

GRADE LEVEL: EASY TO EARLY INTERMEDIATE

National Guitar Workshop Book



PROGRESSIVE

CLASSICAL SOLOS

Renaissance to Romantic Works for Classical Guitar

- Pieces range from easy, single-note arrangements to satisfying, full versions of popular solos
- Loaded with helpful technical and interpretive tips

- Features works by Robinson, Visée, Giuliani, Sor, Tarrega and more
- Easy to read scores are fully fingered



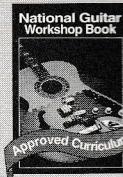
Ivan Gris
2-21



NATHANIEL GUNOD

2002

2002



PROGRESSIVE

CLASSICAL SOLOS

Renaissance to Romantic Works for Classical Guitar

ALFRED, the leader in educational publishing, and the National Guitar Workshop, one of America's finest guitar schools, have joined forces to bring you the best, most progressive educational tools possible. We hope you will enjoy this book and encourage you to look for other fine products from Alfred and the National Guitar Workshop.

Copyright © MCMXCVII by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

Aquisition, editorial, music typesetting: Nathaniel Gunod, Workshop Arts
Assistant editor, music typesetting: Joe Bouchard, Workshop Arts
Interior design: Cathy Bolduc, Workshop Arts

Cover art: Juan Gris (José Victoriano Gonzalez), Spanish, 1887-1927,
Guitar and Compote, oil on canvas, 1921, 38.1 x 61.3 cm,
Bequest of Mildred Sexton Trust, 1976.427.
Photograph © 1996 The Art Institute of Chicago.

Although the modern guitar commonly has six strings, the guitar pictured on the cover may represent a five-course guitar which was an instrument commonly used during the Renaissance and baroque periods of music. A course is a set of strings tuned to the unison or an octave.

CONTENTS

How to Use This Book	3
<i>Glossary of Signs</i>	3
Greensleeves — Single Note Version (Anon.)	4
Andante — Single Note Version (Giuliani)	5
Country Dance — Single Note Version (Carulli)	6
Robinson's May — Single Note Version (Robinson)	7
Allegretto — Easier Version (Sor)	8
Country Dance — Complete Version (Carulli)	10
Greensleeves — Complete Version (Anon.)	11
Study in A Minor (Aguado)	12
Minuetto (Sor)	13
Andante — Complete Version (Giuliani)	14
Robinson's May — Complete Version (Robinson)	16
Toy (Cutting)	18
Allegretto — Complete Version (Sor)	19
Study in E Minor (Tarraga)	23
Study in B Minor (Sor)	24
Excerpts from the Suite in D Minor (Visée)	26
<i>Prélude</i>	27
<i>Sarabande</i>	28
<i>Menuet #1</i>	29
<i>Menuet #2</i>	30
<i>Bourée</i>	31



Track 1

There is a compact disc available for this book. It includes performances of all the pieces. Use it to help insure that you are interpreting the rhythms correctly and capturing the style of each work. This symbol will appear to the left of each piece's title. The track numbers below the symbols correspond to the piece you want to hear. Track 1 will help you tune to the CD. Enjoy!

HOW TO USE THIS BOOK

Welcome to *Progressive Solos for Classical Guitar*. The purpose of this collection is to provide enjoyable repertoire for students as they progress from the earliest stages to the early-intermediate level. Also, recognizing that many students do not have the benefit of good classical guitar instruction in their community, technical and musical tips for playing each piece are provided as well. You will notice that many markings are grey. This indicates that they are editorial suggestions.

To achieve a confident, fluid performance for each of these pieces, be sure to apply a methodical, thorough approach to study. Before you begin to practice a piece, study it and make as many observations as you can. Be aware of the time signature, key signature, range of notes, the various musical markings, etc. After your initial read through, practice small sections—no more than a few measures at a time—very slowly. Confident, accurate playing will only result from confident, accurate practice. Work up to the indicated tempos in a step-by-step manner. Avoid a sense of struggling as you play, and you will sound great before you know it. Enjoy!

Glossary of Signs

This list will help you to 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. 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.
- § *Segno*. When playing a D. S. al Fine form, go back to this sign and play to the end.
- D. S. al Fine Dal Segno al Fine. Go back to the segno and play until the *Fine*.
- D. C. al Fine Da Capo al Fine. Go to the beginning and play until the *Fine*.
-  Arpeggiate (roll) this chord from the lowest note to the highest. The speed of the roll is based on the context, and is decided by the performer.
- ⑥ = D Tune the 6th string down to D.
- ♩ = 60 Tempo marking. In this case, the metronome should be set to 60. Each click represents a quarter note.
- simile When this word appears after a pattern has been established (fingerings, dynamics, etc.), it means to continue in this manner.

This beautiful, timeless melody can be played with either rest-stroke or free-stroke, although free-stroke is more appropriate to the style.

The dotted eighth/sixteenth rhythm prevails in this tune, so it is a good idea to design right hand movements that can easily execute the rhythm of the sixteenth snapping into the longer note that follows. This two-note group should be played as one gesture from the right hand. For instance, in measure 1, drop your *a* and *m* fingers out together before you play the F on the 1st string, with *m* a little further out than *a*. Then, as *a* plays the F, let *m* simply follow *a* into the hand to play the E—one smooth movement to make one smooth rhythm. Try this technique with *i* and *m* for the sixteenth to eighth rhythm in the next measure.

If the 4th string F[#] in measures 7 and 15 feels like a stretch for the left hand, try bringing your left elbow in closer to your side and rotating your hand towards the 4th finger. In situations such as this, it is better to let the 1st finger do the stretching, since it is naturally stronger and more independent than the 4th finger. Your goal should be to let the 4th finger look curled, and the 1st finger look more extended.

Single Note Version

 **GREENSLEEVES**
Track 2

Anonymous
16th Century

Andante

$\text{♩} = 30 (\text{♪} = 92)$



1 i m i m a m i m i m a m i m
mp <> *mf* <> *mp* <>

4 a m i
 <>

7 a m i m i m i m i m a m
 <> *mp* <> *f*

10 i m i i m a m i m i m a m i
 <> *mp* <> *mf* <>

13 i m a m i m i m i m i m
 <>

This *Andante* by Giuliani will prove a melody doesn't have to be complex to be satisfying. Be careful not to rush the slurs in measures 2 and 7. Practice with a metronome. It is also a good idea to play those measures without slurs first, just to hear the even rhythm. Then, try to reproduce the even rhythm with the more fluid sounding slurs.

This piece starts with a quarter-note pickup, so it is a good idea to be on the lookout for other phrases that start on the 4th beat. Giuliani has some fun with this upbeat phrasing in measure 9 and 10. Try accentuating the all the upbeats here: 4-1, 2-3, 4-1, 2-3—it's a great moment in the piece.

