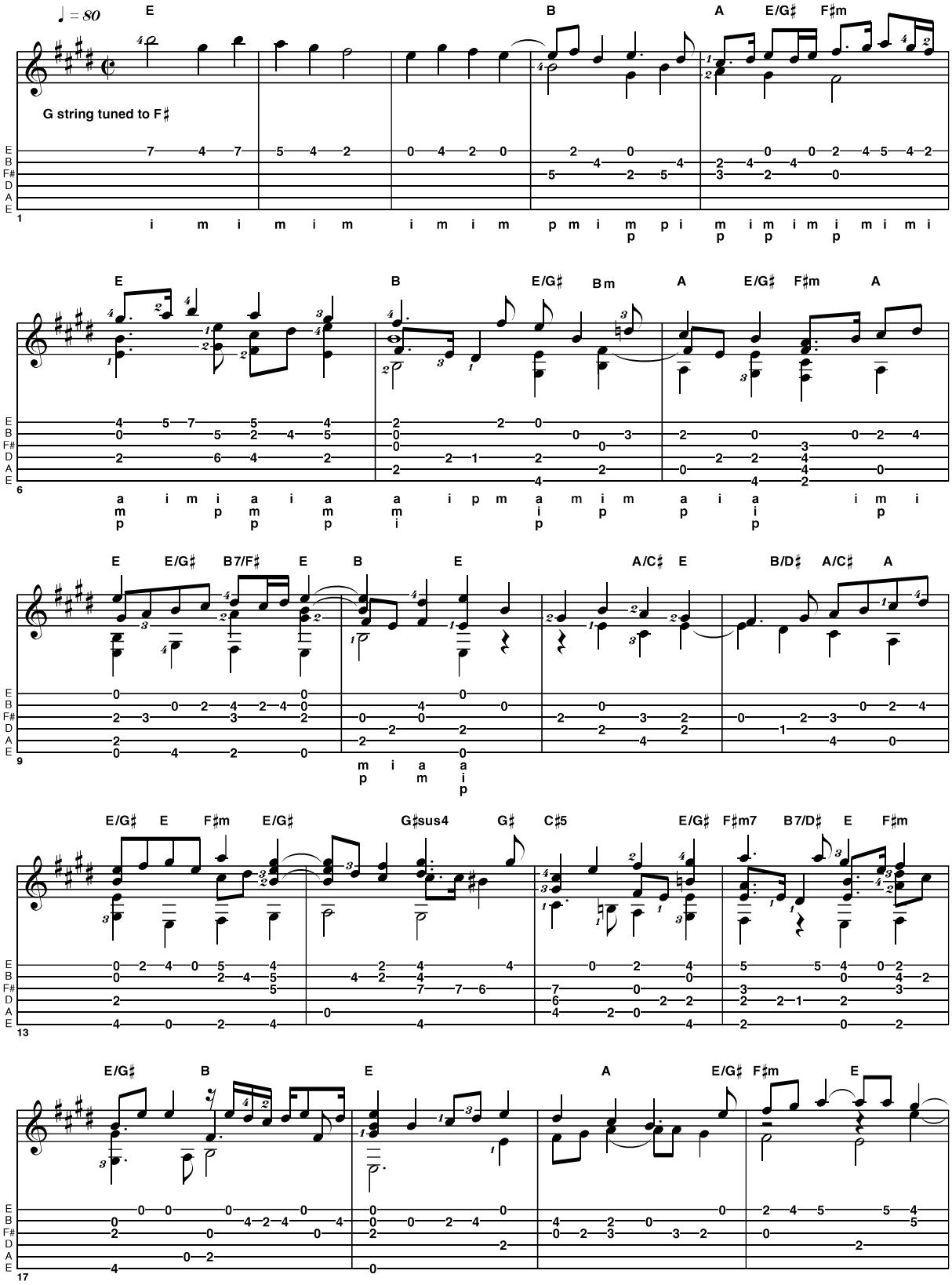
PLAYING TIPS

CD TRACK 36

[Bars 1-18] I like to break this piece into sections. The first is bars 1-10, beat 3. We begin with a single-note theme played with alternating fingers for three bars. This is repeated an octave down in bar 4 and played with the thumb with a counter melody above. Picking-hand fingering is provided for the whole section. Aim to give a clear distinction between the parts and pay attention to the bass notes – don't cut them short. In bar 9 I play the C# on beat 2& with a hinge barre to prepare for the B7/F# on beat 3. The next section is bar 10 beat 4 to bar 18 beat 1. Treat the fingering with a similar approach as before and aim for precision and a consistent tone. Fretting-hand neatness and dexterity is vital so practise each movement from shape to shape slowly and carefully.



