Pumping Nylon

◊

Intermediate to Advanced Repertoire

Table of Contents

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

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

Enjoy!

Preface

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

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

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

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

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

About the Author

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

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

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

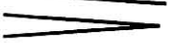
* The Quartet can be heard on their recordings for GHA, Delos and Sony Classical.

Glossary of Signs and Terms

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

1, 2, 3, 4 ..... Left hand fingers, numbered from index (1) to pinky (4).
p, i, m, a ..... Right hand fingers: *p* = thumb, *i* = index, *m* = middle, *a* = ring finger.
⓪②③④⑤⑥ ..... The six strings of the guitar, numbered from low E⑥ to high E⓪.
IV, V, VII, etc. ..... Roman numerals. Used to indicate frets. Here is a quick review of these symbols: I=1, II=2, III=3, IV=4, V=5, VI=6, VII=7, VIII=8, IX=9, X=10, XI=11 and XII=12.
BII4 ..... The B indicates a barre. The Roman numeral indicates the fret to be barred, and the small number indicates the amount of strings to be barred. So, this symbol indicates to barre four strings at the second fret.
-1, -2, -3, -4 ..... A dash in front of a fingering indicates a *guide finger shift*. A *shift* is a movement from one position to another. A *guide finger* is a finger that can be used just before and just after a shift. For instance, if the 4th finger has been used to play G on the 1st string, 3rd fret, and then moves to play A on the 1st string, 5th fret, it will be marked -4 .
⑥ = D ..... Tune the 6th string down to D.
𝄌 ..... *Coda* sign. Marks the ending section of a piece.
𝄋 ..... *Segno*. When playing a *Del Segno al Fine* form, go back to this sign and play to the end.
♩ = 60 ..... Tempo marking. In this case, the metronome should be set to 60. Each click represents a quarter note.
..... *Accent*. Emphasize.
..... *Staccato*. Short. Detached.
..... *Tenuto*. To hold a note for its full value.
a tempo ..... Return to the original *tempo* or speed.
Allegro ..... Lively, cheerful, fast.
Andante ..... A moderate, walking tempo.
Andantino ..... Slightly faster than *Andante*.
cresc. ..... *Crescendo*. Gradually becoming louder.
decresc. ..... *Decrescendo*. Gradually becoming softer.
dim. ..... *Diminuendo*. Gradually becoming softer.
D. C. al Coda ..... *Da Capo al Coda*. Go back to the beginning of the piece and play to the coda indication, then skip down to the *Coda*.
D. C. al Fine ..... Da Capo al Fine. Go to the beginning and play until the *Fine*.
D. S. al Fine ..... Dal Segno al Fine. Go back to the sign 𝄋 and play until the *Fine*.
Fine ..... The end.
Moderato ..... In a moderate tempo.
molto ..... Very.
morendo ..... Dying away.
mosso ..... Moved. Agitated.
niente ..... Nothing. Silence.
poco ritenuto ..... Immediately becoming a little held back or slower.
rall. ..... *Rallentando*. Becoming gradually slower.
rit. ..... *Ritardando*. Becoming gradually slower.
simile ..... When this word appears after a pattern has been established (fingerings, dynamics, etc.), it means to continue in this manner.
sub. ..... *Subito*. Suddenly.
Tranquillo ..... Tranquil, calm, quiet.

DYNAMIC SIGNS

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

The Frog Galliard

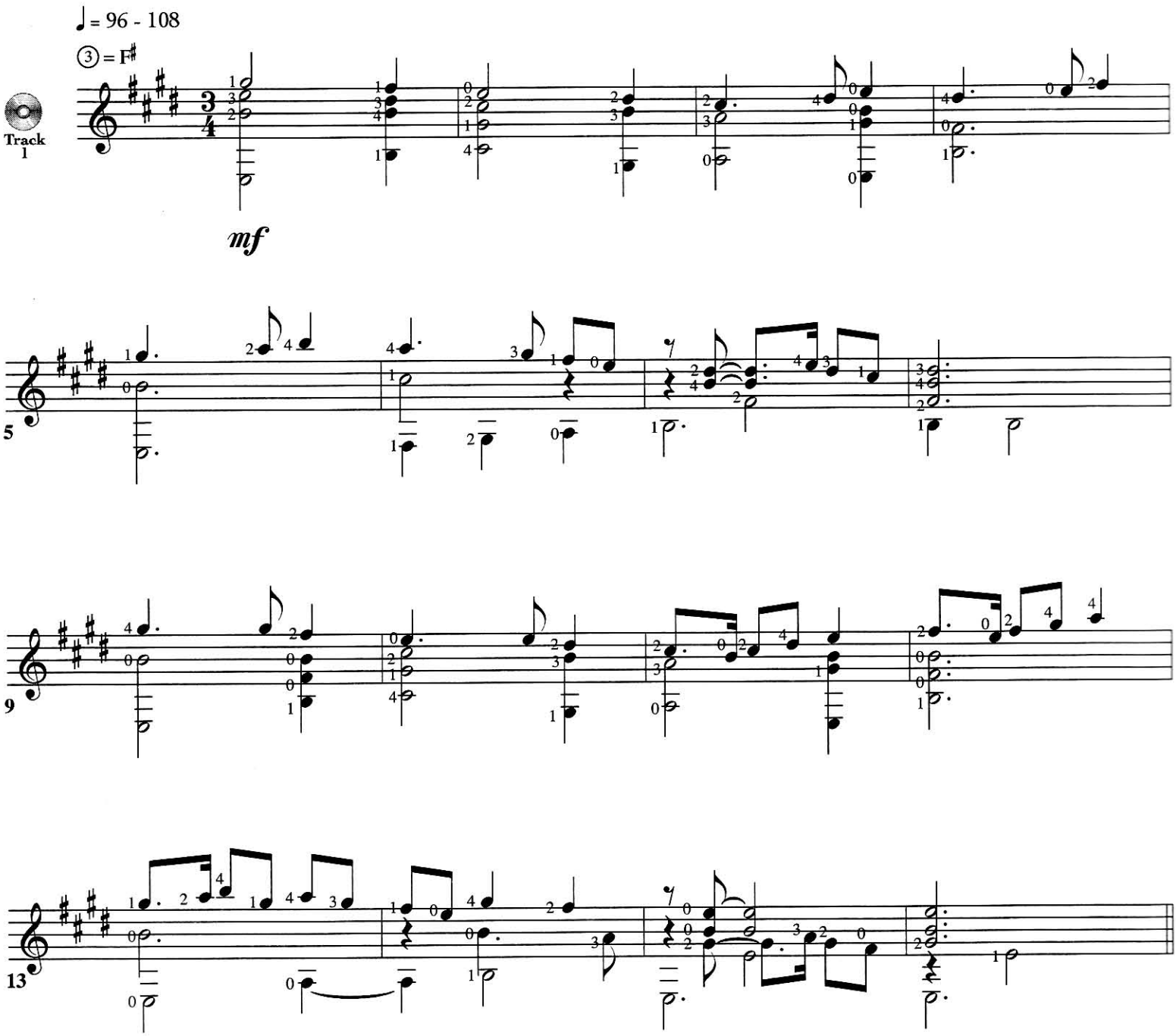
John Dowland/arr. S. Tennant

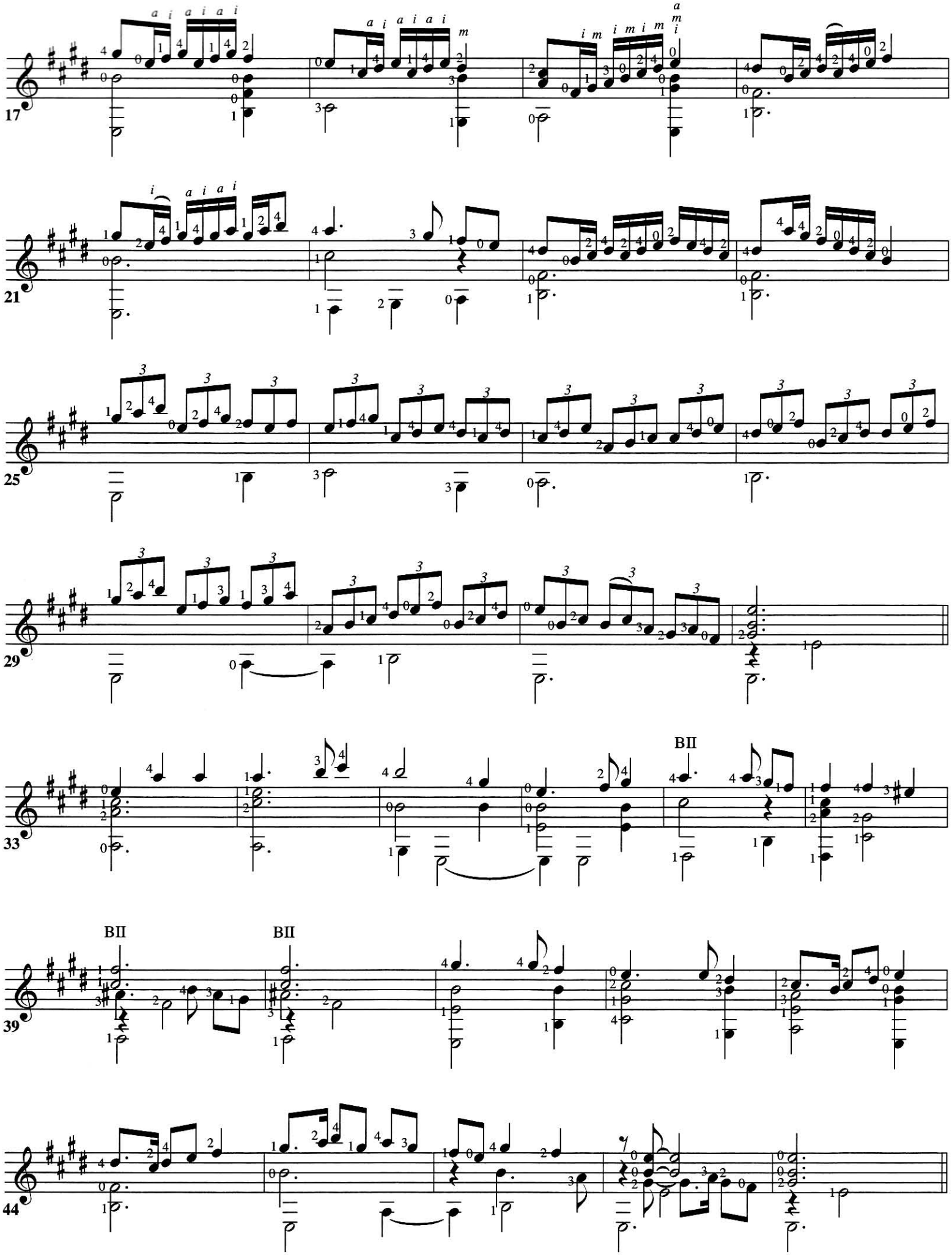
I include this piece mainly because it is one of my favorite works by perhaps my favorite composer. I never tire of playing it, and I hope you will derive as much joy from it as I have over the years. Also, it offers some good opportunities for us to work out those nasty *a-i* scale passages we usually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

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.

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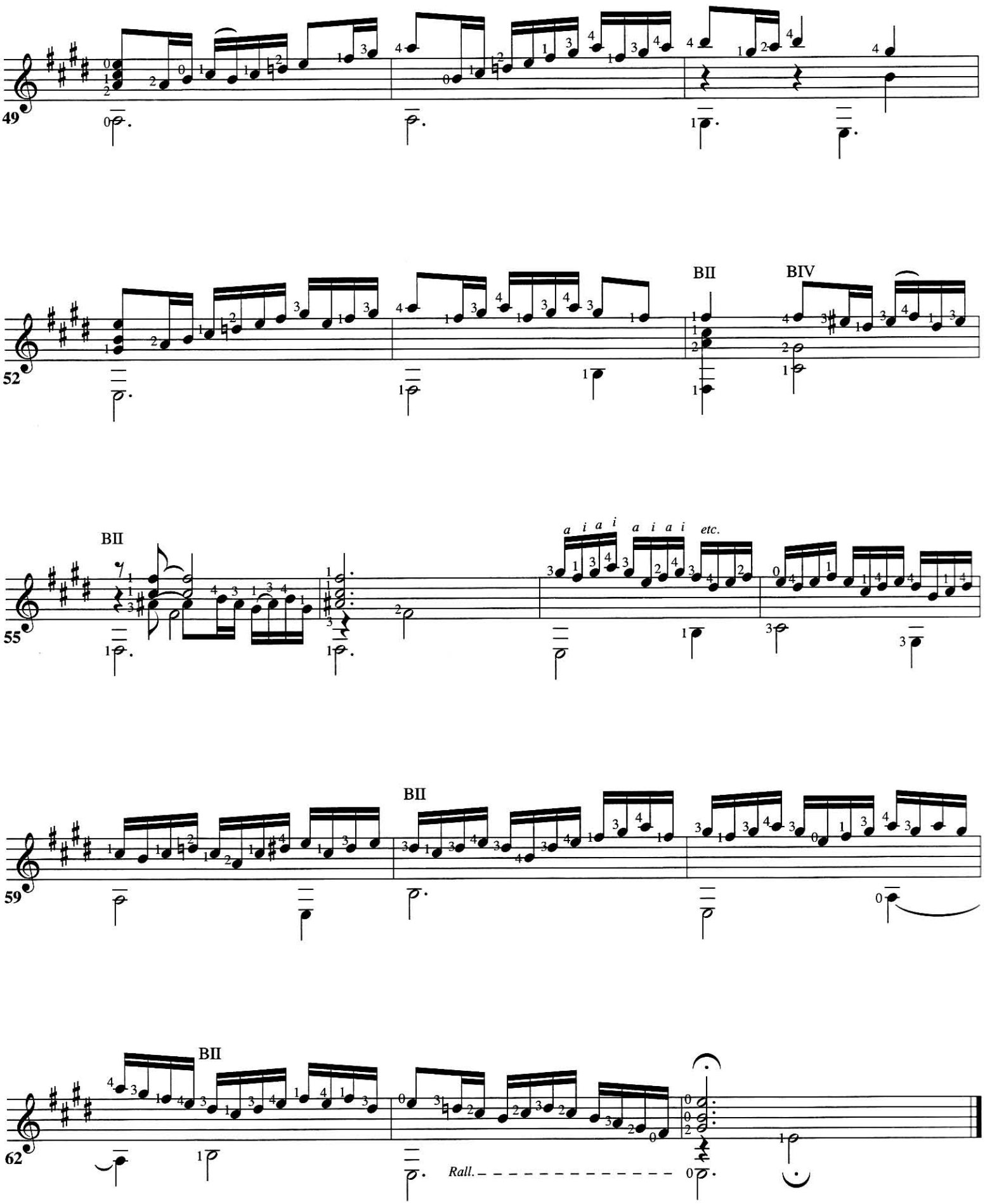
BII


49
52
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BII
a i a i a i a i etc.
59
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62
BII
Rall.

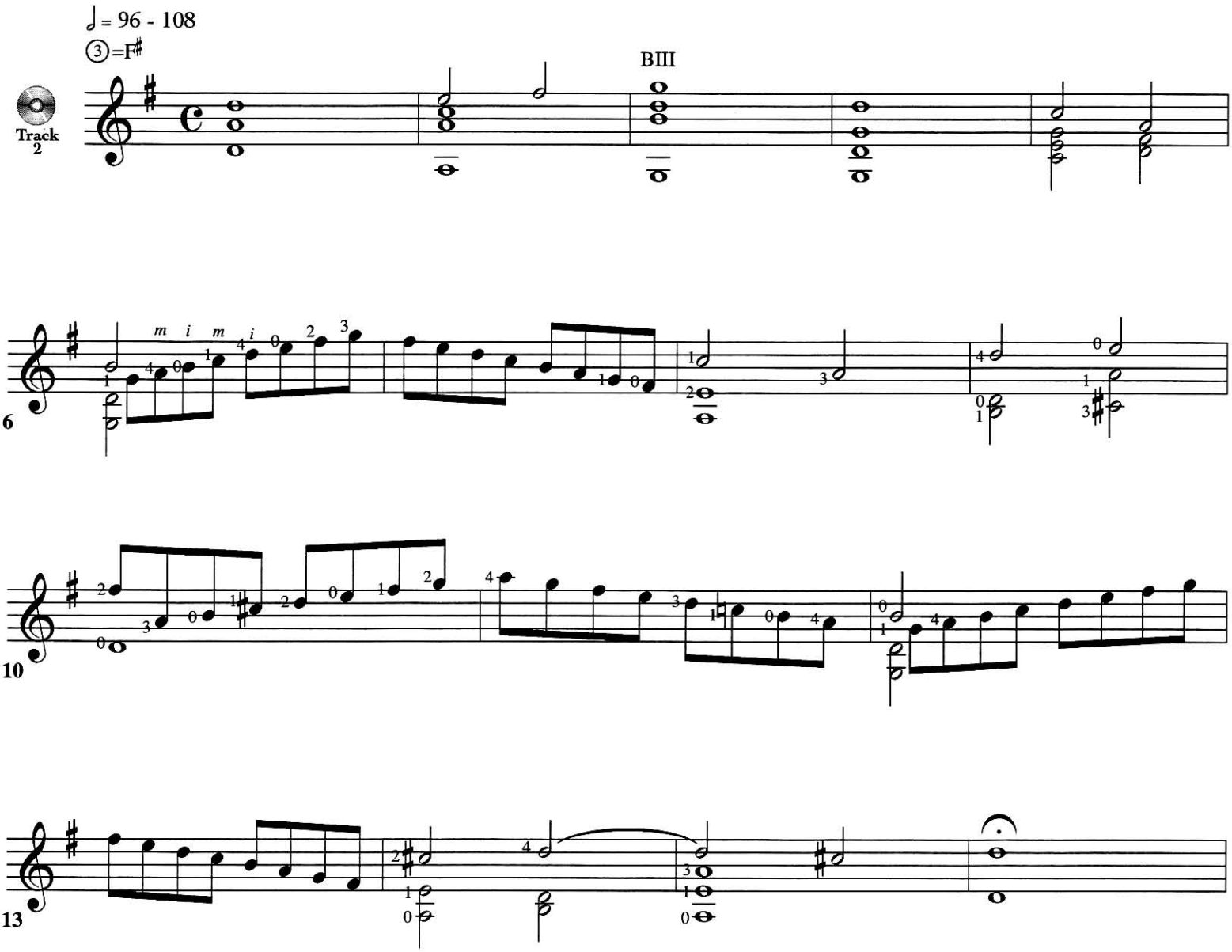
Fantasia #18

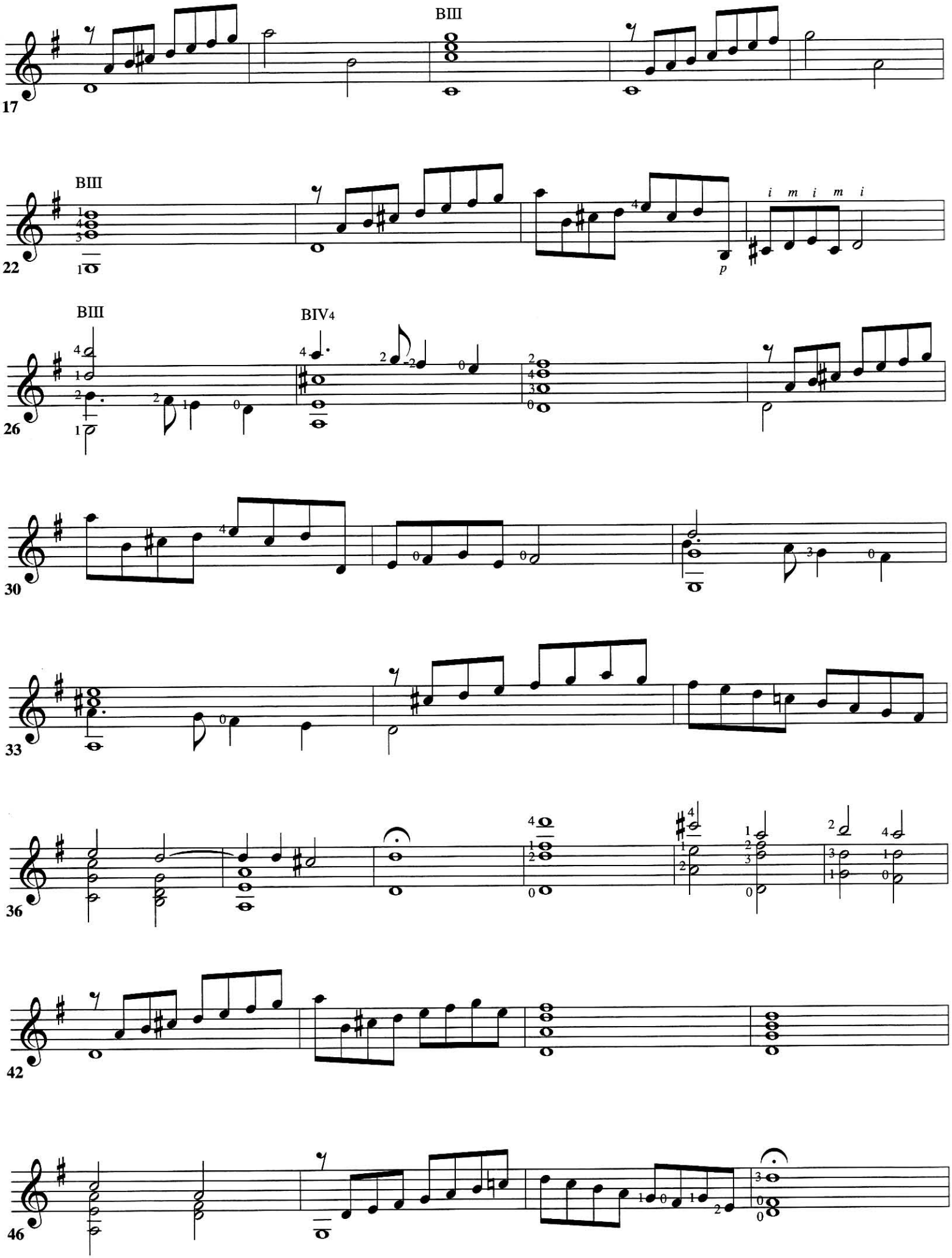
Luis Milan/transcribed by S. Tennant

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.

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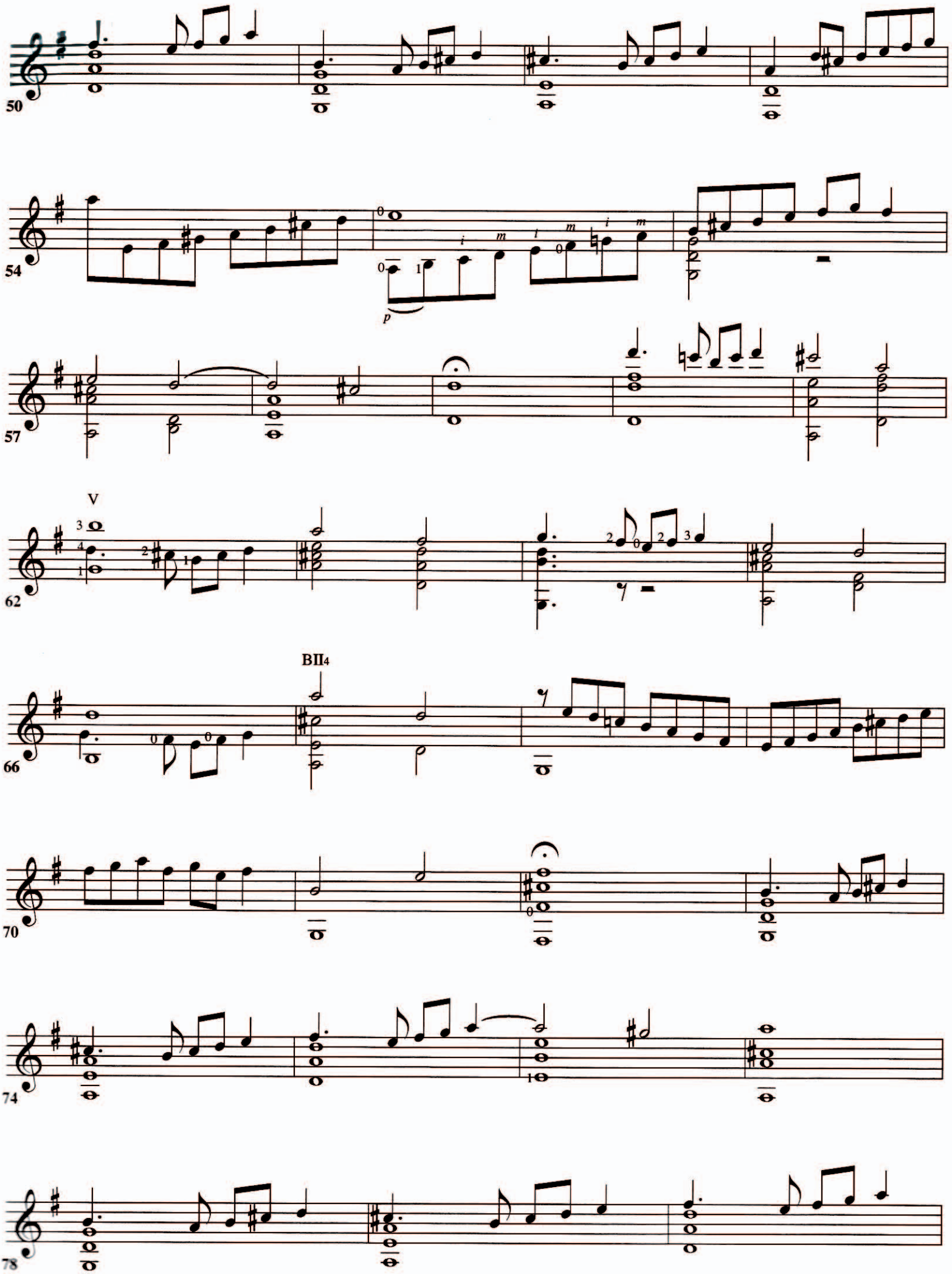
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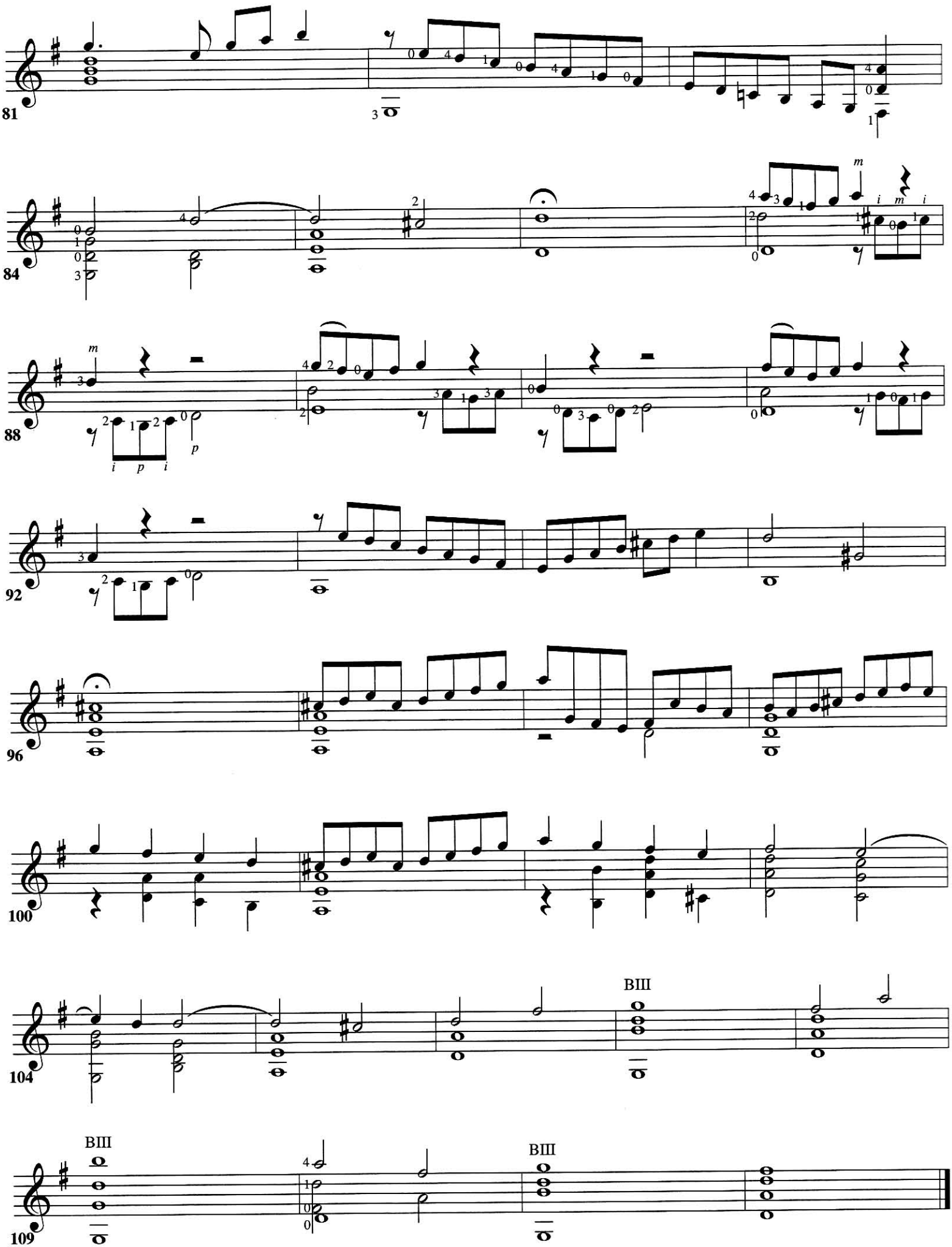
81
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104
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BIII
BIII
BIII

When we dwell on our past mistakes and fears,

we relive them daily.