 **ANDANTE**
Single Note Version Track 3 Mauro Giuliani
1781-1829

Andante

$\text{♩} = 88$



1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

This delightful tune is like a study in Classical period *antecedent/consequent* (question/answer) phrasing. Think of the first four measures as a question, and the next four as the response. Try to reflect this conversational phrasing in your playing.

Single Note Version



COUNTRY DANCE

Fernando Carulli
1770-1841

Allegro

This Elizabethan melody should be played very lyrically but with attention to the syncopated rhythms, especially in measures 13 and 14. There are several places where you will have to play in 2nd position (measures 11, 15, etc.) Look through the piece carefully before you play and mentally mark every place this occurs. This will make for a smoother reading.

Single Note Version



Track 5

ROBINSON'S MAY

Moderato

Thomas Robinson
16th Century

D = 54

mp *mf* > >

5 *m i m i* *m i m* *i* *2* > > >

9 *i* *m* *i m* *1 3 4 3 8 1* *8* *f*

13 *i m i m i m i m* *mp* *mf* >

17 *1 4 3 1 0 2 0* *p* *mf*

21 *1 3 4 3 1 0 2 1 2 1*

41 *i m* *i m* *i m*

47 *i m* *i m* *i m* *m i m*

52 *m i* *i m* *i m* *m i m* *poco rit.*

Dolce (sweetly)

58 *i m* *i m* *m i m i* *m i*

64 *m i* *m i* *m i*

70 *i m i* *m 3 2 0* *m i m i*

75 *i m* *i m i* *i m i* *simile*

81 *i m* *i m* *i m i m*

The sheet music consists of six staves of musical notation for classical guitar. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 12/8 throughout the piece. Fingerings are indicated above the notes, such as 'i' for index finger and 'm' for middle finger. Performance instructions include 'poco rit.' (slightly slower) at measure 52 and 'simile' at measure 58. The music includes a dynamic range from piano (p) to forte (f), and various articulations like slurs and grace notes. Measures 41 through 81 are shown, with measure 41 starting with a triplet of eighth notes followed by eighth-note pairs, and measure 81 ending with a sustained note.

You learned the melody from *Country Dance* on page 6 of this collection. Here it is with its full accompaniment. The accompaniment both harmonizes the tune and imparts a cheery, eighth-note forward momentum.

The 3rds should be played with a light, middle-joint oriented free-stroke. Move all four fingers (*i*, *m*, *a*, and *c*) together in alternation with *p*, which should be constantly moving from the wrist joint (where the thumb attaches to the wrist). Work on keeping your right hand still, and the movements smooth and graceful.

The arpeggio in measures 17 and 18 should be executed by dropping *i*, *m*, and *a* out just beyond their strings as *p* plays, extending *a* the furthest. Let *m* smoothly follow *i*, and *a* smoothly follow *m*. Try not to let *m* or *a* flex in past their strings before it's time for them to play. The whole arpeggio should be one, easy, fluid movement—not four individual finger strokes.

Complete Version

COUNTRY DANCE

Fernando Carulli
1770-1841

Allegro

Track 7

1 = 132

1st time = natural
2nd time = ponticello

mp

mf

7

p

V

13

Fine

p

p

19

f

D. C. al Fine

Here is a full arrangement of the tune you learned on page 4 of this collection. The same technical tips apply here, so you should be well prepared for this version. Be careful not to over emphasize the three- and four-note chords. The added notes provide the emphasis naturally. Also, work on holding your right hand very still as it plays the chords, gracefully following-through toward your palm.

 **GREENSLEEVES**
Track 8

Complete Version

Anonymous
16th Century

Andante

Musical Score: The score consists of six staves of music for right hand solo. The first staff starts at measure 1 with a tempo of $\text{♩} = 48$. Measures 1-4 show a sequence of chords and single notes. Measures 5-8 continue this pattern. Measures 9-12 show more complex chords and single notes. Measures 13-16 conclude the piece. Measure numbers 1, 4, 7, 10, and 13 are indicated above the staves. Dynamic markings include p , mp , mf , and f . Fingerings like i , m , a , and 0 are placed above or below the notes. Chord diagrams are shown above the staves, indicating fingerings such as 1-2-3, 0-2-3, etc. Measure 10 includes a wavy line under the staff, and measure 13 includes a wavy line under the staff.

This is not only an excellent study for the *p-i-m-i* arpeggio, but it is a very satisfying piece as well. Pay attention to the melody, which is played by *p* throughout. Melodies are not always the highest notes—especially on the classical guitar!

This piece makes extensive use of *guide fingers*. A guide finger is a finger that leads the hand in a *shift* (change in position), and is usually used on the same string in the fingerings just prior to, and just after, the shift. In the *Study in A Minor*, the 2nd finger remains on the 3rd string for the first four measures. The trickiest shift is from the second measure to the 3rd. The 2nd finger must shift from the G \sharp on the 1st fret of the 3rd string to the B on the 4th fret. This is accomplished by shifting while the *i* finger plays the B on the open 2nd string on the last eighth of the second measure. During this note, your arm can gracefully move the left hand while the 2nd finger gently glides along the surface of the 3rd string, arriving just in time to play the B on the 4th fret. Take care to move as slowly as possible—leave the G \sharp at the last possible moment and do not arrive on the 4th fret early. Usually, well-timed, coordinated movements do not look flashy or difficult. Rather, they appear easy and smooth. That should be your goal.



STUDY IN A MINOR

Dionisio Aguado
1784-1849

Allegro

$\text{d} = 180$

Sor was a master of *counterpoint* (two or more melodies played at once) on the guitar. While this tune is fairly simple, it makes good use of the guitar's contrapuntal capabilities. In the first four measures, both the treble and bass lines have melodic interest. Pay good attention to both, striving to create *legato* (smooth, connected) melodies. In measures 9 through 16, it is the inner, alto part that competes with the treble line for the listener's attention. Listen carefully to both parts and connect all the notes. Notice the use of a guide finger to help you shift down from the high B in measure 5.

 MINUETTO
Track 10

Fernando Sor
1778-1839

You learned the melody of this little gem on page 5 of this collection. This piece includes a typical Classical-style accompaniment called *Alberti bass* (measures 5-8 and 13-16) which was favored by composers in the latter half of the 18th and into the 19th century. To maintain a proper balance between the melody and the bubbling Alberti bass, work on full follow-throughs for the *m* finger as it plays the melody notes, and limit the energy put into the *p* and *i* fingers as they accompany.

