

Pumping Nylon



***Intermediate to Advanced
Repertoire***

Table of Contents

This table of contents is designed to help you use this book as effectively as possible. Not only will it give you an “at-a-glance” tour of what the book contains and help you find the specific piece you seek, but it will also help you find pieces that relate to the specific areas of technique you wish to study. For the most part, pieces appear in rough chronological order, with exceptions here and there to avoid unnecessary page turns during pieces. The categories of technique are shown across the top. The box(es) checked next to a piece tell you which technique(s) apply to that piece. The technique categories are taken directly from *Pumping Nylon*, making this the perfect companion to that book for the advanced player. We hope you enjoy it. —*Nathaniel Gunod*

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Track
1

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

Enjoy!

Preface

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

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

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

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

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



About the Author

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

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

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

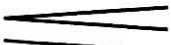

* The Quartet can be heard on their recordings for GHA, Delos and Sony Classical.

Glossary of Signs and Terms

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

- 1, 2, 3, 4 Left hand fingers, numbered from index (1) to pinky (4).
- p, i, m, a* Right hand fingers: *p* = thumb, *i* = index, *m* = middle, *a* = ring finger.
- ①②③④⑤⑥ The six strings of the guitar, numbered from low E⑥ to high E①.
- IV, V, VII, etc. Roman numerals. Used to indicate frets. Here is a quick review of these symbols: I=1, II=2, III=3, IV=4, V=5, VI=6, VII=7, VIII=8, IX=9, X=10, XI=11 and XII=12.
- BII⁴ The B indicates a barre. The Roman numeral indicates the fret to be barred, and the small number indicates the amount of strings to be barred. So, this symbol indicates to barre four strings at the second fret.
- 1, -2, -3, -4 A dash in front of a fingering indicates a *guide finger shift*. A *shift* is a movement from one position to another. A *guide finger* is a finger that can be used just before and just after a shift. For instance, if the 4th finger has been used to play G on the 1st string, 3rd fret, and then moves to play A on the 1st string, 5th fret, it will be marked -4.
- ⑥ = D Tune the 6th string down to D.
- ⦿ *Coda* sign. Marks the ending section of a piece.
- ⌘ *Segno*. When playing a *Del Segno al Fine* form, go back to this sign and play to the end.
- ♩ = 60 Tempo marking. In this case, the metronome should be set to 60. Each click represents a quarter note.
- ♩ ˆ *Accent*. Emphasize.
- ♩ ˆ *Staccato*. Short. Detached.
- ♩ ˆ *Tenuto*. To hold a note for its full value.
- a tempo* Return to the original *tempo* or speed.
- Allegro* Lively, cheerful, fast.
- Andante* A moderate, walking tempo.
- Andantino* Slightly faster than *Andante*.
- cresc.* *Crescendo*. Gradually becoming louder.
- decresc.* *Decrescendo*. Gradually becoming softer.
- dim.* *Diminuendo*. Gradually becoming softer.
- D. C. al Coda* *Da Capo al Coda*. Go back to the beginning of the piece and play to the coda indication, then skip down to the *Coda*.
- D. C. al Fine* *Da Capo al Fine*. Go to the beginning and play until the *Fine*.
- D. S. al Fine* *Dal Segno al Fine*. Go back to the sign ⌘ and play until the *Fine*.
- Fine* The end.
- Moderato* In a moderate tempo.
- molto* Very.
- morendo* Dying away.
- mosso* Moved. Agitated.
- niente* Nothing. Silence.
- poco ritenuto* Immediately becoming a little held back or slower.
- rall.* *Rallentando*. Becoming gradually slower.
- rit.* *Ritardando*. Becoming gradually slower.
- simile* When this word appears after a pattern has been established (fingerings, dynamics, etc.), it means to continue in this manner.
- sub.* *Subito*. Suddenly.
- Tranquillo* Tranquil, calm, quiet.

DYNAMIC SIGNS

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

The Frog Galliard

John Dowland/arr. S. Tennant

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

CHECKLIST:

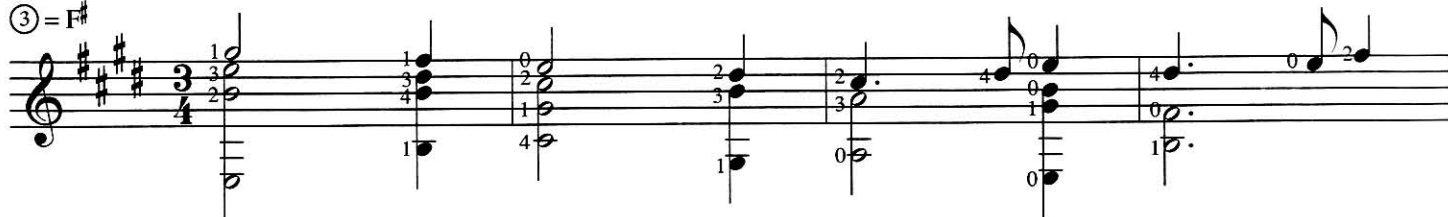
- ✓ Keep the overall feel of the piece light. Use primarily free-stroke throughout.
- ✓ For the scale passages, I suggest using free stroke *a-i* alternation, as these fingers are further away from each other than are *i-m*, creating a better balance in the hand and thus allowing for greater evenness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

♩ = 96 - 108

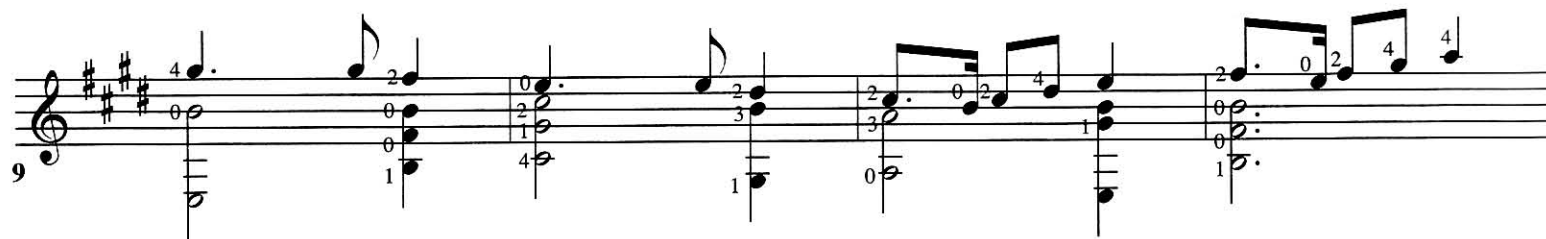
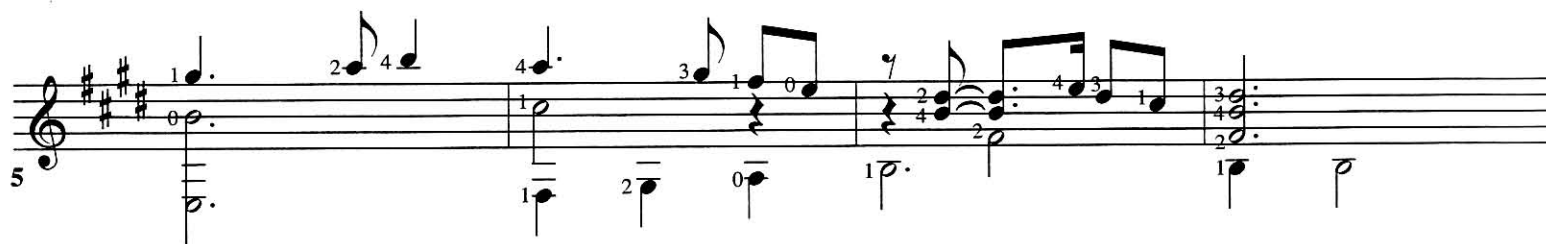
③ = F#



Track
1



mf



49

52

55

59

62

Fantasia #18

Luis Milan/transcribed by S. Tennant

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

CHECKLIST:

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

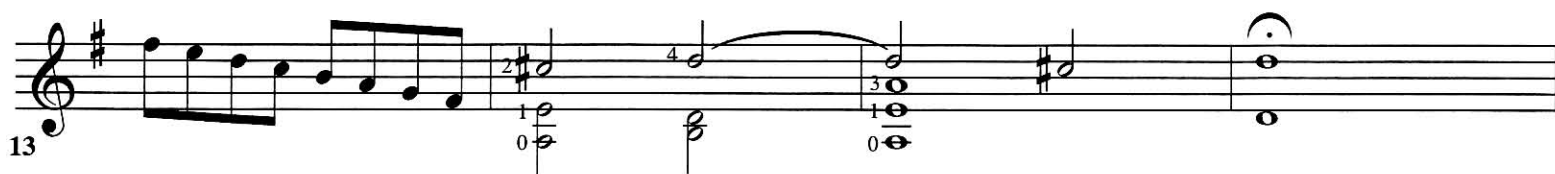
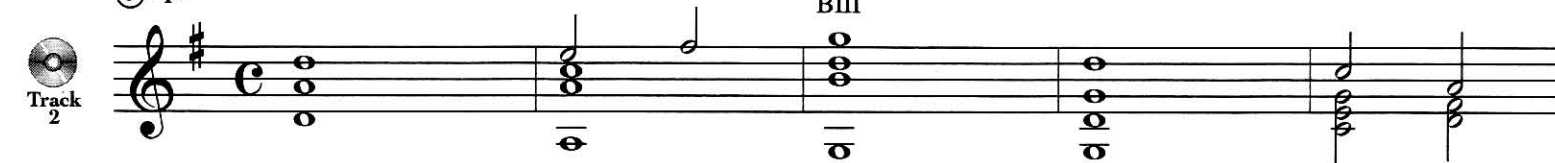
♩ = 96 - 108

③ = F#



Track
2

BIII



The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. The accompaniment consists of a series of chords: a G4 chord, an A4 chord, and a B4 chord, each marked with a '1' indicating the first finger. The system is numbered 50.

