measure has notes G4, A4, B4 with a triplet bracket. The fourth measure has notes G4, A4, B4 with a triplet bracket. The fifth measure has notes G4, A4, B4 with a triplet bracket. The sixth measure has notes G4, A4, B4 with a triplet bracket. The bass line consists of quarter notes G3, A3, B3, G3, A3, B3.

BIX -- BX3

Musical staff 62-63. Treble clef, 3/4 time signature. The staff contains six measures of music. The first measure has notes G4, A4, B4 with a triplet bracket. The second measure has notes G4, A4, B4 with a triplet bracket. The third measure has notes G4, A4, B4 with a triplet bracket. The fourth measure has notes G4, A4, B4 with a triplet bracket. The fifth measure has notes G4, A4, B4 with a triplet bracket. The sixth measure has notes G4, A4, B4 with a triplet bracket. The bass line consists of quarter notes G3, A3, B3, G3, A3, B3. A dynamic marking *p* is present at the beginning.

♩ = 112 - 126
Var. IV

BII3

65 *mf*

67

69

71

73 *f*

75 *p* *f*

77

79 *f*

BII3

BII3

BII3

Detailed description: This page of a guitar score contains measures 65 through 79. The music is written in a 3/4 time signature with a key signature of one flat (B-flat). The notation is primarily composed of eighth and sixteenth notes, often grouped in pairs or triplets. Fingerings are indicated by numbers 1-4. Dynamics include mezzo-forte (mf), forte (f), and piano (p). The piece is identified as 'Var. IV' and includes a section labeled 'BII3' which appears three times. The score concludes with a double bar line and a final chord in measure 79.

Un poco piu adagio

81 *mf*

83

BII - - - - -

85 *f*

87 *mf* *f*

89 *p* *mf*

91

93 *f*

hinge BV - - - - -

95 *dolce*

97 *sf* *p*

99 *sf*

101

103

105 BII

108 *pp* *cresc.* *p* *p* *m* *i*

110 *Attacca subito*

Var. VI *Allegro Vivace*

112 *ff* *p* *a* *m* *a*

116 *BII*

120 *BI3* *BII3* *p* *f* *p*

124

128 *BI4* *BI4* *p* *sf* *pp* *a* *m* *i* *a*

132 *BI3* *sf* *cresc.*

136 *sf* *p*

21 *f* *p*

26 *a m i m i* *p* *mf*

31 BIV3 BV

36 *harm. XII* *mf* BII

41 *p* BVII

46 *a m i a m i*

51 BVII BVII3 BIII

Fantasia Original

Capricho á imitación del Piano

Jose Viñas

This piece by Viñas carries the subtitle: “*Capricho a imitación del Piano*,” or “Capricho (or *capriccio*—an instrumental piece in a free form) in imitation of a Piano.” This style becomes apparent with the repeated, piano-like chords in measures 9 and 10, and the chordal theme starting in measure 15.

CHECKLIST:

- ✓ Balance all chords well, making each voice clear—as they would sound on a piano.
- ✓ Make the chords in measures 9 and 10 as smooth and connected as possible.
- ✓ Keep the overall feeling of the *Introduction (Andante Mosso)* legato.
- ✓ In contrast, make sure the accents, such as those in measures 14-17 and 23-25, are taken into account. Also, pay attention to the rests in measures 22-30.
- ✓ At first, I suggest learning the tremolo section without the tremolo. First, practice the chords in rhythm—without tremolo—to master the chord changes and shifts. Then add the tremolo. Much of the trouble in tremolo pieces comes from awkward left-hand movements, thereby throwing the right hand out of synchronization with the left.
- ✓ The tremolo can be added all at once (if you are confident of your tremolo) or gradually, adding one note, then two and finally three.
- ✓ The same strategy can be applied to the arpeggio section beginning in measure 65.