Students often find the left-hand movement difficult going into the third beat of the second measure. As is so often the case, a tricky passage can become easy with a little advance planning. In this case, as you are holding the 3rd finger on the 5th string, 3rd fret C for the first beat and a half of the measure, you can be preparing 2 and 4 over the 5th and 2nd strings respectively. Then, you will be ready to deposit 2 and 4 on B and D just after you play the sixteenth-note slur. Just be careful not to let 2 and/or 4 move when 1 executes the slur. Working on issues such as this will help you develop better finger independence.

The last half of measure 6 is also a problem for some of us. The trick here is to lift 2 off the B and move towards the 2nd string during the open G. In the meantime, your 1st finger can be prepared over the 5th string for the B^b. Again, a well-planned, well-timed movement will appear easy and smooth. If it looks like you are struggling, you are!

The musical score consists of four staves of music for piano, arranged vertically. The top staff begins at measure 13, featuring a treble clef and a key signature of one sharp. It consists of six measures of eighth-note patterns, followed by a measure of sixteenth notes, and then a measure of eighth notes. Measure 17 starts with a dynamic of *p*, followed by a measure of eighth-note pairs. The dynamic changes to *f* with a sustained line underneath. The next measure is *mp*. Measures 20 and 24 continue the pattern of eighth-note pairs and sustained notes.

13

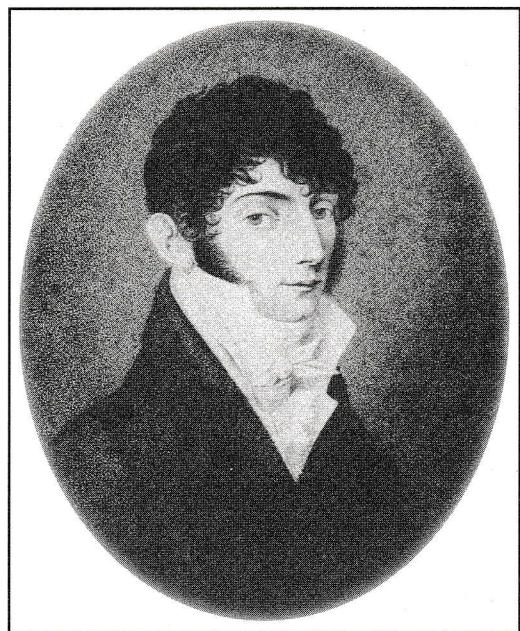
17

20

24

Mauro Giuliani

Probably one of the most brilliant guitar virtuosi ever to have lived, Mauro Giuliani was born in 1781 and died in 1829. His fame was such that the first classical guitar magazine ever published, in 1835, Giulianiad, was named for him. He was born in Italy, but died in Vienna, where he spent most of his career. It was Giuliani's excellence that inspired Beethoven to say that "The guitar is a miniature orchestra in itself." Giuliani composed over three hundred works for guitar.



ROBINSON'S MAY

The melody for this tune first appeared on page 7 of this collection. You may want to review that page now, because your goal in performing the complete version is to maintain the independence of this melody from the other voices.

One of the interesting problems of interpreting this piece has to do with the characteristic of the accompaniment in measures 6 through 8 and in similar passages, such as the last four measures. The accompaniment figure and the melody combine to create a series of arpeggios: D Major, E Major, D Major, A Major (in first inversion) and E7:

The musical notation shows two staves. The top staff is labeled "melody" and the bottom staff is labeled "accompaniment". The key signature is G major (one sharp). The melody consists of eighth notes, and the accompaniment consists of sixteenth-note patterns. Above the staff, the chords are labeled: D Major, E Major, D Major, A Major, and E7. Fingerings are indicated above the melody notes: m, i, m, m, m, i, m, i, m, i. Dynamic markings include p (piano) and i (pizzicato).

While the melody notes all participate in the arpeggio, they are a line to themselves, and the accompaniment notes are also a part to themselves. The problem is that there are two ways to play this: 1) the accompaniment notes in each chord could ring through each other, as in an arpeggio, or 2) they could be played linearly, with the lowest note not ringing through the next note. If you want to play it the first way, you must take great pains to stop all the lowest notes. If you want to play it the second way, you must finger the passage so that the lowest two notes of each arpeggio are played on different strings. The fingerings in this edition have the D and F[#] of the first D Major chord played on the same string, linearly, and all the other accompaniment notes are fingered on separate strings. This was done for the sake of ease of playing. However, if you are committed to allowing the arpeggio notes to ring through each other, you can re-finger the D Major chord as follows:

This is a close-up of the accompaniment staff for the first D Major chord. It shows the melody note (m) and the two lowest notes of the chord. The lowest note is circled with a number 5, and the dynamic p (piano) is indicated below it. The middle note is circled with a 2, and the top note is circled with a 1. Fingerings m, a, and a are shown above the notes.

Strive at all times, but especially in the spots discussed above, to separate the melody line from the accompanimental lines. While many would argue that rest-stroke is out of place in Renaissance music (this was a lute piece, and it is unlikely lutenists ever used this stroke) you may want to sneak a light rest-stroke in now and then. Just don't tell your scholarly friends. They may have a lot of evidence to support their argument against this practice, but remind them it's your job to make a classical guitar sound great.

Do what you've got to do!

Complete Version



ROBINSON'S MAY

Track 12

Thomas Robinson
16th Century

Andante

$\sigma = 50$

You want your audience up and dancing with this one. It's in $\frac{6}{4}$, which should sound like two big beats per measure, each one subdivided by three. There are some fairly syncopated, interesting rhythms in the last four measures that are easy to perform because they are created naturally by the interplay of the melody and accompaniment. Pay special attention to the next-to-last measure. Here, the high voice goes into three through the use of a tie into the 4th beat. Play the high voice alone, count in $\frac{3}{2}$ and this will become clear. It's lots of fun against the $\frac{6}{4}$ line in the low voice.

The image shows musical notation on a single staff. Above the staff, the fraction $\frac{3}{2}$ is written above a horizontal bar, followed by the numbers 1, &, 2, &, 3, &. Below the staff, the fraction $\frac{6}{4}$ is written above a horizontal bar, followed by the numbers 1, 2, 3, 4, 5, 6. The music consists of six eighth notes. The first note has a vertical stroke below it labeled '2'. The second note has a vertical stroke below it labeled '3'. The third note has a vertical stroke below it labeled '1'. The fourth note has a vertical stroke below it labeled '2'. The fifth note has a vertical stroke below it labeled '3'. The sixth note has a vertical stroke below it labeled '1'.

You will have to shift to 4th position to play the passages involving the high B. Try to spot these passages now, before you begin, to avoid difficulty as you read.