[illegible]

57

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two measures, which contain a half note C5 and a quarter note D5. The melody continues with a quarter note E5, a half note F#5, and a quarter note G5. The piece concludes with a final chord of G4, B4, and D5. The number '57' is written in the bottom left corner.

62

V

3

4

2

1

2

0

2

3

74

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on a single staff with a treble clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with a final measure containing a whole note chord. The lyrics are written below the staff.

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note A4. The bass line consists of a whole note chord of G4 and B4. The system ends with a double bar line.

81

84

88

92

96

100

104

BIII

109

BIII

$\text{♩} = 96 - 108$

(3)=G

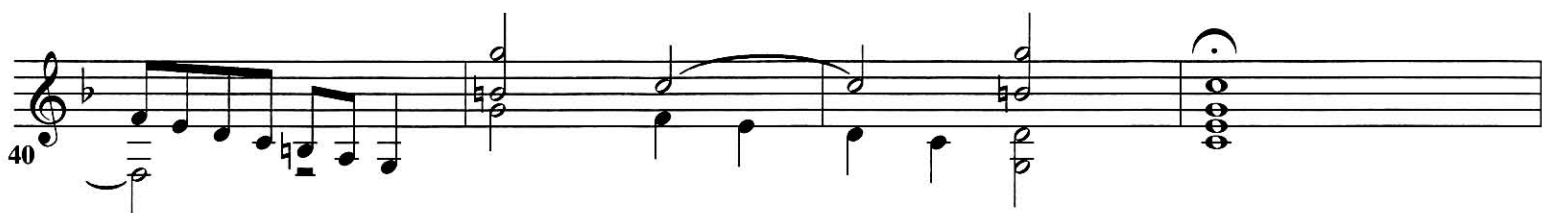
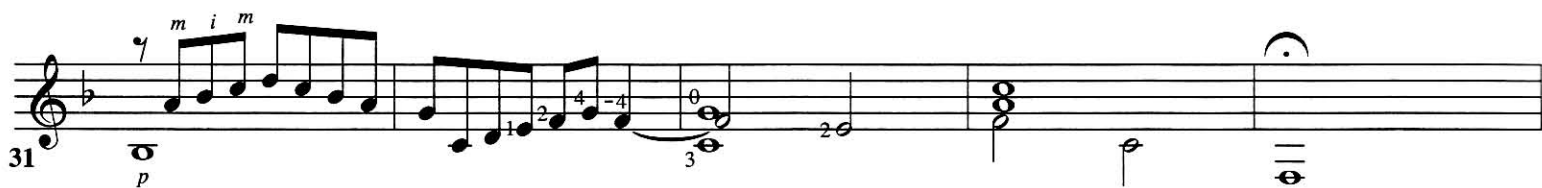
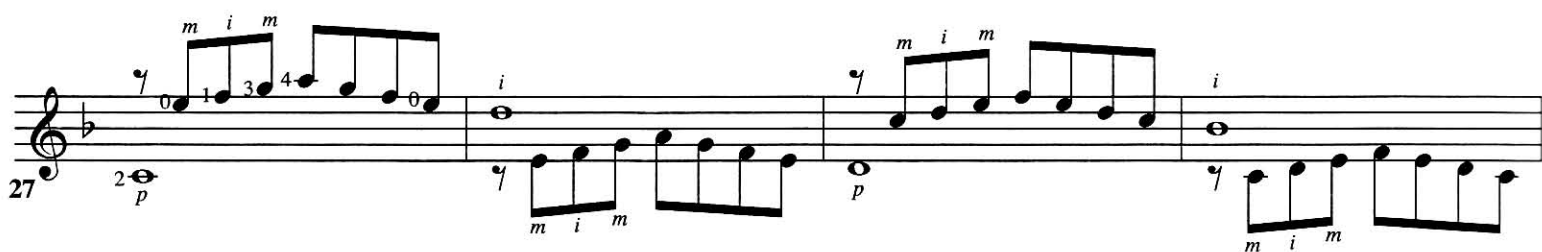
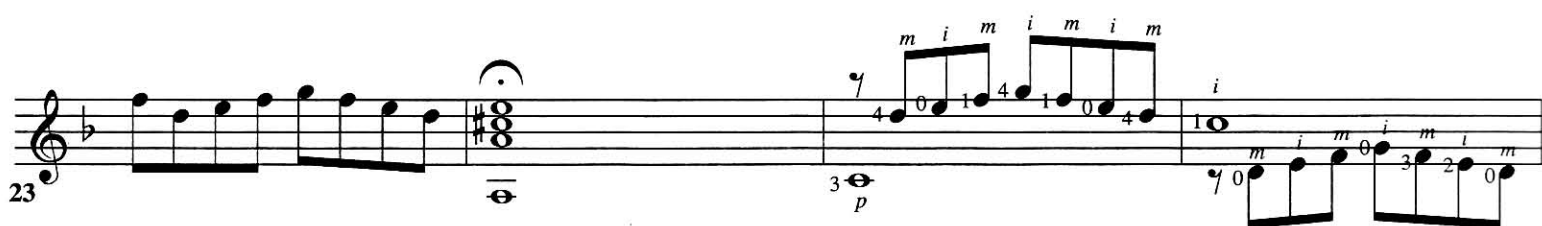
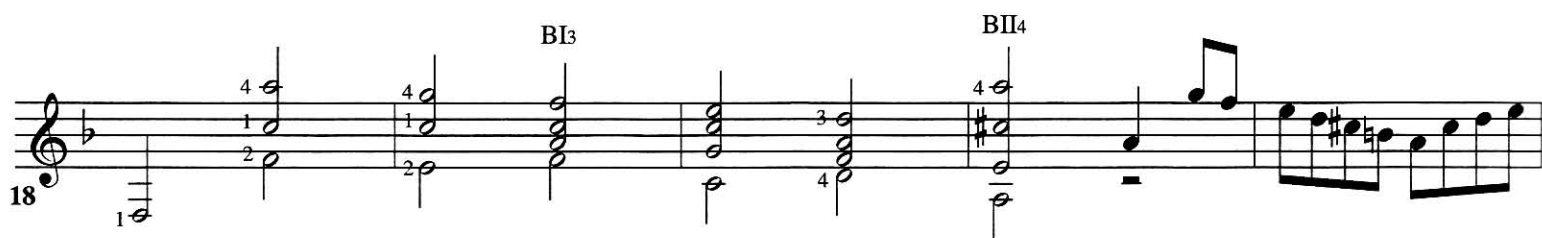
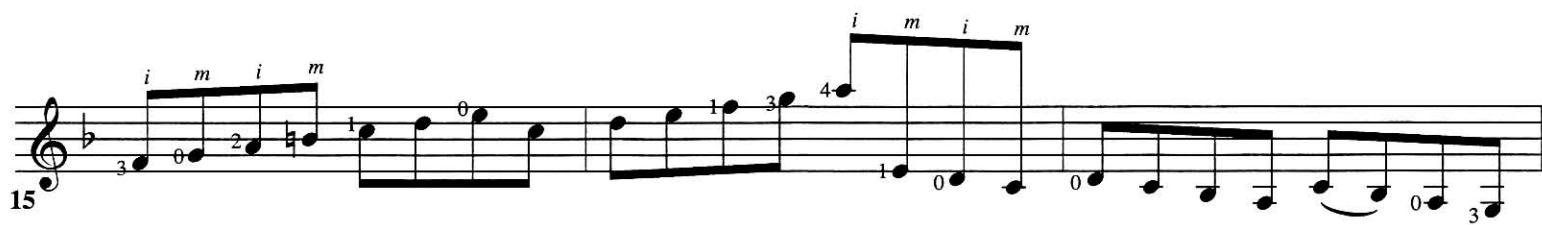
Track
3

BI

BV

etc.