Review and learn from them, and then

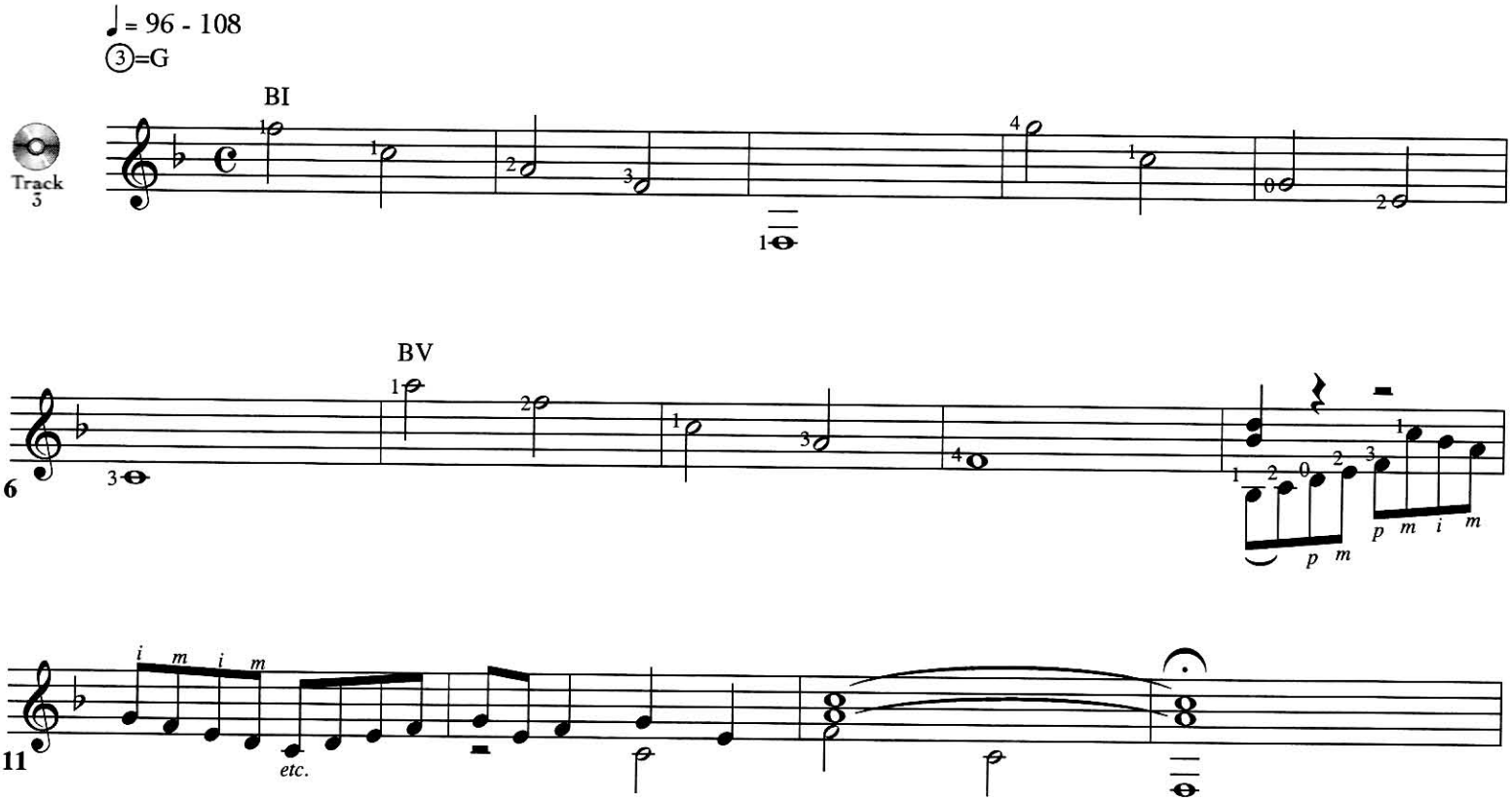
THROW THEM AWAY.

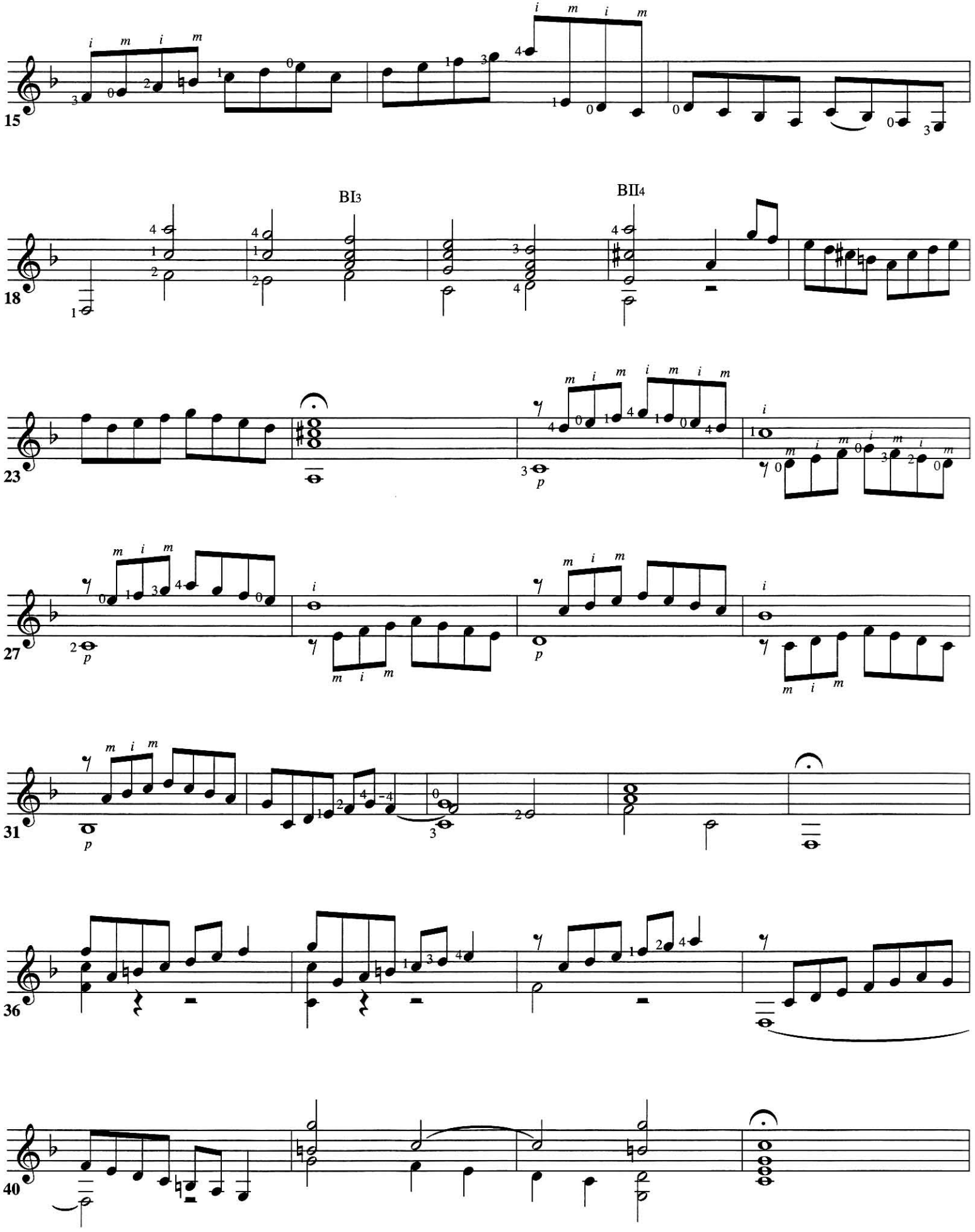
They're a waste of time otherwise.

Fantasia #16

Luis Milan/transcribed by S. Tennant

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

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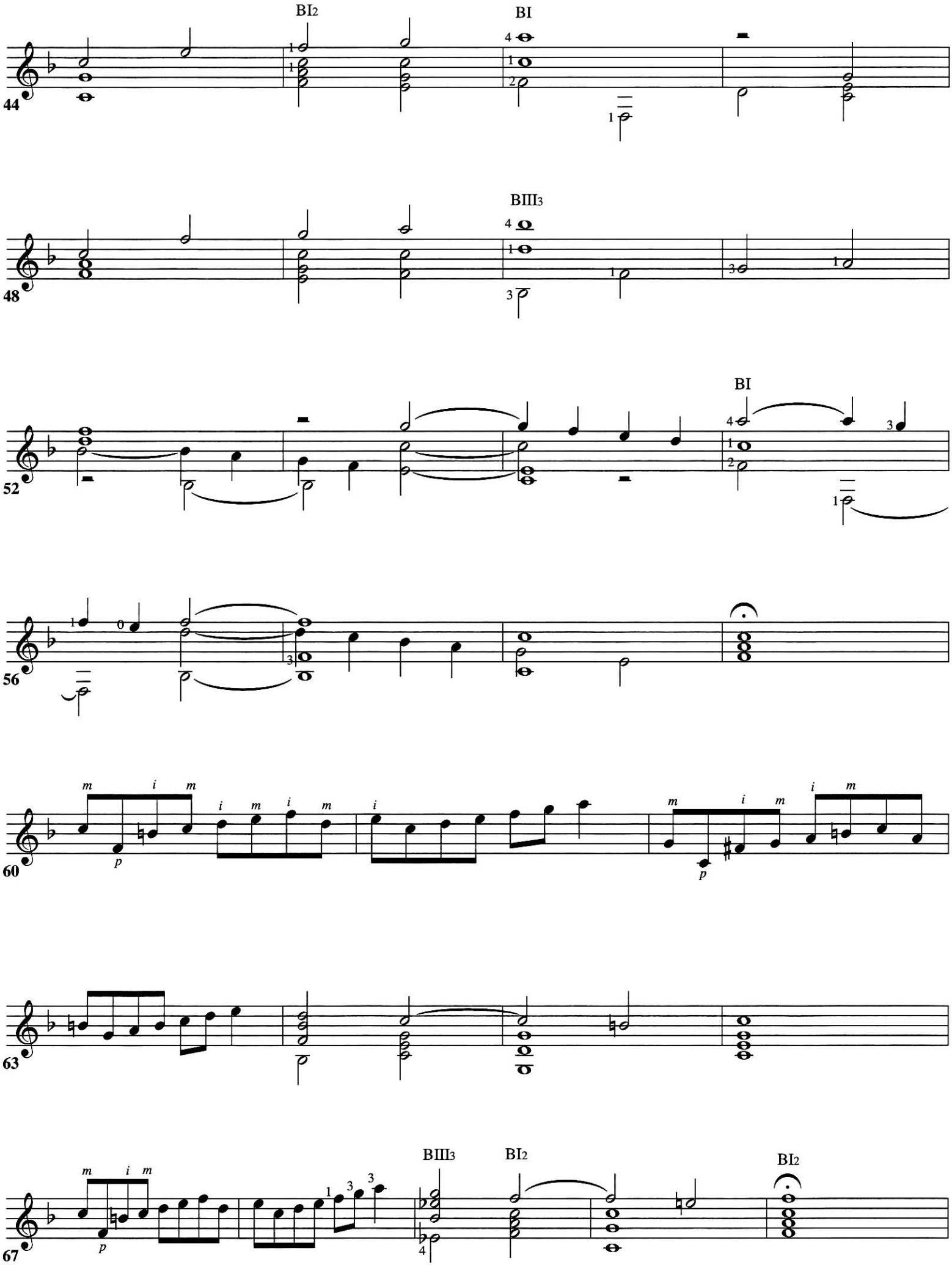
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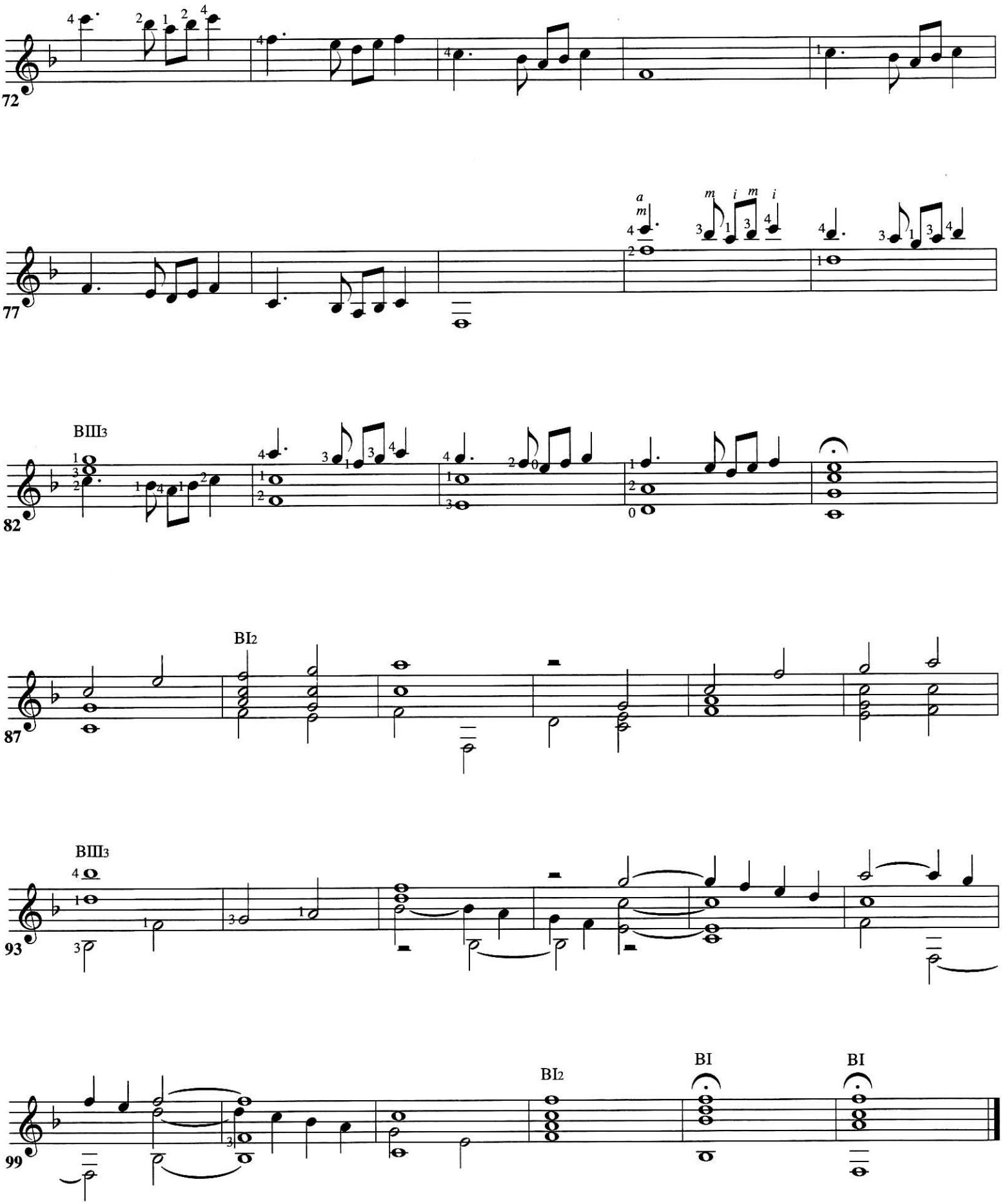
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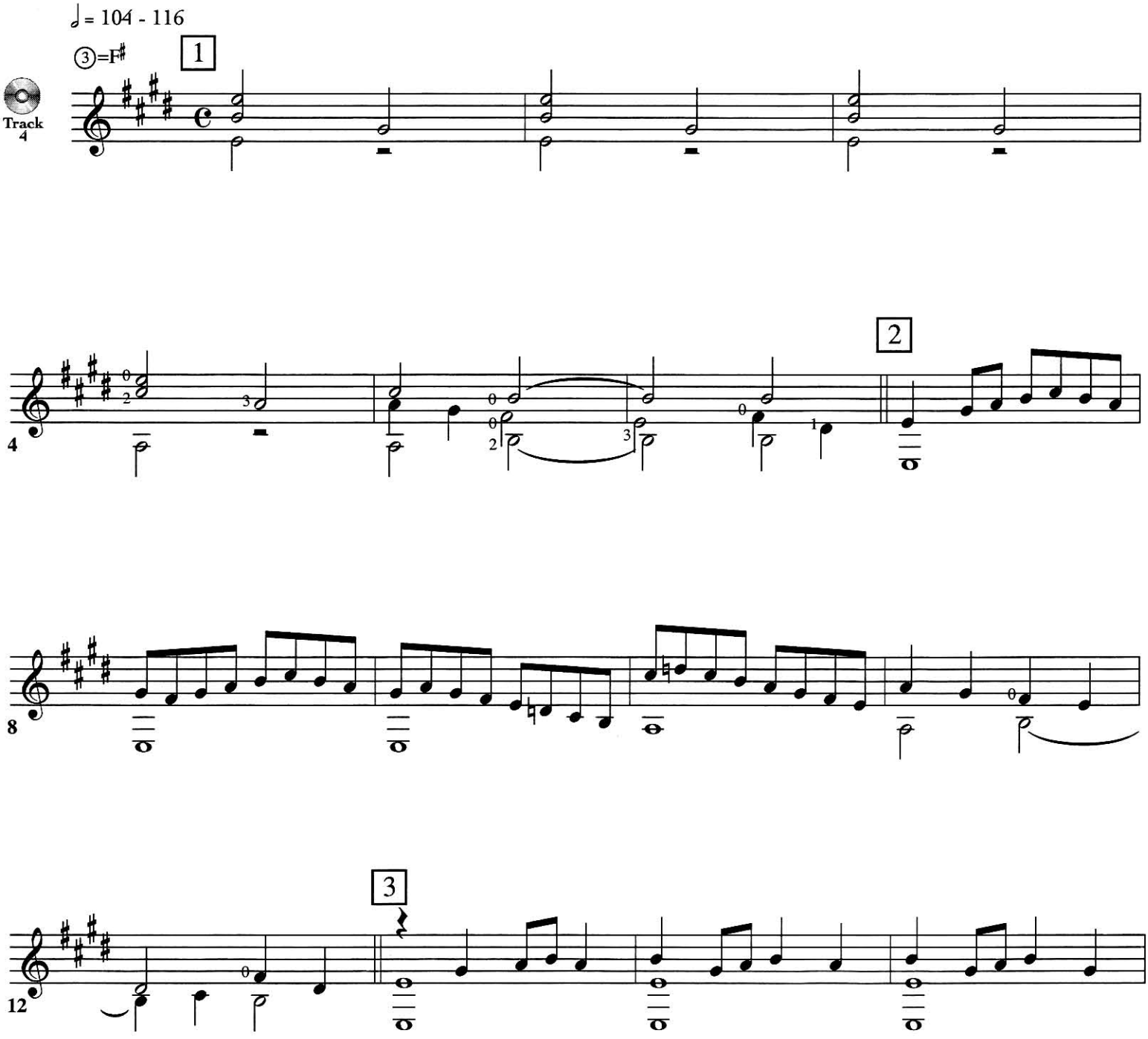
Veintidós diferencias de Conde Claros

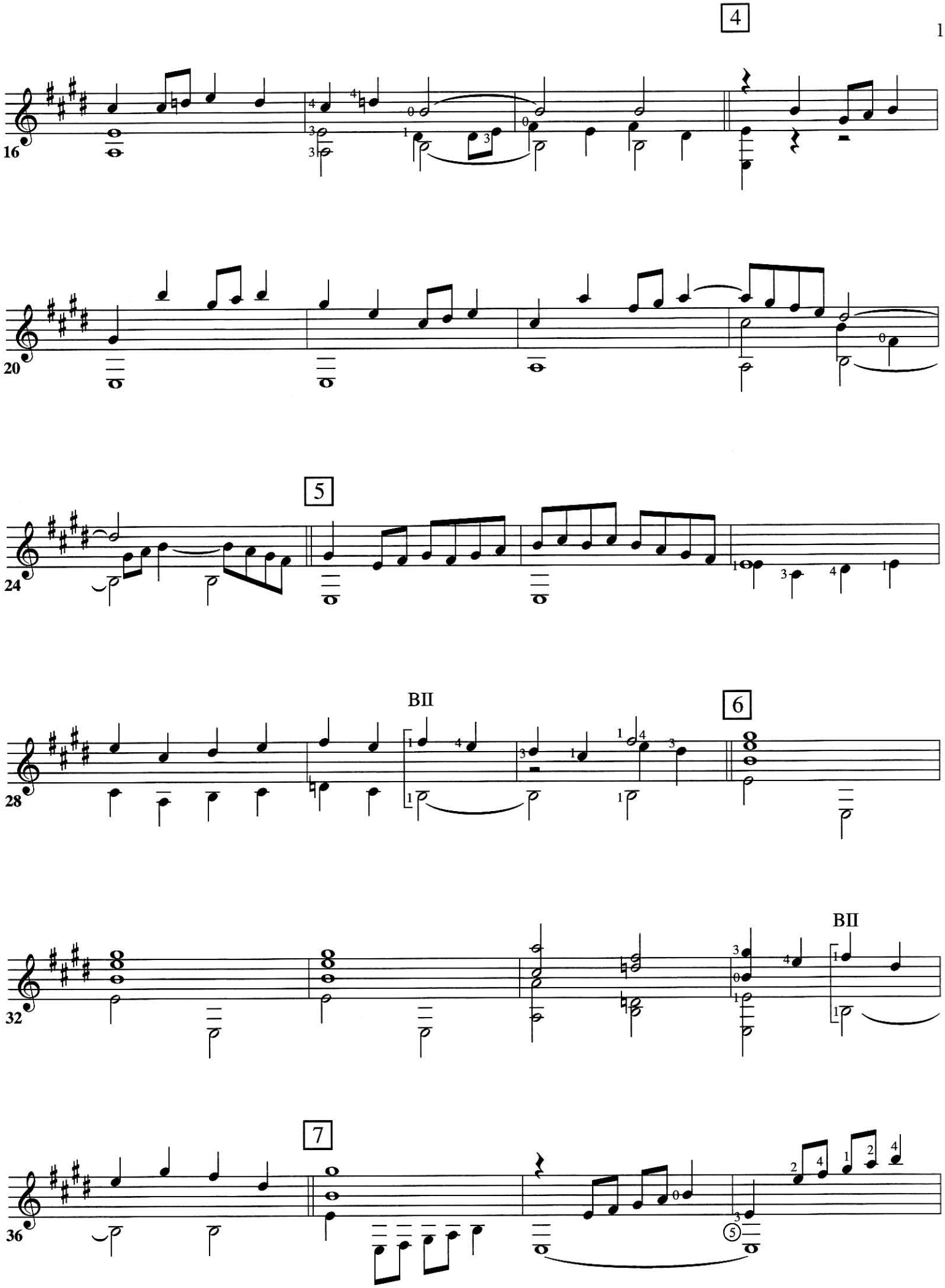
Luys Narváez/transcribed by S. Tennant

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.