Allegro

TOY
Track 13

Francis Cutting
16th Century

The image contains three staves of musical notation for a solo instrument. The top staff starts with a tempo marking of $\text{d} = 66$. The middle staff begins with a dynamic of mf . The bottom staff begins with a dynamic of mf . All staves are in common time (indicated by a '4') and use a treble clef. The notation includes various note heads with 'm', 'i', 'a', 'm i', and 'a' markings. The first staff ends with a fermata over the last note. The second staff ends with a fermata over the last note. The third staff ends with a fermata over the last note. The music features several slurs and grace notes, with some notes having vertical strokes below them indicating fingerings or positions.

ALLEGRETTO

You were first introduced to this melody on page 8 of this collection, and it would be a good idea to review that simpler arrangement of this piece now. In this, the full version of the work, the melody is set in an idiomatic arpeggio texture. It is your job to make the melody heard clearly over the wash of arpeggiated harmonies.

That is not to imply that the harmonies are unimportant. Quite the opposite is true. It is the tension and release created by the relationship of the melody to the harmony that is responsible for much of the piece's beauty. Yes, the melody is itself beautiful, but it is that much more so when placed in its rich harmonic context. For instance, be on the lookout for *appoggiaturas*.

An appoggiatura is a type of *non-harmonic* tone, meaning it is a tone that does not belong in the chord it is played with. There are many kinds of non-harmonic tones. Specifically, an appoggiatura is a non-harmonic tone that is struck on a strong beat and moves down by step to a tone that belongs to the harmony. This movement from the *dissonance* (clash) of the non-harmonic tone to the *consonance* (harmoniousness) of the chord tone is called a *resolution*. The appoggiatura causes tension, which is then released with the resolution.

Once this piece gets going, these sweet moments of tension and release abound. For instance, look at measure 8. The F[#] in the melody does not belong in the E Minor chord being arpeggiated there. It finally resolves to E, the root of the chord, on the third beat. If you take a moment to observe the dynamic scheme indicated on the first line, you will notice the crescendos into the moments of tension, and the decrescendos into the resolutions. This is an excellent way to express the musical content—it will clarify the composer's intent for your listeners.

The harmonies themselves explore a musical landscape that exemplifies the idea of tension and release. An essential aspect of the study of any arpeggio piece is a study of the chords. Roughly, each measure of this work is an arpeggio of a different chord. Finger each one as a block chord; that is, strum or pluck the notes all together, without

the appoggiatura note. Go through whole sections, and eventually the whole piece in this manner, and you will hear the mounting tension and eventual releases caused by the movement of one chord to another. Use dynamics and rubato to bring the journey through the harmonies into dramatic relief.



Fernando Sor

Fernando Sor is considered one of the most important composers for the guitar. He composed over four hundred guitar pieces, and in 1827 published his famous guitar method.

Complete Version

Allegretto

54



ALLEGRETTO

Fernando Sor

1778-1839

i m a

p

BIII

BII

BV

BI

29

BV3

32

BV5

BIII

35

38

41

44

47

BV3

BIII₃

50

53

continue...

Dolce

BII

56

59

62

65

68

71

74

77

80

83

This piece will give your *a-m-i* arpeggio technique a workout. Your *p* and *a* fingers play together and then *m* and *i* follow *a* into the hand. As *i* plays, re-extend the other fingers. Extend *m* the furthest, since it is the least independent and may tend to follow *a* too soon.



STUDY IN E MINOR

Francisco Tarrega
1854-1909

Moderato

J=100

simile

BII

6

9

11

14

This is another excellent example of a beautiful, romantic melody set in an arpeggio context. The melody is clearly notated with upward stems, and moves in a half note/quarter note rhythm through most of the piece. You should learn to play the melody alone before spending time with the arpeggio.

The arpeggio itself is a derivation of the *p-i-m-i* form used in the *Study in A Minor* by Aguado on page 12. The right hand fingering works out so that *m* plays the melody, which stays on the 1st and 2nd strings. While it is possible to occasionally interject the *a* finger on the 1st string, this is not necessary and you may achieve a more consistent tone for the melody by staying with *m*. The only place in the work where the arpeggio pattern varies significantly is at the dramatic and surprising outlining of the C Major harmony in measure 30. This measure is played with a straightforward *i-m* alternation.

Guitarists, as with any other group, love their controversies. A favorite bone of contention between classical guitarists of different schools is whether or not to use rest-stroke to bring out the melody in an arpeggio piece such as this. Many players will use rest-stroke on every melody note, claiming that they need the added volume and richness of tone their rest-stroke provides to give the melody adequate prominence. Opponents argue that using the rest-stroke interrupts the accompaniment, since the finger must rest on the adjacent string, albeit briefly. It is true—if you play the 2nd string D on the third beat of measure 1 with a rest-stroke, for instance, you will cause the 3rd string B to stop ringing. It is a plainly audible change of the arpeggio texture. You will have to decide if the trade-off is worth it to you. It is probably best for you to make sure you have the best possible hand position and free-stroke technique before deciding that it is not capable of delivering a big, soaring melody line. In some cases, the necessity to use rest-stroke to bring out the melody in an arpeggio texture reflects an inadequate free-stroke technique.

Moderato



STUDY IN B MINOR

Fernando Sor
1778-1839

$\text{♩} = 120$

BII

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

p

5

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

p

9

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

p

13

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

m i

p p p p

17

21

25

29

33

37

41

45

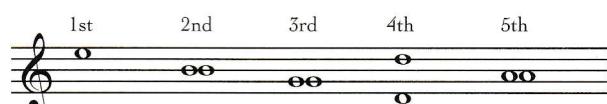
Excerpts from the

SUITE IN D MINOR

Robert de Visée
c.1660-c.1720

The pieces that follow are from *Livre de Pièces Pour la Guitare*, which was first printed in 1686. Robert de Visée was a chamber musician to Louis XIV and the Dauphin (the King's son) in the lavish courts of Versailles, France. He was, in fact, guitar teacher to the King (nice work if you can get it). Visée was the most famous student of Francesca Corbetta, the greatest exponent of the guitar in those times. He wrote many delightful works for guitar and theorbo (a large lute).

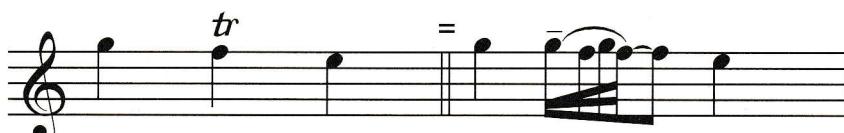
The guitar of Visée's time was quite different from the modern classical guitar. The Baroque guitar had five *courses* rather than six single strings. A course is a set of two strings, usually tuned in unisons. It was common, however, for the 1st string (the *chantrelle*) to be only a single string. Probably the most important characteristic of Visée's guitar was the *re-entrant* tuning. That is, the 4th course (D) was tuned at an octave. Furthermore, the 5th course was tuned higher than the 3rd string:



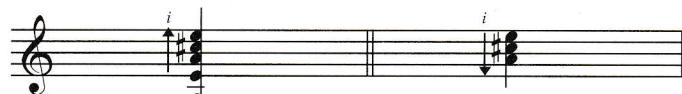
In the arrangements that follow, the pieces have been altered to include notes on the 5th string and 6th string (tuned down to D) of the modern guitar to create a fuller sound, more like what we are accustomed to hearing from a classical guitar. It will be very helpful to you, however, to seek out performances of this work, or any other Baroque guitar piece, on the original instrument. It will help you to appreciate the elegant, courtly style of this music.