11



44

BI₂

BI

48

BIII₃

52

BI

56

60

m i m

i m i m

i

m i m

i m

p

63

67

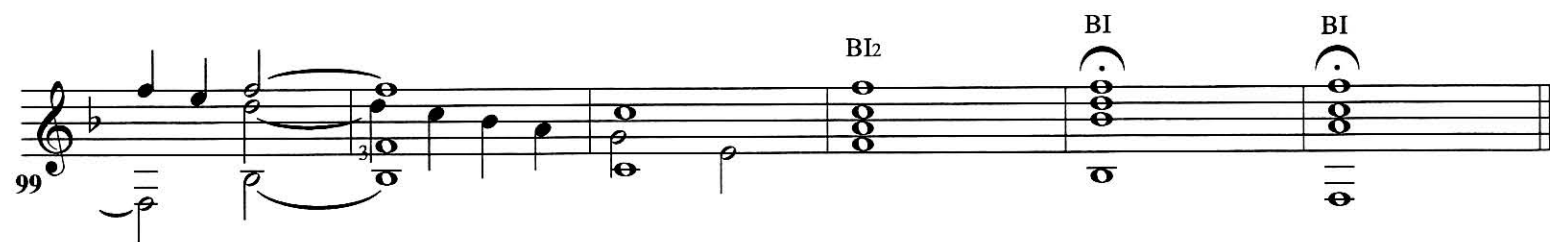
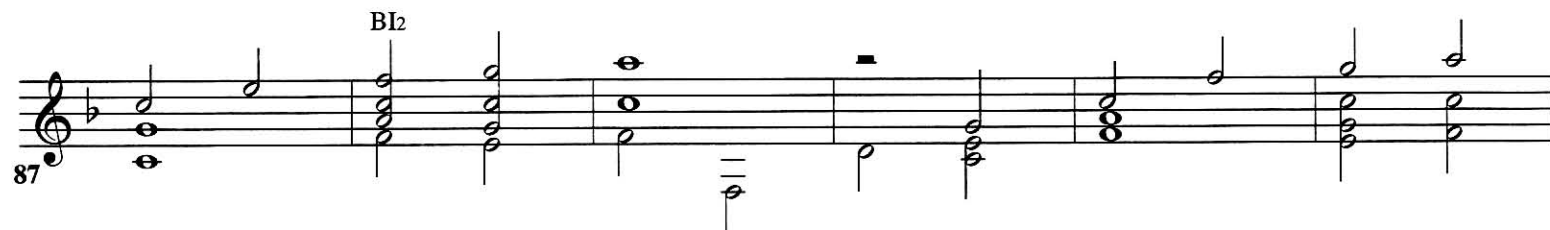
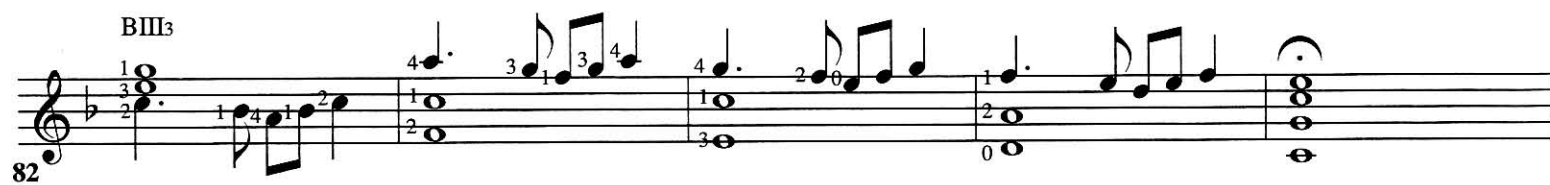
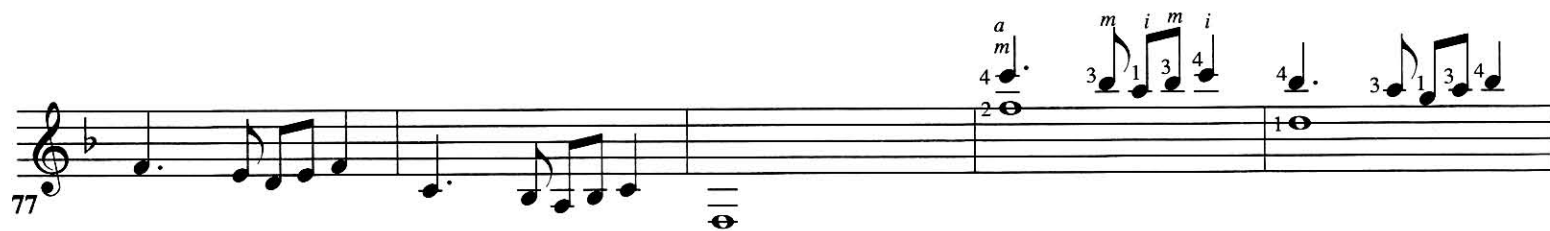
m i m

p

BIII₃

BI₂

BI₂



Veintidós diferencias de Conde Claros

Luis Narváez/transcribed by S. Tennant

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

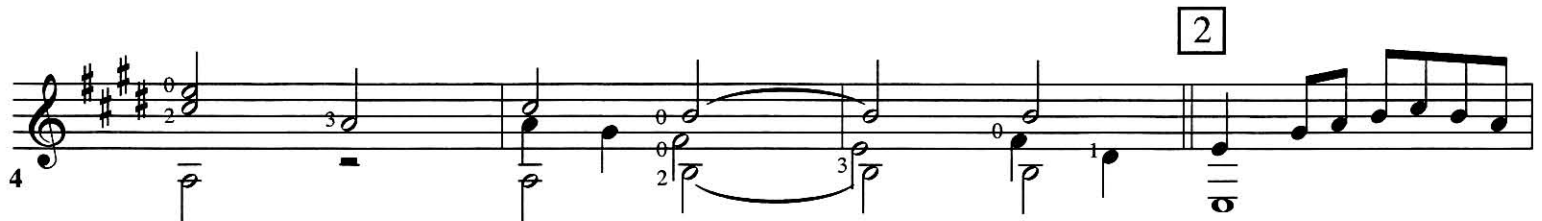
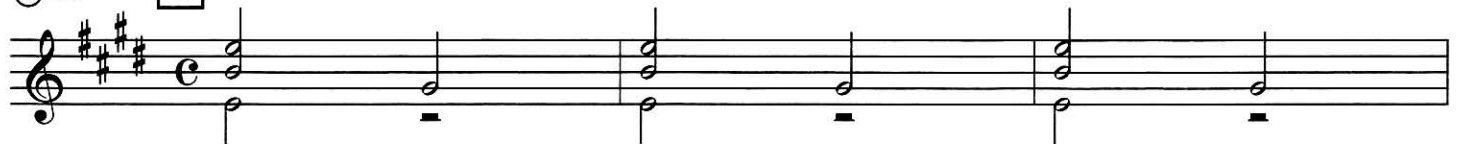
CHECKLIST:

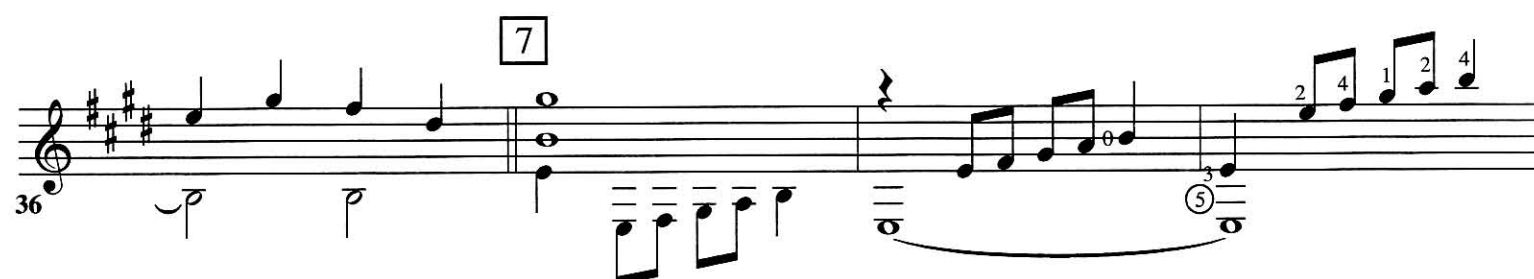
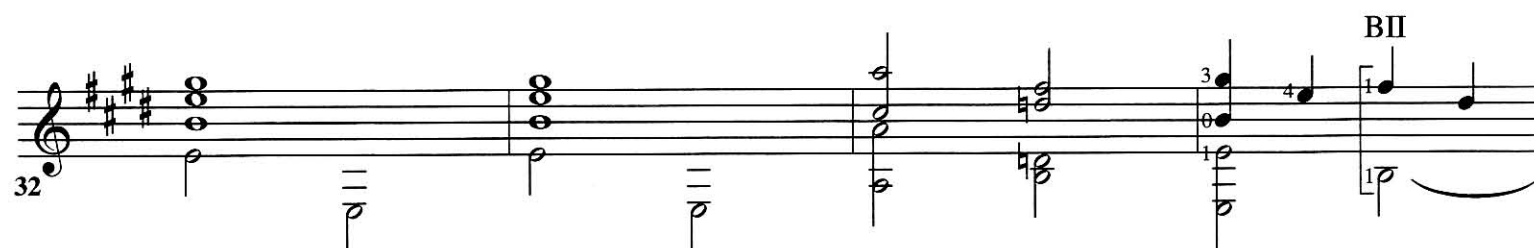
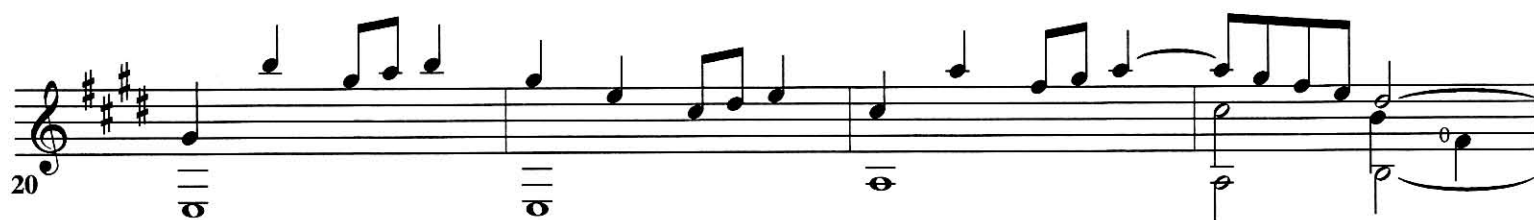
- ✓ Aim for well-balanced, chorale-like chords.
- ✓ Aim for smooth scales.
- ✓ Shape the lines. A good way to start is to go up (louder) when the line goes up, and down (softer) when the line comes down. This is general advice and as the piece becomes more familiar, your own phrasing and idea shaping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

♩ = 104 - 116

③ = F#

1





40

8

48

9

1 2 4

1 2 4

1 2 4

1 3 4

③

②

52

BII

10

1 3 4

4 2

1 3

88

16

92

96

17

100

BII

18

104

108

19

$\text{♩} = \text{♩}^*$
20

112

116

21

120

124

22

127

BV₂

130

Ritardando

* Editorial. Tempo indication not in the original edition.