Andante Mosso

♩ = 60 - 72



Track 7

3

6

10

BII

pp

ff

Allegro

Musical notation for measures 14-19. The system includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music features a complex rhythmic pattern with many beamed eighth notes and sixteenth notes. Fingerings are indicated with numbers 1-4. Accents (>) are placed over several notes. A dynamic marking of *p* (piano) is present at the end of the system.

Musical notation for measures 20-24. The notation continues with similar rhythmic complexity. A dynamic marking of *p* is visible at the end of the system.

Musical notation for measures 25-28. The music maintains its intricate rhythmic texture.

Musical notation for measures 29-33. The notation continues with similar rhythmic complexity.

Musical notation for measures 34-39. The system includes the instruction *el bajo marcado* above the staff. A dynamic marking of *p* is present at the end of the system.

Musical notation for measures 40-44. The notation continues with similar rhythmic complexity.

Musical notation for measures 45-49. The system includes the instruction *rall.* (rallentando) above the staff.

Musical notation for measures 50-54. The system includes the instruction *quasi cadenza* above the staff. The notation concludes with a double bar line, a repeat sign, and a final dynamic marking of *p*. Measure numbers 12 and 8 are indicated at the bottom right.

♩ = 144 - 168
Andante

a m i

BIX3

52

54

55

BII

56

57

BIX4

58

59

BIV

BIV

1.
BVII

60

2.
BVII

61

i m a

62

63

BIX4

64

BVII4

65

66

67

68

69

BIV4

70

BVII

71

rall. *a tempo* BIX4

73

BII

74

75

BIX4

76

77

BVII

BII

78

79

40

BII₄

Musical staff for measures 40-43. The staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music features a complex rhythmic pattern with sixteenth-note runs in the upper voice and a bass line with quarter notes and eighth notes. The label BII₄ is positioned above the staff.

80

Musical staff for measures 44-47. The staff continues the musical notation from the previous system, maintaining the same rhythmic and melodic patterns.

81

BII₄

Musical staff for measures 48-51. The staff continues the musical notation, with the label BII₄ appearing above the staff.

82

Musical staff for measures 52-55. The staff continues the musical notation.

83

Musical staff for measures 56-59. The staff continues the musical notation.

84

Musical staff for measures 60-63. The staff continues the musical notation.

85

Musical staff for measures 64-67. The staff continues the musical notation. At the end of the staff, there is a section labeled BIX₃ with a 4-measure rest and a 1-measure rest, followed by a double bar line and a fermata.

86

BIX₃

Rasgueado Exercise in Soleá

Adam del Monte

Adam del Monte is a phenomenal flamenco and classical guitarist. He received his classical training at the Royal Northern College of Music in Manchester, England, and soon after went on to master the flamenco guitar during his many years in Spain, where he studied with the likes of Pepe "Habichuela" and Gerardo Nuñez. He was the first-prize winner of the 1997 Stotsenberg Competition, and has since been touring the globe as a highly sought-after flamenco artist. Adam can be heard performing his pieces on the CD for this book. The *Soleá* is played in a twelve-beat pattern. Accents in this pattern occur on beats 3, 6, 8, 10 and 12. Technically, this study and the one to follow (page 44) are difficult but if broken down into segments, can be dealt with much more effectively.

CHECKLIST:

- ✓ I suggest you practice your rasgueado patterns separately first. This way you may avoid mental blocks and hang-ups later in the piece.
- ✓ This "exercise" offers much more than rasgueados. A typical flamenco pattern of an arpeggio followed immediately by a quick scale run can be found in measures 17-23, and should be practiced separately. To aid in the ease of the scales, always play through to the downbeat of the next bar, which is played with *p*. This will help you psychologically and make the scales more legato.
- ✓ Observe the note changes within the rasgueado patterns beginning in measure 25.
- ✓ The *golpe*, or "tap" in bar 38 would traditionally be done on the tap plate on the top of the guitar with the right-hand *a* or *c* fingernail. If you don't have a tap plate or a flamenco guitar and don't want to hurt your finish, you can either tape an old credit card or similar piece of thick plastic to the top of your guitar, or simply be careful and tap with the fleshy part of your *a* fingertip.

