The

STUDENT REPERTOIRE SERIES

(For Guitar)

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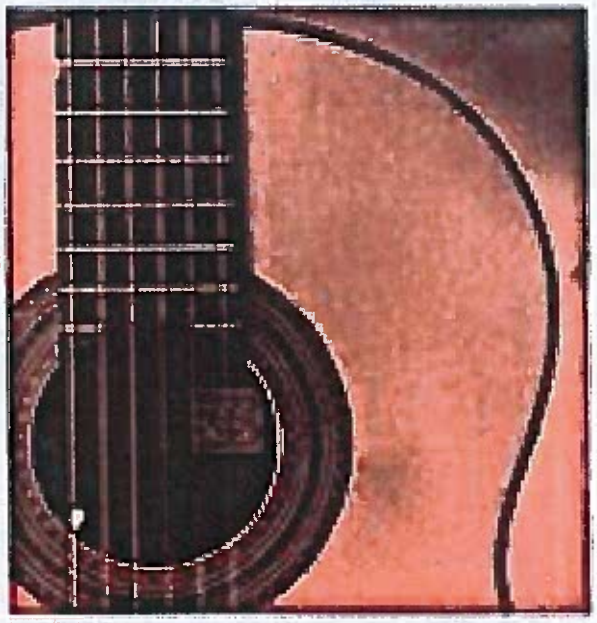
VOLUME 1

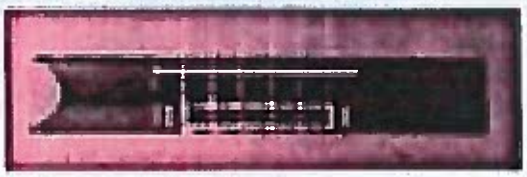
A Graded Anthology of Guitar Works

Selected, Transcribed, Arranged, Recorded

by

LAWRENCE FERRARA





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The STUDENT REPERTOIRE SERIES

(FOR GUITAR)

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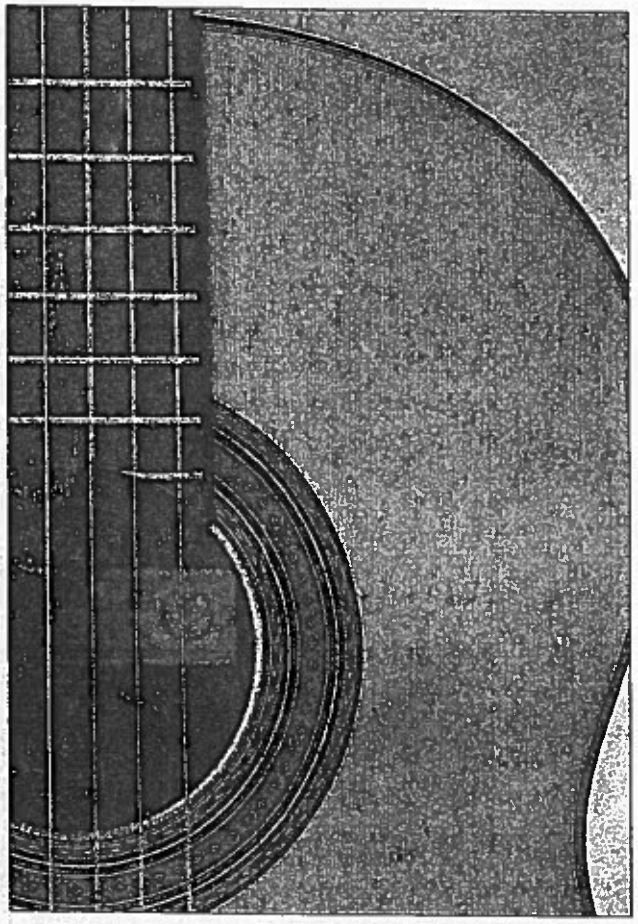

The level of popularity the guitar receives today leads many to explore it as a solo instrument. With many excellent guitar methods available today, the need for more and varied repertoire is great.

These 39 pieces offer the guitarist a colorful array of preludes, etudes, historical pieces, folk music, and standard guitar repertoire. This book and recording, emphasizing complete solos progressing from easy to more difficult, offers a unique guide in your development as a guitarist. The glossary and study notes for each piece cover many elements of guitar technique, expression, musicality, musicianship, and history.

Ranging over five historical periods, these graded works are musically exciting, valuable in developing technique, fun to perform, and systematic to learn. The music and recording can be used as a supplement to any approach to learning the guitar.

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GUITAR SOLO PUBLICATIONS/SAN FRANCISCO

Biography

Lawrence Ferrara has the distinction of being the first guitarist to receive a master's degree from the San Francisco Conservatory of Music. His teachers have included Julian Bream, George Sakellariou, and Michael Lorimer.

An active teacher himself, Mr. Ferrara heads the guitar program at the University of California at Berkeley. He also serves on the faculties of City College of San Francisco and the San Francisco Conservatory of Music.

He has performed major recitals in San Francisco, Toronto, Barcelona, Los Angeles, and at the Carnegie Recital Hall in New York. Mr. Ferrara has given concerts at numerous university and college campuses, and has performed with the San Francisco Ballet Orchestra, the Bay Chamber Symphony, the Classical Philharmonic, and the San Francisco Conservatory's Chamber Orchestra and New Music Ensemble.

Among many awards, Mr. Ferrara was twice prize winner at the 1977-78 Carmel Classic Guitar Competition and received special recognition at the Toronto Guitar '78 International Competition. He has also served on the Music Advisory Panel to the National Endowment of the Arts.

The New York *Times* described his playing as "subtle, intimate and inherently musical," calling him "an excellent musician." The San Francisco *Chronicle* said, "Ferrara has an exceptional style, pure and sweet, rhythmically precise yet supple... playing everything with elegant grace and a notably serious feeling for introspection."

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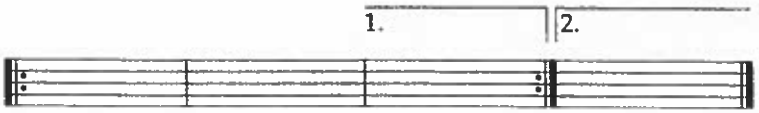

= first and second endings.

The second time through the first ending is skipped over and the second ending is played.

25. D.C. al fine (da capo al fine) = repeat from the beginning and play to the word *Fine*.

26. D.C. al coda (da capo al coda) = repeat from the beginning and play to the coda sign (𝄌) and then skip to the coda.

27. D.S. al coda (dal segno al coda) = repeat from the sign (𝄋) and play to the coda sign (𝄌) and then skip to the coda.

Musical Signs and Abbreviations

1. ***f*** (forte) = loud. ***p*** (piano) = soft. ***m*** (mezzo) = medium. ***mf*** (mezzo forte).
2. crescendo = to get gradually louder.
3. decrescendo = to get gradually softer.
4. staccato = to detach or separate.
5. accent = to stress or emphasize.
6. sforzando = a heavy accent.
7. rienforzando = a moderate accent.
8. fermata = pause or hold.
9. mordent = a quick alternation between a principal tone, its lower neighbor (below it in the scale), and then a return to the principal tone.
10. *tr*, , , trill = two adjacent notes played rapidly in alternation.
11. tenuto = hold the note for its full value.
12. tie or slur = tie (same two notes), slur (two different notes).
13. *a tempo* = at the original tempo or to resume strict time.
14. *cresc.* = abbreviation of crescendo — means gradually louder.
15. *dim.* = abbreviation of diminuendo — means gradually softer.
16. *dolce* = sweetly.
17. *Fine* = the end.
18. *legato* = to play in a smooth and connected manner; as opposed to *staccato*.
19. *ponticello* = to play by the bridge.
20. *rall.* = abbreviation of rallentando — means becoming slower, to relax the beat and reduce the tempo.
21. *ritard.* or *rit.* = abbreviation of ritardando — means gradually slower.
22. *tasto* = to play by the fingerboard.
23. = repeat sign.

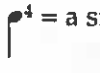
    The measures within the repeat sign that face each other are to be repeated.

Guitar Symbols

Right Hand Fingering
p = thumb (pulgar)
i = index (indicio)
m = middle (medio)
a = ring finger (anularis)
e = little finger (meñique)

Left Hand Fingering
0 = open string
1 = index finger
2 = middle finger
3 = ring finger
4 = little finger

= a small circle by the head of a note indicates an open string.

 = a small number by the head of a note indicates the left hand finger.

Position Symbols
I = first position.
II = second position.
III = third position.
C = ceja or capo (barré, bar).
CI = a full barré at the 1st fret.
CII = a full barré at the 2nd fret.
½CI = a half barré in which only the three treble strings are stopped. A roman numeral will always follow the half barré sign to indicate which fret to stop the strings on.

String Indicators
① = first string
② = second string
③ = third string
④ = fourth string
⑤ = fifth string
⑥ = sixth string

circled numbers indicate the string on which a note is to be played.

Harmonics

arm	*arm*	*arm*	= natural harmonics (at indicated positions)
XII	VII	V	

arm is an abbreviation for *armonico*, the Spanish word for harmonic.

arm 8^{va} = artificial harmonic.
= natural or artificial harmonic sounded at the pitch indicated by its location on the staff.

Vihuela: A 16th century guitar-like instrument used for art music in the courts of Spain. The vihuela had six pairs of strings (courses) and was tuned like a lute. It was popular in Spain during the Renaissance while the lute occupied musical life throughout the rest of Europe.

Voice: A separate line or melody in the music. A contrapuntal line in a polyphonic piece.

Waltz: An elegant and graceful couple dance in triple meter, introduced in the late 18th Century and replacing the minuet.

Whole step: The interval equal to two half steps or two frets. If two successive frets are combined, they equal a whole step. Also, when moving from an open string to the second fret, a whole step is formed.

Tie: The tie is a curved line connecting two or more notes of the same pitch, indicating that the second note is not to be played again but that its time value is to be added to that of the first note. A tie allows a note to be sustained across a bar line. A tie is frequently used to express a musical time length that cannot be shown in any other way. See section on *Musical Signs and Abbreviations.*

Timbre: The tone quality or the unique characteristic of a sound; tone color. The timbre of a note produced on the guitar is determined in part by the size and design of the instrument and by the way the sound is produced. Some of the determining factors in the timbre of a guitar note include where the string is struck in relation to the bridge and the rosette (*ponticello* and *tasto*); the angle and type of attack; the right hand position; the length, shape, and smoothness of the nails; the type of strings the guitar is fitted with, etc.

Tirando: Spanish for *free stroke.*

Tone color: See *timbre.*

Tonic: The first degree of a scale, heard as the strongest pitch. The tonic chord (I) is built on the first scale degree.

Trill (*tr* or ∿ or ∿∿∿): Two adjacent notes played rapidly in alternation. The alternation involves the main note and the note immediately above it in the scale (alternating usually at least four times). The trill in the 17th and 18th centuries began with and emphasized the dissonant tone above the main note. In the 19th and 20th centuries the trill begins with and emphasizes the principal tone.

Triple meter: Meter consisting of one accented beat alternating with two unaccented beats: *one*-two-three, *one*-two-three.

Triplet: A group of three notes performed in the time normally taken by two. A triplet is indicated by a slur and the number 3 over the group of notes. A triplet's total duration must equal that of twice its smallest value. In other words, an eighth note triplet is equal to two of its smallest notes, two eighth notes. The three notes that make up a triplet usually equal the pulse note.

Tune: A singable melody, memorable and with a clear sense of beginning, middle, and end.

Turkish Ottoman Empire: The vast empire of the Ottoman Turks ranging from Eastern Europe to South West Asia, from the 13th to the 17th centuries.

Unison: The same pitch played or sung by more than one voice or instrument in the same or different octaves.

Upbeat: See *anacrusis.*

Variation form: The musical form of repeating a clearly defined melody (theme) and successively changing it artfully and cleverly without ever losing touch with the original melody. In variation form, as each section re-dresses the main theme, the main theme is always present in the listener's ear.

Vibrato: A slight wavering in the pitch of a tone. This fluctuation of pitch is achieved on the guitar by changing the string tension while playing. This can be achieved in two different ways: 1) While holding the note, move the left forearm back and forth pushing and pulling the string towards and then away from the bridge. This will move the pitch flat and then sharp. 2) Bending the string by pulling it down or up and then returning it to its former position using a vertical motion of the finger. This will raise the pitch and return it to where it began.

Stylized dance music: Dance music that became in the 16th Century more elaborate, more interesting, artistic, and more often listened to rather than danced to. Early guitar, vihuela and lute dance music was not always directed toward dance but instead was performed by players who enjoyed performing popular dances or playing for others.

Subdominant: The fourth tone or degree of a major or minor scale. The subdominant chord (IV) is so called because it lies the same below the tonic as the dominant lies above the tonic.

Subito: Suddenly, as in *subito* forte or *subito* piano.

Suite: A multiple movement work consisting of a series of dances. Many of the Baroque suites fall into a uniform pattern or series of movements: Prelude, Allemande, Courante, Sarabande, and Gigue. Between the Sarabande and Gigue an optional movement was inserted; a pair of Minuets, a Bourrée, or a Gavotte.

Sympathetic vibrations: Resonating guitar strings that are not played on but that vibrate "sympathetically" with the regular melodic strings. Sometimes these sympathetic strings reinforce the melody; other times they are a distraction and need to be dampened.

Tasto: In Italian literally *fingerboard.* To play close to or over the fingerboard producing a warm, mellow or dark sound.

Tempo: The rate of speed we feel or hear in the pulse of music determines the tempo. We perceive a fast or slow tempo in relationship to our constant heartbeat. Choosing the right tempo is one of the important factors in a successful performance of a piece. Tempos are written in Italian and give considerable freedom to the performer unless a metronome mark designates the number of beats per minute. Here are some Italian tempo indications from slow to fast:

Largo, Lento	=	very slow
Adagio	=	slow
Andante	=	moderately slow, at a walking pace
Moderato	=	moderate
Allegro	=	fast
Presto	=	very fast

Ternary form: A three-part musical form in which the last section repeats the first. A musical form having a departure from the first section and then a return of the first section; diagrammed **ABA** form.

Terpsichore: A collection of dances published in 1612 by Michael Praetorius.

Texture: The blend of various sounds and melodic lines occurring in a piece of music. The interrelationship of voices and instruments. How many melodies occur and how they are related. There are three textures in music: *monophonic, polyphonic, and homophonic.*

Theme: The most important melody in a piece of music. The basic subject matter or principal melodic material in a piece of music.

Third: The interval comprised of two notes written on adjacent lines or spaces of the staff. When it is four half steps higher than its lower note it is called a major third, whereas if it is only three half steps higher it is called minor.

spontaneity, expression, ideas, individualism and creative freedom. Whereas Classicism tends to be traditional and objective, Romanticism is individual and subjective; where Classicism shows emotional restraint, Romanticism is passionate. The guitar composers from the Romantic period include: Mertz, Coste, Regondi, de Fossa, and later Llobet, Tárrega, and Barrios Mangoré.

Round: Same as *canon*.

Sarabande: A Baroque dance in slow triple meter with the three beats characteristically divided into one-plus-two with an accent on the 2nd beat. The sarabande is a more solemn dance with rich chords and a profound meaning.

Scale: From the Italian *scala*, or "ladder." In music a scale is a pattern of pitches rising and falling on the degrees of the staff of which melodies and harmonies can be made. Scales divide an octave up into smaller intervals. The two most commonly used scales in Western music are called major and minor. Because of the size and arrangement of the intervals in major or minor scales they have very different characteristics of spirit and mood. Major can be bright and cheerful whereas minor can be dark, serious and sometimes the more romantic scale. But there are many exceptions; pieces such as the Largo from Dvorák's *From The New World* symphony is a beautiful melancholy melody written with the major scale. The bright melody of *Packington's Pound* is actually written with a minor scale.

Scale degree: The individual step of a scale.

Sequence: The repetition of a musical pattern at a different pitch level.

Sforzando (*sf*): An especially strong accent or emphasized note.

Shaping: Adding dynamics to follow the contour of the notes as they rise (*crescendo*) and fall (*diminuendo*) with the line.

Sight reading: The ability to play music seen for the first time, at first sight.

Sixth: The interval composed of two notes with one either written on the line of the staff and the other written on the third space away or one note written on a space and the other on the third line away. When it is nine half steps higher than its lower note it is called a major sixth (M6), whereas if it is only eight half steps higher it is called minor (m6).

Slur: A curved line joining two notes of a different pitch is called a slur or legato. It indicates that the notes are to be played as smoothly as possible with no breaks between the notes (*legato*). The ascending slur is executed by striking the first note and then hammering down with a finger of the left hand to sound the second note. The right hand does not articulate the second note, the left hand produces it. The descending slur is played by striking a first note in the normal way and then pulling off the finger of the left hand to sound the subsequent note. The descending slur is like a left hand rest stroke. See section on *Musical Signs and Abbreviations*.

Strophic form: A musical form having one section only with the same music played or sung on each repeat; diagrammed as **A**.

Staccato (·): To play in a short and detached manner, as opposed to *legato*.

Prelude: An introductory piece often leading to another. In the Baroque period Preludes often contained figuration, broken chords and scales and sounded spontaneous and improvised. Since the Romantic Era, Preludes are often not intended to lead to anything but are pieces in and of themselves.

Pull-off: A descending slur. See *slur.*

Rallentando, rall.: Becoming slower, to relax the beat and reduce the tempo.

Reed: In certain wind instruments such as an oboe or clarinet, a small vibrating element made of cane.

Renaissance Period: French for "rebirth." The time period in Western Europe from about 1400 (1450 introduced the printing press) to 1600. There was a rediscovery of Greek and Roman ideals, a time when human beings and nature, rather than just God, became the measure in philosophy, science and art. Music in the church was still extremely important, but music outside of the church played an increasing role as composer-performers came to be employed by kings and nobility. In the Renaissance an educated person was often trained in music, sang madrigals or played the lute or vihuela. Renaissance composers continually tried to make their music more expressive, more relevant to Renaissance society and more reflective of their everyday human experience. Composer-performers for the lute include Dowland and da Milano, and the vihuelists, Milan, Narvaez, and Mudarra.

Repeat signs: Repeat signs are indicated by two dots placed in adjacent spaces. A repeat sign faces the measure or measures which need to be played again. If a repeat is to the beginning of a work a sign at the beginning is not necessary. If a section repeat is necessary within the body of a work the measure or measures within the repeat sign that face each other are to be repeated. Sometimes the way a piece ends the first time through is different on the repeat. It is said to have a first and second ending. In that case the first ending is bracketed to the repeat sign and the second time through, the first ending is skipped over and the second ending is played. See section on *Musical Signs and Abbreviations.*

Resolve, resolution: The movement of a dissonant sound to a consonant one.

Rest stroke: The rest stroke or *apoyando* stroke is the right hand technique of striking the string with the tip of the finger and after it sounds the string comes to rest on the adjacent string. The rest stroke produces a fuller bodied sound and a deeper tone. The finger moves down and in towards the sound hole and affects the direction of string vibration and consequently the movement of the face of the guitar. The string moves perpendicular to the guitar soundboard.

Rienforzando (*rf*): A moderate accent.

Ritardando, ritard., rit.: A gradual slowing down of the tempo.

Roll, rolling: To arpeggiate a chord or play the notes of a chord in succession rather than simultaneously. See *arpeggio.*

Romantic Period: The years between 1827 (the death of Beethoven) and 1900 (the turn of the century). The Romantic period was a time of highly individual musical styles. Composers got their inspirations from life experience, nature and its wildness, the supernatural, poetry, ancient mythology, the romantic ideal of love and the notion of unfulfilled love, nationalism, and the suffering from a loss or death of a loved one. The new Romantic forms were governed by

Musical, musicality: The art of rendering tones in a composition, intelligently, expressively, and with a definite sense of structure and meaning.

Musicianship: Having aural, analytical and responsive skills in music. The art of having a complete understanding of the way tones are arranged in a composition.

Octave: The acoustical distance between two notes such that both sound like equivalents. An octave is the distance from one note to the next note of the same letter name. Octave is Latin for "eight" because if the bottom note is the first note of a scale the octave duplicates it on the eighth note above. The higher note vibrates exactly twice as fast as the lower note.

Opus, Op.: Latin for "Work." Opus numbers provide a means of cataloging a composer's works. The higher the opus number the later the work was written in the life of the composer.

Ornament: An embellishing note or group of notes not belonging to the established harmony or melody.

Outer voices: The highest and lowest melodic line in a piece or section ~~of~~ a piece.

Part: A musical term with three separate meanings: 1) a section of a piece. 2) one of the voices in contrapuntal music. 3) the music for a single player in an ensemble.

Pedal point: A tone that is held, or continually sounded, while the melody and harmony around it keeps changing. It gets its name from its early use on the organ, where a tone was held on the pedal keyboard while the two hands played melodies or harmonies above it.

Phrase: A section of a melody or tune forming a complete musical idea. A phrase in music is comparable to a sentence in prose. Phrases are recognizable because they end with a momentary or final sense of repose.

Piano, pianissimo (*p*, *pp*): Soft; very soft.

Pickup: See *anacrusis*.

Poco: Italian for "somewhat," as in *poco adagio*, somewhat slow.

Polyphony, polyphonic: A musical texture in which two or more melodies of equal importance are played or sung simultaneously. The two main types of polyphony are non-imitative polyphony (two or more different simultaneous melodies) and imitative polyphony (the same melody copying itself at staggered time intervals). The term frequently applied to polyphonic texture is *counterpoint* or *contrapuntal*.

Ponticello: Italian for "by the bridge." To play close to the bridge, producing a bright, nasal, or metallic sound.

Position: Position refers to which fret along the fingerboard the left hand plays behind. The fret location of the first finger of the left hand often defines the position. Each position usually spans four frets. Roman numerals above the staff refer to positions on the fingerboard. See section on *Guitar Symbols*.

Major: See *scale.*

Measure: A group of beats enclosed between bar lines, with the first beat usually accented:

Medieval Period: (*The Middle Ages*). An age spanning the years from the fall of the Roman Empire in 476 to around 1400. Medieval society was conservative and oriented toward God. The church was the primary patron of art and education and the single greatest preserver of culture. This was the period in Western Europe when musical notation began, counterpoint was invented, and some of the present-day instruments were brought from Asia and Africa. Music was also performed in castles, village huts and taverns. Wandering entertainers such as troubadours and jongleurs sang songs and played instruments wherever they could find an engagement. Much of the surviving music was recorded anonymously.

Medley: A composition with a mixture of passages from several different pieces.

Melody: A succession of musical pitches played or sung to a certain rhythm.

Meter: Meter refers to the way beats are grouped. Notated beats are grouped into bars or measures. These groups of beats are defined by recurring patterns of strong and weak pulses either felt or heard. The first beat in each measure receives the strong pulse or accent and the distance from one measure accent to the next is how meter is felt or heard. There are two basic meters: *duple* and *triple.*

Meteric accent: An accent on one or on any principal downbeat to articulate the meter.

Metronome: A mechanical device that clicks at a rate set to the beat indicated in a musical composition, a certain number of clicks per minute. It is a more precise way of indicating tempo than the Italian terms commonly used to mark tempo. The metronome marking in written music is given by the symbol M.M. which stands for *Maelzel's metronome* after the man who invented it in the 1800's.

Mezzo (*m*): Medium, as in *mezzo forte* or *mezzo piano* (***mf***,***mp***).

Minor: See *scale.*

Minuet: A popular graceful dance of the 17th and 18th century in moderate triple meter with the phrasing starting on the first beat. Often the minuet appears in pairs; the first minuet is to be repeated after the second has been played (Da Capo form).

Modulation: The act of changing key within a piece. Sometimes modulations occur at the double bar, when a new key signature actually changes the key, or when accidentals are introduced into the music.

Monophony, monophonic: A musical texture where one melody is played or sung alone. A single melodic line. Literally "one sound."

Mordent (𝆖): An ornament made by a quick alternation between a principal tone, its lower neighbor (below it in the scale), and then a return to the principal tone.

Motive: A short melodic or rhythmic idea (sometimes as few as two or three notes). A brief succession of pitches out of which a melody grows by repetition, sequence, and contrast.

Movement: A self-contained section of a larger piece such as a suite or sonata.

Hinge barré: When the barring finger partially lifts out from the fingerboard to allow open strings to sound. While some open strings are sounding, some of the notes are simultaneously being barréd.

Homophony, homophonic: A musical texture where one main melody of real interest is played or sung and other sounds are subsidiary, e.g. melody with chordal accompaniment. In guitar music when the texture is homophonic, it is appropriate to bring out the melody and subdue the accompaniment.

Inner ear: To have the ability or sense of perceiving sound by means of visualizing, remembering or imagining musical tones.

Inner voices: Melodic lines found inside of the highest and lowest melody in a piece or a section of a piece.

Interpretation: An artistic translation and performance realization of a work. To tell the meaning of a composition through technical and musical performance. Also see *musical*.

Interval: The musical distance between two pitches. Intervals may be harmonic (sounding simultaneously) or melodic (sounding successively).

Inverted mordent: A mordent that starts on the main note, moves to its upper neighbor and then returns again. See *mordent*.

Key: The note around which all other notes revolve. The main note or tonal center that a piece or section of a piece is based on.

Koto: A Japanese string instrument with a rectangular body. A Koto has thirteen silk strings stretched over movable bridges tuned to a pentatonic scale. The player plucks the strings with the thumb and the first two fingers of the right hand. With the left hand the player presses on the strings adding vibrato.

"Law of Five Frets": The "Law of Five Frets" says to find a unison note on an adjacent lower string, count up five frets. The exception is when the original note falls on the second string, in which case you count up four frets on the adjacent third string.

"Law of Seven Frets": The "Law of Seven Frets" says to find an octave equivalent on an adjacent higher string, count up seven frets. The exception is when the original note falls on the third string, in which case you count up eight frets on the adjacent second string.

Legato: To play in a smooth and connected manner, as opposed to *staccato*.

Line: Used as a term to mean a *melody*, or *melodic line*.

Lyrical: The quality of being personal and songlike in the delivery of notes or pitches.

Lute: A pear-shaped instrument of Arabic origin (stems from *'ud or al'ud*), introduced to Europe partly through contact with the Moors in Spain and partly through the interest of returning Crusaders. Throughout Europe in the 16th and 17th centuries the lute was the favorite instrument for use in homes, barbershops and taverns.

Maelzel's metronome (M.M.): See *metronome*.

Free stroke: The right hand technique of striking the string with the tip of the finger and then gliding it freely over the adjacent string. The tip of the finger can start on the string or be suspended freely above it. The first knuckle joint moves your curved finger back toward the palm and glides freely over the lower string. The free stroke is applied to chords and arpeggios and in addition is the more frequently used of the two strokes, (*free* and *rest*).

Gavotte: A Baroque dance in a moderately fast duple meter, lyrical, tuneful and with a two count upbeat.

Gigue: A Baroque dance with a lively three beat pattern which often occurs in two groups of three to make 6/8 measures, or *compound meter.*

Glissando: To glide or slide from one note to another note on the same string, sounding all the intervening notes. The pressure is maintained on the string and only the first and last notes of a glissando are written down. The intermediate notes are indicated by a slanting line.

Guide finger: When a fretted finger of the left hand moves from one fret or position to the next, without leaving the string.

Half step: On the guitar and in much of Western music, the smallest interval or distance from one tone to the next is the half step. Looking at the guitar fret board you will notice consecutive half steps from one fret to the next. Also, when moving from an open string to the first fret, a half step is created.

Hammer: An ascending slur. See *slur*

Harmonic motion: A series of harmonies or chords that give direction to the music.

Harmonics: Sweet bell like tones found at exact subdivisions of the string length. With the left hand gently touching the string at its halfway point (12th fret) and the right hand striking the string clearly, the resultant sound will be an octave above the pitch of the open string. The harmonic found on the open string at the 7th (and 19th) frets sound an octave plus a 5th above the open string. The harmonic found on the open string at the 5th (and 24th) frets, will sound 2 octaves above the open string. These types of harmonics found on open strings are called "natural" harmonics. If a string is stopped by the left hand the harmonics are called "artificial." These are produced by lightly touching the string with the right index finger above the stopped note, and then plucking the string with different right hand finger.

The signs:

arm	*arm*	*arm*
XII	VII	V

above the notes indicates a natural harmonic (*arm* is an abbreviation for *armonico*, Spanish for "harmonic"). Artificial harmonics are represented by the sign (*arm* 8^{va}) above the notes. Sometimes a note or group of notes are written in a diamond shape ( ) to indicate a natural or artificial sounded at the pitch indicated on the staff.

Harmonization: The practice of adding suitable chords to a melody. To provide each note of a melody with accompaniment.

Harmony: The simultaneous sounding of two or more pitches. Harmony also has to do with chords and the vertical aspects of texture.

Downbeat: A strong or accented beat. Usually referred to as the first beat of a measure which is the strongest or the most accented beat.

Duple meter: A meter consisting of one accented beat alternating with one unaccented beat: *one* two, *one* two.

Dynamics: The degrees of loudness or softness in music. The Italian word "forte" stands for loud and "piano" stands for soft. If a moderate or medium level of volume is needed, then the word "mezzo" precedes forte or piano in the music. The following abbreviations, Italian words and their English equivalent from very soft to very loud are below:

pp	pianissimo	=	very soft
p	piano	=	soft
mp	mezzo piano	=	medium soft
mf	mezzo forte	=	medium loud
f	forte	=	loud
ff	fortissimo	=	very loud

Echoing phrase: A dynamic response to a phrase previously played. See *phrase.*

Etude: A study or teaching piece intended to emphasize a certain aspect of technique. A good etude will balance technical development with musical inspiration.

Fermata (𝄐): A pause or hold.

Fine: The end. (pronounced *feenay*).

Fifth: The interval comprised of two notes with one either a line and the other two lines away or one note written on a space and the other two spaces away. When it is seven half steps higher than its lower note it is said to be perfect (P5). Also, the distance in pitch between scale degrees I and V.

Fingering symbols: The choice for left and right hand fingering to be used on each note and position on the fingerboard is often personal. Practical considerations are technical feasibility and the musical outcome of the fingering. Also refer to the section on *Guitar Symbols.*

First position: All the playable notes from the first fret up the fourth fret, on all the strings, including the open strings. First Position notes:

Note:	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
Fret:	0	1	3	0	2	3	0	2	3	0	2	0	1	3	0	1	3	5
String:	⑥	⑥	⑥	⑤	⑤	⑤	④	④	④	③	③	②	②	②	①	①	①	①

Form: The underlying design and structure of a composition. The way the music is organized.

Forte, fortissimo (*f*, *ff*): Loud; very loud.

Forward motion: A series of pitches, articulations or rhythms that tend to lead or move the music onward.

Conjunct: A melody that moves by step.

Counterpoint, contrapuntal: See *polyphony*.

Courante: A Baroque dance in moderately slow tempo, with three beats to a measure. Italian courantes most often contain continuous "running" notes. If the courante is in the French style, it contains a variety of rhythms.

Courtly dance: A rhythmic and patterned succession of movements to music performed in a noble palace of aristocracy or courtyard. Also, any piece of instrumental music intended to inspire such a dance.

Crescendo: Gradually getting louder. See section on *Musical Signs and Abbreviations.*

Da capo (D.C.): Literally, "from the top." A term which directs the performer to go back to the beginning of the piece and play up to a later point. The end is marked *Fine*. See section on *Musical Signs and Abbreviations.*

Decrescendo: Gradually getting softer. See section on *Musical Signs and Abbreviations.*

Dampen: To stop the strings from vibrating by placing the fingers of either hand onto them. The thumb of the right hand is especially effective in dampening or muffling unwanted or offensive bass strings from ringing.

Dance Suite: See *Suite.*

D.C.: See *Da capo.*

Deep tone: A full-bodied tone achieved by striking the string at an oblique angle or by pushing the string down and in toward the soundboard.

Degree: See *scale degree.*

Descending: To go or move downward on the staff or in the scale.

Diminished: A diminished chord is a minor triad with a lowered 5th (a chord built on consecutive minor 3rds). A diminished scale is a scale composed of successive whole and half steps. A diminished interval is a minor or perfect interval lowered by a half step.

Diminuendo, dim.: Gradually getting softer.

Disjunct: A melody that moves by leaps.

Dissonance: Musical sounds that are considered unstable, tense, and active. Dissonant intervals and harmonies often but not always resolve to consonances.

Dominant: The fifth tone or degree of a major or minor scale. The dominant chord (V) is built on the perfect fifth above the keynote, or tonic, of the scale. The dominant note of the scale is next in importance to the keynote.

Dominant seventh: A seventh chord is formed by adding, to the existing third and fifth, a seventh above the lowest pitch or root. When the seventh chord is formed on the fifth scale degree, or the dominant, and the seventh is lowered a half step, the chord is termed a dominant seventh.

forms appeared. The Baroque period was the beginning for what almost all musical styles are today. Composers include for the lute, J. S. Bach and S. L. Weiss, and for the guitar, de Visée, Corbetta, Sanz, de Murcia, and Roncalli.

Barré: French for "bar." The technique in which several strings are depressed simultaneously by the index finger and sometimes by the little finger of the left hand. Indicated, C (ceja or capo) above the notes to be depressed. Also see section on *Guitar Symbols*.

Beat: A regular recurring time unit, the pulse of music. Beats form the background against which the composer places notes of varying length.

Binary form: A musical form having two contrasting sections a first statement followed by a contrasting statement; diagrammed as **AB** form.

Bout: The term applied to the outward curves at the upper and lower side sections of the guitar body.

Cadence: A harmonic or melodic formula occurring at the end of a phrase, section or passage, that conveys a temporary or final sense of conclusion. An open cadence stops on the dominant chord and often resolves to the tonic later. A closed cadence stops on the tonic and sounds final and complete. A deceptive cadence moves from the dominant chord to some other chord other than the tonic, (usually the VI chord). The four main types of cadences are: open, closed, deceptive and plagal. Also see *closed cadence*.

Canon: An identical melody appearing in each voice, but at staggered intervals. See *polyphony*.

Chord: Three or more different pitches sounding at the same time.

Chromatic scale: The set of 12 pitches within an octave, represented by all the adjacent frets on a guitar from an open string up to the 12th fret.

Classical Period: The span of time when music was written from 1750 (the death of Bach) to 1827 (the death of Beethoven). The Classical period was a time of change in feelings and ideas. It was the beginning of the Age of Revolution, when people started speaking out against what they didn't like. Music became one of the main recreations for the powerful middle class. Music was consumed by a literate population interested in music as a hobby, as a diversion and for a simple, and pleasant activity. The Classical period takes its name after the art and literature of ancient Greece and Rome emphasizing order, clarity and restraint. In the music of the Classical period the clearly defined phases put into predictable forms produced a balance of voices and symmetry. Guitar composer-performers include Giuliani, Sor, Carulli, Carcassi, Diabelli, and Aguado.

Closed cadence: A harmonic or melodic progression that suggests conclusion. The harmonic progression that moves from the dominant to the tonic chord, (from V to I). A closed cadence is also referred to as "full cadence," or "authentic cadence." Also see *cadence*.

Coda: The concluding section of a piece usually short and found after the main elements of the piece have been presented. See section on *Musical Signs and Abbreviations*.