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

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

Variations sur les “Folies d’Espagne,” Op. 45

Mauro Giuliani

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

CHECKLIST:

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

♩ = 96 - 112

Thema

Andantino

BII - - - - -



17 *mf*

19 *p*

21 *p*

23 *p*

25 *i (or p)*

27 *p*

29

31

The musical score consists of two staves, a treble and a bass staff, in 3/4 time. The key signature has one flat (B-flat). The score is divided into measures 17 through 31. The treble staff contains a melodic line with various fingerings (i, m, 3, 4, 0, 1, 2, 3) and dynamics (mf, p). The bass staff contains a bass line with various fingerings (0, 1, 2, 3, 4, 5) and dynamics (p). The score includes various musical notations such as slurs, ties, and accents.

Var. III

BV

49 *mf*

51

BVIII

51

53

BX

BIX

55

BV

57

BVIII

59

BIX --, BX3

62 *p*

65 *mf*

67

69

71

73 *f*

75 *p*

77

79 *f*

BII₃

BII₃

BII₃

Detailed description: This is a musical score for guitar, specifically for a variation (Var. IV) of a piece. The tempo is marked as 112-126 beats per minute. The score consists of nine staves, numbered 65 to 79. The key signature has one flat (B-flat). The time signature is 3/4. The music is characterized by a high level of technical difficulty, with numerous triplets and complex fingering patterns indicated by numbers 0-4. The dynamics are marked as mezzo-forte (mf) at measure 65, forte (f) at measures 73 and 79, and piano (p) at measure 75. The piece is marked with the Roman numeral BII₃ at measures 65, 73, and 79. The notation includes a variety of note values, rests, and articulation marks.

28 ♩ = 84 - 96

Var. V

Un poco piu adagio

81 *mf*

83 BII - - - - -

85 *f*

87 *mf* *f*

89 *p* *mf*

91

93 hinge BV - - - - - *f*

Detailed description of the musical score: The score consists of seven staves of music. The first staff (measures 81-82) features a melody in the right hand and a bass line in the left hand, marked *mf*. The second staff (measures 83-84) continues the melody and bass line, with a section labeled 'BII' starting at measure 83. The third staff (measures 85-86) shows a change in dynamics to *f*. The fourth staff (measures 87-88) returns to *mf* and *f*. The fifth staff (measures 89-90) includes a piano (*p*) section and a *mf* section. The sixth staff (measures 91-92) continues the *mf* section. The seventh staff (measures 93-94) features a section labeled 'hinge BV' and a fortissimo (*f*) section.

95 *dolce*

a m i a m i a

97 *sf* *p*

99 *sf*

101

103

105 BII

108 *pp* *cresc.* *p* *p*

m i

110 *Attacca subito*

Var. VI

Allegro Vivace

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

116 BII

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

124

128 BII4 *p* *sf* *pp* *a* *m* *i* *a*

132 BII3 *sf* *cresc.*

136 *sf* *p*

Detailed description: This is a musical score for a piano variation, labeled 'Var. VI' and 'Allegro Vivace'. The score is written for a grand staff (treble and bass clefs) and spans measures 112 to 136. The key signature is one flat (B-flat). The tempo is marked 'Allegro Vivace'. The score includes various musical notations such as notes, rests, and dynamic markings. Measure 112 starts with a fortissimo (*ff*) dynamic. Measure 113 has a piano (*p*) dynamic. Measure 114 has accents (*a*) and a mezzo-forte (*m*) dynamic. Measure 115 has an accent (*a*). Measure 116 is marked with a section label 'BII'. Measure 120 has section labels 'BI3' and 'BII3', and dynamics *p* and *f*. Measure 121 has a piano (*p*) dynamic. Measure 122 has a fortissimo (*f*) dynamic. Measure 123 has a piano (*p*) dynamic. Measure 124 has a piano (*p*) dynamic. Measure 125 has a piano (*p*) dynamic. Measure 126 has a piano (*p*) dynamic. Measure 127 has a piano (*p*) dynamic. Measure 128 has a piano (*p*) dynamic. Measure 129 has a piano (*p*) dynamic. Measure 130 has a piano (*p*) dynamic. Measure 131 has a piano (*p*) dynamic. Measure 132 has a piano (*p*) dynamic. Measure 133 has a piano (*p*) dynamic. Measure 134 has a piano (*p*) dynamic. Measure 135 has a piano (*p*) dynamic. Measure 136 has a piano (*p*) dynamic.

BV
 BVIII
 140
 144
 БП4
 148
 152
 156
 160
 BVII3
 164
ff
p
sf
mf
f
sim.
 i a m i a m i a m

The musical score consists of six systems of two staves each. The first system (measures 140-143) is marked 'BV' and 'BVIII'. The second system (measures 144-147) is marked 'БП4' and includes a double bar line. The third system (measures 148-151) features 'sf' dynamics. The fourth system (measures 152-155) includes 'mf' and 'f' dynamics. The fifth system (measures 156-159) includes 'f' and 'sim.' markings, along with the instruction 'i a m i a m i a m'. The sixth system (measures 160-163) is marked 'BVII3'. The final system (measure 164) ends with a fermata.

Étude #11

Napoléon Coste

This study comes from a popular collection of 25 etudes for guitar, Op. 38. Coste played a seven-string guitar so many of the bass notes have been altered slightly. This piece is great for practicing slurs and shifts.

CHECKLIST:

- ✓ Although we're focusing on slurs and shifting here, do not neglect the chords. Make them sound well balanced with a good, round tone.
- ✓ Observing the rest after each chord as indicated will allow you extra time to get to the slurs. Use this as transit time to "spot," or look at and get to, the appropriate frets for the slurs.
- ✓ You may notice (depending on your guitar) that you need to exert a bit more force, or "snap," to execute the slurs on the bass strings than you do on the trebles.

♩ = 132 - 168

Allegretto

Track 6

4

6

11

16

BVII

BVII₃

BIII

f

p

21 *f* *p*

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

31 BIV₃ BV

36 *harm. XII* *mf* BII

41 *p* BVII

46 *a m i a m i*

51 BVII BVII₃ BIII

Fantasia Original

Capricho á imitación del Piano

Jose Viñas

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

CHECKLIST:

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

Andante Mosso

♩ = 60 - 72

Track 7

BII

3

4

6

10

pp

ff

pp

♩ = 126 - 144

35

Allegro

Musical staff 14-19. Treble clef, key of D major (F# C# G# D). The staff contains a series of chords and melodic lines. Fingerings are indicated by numbers 1-4. Accents (>) are placed over many notes. The bottom line of the staff shows a bass line with eighth and sixteenth notes.

Musical staff 20-24. Continuation of the musical piece. It features more complex chordal textures and melodic fragments. The bass line continues with rhythmic patterns.

Musical staff 25-28. The music continues with a mix of chords and moving lines. The tempo remains *Allegro*.

Musical staff 29-33. The texture becomes denser with more frequent chords. The bass line is more active.

Musical staff 34-39. The instruction *el bajo marcado* appears above the staff. The music features a prominent, marked bass line. Dynamics include *p* (piano).

Musical staff 40-44. Continuation of the piece with complex harmonic structures. The bass line is clearly defined.

Musical staff 45-49. The instruction *rall.* (rallentando) appears above the staff. The tempo slows down. The music consists of sustained chords and slow-moving lines.

Musical staff 50-54. The instruction *quasi cadenza* appears above the staff. The music features a series of chords and melodic fragments. The instruction *rall.* appears again. The piece ends with a final chord and a repeat sign. The bottom right corner shows the number 12 over 8.

♩ = 144 - 168
Andante

a m i

BIX3

52

54

BII

55

56

BIX4

57

58

BIV

BIV

59

1.
BVII

60

2.
BVII

61

i m a

62

p

63

BIX4

64

BVII4

65

6

57

8

59

0

1

3

ВП

BII

74

The musical score for BII, measures 74-77, is presented on a grand staff. The key signature is D major (two sharps). The melody in the upper staff consists of eighth-note patterns. The bass line in the lower staff features a simple eighth-note accompaniment. The measures are grouped by bar lines, with measure numbers 74, 75, 76, and 77 indicated below the staff.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), indicating the key of D major. The time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into four measures, each containing a group of notes. The first measure starts with a treble clef and a key signature of one sharp. The number 75 is written below the first measure. The score is presented in a stylized, hand-drawn format with a light blue background and a white staff.

BIX₄

Musical score for BIX4, measures 76-80. The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into measures 76, 77, 78, 79, and 80. The notation includes various musical symbols such as stems, beams, and note heads.

BVII

ВІІ

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The score consists of four measures. The first measure starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line begins with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The second measure continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line continues with a quarter note D2, followed by a quarter note C2, and then a quarter note B1. The third measure continues the melody with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The bass line continues with a quarter note A1, followed by a quarter note G1, and then a quarter note F1. The fourth measure continues the melody with a quarter note D5, followed by a quarter note C5, and then a quarter note B4. The bass line continues with a quarter note E2, followed by a quarter note D2, and then a quarter note C2. The score ends with a double bar line.