♩ = 108 - 126

Track 8

5

9

13

*Variations

i m a

a m i i

17 *a m i i m a m i m i a m i i m a m a m i*
p p p p

21 *i m i m i m i m i m i m i m*
p p p p

25 *i i i i i i i i*
p p p p

29 *i i i i i i i i*
p p p p p p p p

Opt: "p" may rest on ⑥ here.

33 *i i i i i i i i*
p p p p p p p p

37 *a i i i m a m a m i*
p p p p

41 *i m*

Musical staff 41-44: Treble clef, starting at measure 41. Features a melodic line with slurs and accents (>) and a bass line with chords. Fingerings *i m* are indicated above the first measure.

45 *i m i*

Musical staff 45-48: Treble clef, starting at measure 45. Features a melodic line with triplets (3) and slurs. Fingerings *i m i* are indicated above the first measure.

49 *p i m*

Musical staff 49-52: Treble clef, starting at measure 49. Features a melodic line with triplets (3) and slurs. Fingerings *p i m* are indicated above the first measure. A note in measure 50 is marked with an asterisk (*).
 *simultaneous rasgueado with *i* and *p*.

53 *i m a m i m*

Musical staff 53-56: Treble clef, starting at measure 53. Features a melodic line with triplets (3) and slurs. Fingerings *i m a m i m* are indicated above the first measure.

57 **IV** **I**

Musical staff 57-60: Treble clef, starting at measure 57. Features a melodic line with triplets (3) and slurs. Roman numerals **IV** and **I** are placed above the first two measures.

61 *a m i i*

Musical staff 61-64: Treble clef, starting at measure 61. Features a melodic line with triplets (3) and slurs. Fingerings *a m i i* are indicated above the first measure.

Alzapua and Thumb Study in Soleá

Adam del Monte

Alzapua is a flamenco technique where the thumb plays up and down over one or several strings. As I mentioned in the first *Pumping Nylon* book, this is a fantastic exercise for developing the right-hand thumb, and developing the thumb is something we, as classical guitarists, routinely neglect.

CHECKLIST:

- ✓ Again, go back and review this alzapua technique, either in *Pumping Nylon* (page 43) or in any good flamenco method you may have around. It's always a good idea to approach a piece with a running start.
- ✓ Play primarily rest strokes with the thumb. This may require that you move your right hand down toward the floor a bit to get your thumb in an advantageous position. The rest strokes don't have to be heavy. Keep them light (but very audible!).
- ✓ Wherever the thumb plays quick, consecutive notes on adjacent strings, such as in measures 17-23, make it easier on yourself by dragging the thumb across the strings in a controlled manner, thus letting gravity do much of the work.
- ✓ The actual alzapua pattern, which first occurs in measure 9, must be executed by rest-stroking the first sixteenth note of the pattern, thus automatically setting up the thumb for the up- and down-strokes on the chords that immediately follow.

♩ = 100 - 116

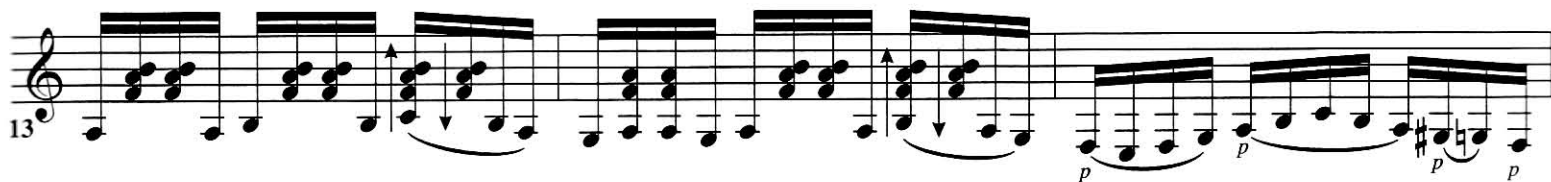


The musical score consists of four staves of music. The first staff (measures 1-4) shows a rhythmic pattern of eighth and sixteenth notes with piano dynamics. The second staff (measures 5-8) includes a measure with an accent (i) and piano dynamics, followed by a measure with a star symbol (*). The third staff (measures 9-10) continues the rhythmic pattern with piano dynamics and accents. The fourth staff (measures 11-14) shows a more complex rhythmic pattern with piano dynamics and accents.