Compound meter: When two main beats are broken down into three smaller ones, e.g. 6/8 time. Sometimes a composer will write music that is felt with a simultaneous two and three grouping. On some level the music is felt in two and at the same time in three. This is known as compound meter: *one*-two-three, *four*-five-six.

Glossary

A tempo: At the original tempo or to resume strict time.

Accent (>): When a note or chord receives more stress than its surrounding notes.

Accompaniment: A subordinate part designed to support or complement a principal melody.

Allemande: A Baroque dance in a moderate 4/4 time (duple meter). They begin with a short upbeat and have more or less continuous sixteenth notes.

Anacrusis: The anacrusis or upbeat note or group of notes in a composition is also referred to as the pickup. A piece of music doesn't always start on the first beat of a measure, and when it begins with only a part of a measure it usually sets up a rhythmic pattern that is carried on throughout the composition. The effect of an anacrusis is to introduce or set up the following downbeat, creating a very brief introduction to the first full measure. At the end of a composition, or section of a piece, the value of the upbeat is subtracted from the final measure, as in the ending to *Greensleeves.*

Andantino: A little faster than andante. See *tempo.*

Anonymous, Anon: A composer giving no personal recognition to his or her composition, or a work whose authorship is unknown.

Apoyando: Spanish for "leaning." Same as *rest stroke.*

Arpeggio: From *arpa,* Italian for "harp." A chord with the notes played one after another in succession, instead of simultaneously. A broken chord.

Articulation: The manner in which a note is produced. The way notes are joined (legato, staccato, apoyando, tirando, pizzicato, etc.).

Ascending: To move or go upward on the staff or in the scale.

Assai: Very much, as in *allegro assai,* very fast.

Austrian Hapsburg Empire: The rulers of the German Hapsburg family whose European dynasty ruled from 1278 to 1918 and whose territory included the Holy Roman Empire (Germany, Austria, modern Czechoslovakia, Switzerland, France, and Italy) as well as Hungary, Spain, and other countries.

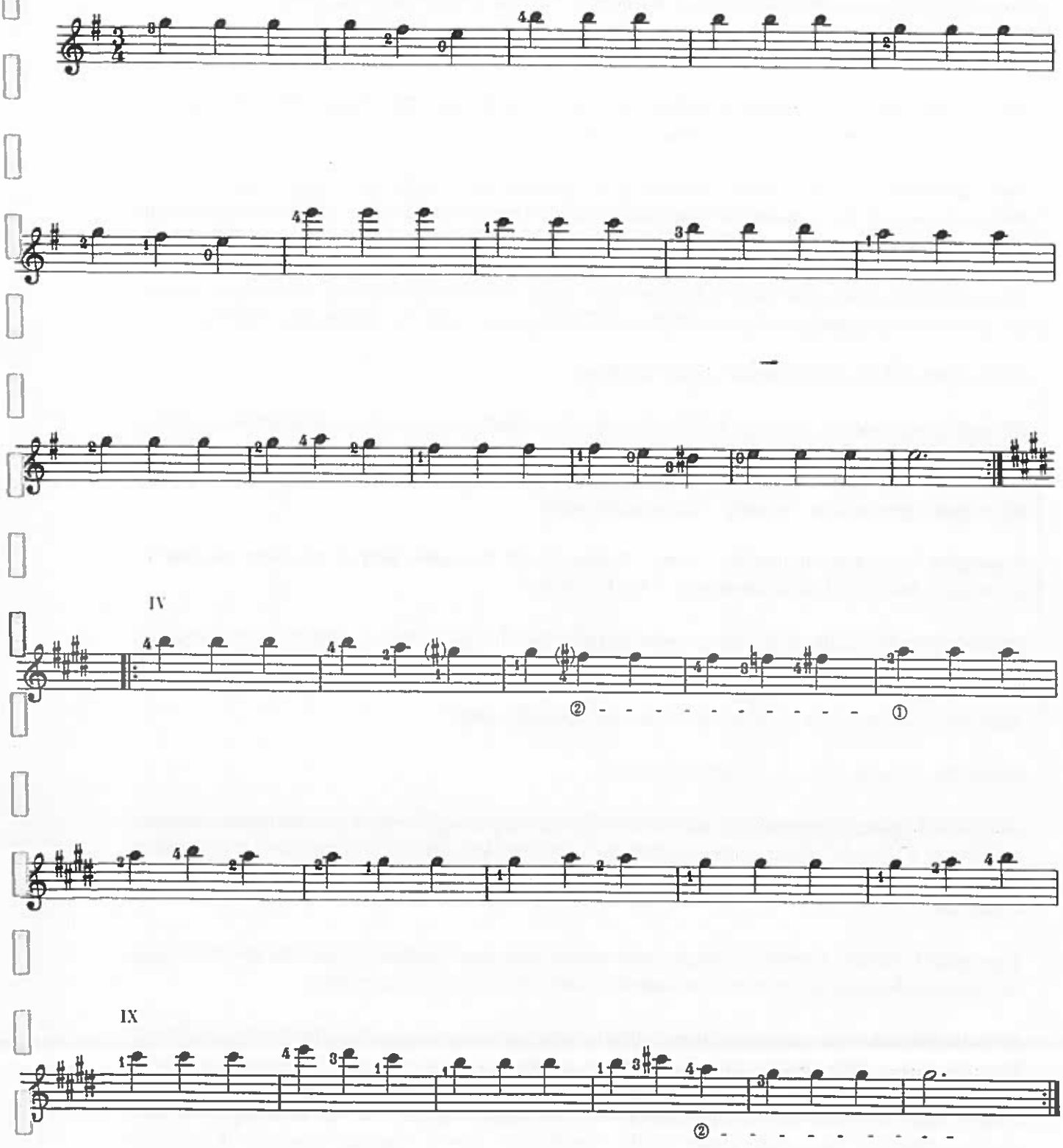
Bagatelle: Literally, a "trifle," a short composition. Although Walton's bagatelles for guitar and Beethoven's bagatelles for piano are named as such, they are far from trifling.

Baroque Period: A musical period from 1600 (the invention of opera) to 1750, (the death of J.S. Bach). Baroque was a term used in the 17th Century to describe anything overdecorated, excessive, flamboyant, or grotesque. The art work was dazzling and elaborate, the architecture was embellished, and the music was ornamented to an extravagant degree, and full of polyphony, and rhythm. The ever decreasing power of the church gave rise to absolute monarchs. Kings and aristocrats employed musicians at the court and the opera house. At the same time this was the Age of Science and with the scientific milieu there came a new emphasis on logic and control. The tempered tuning system became standard, the major and minor scales replaced the old church modes in importance, functional harmony came into being and carefully controlled instrumental

OPTIONAL SECOND PART

Romance

Edited by
Lawrence Ferrara

Spanish Traditional

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OPTIONAL SECOND PART

Bagatelle

Op. 68

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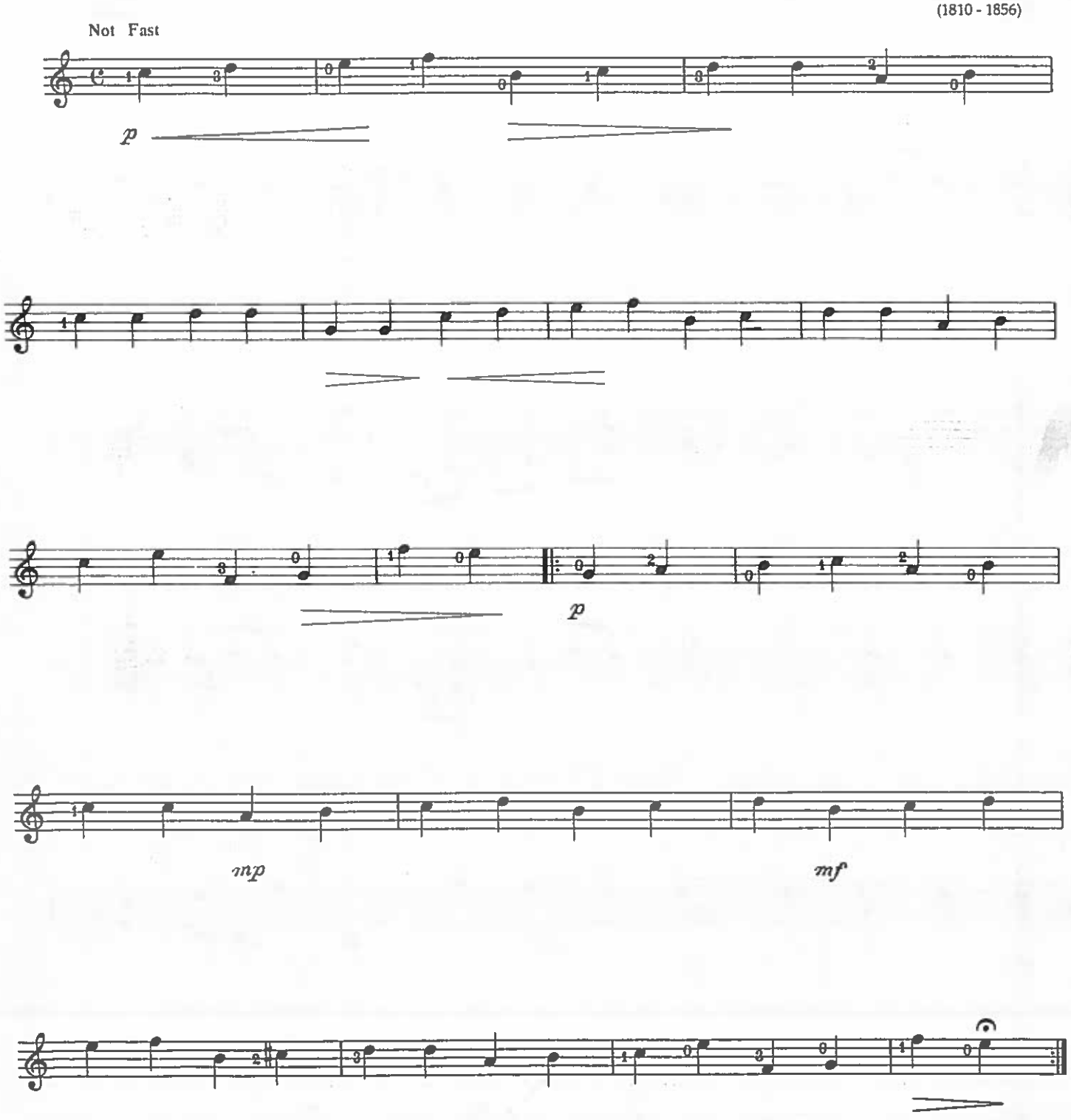
Lawrence Ferrara

Robert Schumann
(1810 - 1856)

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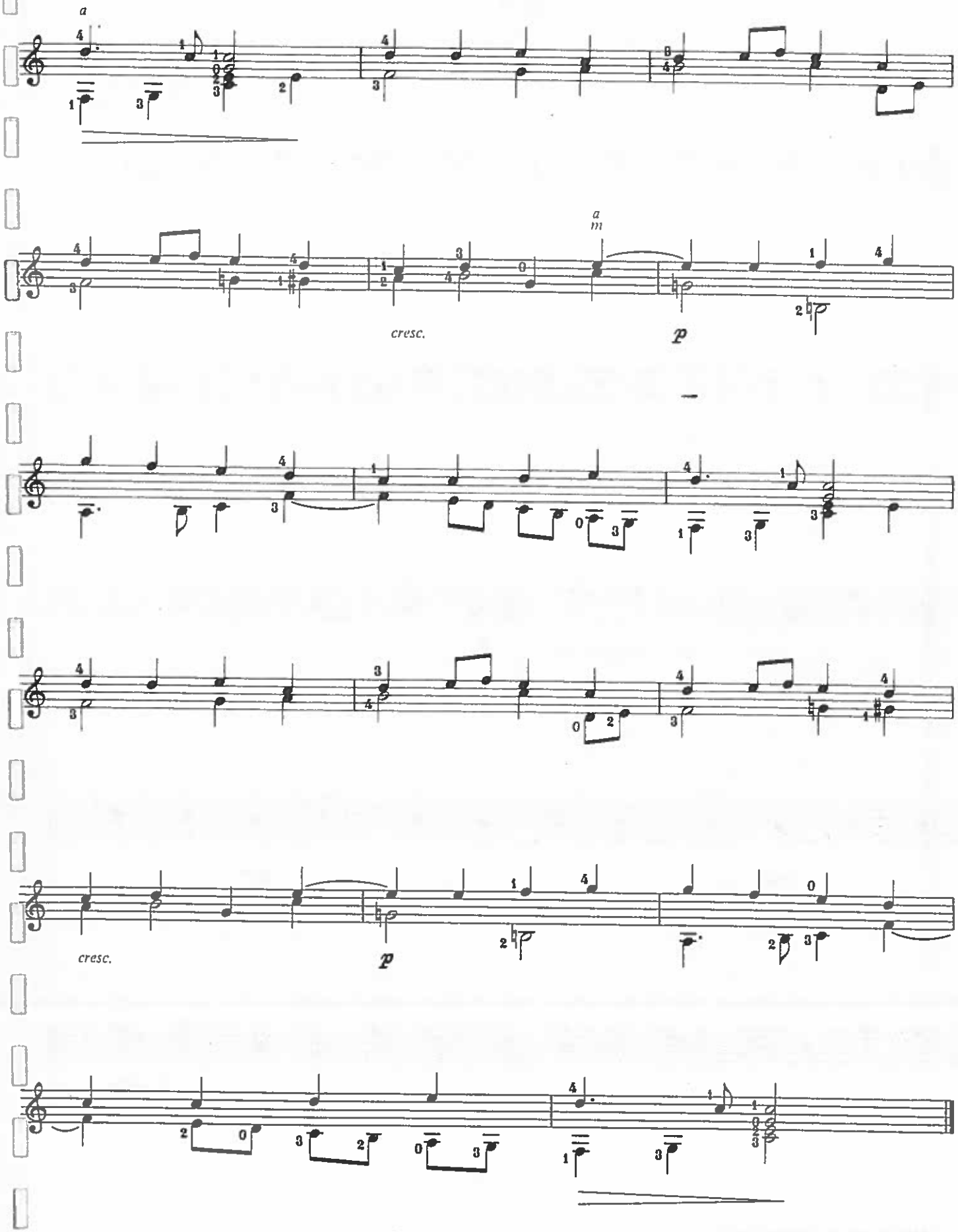

a
a
m
cresc.
p
cresc.
p

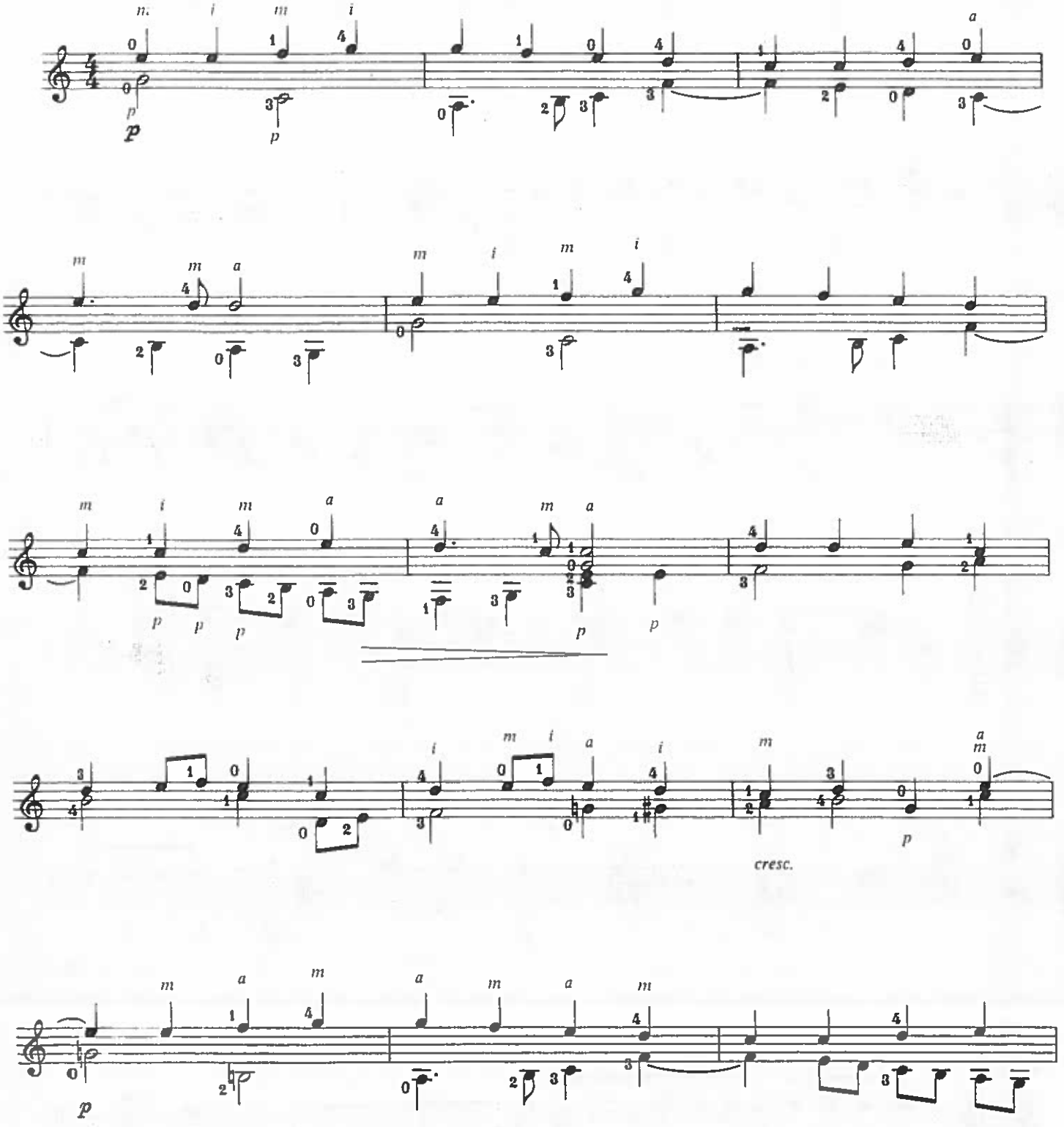
OPTIONAL SECOND PART

Ode to Joy

(from *Symphony No. 9, Op. 125*)

Transcribed and Arranged by
Lawrence Ferrara

Allegro assai

Ludwig van Beethoven
(1770 - 1827)

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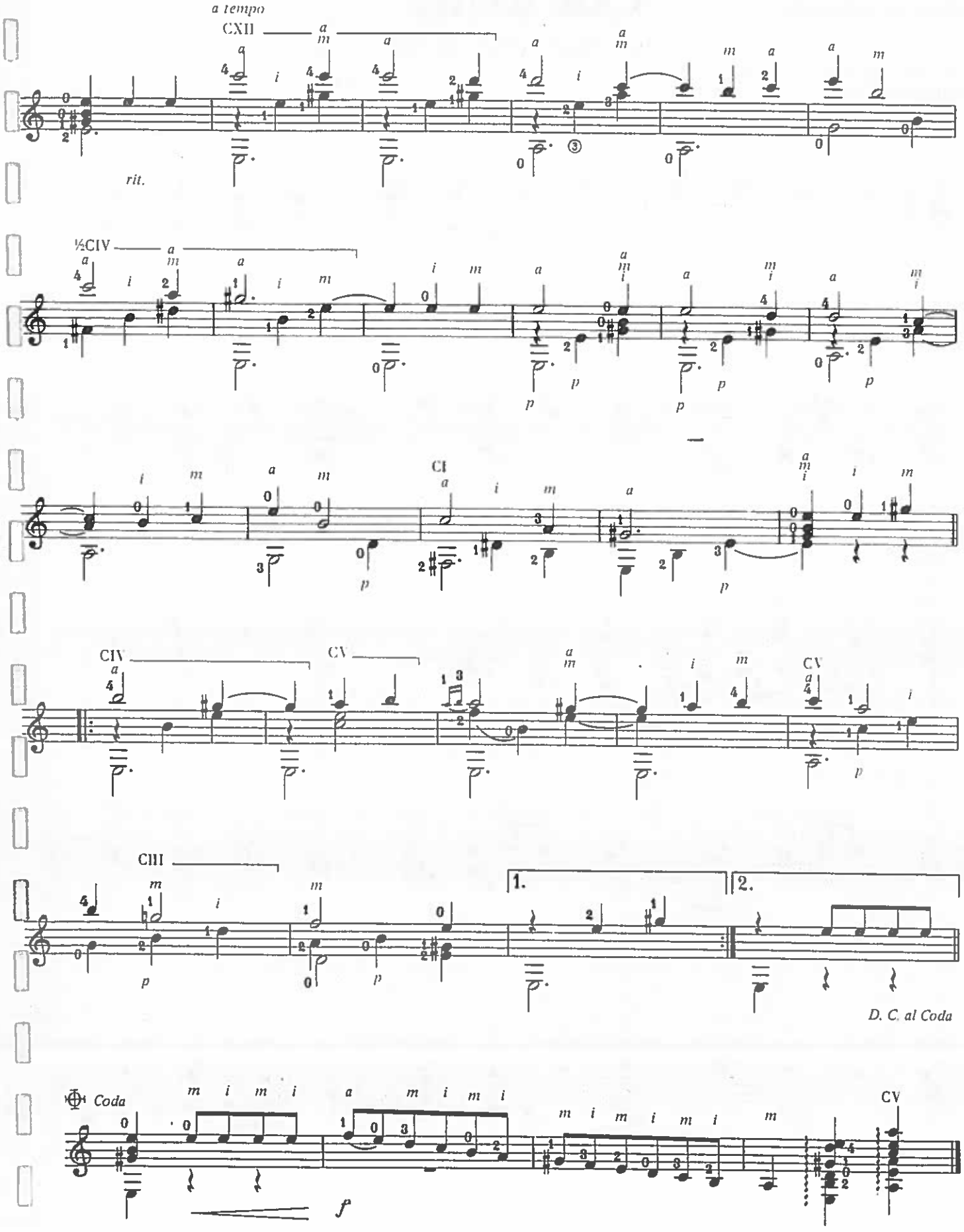
a tempo
CXII
rit.
½CIV
CI
CIV
CV
CV
CIII
1.
2.
D. C. al Coda
Coda
CV

El Vito

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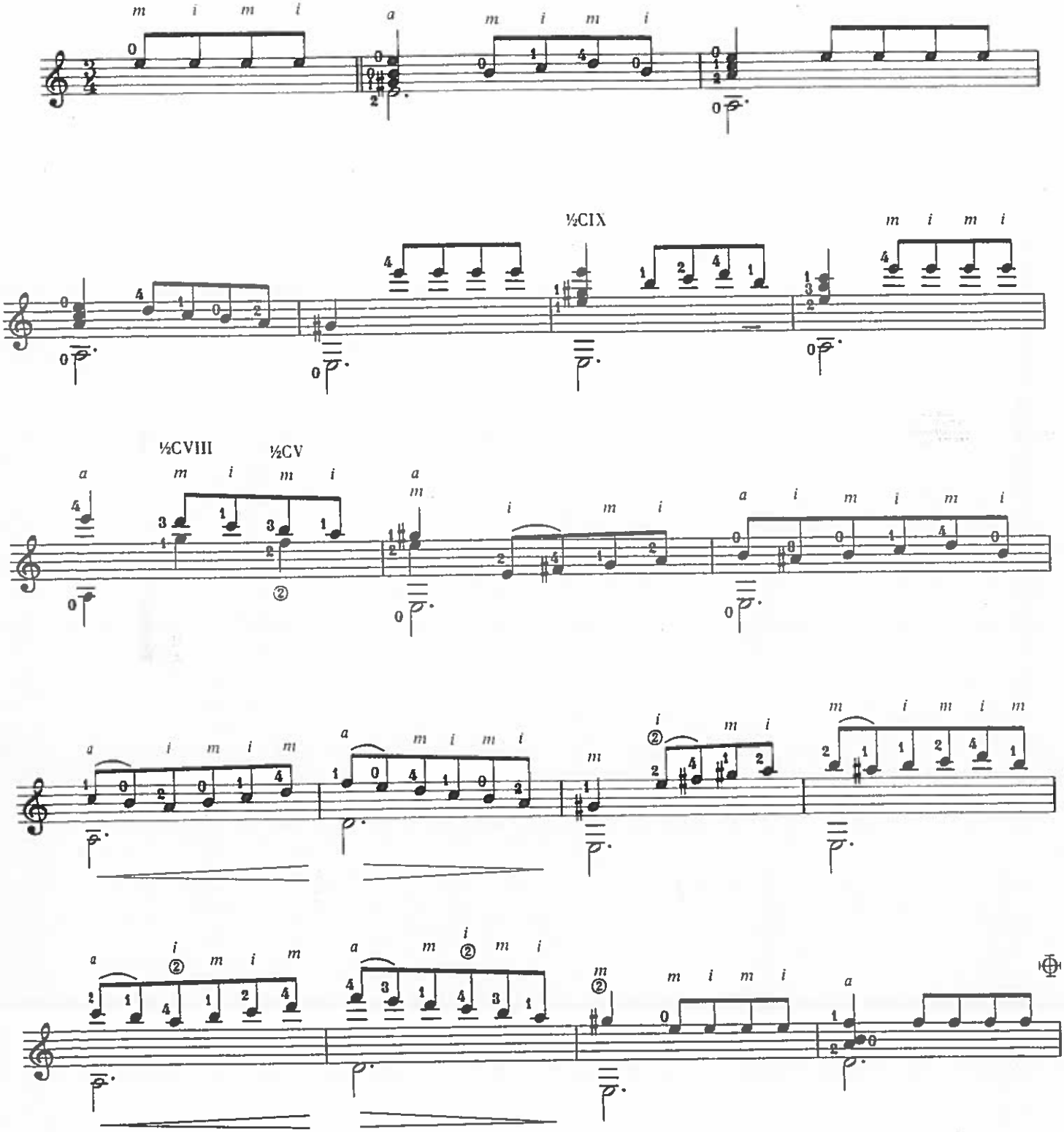
Spanish Traditional

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CD Track No. 38

Lagrima

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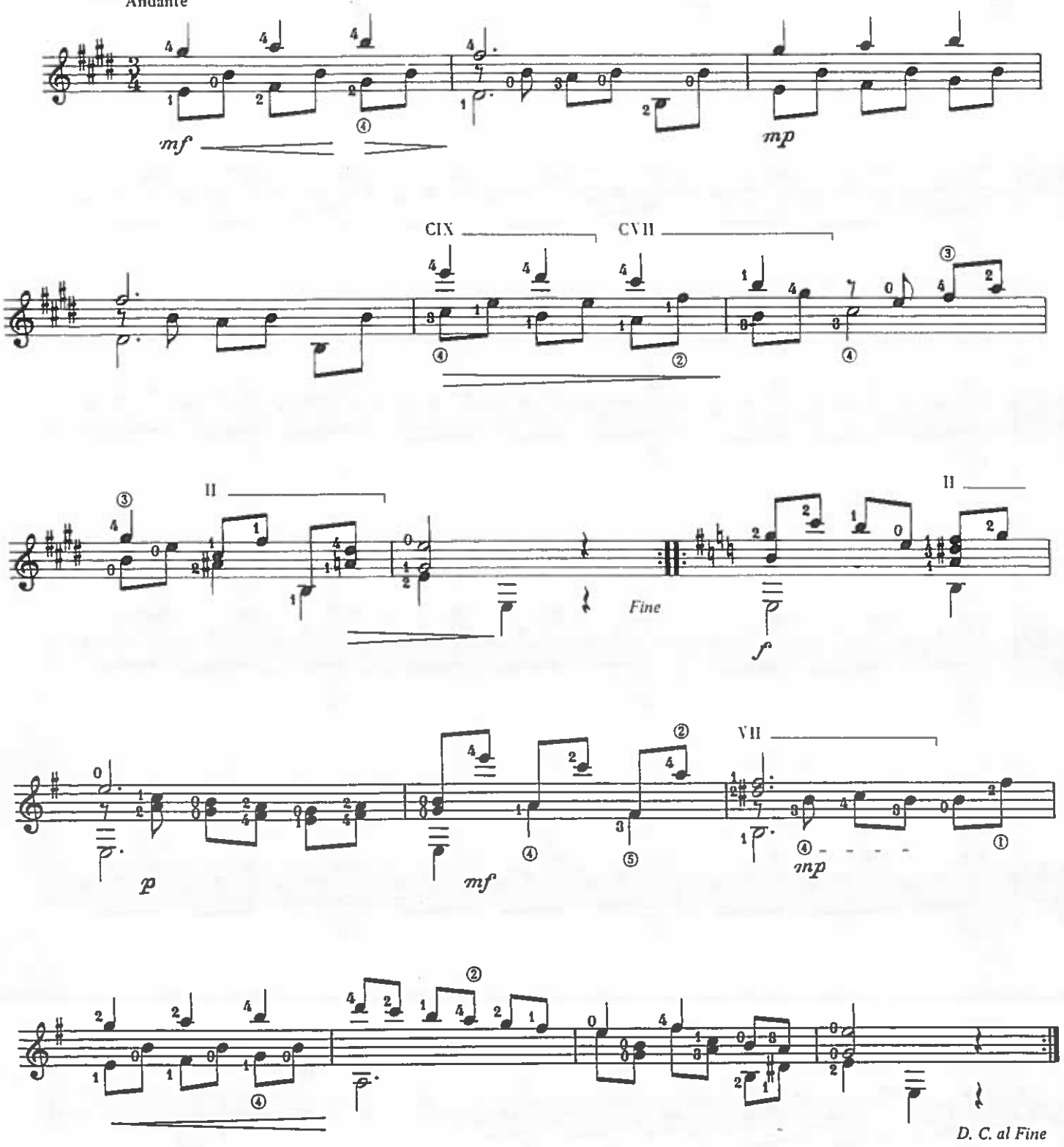
Lawrence Ferrara

Francisco Tárrega
(1852 - 1909)

Andante

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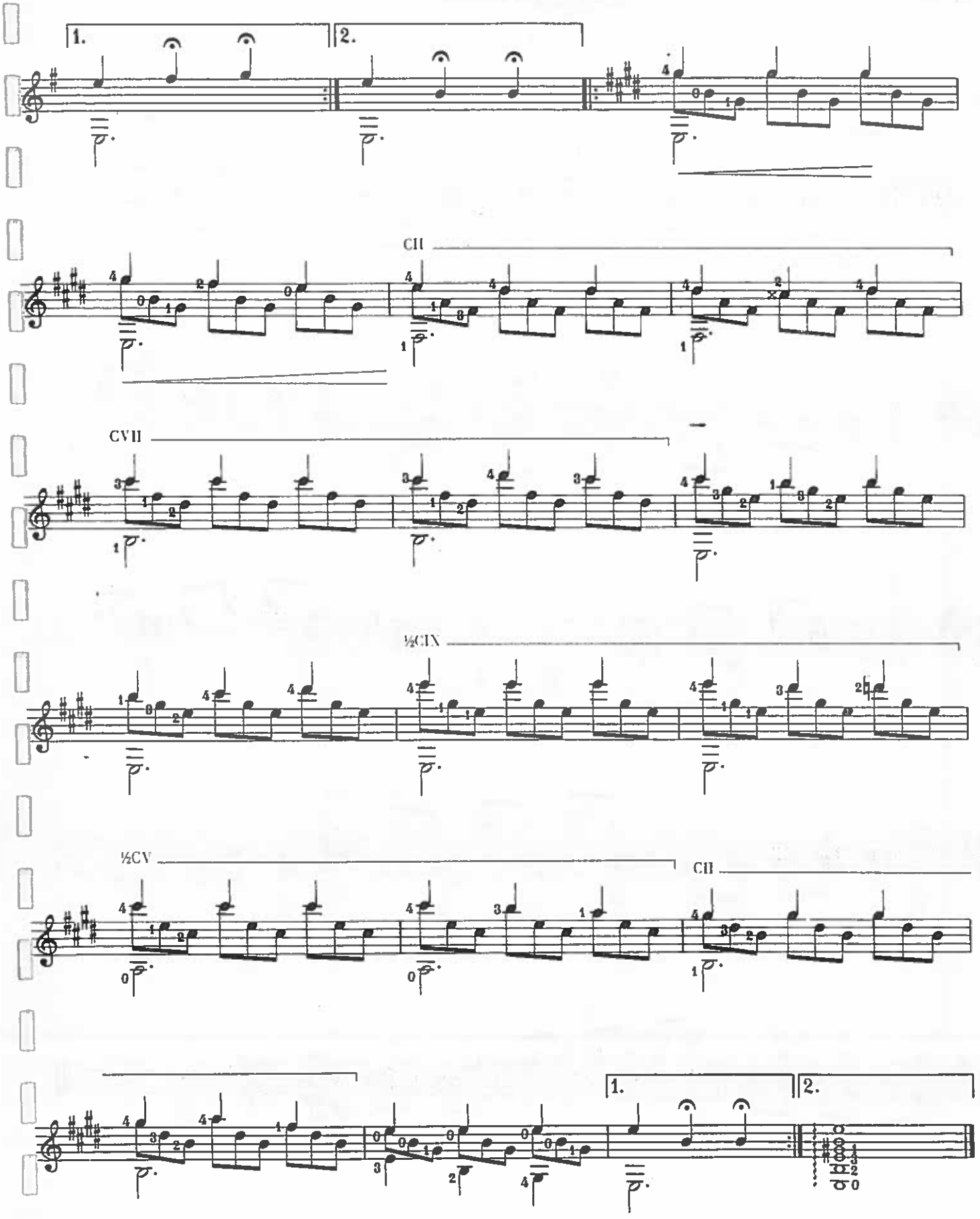
1.
2.
CII
CVII
½CIX
½CV
CII
1.
2.