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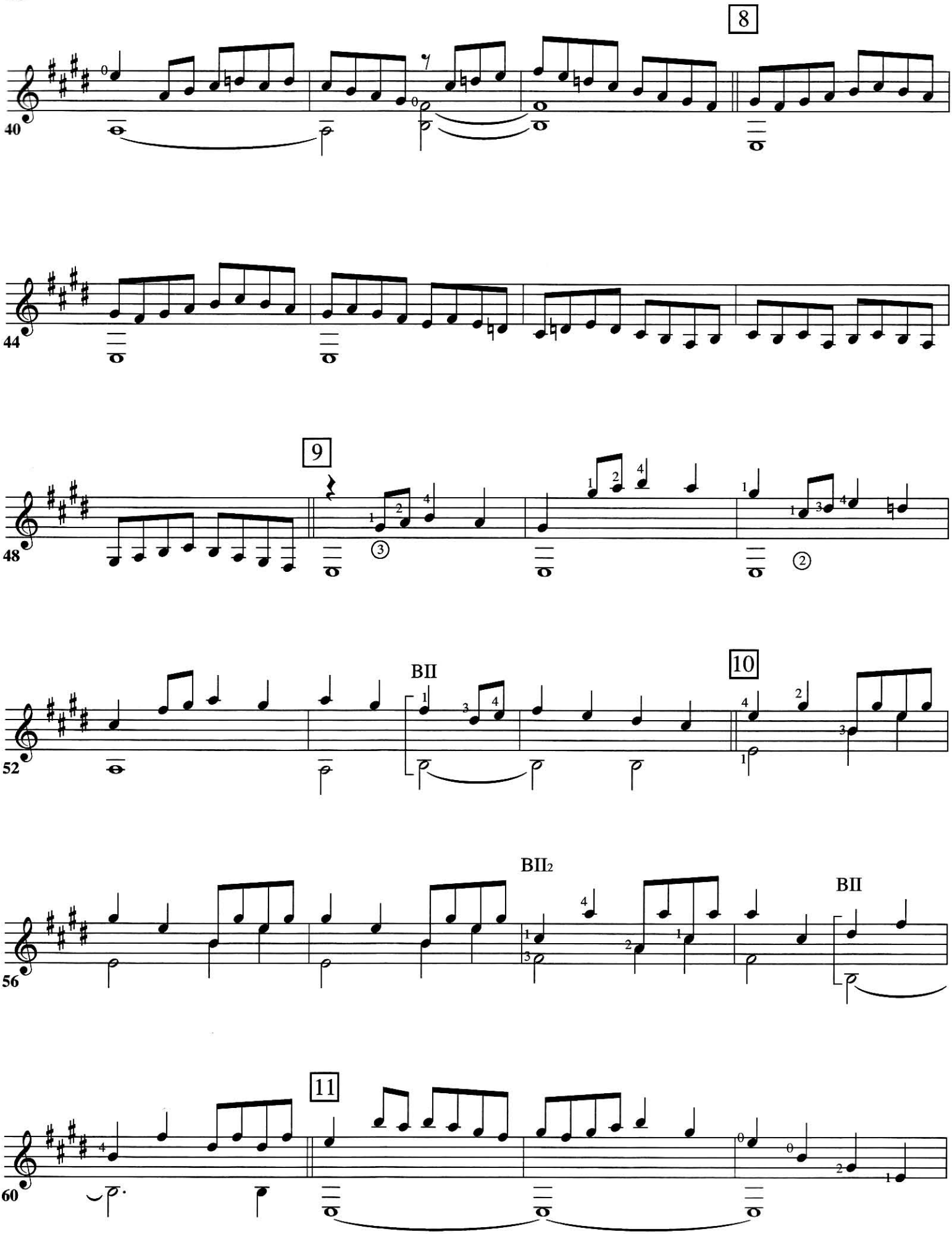
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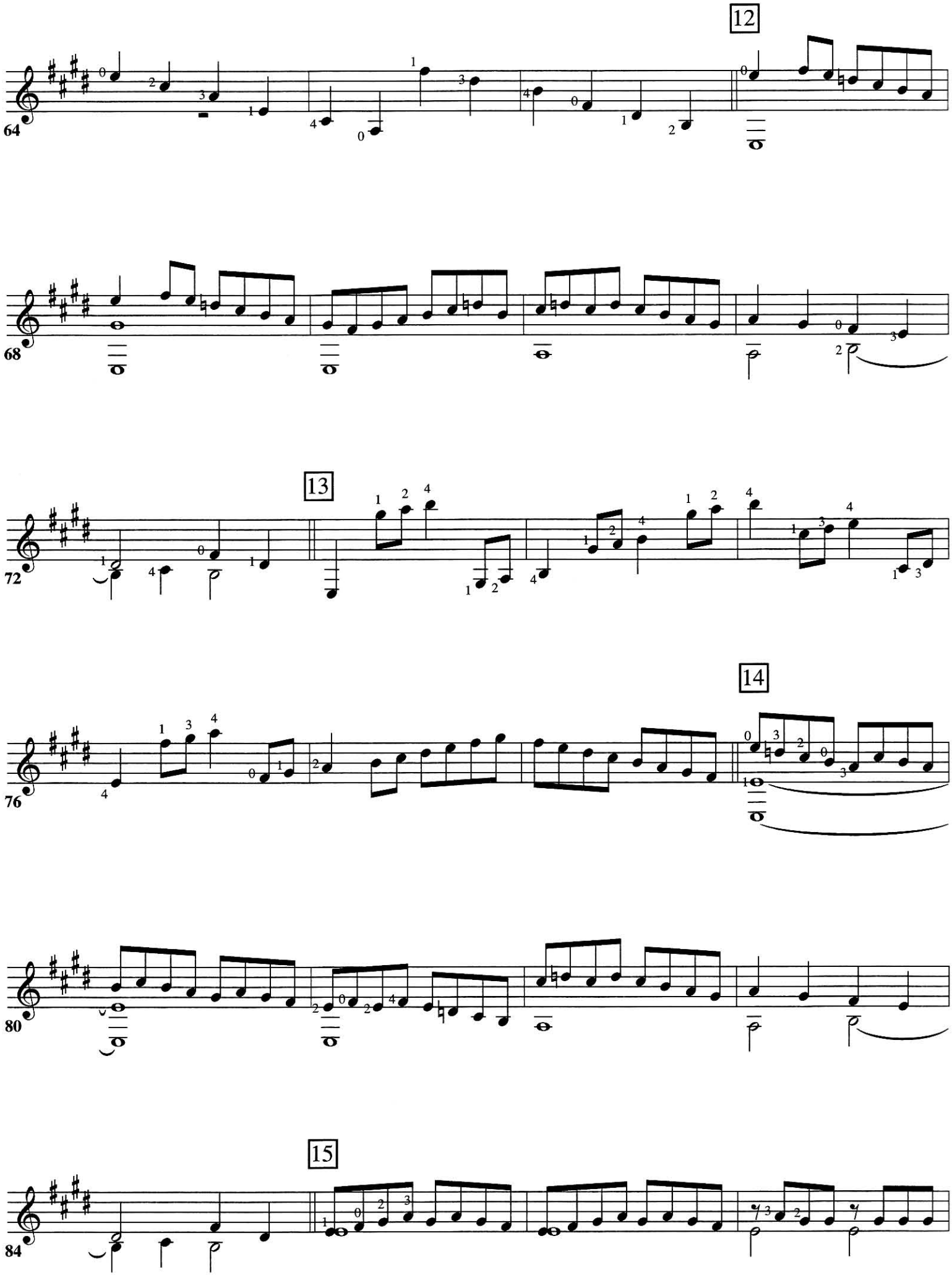
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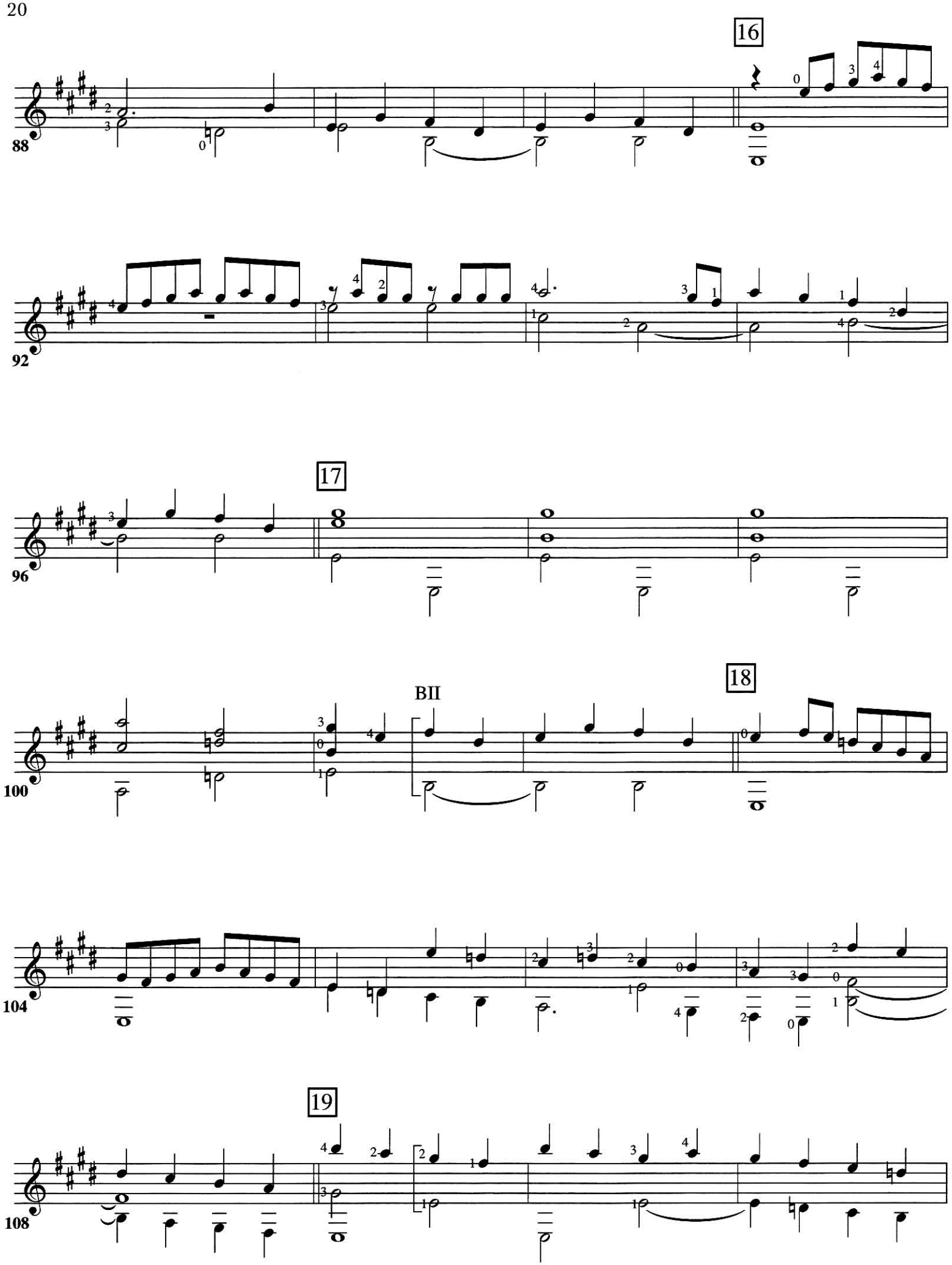
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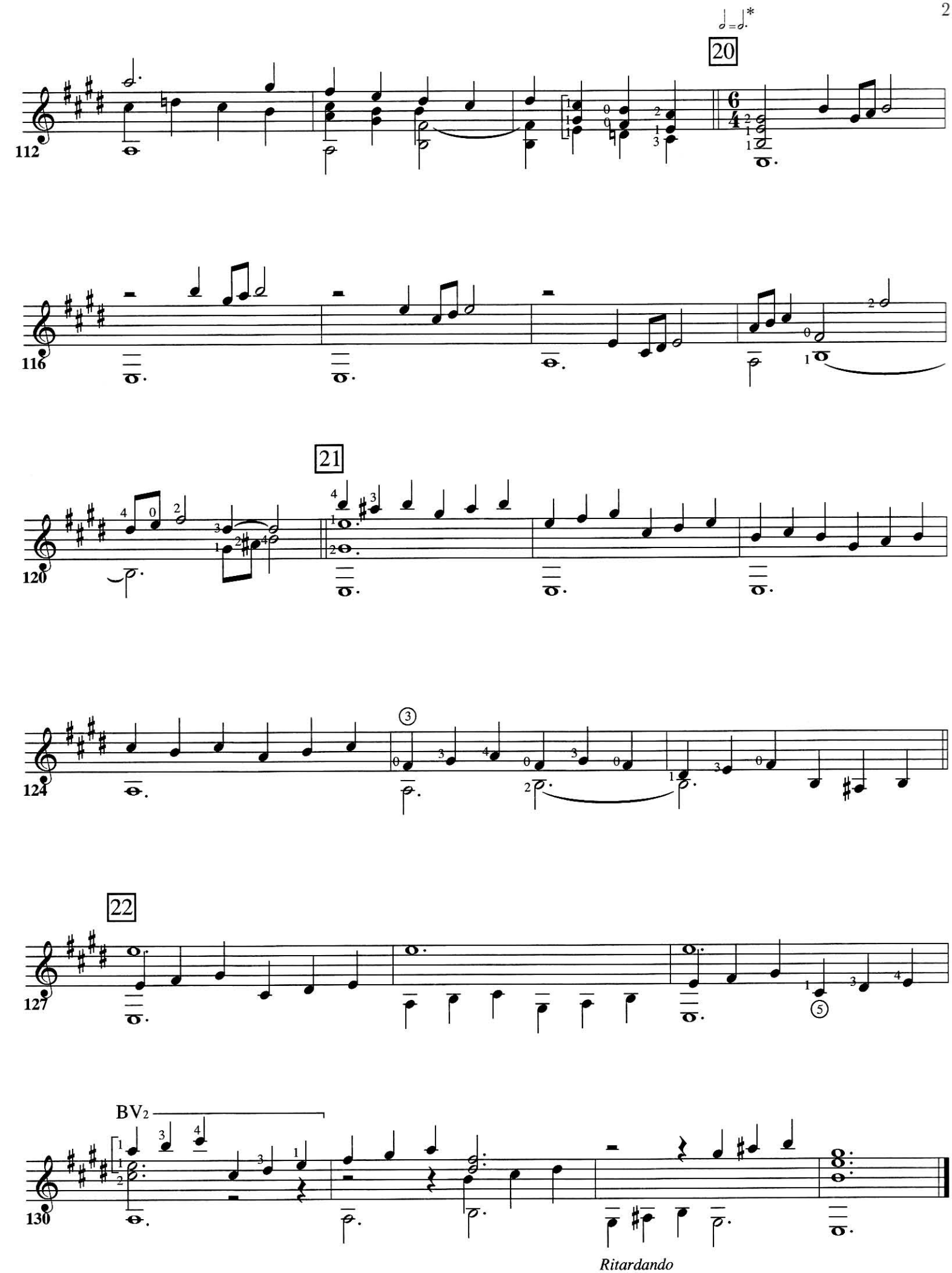


* Editorial. Tempo indication not in the original edition.

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.

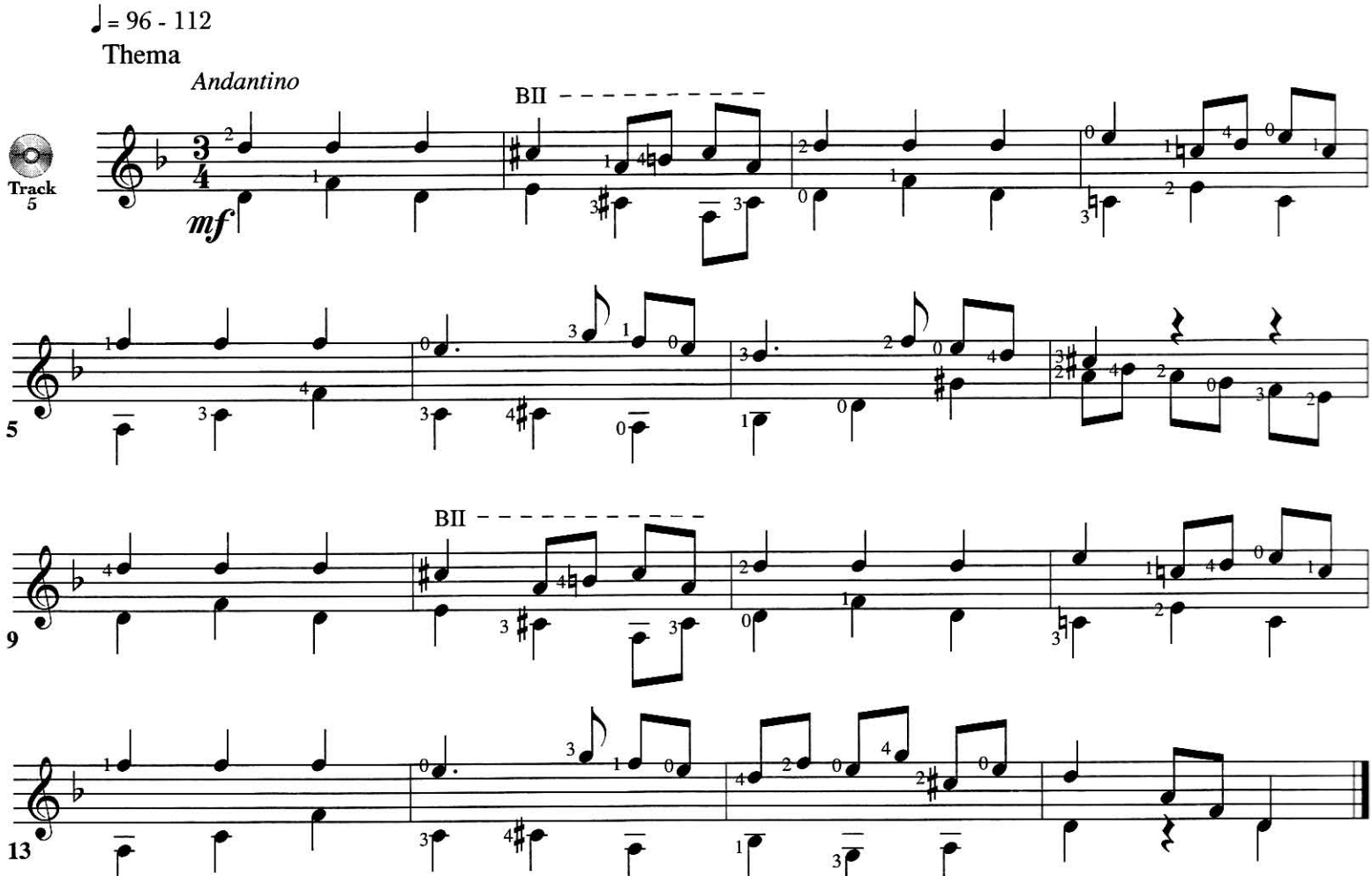
- ✔ In Variation II, make the slurs clean and articulate. To achieve this, keep the left-hand fingers as close to their strings as possible, releasing the force from each finger after each slur.

- ✔ 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.

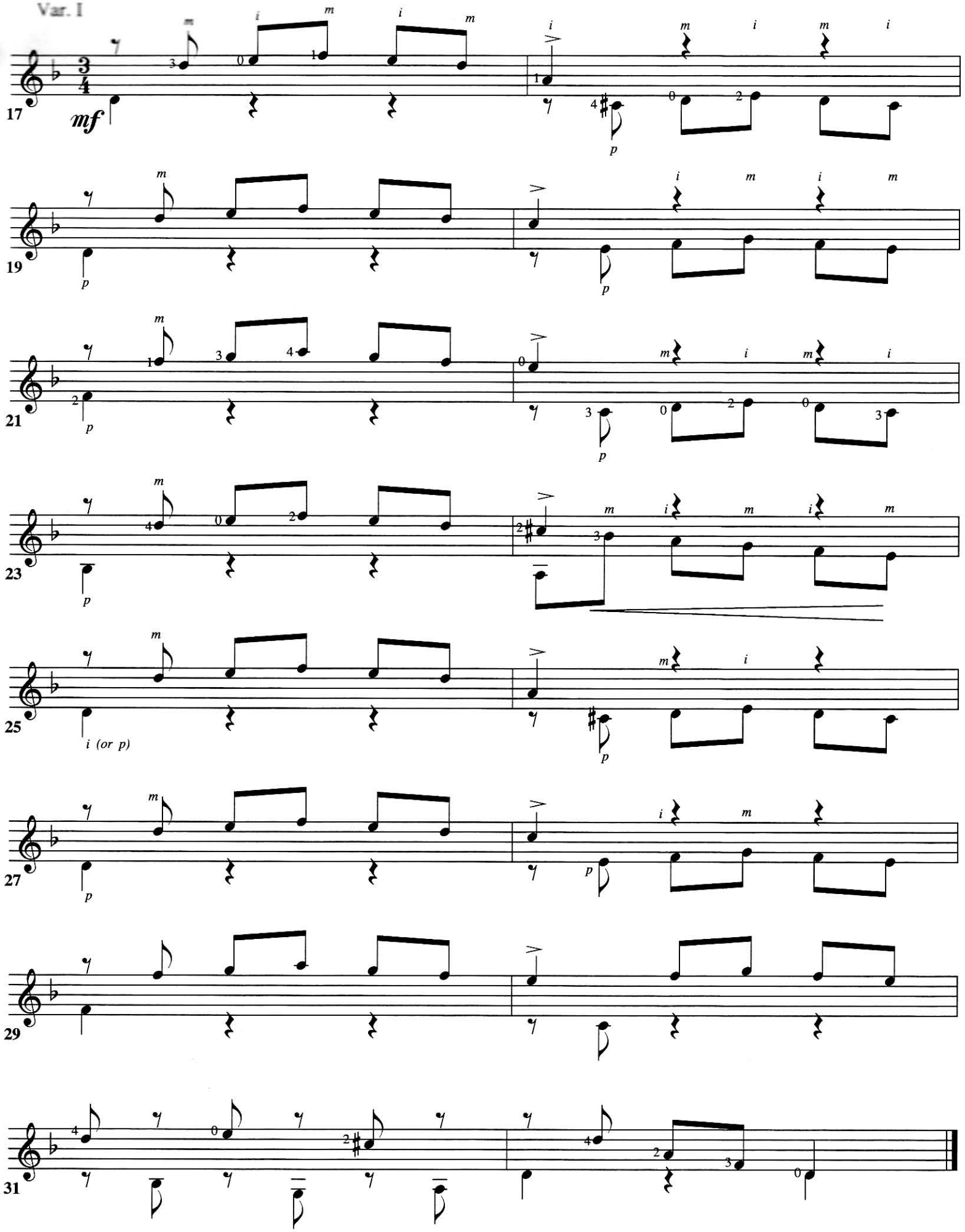
- ✔ In Variation V, avoid the unflattering tendency to let notes ring when the melody shifts to the thumb in measure 9. Control the thumb's tone by playing the string from a close distance.

- ✔ Help make Variation VI articulate by observing the rests.



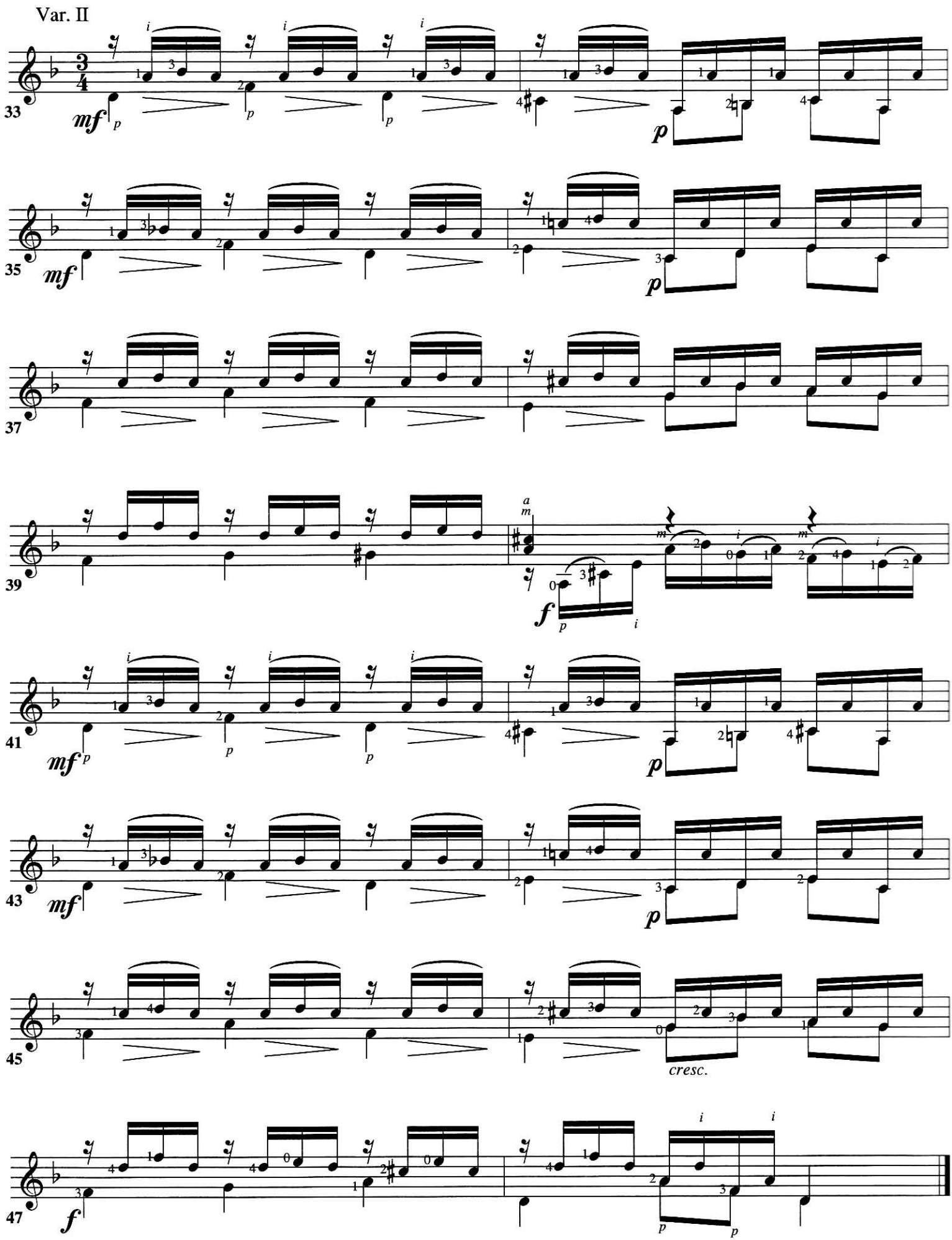
♩ = 120 - 160

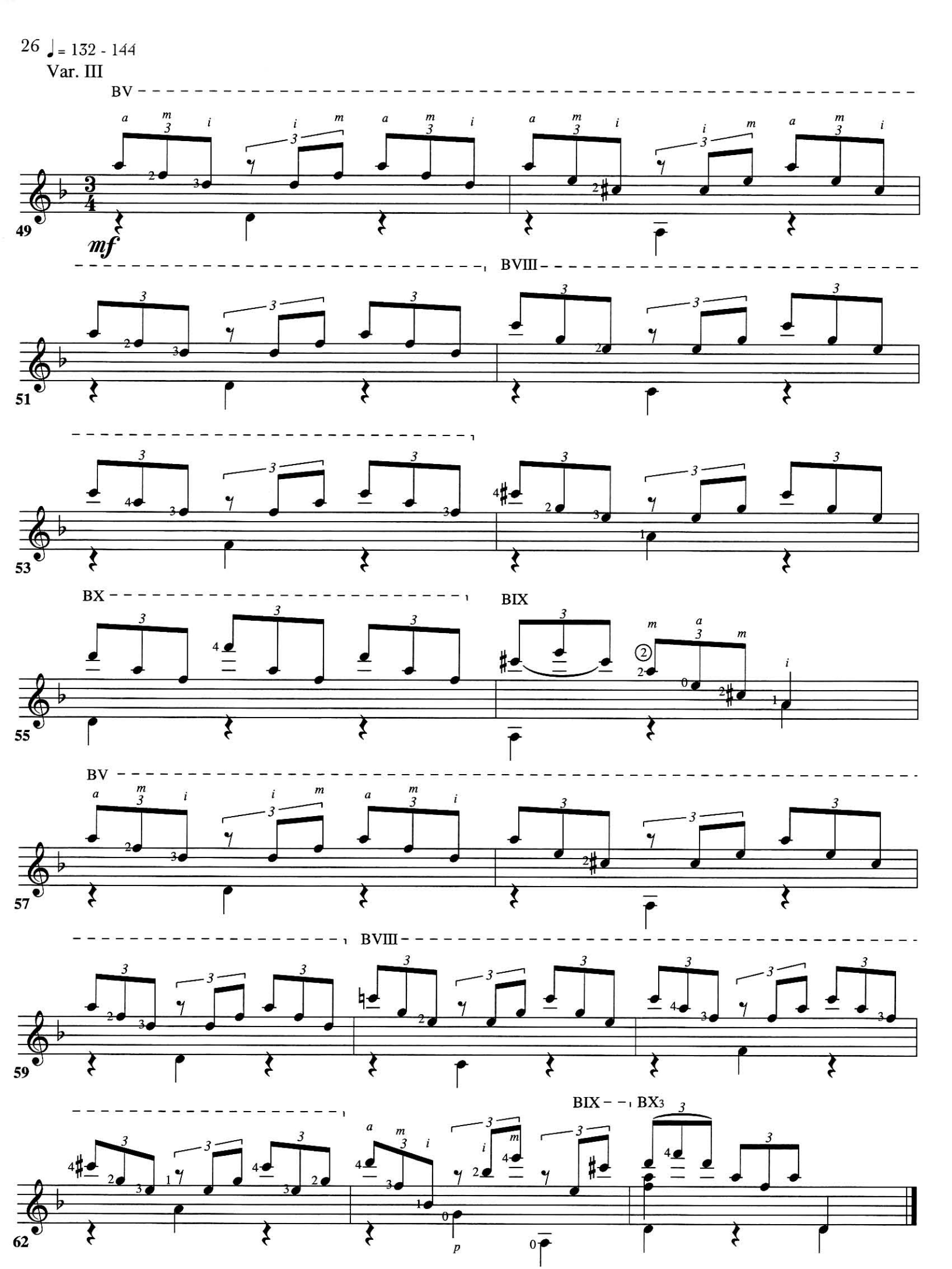
Var. I



♩ = 120 - 132

Var. II

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Var. III
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mf
BVIII
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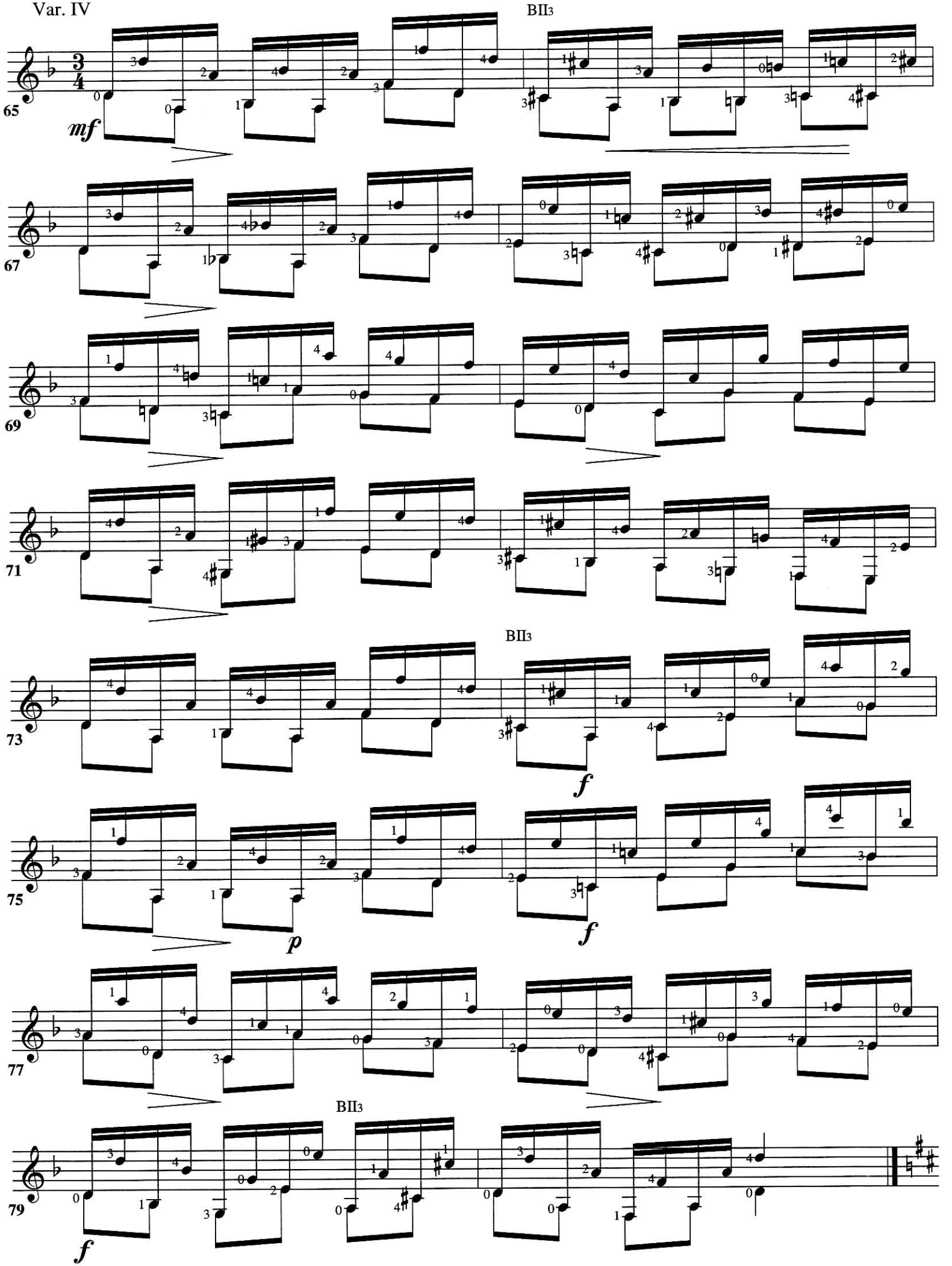
BX
BIX
55
BV
57
BVIII
59
BIX – – BX3
62
p