*Variations

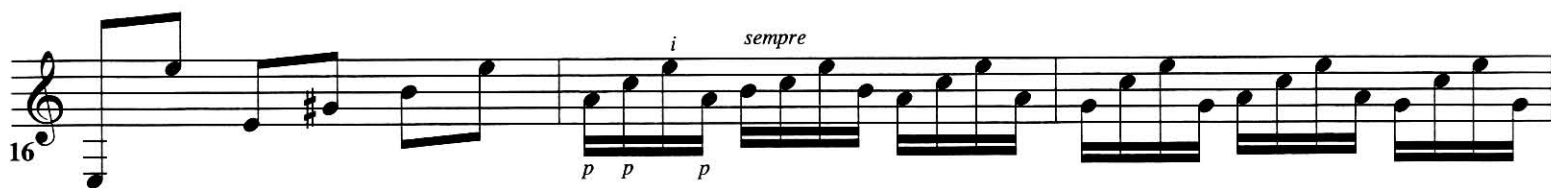
The variations section shows two examples of the alzapua pattern. The first variation starts with an accent (i) and piano dynamics. The second variation starts with an accent (i) and piano dynamics, followed by a measure with piano dynamics and accents.

13



p *p p*

16



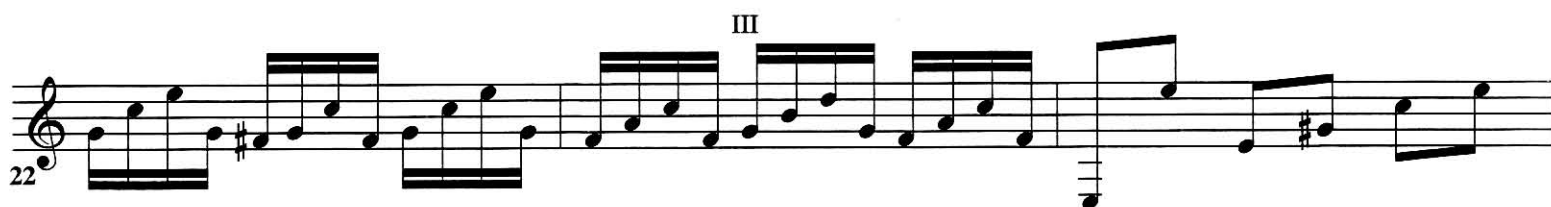
p p p *i sempre*

19



p p p *i*

22



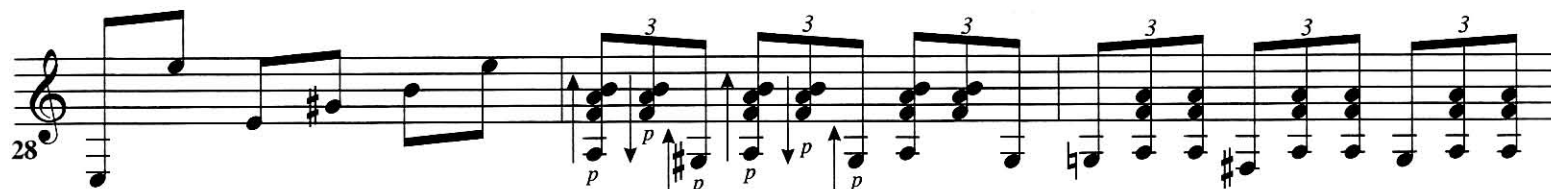
p p p *i*

25



p p p *p p p* *i*

28



p p p *p p p* *p p p*

31



p p p *p p p* *p p p*

34

3

p

i 3

i 3

i

Detailed description: This musical staff, numbered 34, features a treble clef and a key signature of one sharp (F#). It contains six measures of music. The first three measures consist of triplets of eighth notes, with a '3' above each group. The fourth and fifth measures are pairs of eighth notes, each with a '3' above it. The final measure contains a single eighth note with an 'i' above it. Dynamic markings include 'p' (piano) at the beginning of the first, fourth, and fifth measures, and 'p' below the final measure.

37

i m a m i

6

5

5

6

6

p

p

p

p

Detailed description: This musical staff, numbered 37, features a treble clef and a key signature of one sharp (F#). It contains six measures of music. The first measure has a '6' above it and a '3' below the first note. The second measure has a '5' above it and a '2' below the first note. The third measure has a '6' above it and a '3' below the first note. The fourth measure has a '5' above it and a '2' below the first note. The fifth and sixth measures have a '6' above them. Dynamic markings include 'p' (piano) at the beginning of the first, second, third, and fourth measures, and 'p' below the sixth measure.

40

p

p

p

p

Detailed description: This musical staff, numbered 40, features a treble clef and a key signature of one sharp (F#). It contains six measures of music. The first measure is a quarter note. The second measure is a quarter note with a sharp sign above it. The third measure is a quarter note with a sharp sign above it. The fourth, fifth, and sixth measures are eighth notes with sharp signs above them. Dynamic markings include 'p' (piano) at the beginning of the first, second, third, and fourth measures, and 'p' below the sixth measure.