Romance

CD Track No. 37

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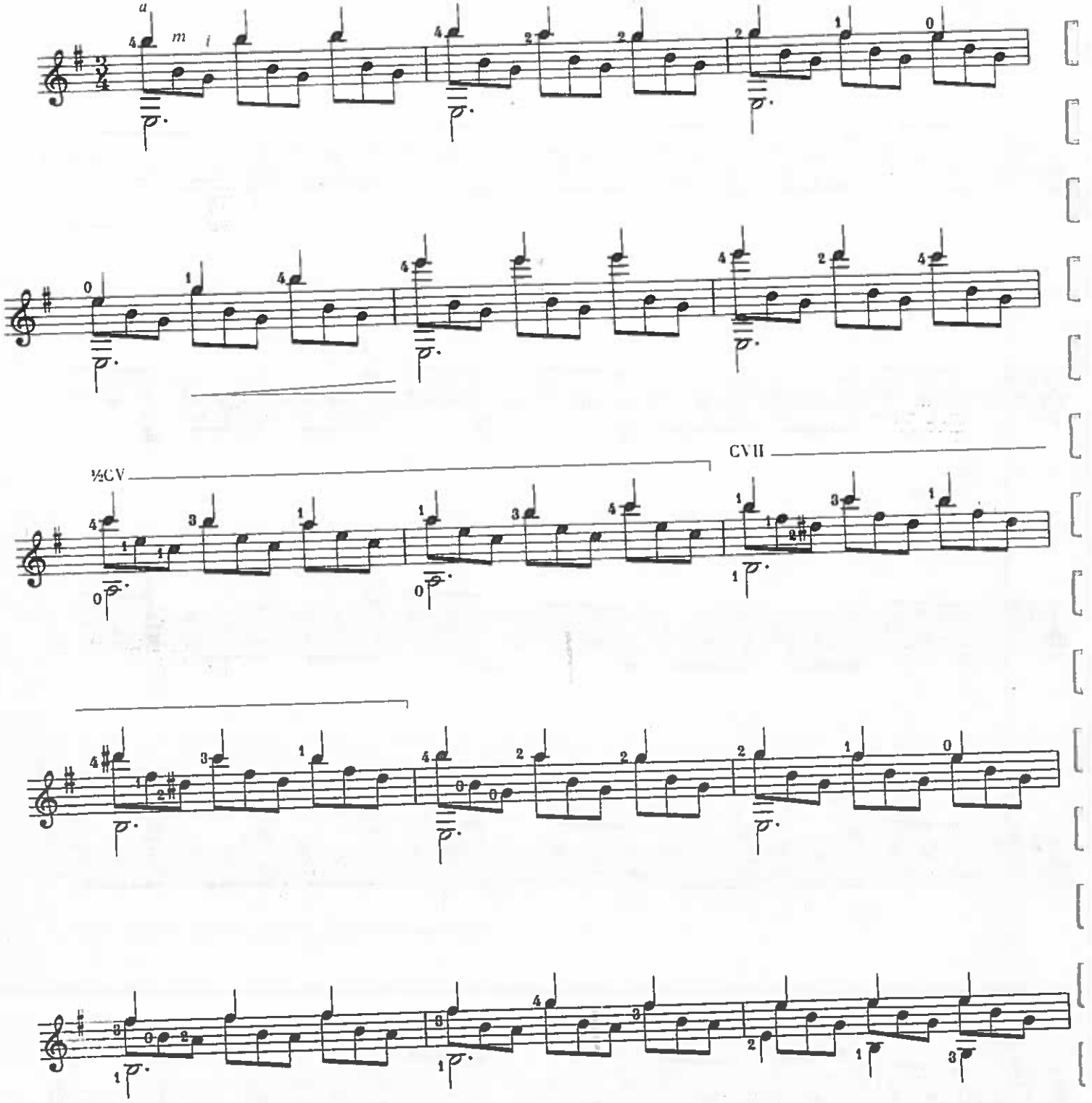
Lawrence Ferrara

Spanish Traditional

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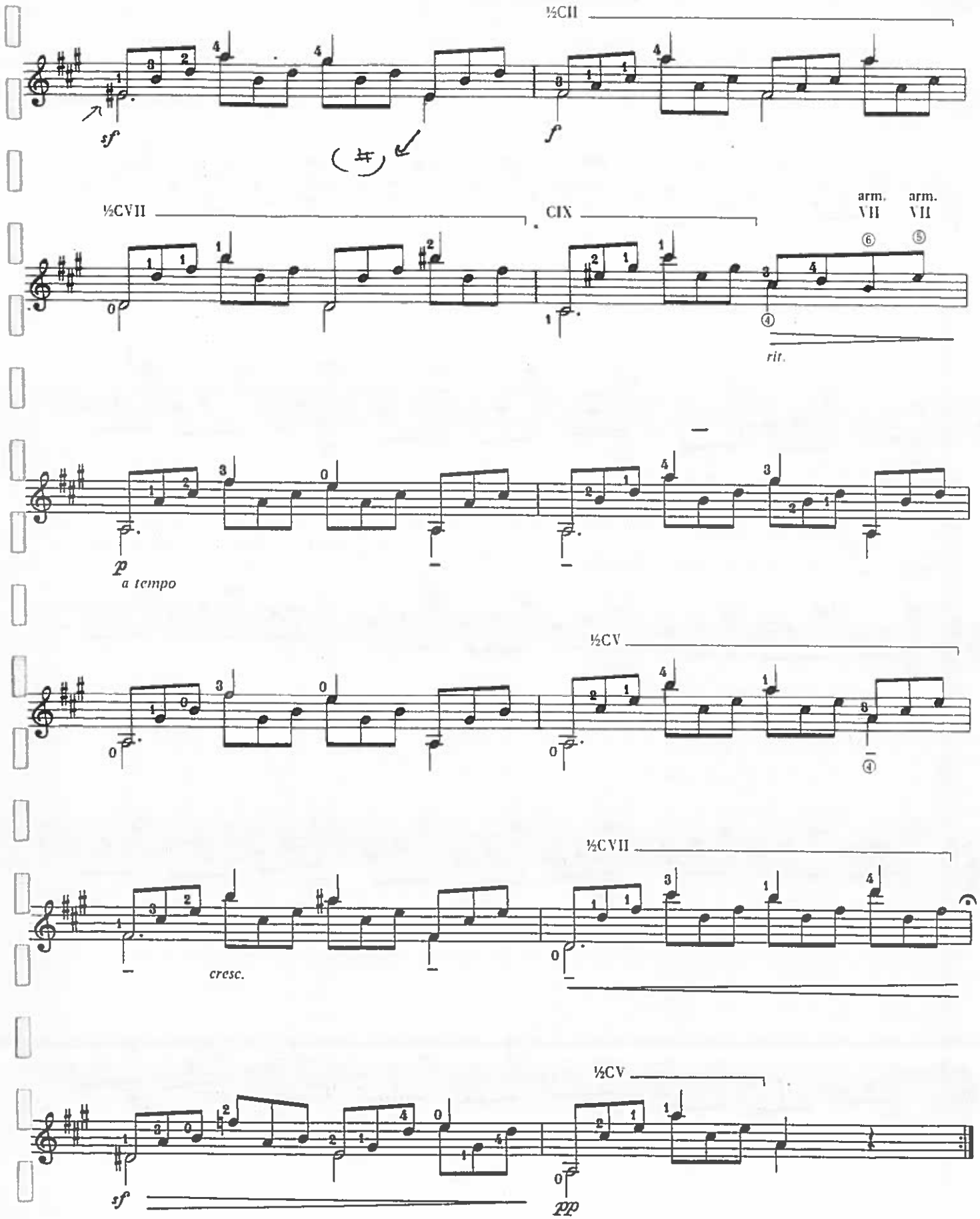

½CII
sf
f
½CVII
CIX
arm. VII
arm. VII
rit.
p
a tempo
½CV
cresc.
½CVII
½CV
sf
pp

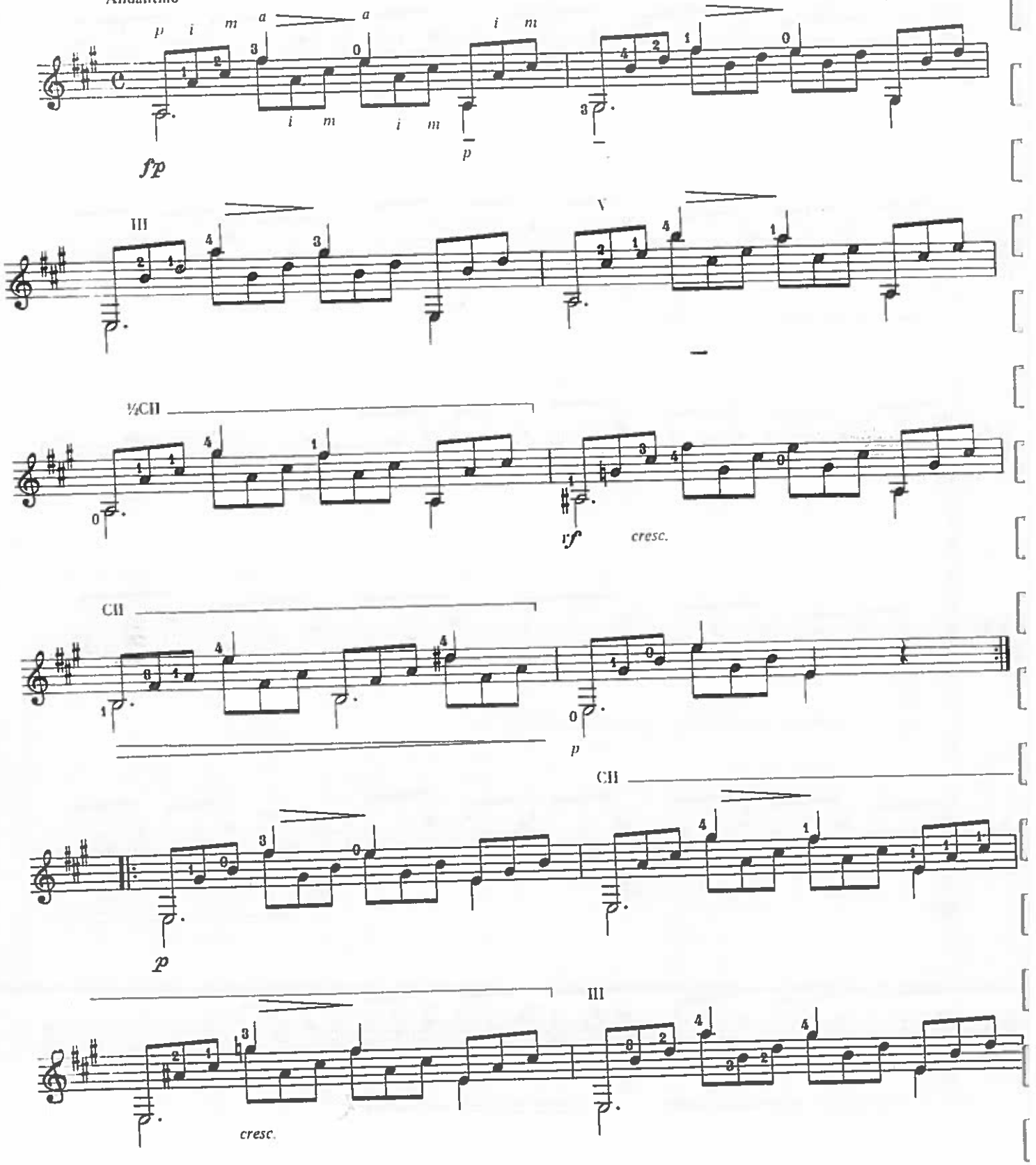
Etude

Op. 60, No. 3

CD Track No. 36

Edited by
Lawrence Ferrara

Matteo Carcassi
(1792 - 1853)

Andantino

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CD Track No. 35

Study in E minor

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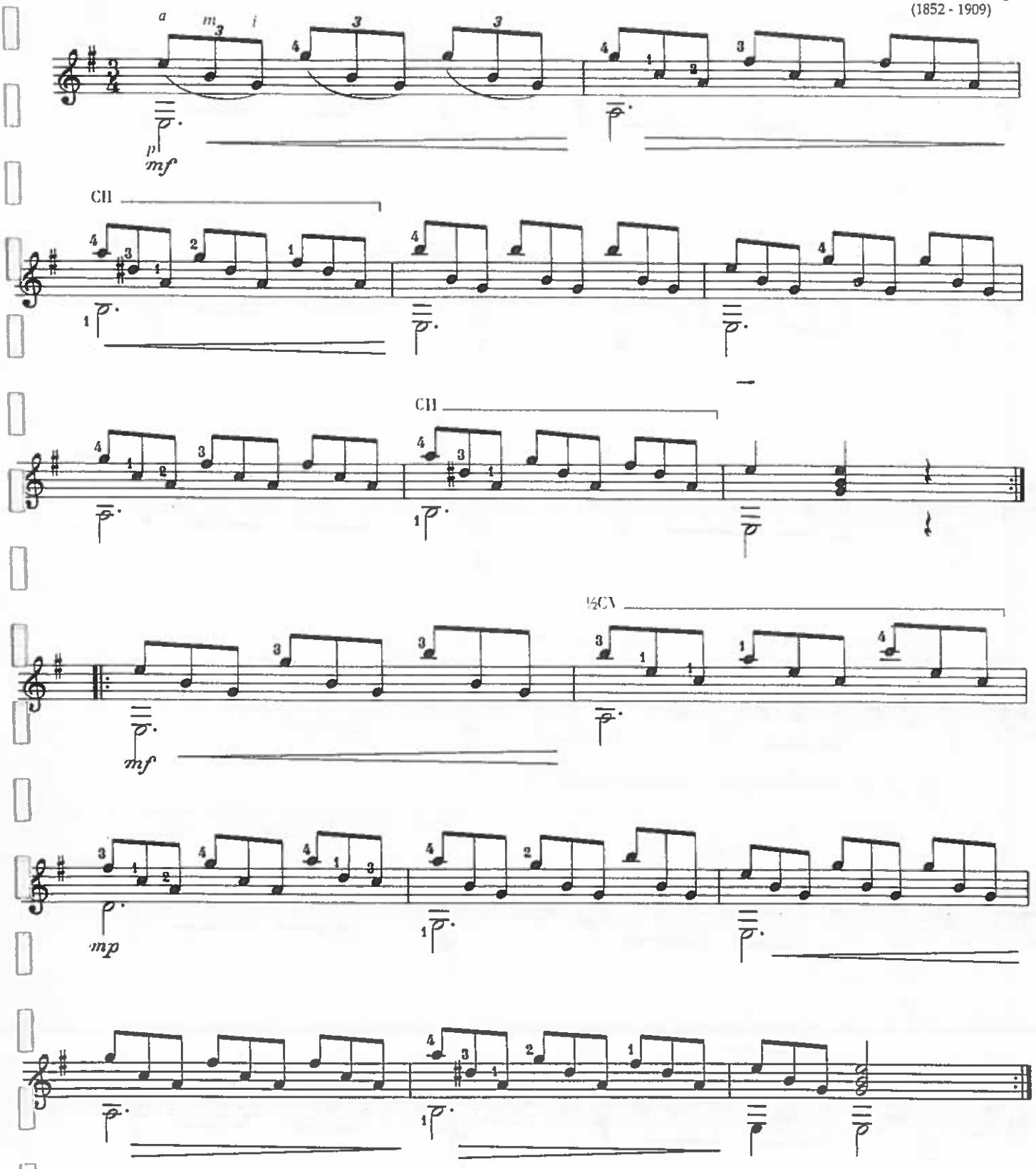
Francisco Tárrega
(1852 - 1909)



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CD Track No. 34

Etude

Op. 6, No. 15

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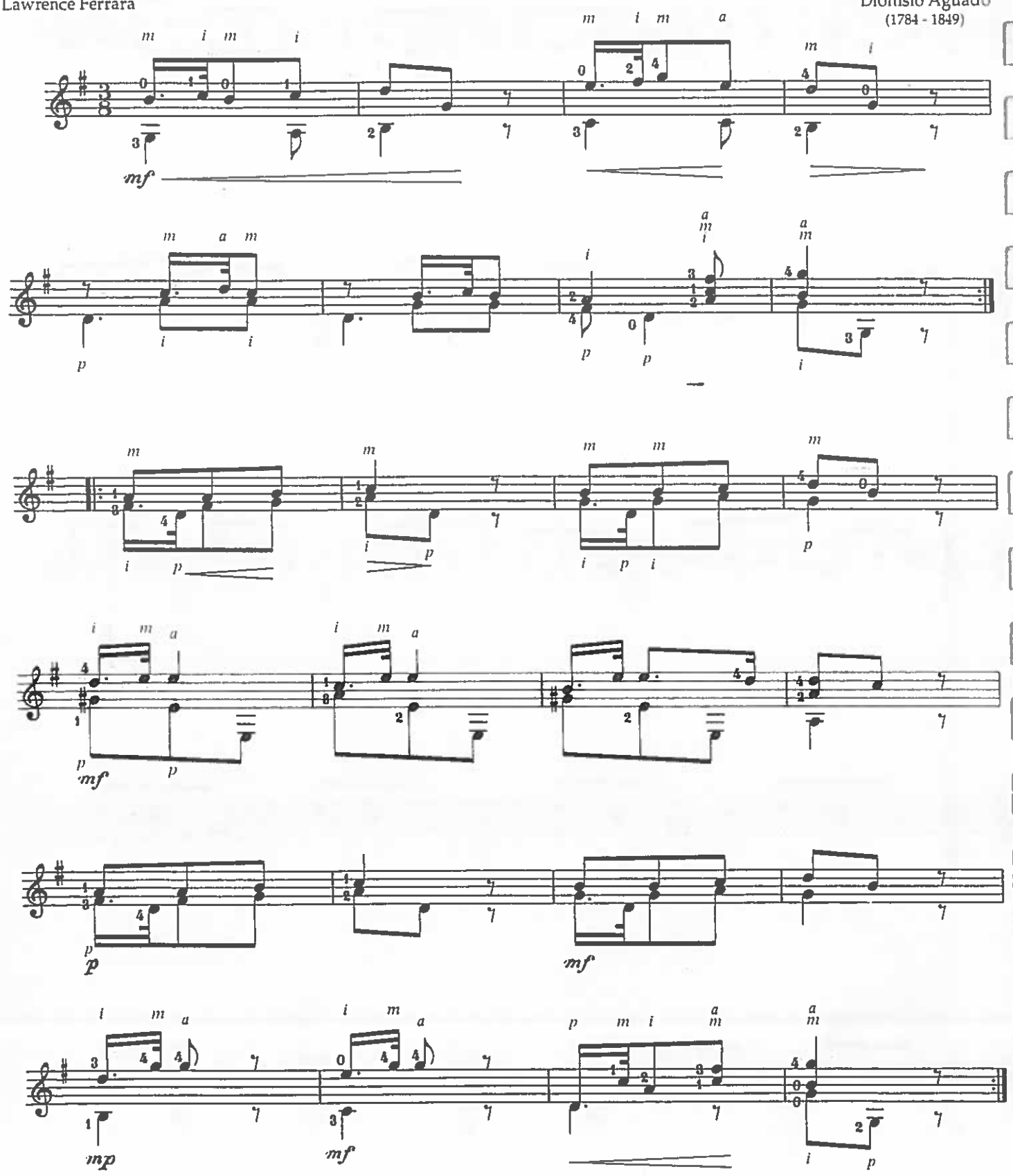
Dionisio Aguado
(1784 - 1849)

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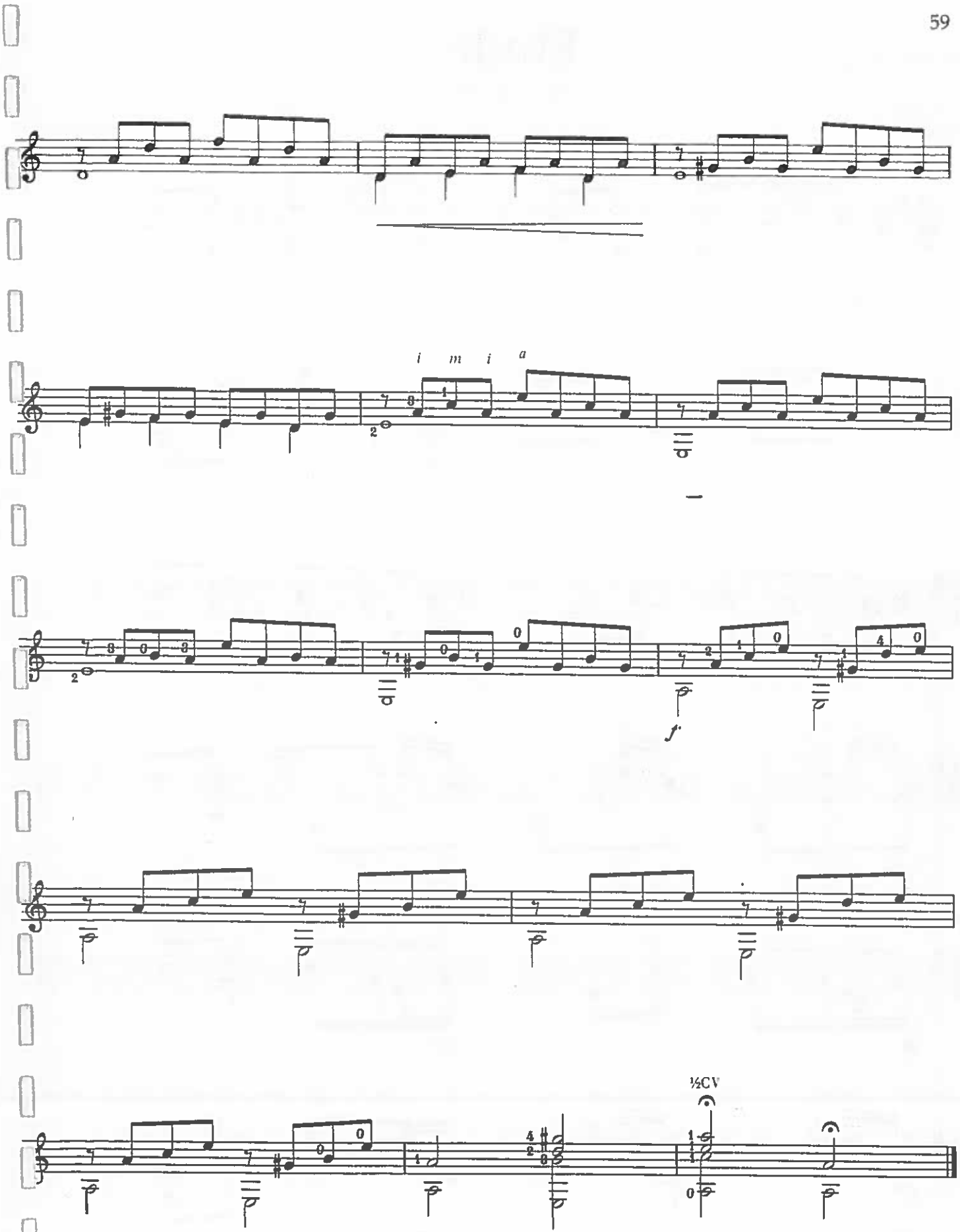
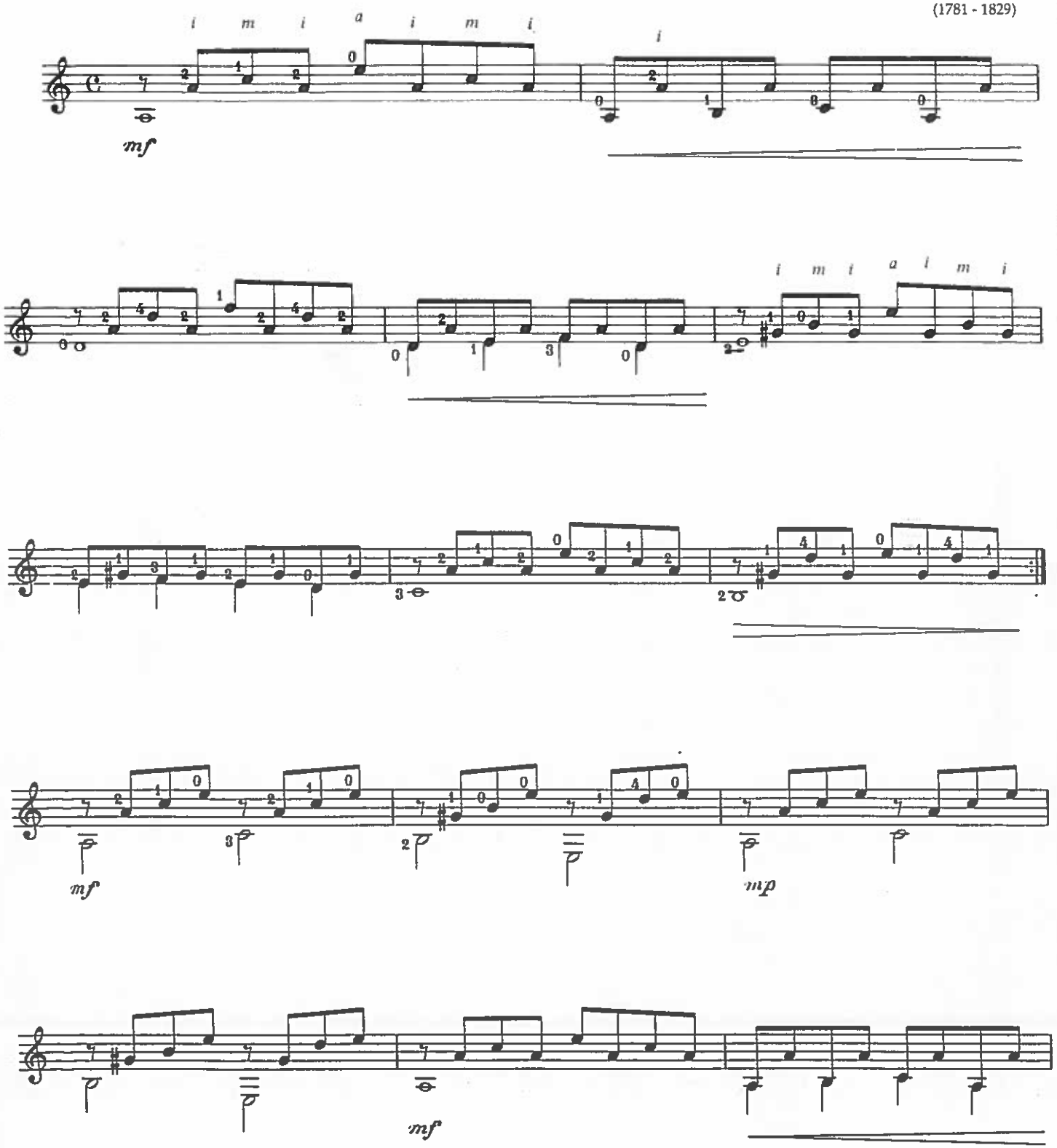

i m i a
f
½CV

CD Track No. 33

Allegro

Op. 15, No. 13

Edited by
Lawrence Ferrara

Mauro Giuliani
(1781 - 1829)

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CD Track No. 32

Bourrée

(harmonized version)

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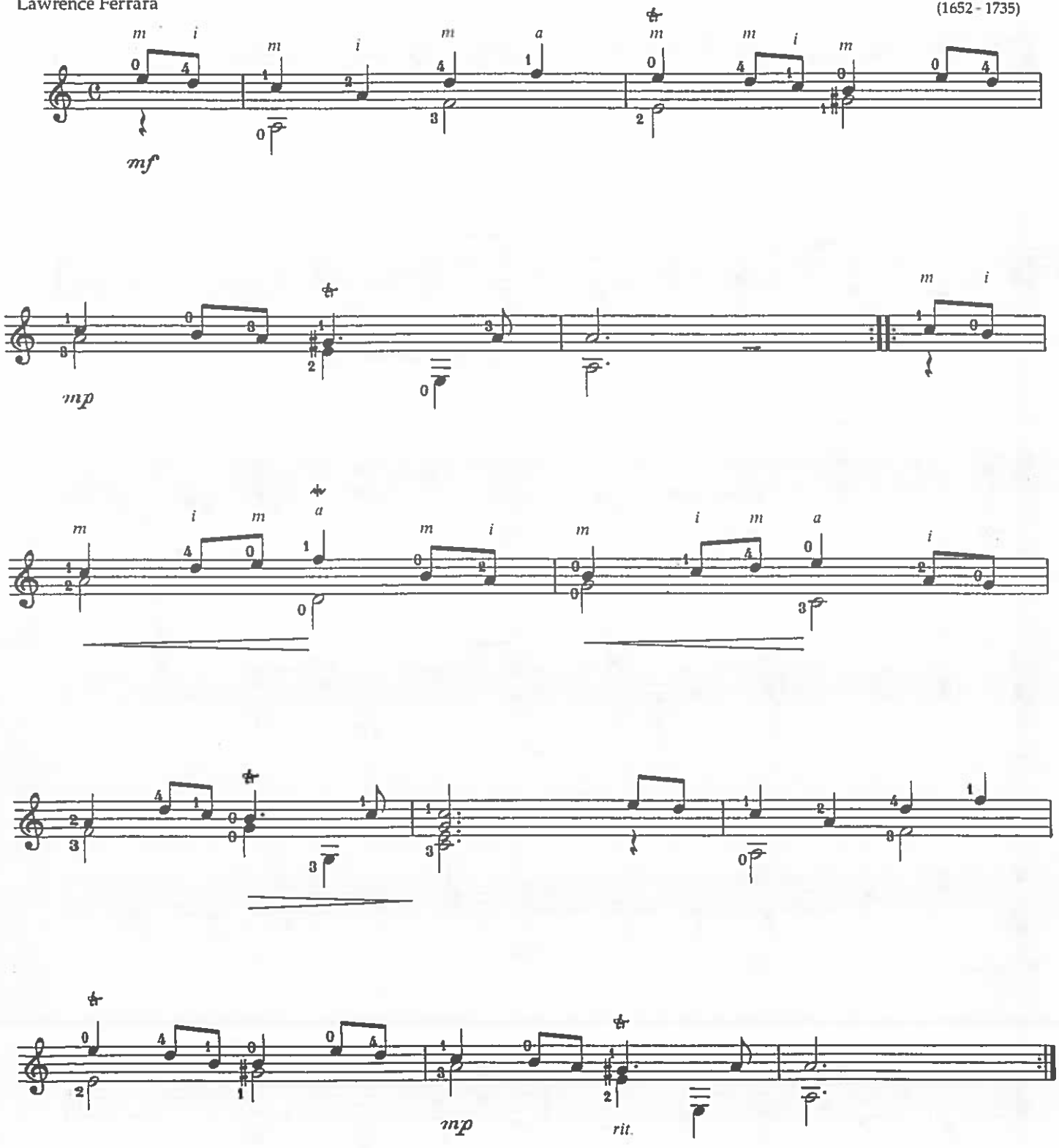
Johann Krieger
(1652 - 1735)

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CD Track No. 31

Minuet

(polyphonic version)

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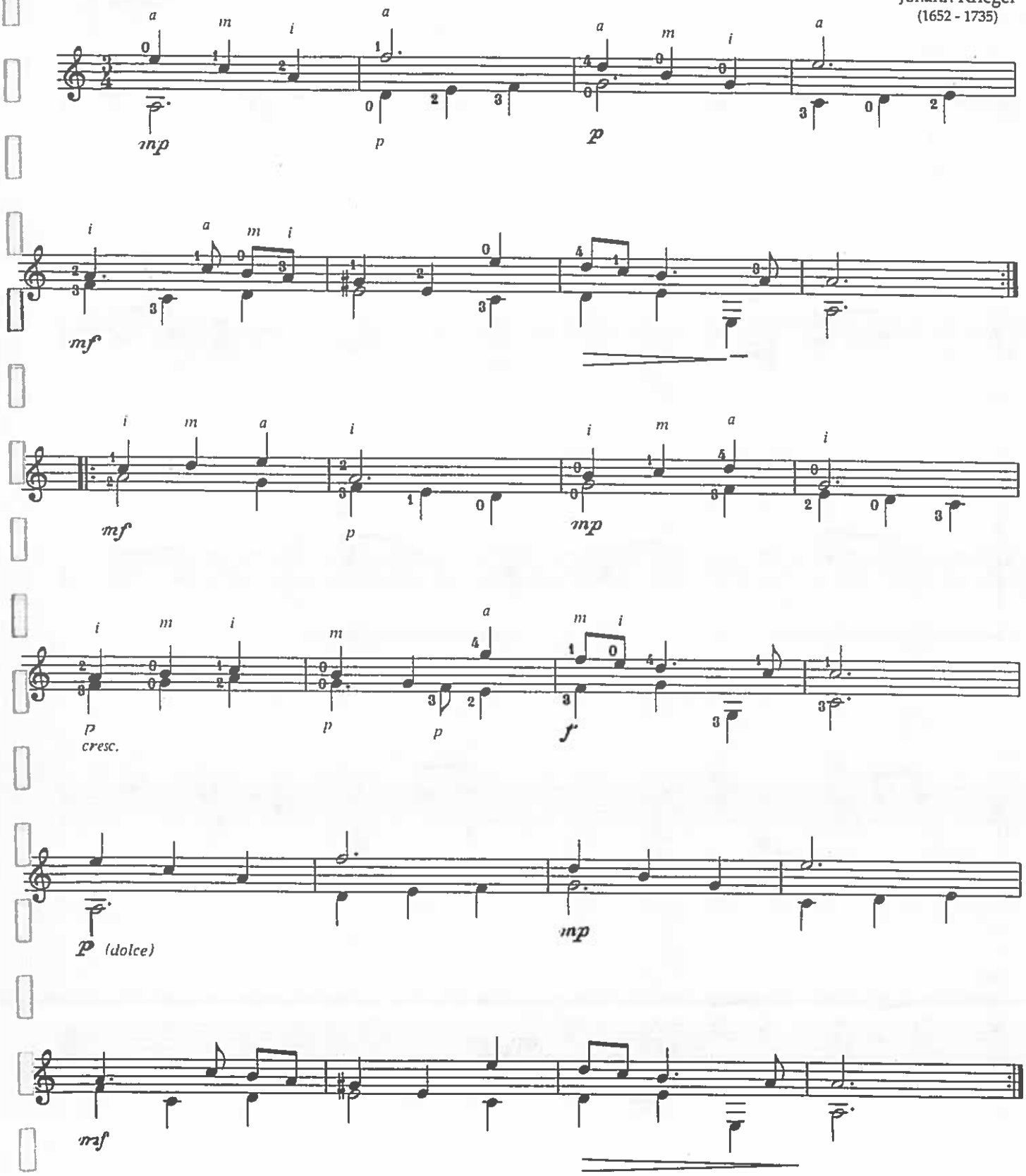
Johann Krieger
(1652 - 1735)

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CD Track No. 30

Andante Grazioso

(from *Sonata in A Major, K. 331*)