♩= 112 - 126

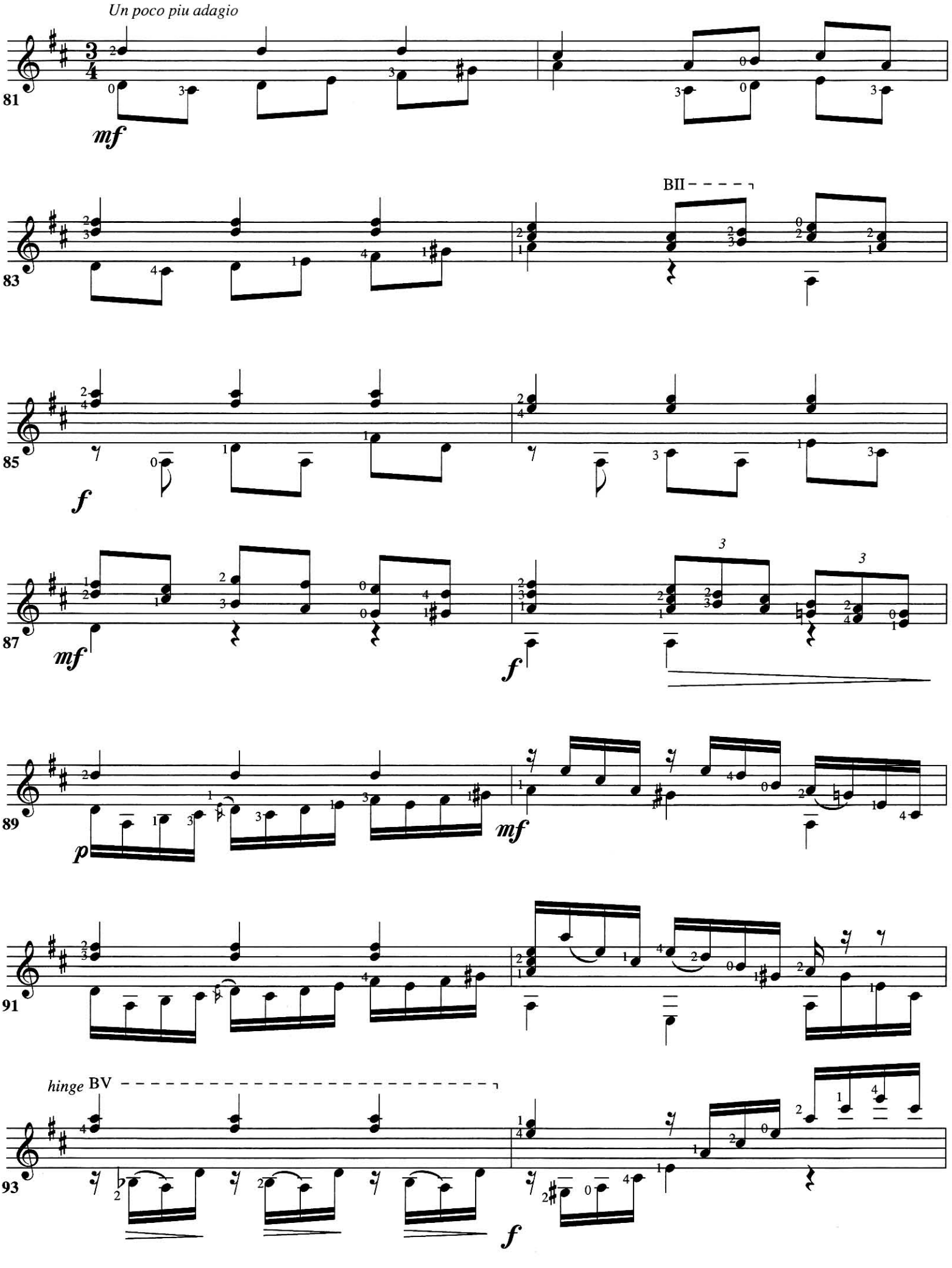
Var. IV

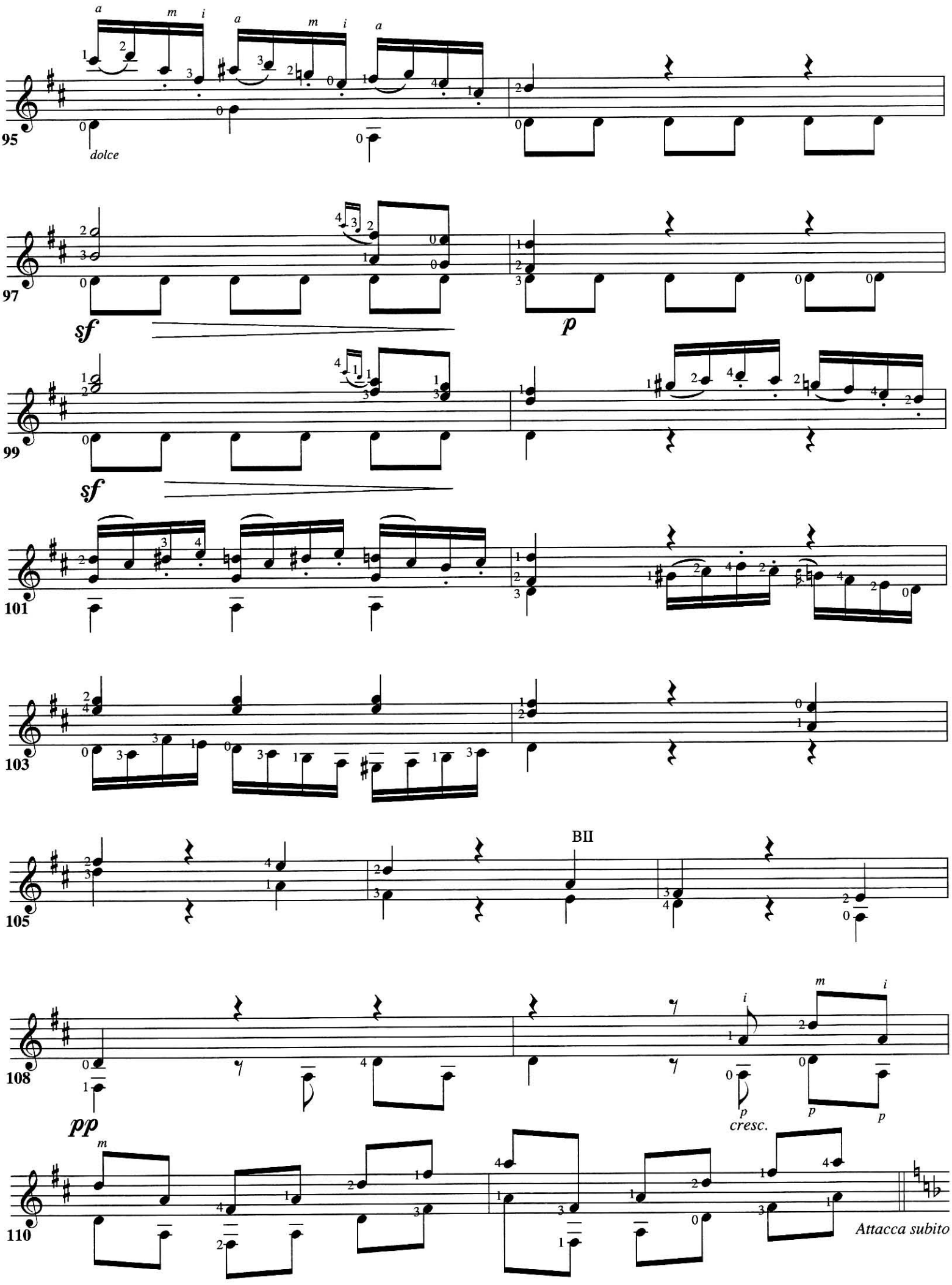


♩ = 84 - 96

Var. V

Un poco piu adagio

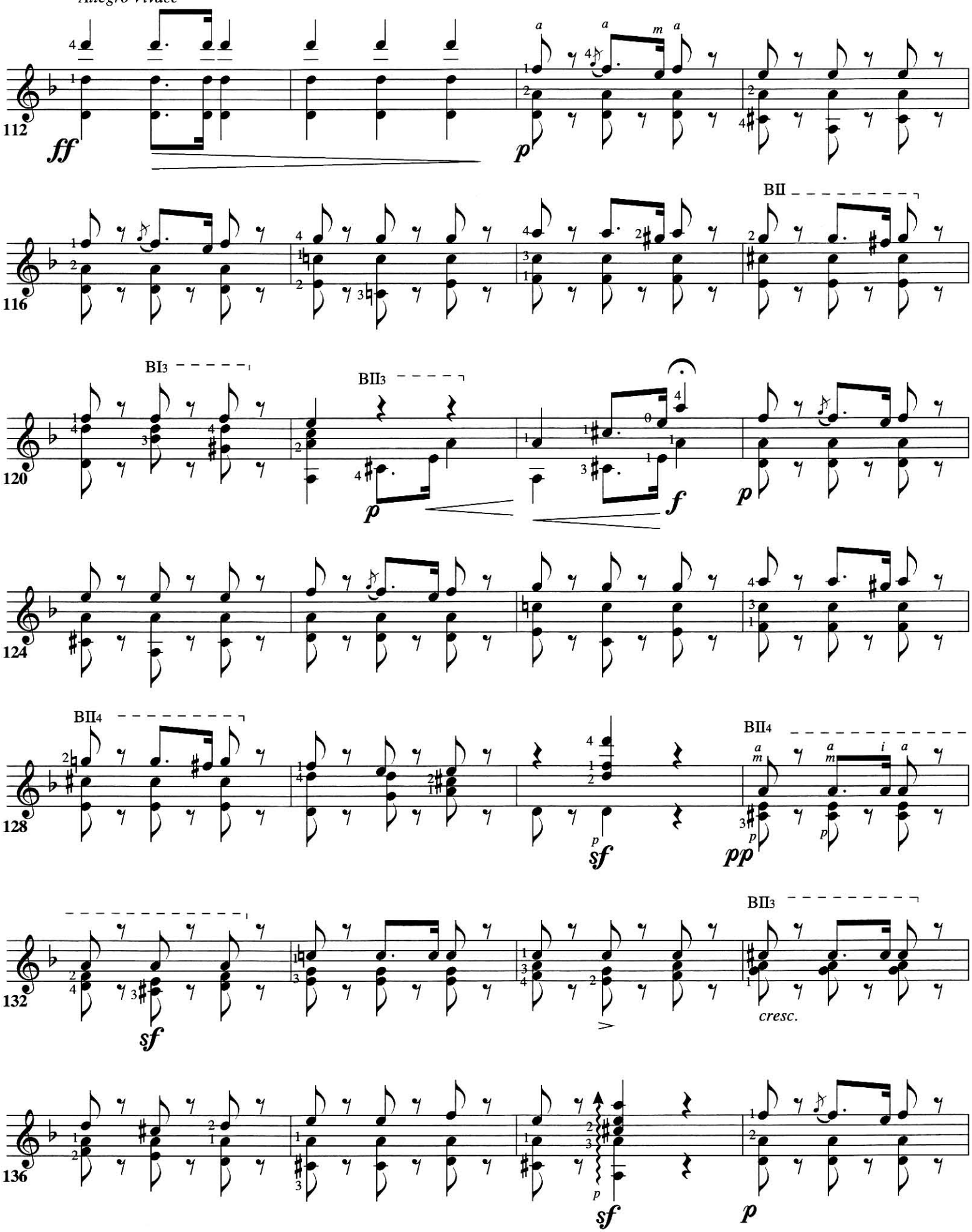


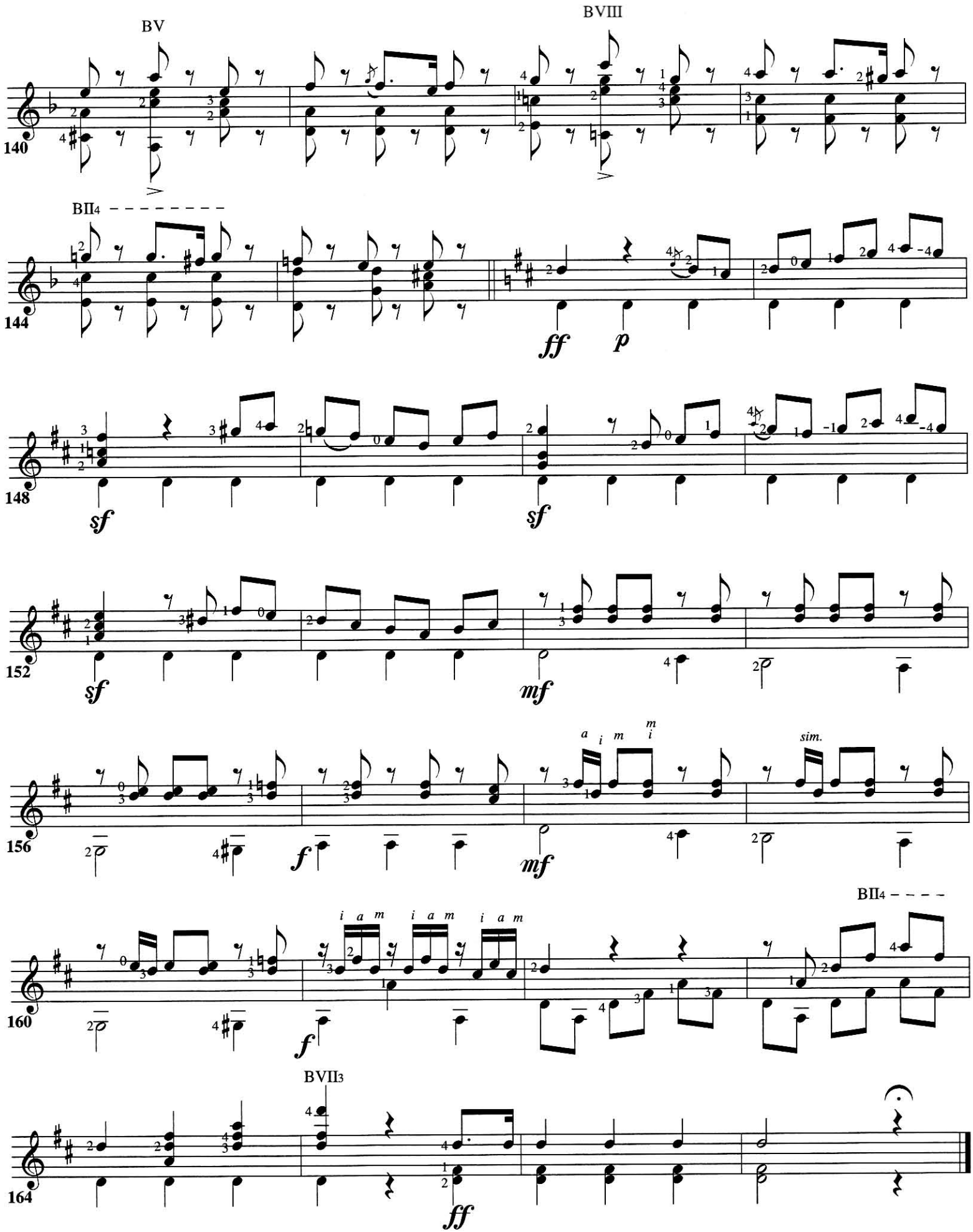

95
dolce
97
sf
p
99
sf
101
103
105
BII
108
pp
p
cresc.
p
p
110
Attacca subito

♩ = 152 - 176

Var.VI

Allegro Vivace




BV
BVIII
140
BII4
144
ff
p
148
sf
sf
152
sf
mf
156
f
mf
sim.
160
BII4
i a m
f
164
BVII3
ff

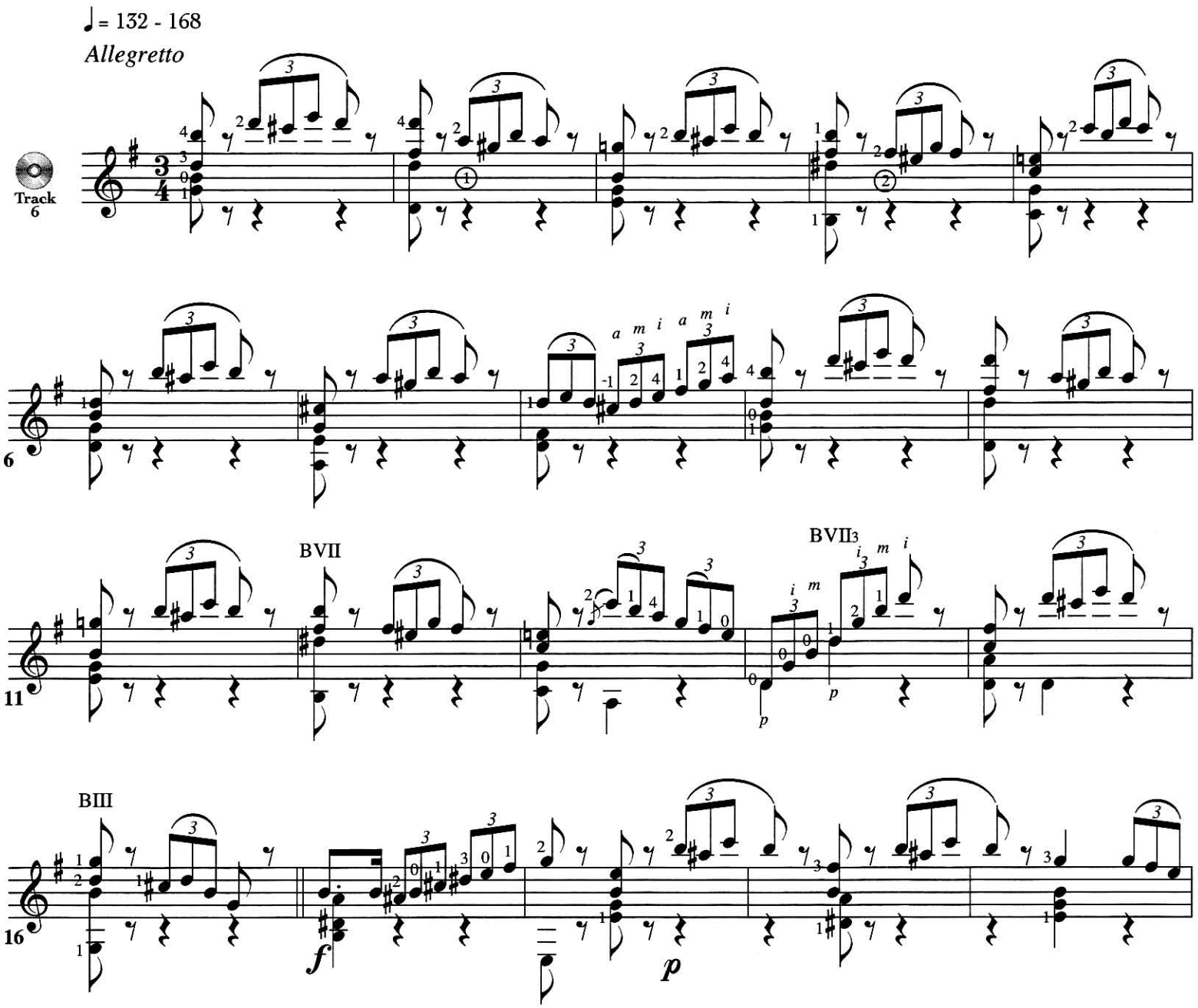
Étude #11

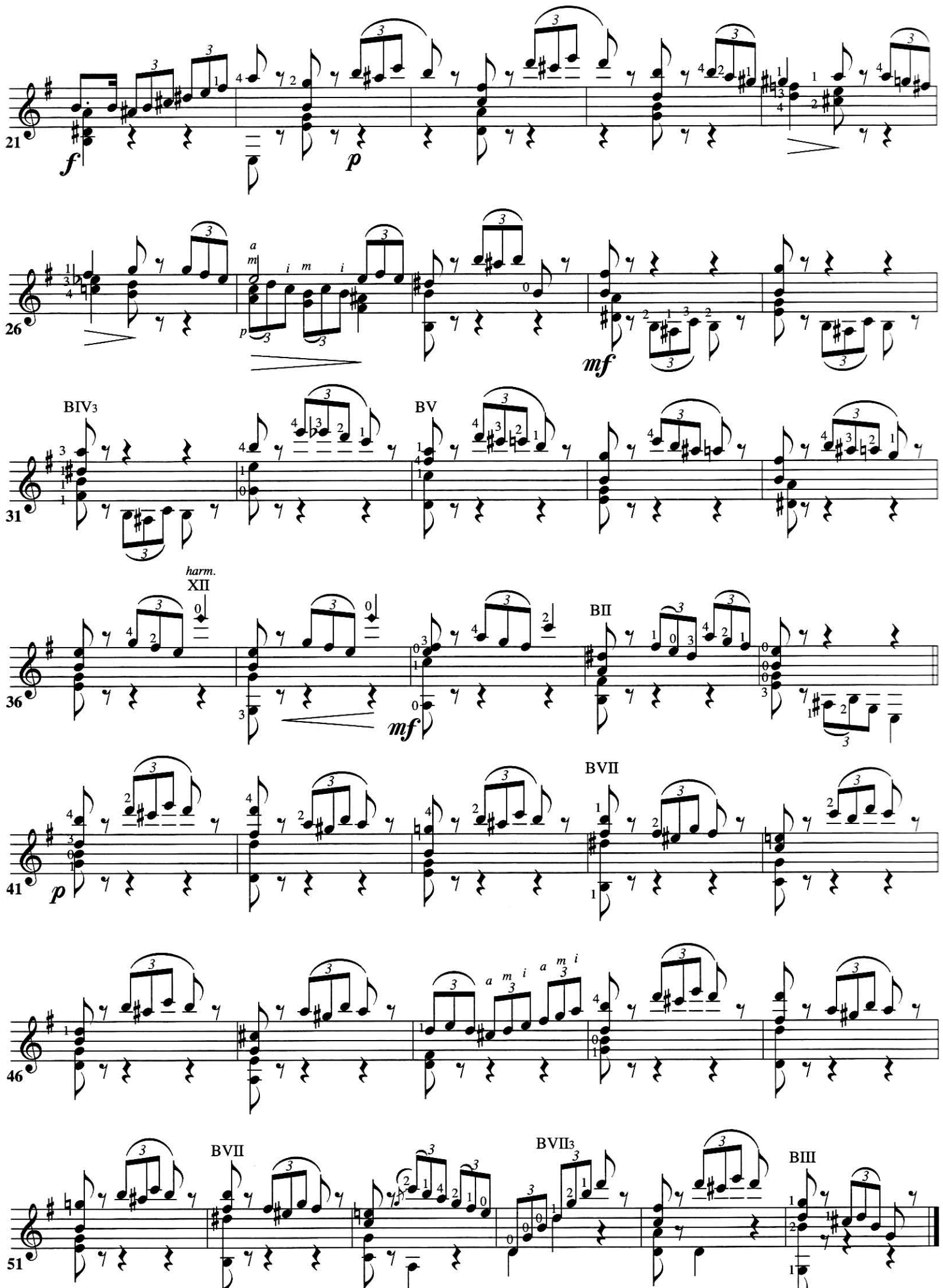
Napoléon Coste

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.




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

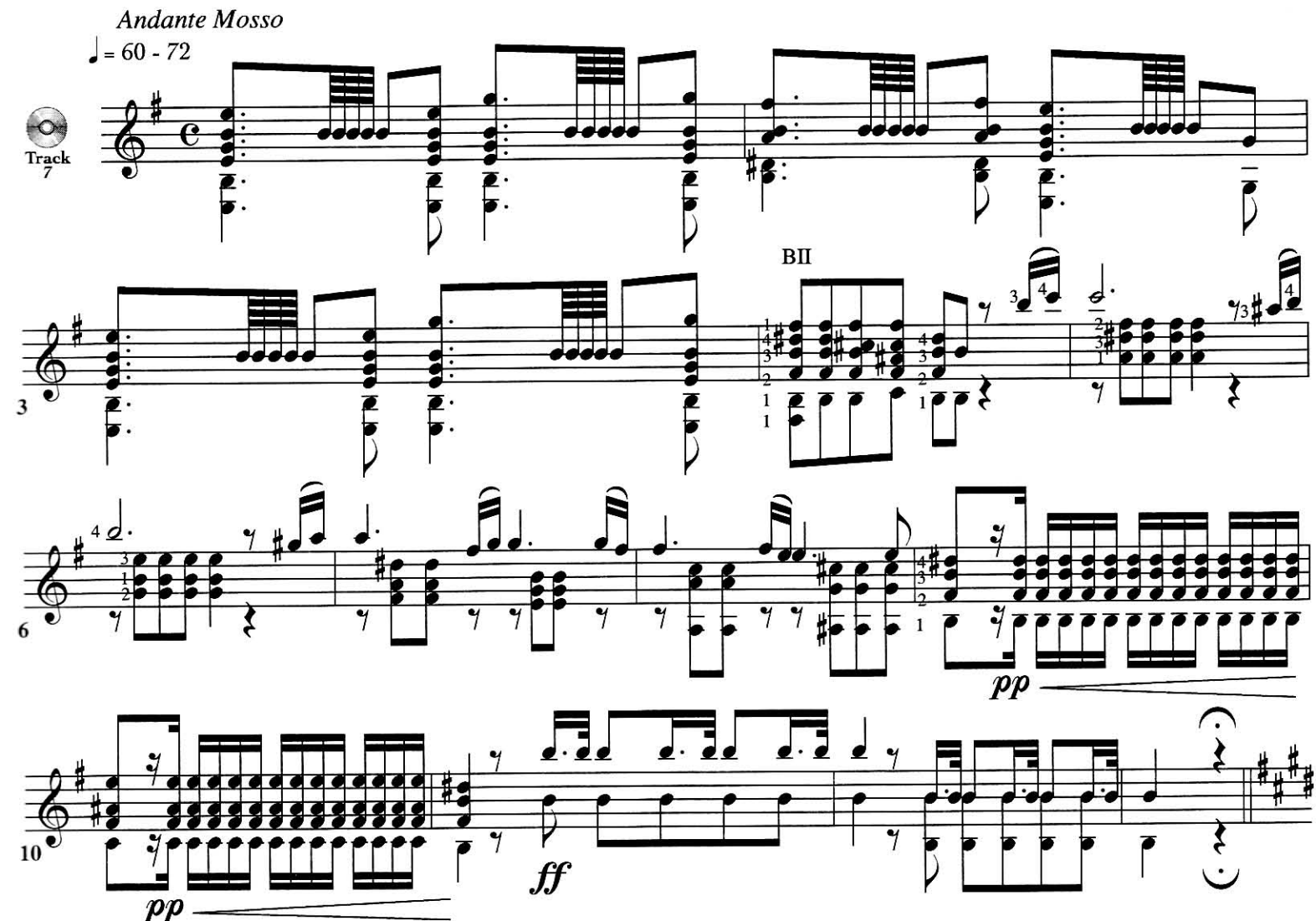
Fantasia Original

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.