43

p

p

p

p

p

p

3

3

3

p

Detailed description: This musical staff, numbered 43, features a treble clef and a key signature of one sharp (F#). It contains six measures of music. The first five measures are eighth notes with sharp signs above them. The sixth measure is a quarter note with a sharp sign above it. Dynamic markings include 'p' (piano) at the beginning of the first, second, third, fourth, and fifth measures, and 'p' below the sixth measure.

46

3

3

p

p

p

p

p

Detailed description: This musical staff, numbered 46, features a treble clef and a key signature of one sharp (F#). It contains six measures of music. The first two measures are eighth notes with sharp signs above them. The third measure is a quarter note with a sharp sign above it. The fourth, fifth, and sixth measures are eighth notes with sharp signs above them. Dynamic markings include 'p' (piano) at the beginning of the third, fourth, fifth, and sixth measures, and 'p' below the sixth measure.

49

p

p

sim.

a m i

i

i

i

p

p

p

p

Detailed description: This musical staff, numbered 49, features a treble clef and a key signature of one sharp (F#). It contains six measures of music. The first measure has a 'p' above it. The second measure has a 'p' above it. The third measure has a 'sim.' above it. The fourth measure has an 'a' above it. The fifth measure has an 'i' above it. The sixth measure has an 'i' above it. Dynamic markings include 'p' (piano) at the beginning of the first, second, third, fourth, fifth, and sixth measures, and 'p' below the sixth measure.

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On nervousness and loving what you do:

“Love overcomes fear.
Fear cannot exist in the presence
of love.”

• Pepe Romero •

Inspired by Villa-Lobos Etude #1

Joe Diorio

Joe Diorio is one of the most innovative jazz greats playing the guitar today. When I found out that he had reharmonized some traditional classical guitar etudes, I immediately asked him for his permission to include this one. Perhaps you will find a fresh enthusiasm for the piece, as I did. It presents some new challenges not found in its traditional counterpart.