French Baroque music is very much like French Baroque architecture—intricate and highly ornamented. You will need to listen to the style being played and sung by experts in the field to get a feeling for the style.

You should become familiar with this trill marking: ***tr***. In these pieces, this sign is used to indicate an extension of the appoggiatura idea (page 19) and is called a *trill*. A non-harmonic tone one step above the written note is struck on the beat, which then resolves downward with a slur to the main note. The upper note is then played again with a slur, and resolved again. The number of times this is done is left up to the performer, but it must all occur within the time allotted. Usually, the first note in the trill is held a little longer than the others, and there is an acceleration to the main note (in the example below, F) which gets the most time. This is a rhythmic effect that can only be approximated in music notation:



You will also find many markings indicating *batteries* (strums). This is an important part of the style.



Strum lightly over the top five strings,
downward (towards the floor),
with the back of your *i* fingernail.

Strum lightly over the top three strings,
upward (towards the ceiling),
with the tip of your *i* finger.

 **PRÉLUDE**
Track 17

⑥ = D

Sheet music for a solo instrument, page 2, measures 1-10. The music is in common time (indicated by '4') and consists of ten staves of music. Measure 1 starts with a dynamic of m and includes grace notes. Measures 2-4 show various rhythmic patterns with dynamics like m , i , tr , and p . Measure 5 begins with a dynamic of mp and includes grace notes. Measures 6-8 show more complex patterns with dynamics like m , i , tr , and mf . Measure 9 includes a dynamic of f and measure 10 ends with a dynamic of p .

* This sign indicates a mordent. Play the main note (G), fall down a step to the next scale tone (F) and return to the main note.

 Track 18 SARABANDE

⑥ = D

Musical Notation:

Tempo: = 62

Measure 1: Treble clef, 3/4 time. Fingerings: 1, 3, 2. Dynamics: *mf*. Articulation: *p*.

Measure 2: Fingerings: 1, 3, 2. Articulation: *p*.

Measure 3: Fingerings: 1, 3, 2. Articulation: *p*. Labels: BIII₃, *m*, *i*.

Measure 4: Fingerings: 2, 1, 3, 4. Articulation: *p*. Labels: BII₄, *m*, *i*.

Measure 5: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: BII₄, *m*, *i*.

Measure 6: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: BV₄, *a*, *m*, *i*. Articulation: *p*.

Measure 7: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: *i*, *m*, *i*. Articulation: *p*.

Measure 8: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: *i*, *m*, *i*. Articulation: *p*.

Measure 9: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: *i*, *m*, *i*. Articulation: *p*. Dynamics: *cresc.*

Measure 11: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: BIII₃, *a*, *m*, *i*. Articulation: *p*.

Measure 12: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: **hinge barre*, *i*, *m*, *i*. Articulation: *p*. Dynamics: 1st time *mf*, 2nd time *p*.

Measure 13: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: BI₂, *m*, *i*, *p*. Articulation: *p*.

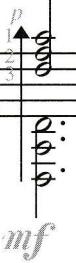
Measure 14: Fingerings: 1, 2, 3, 4. Articulation: *p*. Labels: BI₂, *m*, *i*, *p*. Articulation: *p*. Dynamics: last time *D. S al Fine*.

Fine

*To perform the *hinge barre*, play the F# and G with the base of the finger, on the bottom, just above the knuckle joint. This will allow you to prepare the 1st finger for the B on the 5th string on the second beat of measure 12.