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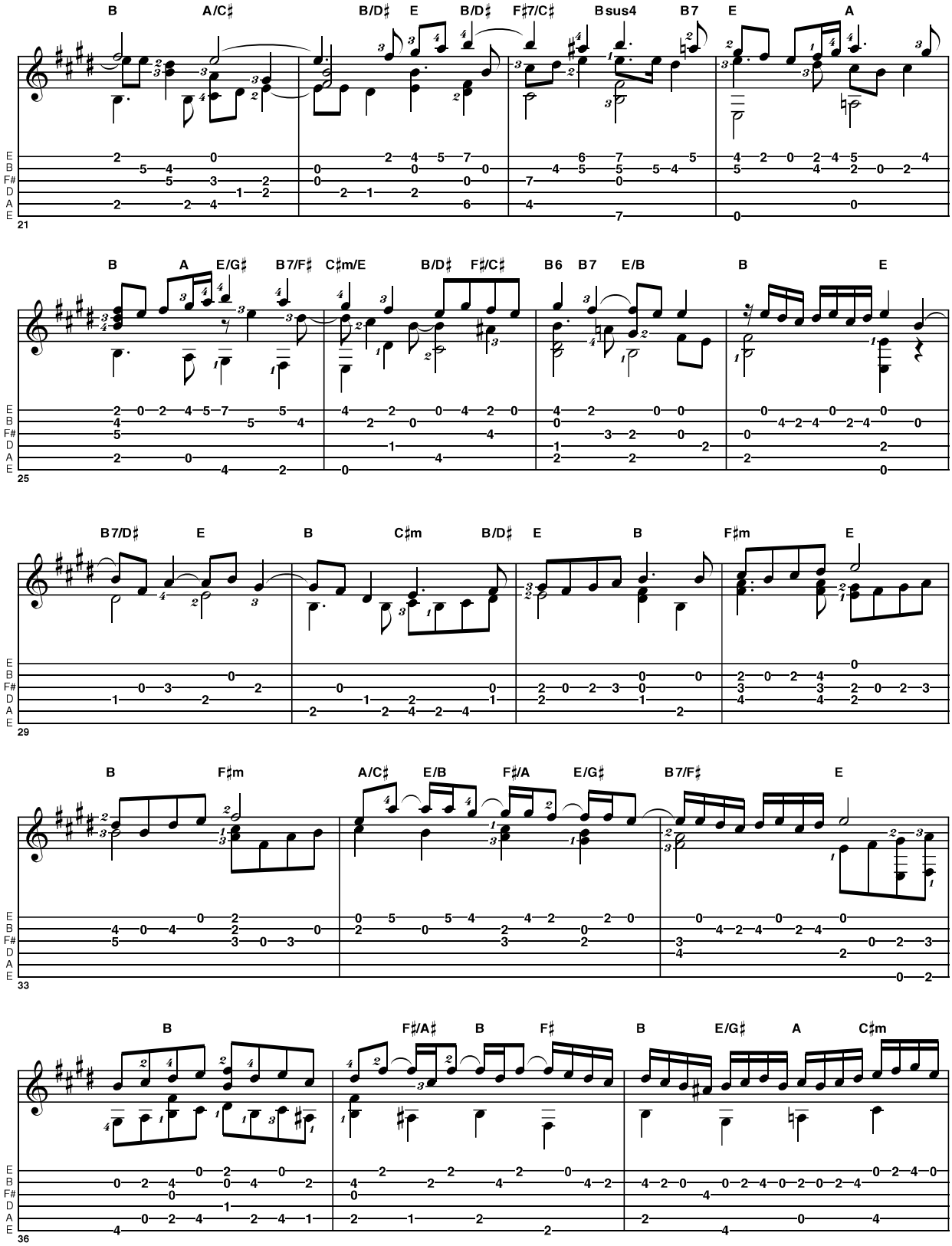
[Bar 19-37] The next practice section is bar 18 beat 2 to bar 28 beat 3. This begins with just two voices and a third is introduced on beat 4 of bar 20. This is quite a fiddly section so go slow at first and, again, pay attention to the note lengths - especially the bass notes in bar 23. Also, notice the suspensions in bars 25 and 26 and make sure the notes ring over correctly. The next section is from bar 28 beat 4 to bar 39 beat 3. Notice the tied notes in the melody in bars 34 and 37 and be sure to allow them to ring over the lower parts. Your aim is to mix precision with expression - no mean feat on a piece like this.