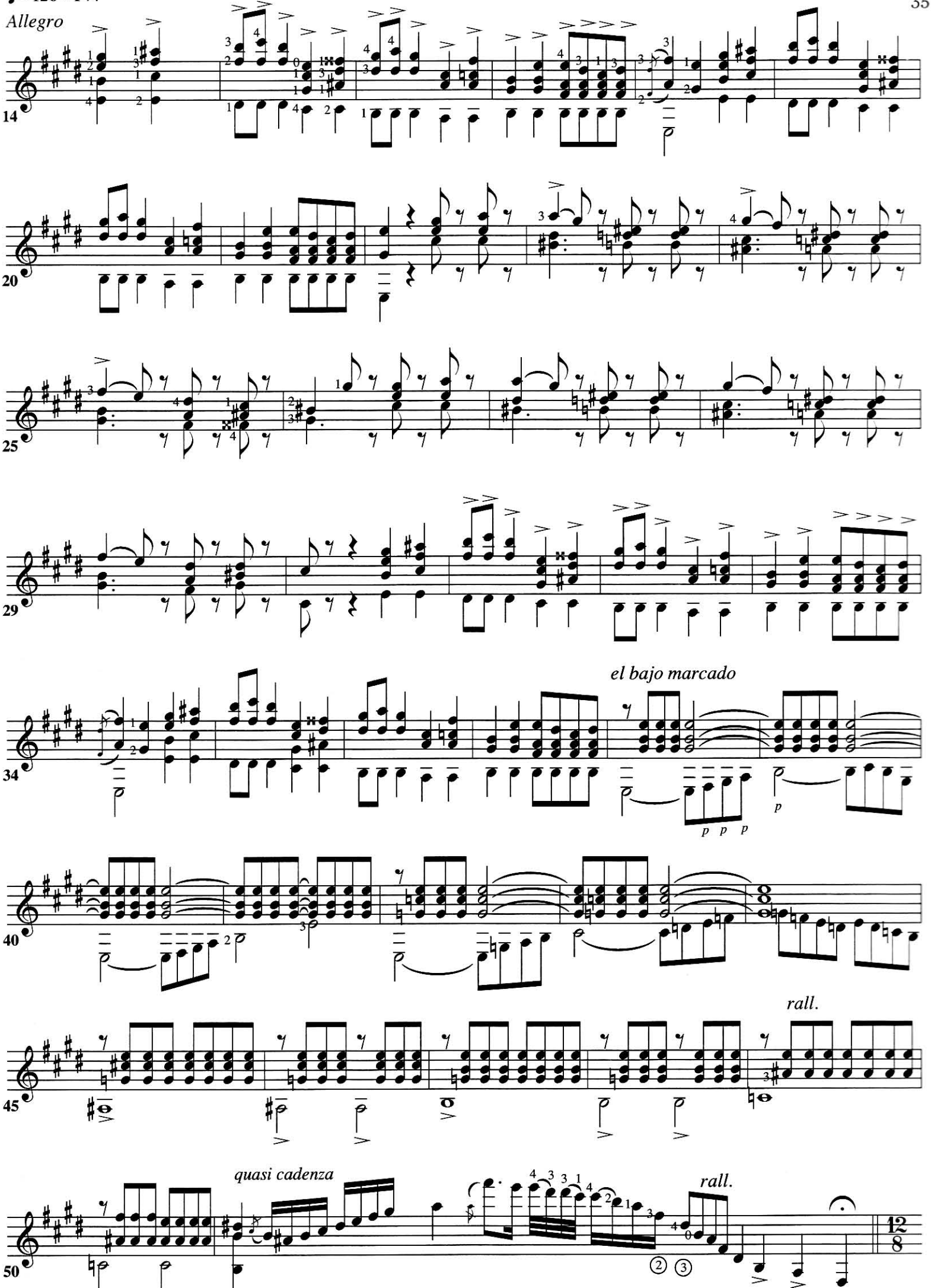
CHECKLIST:

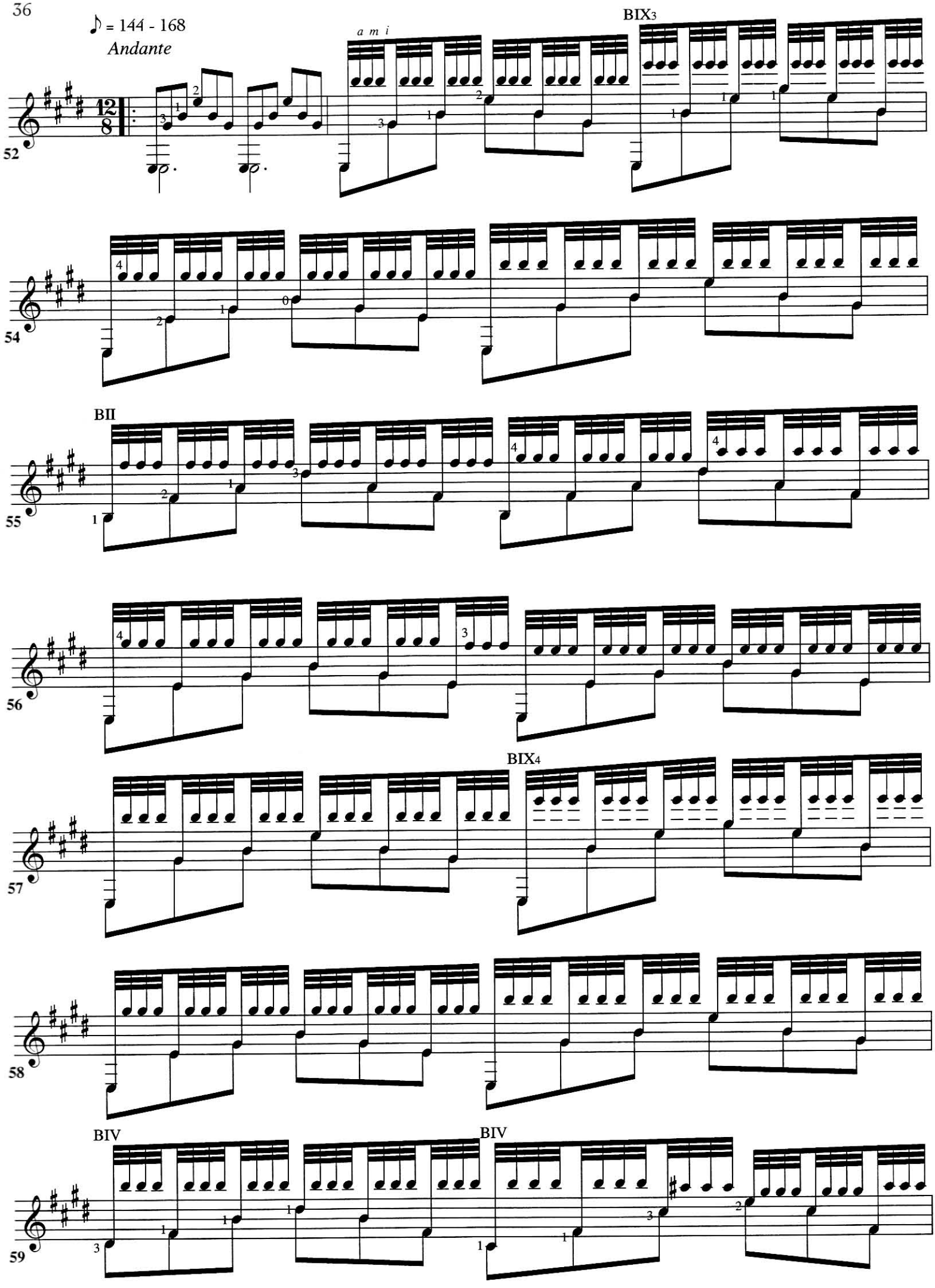
- ✔ Balance all chords well, making each voice clear—as they would sound on a piano.
- ✔ Make the chords in measures 9 and 10 as smooth and connected as possible.
- ✔ Keep the overall feeling of the *Introduction (Andante Mosso)* legato.
- ✔ In contrast, make sure the accents, such as those in measures 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.

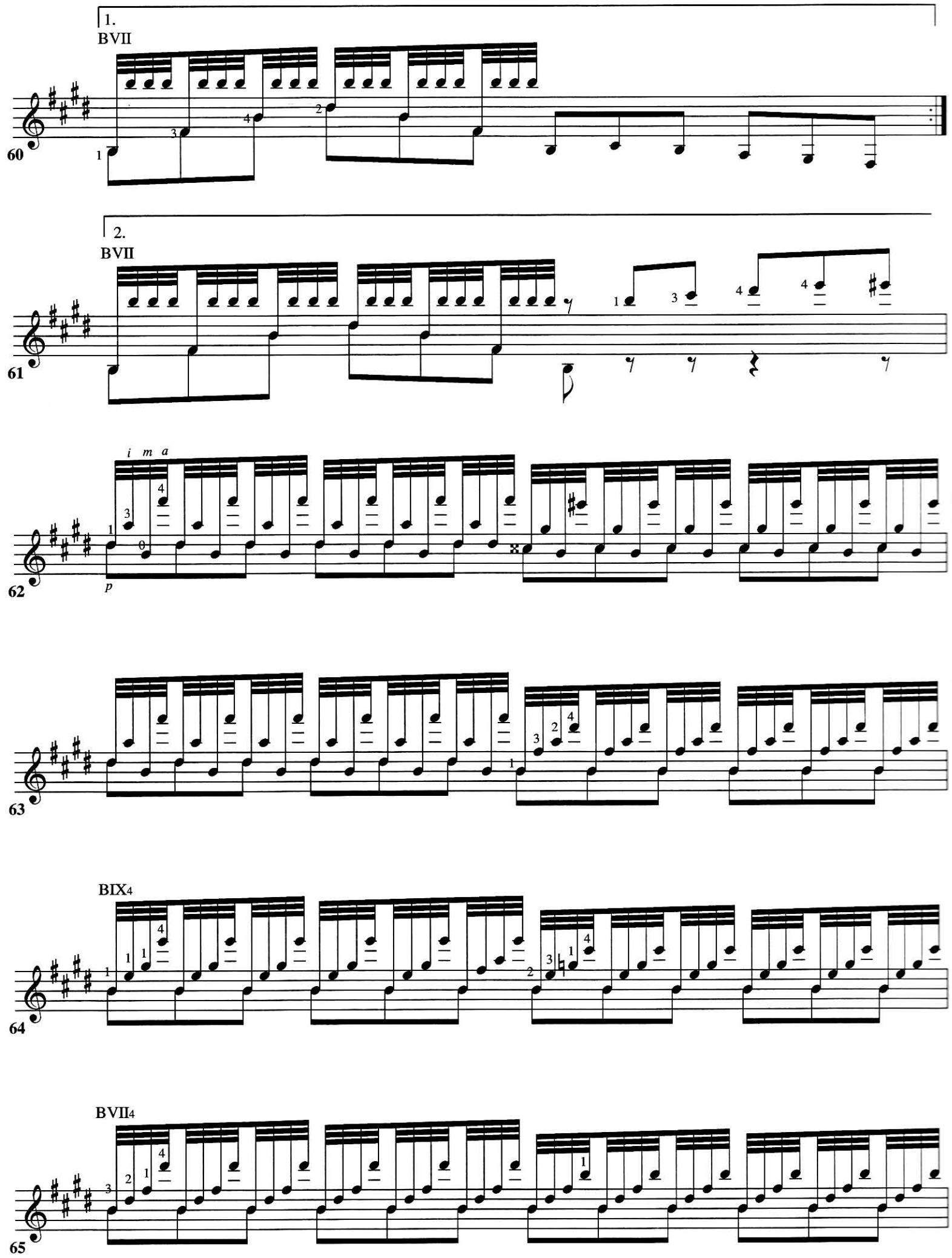


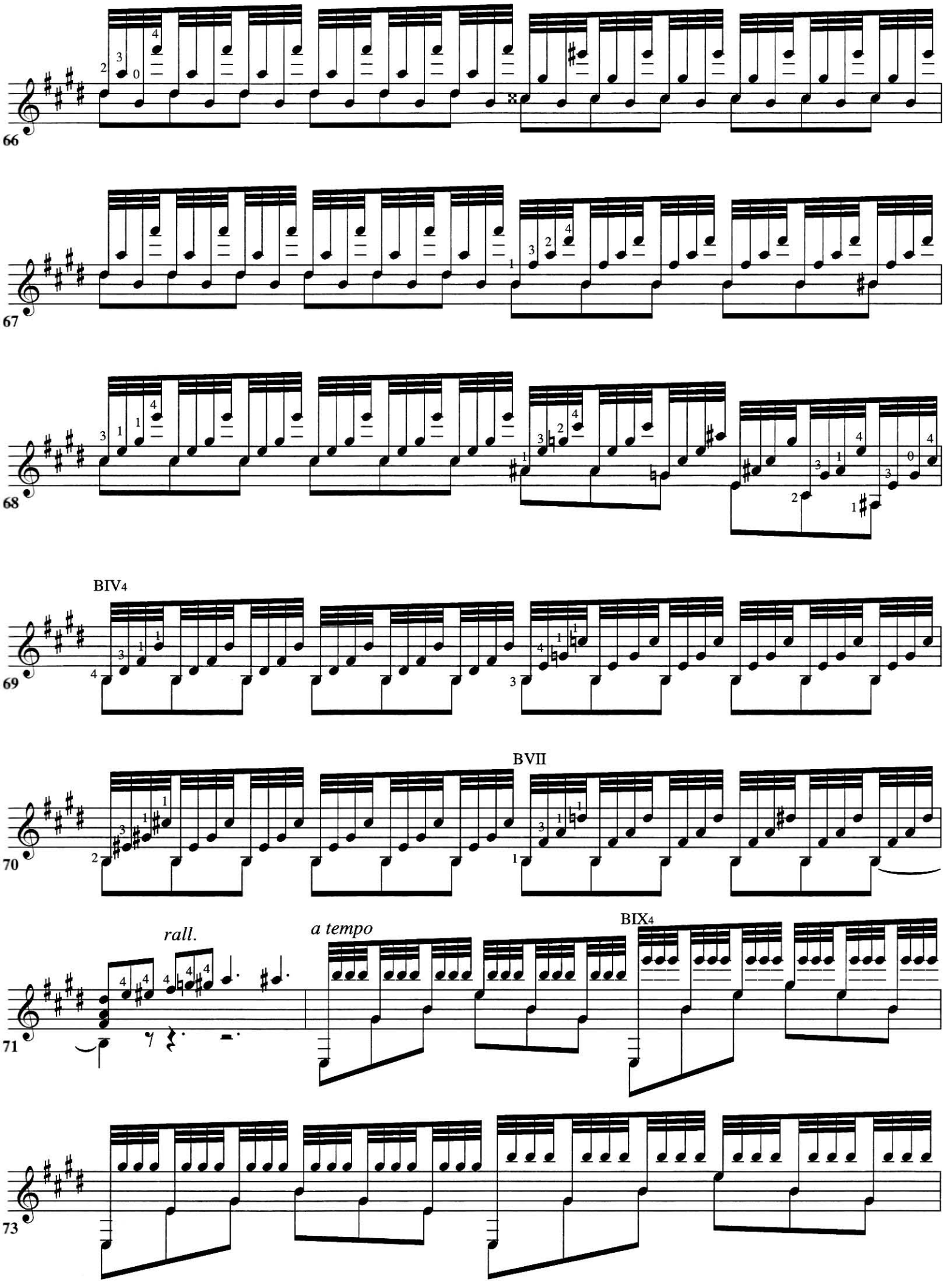
♩ = 126 - 144

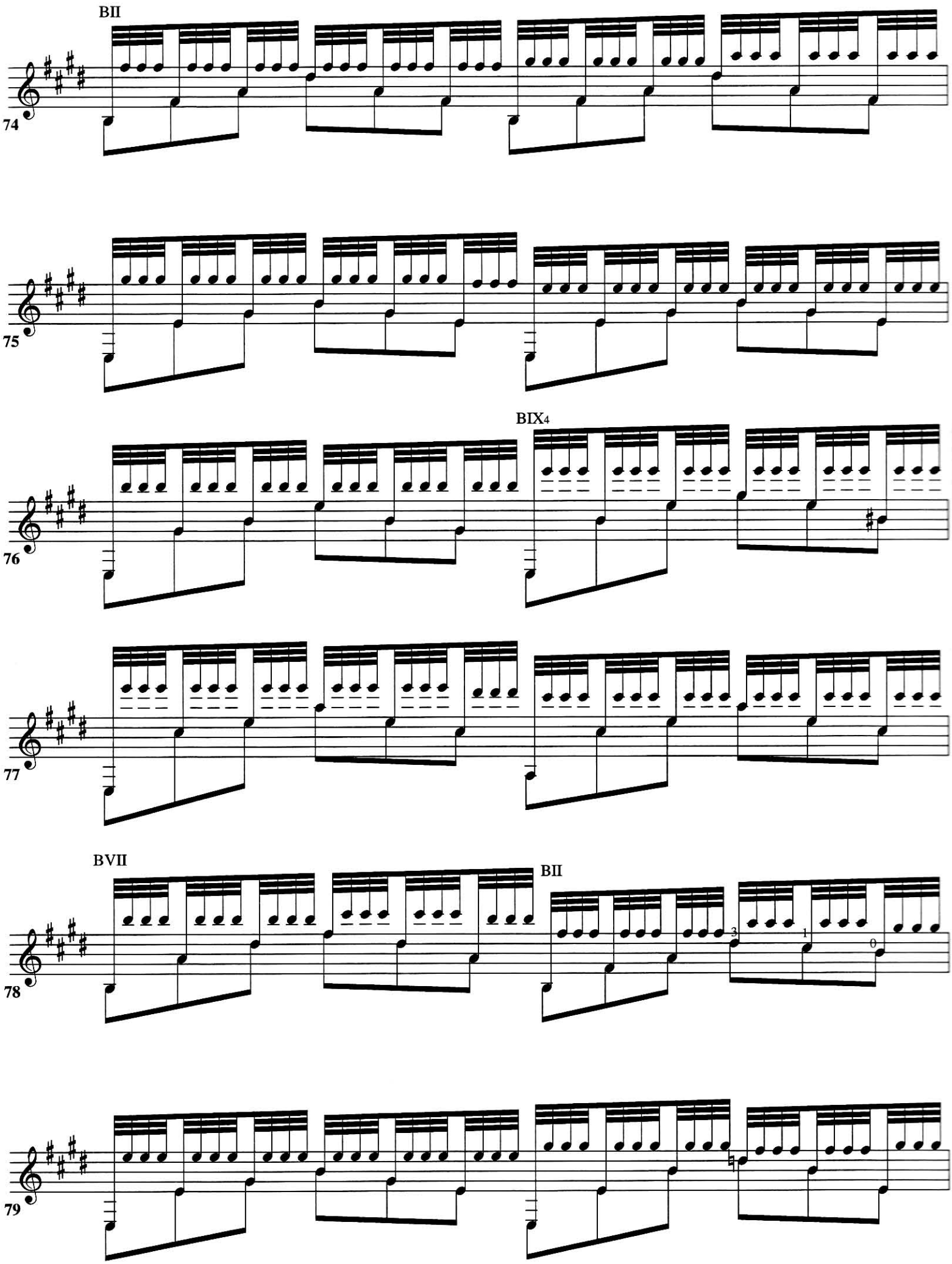
Allegro

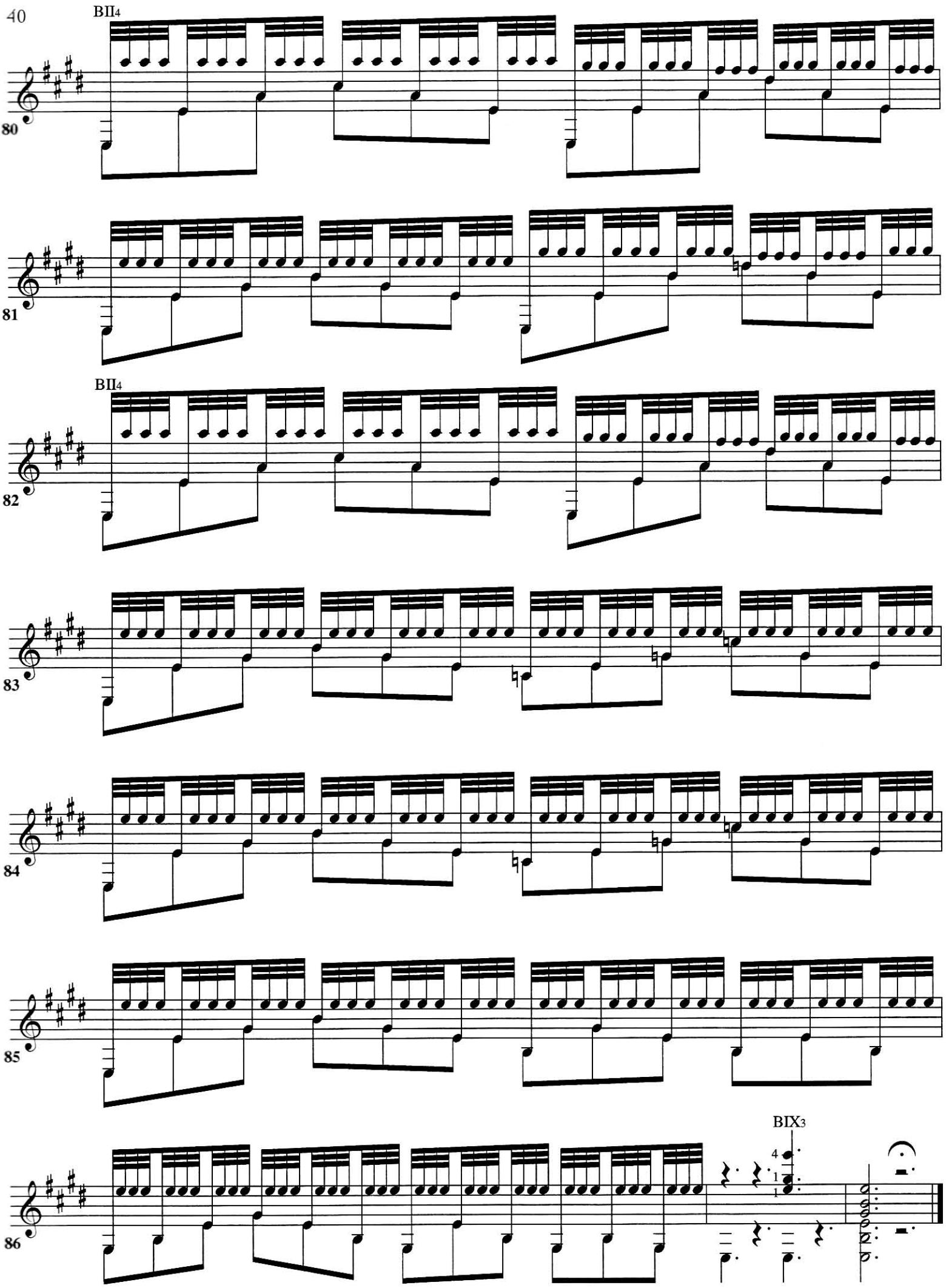



♪ = 144 - 168
Andante
a m i
BIX3
52
54
BII
55
56
BIX4
57
58
BIV
BIV
59


1.
BVII
60
2.
BVII
61
i m a
p
62
63
BIX4
64
BVII4
65


66
67
68
BIV4
69
BVII
70
rall.
a tempo
BIX4
71
73


BII
74
75
BIX4
76
77
BVII
BII
78
3
1
0
79


BII4
80
81
BII4
82
83
84
85
BIX3
86

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.

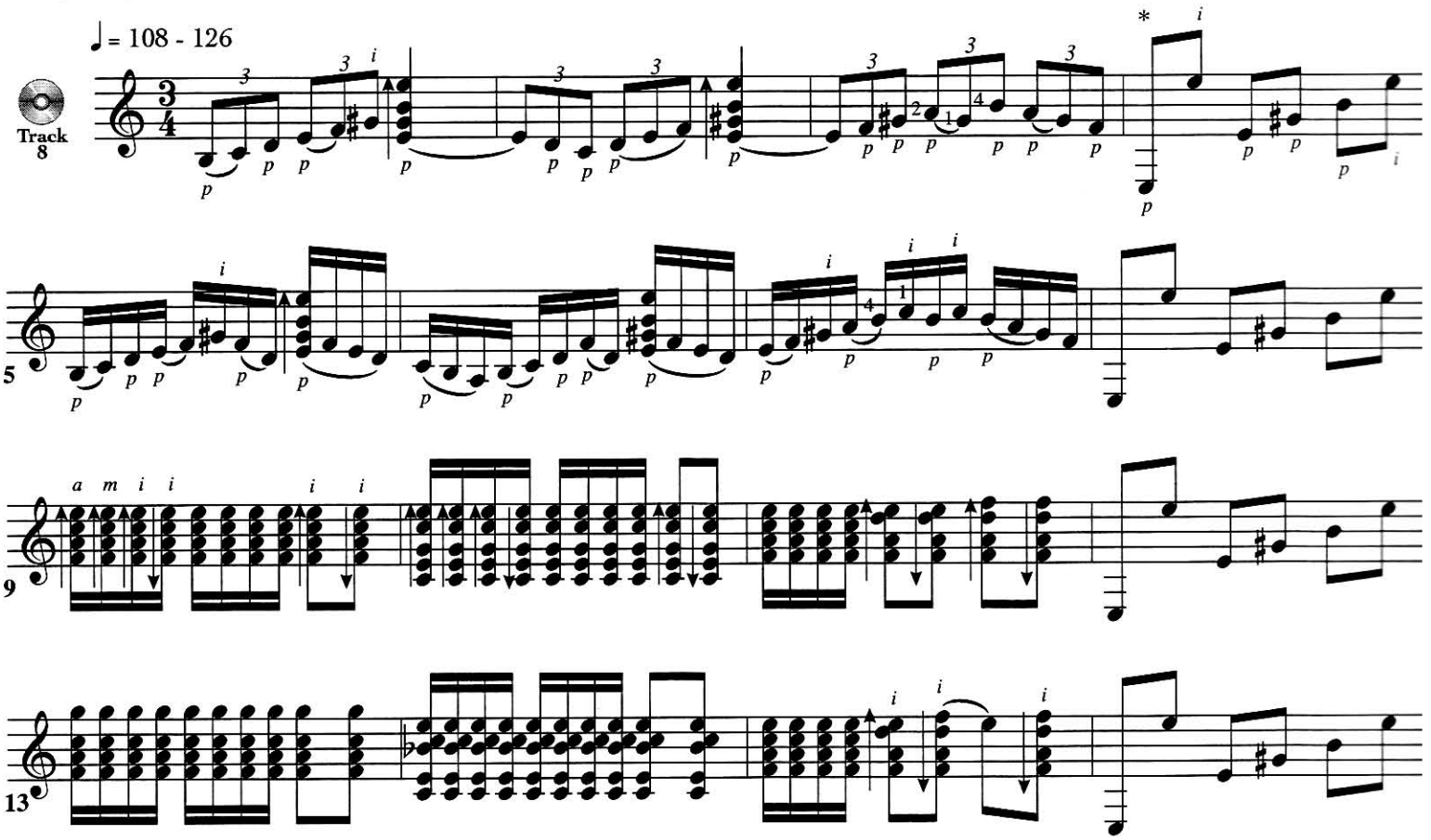
CHECKLIST:

- ✔ I suggest you practice your rasgueado patterns separately first. This way you may avoid mental blocks and hang-ups later in the piece.