 **MENUET No. 1**
 Track 19
⑥ = D

1 *p* 3 *m* *tr* *i* *m* *i* *p* **BII4** *tr* *p* *#g:* 3 0 2 4
mf



5 *p* *tr* *p* *tr* *i* *p* < >

9 *p* *i* *4* *m* *-4* *-4* **BI** *4* *1* *4* *tr* *m* *i*
f *mf* *mp* < >

13 **BL2** *i* *m* *p* *i* *m* *p* **BL4** *tr* *p* *#g:*
p < >

17 *p* *tr* *p* *tr* *p* *#g:* *p* *tr* *p* *#g:* *p*

21 *p* *m* *i* *m* *i* *m* *p* *tr* *p* *#g:* *p*



 MENUET No. 2
Track 20

⑥ = D

p

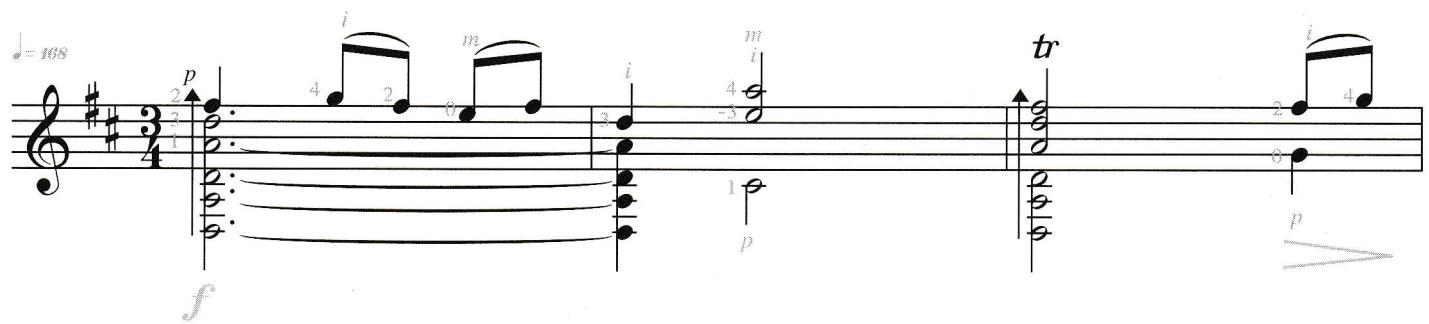
i

m

i

tr

f



tr

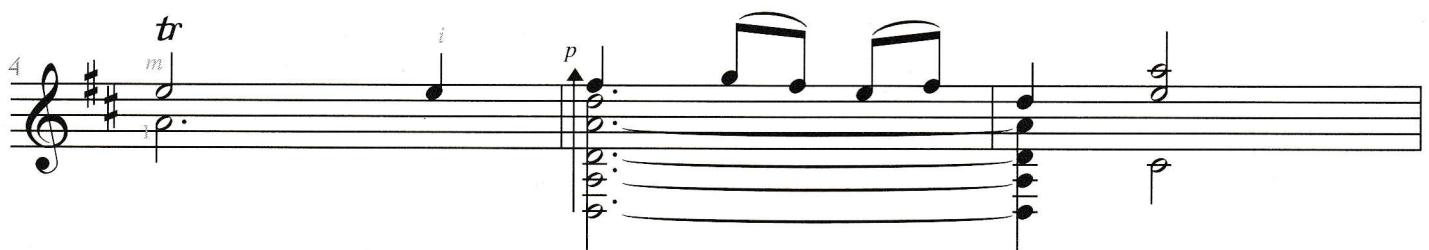
m

p

i

tr

p



tr

p

m

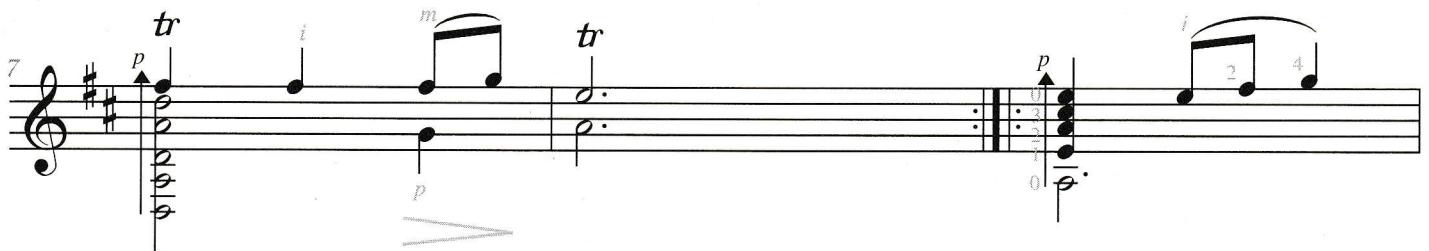