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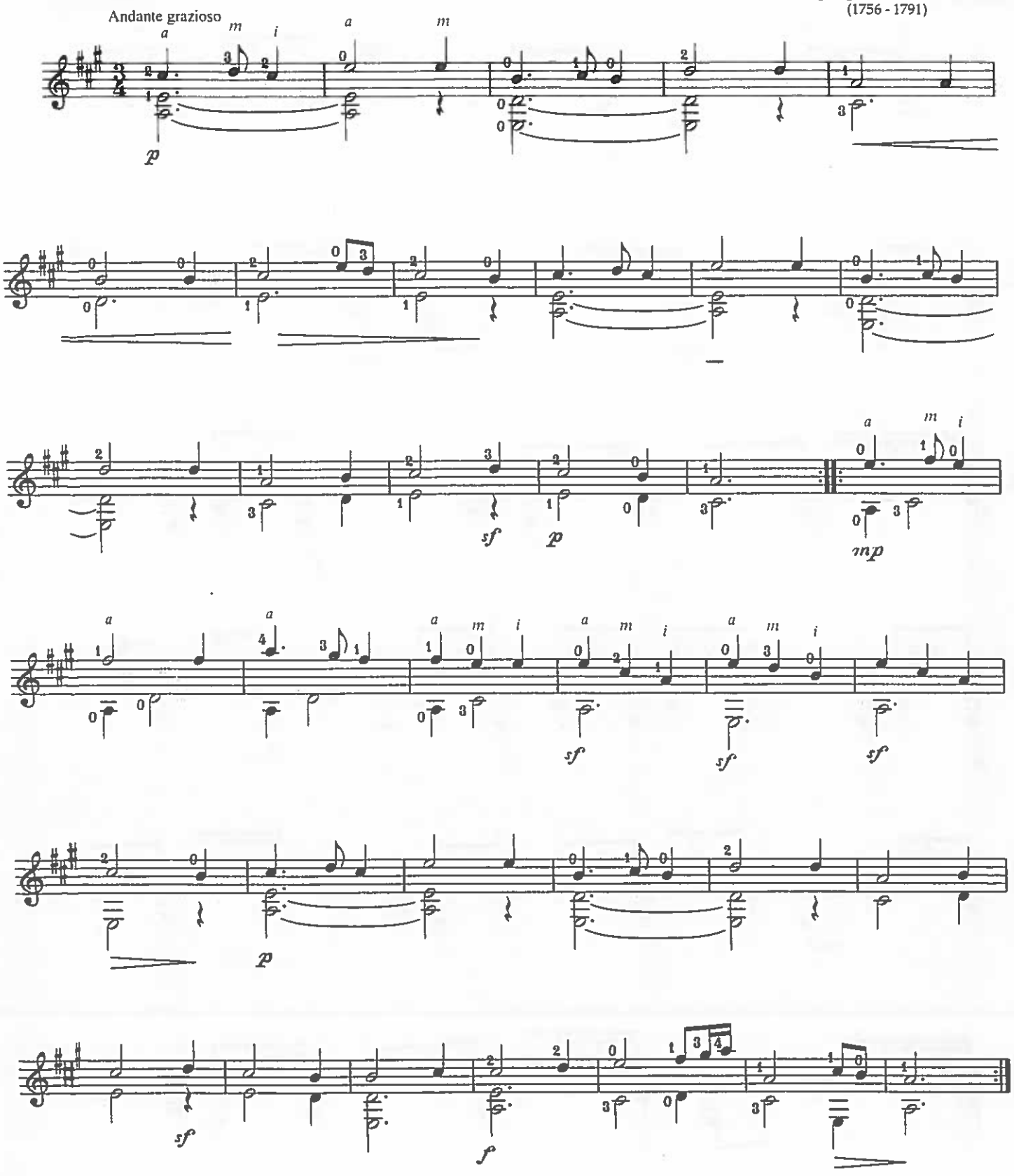
Wolfgang Amadeus Mozart
(1756 - 1791)

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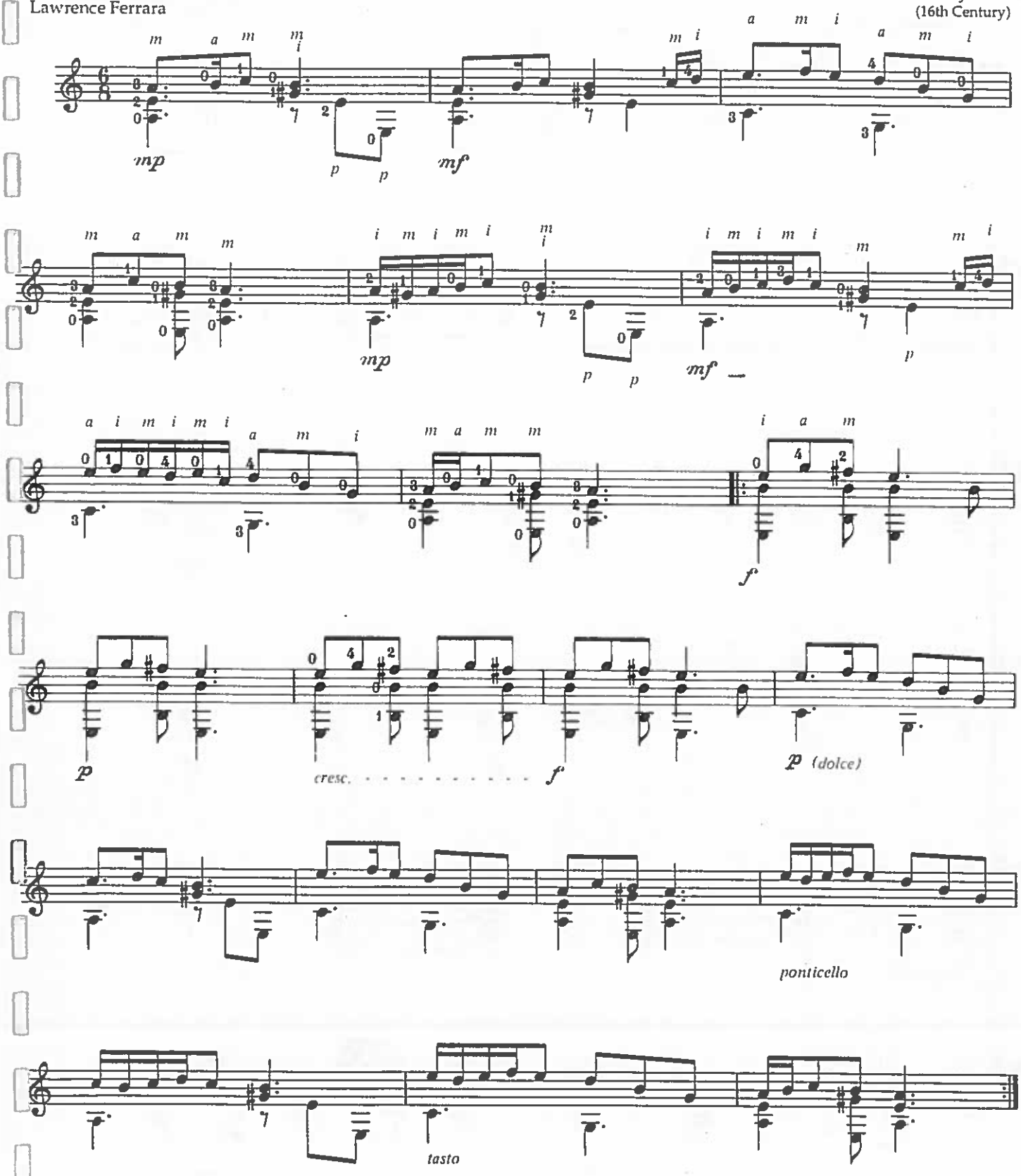
CD Track No. 29

Packington's Pound

Transcribed and Arranged by
Lawrence Ferrara

Anonymous
(16th Century)

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CD Track No. 28

Sumer Is Icumen In

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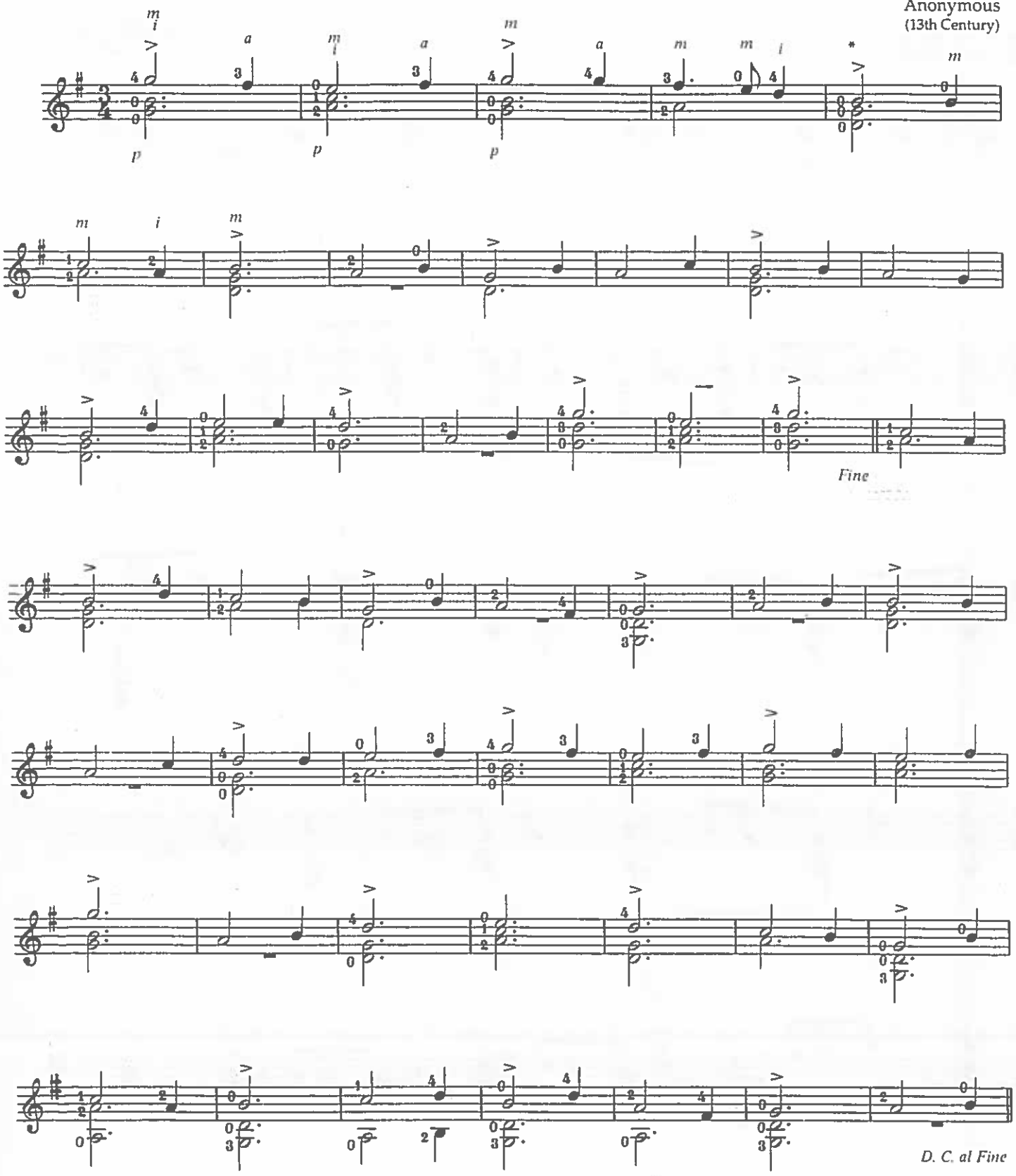
Anonymous
(13th Century)

*To perform this piece as a canon, see instructions in Study Notes on page17.

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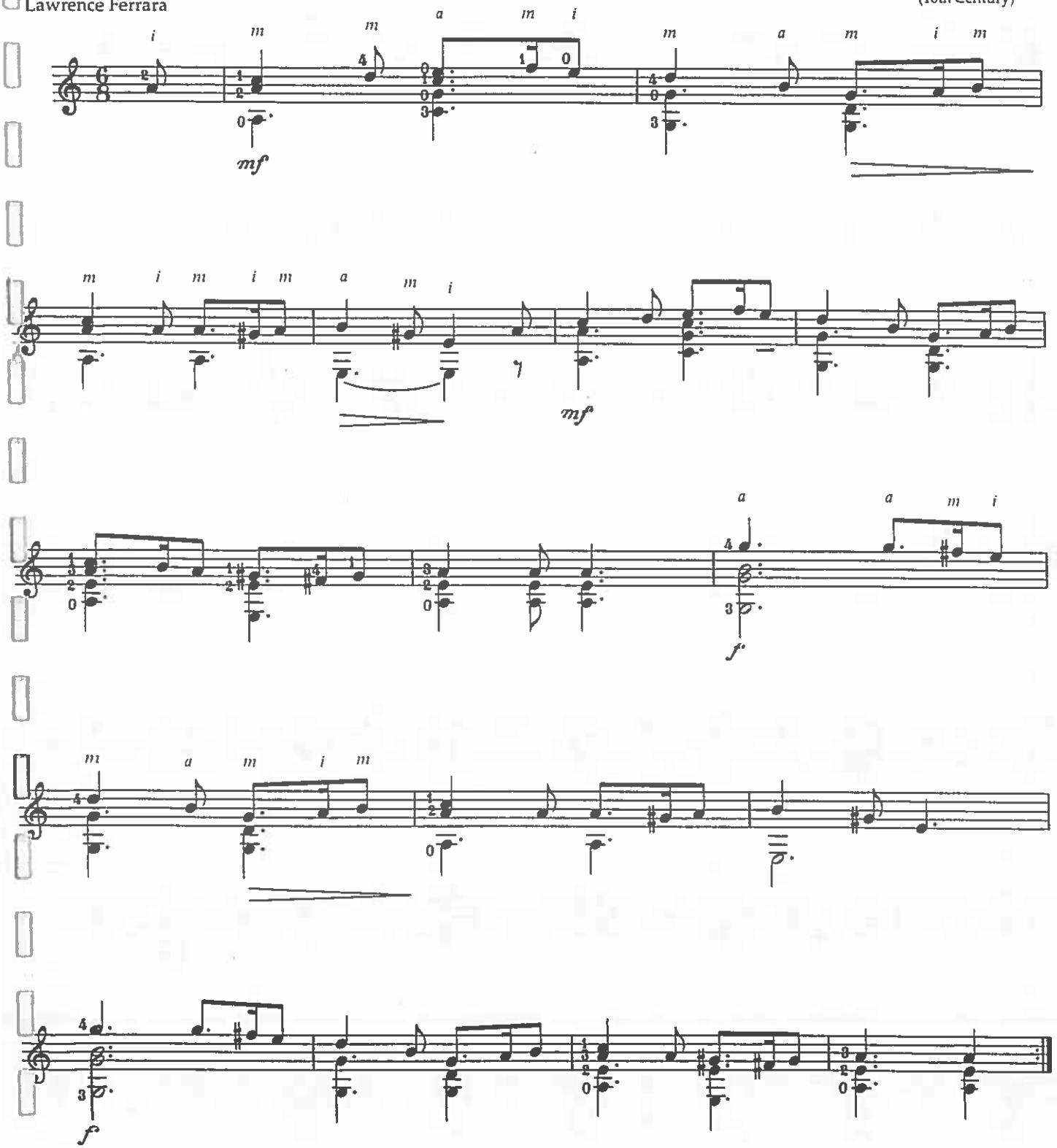
CD Track No. 27

Greensleeves

(harmonized version)

Transcribed and Arranged by
Lawrence Ferrara

English Traditional
(16th Century)

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CD Track No. 26

Irish Dance

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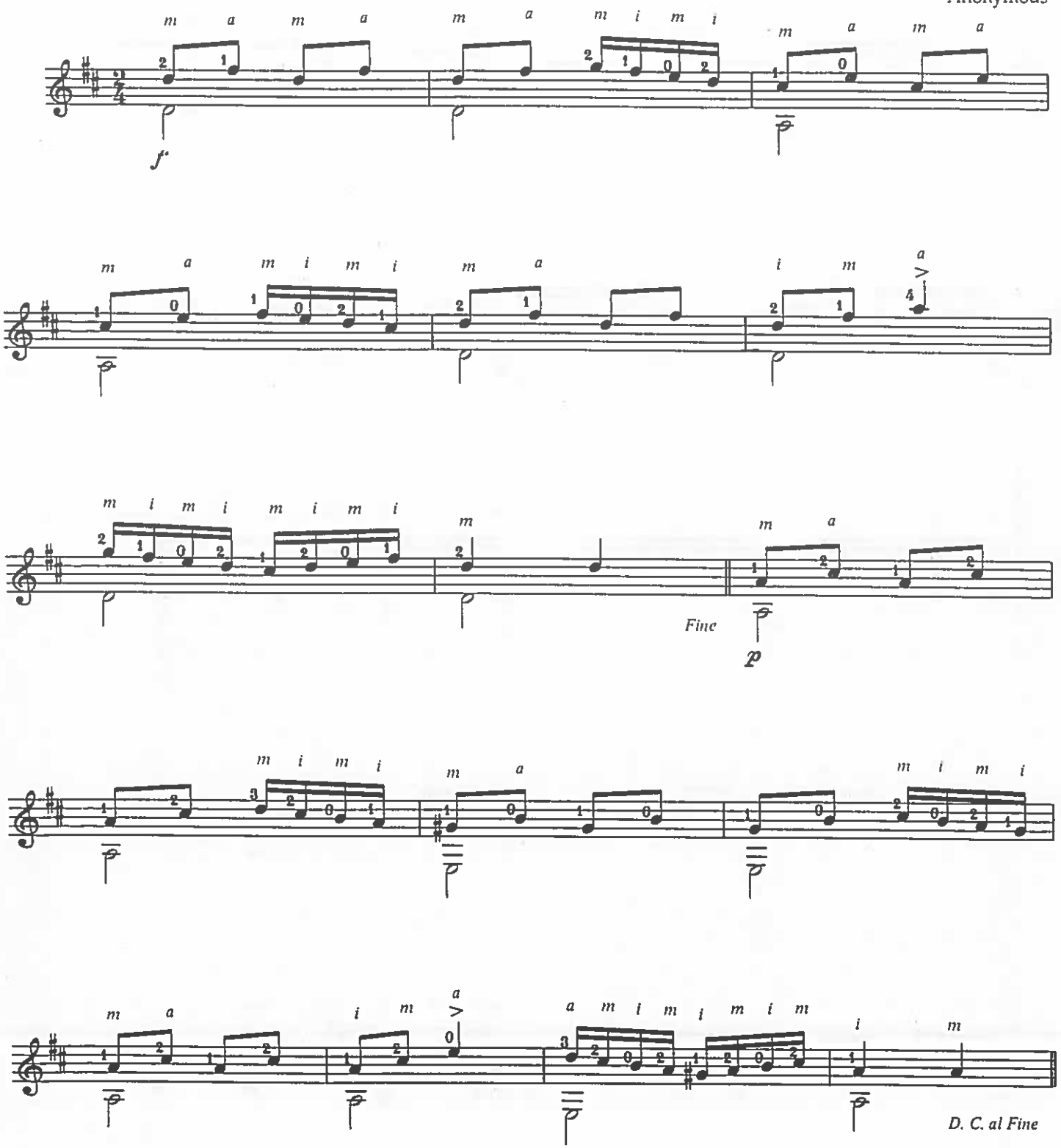
Anonymous

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CD Track No. 25

American Medley

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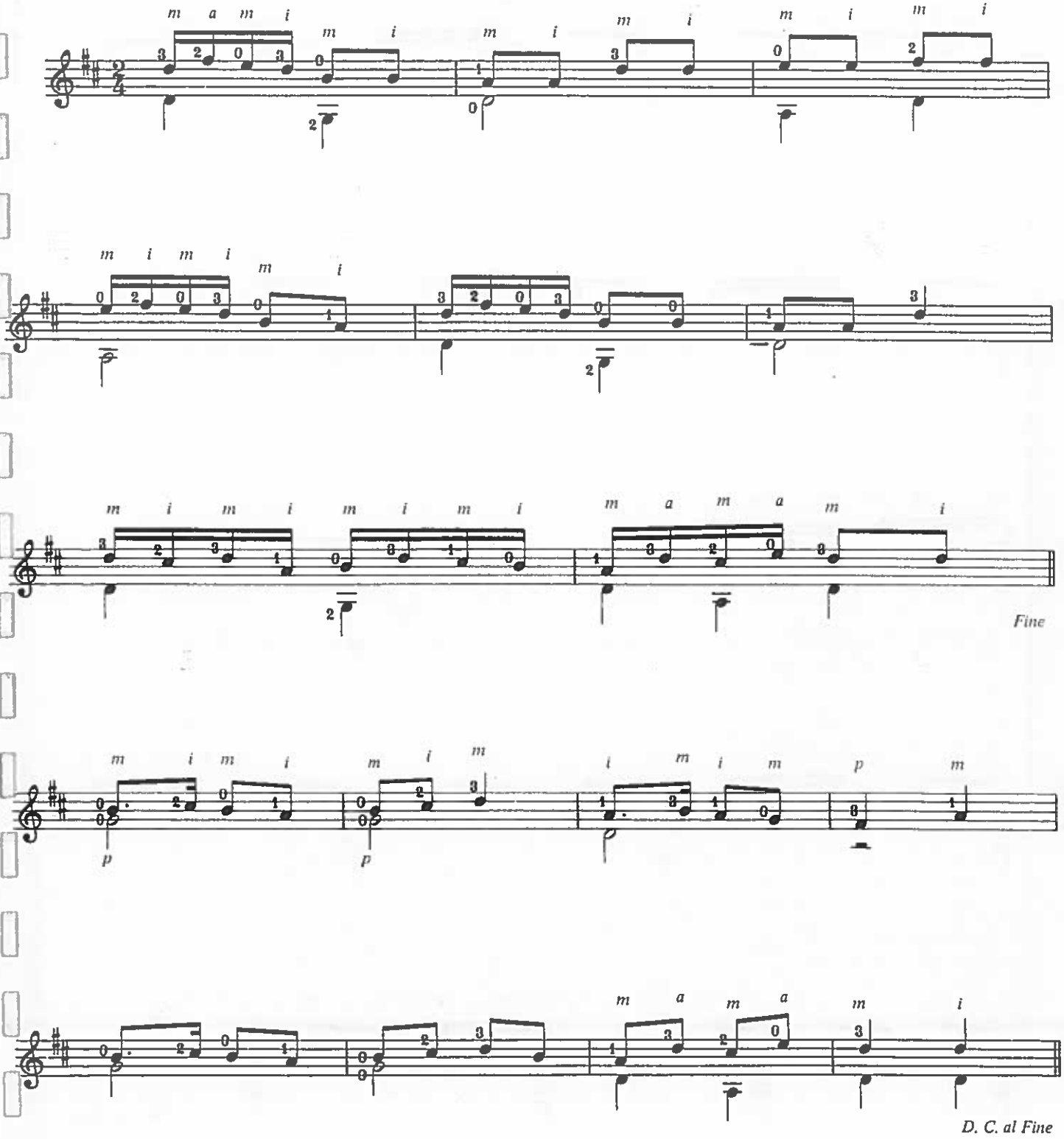
American Traditional

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CD Track No. 24

La Firolera

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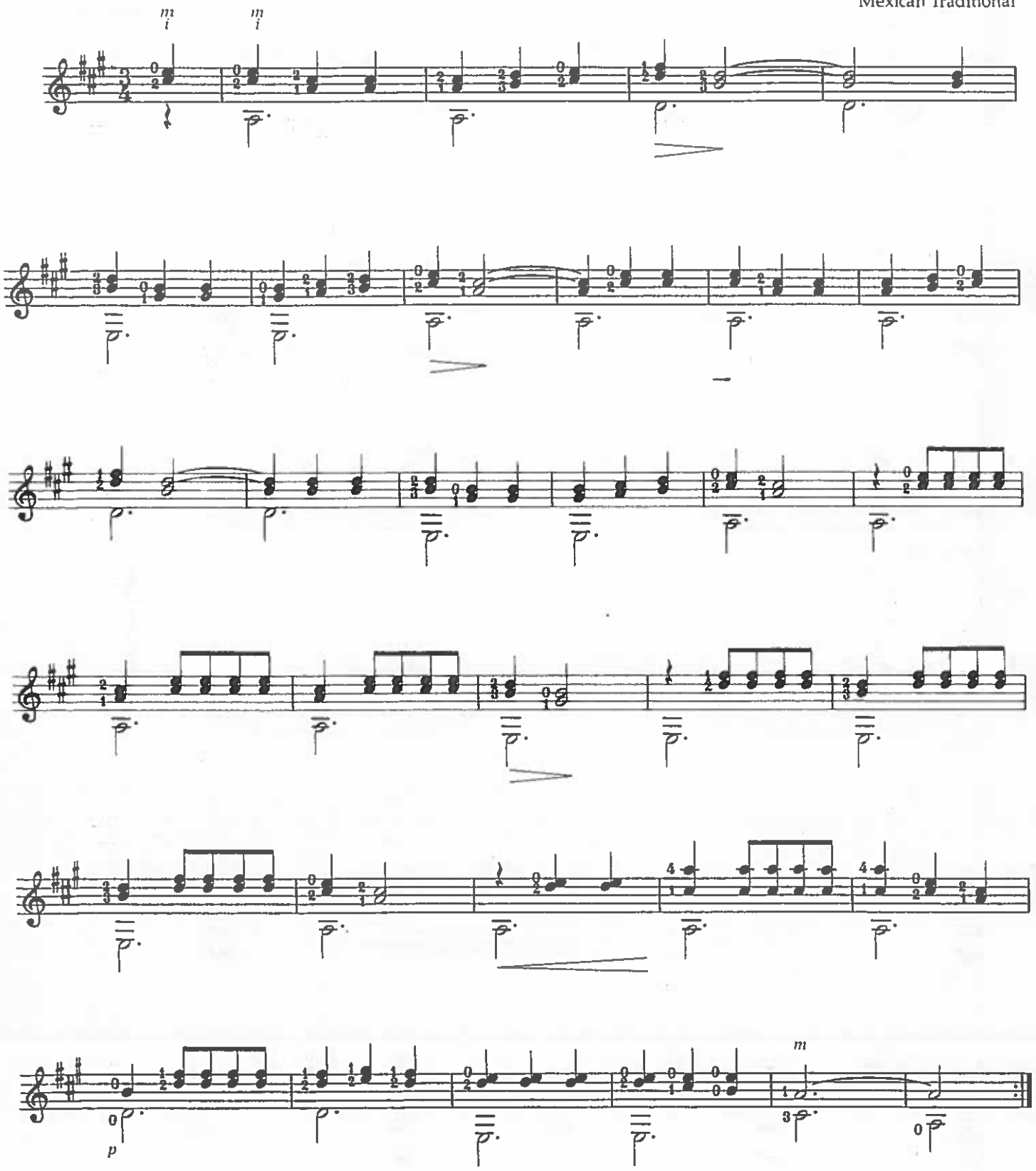
Mexican Traditional

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CD Track No. 23

From The New World

(from *Symphony No. 9, Op. 95*)

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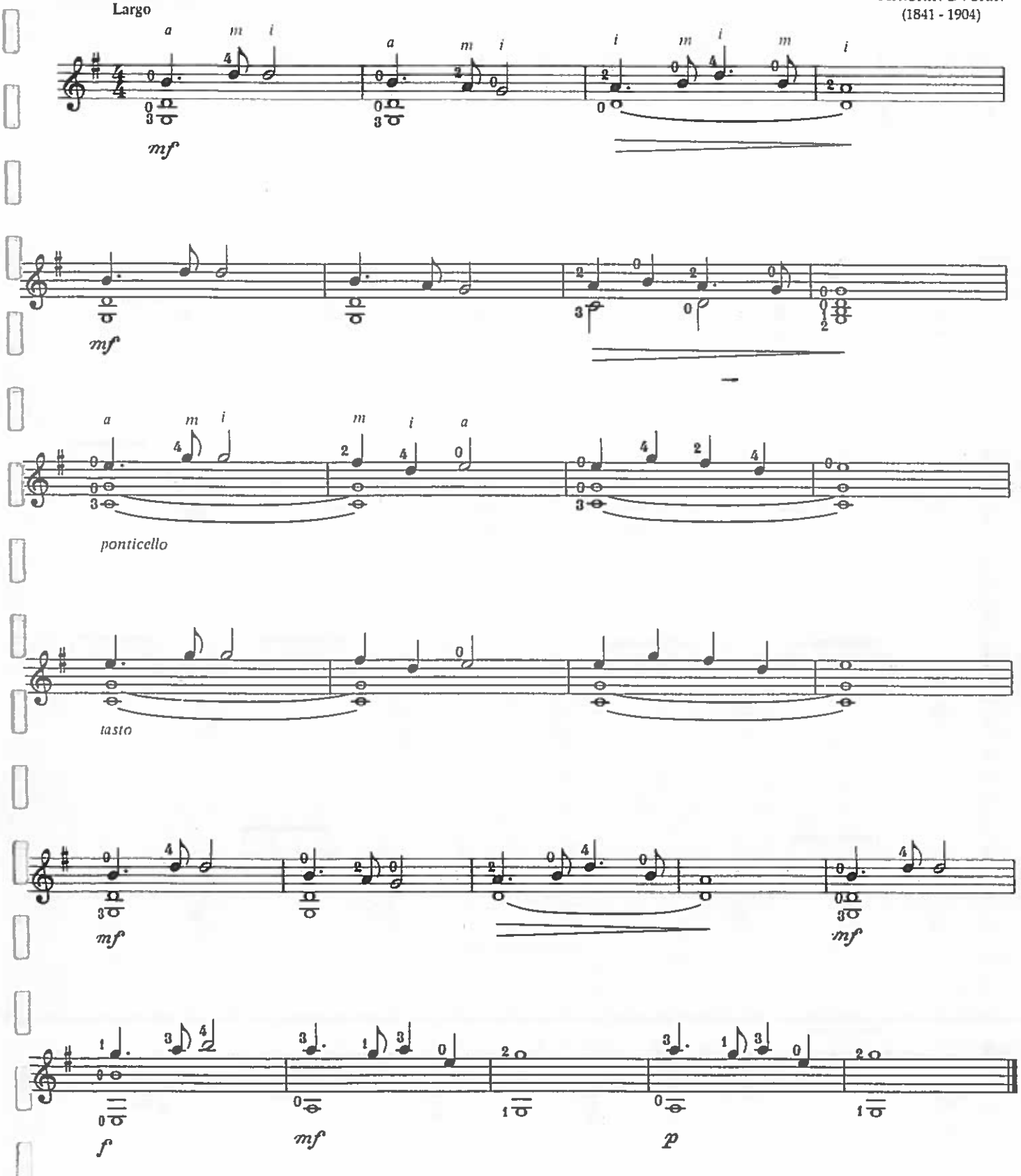
Antonin Dvorak
(1841 - 1904)

Largo

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CD Track No. 22

Naranja Dulce

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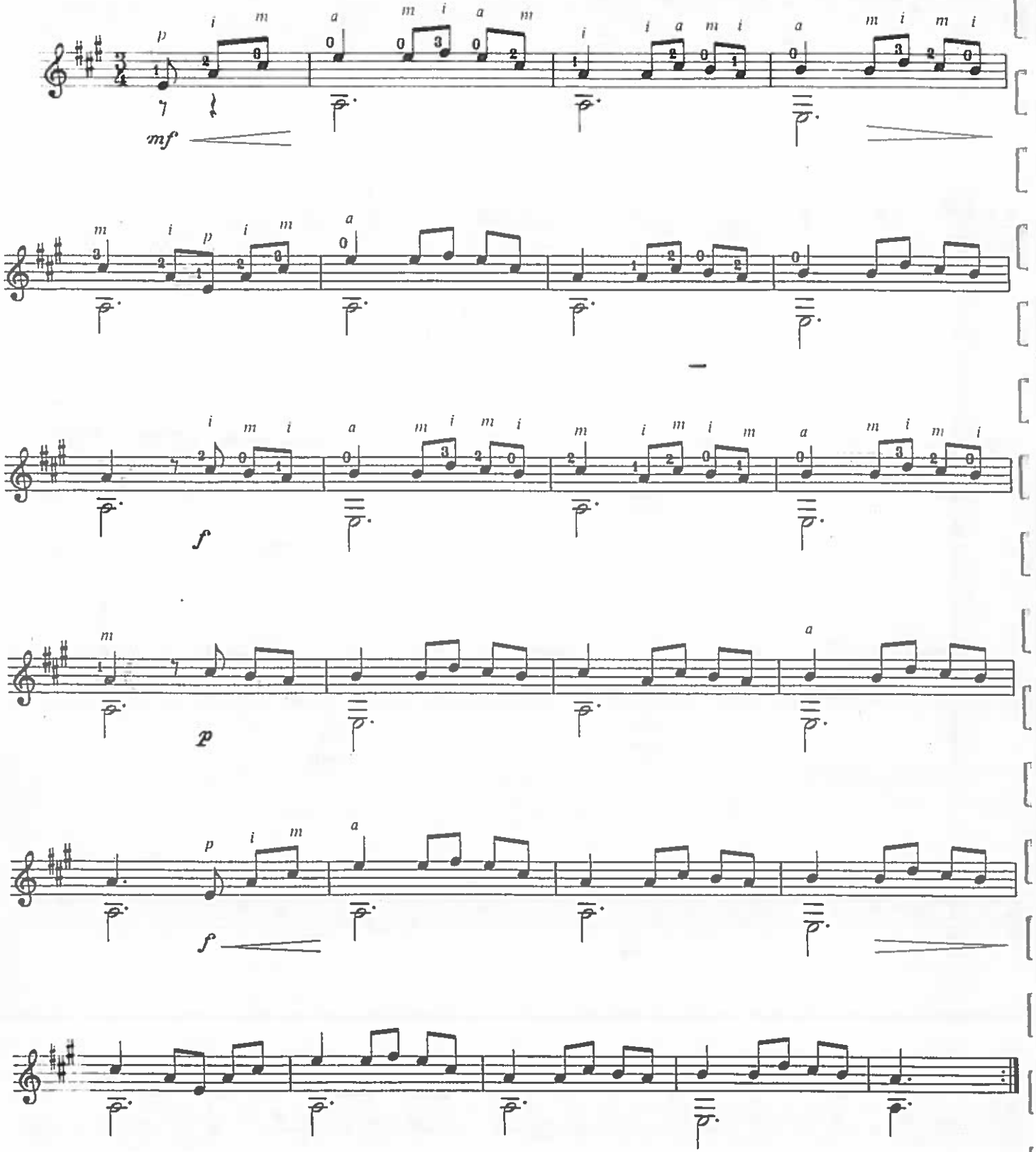
Mexican Traditional