40

BII₄

81

82

83

84

85

86

BIX₃

4 1 1

Rasgueado Exercise in Soleá

Adam del Monte

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

CHECKLIST:

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

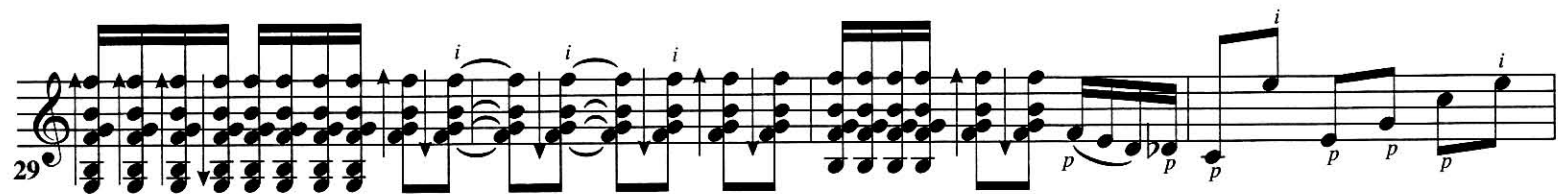
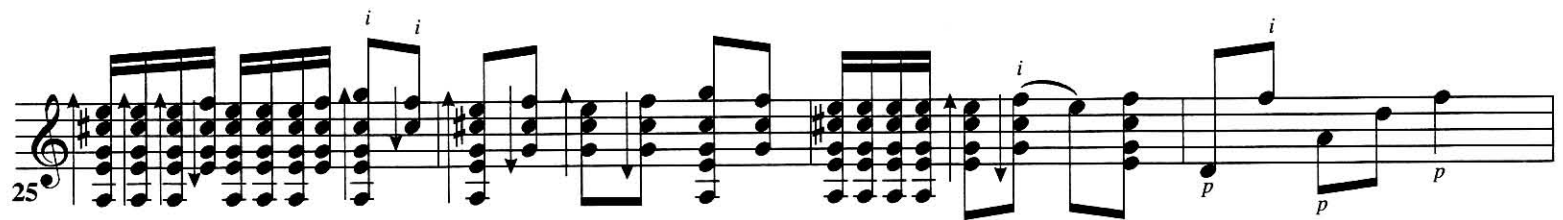
♩ = 108 - 126

Track 8

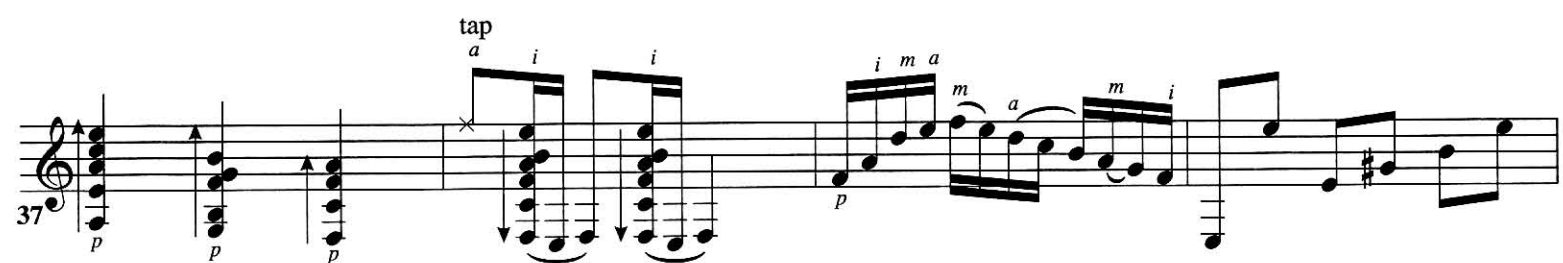
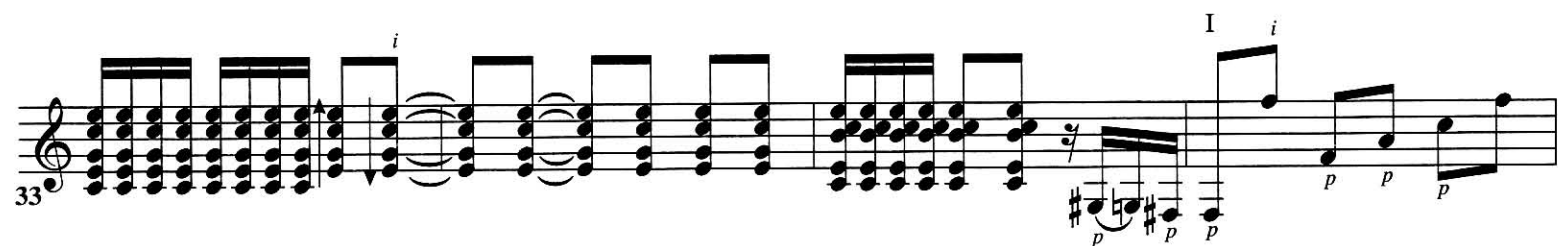
1 5 9 13

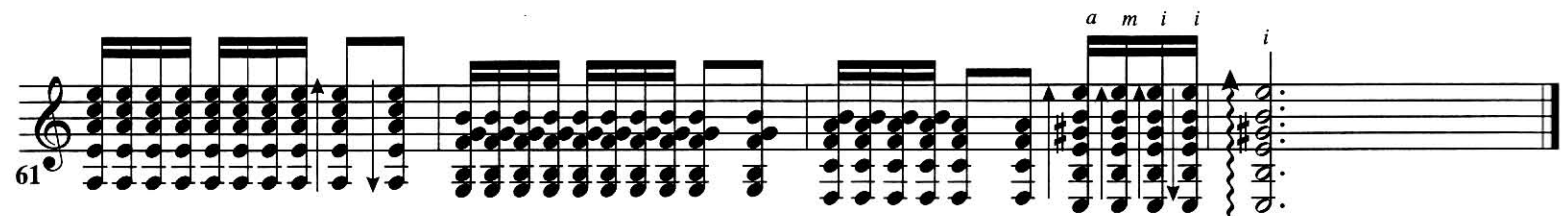
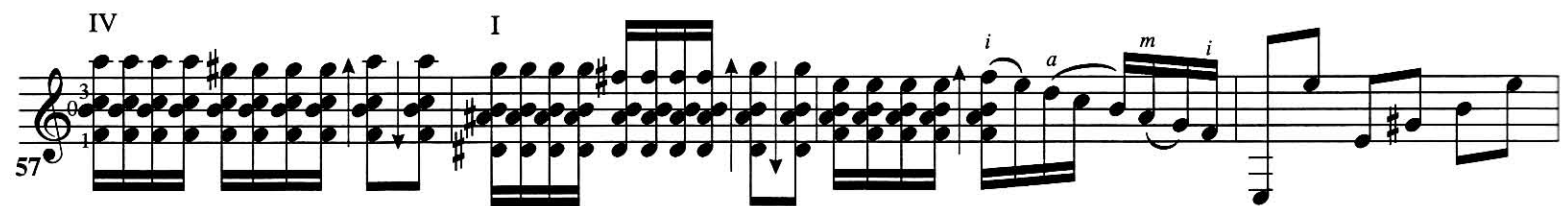
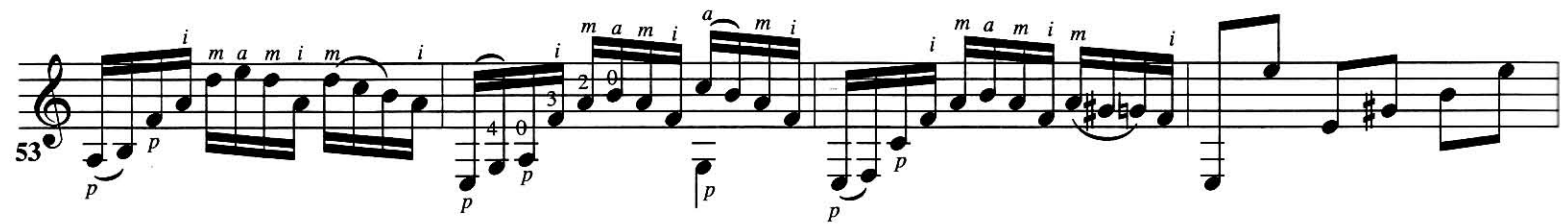
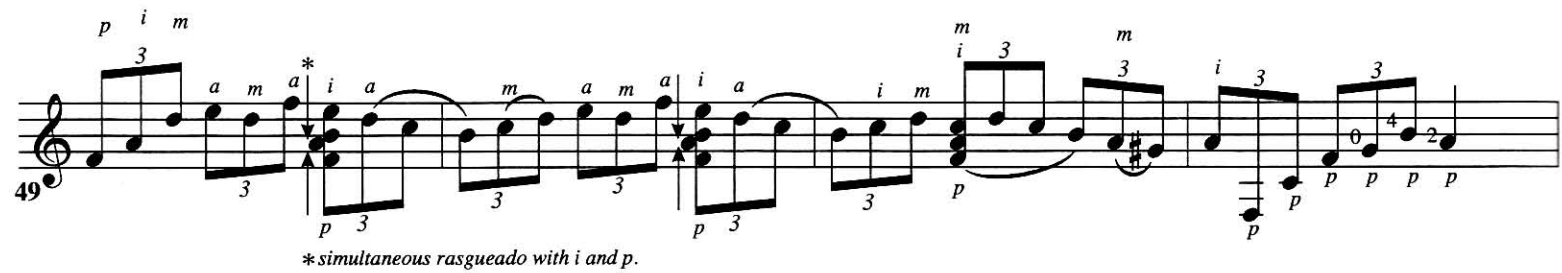
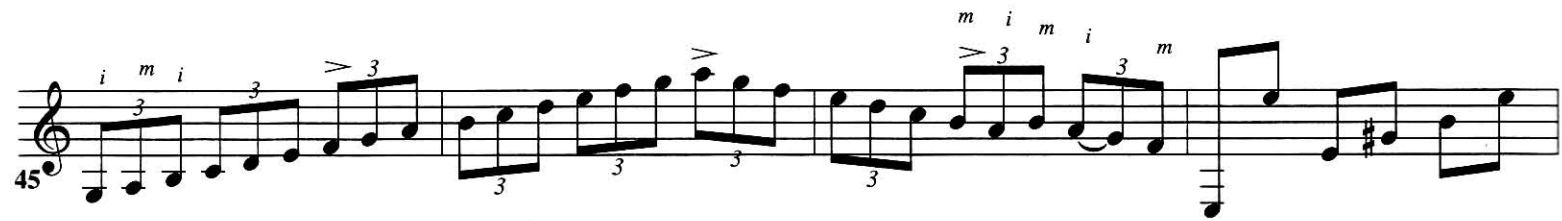
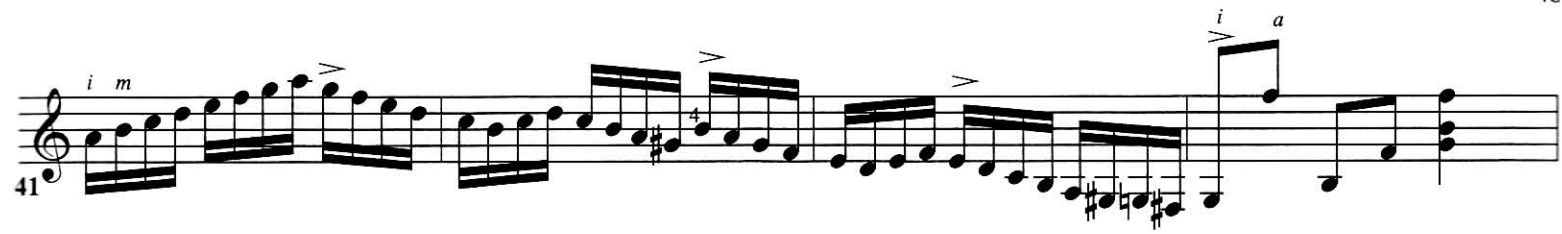
*Variations

