

Folías Gallegas

Santiago de Murcia
(1673-1739)

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 three sharps (F#, C#, G#), and the time signature is 6/8. The melody consists of several measures, some of which are marked with fingerings (e.g., 2, 1, 0, 2, 0, 2, 3, 0, 3, 0, 2, 3, 0, 3, 0, 2, 3, 4). The score is presented in a standard musical notation format with a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody is written on a single staff, and the notes are connected by beams, indicating eighth notes. The score is presented in a standard musical notation format with a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody is written on a single staff, and the notes are connected by beams, indicating eighth notes.

5

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

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Bird Song' are written below the staff, aligned with the notes. The first measure contains the word 'The', the second 'Bird', the third 'Song', and the fourth 'The'. The fifth measure contains 'Bird', the sixth 'Song', and the seventh 'The'. The eighth measure contains 'Bird', the ninth 'Song', and the tenth 'The'. The eleventh measure contains 'Bird', the twelfth 'Song', and the thirteenth 'The'. The fourteenth measure contains 'Bird', the fifteenth 'Song', and the sixteenth 'The'. The system ends with a double bar line.

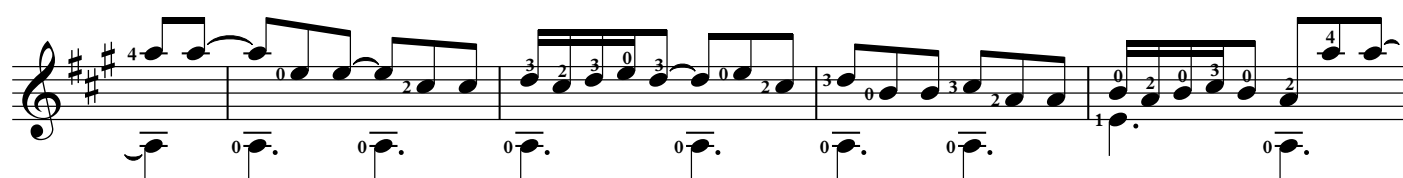
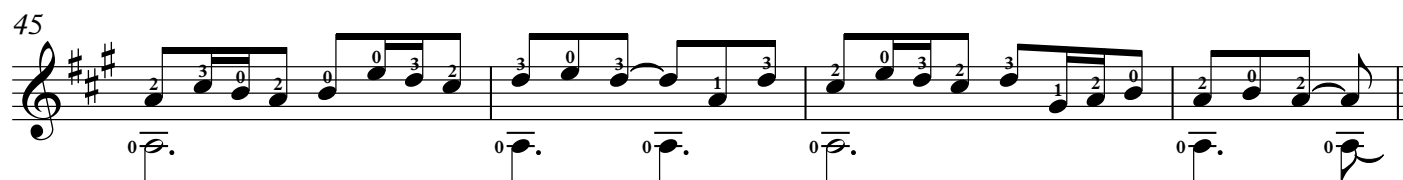
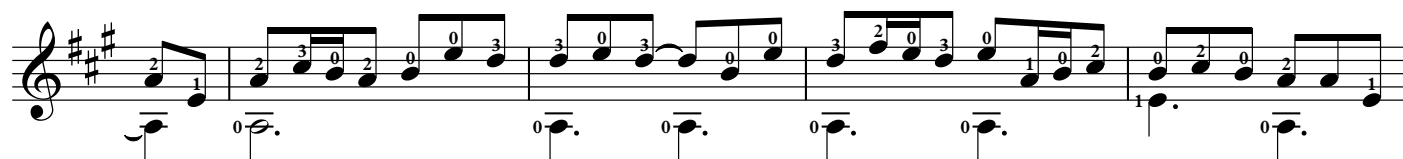
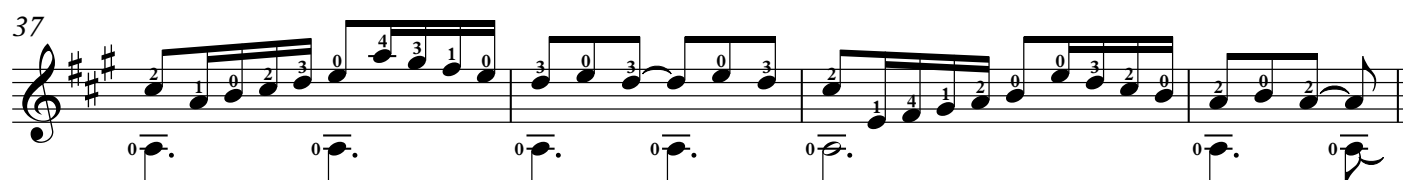
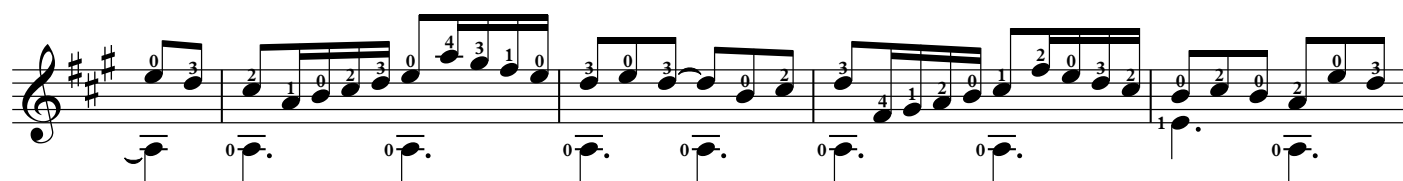
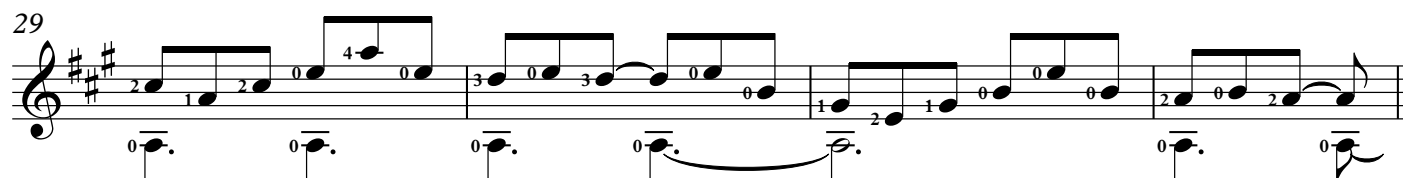
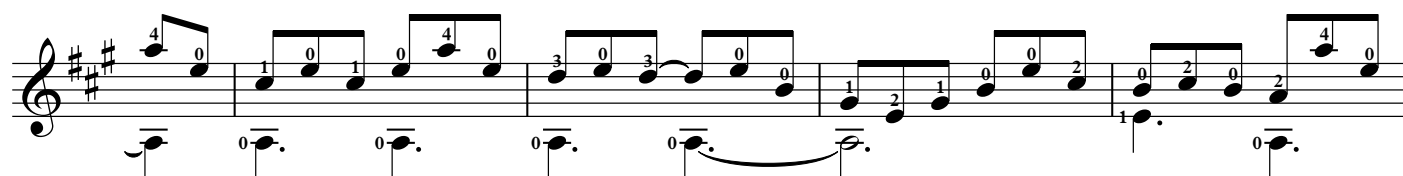
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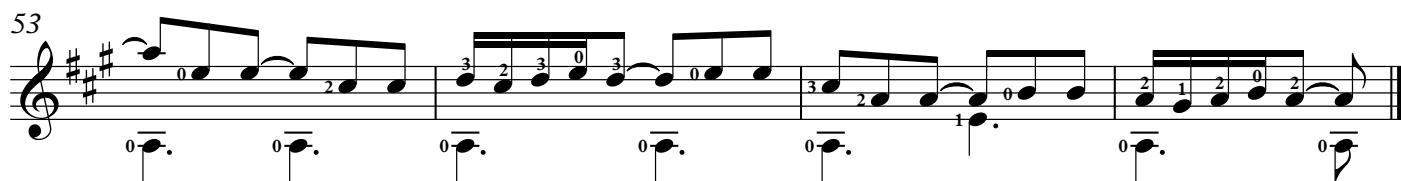
0. 0. 0. 0. 0. 0.

The musical score for 'The Rose Tree' is presented in a single system. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The melody consists of several measures, some of which are marked with fingerings (0, 2, 3, 4) and slurs. The bass line is written on a bass clef staff, featuring a series of whole notes, mostly on the note G2, with some rests and a final measure containing a half note G2 and a quarter rest.

21

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





Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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