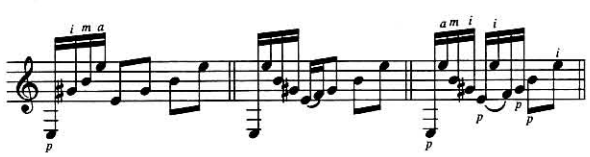
- ✔ This "exercise" offers much more than rasgueados. A typical flamenco pattern of an arpeggio followed immediately by a quick scale run can be found in measures 17-23, and should be practiced separately. To aid in the ease of the scales, always play through to the downbeat of the next bar, which is played with *p*. This will help you psychologically and make the scales more legato.

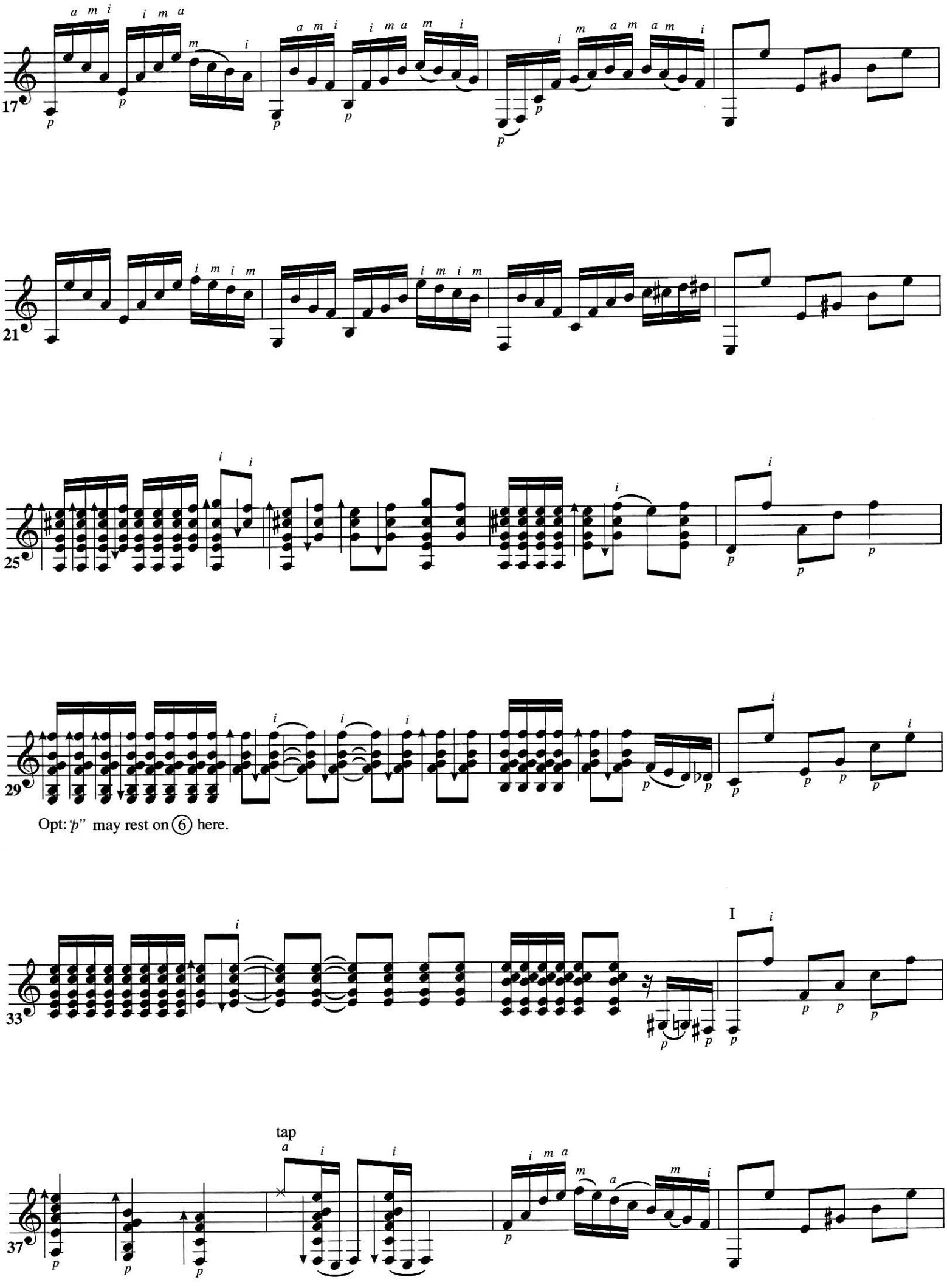
- ✔ Observe the note changes within the rasgueado patterns beginning in measure 25.

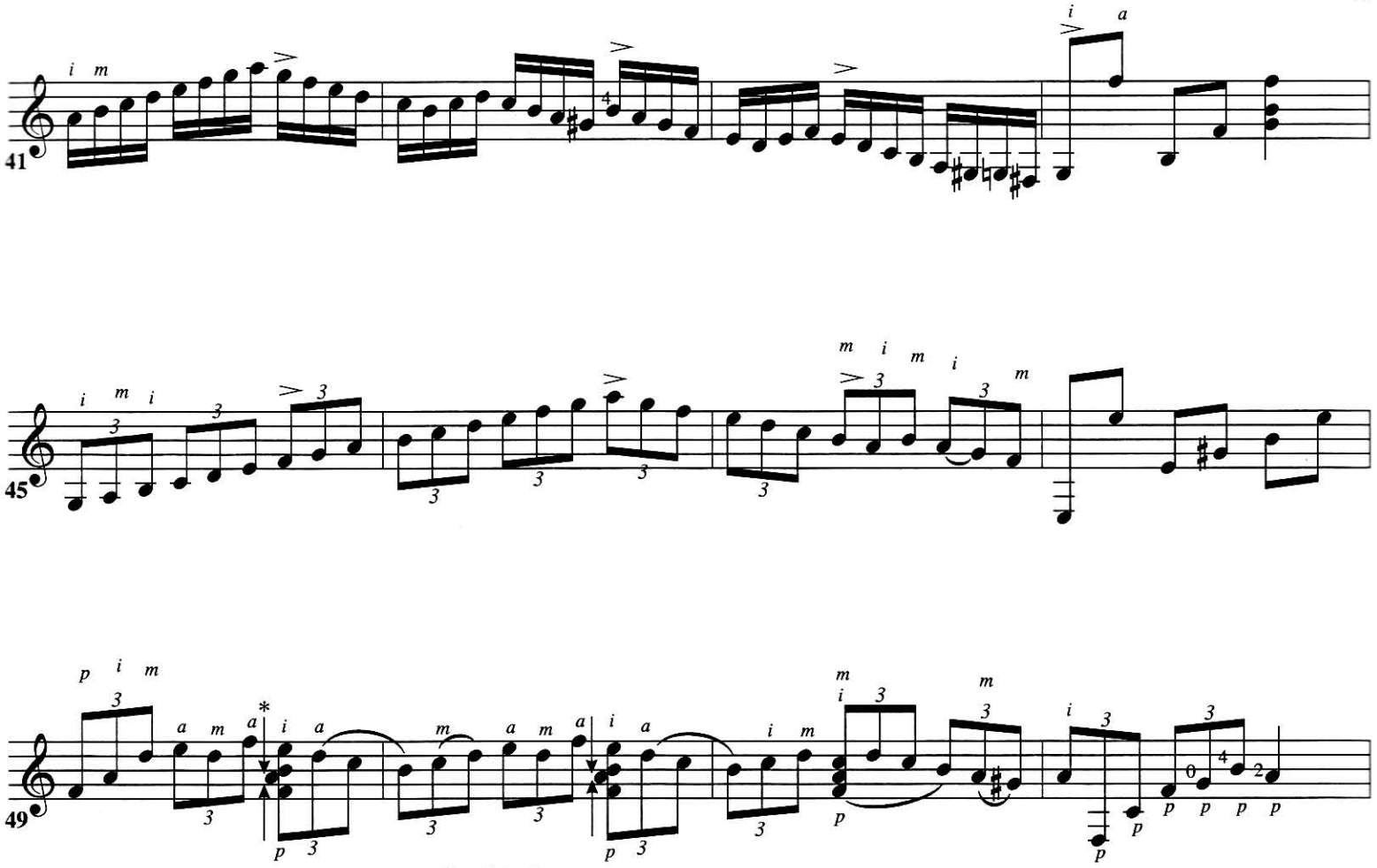
- ✔ The *golpe*, or "tap" in bar 38 would traditionally be done on the tap plate on the top of the guitar with the right-hand *a* or *c* fingernail. If you don't have a tap plate or a flamenco guitar and don't want to hurt your finish, you can either tape an old credit card or similar piece of thick plastic to the top of your guitar, or simply be careful and tap with the fleshy part of your *a* fingertip.



*Variations




17
21
25
29
Opt: 'p" may rest on ⑥ here.
33
I
37
tap



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Alzapua and Thumb Study in Soleá

Adam del Monte

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

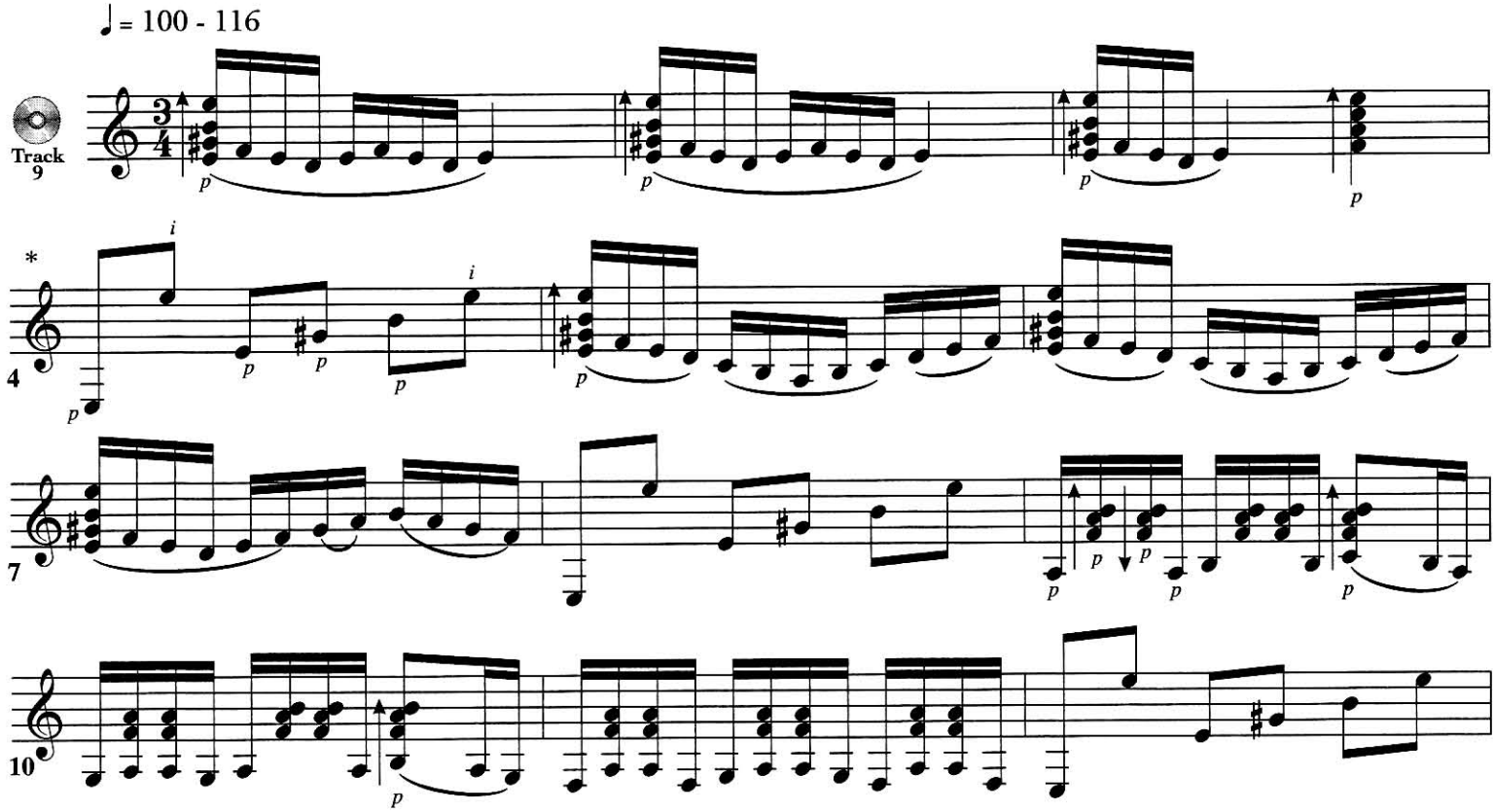
CHECKLIST:

- ✔ Again, go back and review this alzapua technique, either in *Pumping Nylon* (page 43) or in any good flamenco method you may have around. It's always a good idea to approach a piece with a running start.

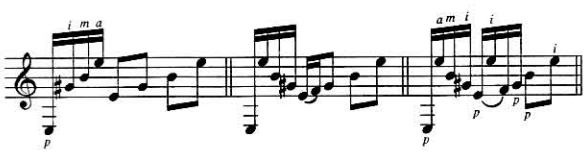
- ✔ Play primarily rest strokes with the thumb. This may require that you move your right hand down toward the floor a bit to get your thumb in an advantageous position. The rest strokes don't have to be heavy. Keep them light (but very audible!).

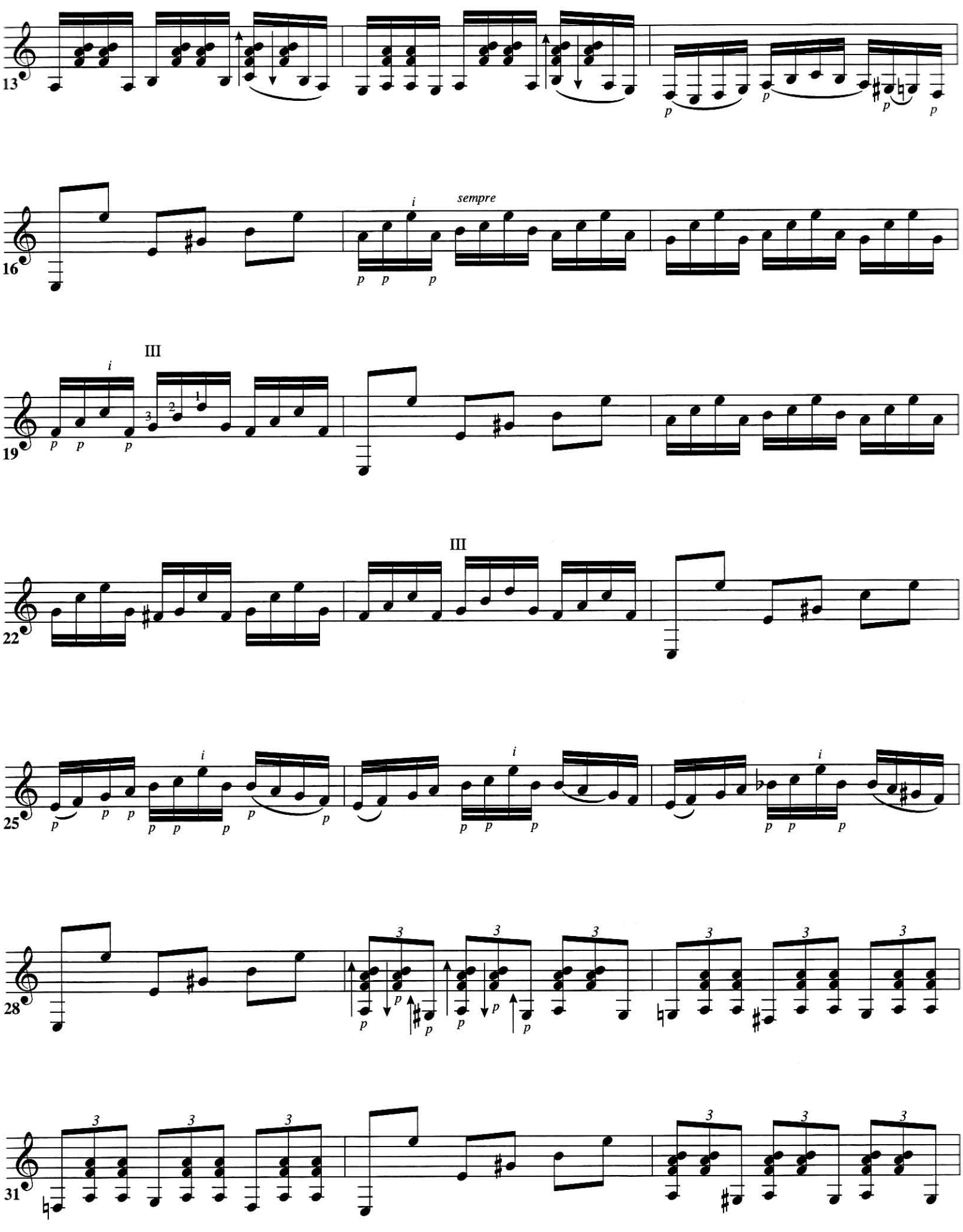
- ✔ Wherever the thumb plays quick, consecutive notes on adjacent strings, such as in measures 17-23, make it easier on yourself by dragging the thumb across the strings in a controlled manner, thus letting gravity do much of the work.

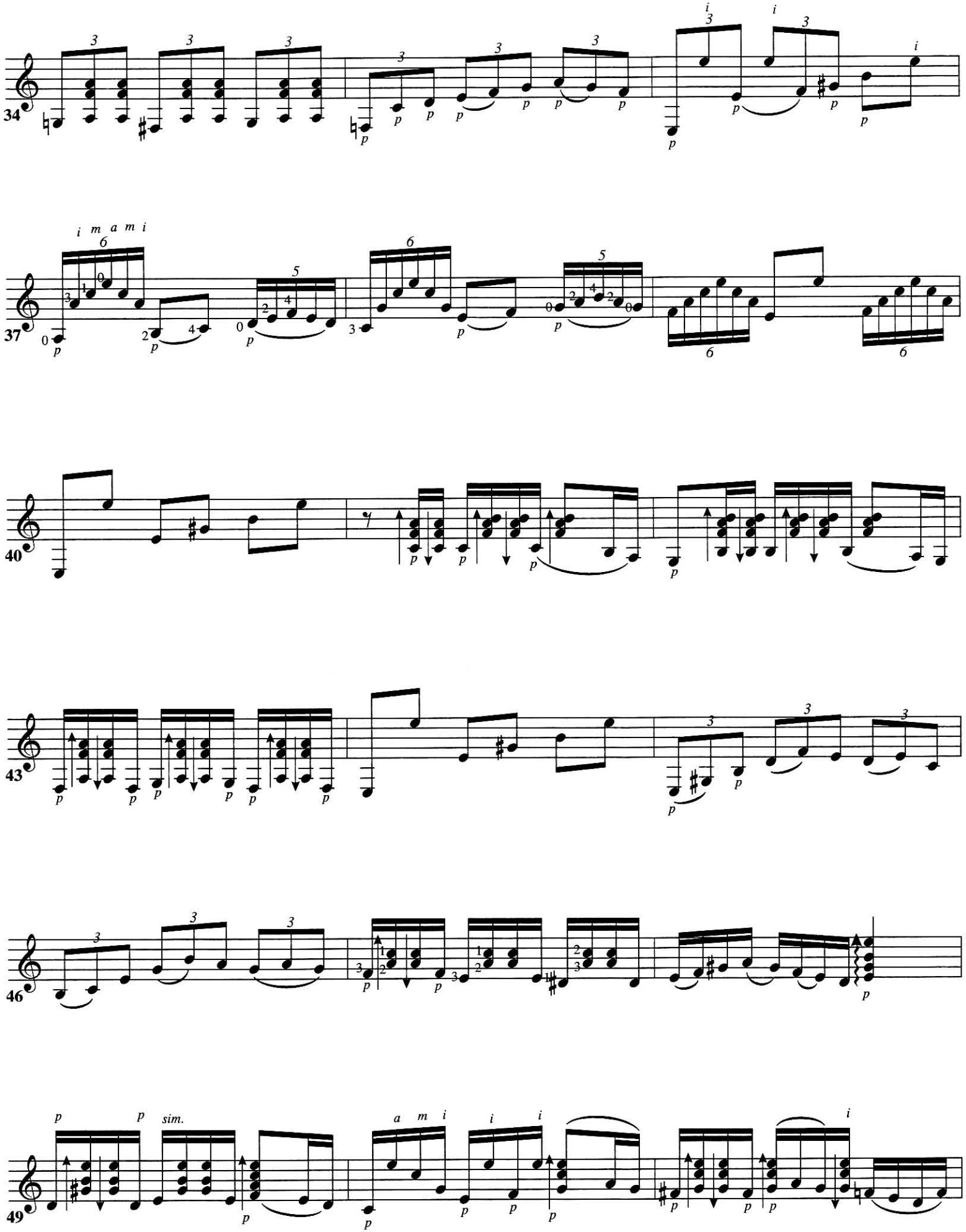
- ✔ The actual alzapua pattern, which first occurs in measure 9, must be executed by rest-stroking the first sixteenth note of the pattern, thus automatically setting up the thumb for the up- and down-strokes on the chords that immediately follow.

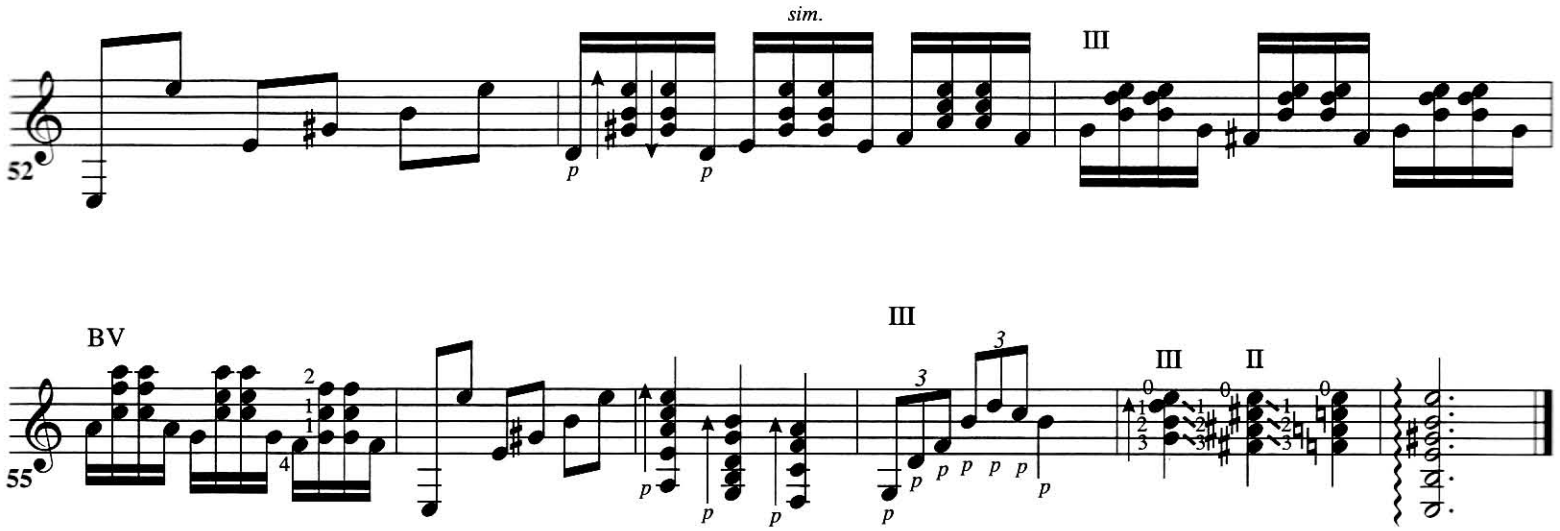


*Variations




13
16
sempre
19
III
22
III
25
28
31


34
37
i m a m i
40
43
46
49
sim.
a m i



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On nervousness and loving what you do:

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

• Pepe Romero •

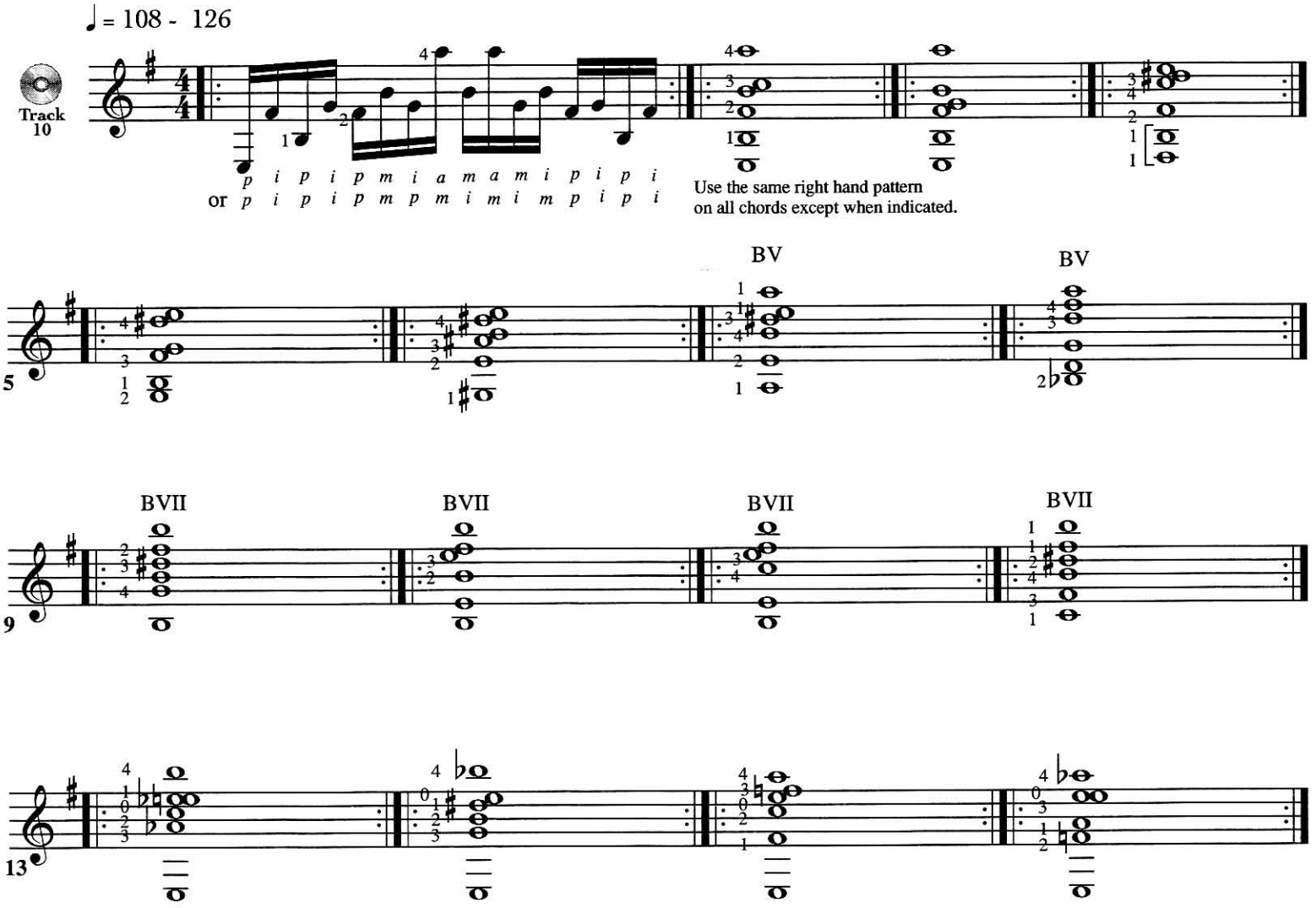
Inspired by Villa-Lobos Etude #1

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.