1 2 3 4



Opt: 'p' may rest on ⑥ here.





Adam del Monte

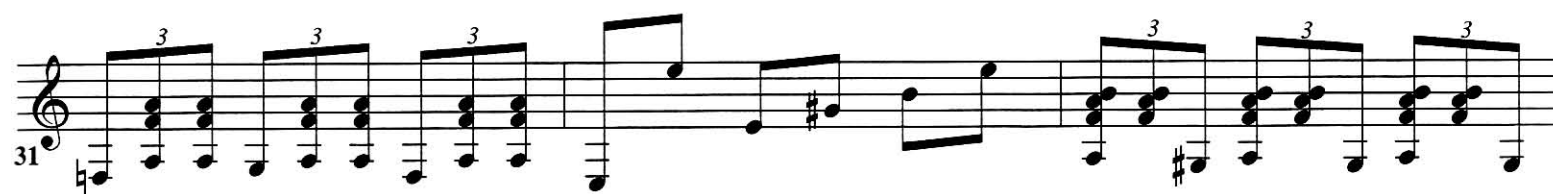
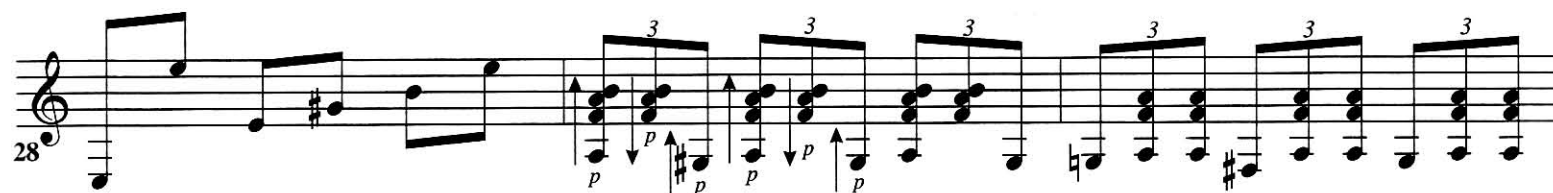
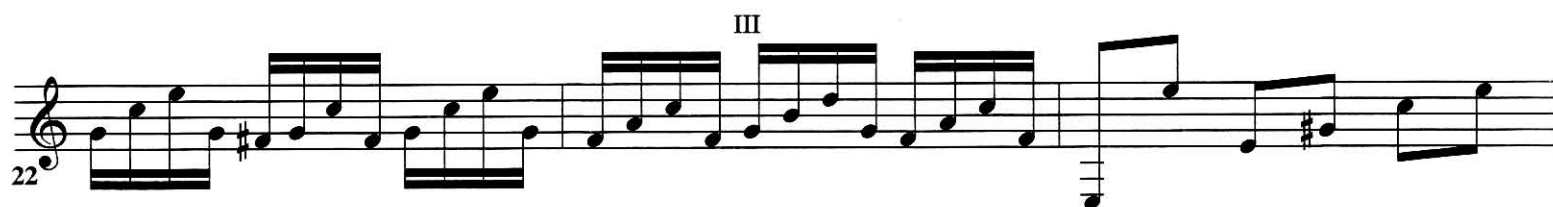
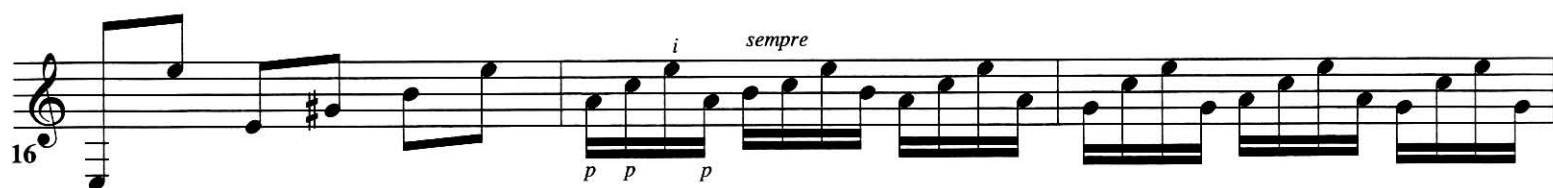
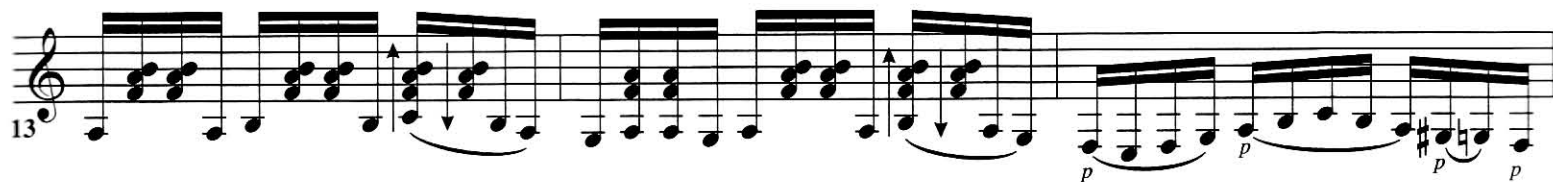
CHECKLIST:

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

[illegible]

* Variations

The first system of the musical score for 'The Little Boat' consists of two measures. The first measure contains a melody starting on G4, moving up to A4, then down to F#4, E4, D4, and C4. Above the first two notes (G4 and A4) are the lyrics 'i m a'. The second measure contains a melody starting on C4, moving up to D4, E4, F#4, and then down to G4. Above the first two notes (C4 and D4) are the lyrics 'a m i'. The key signature has one sharp (F#), and the time signature is 4/4.



A musical score for a piece titled "i m a m i". The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include piano (p) and fortissimo (f). The score includes a repeat sign with first and second endings. The piece concludes with a final cadence.

40

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The first line of the score is numbered 40. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten annotations, including a 'p' (piano) marking and a '7' (seven) marking. The score is written in ink on a piece of paper with a slightly aged appearance.

[illegible][illegible]

52

sim.