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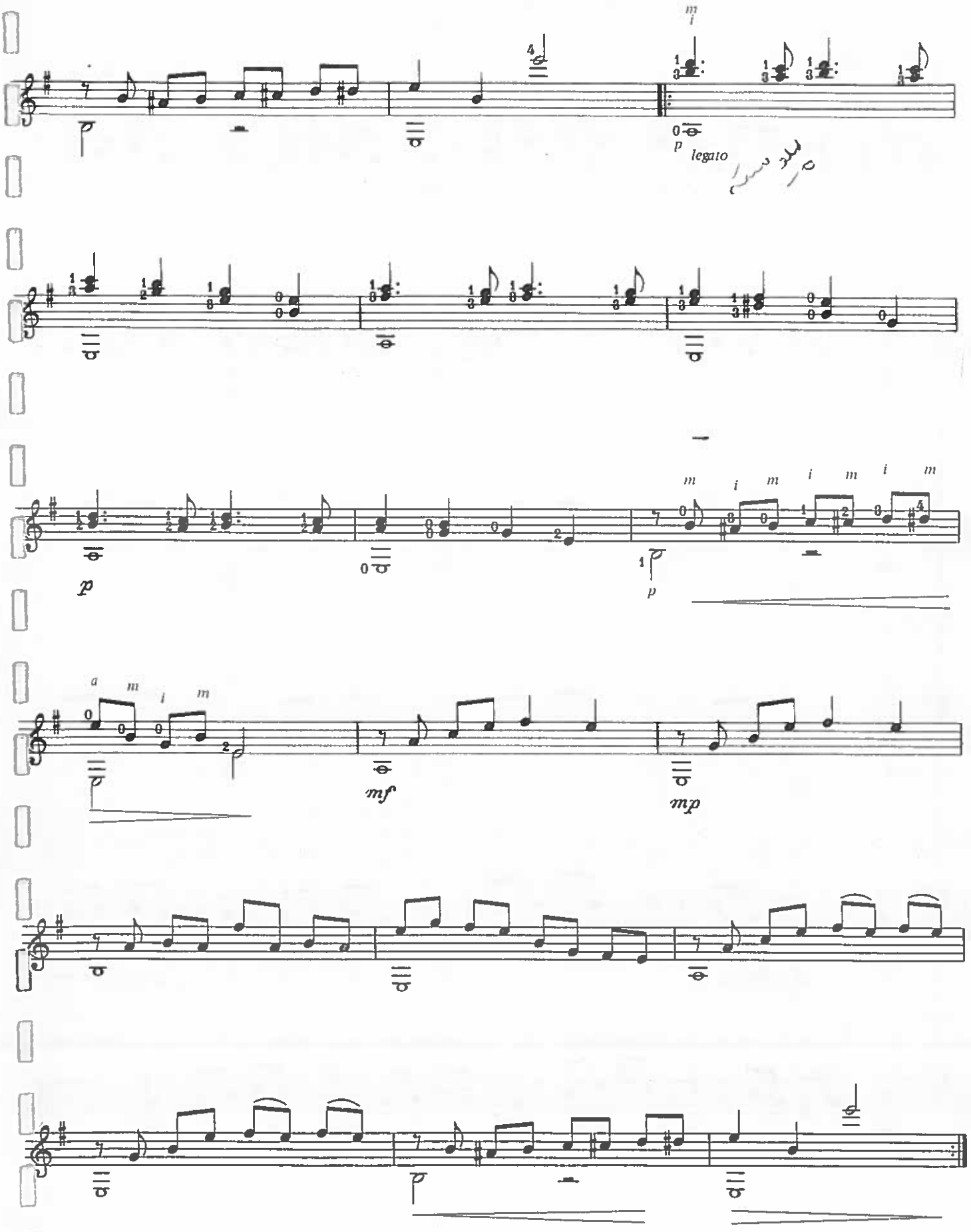
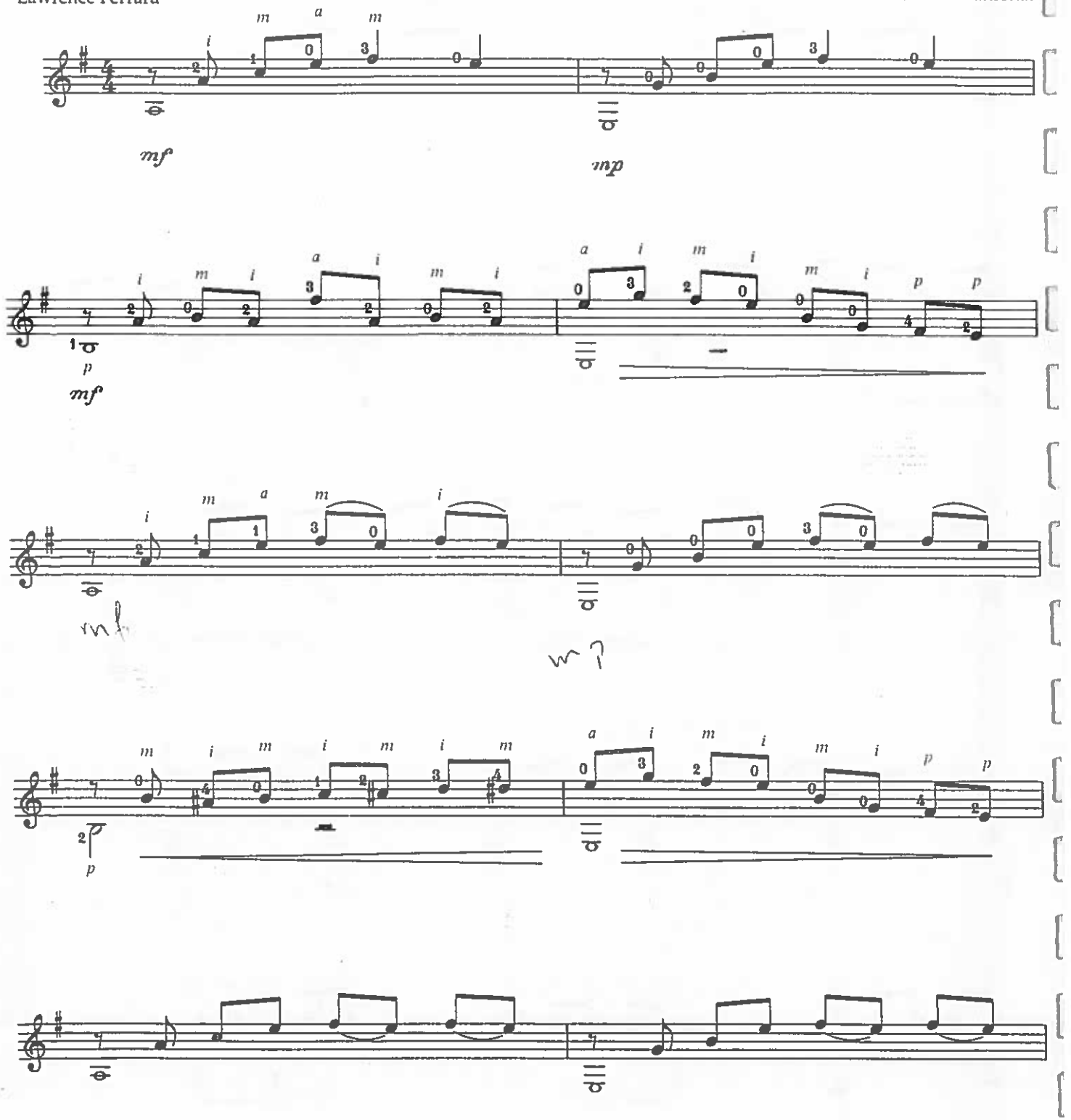

p
legato
p
mf
mp

CD Track No. 21

Two Guitars

Transcribed and Arranged by
Lawrence Ferrara

Russian Traditional

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CD Track No. 20

Sakura

(with basses)

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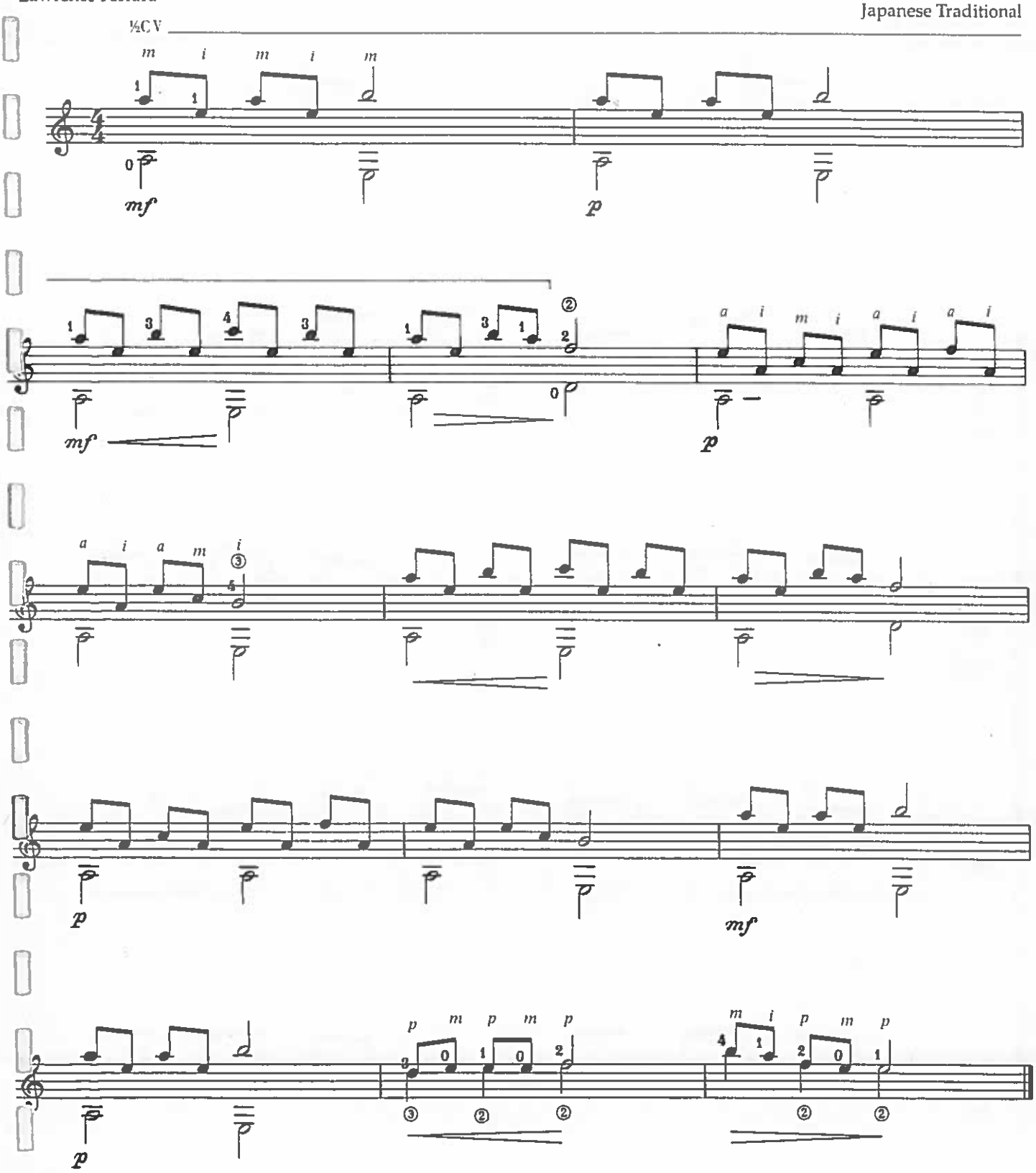
Japanese Traditional

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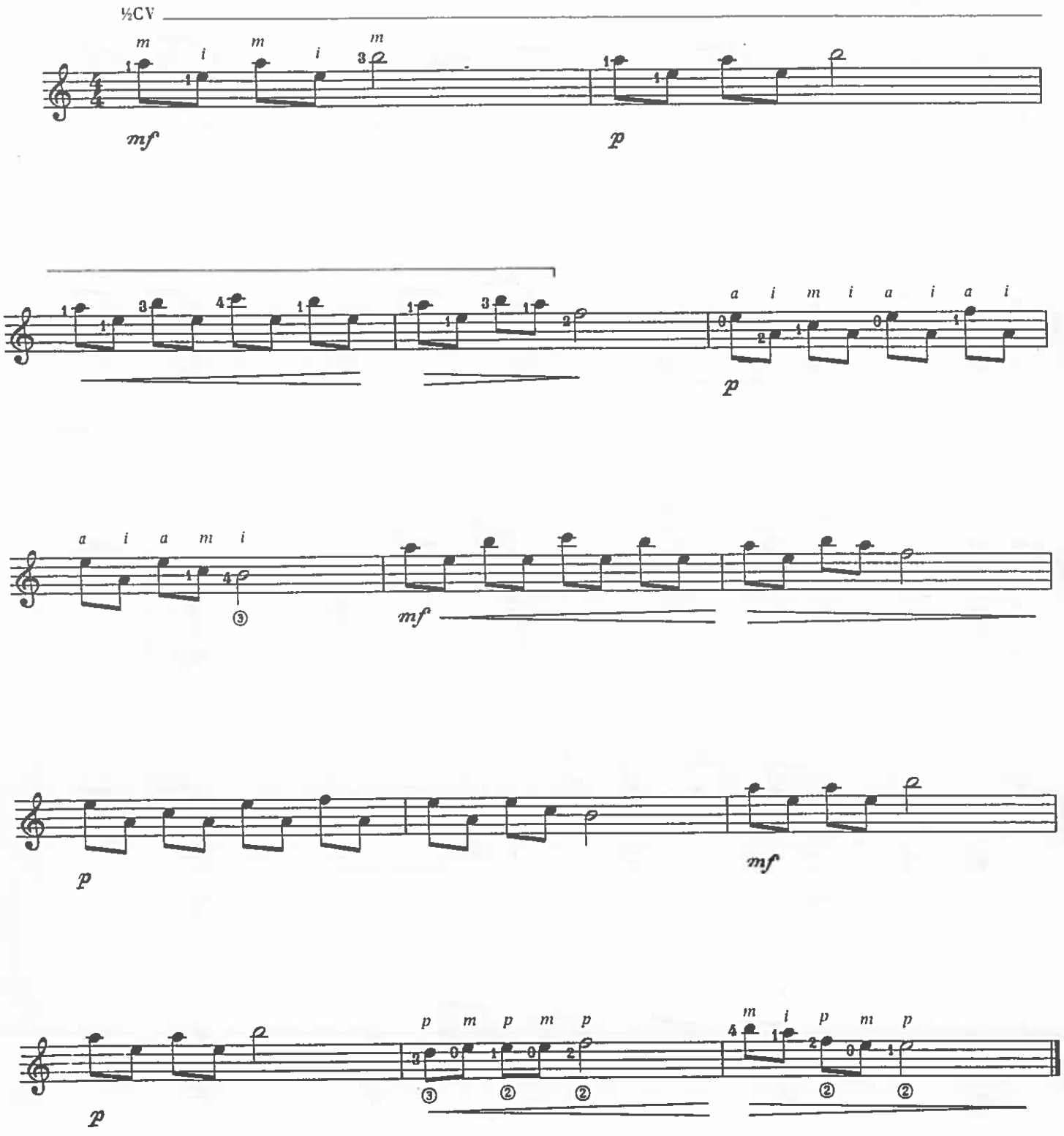
Sakura

CD Track No. 19

Transcribed and Arranged by
Lawrence Ferrara

Japanese Traditional

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CD Track No. 18

Lullaby

(with basses)

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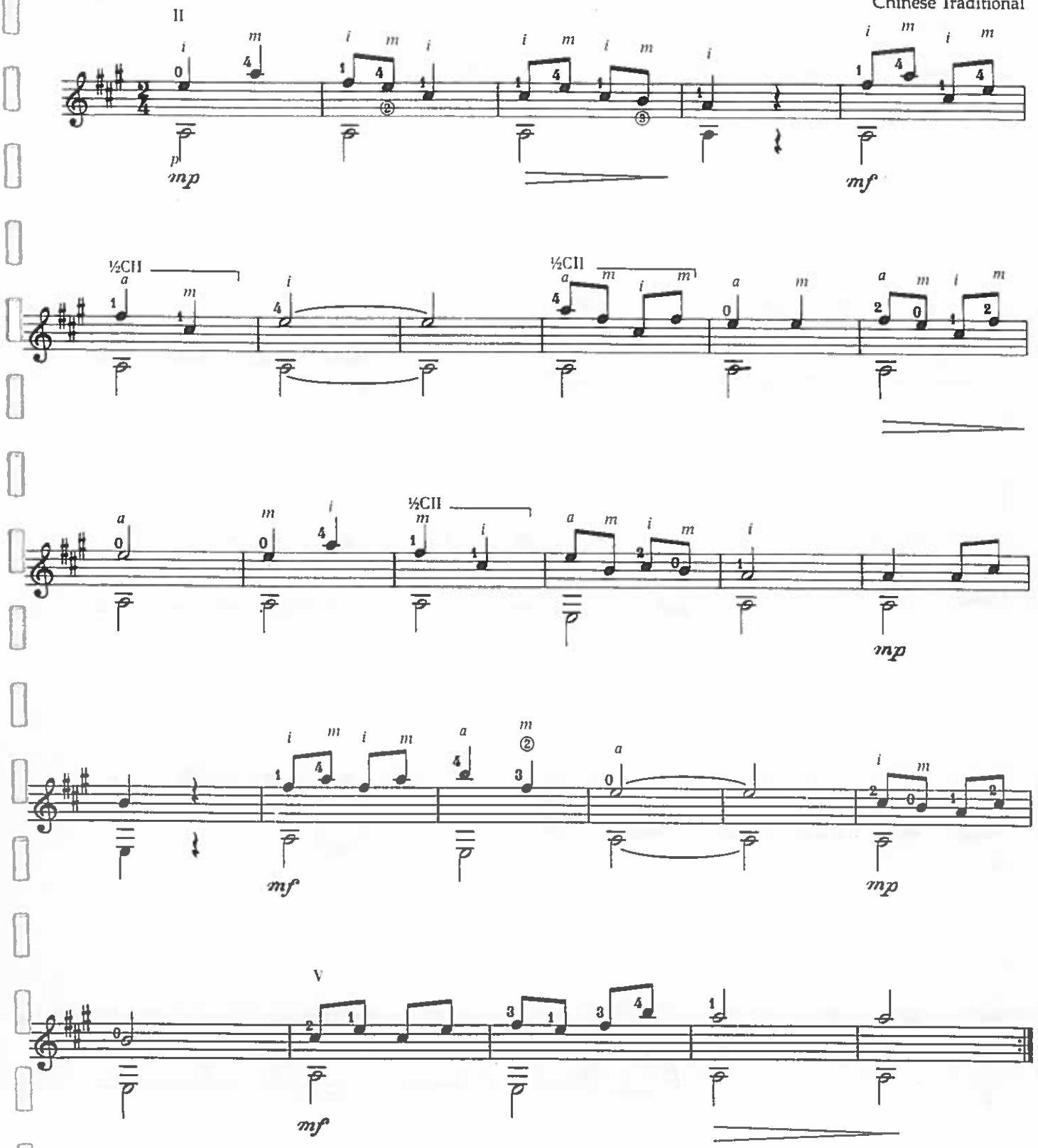
Chinese Traditional

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CD Track No. 17

Lullaby

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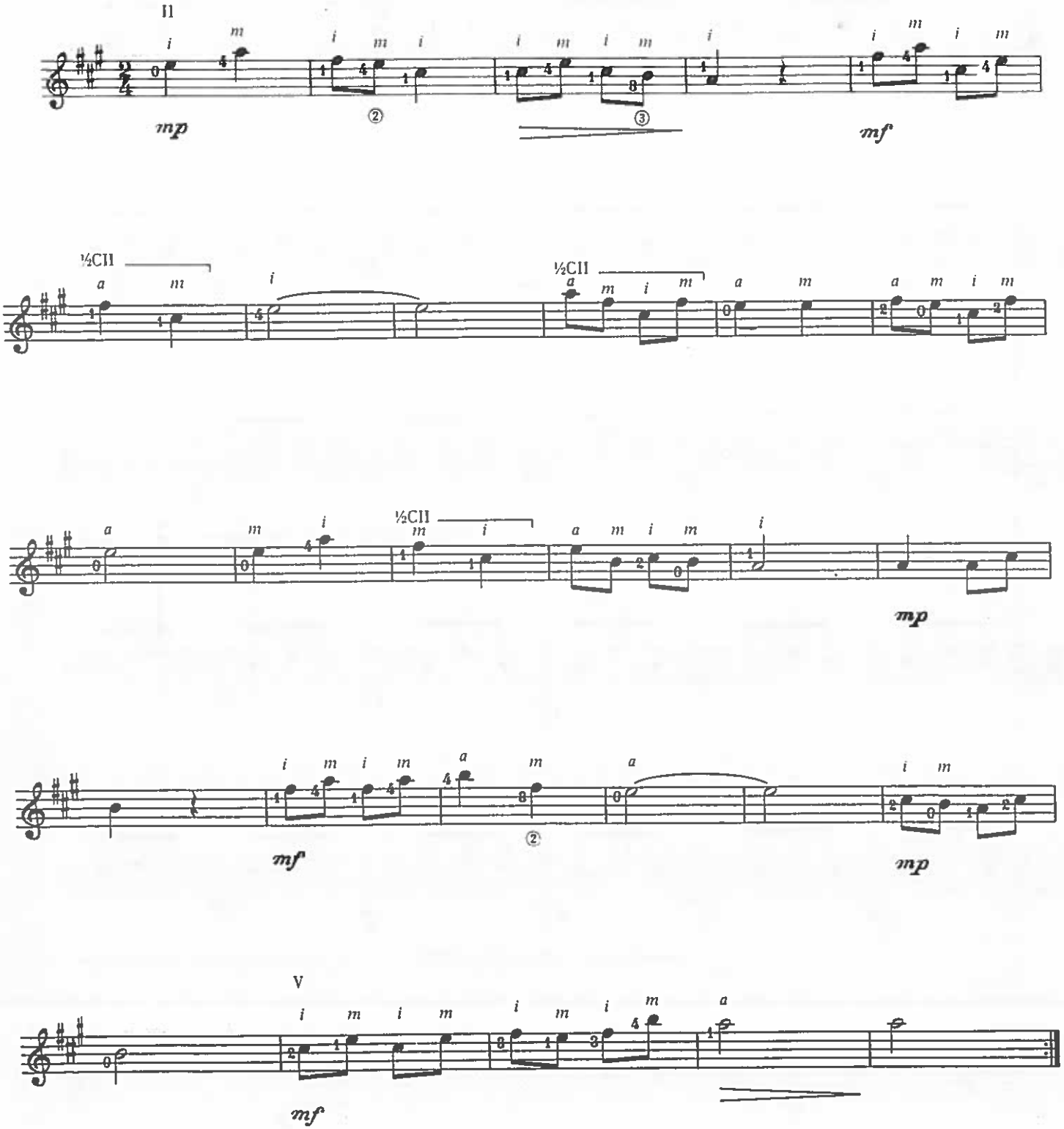
Chinese Traditional

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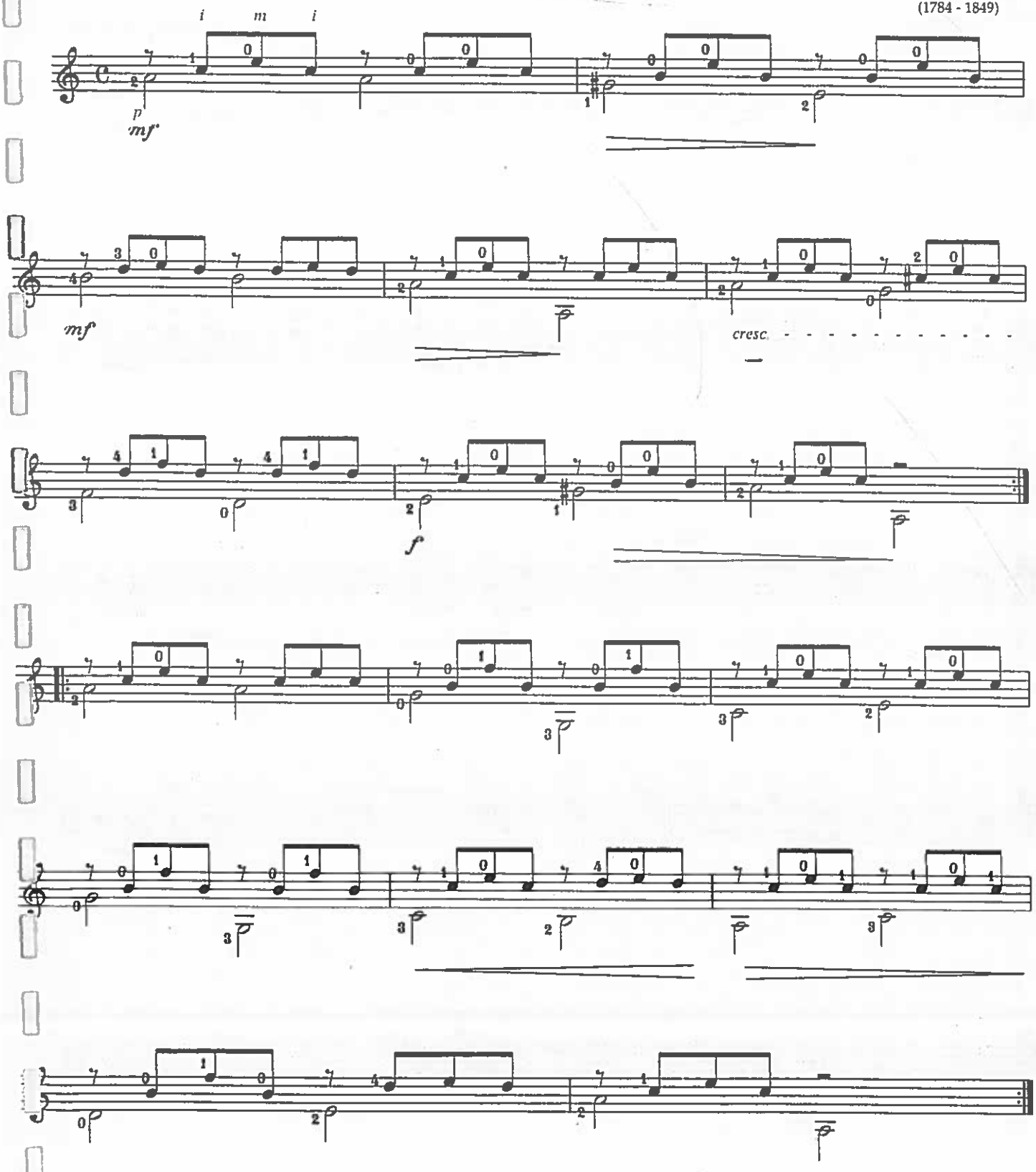
Etude

Op. 6, No. 19

CD Track No. 16

Edited by
Lawrence Ferrara

Dionisio Aguado
(1784 - 1849)



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CD Track No. 15

Prelude

Op. 114, No. 4

Edited by
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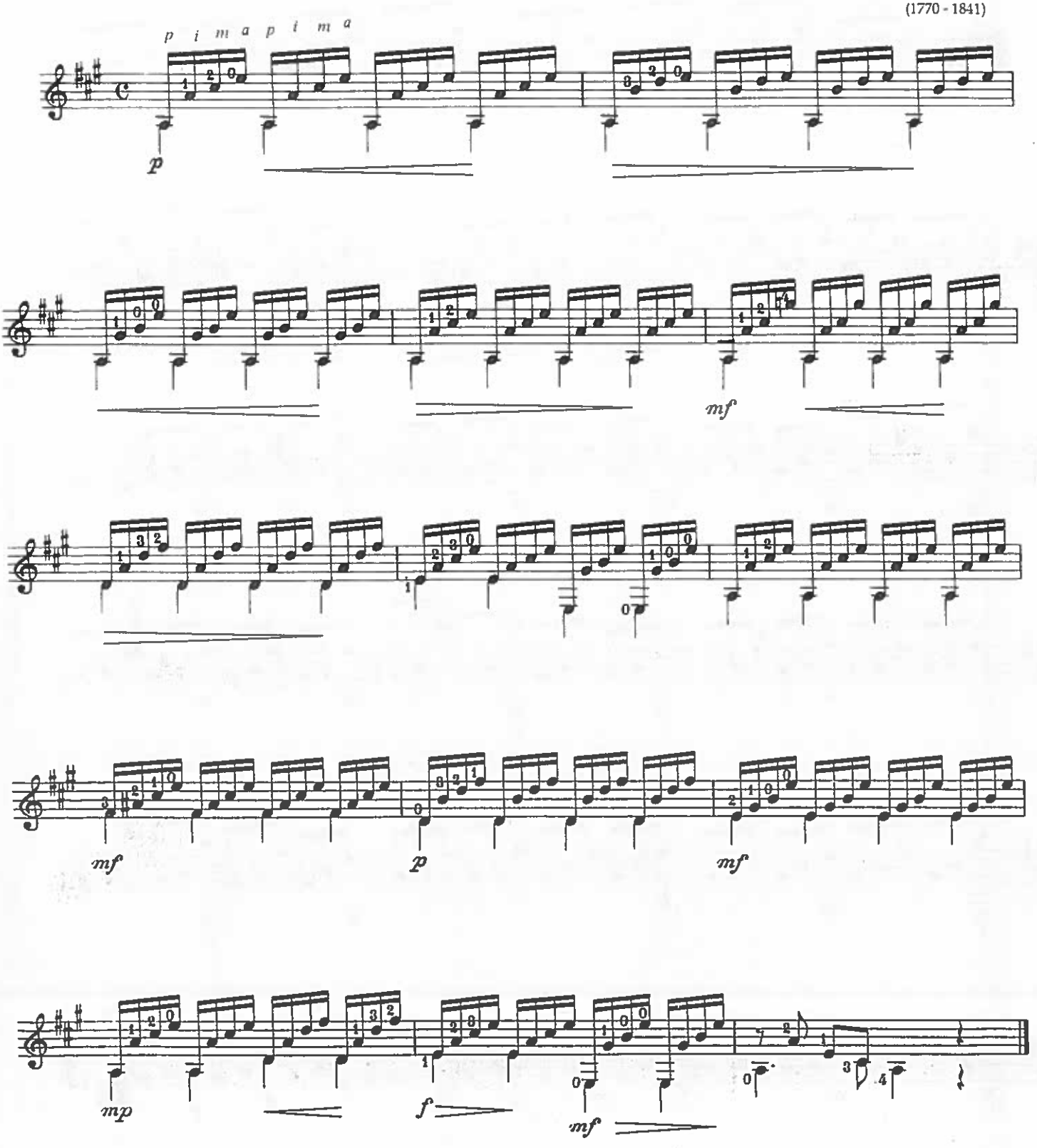
Fernando Carulli
(1770 - 1841)

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Romance Etude

CD Track No. 14

Arranged by
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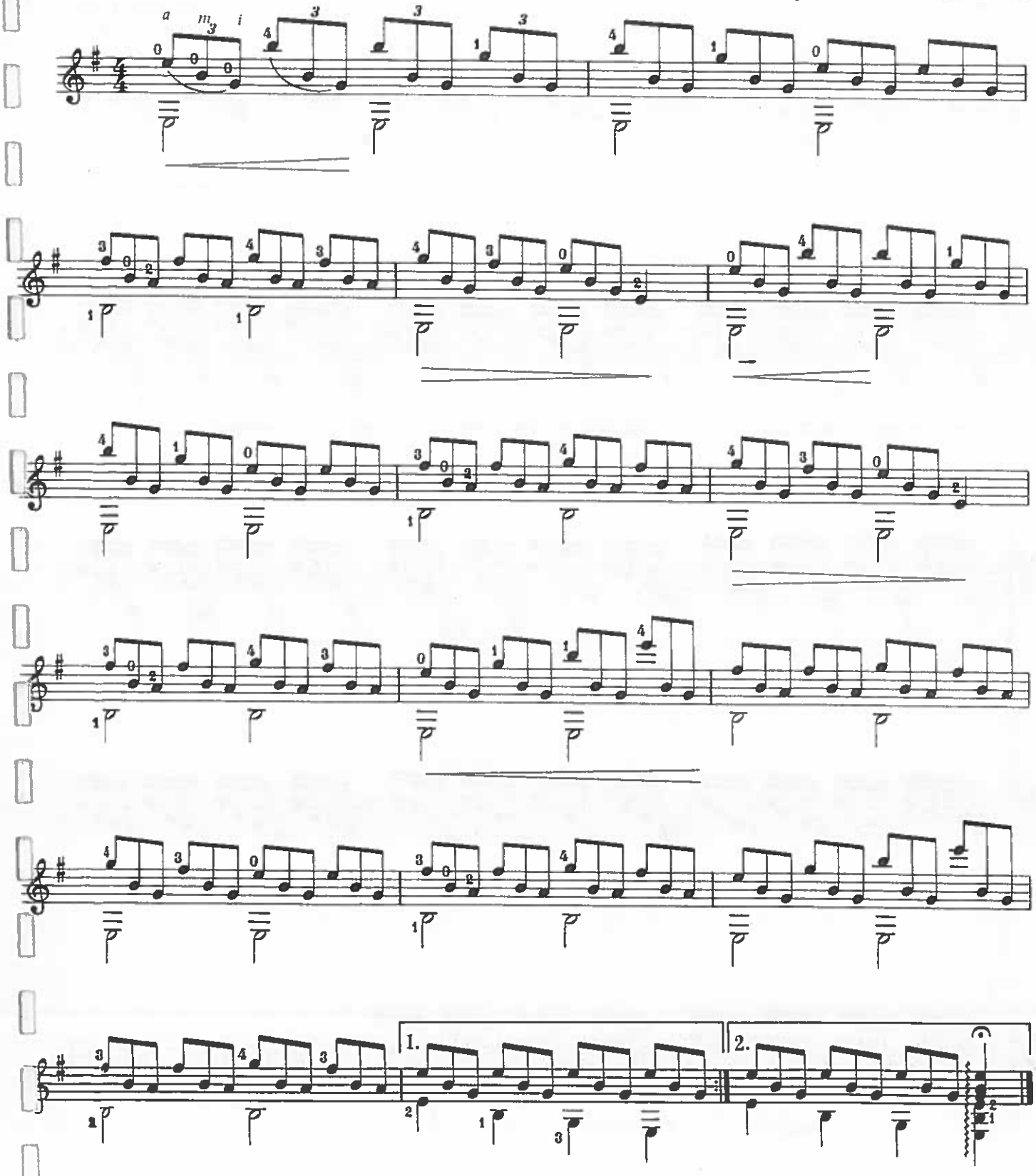
Spanish Traditional/L. Ferrara

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CD Track No. 13

Waltz

Op. 27

Edited by
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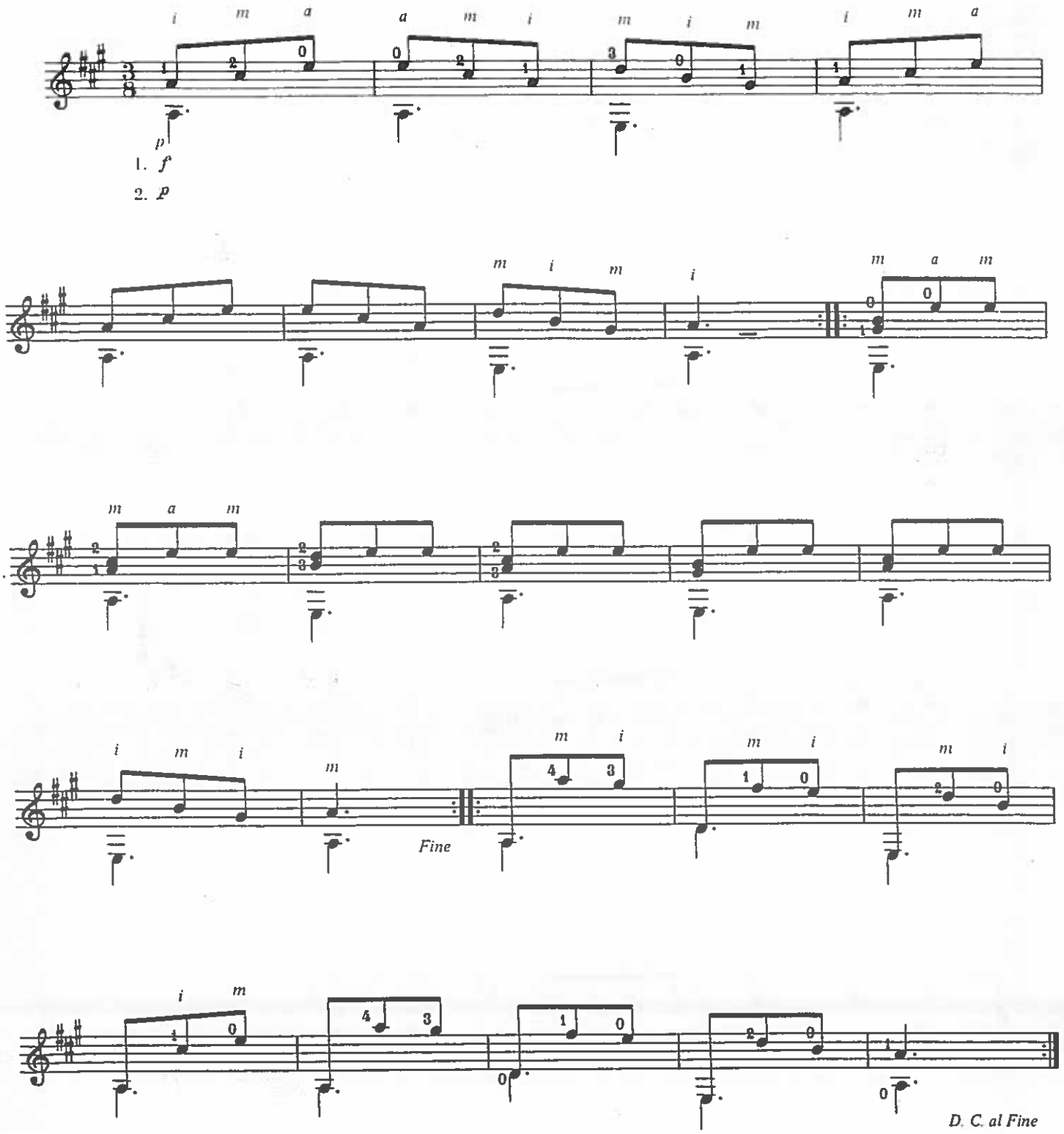
Fernando Carulli
(1770 - 1841)