CHECKLIST:

- ✓ Learn the right-hand pattern separately on open strings or just a single chord.
- ✓ The right-hand pattern will come easier and quicker if you apply sequential *planting*. To plant, prepare the fingers on the strings just before playing. In sequential planting, the individual fingers are prepared on their strings — one at a time — just before striking.
- ✓ Learn the chords separately. In a way, the chords pose more of a technical challenge than the right-hand pattern does. At least the right-hand pattern remains fairly constant once you learn it.
- ✓ Note the awkward barre in measure 12! Don't hurt yourself. Practice it slowly at first.
- ✓ The composer offers an optional ending, so suit yourself.

♩ = 108 - 126



p i p i p m i a m a m i p i p i
 or *p* i p i p m p m i m i m p i p i

Use the same right hand pattern on all chords except when indicated.

BV BV

BVII BVII BVII BVII

17

22

26

alternate fingering: { 1 2 3 3 1 4 1 2 3 1 0 3 4 0 0 2 0 3 0 0 1 }

29

34

38

Optional ending (substitute this line for measures 36 through 41)

36

Study #1

Carlos Rafael Rivera

Carlos Rivera is a talented composer of Cuban heritage living in Southern California. His composition *Whirler of the Dance* was the set piece for the 1998 GFA competition. His music has passion and drive and is heavily Latin-based.

CHECKLIST:

- ✓ Despite the accents and quick tempo, the piece should maintain a fluidity throughout. Note the composer's indication, "Flowing."
- ✓ The accents may be done with either rest stroke or free stroke, depending on the depth-of-sound desired. Keep in mind, though, the dynamic indications.
- ✓ There are several places, such as the first note in measure 5, that have an accent over a slurred note. Instead of slamming the finger harder into the fretboard, play the first note of the slur softer, fighting the tendency to accent the first note of a slur.



Flowing

♩ = 240 BIV -----

Musical staff 1: Treble clef, 5/4 time signature, measures 1-4. Includes dynamic marking 'p' and accents.

Musical staff 2: Treble clef, 6/8 time signature, measures 4-6. Includes dynamic marking 'poco' and slurs.

Musical staff 3: Treble clef, 6/8 time signature, measures 6-8. Includes dynamic markings 'm', 'i', 'poco', and 'cresc.'

Musical staff 4: Treble clef, 3/4 time signature, measures 8-10. Includes slurs and accents.

13 *mf* *sub. p*

16 *poco* *cresc.*

19 *m* *i* *i* *p*

22 *i* *m* *a* *a* *m* *i* *BIII* *i* *m* *a* *m* *m* *a* *m* *i* *BII* *p* *f*

26 *i* *m* *i* *i* *p* *p*

30 *i* *m* *a* *cresc.*

33

i m a

p p ff

37

Intensely

sub. pp pochiss

41

poco

46

p

49

i m

cresc. p

53

i m a a m i

p mf

Decidedly

57 *f*

61

64 *p* *cresc.*

68 *ff*

72

75 *mp* *ff*

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“Have you ever seen
a cloud make an aesthetic mistake?”

• Alan Watts •

Plainte

Brian Head

Those familiar with *Pumping Nylon* are familiar with Brian Head and his two pieces in that book, *Chant* and *Fanfare*. *Plainte* is a movement from Head's suite, which opens with *Fanfare*. In *Plainte*, the challenges are aimed at both the left *and* right hands.

CHECKLIST:

- ✓ Make sure all notes are held for their appropriate value.
- ✓ The right hand's job is to bring out the appropriate voices when marked. This can be a bit challenging at first because of the *stretto* (overlapping counterpoint, where voices enter quickly behind one another).
- ✓ The first note of the two-note motive should be slightly stressed.



♩ = 72

p

BVII

BII

7

BVIII

BII

10

mp

13

② 4 3 4 1 3 1 3 1

17

BII₄

4 3 4 1 3 0 3 0

mf ⑥ *l.v.*

21

3 2 4 1 3 1 2 0

p *pont.*

25

BIII

1 4 7 1 2

mf *ord.* *cresc.*

29

3 2 3 1 3 2 3 0

ff *mf*

33

hinge BII

1 3 4 1 2 3 1

f *l.v.* *p*

37

0 1 0 4 1 0 2 0 3 0 1 4

mf *p* *pont.* *mf* *ord.*

41 *p* *pont.* *mf* *ord.* *p* *pont.*

45 *mf* *ord.*

49 *mf*

53

57 *p* *mf*

61 *f* *l.v.*

65

69 *gently* **BII**

f *sub.p*

73 *l.v.*

l.v.