tr

p

i

2

4



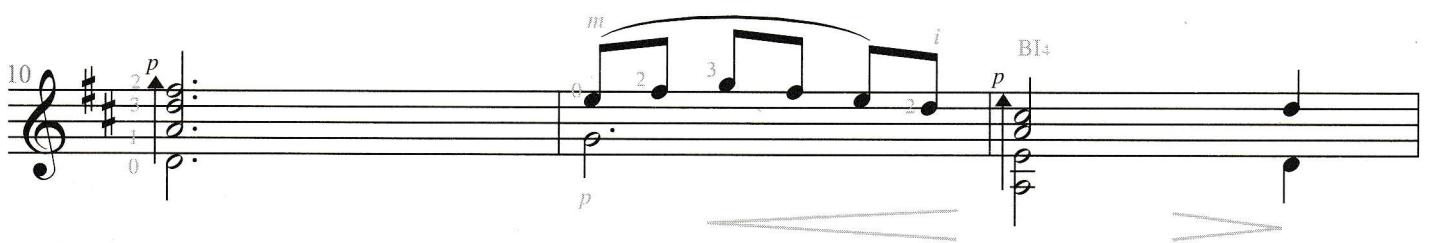
p

m

i

BI₄

p



p

i

p

m

m

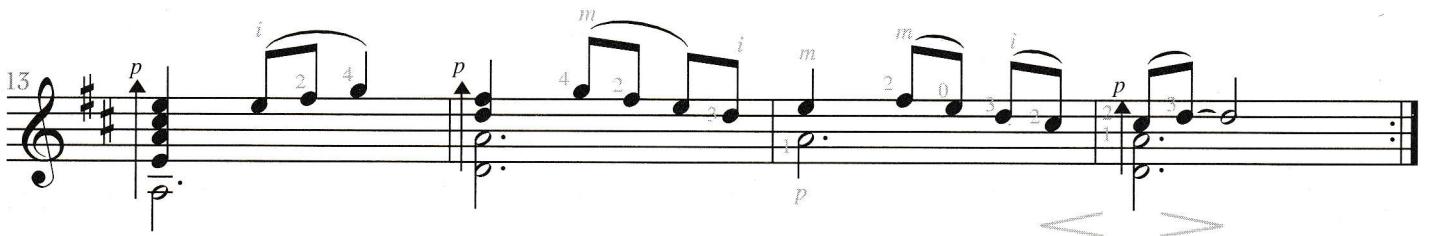
i

p

p

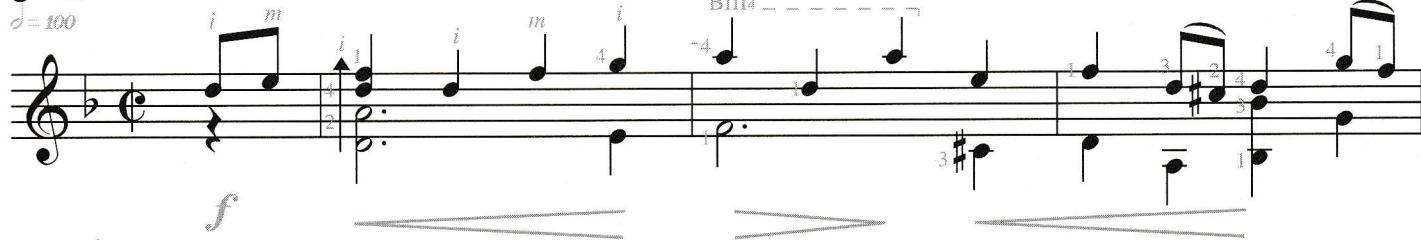
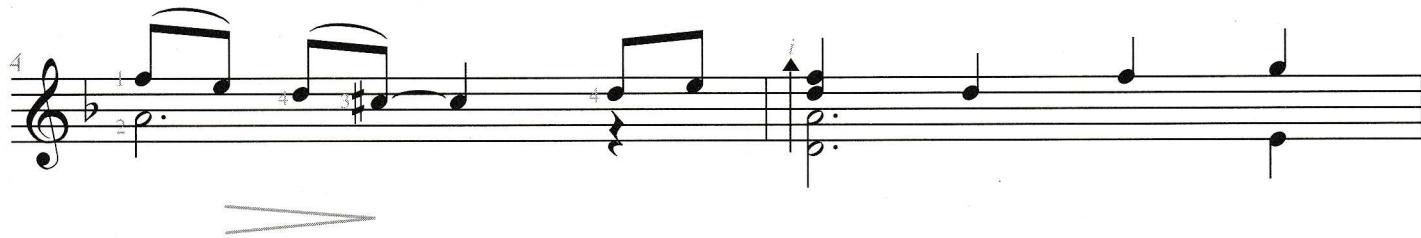
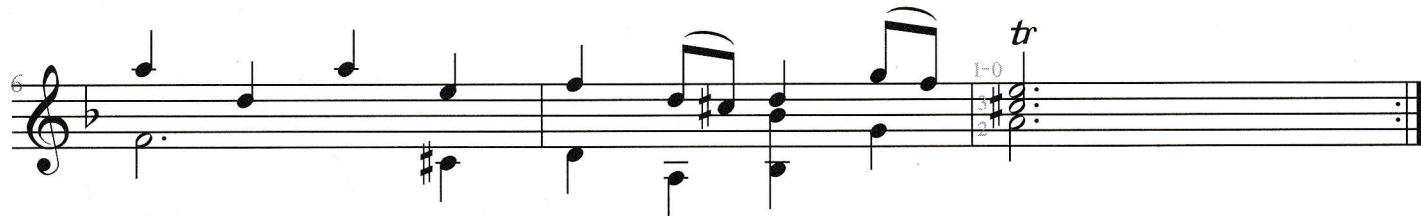
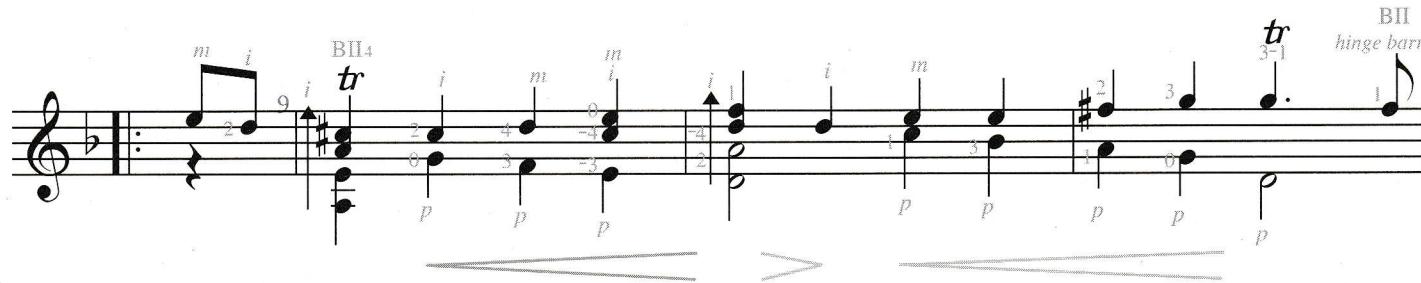
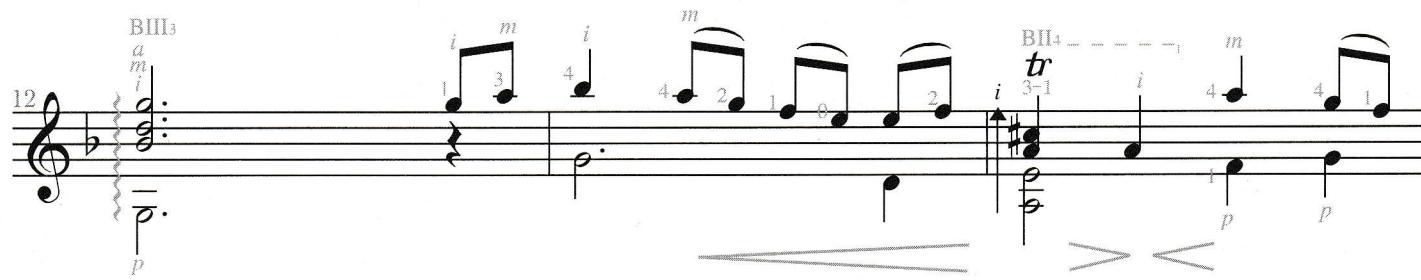
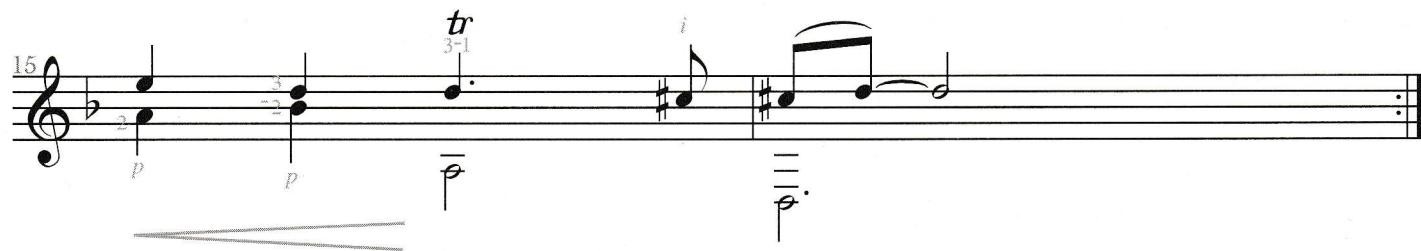
<>

<>



 **BOURÉE**
Track 21
⑥ = D

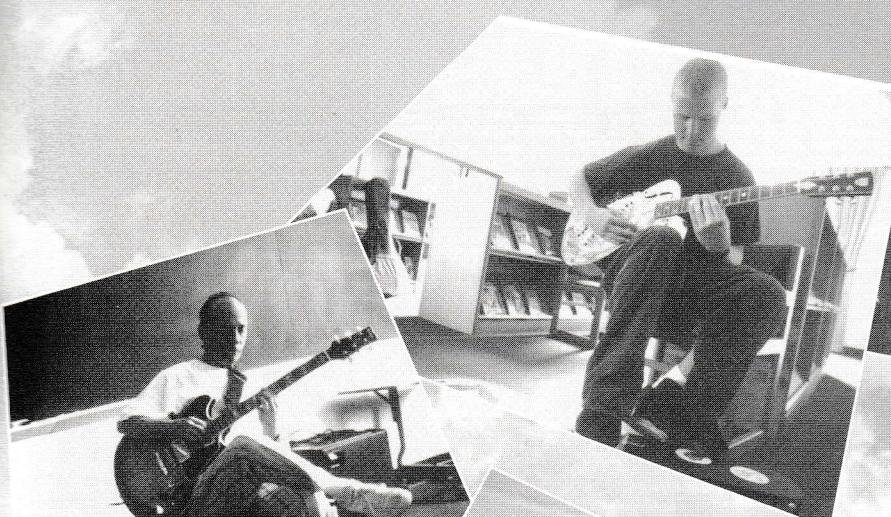
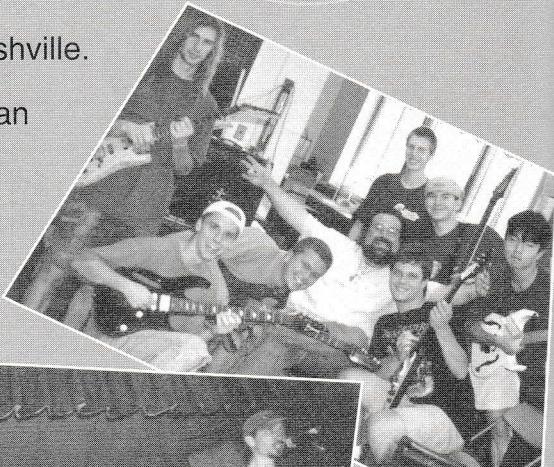
$\textcircled{1} = 100$

IF YOU ENJOYED THIS BOOK, YOU'LL LOVE OUR SCHOOL!