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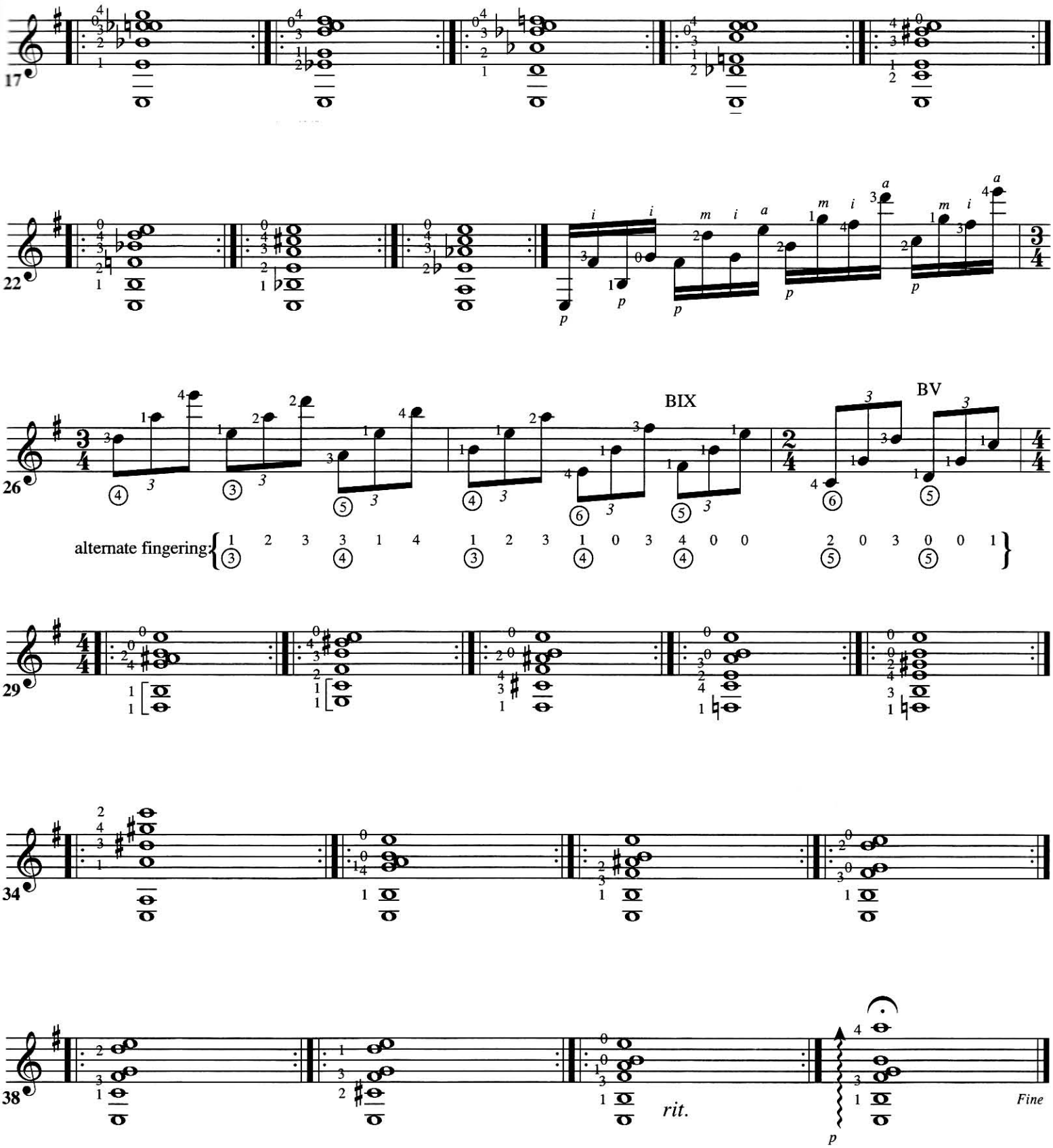
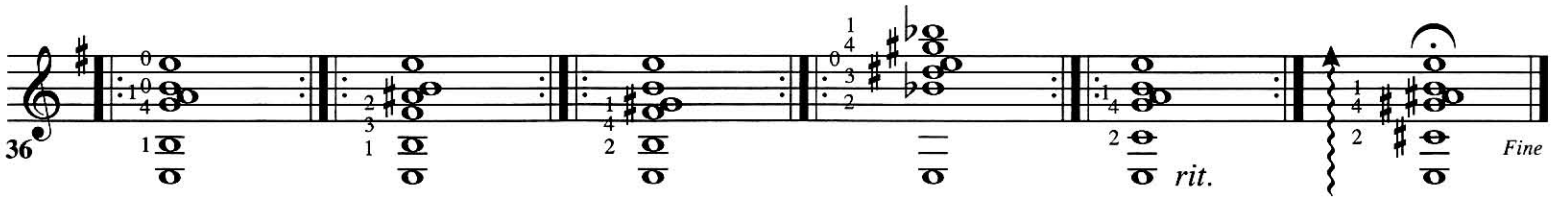


Optional ending (substitute this line for measures 36 through 41)



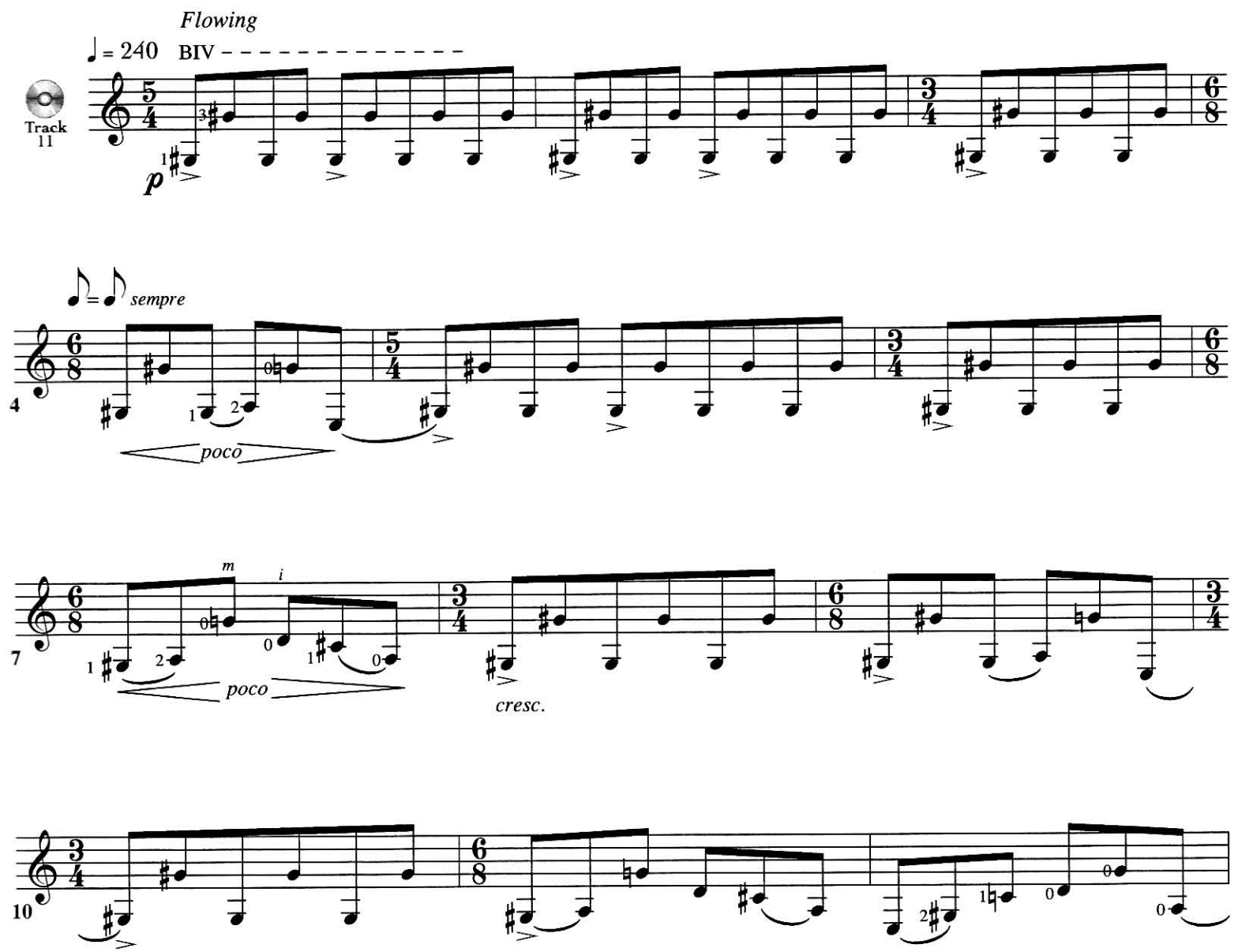
Study #1

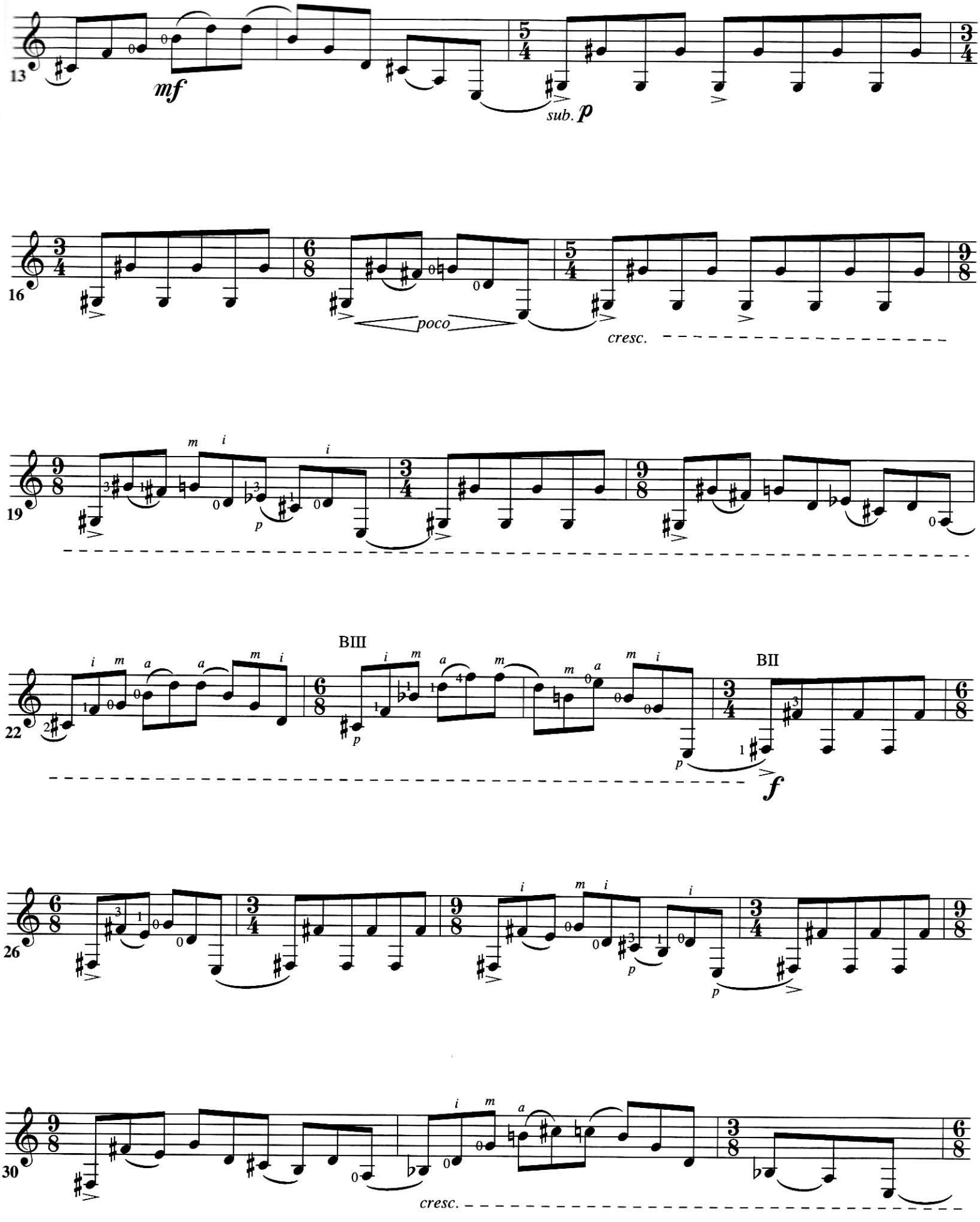
Carlos Rafael Rivera

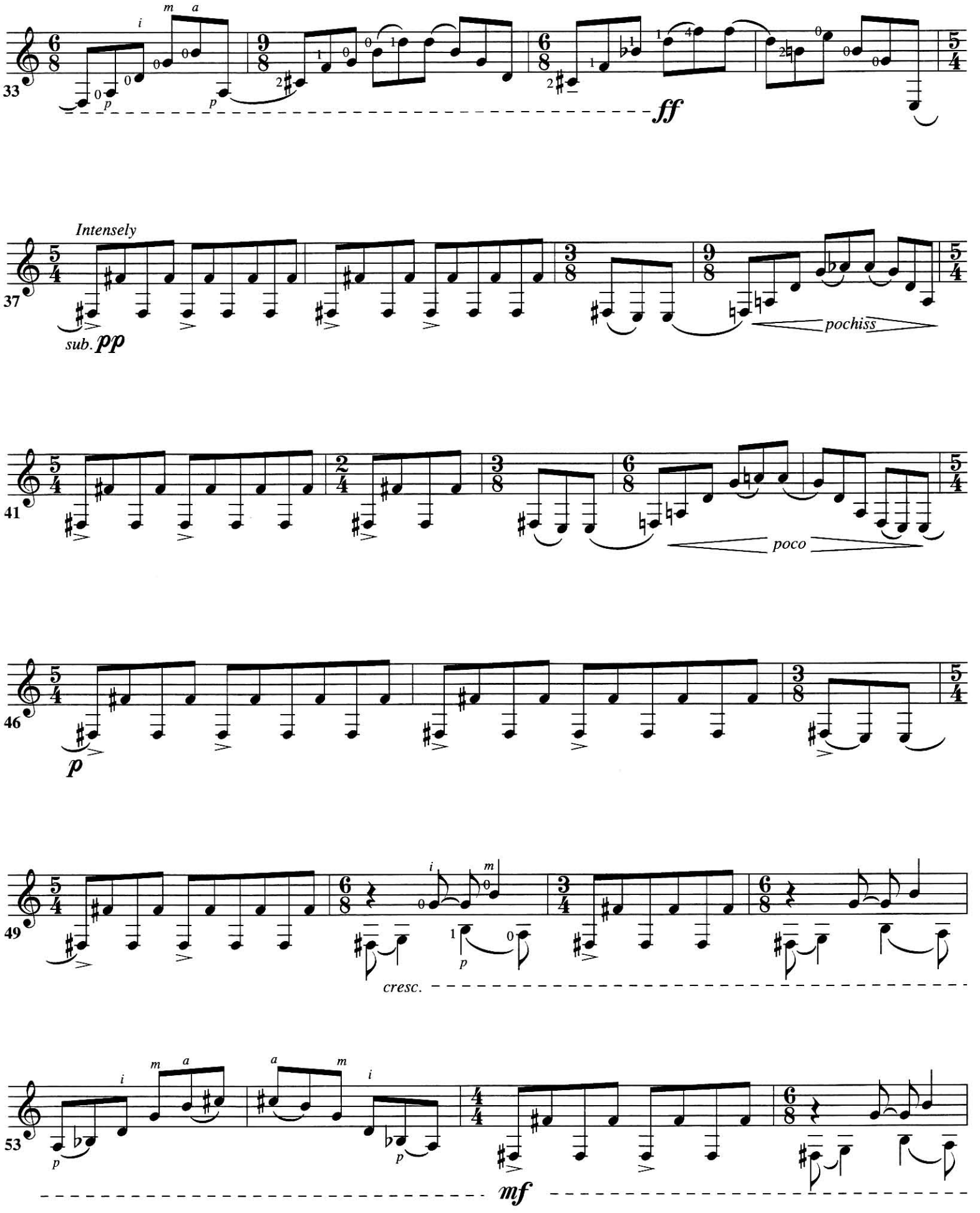
Carlos Rivera is a talented composer of Cuban heritage living in Southern California. His composition *Whirler of the Dance* was the set piece for the 1998 GFA competition. His music has passion and drive and is heavily Latin-based.

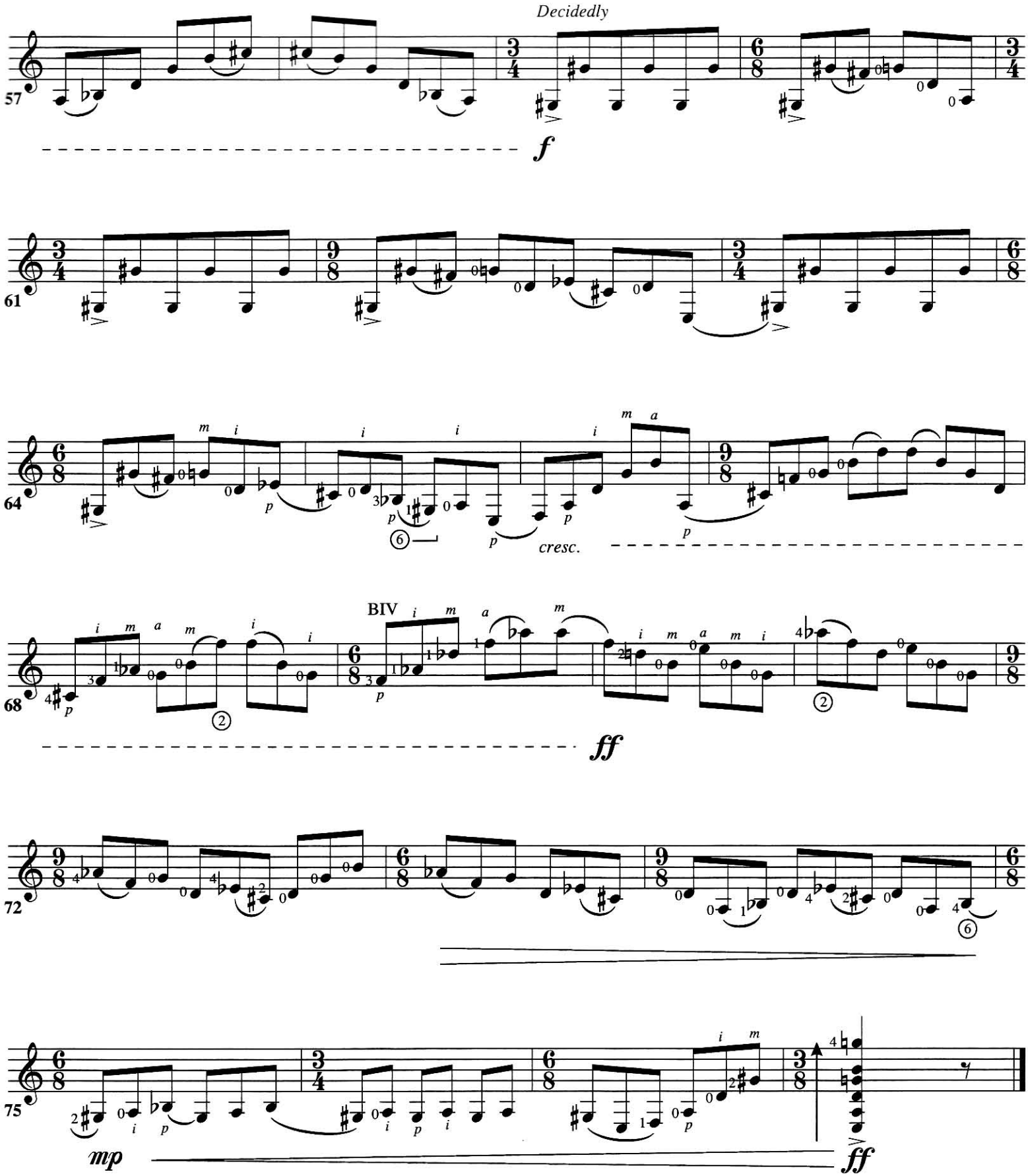
CHECKLIST:

- ✔ 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.




13
mf
sub. p
16
poco
cresc.
19
p
22
BIII
BII
p
f
26
p
p
30
cresc.


33
ff
37
Intensely
sub. pp
pochiss
41
poco
46
p
49
cresc.
53
mf



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"Have you ever seen

a cloud make an aesthetic mistake?"

• Alan Watts •

Plainte

Brian Head

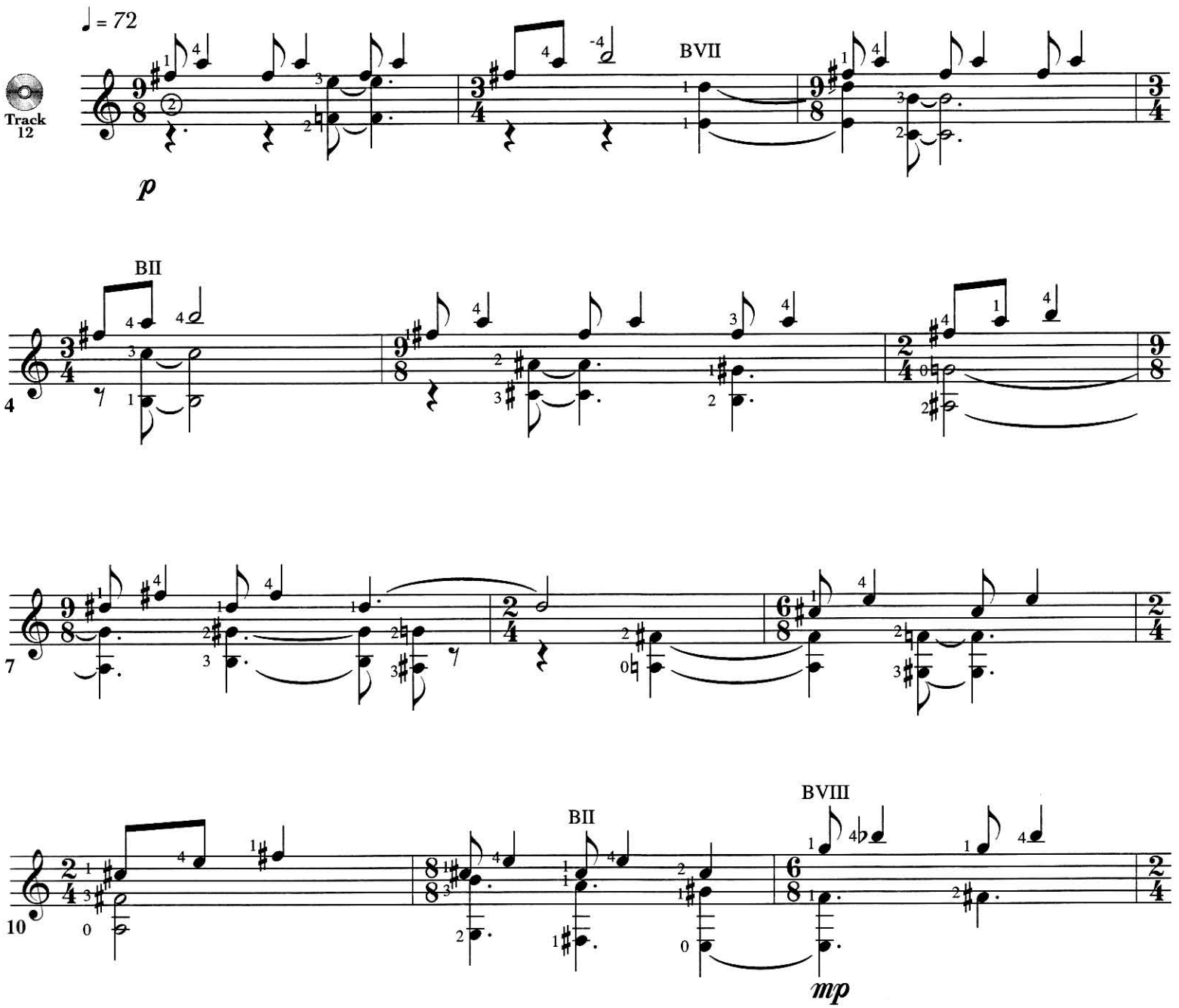
Those familiar with *Pumping Nylon* are familiar with Brian Head and his two pieces in that book, *Chant* and *Fanfare*. *Plainte* is a movement from Head's suite, which opens with *Fanfare*. In *Plainte*, the challenges are aimed at both the left *and* right hands.