77

81

85 *p*

harm. VII *harm. XII* *harm. VII* *harm. XII* *harm. VII* *harm. XII* *harm. VII*

90 *p*

harm. VII *harm. VII* *harm. XII*

94

98 *tasto* *p*

103

107 *l.v.* *l.v.* *BII* *BI3* *l.v.*

111 *hinge* *BII* *BII* *l.v.* *p*

114 *molto rit.* *pp* *niente*

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“Practice does not make perfect.
PERFECT practice makes perfect.”

Concierto de Aranjuez

Cadenza (from Adagio: 2nd Movement)

Joaquín Rodrigo

This piece is a favorite of many and this is the passage that made me want to play the classical guitar when I was a boy. Here are some things to do:

CHECKLIST:

- ✓ As with all music, the most important thing to remember here is to be expressive. Although the technical preparation is important for achieving a level of comfort and confidence, don't let yourself get bogged down with the technical side only. This can be an addictive slump for some folks.
- ✓ While it may be unconventional, I feel most comfortable fingering the right hand as marked in measures 1- 4 for musical reasons. If I were to play the repeated G[#]s on the 6th string with *p*, which is the most tempting thing to do, I wouldn't be able to speed up and slow down as much as I would like. Also, the thumb tends to naturally produce a heavier tone and I want to avoid this; I want the emphasis to be on the upper part of the line, which is the melody. So, begin preparing for the string skipping by choosing a comfortably slow tempo and practice this passage in strict rhythm, with no rubato.
- ✓ Keep the slurs strong!
- ✓ In measures 6 and 7, practice the notes played with *p* staccato. This is to train the thumb to stay very, very close to the string. When taken at tempo, the staccato can be either softened or omitted, but the thumb should remain in control.
- ✓ The "sweeps" in measures 10, 12 and 21 - 24 are the most challenging passages in this cadenza. To be able to play these well and with control, you shouldn't just run the finger randomly back and forth over the strings. Note that the right-hand fingering offered here is half arpeggio, half sweep. Therefore, practice them as arpeggios, making sure to play each note with control and clarity. This, as usual, requires some slow work at the beginning. Don't worry about having to play these very fast. Take your time with them in performance and make them harp-like and beautiful.
- ✓ From measure 25 to the end, we "rock out." I offer a couple of alternate right-hand fingerings here. The first is unconventional but works well and feels comfortable after you get used to it. The second one is more reasonable, perhaps, and might serve you better. Regardless of the fingering you eventually come up with, it must be strong and fast! This is the climax to beat all climaxes!

8 *accel.* *poco. rit.*

9 *pesante* *f*

10 *ossia:* *pp* *leggero*

11 *f* *lento e pesante*

12 *pp* *leggero*

13 *p*

15 *i m i m* *i m*

17 *BIV*
i m 3
3 3
p cresc. poco a poco

18 *BIV* *i a 3* *BII* *a m 3 i i m*
3 3 3 3
p

19 *3 a m i a m i* *BV4* *a m i i m a m i*
3 3 3 3
p

20 *6 6 6 6* *BV4* ** a i 10*
3 2 0 3
sempre cresc. *molto anomato p*

21 *BV4* *10 10 10 10*

22 *BIX4* *10 10* *BVII* *10* *BIX* *10*

23 *BIX4* *10 10* *BIX4* *10 10*

* Refer to ossia on page 61.

24

10 10 10 10

25

BXI 8^{va}

fff Rasgueado

p a i p a i p i p a i p a i p i p a i p a i p i

4
3
2
1

(8^{va})

26

7

(8^{va})

27

7

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