NATIONAL GUITAR SUMMER WORKSHOP

- Study music in an intensive and friendly environment.
- Locations in Connecticut, California, Canada, Orlando, Austin, and Nashville.
- Students of all ages and levels enjoy learning from visiting artists and an outstanding professional faculty in week-long summer sessions.
- Classes are available for the beginner through the professional player.
- Design a course of study that fits your needs.



**Rock-Blues-Jazz-Classical
Acoustic-Country-Funk-Fusion
Alternative-Bass-Guitar-Repair
Keyboards-Songwriting-Drums-Voice**

n.g.s.w

BOX 222
LAKESIDE, CT., 06758
1-800-234-6479

CALL OR WRITE FOR YOUR FREE BROCHURE



14850 Book \$ 6.50
 14851 Book & CD ... \$16.45
 14852 CD \$ 9.95

GUITAR

Best-Selling Method Books

Alfred's Basic Guitar Method

- (d'Auberge/Manus)
- 304 Book 1, Book only (Revised)
- 4411 Book 1, Book and Cassette Tape
- 14046 Book 1, Book and CD
- 306 Book 2 (Revised)
- 308 Book 3 (Revised)
- 310 Book 4
- 311 Book 5
- 312 Book 6
- 14109 **Alfred's Basic Guitar Theory** (Manus/Manus)
Basic Guitar Stand Alone Tracks (Brown)
- 14089 Book and CD only
- 14149 **Alfred's Basic Guitar Chord Dictionary**

Teach Yourself to Play

- Teach Yourself to Play Guitar** (Manus/Manus)
- 4409 Book and Cassette Tape
- 14104 Book and CD
- 4412 Book only
- 4431 **Teach Yourself Guitar Theory** (Edison)

Jerry Snyder

- Guitar Today**
- 344 Book 1, Book and Cassette Tape
- 14119 Book 1, Book and CD
- 346 Book 1, Book only
- 347 Book 2, Book and Cassette Tape
- 4405 Book 2, Book only
- 4437 **Tab Guitar Method**
- 382 **Solo Finger Picking**

Miscellaneous Guitar Books

- 4470 **Complete Acoustic Guitarist** (Manus/Manus)
- 3815 **Complete Jazz Guitar Soloist, The** (Eschete)
- 4400 **Guitar Tab Pad**
- 4446 **Guitar Neck Pad**
- Guitar "In Tab" Series**
- 4467 **Christmas for Guitar—In Tab** (Green)
- 4469 **Hanon for Guitar—In Tab** (Manus)
- 4484 **Wedding for Guitar—In Tab** (Snyder)
- 16751 **Classical for Guitar—In Tab** (Snyder)

14851 Book & CD



3

National Guitar Workshop

Rock Series

- Beginning Rock Guitar** (Howard)
- 14199 Book and CD
- 14090 Book only
- 4439 **Intermediate Rock Guitar** (Howard)
Mastering Contemporary Rock (Amelar)
- 4436 Book and Cassette Tape
- 4425 Book only

Blues Series

- Beginning Blues Guitar** (Hamburger)
- 8230 Book and CD
- 4479 Book only
- Intermediate Blues Guitar** (Smith)
- 8233 Book and CD
- 4480 Book only
- Mastering Blues Guitar** (Riker)
- 8234 Book and CD
- 4482 Book only

Jazz Series

- Beginning Jazz Guitar**
- 14120 Book and CD
- 14114 Book only
- Intermediate Jazz Guitar**
- 14123 Book and CD
- 14115 Book only
- Mastering Jazz Guitar Chord/Melody**
- 14126 Book and CD
- 14116 Book only
- Mastering Jazz Guitar Improvisation**
- 14129 Book and CD
- 14117 Book only

Guitar "Tab Licks" Series

- (Hall/Manus)
- 4402 **Tab Licks—Blues & Rock**
- 4427 **Tab Licks—Country** (Hayes/Hall/Manus)
- 4401 **Tab Licks—Heavy Metal**
- 4420 **Tab Licks—Scales & Modes**

Guitar "Licks" Series

- (Friedman)
- 3810 **Blues Guitar Licks**
- 3812 **Country Guitar Licks**
- 3813 **Dynamite Guitar Licks** (McGee)

Technique Series

- Speed Development** (Smith)
- 4454 Book and Cassette Tape
- 11966 Book only
- 4494 **Fingerstyle** (Manzi)
Slide (Riker)
- 4496 Book only
- 14106 Book and Slide
- 4498 **Tapping** (Capuzzo)
- 11965 **Heavy Metal** (McErlain)
- 11964 **Bending** (Smith)

Miscellaneous Books

- Introducing the Pentatonic Scales** (Halbig)
- 4463 Book and Cassette Tape
- 11969 Book only
- Power Pentatonics** (Halbig)
- 4475 Book and Cassette Tape
- 4471 Book only
- Mode Encyclopedia for Guitar** (Fisher)
- 14108 **Alternate Tunings** (Dziuba)
- 7100 **Jazz for the Rock Guitarist** (Brown)
- 14148 **Guitar Chord & Scale Finder** (Fisher)
- 16755 **Theory for the Contemporary Guitarist** (Capuzzo)
- 16754 **Chord Connections** (Brown)
- Classical Guitar**
- 7000 **Pumping Nylon** (Tennant)
- Some Towns and Cities (Verdery)
- 4490 Book and CD only
- Classical Guitar for Beginners** (Gunod)
- 14083 Book and CD
- 16758 Book only
- The Essentials of Classical Guitar** (Verdery)
- 14110 VHS Video only

3811 **Jazz Guitar Licks**

3809 **Rock Guitar Licks**

Chord Books

- 4432 **Guitar Chord Encyclopedia** (Hall)

- 377 **Guitar Chord Dictionary** (Manus)

Joe Pass

- 3320 **Chord Solos**
- 3319 **Guitar Chords**
- 3316 **Guitar Style**
- 3321 **Jazz Duets** (Pass/Ellis)
- 3318 **Jazz Guitar Solos**

14850 Book



0 38081 13916 6