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CD Track No. 12

Lavenders Blue

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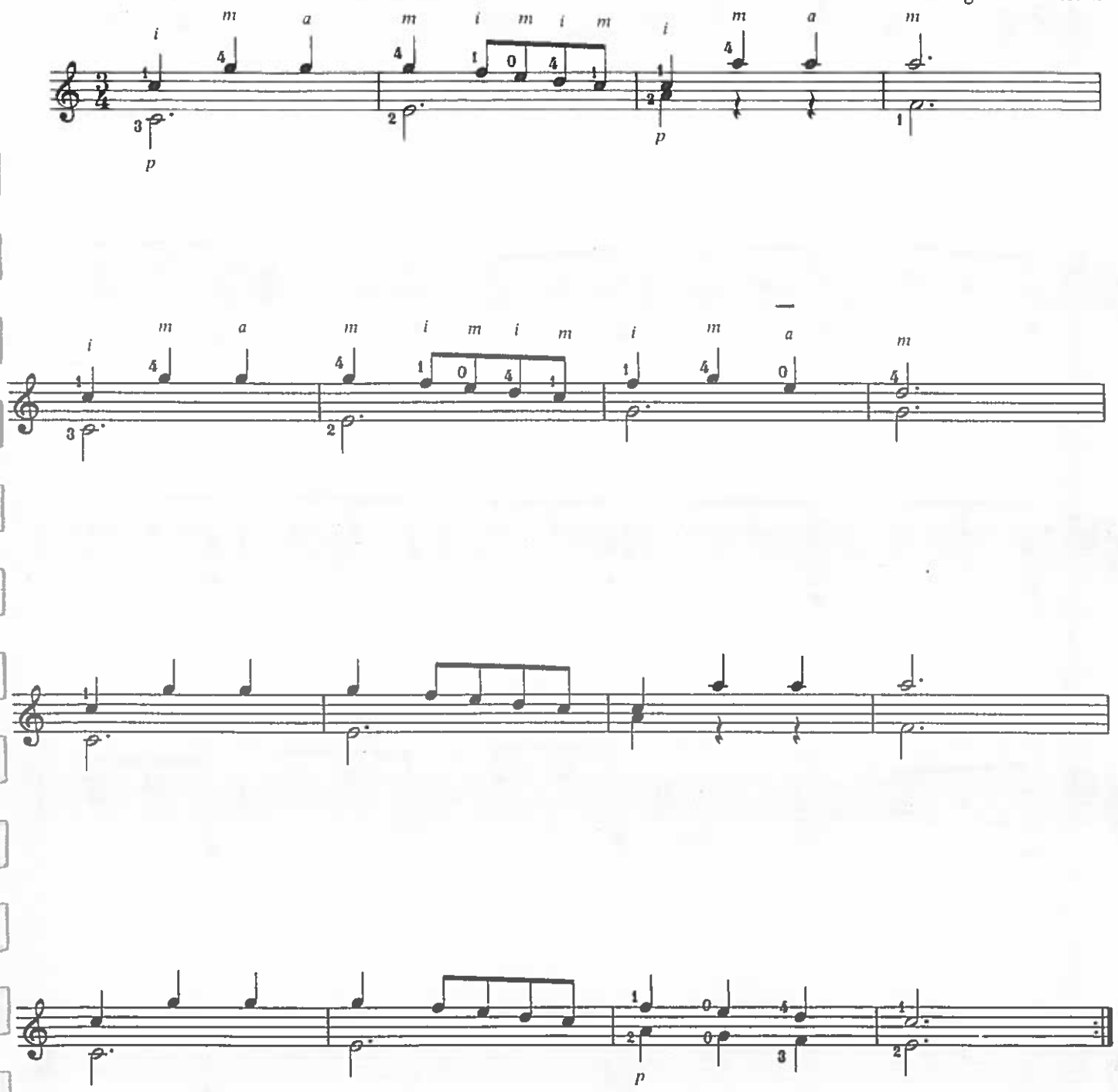
English Traditional

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CD Track No. 11

Allá en la Fuente

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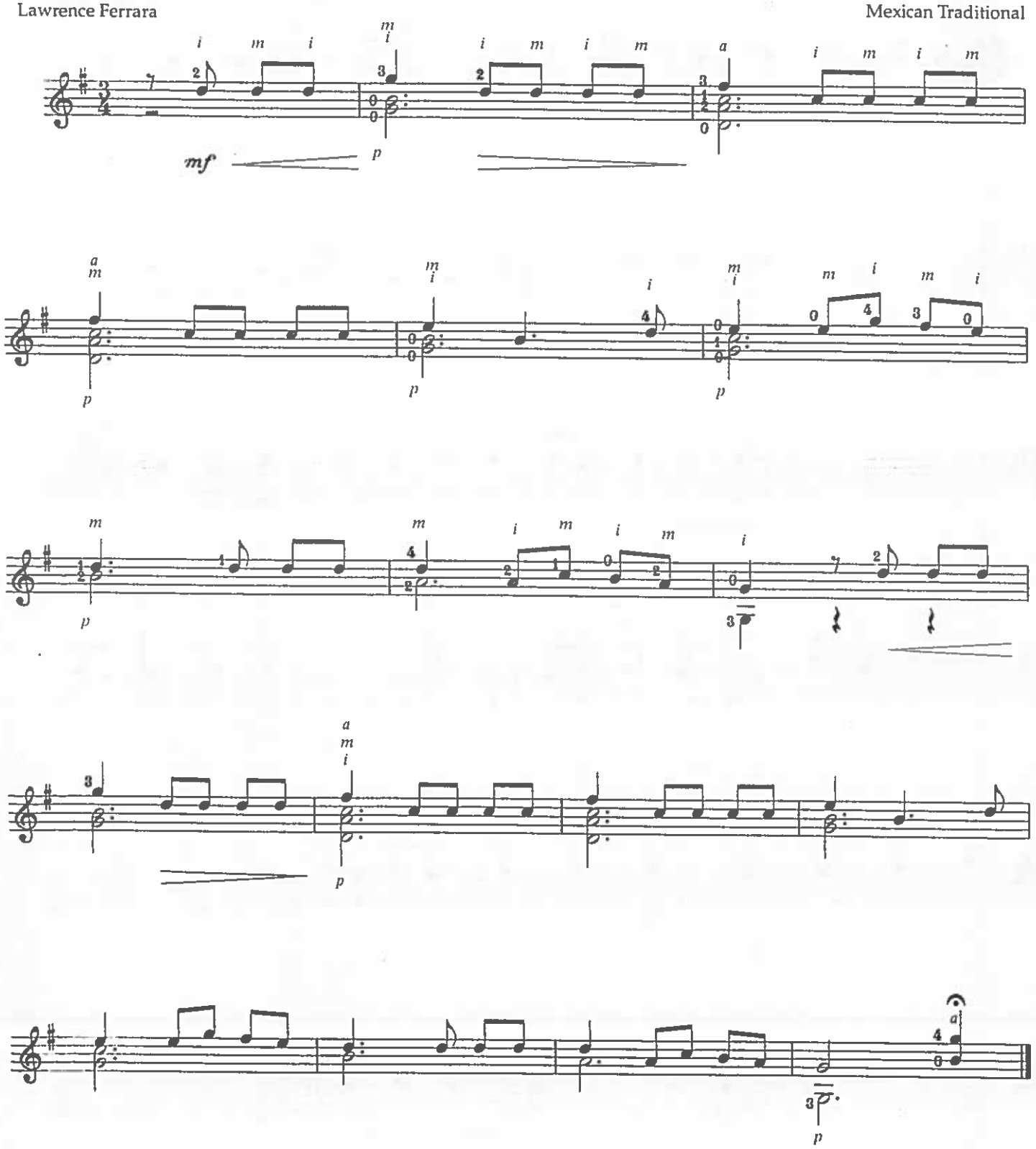
Mexican Traditional

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CD Track No. 10

Hungarian Dance

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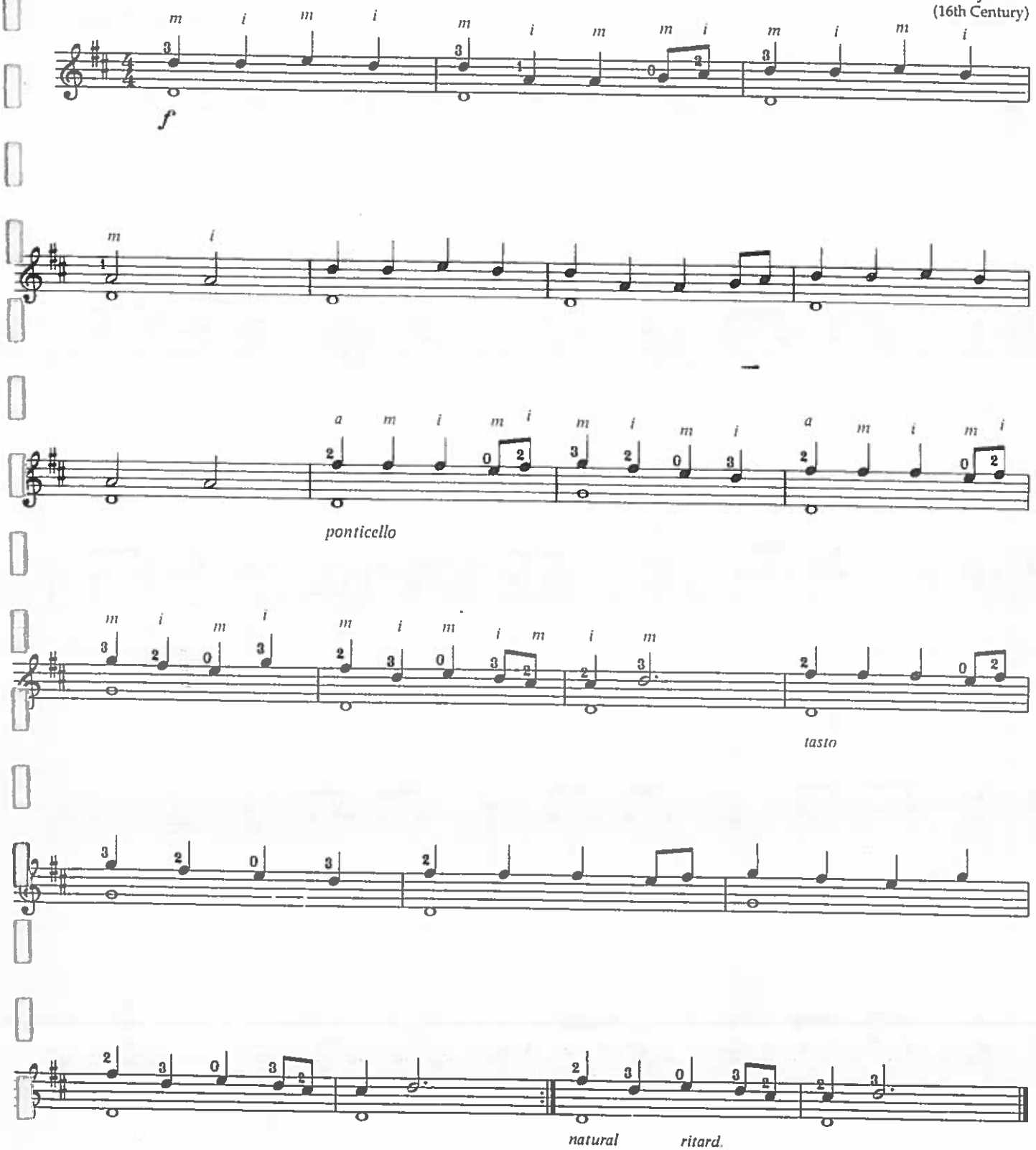
Anonymous
(16th Century)

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CD Track No. 9

Tell Me, Daphne

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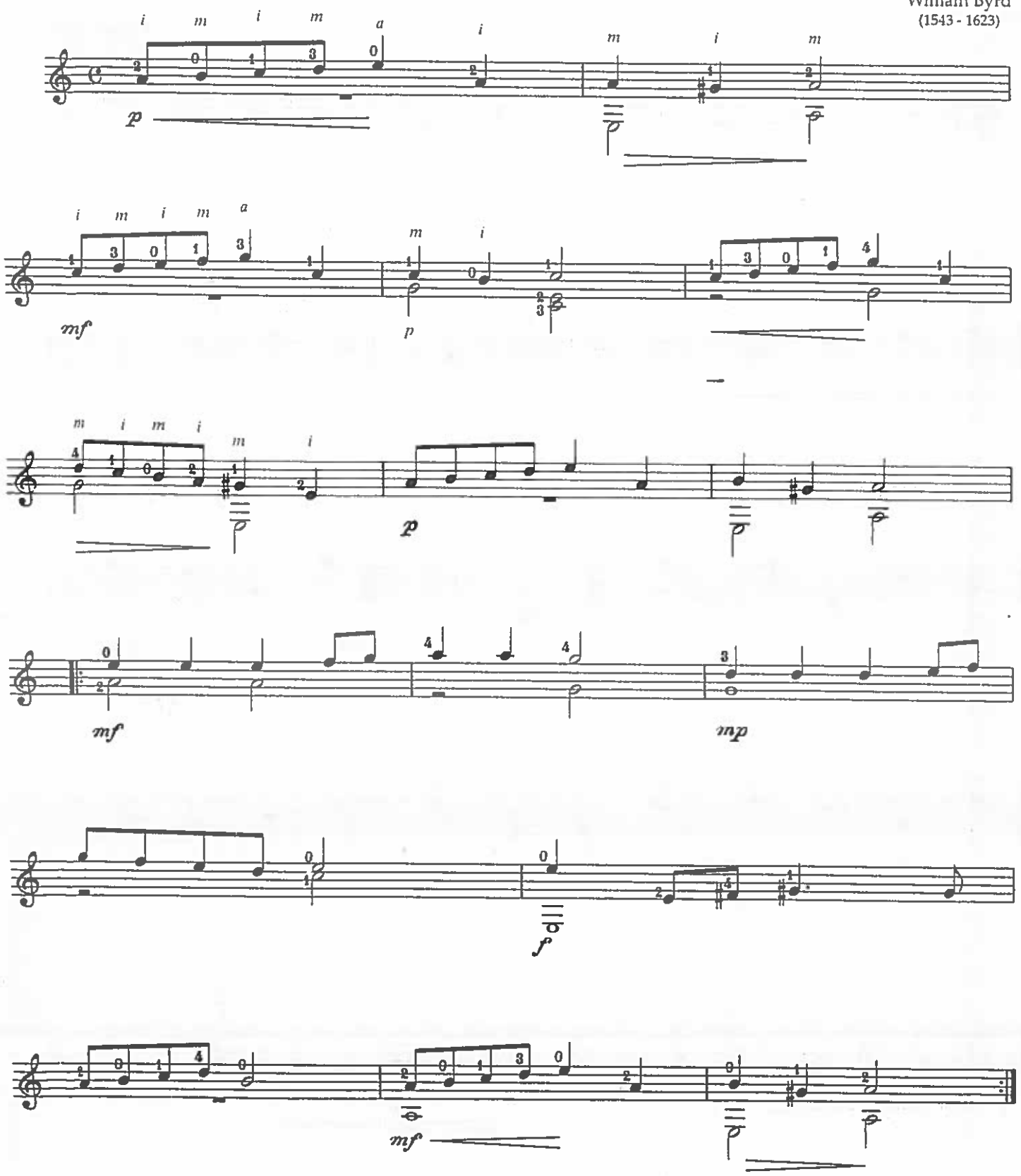
William Byrd
(1543 - 1623)



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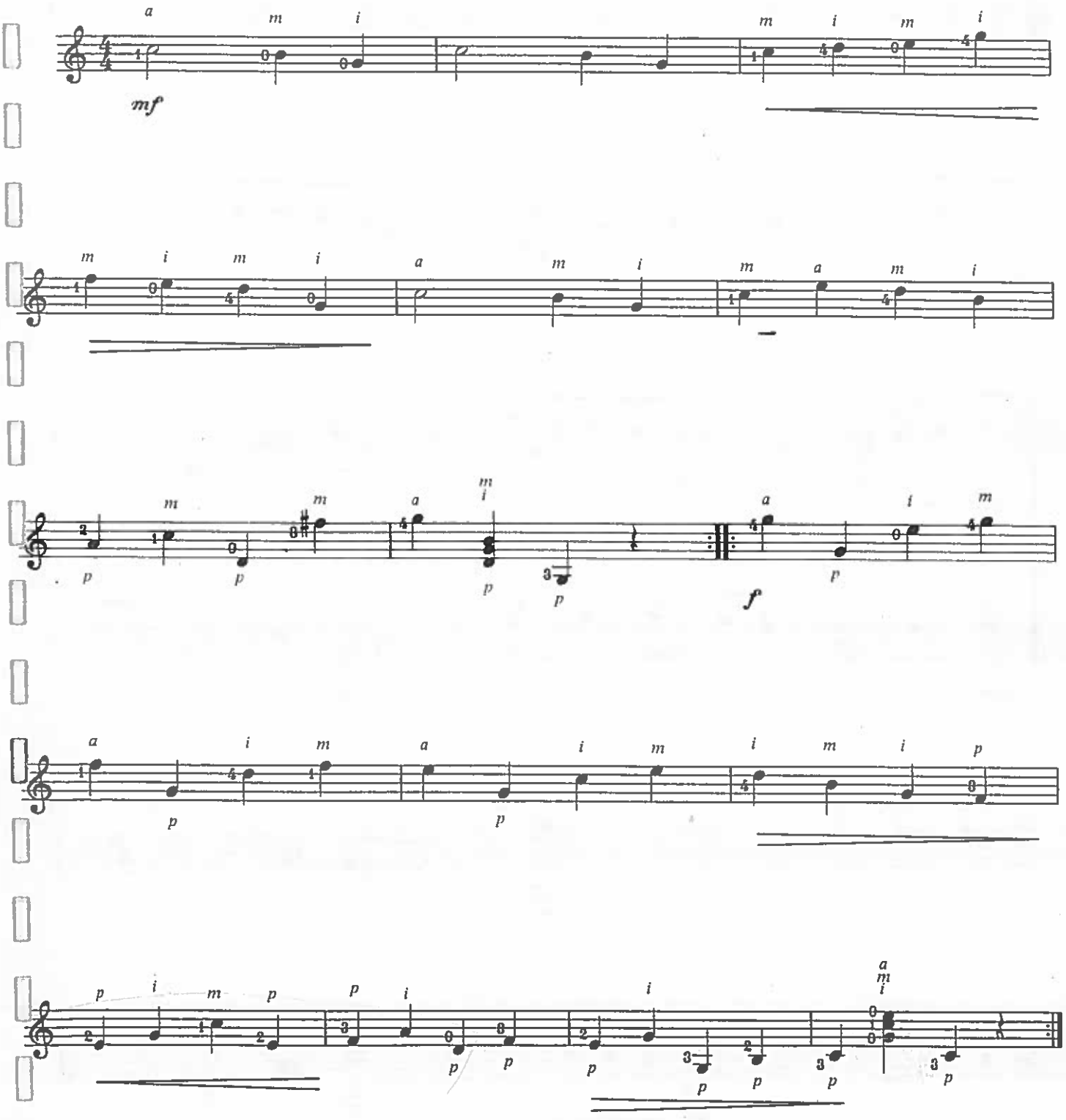
CD Track No. 8

Etude

Op. 60, No. 1

Edited by
Lawrence Ferrara

Fernando Sor
(1778 - 1839)

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Country Dance

CD Track No. 7

Edited by
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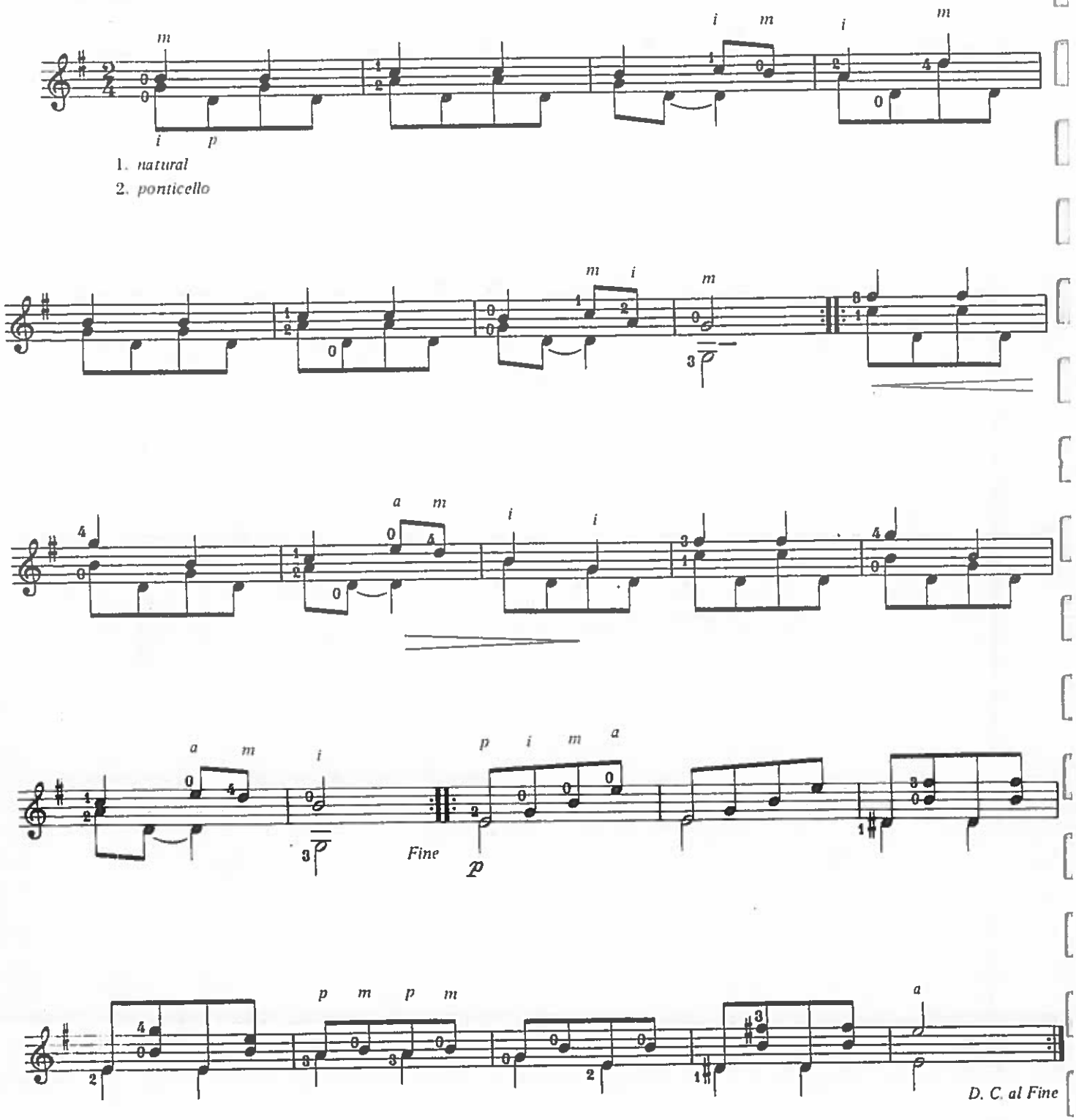
Fernando Carulli
(1770 - 1841)

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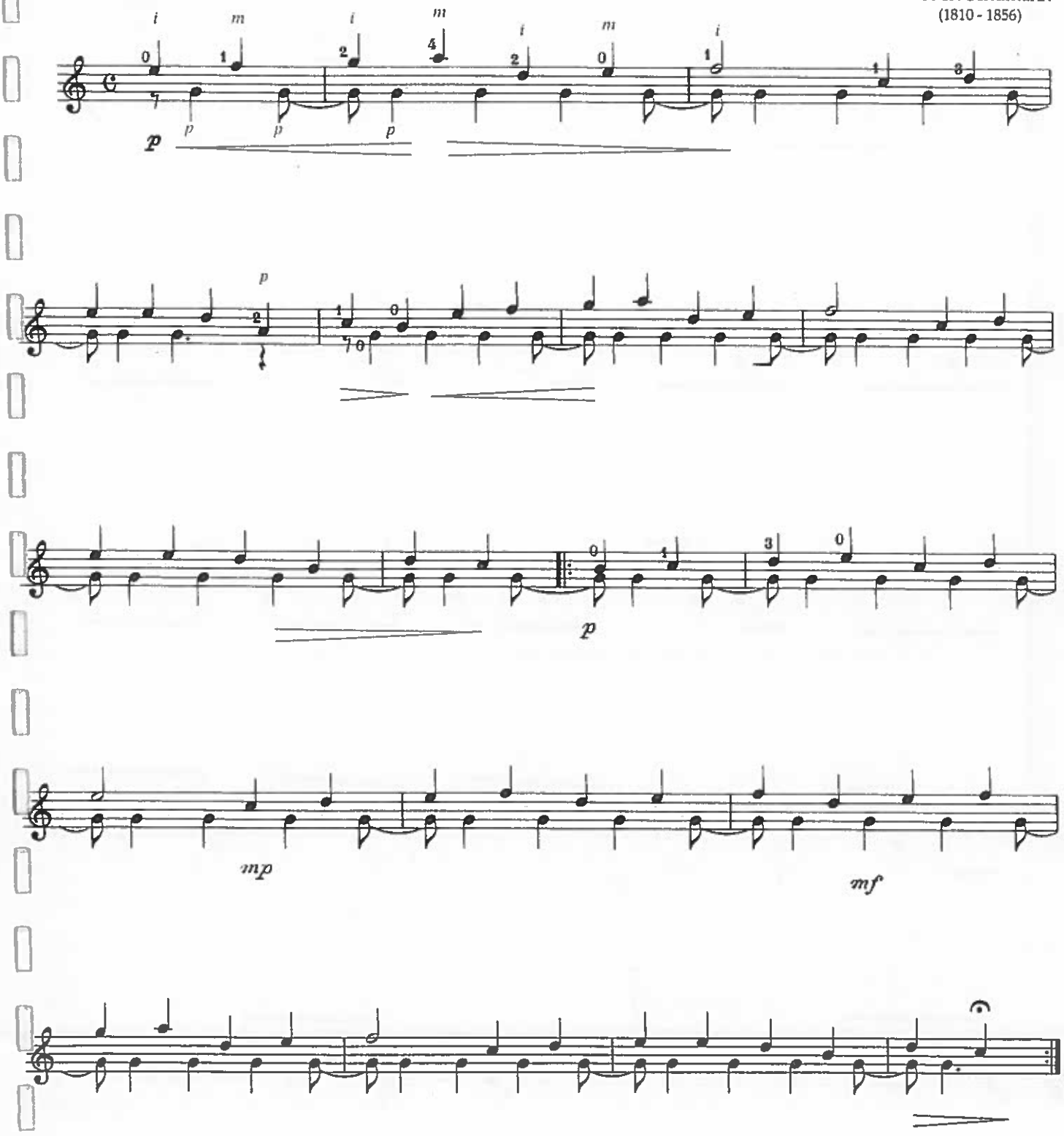
CD Track No. 6

Bagatelle

Op. 68

Transcribed and Arranged by
Lawrence Ferrara

Not Fast

Robert Schumann
(1810 - 1856)

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CD Track No. 5

Greensleeves

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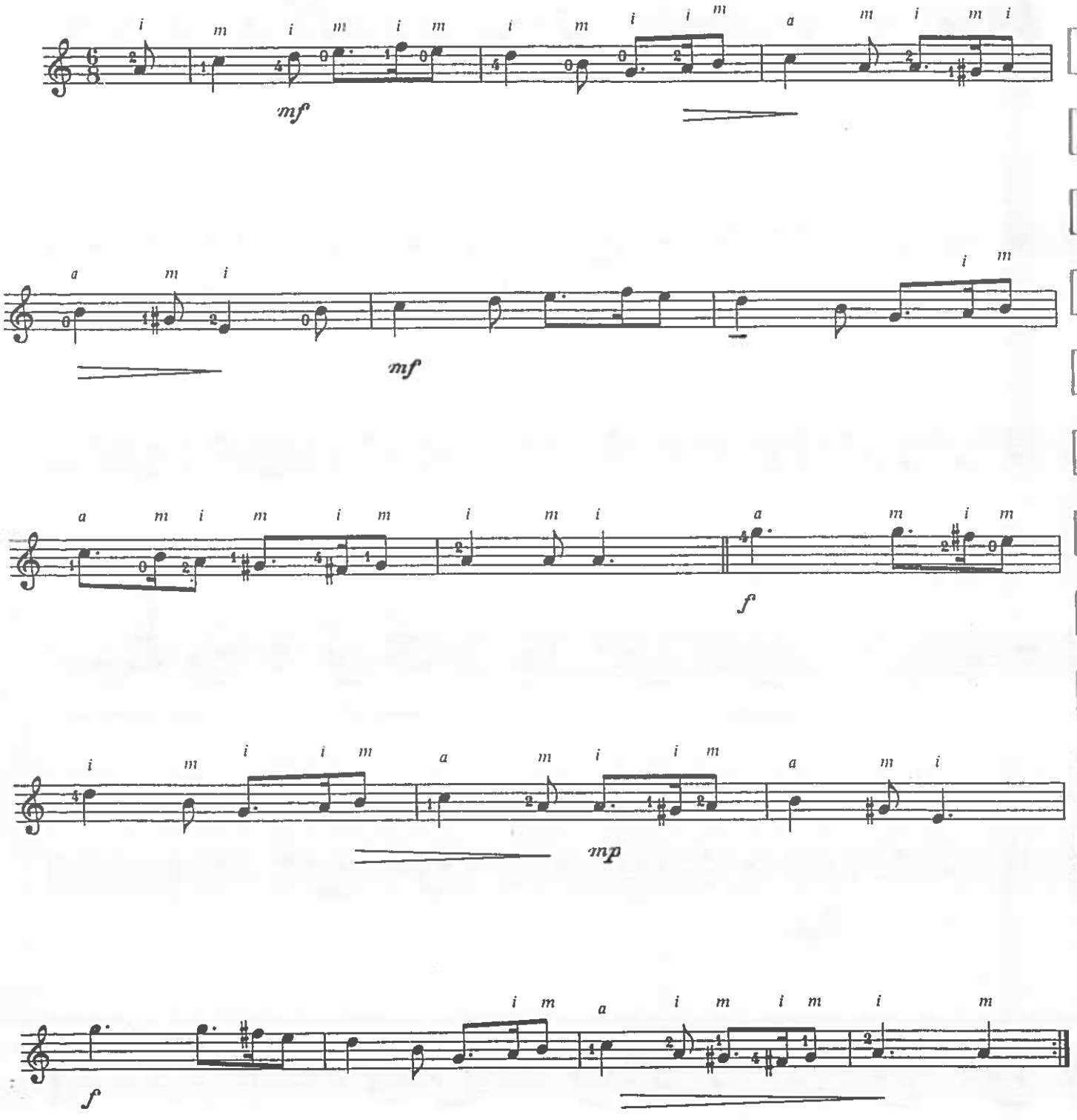
English Traditional
(16th Century)

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CD Track No. 4

La Bourrée

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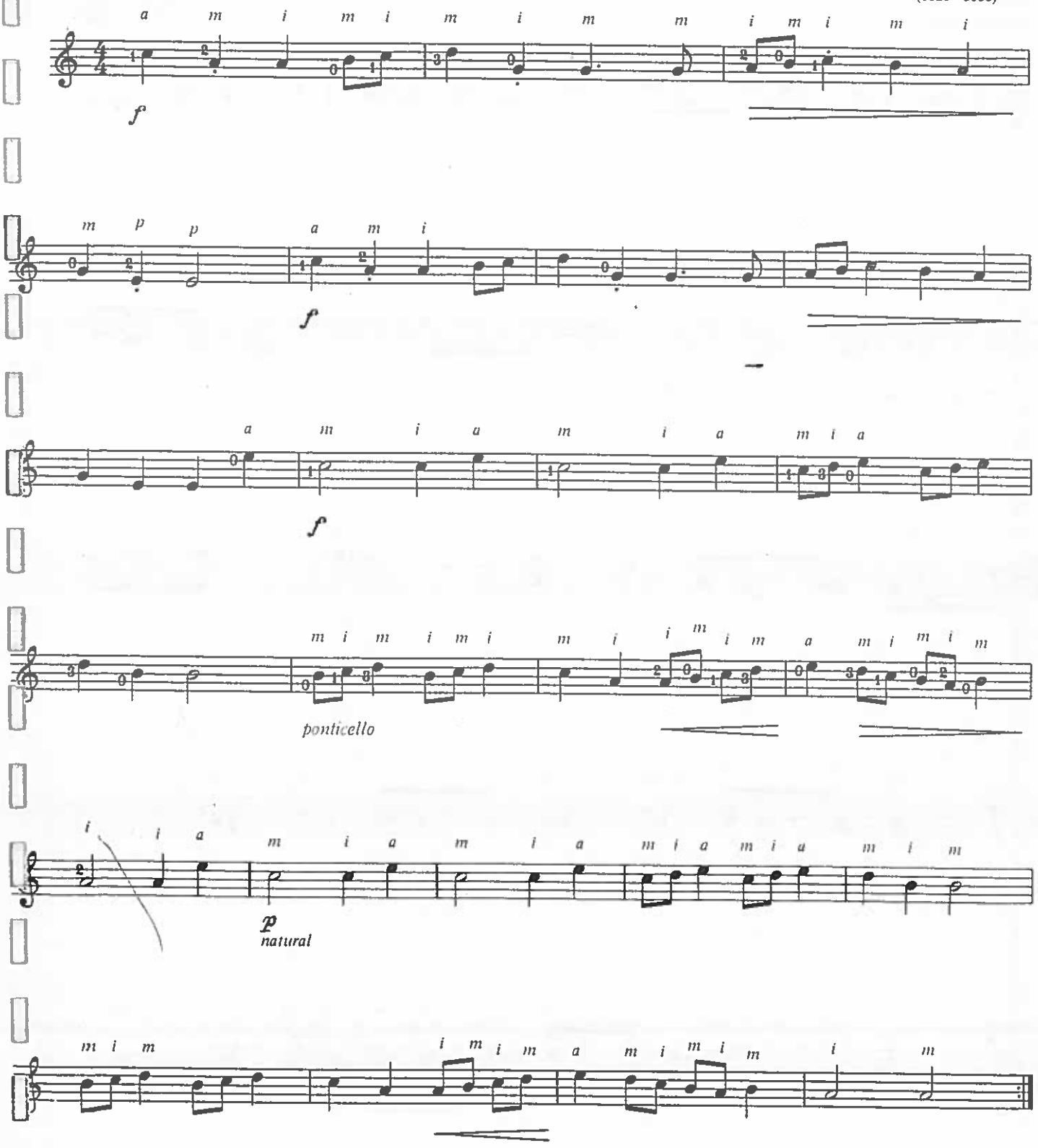
Lawrence Ferrara