III

55

BV

III

III

II

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On nervousness and loving what you do:

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

• Pepe Romero •

Inspired by Villa-Lobos Etude #1

Joe Diorio

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

CHECKLIST:

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

♩ = 108 - 126



1
2
3
4

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

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

5

BV

1
2
3
4

BV

1
2
3
4

9

BVII

1
2
3
4

BVII

1
2
3
4

BVII

1
2
3
4

BVII

1
2
3
4

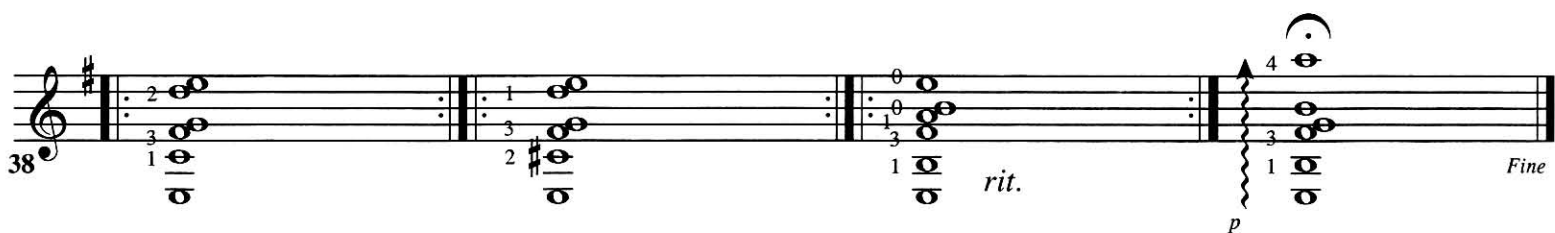
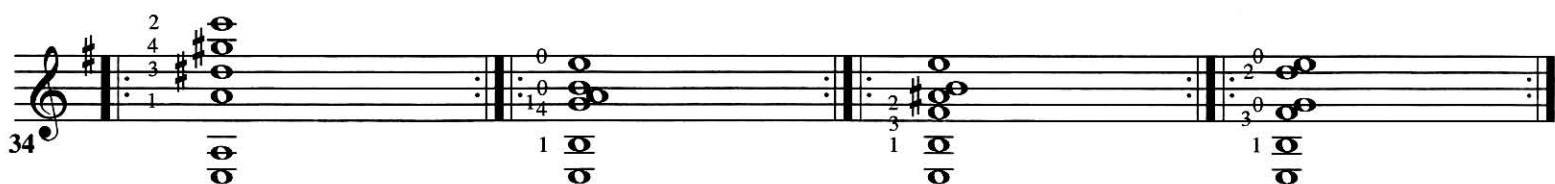
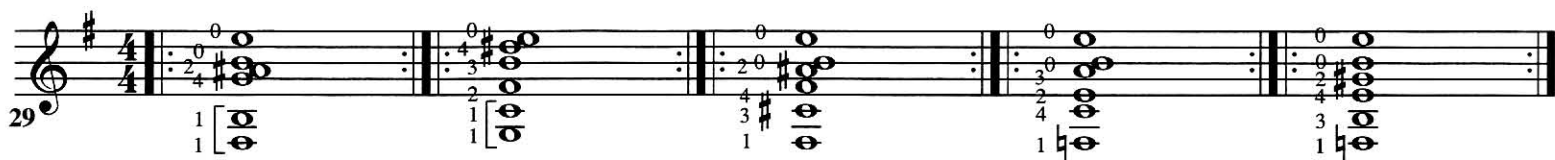
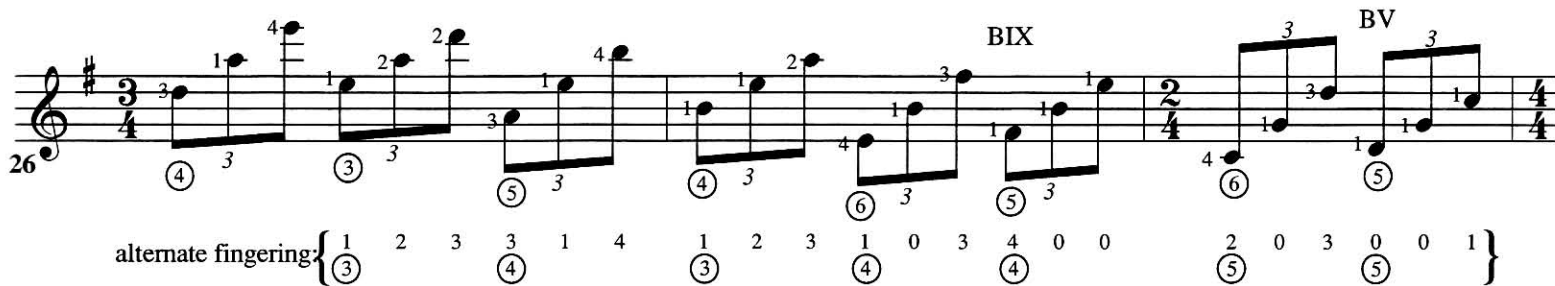
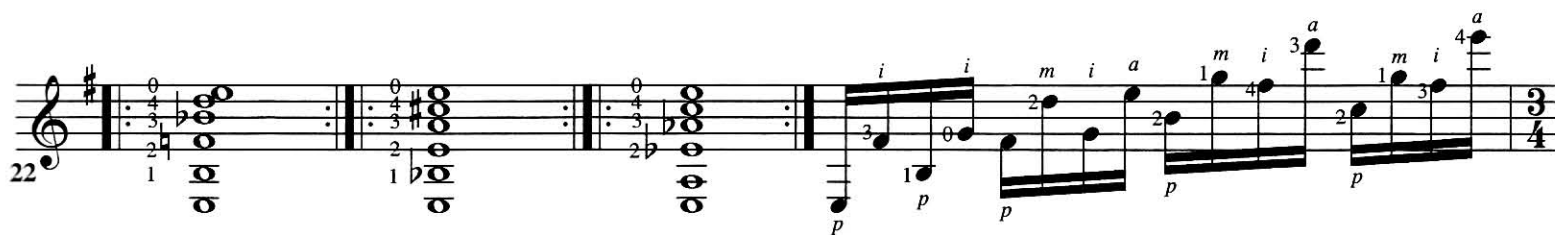
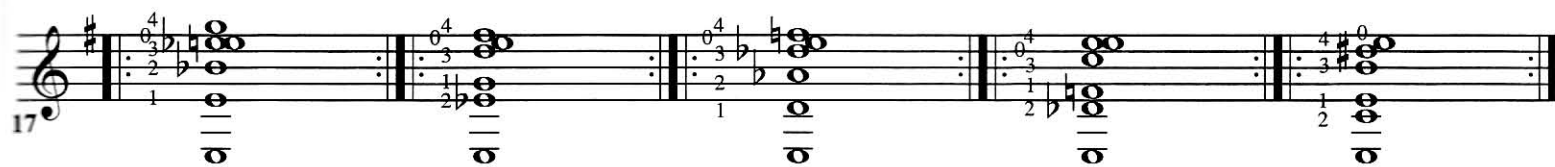
13

4
1
2
3

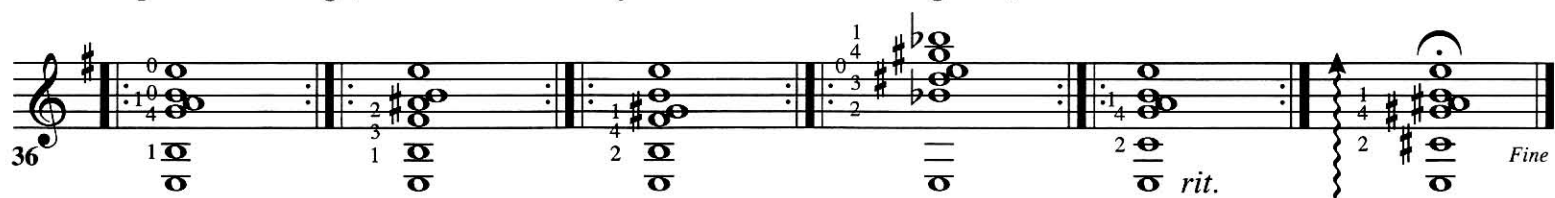
4
1
2
3

4
1
2
3

4
1
2
3



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



Study #1

Carlos Rafael Rivera

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

CHECKLIST:

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

Flowing
♩ = 240 BIV -----

Track 11

p

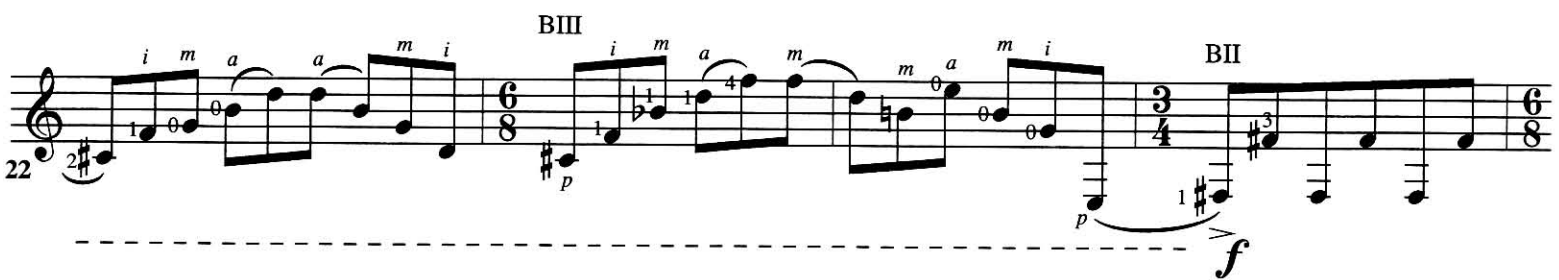
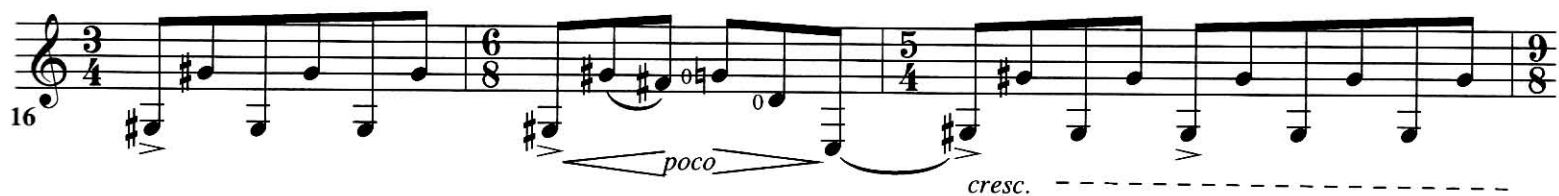
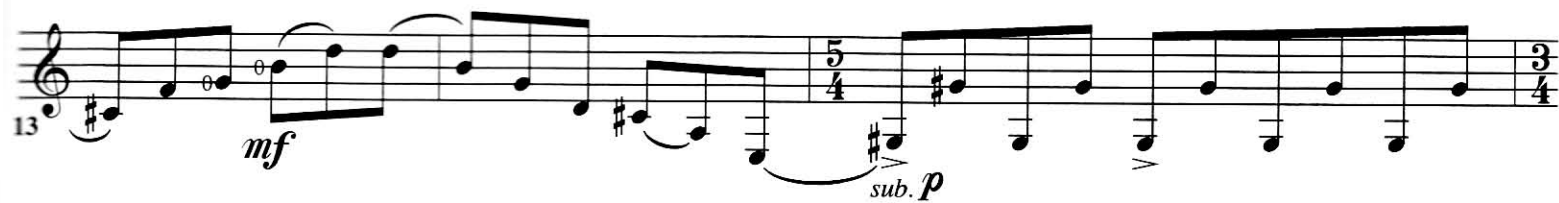
sempre