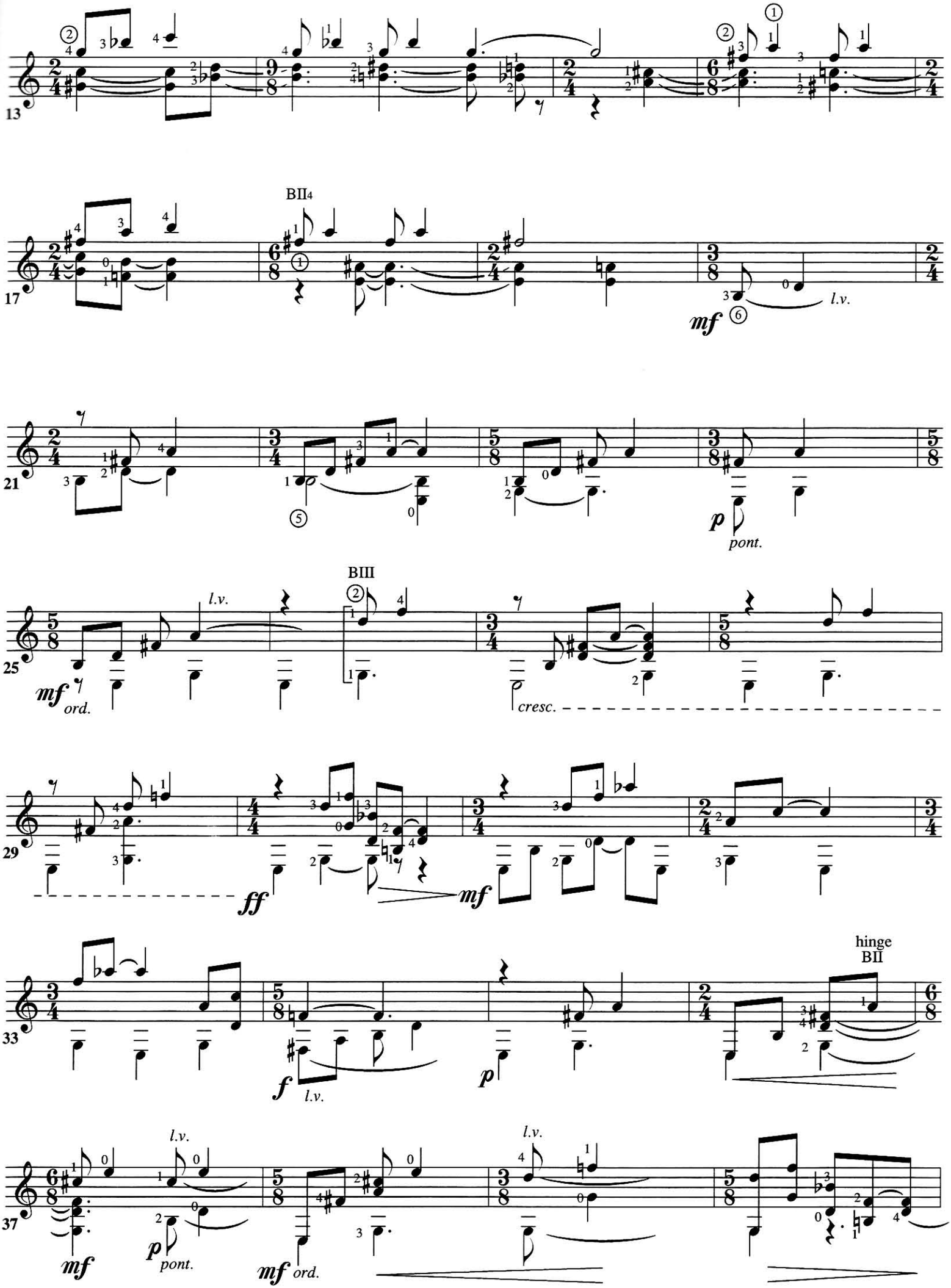
CHECKLIST:

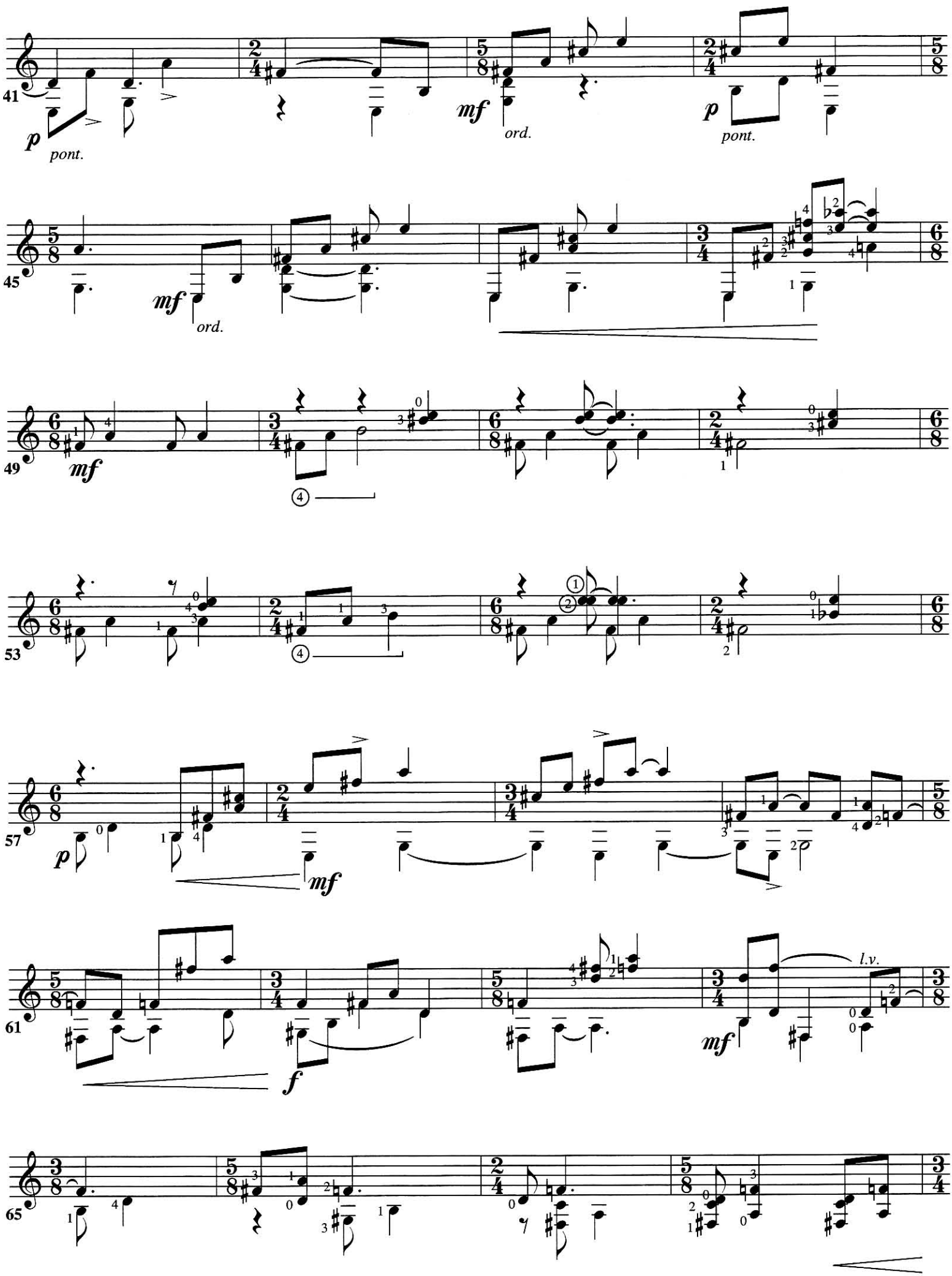
✔ Make sure all notes are held for their appropriate value.

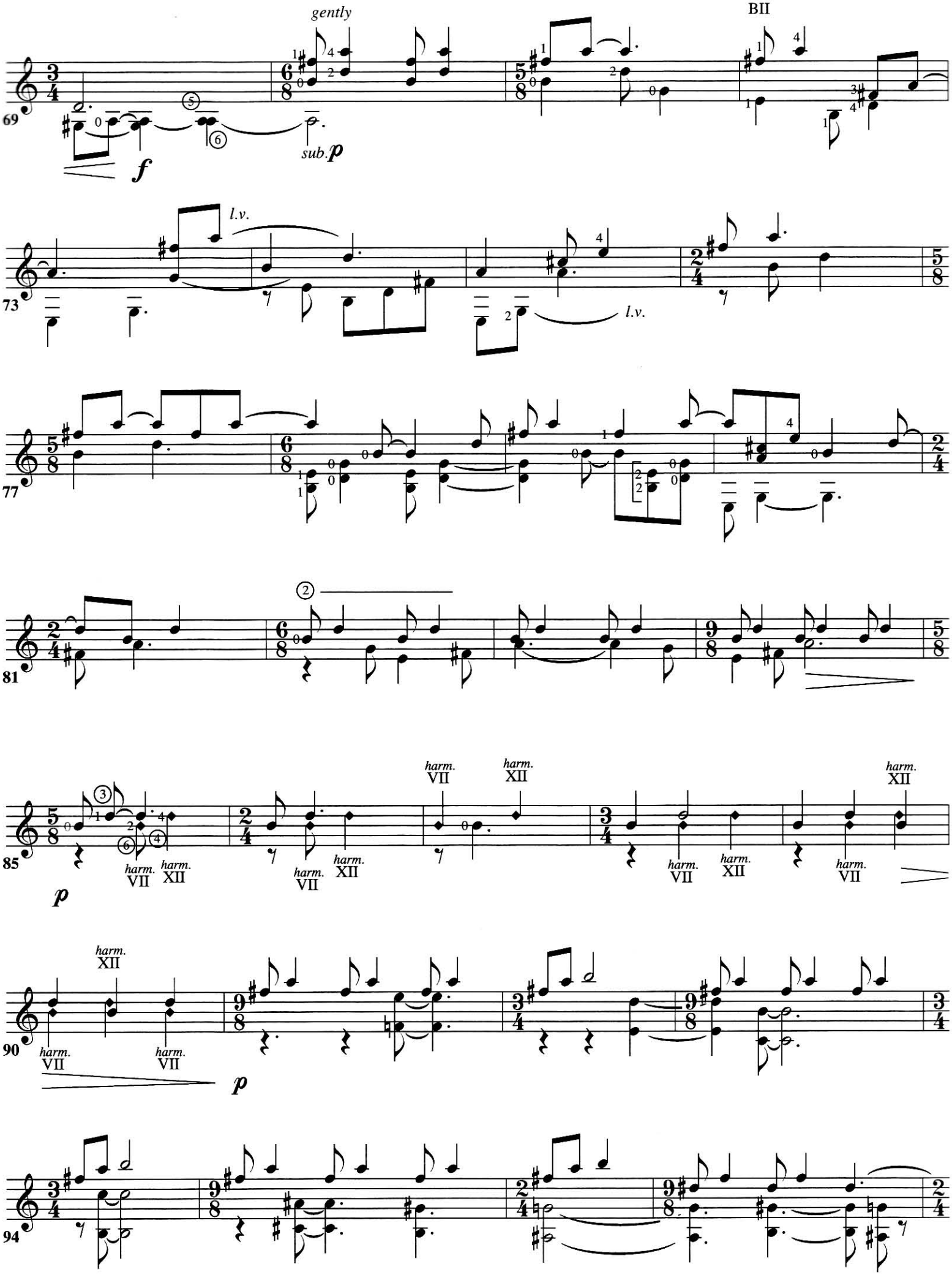
✔ The right hand's job is to bring out the appropriate voices when marked. This can be a bit challenging at first because of the *stretto* (overlapping counterpoint, where voices enter quickly behind one another).

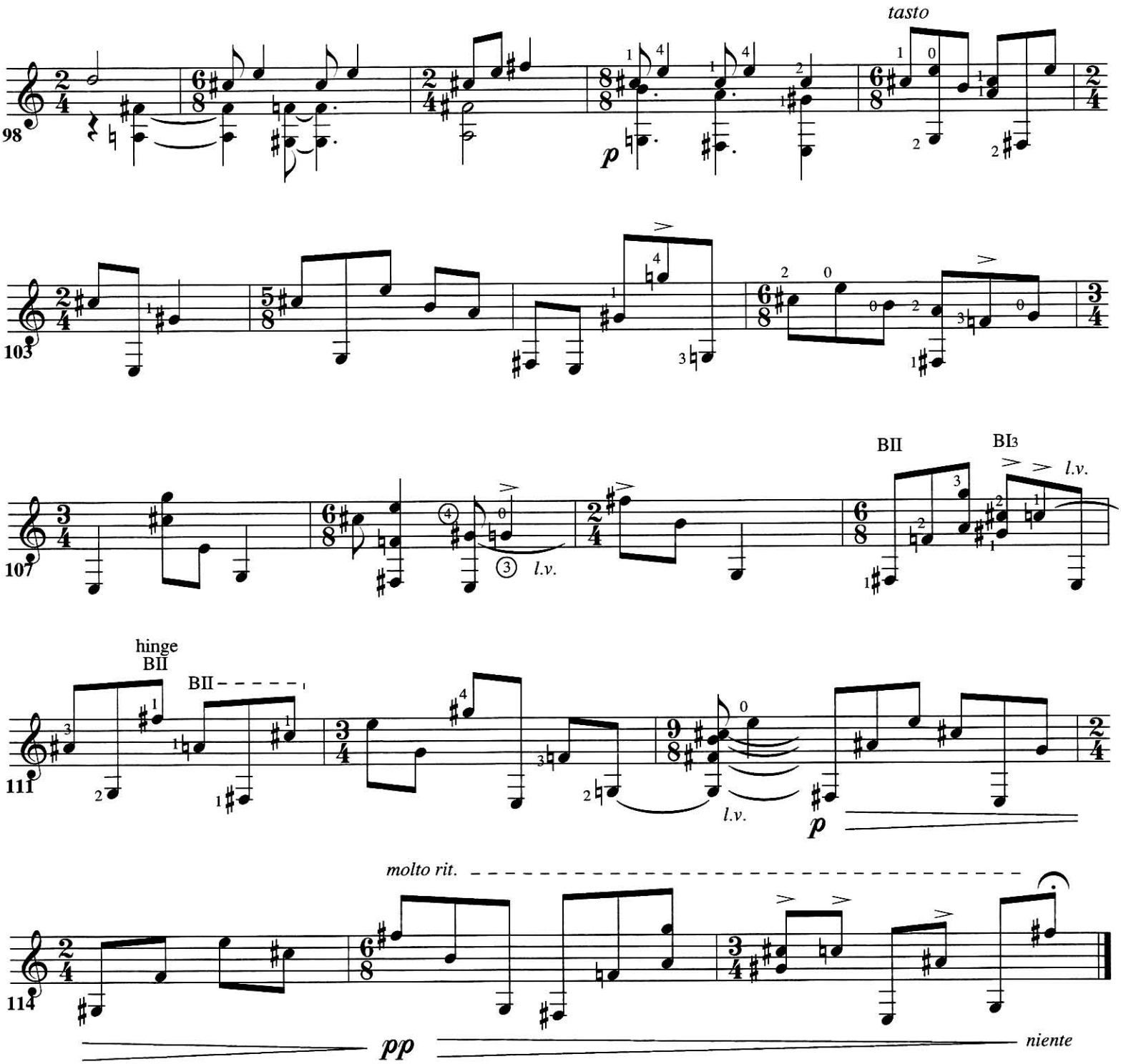
✔ The first note of the two-note motive should be slightly stressed.




13
17
BII4
mf
l.v.
21
p
pont.
25
BIII
mf
ord.
l.v.
cresc.
29
ff
mf
33
f
l.v.
p
hinge
BII
37
mf
p
pont.
mf
ord.
l.v.
l.v.


41
p
pont.
mf
ord.
p
pont.
45
mf
ord.
49
mf
53
57
p
mf
61
f
mf
l.v.
65


gently
BII
sub. p
f
l.v.
l.v.
harm. VII
harm. XII
p
p



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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.

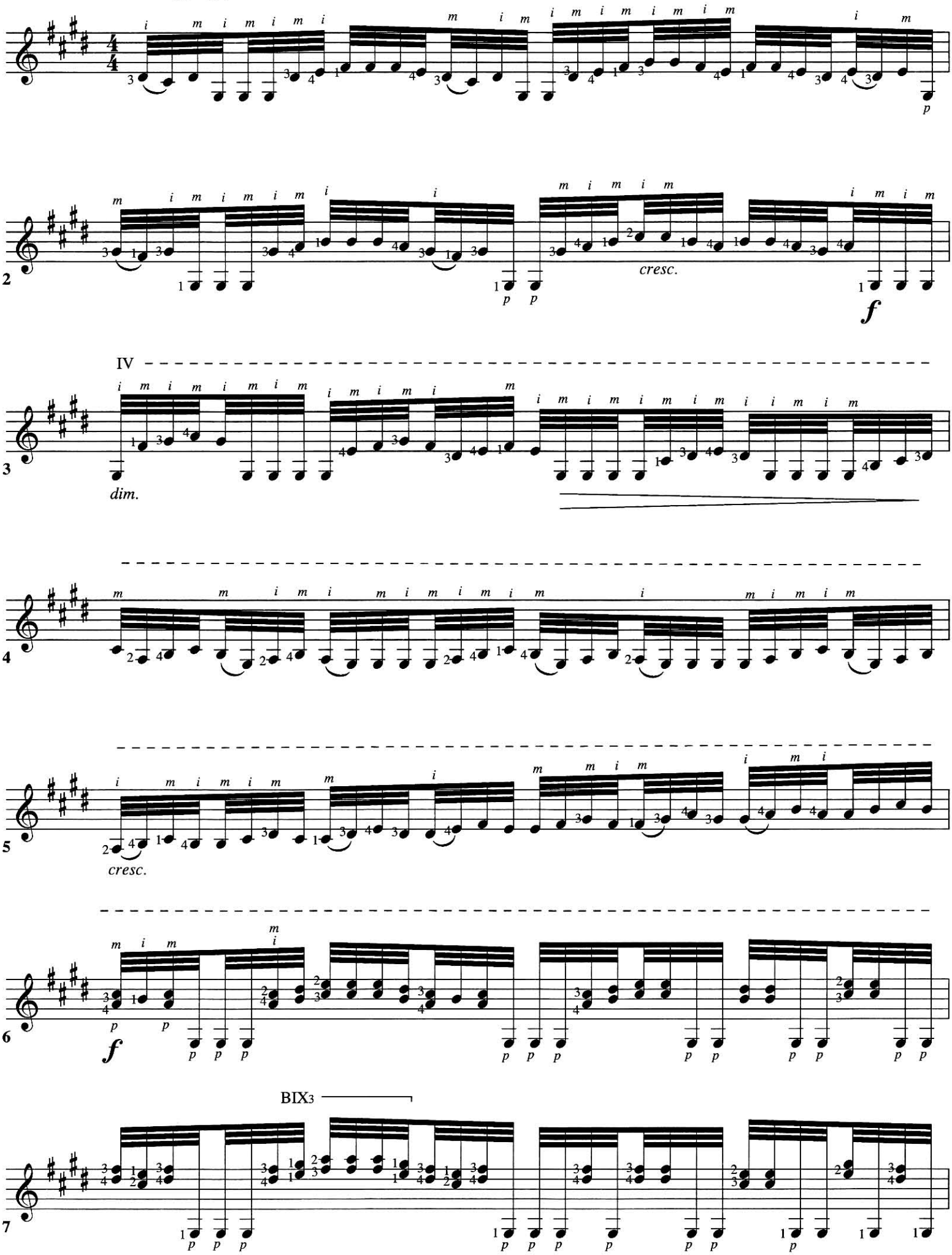
✔ From measure 25 to the end, we "rock out." I offer a couple of alternate right-hand fingerings here. The first is unconventional but works well and feels comfortable after you get used to it. The second one is more reasonable, perhaps, and might serve you better. Regardless of the fingering you eventually come up with, it must be strong and fast! This is the climax to beat all climaxes!

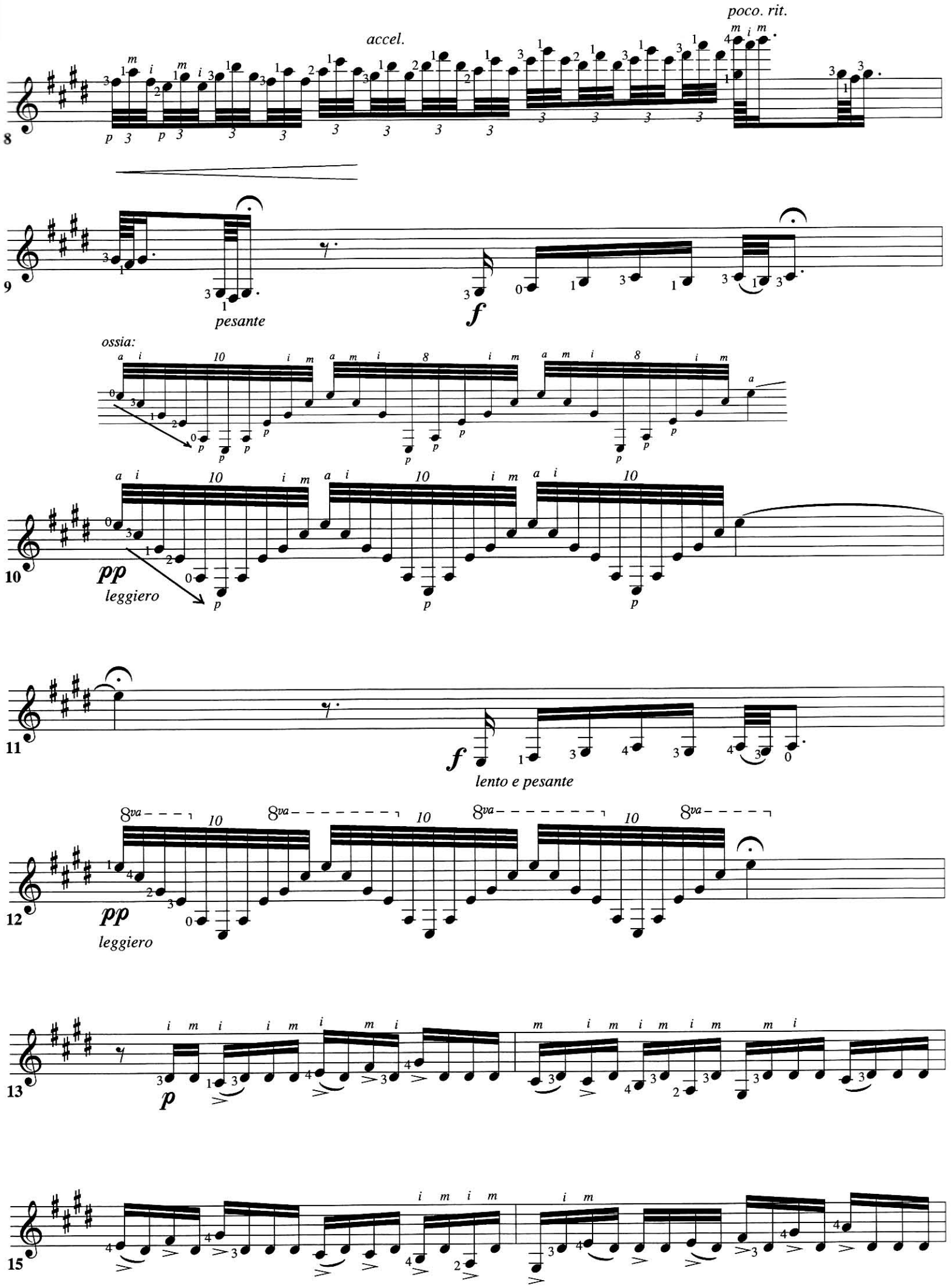
Cadenza

Track 14

♪ = 76 - 92

BIV (⑥-③)

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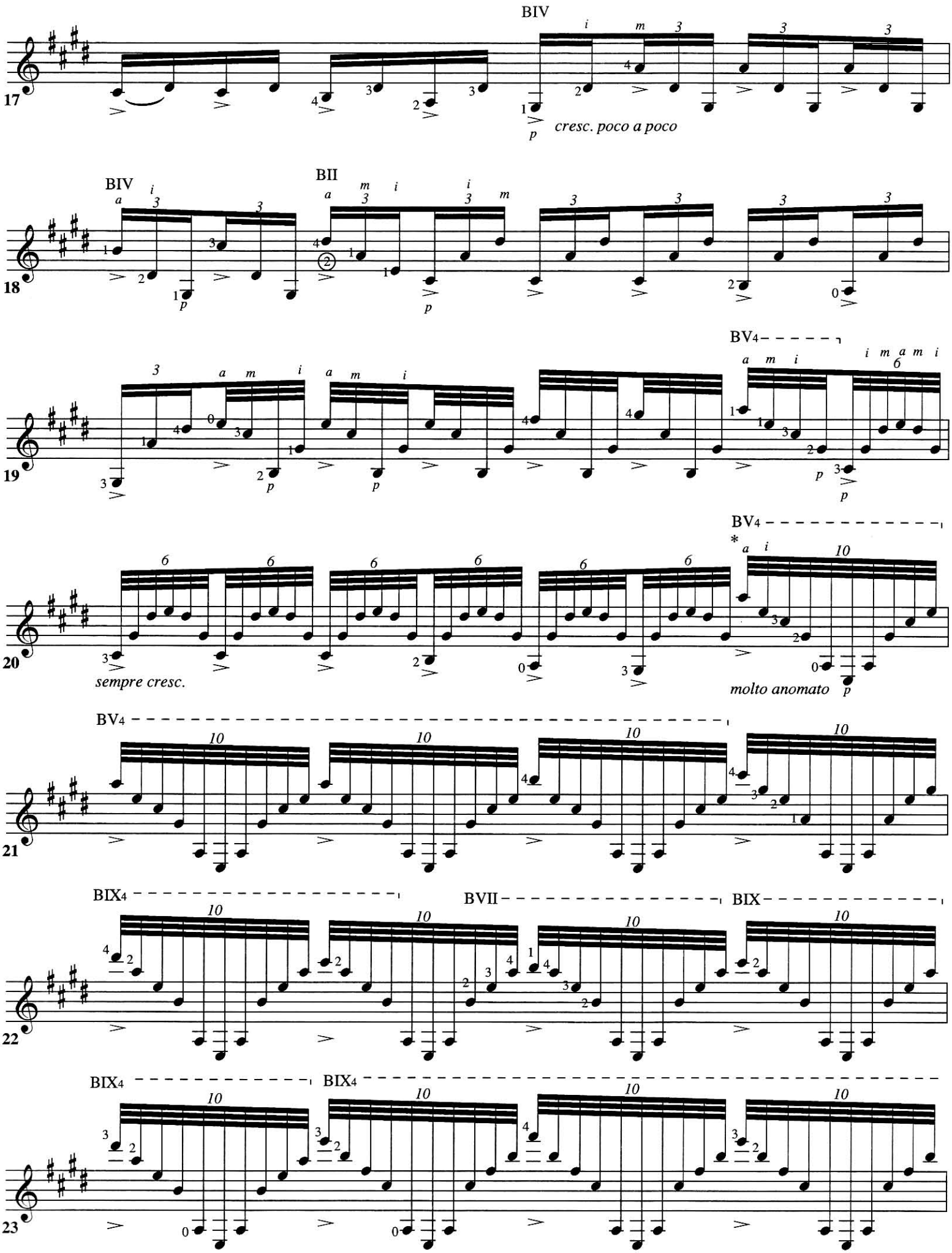
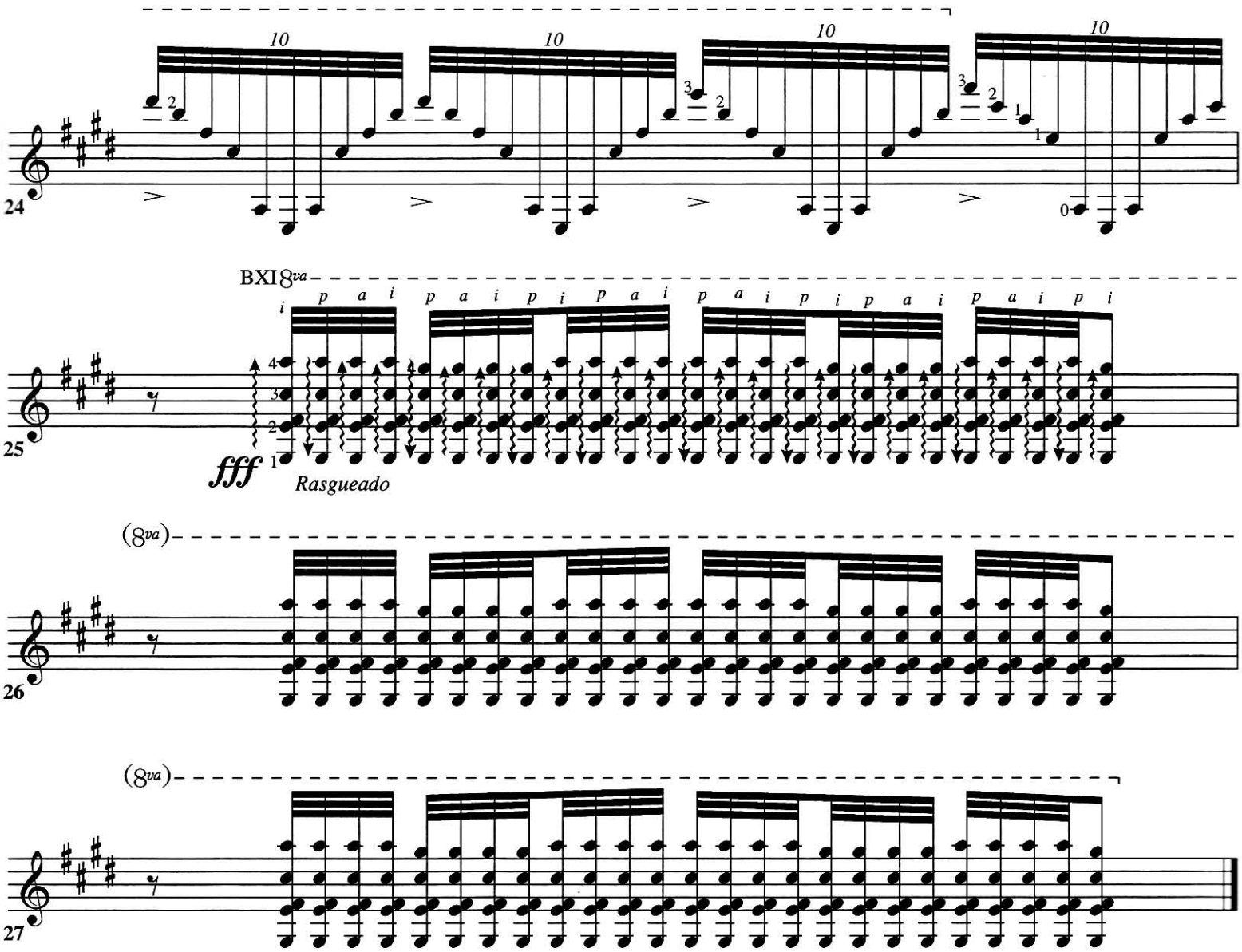


* Refer to ossia on page 61.



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