Michael Praetorius
(1623 - 1686)

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CD Track No. 3

Bourrée

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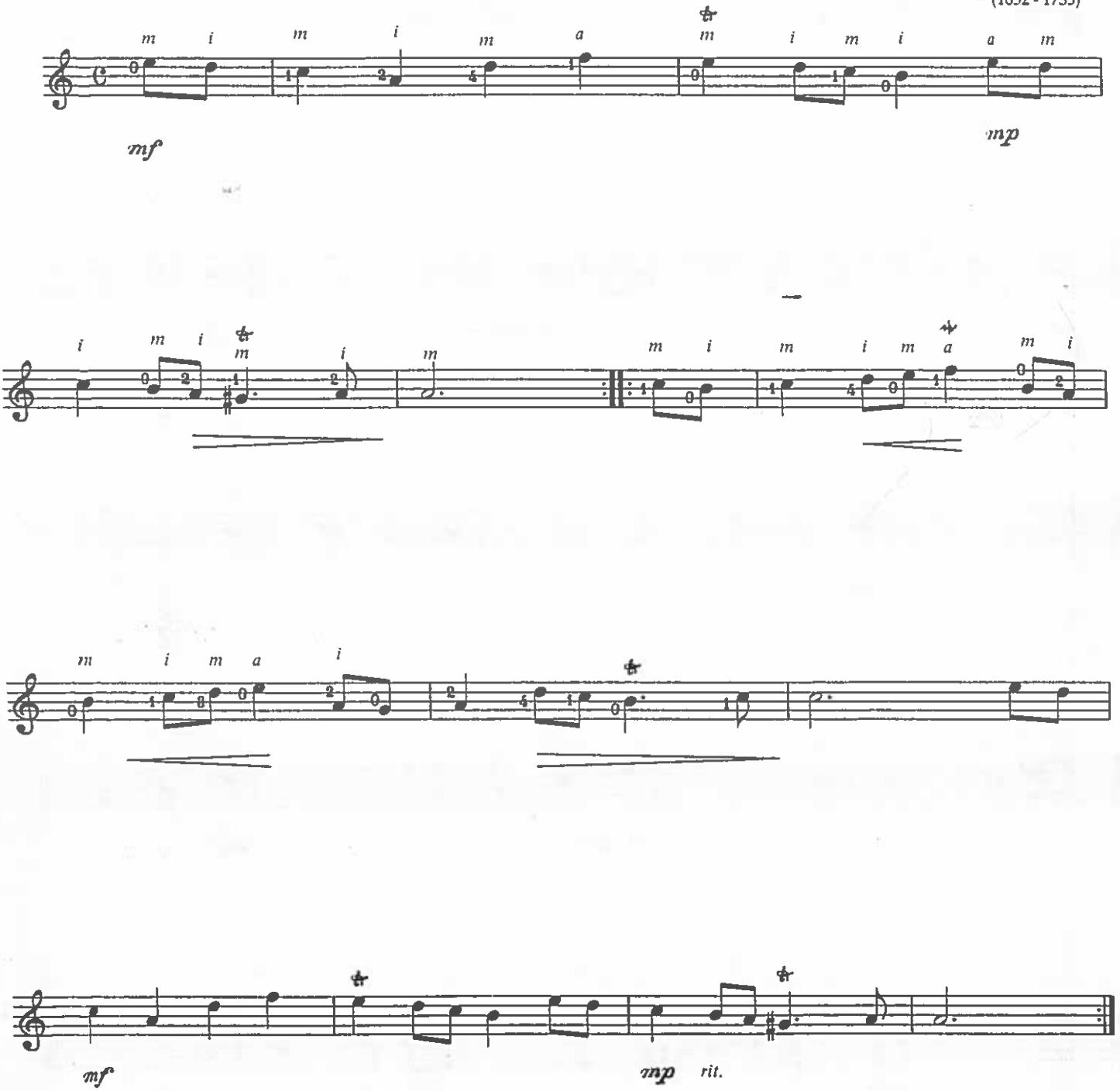
Lawrence Ferrara

Johann Krieger
(1652 - 1735)

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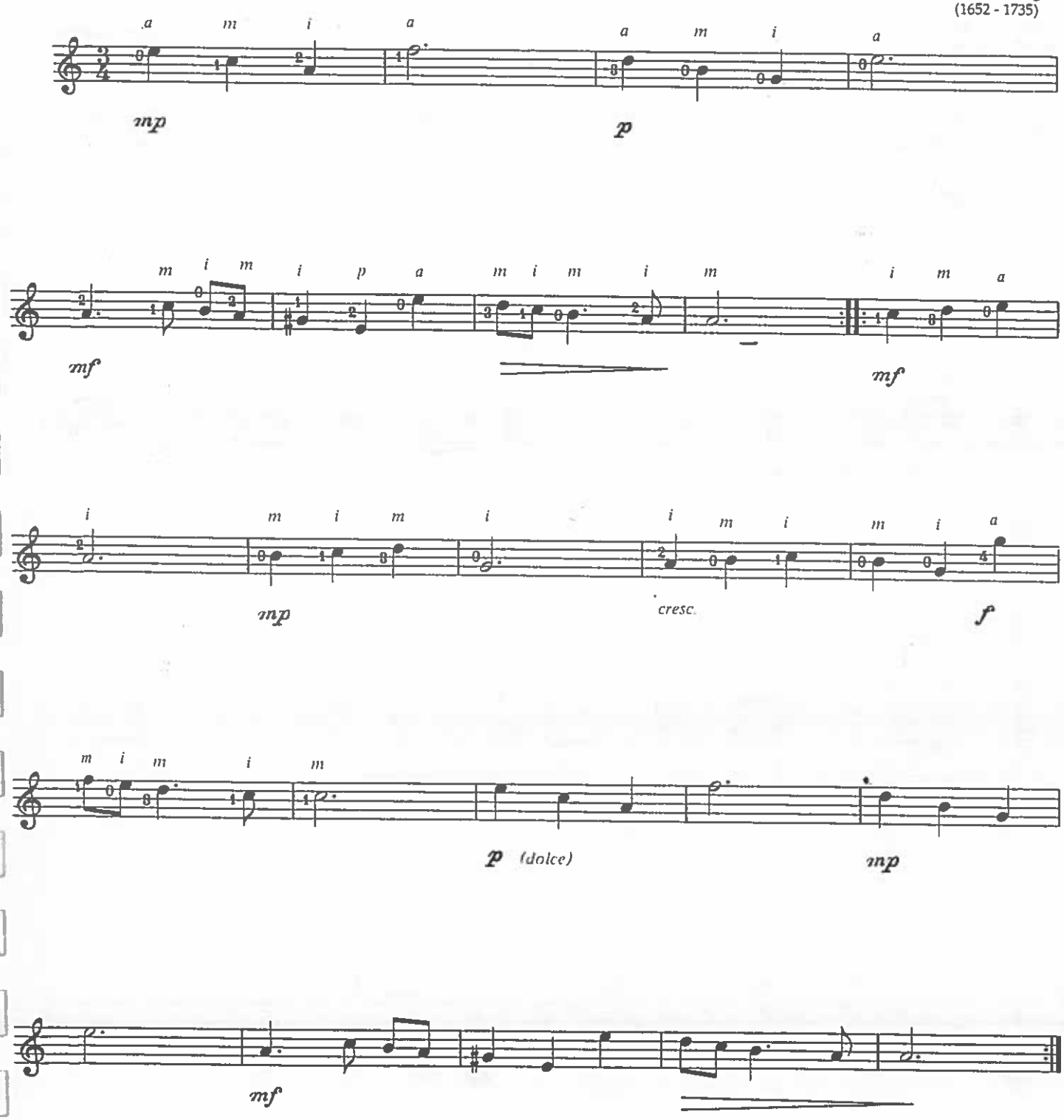
CD Track No. 2

Minuet

Transcribed and Arranged by
Lawrence Ferrara

Johann Krieger
(1652 - 1735)

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CD Track No. 1

Ode to Joy

(from *Symphony No. 9, Op. 125*)

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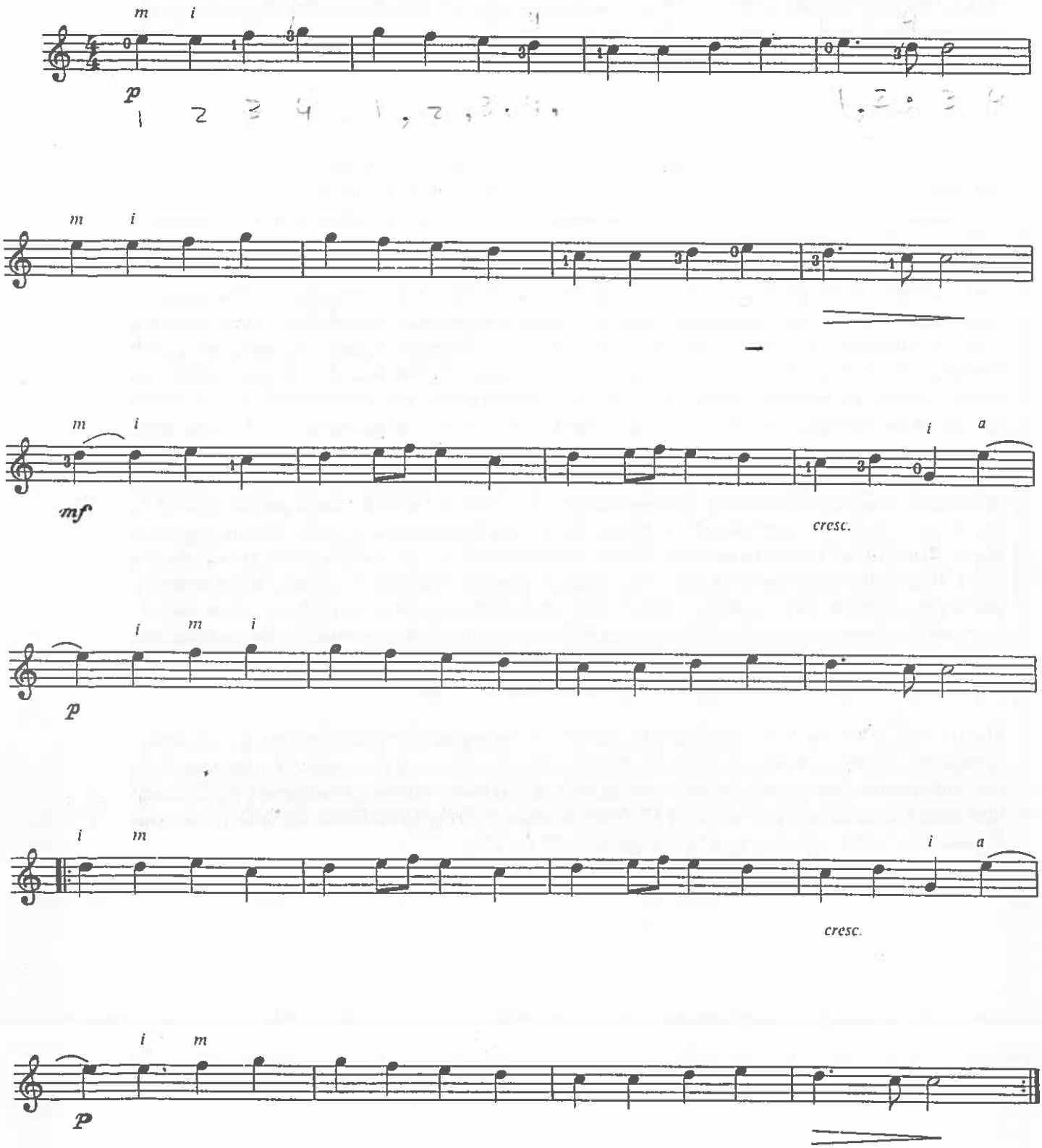
Lawrence Ferrara

Ludwig van Beethoven
(1770 - 1827)

Allegro assai

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El Vito

(Spanish Traditional)

El Vito is a popular song from southern Spain. It gets its name from the lively dance of the Andalusian city, San Vito. This attractive folksong is best known through a set of piano variations by Manuel Infante (1883-1958). *El Vito* was also used for a set of variations by Joaquin Turina in the first movement of his *Sonata Romantica* and is also found in the second volume of *Vingt Chants Populaires* by Joaquín Nin.

The repeated *E*'s found in the opening anacrusis measure sets up a rhythmic pattern that continues throughout the piece. Be sure not to accent the repeated *E*'s because they gradually build intensity and lead into the first complete measure. To reveal the meter and express the feeling for the movement of dance, emphasize the first beat of each measure and treat the second and third beats as pickups to the resulting first beat of each subsequent measure. In measure 7, where the half barré shifts from the seventh to the fifth position, I recommend leaving the barréd index finger down on the treble strings during the shift and only releasing the pressure. This way you will also find it easier to carry the barré down to the fourth position on the first beat of measure 8. Following the right hand fingering will help in playing all fast eighth note passages with fluency. Even when the features of the folk song enter, starting in measure 9 and continuing to measure 36, use an apoyando stroke on the first beat of each measure except where a chord or tie is sounded. In measure 16, use the four open *E*'s to help you shift down to the first position to play the *B* diminished seventh chord and mold the left hand fingers shaping the chord while you shift into measure 17. Use the same technique of anticipating your left hand chord changes again when moving into measure 19. The open *E*'s of measure 18 provide the time it takes to get the left hand into the half barré needed in measure 19. Hold the half barré steady in measures 19 and 20 and keep the 1st finger straight while keeping the thumb of the left hand low behind the back of the neck and opposite the barring index finger. The five fret stretch in measure 24 may seem difficult at first, but practice it slowly and by itself. Because the 4th finger is the only non-barring finger in this passage, you can extend the finger, making it straïghter than normal to allow for the unusually long reach up to the *C#*. Shift the half barré up from measure 35 to 36 while keeping the left hand steady. In measure 37, come off the half barré and administer the grace note as a three note slur *A-B-A* commencing on the beat. Make the impulse of the slur sudden and quick with an immediate relaxation.

The *D.C. al segno* at the end of measure 42 means "from the beginning" (*D.C.*) "to the sign" (*al segno*) marked (𝄋). In other words, you play from the beginning, observing the repeat in measures 35-42 (second time through use the second ending), then return back to the beginning and play from the first complete measure up to measure 17. From measure 17 jump to the Coda, starting in measure 43, and play to the end. A suggested tempo is M.M. ♩ = 176.

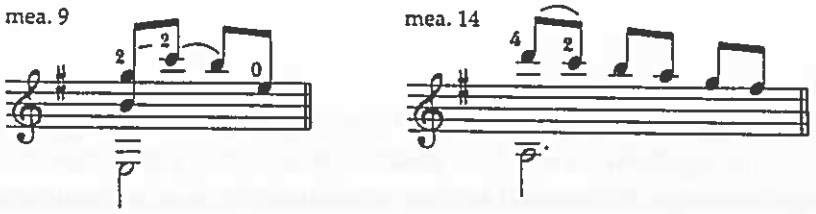
barré. Extend your elbow out and to the left when reaching up to the eleven fret *D#*. Be sure to maintain a stable left hand barré in the same passage. Treat the modulation to *E* major in measure 17 carefully by gradually crescendoing into its first arpeggio. The second half of this piece has more barré chords and must be held longer. For this reason, a faster tempo overall will make the second half easier to play. Work up the strength and endurance to maintain clarity on inside strings by exerting just the necessary amount of pressure evenly across the strings. Remember to direct your strongest pressure points to places where you actually barré. Be patient when learning extended barré technique; determination, perseverance and tenacity will lead to success. (M.M.♩= 132)

Lagrima

(Francisco Tárrega)

In the world of classical guitar before Segovia, Tárrega was one of Spain's most celebrated figures. Tárrega started performing concerts at age 11, and at 22 he entered the Madrid Conservatory as a student of piano and harmony, later winning first prize for harmony and composition. It has been written that Tárrega suffered from a painful eye disease called opthalmia caused by being pushed into a polluted stream by an angry nursemaid. This would explain why during his later years, he became a great teacher but was reluctant to give public concerts and preferred to play only for a select group of friends. This story has been widely told, but Tárrega did give recitals in Paris and London in 1880, and also gave concerts throughout Spain and in Italy from 1885-1903. It is known that he suffered paralysis of the right side in 1906, but he did appear publicly in 1909. Whatever may be the truth, Tárrega's influence on modern guitar technique, repertoire, and pedagogy is profound.

Lagrima or "Teardrop" is taken from Tárrega's *Preludes*. This most elegant prelude should be played with rest strokes on the melody, and in the first 2 measures, shape the rising line with subtle vibrato. When you reach the high *B*, resolve the phrase with little or no vibrato to match the desired decrescendo. This will run counter to the contour of the notes. In measure 5, the half barré should be executed with a straight finger with its pressure directed toward the third string *E* and later, the *F#*. Because you are fingering the outer notes, avoid treating the barré as a clamp; rather, control its pressure by guiding it toward a specific area. Also in measure 5, if you put the barré down on the second beat and finger the first beat without it, an easier (but less legato) fingering will result. In measure 6, work the left hand fingering out carefully, and be sure your 4th finger plays on its extreme tip to avoid blocking the open *B* string. In the beginning of the B section (measure 9), a glissando up to the C would sound stylish, and often a slur from the C to the *B* is employed. In measure 12, when coming off the fourth string motive *B-C-B*, play the following open *B* quietly and use it to allow your left hand to descend toward the first position.

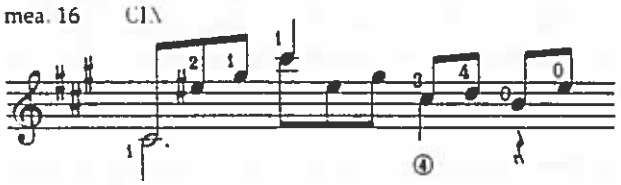


In measure 14 a slur is often performed when moving from *D* to C. In the following measure, again use the open strings to prepare your left hand for the descend to the first position. (M.M.♩= 96)

Etude, Op. 60, No. 3

(Matteo Carcassi)

First published in 1851, this sweet and musical sounding etude has become the most well known and beloved study from the *25 Melodious and Progressive Studies* of Carcassi. It appears in this collection as the first substantial composition in respect to length and technical demand from the player. Although more difficult than previous pieces, with proper attention and regular effort you will find this etude remarkably playable for an intermediate level guitarist.

When moving from measure 1 into measure 2, leave your 2nd finger on the second string and use it as a guide finger when shifting up from C♯ to *D*. With that same move, the 3rd finger reaches over to the G♯ on the sixth string while your 4th finger plays the third string *B*. Lastly, the 1st finger finds the F♯ on the first string. Leave your elbow naturally close to your side when playing the half barrés in measures 4 and 5, and then extend the elbow to play the A♯ in measure 6. In measure 16, when the rhythm changes to eighth notes, a slight rallentando prolongs the tension of the new C♯ major harmony and helps to make an expressive resolution returning to the key of *A*. I suggest playing the last two eighth notes of measure 16 in harmonics; this will provide intensity and fill out the rallentando with color. (Carcassi wrote natural open *B* and *E* notes for a smooth transition from the ninth into the second position).

Written during the early Romantic period, this etude is full of romantic sounding motives. The falling motive in measure 1 with a decrescendo marking, is a feature in this and many Romantic era compositions. This motive characterizes a sigh or a yearning for something just beyond one's grasp. Play it with tenderness, and be sure to bring out the subtle answer in the bass. The pedal point on *A* starting in measure 17 provides strength throughout four measures. The rising chromatic line in measures 5-7 and 15-16 is also typical of the Romantic melodic style.

Some effort and attention to playing the upper melodic motive on the second and third beat of each measure with rest strokes is desirable. Use gentle rest strokes to avoid making the melodic line sound awkward. You may want to emphasize it, using a full bodied free stroke with a bigger *a* finger follow-through. This will make the piece more legato but perhaps not as expressive. A wide range of tempo variations work well within the Andantino marking M.M. ♩= 76-120.

Romance

(Spanish Traditional)

First arranged in the late 1800's by a pupil of Tárrega, Miguel Llobet, *Romance* is probably the most famous guitar work in the repertoire. It was later made famous as the guitar music from the film *Jeux Interdit's* (Forbidden Games). Although it is often considered overly sentimental and romantic, if the *Romance* is played with sincerity it never fails to move the listener.

The first half of the piece, up to the *E* minor cadence in measures 15 and 16, is noticeably easier than the second *E* major section, and for this reason, it is often heard without the second section. In measure 7, I have suggested using a half barré (due to its easier control), but if you play the bass note *A* on the sixth string with the 1st finger, you will have created a full barré and will be prepared later for the transition to the seventh position, where a full barré is required. If you opt for the fifth position full barré, avoid dragging your fingers along the bass strings to avoid squeaking. Practice the out of position stretch in measure 10 with a two string barré before you attempt it with a full

Etude, Op. 6, No. 15

(Dionisio Aguado)

This study is taken from the Aguado's *Method for Guitar* published in 1825, where it appears as "Lesson 15." Aguado made his vocation as a guitarist, teacher, and composer while living in Madrid until 1826. When he moved to Paris, he formed a lasting friendship with his fellow countryman Fernando Sor. Consistent with today's practice, but unlike many guitarists of his day including Sor, Aguado incorporated the nails of his right hand in his playing.

Besides the fluid fingering in measure 9, the *F#* and *A* can also be fingered with the 4 and 2 fingers of the left hand, leaving the fourth finger to play the *F#* on the fourth string followed by an open *D*, for a buoyant texture.

mea. 9

Aguado brings attention to measure 15 and insists that the rhythm requires particular care to execute the second note precisely. This etude emphasizes maintaining two clear outer voices while producing clean eighth note cut-offs at the end of phrases. Articulate the eighth rests by tilting the right hand to the left, leaning the side of the thumb gently up against the vibrating strings. Make the cut-off rhythmic so that the silence comes precisely on the third beat while closing out the end of the phrase. The new passage directly after the dampening should be free of any excessive accent. These subsequent notes grow gradually into a new statement. A graceful tempo is M.M. ♩= 132.

Study in E minor

(Francisco Tárrega)

Taken from the *Etudes* of Tárrega, this enjoyable study emphasizes the development of the right hand, especially the ring finger. It also provides for more practice in executing the barré, a more advanced skill that is required for the remainder of the pieces in this collection. For most guitarists, facility with the barré is a memorable step in his or her growth as a player. If you have not confronted the challenge of mastering the partial or full barré, there is no better time than the present. The earlier you begin developing it, the sooner you will be ready for more advanced repertoire. Here are some pointers for playing a barré chord: use your elbow as a mechanism to help you position your finger correctly; sometimes, especially in high positions, keeping your elbow close to your side will help in holding down the strings with the index finger. In other situations, it will be beneficial to extend the elbow of your left arm by lifting it away from your body to facilitate reaching higher frets with the non-barring fingers. In either case, keep your barré finger straight, covering only the strings required. Very slightly, tilt your index finger, rolling it to the left, in order to avoid any possibility of catching a string in one of the joints or crevices of your finger.

For this study and many others like it, the top note of the arpeggio is the melody played by the ring finger of the right hand. In order to achieve a fuller, firmer tone, use a moderate rest stroke on the melody. Be sure the last note of each arpeggio sounds clear, especially when there is a quick left hand change as in measures 2-3, 6-7, 10-11, and 14-15. In measure 12, try your best to let the bass note *G* ring for its full value while you stretch to the *B*. If that is not possible, let go of it on the third beat in order to sound the seventh fret *B*. Aim for an eventual tempo of about M.M. ♩= 126.

rhythmic tension picks up, and the two voices merge together in counterpoint. Care must be taken in measure 9 to hold the *A* on the third string for its full dotted quarter note value, while the bottom voice moves in steady quarters. In the B section, the answering phrases carry through from measures 9-12, only this time the treble voice ascends while the bass voice descends, just the opposite of the pattern in the A section. In measure 10 and 11, be sure to hold the half notes for their full value. When the two voices move together in harmony in measure 13, begin the crescendo which culminates in measure 16. The thumb of the right hand will play the lower voice throughout the *Minuet*. It will be helpful to practice the outer voices separately before playing them together. Suggested tempo is M.M. ♩= 144.

Bourrée (harmonized version)

(Johann Krieger)

With the added bass line, this bourrée can convey its inherent harmonic motion better, and will sound well if played together with the previous contrapuntal minuet. In the first measure, be sure to dampen the *A* in the bass so it will not interfere with the subsequent *D* minor harmony. Dampening the low *E* when moving from measure 3 to measure 4 will also provide for a clear texture. By fingering the *A* on the first beat of measure 3 your left hand will make a smooth transition approaching the *E* on the third beat. This will also make the ornamented repeat easier. The first ornament to add on the repeat consists of a trill in measure 2, played on the *E* but commencing on the previous note *F*. Perform the trill by executing the four note slur [*F-E-F-E*] starting on the first beat. Then in measure 3, add a cadential trill on the *G#* commencing on the previous *A*, played [*A-G#-A-G#*]. The rhythm of a trill has no specific marking, but make sure you fit the ornaments in within the beat. A mordent on the *F* in measure 5 would sound appropriate and is performed by starting on the main note *F*, on the beat, then pulling off to the *E* and returning by hammering back to the *F* again [*F-E-F*]. An inverted mordent in measure 6 on the *E* would be performed by starting this time *on* the *E* and hammering up to the *F* and then pulling off back to the *E* [*E-F-E*]. A cadential trill on the *B* in measure 7 is played by articulating the *C* on the third beat and pulling off to the *B*, hammering back to the *C* and pulling off again to the *B* [*C-B-C-B*]. Adding these ornaments will make the piece harder to play, and you may want to add them after you feel you know the piece well. A suggested tempo for this bourreé is M.M. ♩= 160.

Allegro, Op. 15, No. 13

(Mauro Giuliani)

This piece can be treated as a study in arpeggios in conjunction with right hand thumb control. It is taken from Giuliani's Op. 15 No. 13, *La Farfalla* (The Butterfly). I have notated it in eighth notes for convenience and added a repeat and a short coda to better conclude the final section, marking it with closed cadences. To play the Allegro without the coda, just end the piece on the first half note octave *A*'s in measure 27.

Because the piece is built around arpeggios alternating with a dramatic bass line, treat the melody as a composite dialogue between the two upper notes of the arpeggio answered by the four note motive in the bass. In measures 1-4, hold the 2nd finger down on the third string *A* and pivot the other fingers around it as they move to form the *A* minor and *D* minor harmonies. In measures 9-12, and later in measures 23-26, prepare or preposition your right hand by planting *i*, *m*, and *a* on the first, second, and third strings as you play the note in the bass that falls on the first and third beats of each measure. This will articulate the eighth rest directly above each bass note and allow for a smooth sounding succession of notes. Play the bass pattern with forward momentum, leading into each ensuing measure, then relaxing the tension created by the forward moving bass when completing the arpeggio. In measures 23-26, there is an implied inner voice on the second string of each arpeggio. Bring this out by emphasizing each middle note of the arpeggio. Perform the Allegro using free strokes throughout and aim for an exciting tempo of M.M. ♩= 192.

Packington's Pound

(16th Century Anonymous)

This lute transcription is taken from an instrumental version of an anonymous ballad by Francis Cutting. The poem tells of a certain Sir Francis Packington who entered into a wager for 3000 pounds that he could swim the Thames underwater; Queen Elizabeth prevented his attempt in order to save her court musician.

The dance-like character of this work and the 6/8 meter is conveyed by playing the first beat of each measure with a moderate emphasis while the fourth beat is made weaker. Because the first measure phrase repeats in measure 2, I suggest articulating the C in measure 1 with a staccato. Then, when it reappears in measure 2, it will sound more emphatic without the detached note. To make a smooth transition into measure 3, gradually move the third finger of the left hand over to the *C* on the fifth string while your 1st and 4th fingers play the two previous sixteenth notes *C-D* on the second string. Return to the staccato articulation on the third beat of measure 5 where the variation of the opening phrase in sixteenth notes is introduced. Be sure to follow a systematic right hand fingering especially when sixteenth notes appear in measures 5-7 and later in measures 17-20. This will keep your right hand relaxed and produce a very legato free stroke. In measure 9 and 10, to bring out the contrasting echo, play measure 9 closer to the bridge and measure 10 closer to the soundhole. In the key of *A* minor with a dominant chord of *E* major, you are presented with many low open sixth string *E*'s moving to the open fifth string *A*'s. Every attempt should be made to dampen the sixth string *E* after playing the open fifth string *A*, or dampen the *E* precisely while you strike the *A*, when the harmony changes. (M.M. ♩= 132)

Andante Grazioso (from *Sonata in A major, K. 331*)

(Wolfgang Amadeus Mozart)

This beautiful theme comes from the finest set of variations Mozart wrote for the keyboard. In the keyboard version, the *Andante Grazioso* forms the A section and is followed by six brilliant variations and a concluding coda.

In measures 1, 7, 9, and 14, retain the 2nd finger on the C# throughout the measure because after playing the following notes, your left hand returns to the C#. The B section to this Andante is just slightly more difficult than the A section, but with careful practice, you will be able to successfully perform it. Be sure to clear the open *E* when reaching over to play the C# in measures 17 and 20; also in those measures, hold the C# in the bass for its full value. Measure 34 presents the most challenging left hand reach and switch; as you play the sixteenth notes *G#* and *A*, quickly shape the 3rd and 1st finger of the left hand appropriately in anticipation for the ensuing downbeat. Aim toward placing the two fingers down together in measure 35. This passage (measures 35-36) may require extra work; practice it slowly, and when performing it, avoid rushing because this closes out the piece. The off-beat sfortzandos immediately followed by piano only momentarily interrupt the theme's innocent charm. (M.M. ♩= 120)

Minuet (polyphonic version)

(Johann Krieger)

This minuet is a beautiful example of how only two voice counterpoint on the guitar can be very eloquent. A certain grace arises from the three beat pattern inherent in the meter of a minuet. Play the *Minuet* with free strokes throughout, and before starting, prepare your left hand fingers on the *A* minor arpeggio in measure 1. Between measures 1 and 2, be aware of the answering phrase; in the bass, as the *A* minor arpeggio descends, the *D* minor scale ascends in response. Then the dialogue between the treble and bass voices continues in measures 2 and 4, but this time the *G* major arpeggio is answered with a *C* major scale. When the harmony moves to *F* major in measure 9, the

The customary lyrics to this song of love are:

Greensleeves

Alas my love, you do me wrong
to cast me off discourteously,
And I have loved you so long,
Delighting in your company.

Greensleeves was all my joy,
Greensleeves was my delight,
Greensleeves, my heart of gold,
And who but my Lady Greensleeves.

I have been ready at your hand
to grant whatever you would crave,
I have both waged life and land,
Your love and goodwill for to have.

Greensleeves was all my joy,
etc.

Sumer Is Icumen In

(13th Century Anonymous)

One of the better known of medieval compositions, this secular polyphonic piece was written down by a monk of Reading, an abbey not far from London. It was composed around 1300, and even though composed by a monk, the lyrics are not religious. *Sumer Is Icumen* sets music to the first known secular poem in early English.

Sumer Is Icumen In

Summer is a-coming in; loudly sing cuck-oo!
Groweth seed and bloweth mead, And springeth wood anew.
Sing, cuck-oo! Ewe bleateth after lamb; Low'th after calf the cow.
Bullock starteth buck, too, verteth; Merry sing cuck-oo!
Cuck-oo, cuck-oo! Well singst thou, cuck-oo; Oh, cease thou never now.

This piece is also the earliest known example of a canon or round. Like *Three Blind Mice* or *Row, Row, Row Your Boat*, imitative polyphony works as follows: one player begins the tune alone, and each successive player comes in, at different points, repeating the same material. Any number of players can participate; just remember that after one player begins, then each successive player comes in when the previous one reaches the fifth measure which is marked with an asterisk sign (*).

By fingering the opening G major chord with the 4th finger of the left hand, you are better prepared to play the *A* minor chord in measure 2 where the 1st and 2nd fingers should come down together. All fretted notes in measures 17 through 19 should also press down simultaneously for a clean articulation, exposing the interval of an open fifth in the G chord. In measures 24 and 46, come down carefully on the *F#*; use the extreme tip of the left hand 4th finger while the 3rd finger hovers in preparation for the ensuing G chord. Suggested tempo is a moderate M.M. ♩ = 80.

To play the thirds evenly and smoothly, keep the fingers of the right hand close together in a relaxed but compact position. In measure 16 when the thirds move to eighth notes, be sure to keep your right hand steady and move only the fingers back towards the palm while keeping the upper arm stabilized. To play the *A* and *C#* in measure 25, prepare for it by opening the left hand in the preceding measure 24 while you sound the *D* and *E*. To maintain legato when shifting thirds around the neck, take advantage of guide fingers because very often the left hand finger needs to find the fret only and not a new string. A suggested tempo is M.M. ♩= 54.

American Medley

(American Traditional)

During the colonial days, the music of the American settlers was often high-spirited, brisk, and in the spirit of a country dance. This medley arrangement is a conglomeration of the fiddle tune *Arkansas Traveler* and the patriotic *Yankee Doodle*, two American favorites. It is important to follow the right hand fingering in this piece, especially in measures 7 and 8. Allow the *A* to ring longer than written in measure 2; hold it down for the duration of the measure. A staccato articulation on the first eighth note of each group of two in the first three measures, will produce a drum-like effect. Rhythmically, the emphasis is toward the second beat of each measure. All of the sixteenth note passages will benefit from extra practice to work up to the lively tempo of M.M. ♩= 75.

Irish Dance

(Anonymous)

This popular Irish tune imitates a wind instrument consisting of a tube or musical pipe. Play it like a piping whistle call. A slight emphasis on the first beat of every measure will provide a steady and lively musical flow to the rhythm, and will better articulate the meter. The *m, a* fingering in the opening measure and a half will better set up the sixteenth notes in measure 2; use it for a smooth and fluent execution as well as for the development of the right hand. Use *m-a* fingering every time the interval of a third is played three times in succession. In measure 9, the 1st and 2nd fingers of the left hand arrive on the fingerboard together, and the 2nd finger should be used as a guide finger coming from the previous *D*. Use free strokes throughout, except in measures 6 and 14, where a single rest stroke will bring out the accent on the *A* and *E* better. This selection emphasizes the second position and would flow at a tempo of M.M. ♩= 112.