poco

m *i*

poco *cresc.*

10



33 *i m a*
p *p* *ff*

37 *Intensely*
sub. pp *pochiss*

41 *poco*

46 *p*

49 *i m*
cresc. *p*

53 *i m a*
p *p* *mf*

Decidedly

57 *f*

61

64 *m i i i i m a*
p *p* *cresc.* *p*

68 *i m a m i BIV i m a m*
p *p* *ff*

72

75 *mp* *ff*

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

• Alan Watts •

Plainte

Brian Head

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

CHECKLIST:

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

♩ = 72

Track 12

p

BVII

BII

BVIII

mp

13

Staff 13-16: Treble clef, 2/4 time. Measures 13-16 show a sequence of chords and single notes with fingerings (2, 4, 3, 4, 1, 3, 2, 1, 3, 1). Measure 16 ends with a fermata.

17

BII₄

Staff 17-20: Treble clef, 2/4 time. Measures 17-20 show a sequence of chords and single notes with fingerings (4, 3, 4, 1, 3, 2, 1, 3, 1). Measure 20 ends with a fermata. Dynamics: *mf* (6) *l.v.*

21

Staff 21-24: Treble clef, 2/4 time. Measures 21-24 show a sequence of chords and single notes with fingerings (3, 2, 1, 3, 1, 3, 2, 1, 3, 1). Measure 24 ends with a fermata. Dynamics: *p* *pont.*

25

BIII

Staff 25-28: Treble clef, 2/4 time. Measures 25-28 show a sequence of chords and single notes with fingerings (1, 4, 1, 3, 2, 1, 3, 1). Measure 28 ends with a fermata. Dynamics: *mf* *ord.*, *cresc.*

29

Staff 29-32: Treble clef, 2/4 time. Measures 29-32 show a sequence of chords and single notes with fingerings (3, 2, 1, 3, 1, 3, 2, 1, 3, 1). Measure 32 ends with a fermata. Dynamics: *ff*, *mf*

33

hinge BII

Staff 33-36: Treble clef, 2/4 time. Measures 33-36 show a sequence of chords and single notes with fingerings (1, 3, 2, 1, 3, 1, 3, 1). Measure 36 ends with a fermata. Dynamics: *f* *l.v.*, *p*

37

Staff 37-40: Treble clef, 2/4 time. Measures 37-40 show a sequence of chords and single notes with fingerings (1, 3, 2, 1, 3, 1, 3, 1). Measure 40 ends with a fermata. Dynamics: *mf*, *p* *pont.*, *mf* *ord.*

69 *gently* *BII*

f *sub. p*

Staff 69-72: Treble clef, 3/4 time. Measure 69 starts with a forte (*f*) dynamic and a circled 5. Measure 70 has a circled 6 and a *sub. p* marking. Measure 71 is marked *gently*. Measure 72 is marked *BII*. Fingering numbers 1, 4, 2, 0, 1, 4 are present.

73 *l.v.*

l.v.

Staff 73-76: Treble clef, 3/4 time. Measure 73 has a *l.v.* marking. Measure 74 has a circled 7. Measure 75 has a circled 2 and a *l.v.* marking. Measure 76 has a circled 4. Fingering numbers 1, 2, 4 are present.

77

Staff 77-80: Treble clef, 3/4 time. Measure 77 has a circled 1. Measure 78 has a circled 0. Measure 79 has a circled 2. Measure 80 has a circled 4. Fingering numbers 1, 2, 4 are present.

81

②

Staff 81-84: Treble clef, 3/4 time. Measure 81 has a circled 2. Measure 82 has a circled 0. Measure 83 has a circled 1. Measure 84 has a circled 4. Fingering numbers 1, 2, 4 are present.

85 *p*

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

Staff 85-88: Treble clef, 3/4 time. Measure 85 has a circled 3 and a circled 6. Measure 86 has a circled 4. Measure 87 has a circled 1. Measure 88 has a circled 2. Fingering numbers 1, 2, 4 are present.

90 *harm. XII* *harm. VII* *p*

Staff 90-93: Treble clef, 3/4 time. Measure 90 has a circled 1. Measure 91 has a circled 2. Measure 92 has a circled 4. Measure 93 has a circled 0. Fingering numbers 1, 2, 4 are present.

94

Staff 94-97: Treble clef, 3/4 time. Measure 94 has a circled 1. Measure 95 has a circled 2. Measure 96 has a circled 4. Measure 97 has a circled 0. Fingering numbers 1, 2, 4 are present.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1 (Measures 98-102):** Starts with a treble clef and a 2/4 time signature. It includes a bass line with a 6/8 time signature. Dynamic markings include *p* and *tasto*.
- System 2 (Measures 103-106):** Continues the musical piece with various note values and rests.
- System 3 (Measures 107-110):** Includes a treble clef and a 3/4 time signature. It features a bass line with a 6/8 time signature. Dynamic markings include *l.v.* and *BII*.
- System 4 (Measures 111-113):** Includes a treble clef and a 3/4 time signature. It features a bass line with a 6/8 time signature. Dynamic markings include *l.v.* and *p*.
- System 5 (Measures 114-117):** Includes a treble clef and a 2/4 time signature. It features a bass line with a 6/8 time signature. Dynamic markings include *molto rit.*, *pp*, and *niente*.

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

Concierto de Aranjuez

Cadenza (from Adagio: 2nd Movement)

Joaquín Rodrigo

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

CHECKLIST:

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



Cadenza

BIV (⑥-③)

The musical score for 'The Rose Tree' is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Above the staff, there are several groups of letters: 'i m i m i m i', 'm i m', 'i m i m i m i m', and 'i m'. These likely represent a simplified version of the song's lyrics. The piece concludes with a final note marked with a 'p' (piano) dynamic.

2

m i m i m i m i

cresc.

p p

f

[illegible]

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The melody begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The first measure contains a half note G#4 and a quarter note F#4, with a forte (f) dynamic marking. The second measure contains a half note E4 and a quarter note D4, with a piano (p) dynamic marking. The third measure contains a half note C#4 and a quarter note B3, with a piano (p) dynamic marking. The fourth measure contains a half note A3 and a quarter note G#3, with a piano (p) dynamic marking. The fifth measure contains a half note F#3 and a quarter note E3, with a piano (p) dynamic marking. The sixth measure contains a half note D3 and a quarter note C#3, with a piano (p) dynamic marking. The seventh measure contains a half note B2 and a quarter note A2, with a piano (p) dynamic marking. The eighth measure contains a half note G#2 and a quarter note F#2, with a piano (p) dynamic marking. The ninth measure contains a half note E2 and a quarter note D2, with a piano (p) dynamic marking. The tenth measure contains a half note C#2 and a quarter note B1, with a piano (p) dynamic marking. The eleventh measure contains a half note A1 and a quarter note G#1, with a piano (p) dynamic marking. The twelfth measure contains a half note F#1 and a quarter note E1, with a piano (p) dynamic marking. The thirteenth measure contains a half note D1 and a quarter note C#1, with a piano (p) dynamic marking. The fourteenth measure contains a half note B0 and a quarter note A0, with a piano (p) dynamic marking. The fifteenth measure contains a half note G#0 and a quarter note F#0, with a piano (p) dynamic marking. The sixteenth measure contains a half note E0 and a quarter note D0, with a piano (p) dynamic marking. The seventeenth measure contains a half note C#0 and a quarter note B0, with a piano (p) dynamic marking. The eighteenth measure contains a half note A0 and a quarter note G#0, with a piano (p) dynamic marking. The nineteenth measure contains a half note F#0 and a quarter note E0, with a piano (p) dynamic marking. The twentieth measure contains a half note D0 and a quarter note C#0, with a piano (p) dynamic marking. The score is marked with 'm' and 'i' above the first two measures, indicating a melodic phrase. The dynamics range from forte (f) to piano (p). The tempo is marked 'Allegretto'.

[illegible]

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

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

19 *3 a m i* *a m i* *4 4* *1 3* *a m i* *i m a m i* *6* *p*

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

21 *BV4* *10 10 10 10*

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

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

24

25

BXI 8^{va}

fff Rasgueado

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

26

(8^{va})

27

(8^{va})