Greensleeves (harmonized version)

(16th Century English Traditional)

Strive to produce a melodic line that is unbroken by supporting harmonies. Play the chords softly to balance the texture in a way that makes this enduring melody soar out and sing. To prepare your left hand for a smooth harmonic change from *A* minor to C major, hold the C in measure 1 down until you reach the end of the measure 2. A rolling arpeggio on the *G* chord in measure 13 decorates the chord favorably, but avoid over-rolling on many of the chords in this and many other guitar pieces in general. Flowing the notes of a chord out in succession creates a beautiful effect, but overuse makes it predictable and tedious. When the *G* chord first appears in measure 9, play the notes together as one harmony; then arpeggiate it in measure 13. This will make it sound distinctive. For a flowing tempo, use M.M. ♪= 132.

play, this piece requires a regular alternating sequence of right hand fingerings. In the pickup to measure 1, hold down all three fingers before you actually play the opening arpeggio. The first phrase goes all the way to the *A* in measure 4; therefore, group the following eighth notes in that measure like the pickup notes in the opening anacrusis. Start with a slow tempo and work up to about M.M. ♩= 138.

From The New World (from *Symphony No. 9, Op. 95*)

(Antonín Dvorák)

Even though Dvorák was Czechoslovakian, his legacy is substantial to America. From the 1850's the Romantic nationalistic movement was strong in Southern and Eastern Europe and in other parts of the world. Dvorák came to the United States in 1892 to teach composition at the National Conservatory of Music in New York City. As one of the leading nationalists of Europe, Dvorák composed his *From The New World* symphony to set an example for young American composers. He tried to influence them by showing how an African-American spiritual could be placed within the context of a symphony. By drawing inspiration from a nation's own folklore, Americans could be part of a worldwide reaction against the European domination of concert music. The theme that Dvorák uses in the slow movement of *From The New World* is from the spiritual called *Going Home* and that is also used in this guitar arrangement. Initially played by the English horn and later answered by the clarinet, this tender theme can contrast itself by using subtle differences in tone colors within each phrase.

Be sure to hold down the *G* in measures 1 and 2 while you play the upper melodic part. The same is true for the bass note *C* in measures 9-16. This piece is very helpful in developing the ability to hold down lower bass notes with the left hand while fretting treble strings above them. In measure 22, the shift up to the *B* on the seventh fret of the first string should be done as smoothly as possible. Keep your left hand open and relaxed when moving from the fifth fret *A* to the seventh fret *B*. Remember the tactile location of the *A* on the first string because you have to return to it in the subsequent measure. (M.M. ♩= 96)

La Firolera

(MexicanTraditional)

In Spanish the noun *féretro* means coffin, and the original lyrics to this Mexican folk song are about an outspoken and mistreated woman's wish to become a widow.

La Firolera

My husband, who's dying, but lingers,
And I'm at the head of his bed.
I have the rosary here in my fingers,
And I beg to God that he soon will be dead.

Fee-ro-lee-ro-lee, Fee-ro-lee-ro-lee, Fee-ro-lee-ro-lay ra,
Fee-ro-lee-ro-lee, Fee-ro-lee-ro-lee, Fee-ro-lee-ro-lay ra,
Go away! Fee-ro-lee-ro-lee. If you stay, Fee-ro-lee-ro-la,
My next marriage I'll have to delay.

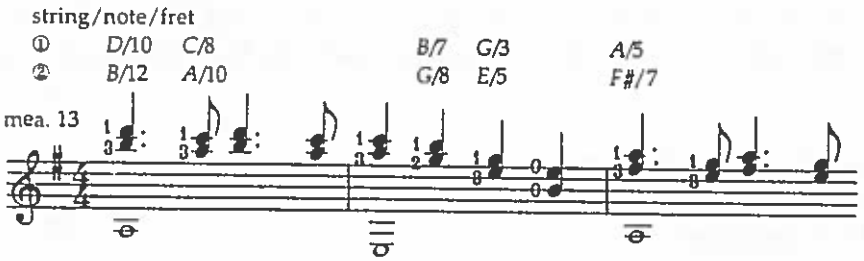
My husband's heart is no longer beating,
His eyes now no longer can see;
And I pray that the devil is kicking,
My old man like he used to kick me.
Fee-ro-lee-ro-lee, etc.

Two Guitars

(Russian Traditional)

This Russian folk song imagines that two guitars are in dialogue with one another. The song's lyrics equate a man's two sweethearts to two guitars while he cannot decide which he will play or pursue. One way this personal conflict can be demonstrated musically is by alternating contrasting subtle dynamics from one measure to the next, allowing the subdominant harmony of measure 1 to resolve softly to the tonic harmony of measure 2 and the dominant harmony in measure 3 to resolve similarly to the tonic in measure 4.

Play the entire song in free strokes with the exception of the chromatic scales in measures 7, 11, 19, and 27 where rest strokes will add to the dramatic intensity of the line. Prepare the opening measure by holding the C and *A* note on the second and third string down before you arpeggiate the *A* minor harmony. This piece will be very useful in utilizing upper positions and shifting in thirds. Because notes on the guitar repeat, and the same note is found in several different locations, it is helpful in knowing the **"Law of Five Frets."** This rule tells you that to find any equivalent note, count up five frets on the adjacent lower string. The exception is when the note falls on the second string; then count up four frets on the third string. For example the *G* on the first string third fret is also found on the second string eighth fret. The following note locations will be helpful in finding upper positions notes in measures 13 through 15. In each sequence, the letters name the note; the numbers indicate the fret position on the second and first string:



As your left hand is free in measure 8 and 24 when playing the open *B* and open *G* string, prepare your left hand in reaching over for the *F#* on the fourth string. (M.M. ♩= 108)

Naranja Dulce

(MexicanTraditional)

This Latin American folk song is about a young soldier saying good-bye to his true love as he goes off to war.

Orange So Sweet

Orange so sweet, a lemon slice, dear,
Give me a hug, I ask of you.

If I am false to you while I'm apart, love,
Then please forget me forevermore.

Strike up a march and let the music play on, dear,
I cry inside, sweet love, farewell.

Use free strokes in the first eight measures of the A section. Switch to rest strokes in the B section starting at the end of the second beat of measure 8, and then return to free strokes in measure 12. This will define the structure and provide contrast in the timbre change of the B section echo. Pay particular attention to the right hand fingering throughout the work. Although not too difficult to

Lullaby

(Chinese Traditional)

There are many beautiful folk song lullabies. The lullaby or cradle song is found in folk music of all countries and in concert music of all periods. The term comes from the word lull and the syllable "la-la." As a grown-up sings a bedtime song simply singing "la" over and over to lull a child to sleep, a lullaby is born. Perform this Chinese lullaby with a gentle rhythm and tempo that suggests the rocking of a cradle. (M.M. ♩ = 84)

Play measure 1 in the second position with the *E* on the first string open. A position is defined by which fret the 1st finger of the left hand falls behind, and each position has a spread of four frets, with each of the fingers 1-4 responsible for its respected frets within the position. For example, the second position would span four frets; two, three, four, and five with fingers 1, 2, 3, and 4. Measure 6 requires that you hold two strings down simultaneously with one finger, a technique known as the barré. When forming this two string barré, keep the thumb of the left hand directly behind the index finger while you hold the index finger as straight as possible slanting it just slightly to the left. The palm of your left hand will be slightly lower below the neck than normal.

In the second version of *Lullaby* with bass notes, keep the open strings from over ringing by dampening them. Suppress certain bass strings in specific places; for example, in measure 11 where the bass moves from *A* to *E*, stop the *A* from continuing to ring by playing the *E* with a rest stroke or by placing the thumb immediately onto the *A* string *after* you sound the open *E*. If you practice this alone on just the open strings, it will become much easier to dampen when you later add the upper part.

For the short two string barré necessary in measure 14, keep the pressure even and the index finger straight. Also when playing the two string barré, keep the thumb of the left hand low behind the neck, opposite the index finger.

Sakura

(Japanese Traditional)

Sakura, more than many other folk songs, captures the enchantment of Japan. It is at once tender and elegant. The formal procedure of one alluring phrase answering another sounds Japanese in structure.

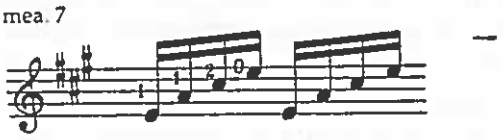
To be sure that this symmetrical phrase structure is clear, exaggerate the timbre and dynamic contrast between phrases and octave restatements. Utilize two different types of vibrato to mimic the beautiful sound of a Koto: On the high *B* (first string, seventh fret) in measures 1 & 2, use a back and forth or pushing and pulling vibrato which will introduce slight fluctuations of sharp and flat to the main note *B*. In measure 4, where you have an *F* note on the second string, sixth fret, use a bending or vertical vibrato to make the note sound again expressive and Koto-like. A bending vibrato will make the note only go sharp and then back as it returns to its former position.

Like the preceding *Lullaby*, in the beginning and frequently throughout this piece, you are required to hold down two strings simultaneously. Eventually you will need to have the strength to hold down up to six strings at a time. By building strength gradually, you will eventually master the full barré and be prepared for future pieces that call for it. The next piece in this collection that requires the barré will be the *Study in E minor* by Tárrega. In the final two measures of *Sakura*, be sure to play the two *E*'s on different strings; this will add to the atmosphere and texture of the piece. Aim for a flowing tempo of M.M. ♩ = 100.

put the 2nd finger down on the fourth string *E* and hold it, then the 1st finger presses down on the fifth string *B* holding it, and the 3rd finger presses down on the sixth string *G* concluding with an *E* minor arpeggio. The final *E* minor chord can be played with a complete thumb stroke across the strings or by gliding the thumb across the three bass strings—quickly exchanging *i-m-a* to roll the three treble strings. (M.M. ♩ = 132)

Prelude, Op. 114, No. 4

(Fernando Carulli)

This attractive prelude with its constantly spinning arpeggios can easily be treated as a Study in *A* for arpeggio practice. By following the suggested dynamics, you will also gain experience in shaping a harmonic progression by building, then releasing harmonic tension. Use the guide finger 1 when moving from the *G#* in measure 3 to the *A* in measure 4. In measure 7 and again in measure 13, it is possible to finger the *E* on the fourth string and the *A* on the third string with a type of hinge barré; hold down the *E* and the *A* with the first finger while you play the *C#* with the 2nd finger of the left hand.

Start this arpeggio etude slowly and gradually work up to M.M. ♩= 100. In the final measure, play the last note *A* with vibrato, being sure to keep the left hand relaxed, but open and separated at the knuckles when approaching it. Other arpeggio combinations to further develop right hand independence can be applied and practiced within Carulli's harmonies. They are the following:

p i a m
p m i a
p m a i
p a i m
p a m i

Etude, Op. 6, No. 19

(Dionisio Aguado)

This study appears as Lesson 19 in the *New Guitar Method* of 1843 by Aguado. This method was translated and edited by Brian Jeffery in 1981 and contains valuable advice on how Aguado played and instructed his pupils. In his method, Aguado states that when playing this lesson "the four notes of each group should be plucked with the same force." He advises on the desirability of holding certain fingers of the left hand down while remaining in position in order for the duration of the notes to form a chord. Even though Aguado desires the notes to be played with equal force, one is aware of a flowing melody in the bass. By using Aguado's fingering in measure 3 you will be better able to develop your 4th finger, but one alternative is to substitute the 4th and 3rd fingers of the left hand with the 2nd and 1st. Aguado repeats both the A and B sections of this study, as it is printed in the score. An alternative performance, illustrated in the recording, adds a Da Capo ending. This will make the work longer, but still balanced, and is achieved by returning to measure 1 after the completion of measure 16 and ending on measure 8. Suggested tempo is M.M. ♩ = 96.

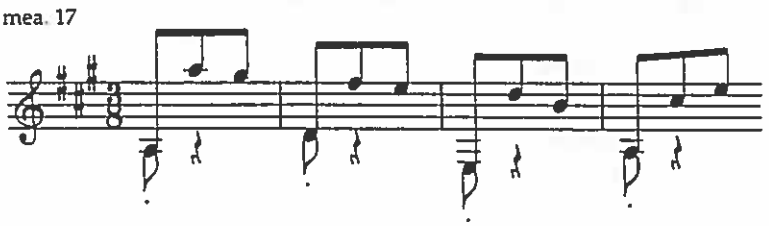
Use free strokes with thumb and fingers. In this and in many other multi-voiced compositions, the left hand frequently uses the 4th finger at the third fret. Prepare the octave C's at the outset and hold the fingers down until you start the second measure, when only the 3rd finger will continue to hold the C in the bass. Use the rest in the lower voice of measure 3 to shift up to the *A* smoothly. This reach, although not too difficult, will require isolated practice until a smooth transition can be made. Measures 15 and 16 have the very commonly used interval of a sixth. By becoming familiar with it, you will be better prepared for more advanced pieces. Aim for an eventual speed of M.M. ♩ = 176.

Waltz, Op. 27

(Fernando Carulli)

The self-taught Italian guitarist, composer, and teacher Fernando Carulli settled in Paris in 1808 to pursue his career outside of his native Italy. There he quickly became the principal guitarist and guitar composer. In 1810 he wrote his famous *Méthode Complete de Guitarre Op. 27* from which this charming waltz is taken.

Because this waltz is taken from Carulli's Method you can approach it as an etude in arpeggios. Moving from measure 1 into measure 2 is an excellent drill for the right hand to exercise the *i, m, a,* movement followed by the *a, m, i* movement: two opposing motions one immediately after the other. Play the *Waltz* in free strokes and emphasize the dynamic contrast on the repeat by suddenly changing from forte to piano. The B section in thirds leads into measure 11, and the preceding measures 9 and 10 should move toward that measure dynamically. The C section, starting in measure 17, sounds dance-like with a staccato bass line, and you might want to learn how to quickly dampen bass notes in order to articulate it that way.



A waltz is usually in a moderate tempo, but this piece sounds very graceful at the slightly faster speed of M.M. ♩ = 116. Be sure to play it with the lilting waltz rhythm of a strong downbeat followed by two fainter beats.

Romance Etude

(Spanish Traditional/arr. Lawrence Ferrara)

This warm-up to the famous *Romance* uses the same right hand fingering and employs many of the same note sequences in the key of *E* minor. Although in duple meter and lacking any barréd arpeggios, the idea of bringing out melody notes on the first string with the right hand ring finger characterizes this study. Use the last eighth note triplet in measure 2 as a pickup to the dominant harmony of measure 3. The same treatment of the last beat of measure 6 would also be appropriate. In measure 4, practice moving your right thumb smoothly and without hesitation as it travels from the sixth string *E* down to the fourth string *E*. In measure 5, keep your left hand open when reaching from the seventh fret *B* down to the third fret *G* and be aware that the high *B* returns in the following measure. After playing the twelfth fret *E* in measure 10, to facilitate the long jump moving quickly from the twelfth fret down to the first position, use the two open strings at the end of the measure to help you prepare for the change in measure 11 . This change to the dominant 7th harmony in measure 11 is a difficult left hand movement, but with practice it can be accomplished. In measure 16, the last measure before the repeat, hold the left hand fingers down in the order of appearance;

Hungarian Dance

(16th Century Anonymous)

Hungary in the 16th Century was divided between the Austrian Hapsburg Empire and the Turkish Ottoman Empire. Non-Hungarian musicians would often visit Hungary, and Hungarian students would study at foreign universities. This fusion of nationalities would transmit folk-like songs and dances. This delightful dance is an example of a piece that conjures up a sociable beat but maintains a proud nobility.

Start by practicing slowly, but eventually work the tempo up to a quick M.M. ♩ = 116 with free strokes. Be sure of the meteric accent on the first beat. When eighth notes precede the downbeat, move into it with a forward moving upbeat. In measure 15, where the timbre switches to tasto, a softer touch complements the echoing phrase. The *A* in measure 2 can be held down with the 1st finger of the left hand until measure 4. This prepares the finger for its subsequent use and fills out the *D* major harmony.

Allá en la Fuente

(Mexican Traditional)

The lyrics and melodies of folk songs do not belong to any one composer. They are part of the details of daily life of the culture and the heritage of their particular nation. Each country has developed its own style of folk song. The songs deal with many aspects of life: work, play, legends, stories, love, religion, patriotism, social events, and special places or seasons. In *Allá en la Fuente (The Fountain)*, the subject is a fountain drying up in the hot sun:

The Fountain

Over in the fountain
There is a narrow streamlet
It would swell so grandly
Then wither sadly.
Too hot to shed a tear.
It felt bad,
The poor little dear.

The repeated notes in the pickup measure lead directly into the first measure and should have forward motion toward the ensuing downbeat. This is also true in subsequent measures with the repeated notes. Arpeggiate the chords with evenly flowing *p, i, m, (a)*, or use the thumb in an even, sweeping down stroke. Use the 3rd finger in measure 1 as a guide when shifting into measure 2. Lift the 3rd finger up but not off of the string to use it as a guide. Suggested tempo is M.M. ♩ = 116.

Lavenders Blue

(English Traditional)

The soft and delicate phrases of this early English folk song are well suited for the solo guitar. The words to the song express the longing of children to be King and Queen.

Lavenders Blue

Lavenders blue, lavenders green,
When I am King, you shall be Queen.
Who told you so, who told you so?
'Twas my own heart that told me so.

Country Dance

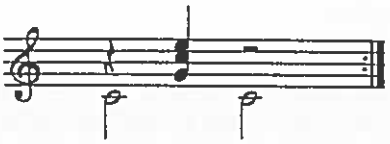
(Fernando Carulli)

As with all instrumental dances, the idea is to have the music in some way suggest movement. In *Country Dance*, this can be achieved by playing it with a regular recurring accent on the first beat of each measure. Bring out the strong cadences marking the end of phrases in measures 8, 16, and 24. Play *Country Dance* with free strokes throughout, and when *i* and *m* fingers play concurrently, keep them both close together, gently touching each other. As both *i* and *m* move back toward the palm, the thumb will extend back slightly toward the arm, and as the thumb moves down toward the bass strings, *i* and *m* will extend as one unit. The right hand coordination will occur when *i* and *m* cooperate with the thumb, which is a valuable goal in this piece. Playing ponticello on the repeat will give each restatement contrast, and also make the guitar sound more banjo-like and fitting for a country dance. A gracious tempo would be M.M. ♩ = 144.

Etude, Op. 60, No. 1

(Fernando Sor)

This charming study is taken from Fernando Sor's last set of etudes, first published in 1836-37. It will promote smooth scale playing in the first position and, in the B section, teach you how to sustain a tuneful melody while playing an open third string *G* as an accompaniment note. Sor indicates using the 4th finger on the second string, third fret *D* note in measures 3, 4, 6, 10, and 12 and the 4th finger on the first string *G* note in measures 3, 8, and 9. Also, the left hand frequently uses the 4th finger at the third fret when approaching polyphonic music. In these places, I propose using the 3rd finger first, which is initially more customary and familiar, and later applying the 4th finger when your playing becomes more advanced. In measures 3 and 4, follow the contour of the natural arching phrase with the rising and then falling dynamic indications. This will teach you the very common practice of rising and falling with the line. Emphasize the top part in measures 10-12 by using full-bodied free strokes, following through toward the palm of your right hand. In the final measure, while the *p* finger plays the bass note *C*, prepare the *i*, *m*, and *a* fingers on the first, second and third string of the *C* major chord. This will make for a clean sounding final *C* major chord. A suggested tempo is M.M. ♩ = 200.

final measure

Tell Me, Daphne

(William Byrd)

This melody was used in many different versions as a keyboard piece in England during the reign of Queen Elizabeth I. In a book of keyboard music that belonged to Queen Elizabeth, the title *Tell Me, Daphne* appeared, although in the version set by the great English composer William Byrd it appears as *Go No More a-Rushing*.

This piece is useful in developing scale technique in both the key of *A* minor and *C* major. To gain the most benefit, practice these five note scales using both free and rest strokes. I prefer playing them with a rest stroke while shaping the scale by building intensity to the highest note and coming out of the sequence on the descending interval with a free stroke. In measure 9, use your 4th finger to fret the *G* and then guide it up to the *A* for a smooth transition. To create a clear lower line and cleaner sounding harmony throughout this piece, some effort is necessary to dampen overhanging bass notes when sounding the treble notes. Aim for a tempo of M.M. ♩ = 192.

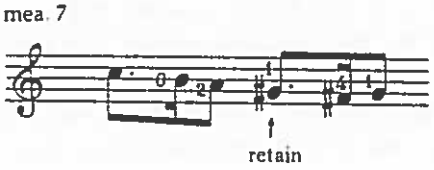
instrumental dances have a tuneful melodic contour and a lively rhythmic vitality well suited for solo guitar. For Praetorius, the idea of which instrument to play this dance music on was fairly flexible. He emphasized a freedom of choice between many different instruments. This bourrée is often played on a crumhorn or a rackett, an early double-reed woodwind with the register of a bassoon.

Playing staccato on every second beat of the first eight measures will make this movement sound articulate and lilting. This articulation will also give the second beat a certain emphasis that will suggest the liveliness inherent in the *Bourrée.* (M.M. ♩= 184). When playing ponticello (by the bridge) in measure 9, move the right arm toward the bridge by sliding it lightly across the lower bout, without lifting the shoulder. This will avoid any unnecessary tension in your shoulder when making the change to ponticello playing.

Greensleeves

(16th Century English Traditional)

One of the most popular of English melodies, *Greensleeves* is over 400 years old and is said to have been composed by Henry VIII, the father of Queen Elizabeth. Shakespeare mentions it in *The Merry Wives of Windsor* when Falstaff cries out, "Let the skie raine Potatoes: Let it thunder, to the tune of *Greensleeves*." In the 17th century it was used as a Christmas carol, *The Old Year Now Away Has Fled* and in the 19th century for *What Child Is This?* A beautiful orchestral version was set by the English composer Vaughn Williams.

A relaxed tempo (about M.M. ♪= 132) will suggest a lyrical interpretation. In measure 7, keep your left hand open, slightly separated at the knuckle, when reaching for the *F#* on the fourth string. Also in measure 7, leave the first finger on the *G#* while playing the *F#* on the fourth string because you come directly back to the *G#* after the *F#*. This will help pivot the left hand when stretching over to the *F#*.

Bagatelle, Op. 68

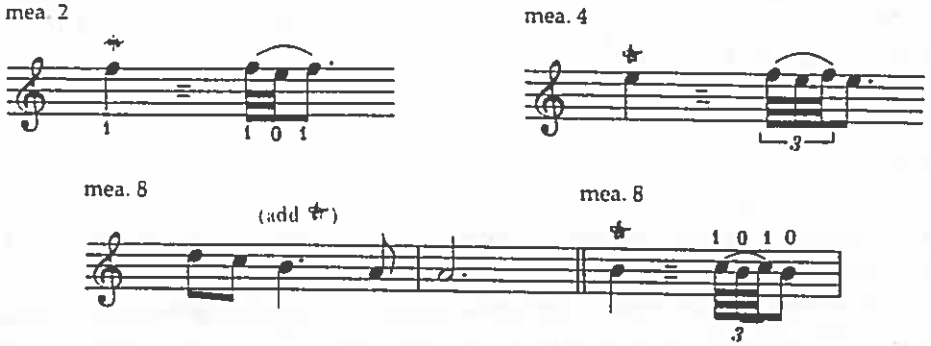
(Robert Schumann)

Robert Schumann is known for writing short lyrical piano works in which the melody is often simple but valuable for its own sake. This bagatelle or "little piece" is taken from the collection of piano works composed in 1848, his Op. 68, *Album for the Young.*

Keep the repeating *G* pedal note soft and phrase the upper line in such a way that the *G* pedal can help you shape the line. The pedal point can be the foundation for crescendo and diminuendo. Start the melody with rest strokes, and in measures 2 & 3 switch to free strokes in order to allow the accompaniment to sustain. In measure 3, play the melody note *A* on the third string with the thumb; this will prepare your right hand for the ensuing measure. When switching from free to rest stroke and then back again, try to maintain the same tone. Play the free stroke with as deep a tone as possible. Choose a moderate tempo of M.M. ♩= 116.

During the Baroque period (1600-1750), it was common for a performer to freely ornament or improvise a variation on the repeat of a section. Appropriate ornaments for decoration on the repeat are found below and will be considerably more difficult to play than an unadorned version. The concept of ornamentation is being introduced now, and by the time you are ready to learn the polyphonic versions of this minuet and the following bourrée, you will be better prepared to carry them out and may wish to add them.

To be in style, in measure 2, put a mordent on the *F* and in measure 4, play the *E* with a trill. In measure 8, a cadential trill on the note *B* is very appropriate.



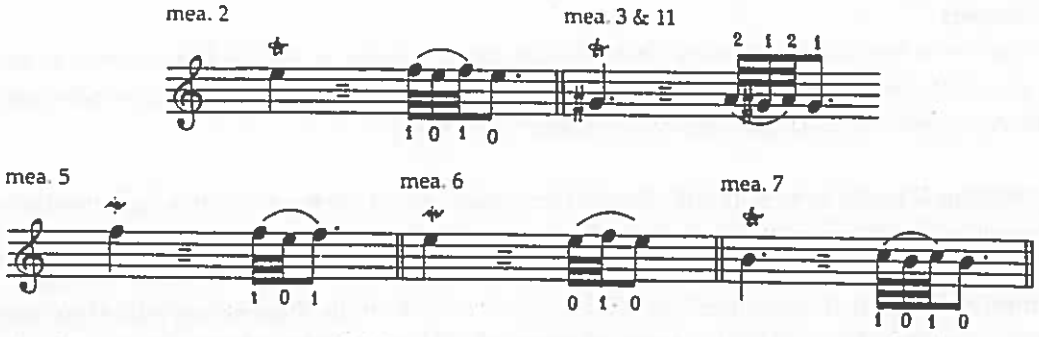
Bourrée

(Johann Krieger)

This bourrée can easily be paired with the preceding minuet which complements it in key and style. In a standard Baroque suite, the bourrée either follows or replaces the minuet as its fifth movement. A typical Baroque suite consists of a series of separate sections starting with an introductory Prelude followed by a series of dance-inspired movements, such as: Allemande, Courante, Sarabande, Bourrée, and a concluding Gigue. The *Bourrée* is a lively dance in duple meter with a moderate to fast tempo with its own distinctive manner of beginning. (M.M. ♩= 160).

The *Bourrée* begins with one up beat on the fourth quarter note, which establishes a particular pattern that continues throughout the *Bourrée* and greatly influences its character. Be sure to maintain the rhythm ♪♪| ♩ ♩ ♩ ♪♪| as a strong feature of this Bourrée. All the *D* notes on the second string can be played with the 4th finger to facilitate and maintain a relaxed left hand with the fingers only slightly separated in the first position where the frets are wider apart.

On the repeat, a mordent in measure 5, an inverted mordent in measure 6, a cadential trill in measure 3, 7, and 11, and an ornamental trill in measure 2 will provide a decorative variation.



La Bourrée

(Michael Praetorius)

In 1612 Praetorius published a collection of over 300 French courtly dances called *Terpsichore*. This bourrée from *Terpsichore* is cataloged as number XXXII. When he published these works, people were still dancing to this kind of music. The dance music of the time of Praetorius had not yet become purely art music or stylized dance music intended solely to be listened to. Many of these

Ode to Joy (from *Symphony No. 9, Op. 125*)

(Ludwig van Beethoven)

The theme to the final movement of this symphony is one of the most noble and enduring themes in all of music. Beethoven wrote the melody in 1823 when he was completely deaf; by then he heard his music only with his "inner ear." Instead of limiting his expression, deafness freed him to seek new ideas. This great melody is first stated by the double basses and the cellos in the symphony and again later when the chorus takes the lead. Beethoven used these words from Schiller's "Ode to Joy":

Sing then, of the heav'n-descended
Daughter of the starry realm,
Joy by love and hope attended,
Joy whose raptures overwhelm!

Joy whose magic re-uniteth
All that custom sternly parts;
Brothers all whom joy delighteth,
Reconciler sweet of hearts!

Ye who own the crowning treasure,
Loyal heart of faithful friend,
Ye whose love is woe and pleasure,
To our strain your voices lend.

This extremely conjunct theme moves in whole and half steps until the descending major third in measure 9 and the ascending major sixth in measure 12. Use gentle apoyando strokes and strive for an even legato line. Using the 3rd finger at the third fret when playing the first string *G* and the second string *D* is initially more customary and familiar. Because the development of the 4th finger is a point of concern and the left hand frequently uses the 4th finger at the third fret when approaching music in more than one part, use the 4th finger at the third fret when playing the second string *D* and the first string *G*. This will free your remaining fingers to play harmony or counterpoint which they will eventually need to do. While you play, imagine you are singing the melody. Beethoven, the first important composer to use Maelzel's metronome (M.M.), indicates the metronome mark of $\text{𝅗𝅥} = 84$.

Minuet

(Johann Krieger)

Krieger was one of the outstanding German organists and keyboard composers of the generation before Bach. This *Minuet* may have been composed during the years 1697-98 when Krieger published two separate collections of keyboard works. Play the minuet in a moderate three quarter time (M.M. $\text{♩} = 152$), with the third beat acting as a pickup to the first beat of each subsequent measure. Prepare your left hand fingers in measure 1 by placing the *C* and the *A* down before you start the opening arpeggio. These notes outline an *A* minor chord. Dampen the lower bass strings as you play the single line melody with your fingers. While dampening, tilt your thumb to the left, lightly leaning its side on the bass strings; this will prevent any distracting sympathetic vibrations from the bass strings. The occasional use of the thumb to strike the fourth string *E*, is to avoid the awkward string crossing when moving from the fourth to the first string. Employ free strokes until the crescendo in measure 13, when rest strokes will contribute better to the musical intensity. Return to free strokes when the opening theme comes back mezzo piano in measure 17.

The word minuet comes from the French word "menu" (slender or small), referring to the extremely small steps of an elegant Baroque dance with graceful and relaxed movements.

on later. Hearing a piece for the first time will give you an overall feeling of how the piece sounds as well as expose you to the musical and interpretive details inherent in the music. Try reading through a piece before listening to the recording. Then refer to the recording to be sure you are playing the rhythms and notes correctly. If you are working in a guitar class or with a private instructor, have your teacher play a selection from the folio. As you work on the piece, refer to the recording as a refresher until your next lesson.

Throughout history, people have derived pleasure from playing the guitar. Certain composer-performers have contributed to its development so that today it has reached an unparalleled popularity. Some of the contemporary guitarists-composers whose works have contributed to the rich body of guitar music available today include: Leo Brouwer, Dusan Bogdanovic, Andrew York, Carlo Domeniconi, Abel Carlevaro, Roland Dyens, Frederic Hand, Nikita Koshkin, Stepan Rak, Francis Kleynjans, Paulo Bellinati, Stephen Funk Pearson, and Angelo Gilardino. The repertoire of these composers, which ranges from simple to complex, are works that speak well on the guitar and represent current musical styles.

With a solid foundation consisting of a variety of beginning and intermediate works, you will be better prepared to further explore the guitar repertoire and experience the many rewards that the guitar can bring. As you develop and grow as a guitarist, recognize that the journey is as important as the destination.

Lawrence Ferrara, June/1994

Acknowledgments

I am grateful to many wonderful people for their help in selecting the repertoire for this collection. I have directed many students and aspiring professional guitarists in choosing pieces to work on over the years. Some have made suggestions and shown me the benefits of playing and studying certain works. First of all, my thanks go to all the wonderful students at City College of San Francisco. Much of the enjoyment and learning gained from working through these pieces belongs to them.

I am also grateful to the generous friends who have guided and supported my decisions on what to include in this book. Thank you so much Gary Giubbini, Tim Hall, Doug Tanabe, Minh Vu, Gregory Yu, Jerry Caldwell, David Solis, Tom Leisek, Carol Rosenberg, Tom Lazarus, Yuichi Yamasaki, Rex Winsberg, David and Stephenie Newton. My own musical colleagues have been a constant source of positive support and expert example. Many thanks to Scott Cmiel who kindled the spark and gave me many helpful suggestions, Dusan Bogdanovic, Bob Davis, Dick Fenner, Peggy Gorham, Mack Crooks, Judy Hubbell, Joshua Law, Madeline and Jerry Mueller, and David Tanenbaum. Thanks also to my editors Tia Greenfield, Ojars Kratins and Lynne Rappaport and to Peter Danner in helping me locate some of the early music texts.

Many thanks as well to my splendid publisher and friend, Dean Kamei, an untiring professional who believed in the need for this project and supported it from its genesis.

Finally, thanks to Teja Bell who engineered the recording, and to John Gilbert who made the guitar I used for the recording.

PREFACE

This collection of music is intended to provide pieces and information that will help your development as a guitarist. Emphasizing complete solos that progress from easy to more difficult, these pieces with their study notes will help you with elements of guitar technique, history, interpretation, and musicianship. Ranging over five historical periods, they are works that are systematic in their presentation, musically exciting, and valuable in developing technique. Many of the works are my arrangements of keyboard pieces, traditional folk songs, symphonies, and early Medieval, Renaissance, and Baroque works including a number of etudes from the Classical era. I have consulted original sources and reliable first editions when possible. Changes or alterations, if any, are indicated in the text for each piece. I have added expression markings and fingerings to many pieces in order to suggest a musical interpretation as well as to assist with technique. You or your teacher may feel differently about a recommended fingering, timbre, articulation, or dynamic suggestion; this is inevitable as artistic performance is dependent on a creative mind and a fresh musical approach. Please follow your ideas; music is an ever evolving and changing art, and you will be better served by this collection if you make the pieces speak for you.

The four major sections of this book focus on different areas of technique—progressively leading to better playing.

Level One includes works that are monophonic in texture and require playing only a single melodic line. Some of the rhythms and trills will be difficult to play at first, but because the trills are flexible (and optional), and the rhythms can be worked out by careful counting, the pieces are all very accessible for beginners and intermediate beginners. Practice these pieces slowly and strive for clarity before attempting them at faster tempos. Remember to keep your hands relaxed whenever you are not using them. Tension produced in muscles and tendons while playing, needs to be counterbalanced with relaxation.

Level Two includes works written in more than one part or "voice." Here, melody and open string accompaniment are combined to form more comprehensive pieces and the two string barré is introduced.

Level Three includes pieces with more complex right and left hand fingering requiring the left hand to hold down notes forming the harmony or counterpoint while playing one or more other notes at the same time.

Level Four contains more extended works, half and full barré chords, more complex four note harmonies, and moves freely from lower to higher positions.

Although the book is laid out with a specific sequence, one should not feel bound to a piece-by-piece approach. Since each piece is independent, you or your teacher can begin from any of the levels and move throughout the collection as you see fit.

The recording, along with this matching folio of music, will provide material for up to two years of study. Here are some suggestions for ways you can effectively use the recording along with the folio: If you are working through the book, first listen to the recording while you follow the score, then practice the piece on your guitar slowly and away from the recording. Later, give the work further listenings to check for accuracy, again following the score. Read through the text for musical and technical assistance and when coming across unfamiliar technical terms, refer to the glossary. The tempos indicated by metronome markings in the text and performed on the recording are merely suggestions. These works must be approached slowly at first and will eventually sound good in a variety of tempos. Put the recording on and take note of the selections you wish to work

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