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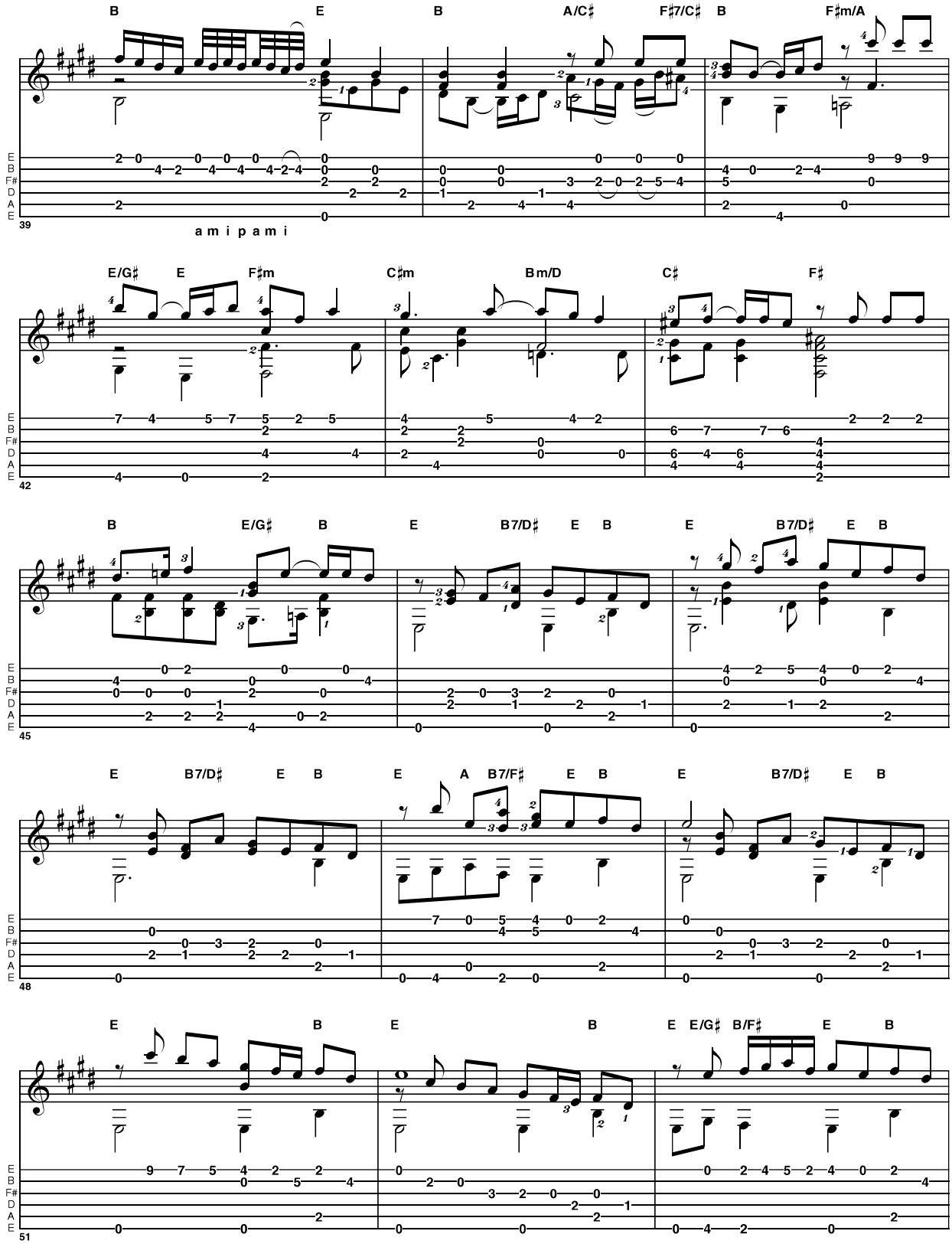
[Bar 38-54] In bar 39 we have a cross-string trill and I have suggested using a tremolo fingering in the picking hand. This trill is often played on the second string with out string crossing. Either way it's tricky and needs practice to gain sufficient speed. My next suggested practice section is bar 39 beat 3, to bar 46. Notice the new phrase that keeps occurring, starting on beat 3& in bar 40 with the three repeated E notes. Play this slightly staccato and notice how is it echoed in the following few bars. At bar 46 we have another new section – a one-bar motif that's repeated an octave up. This one-bar motif continues and develops and is always repeated at a different octave. Use this opportunity to play with contrasting dynamics and tone.



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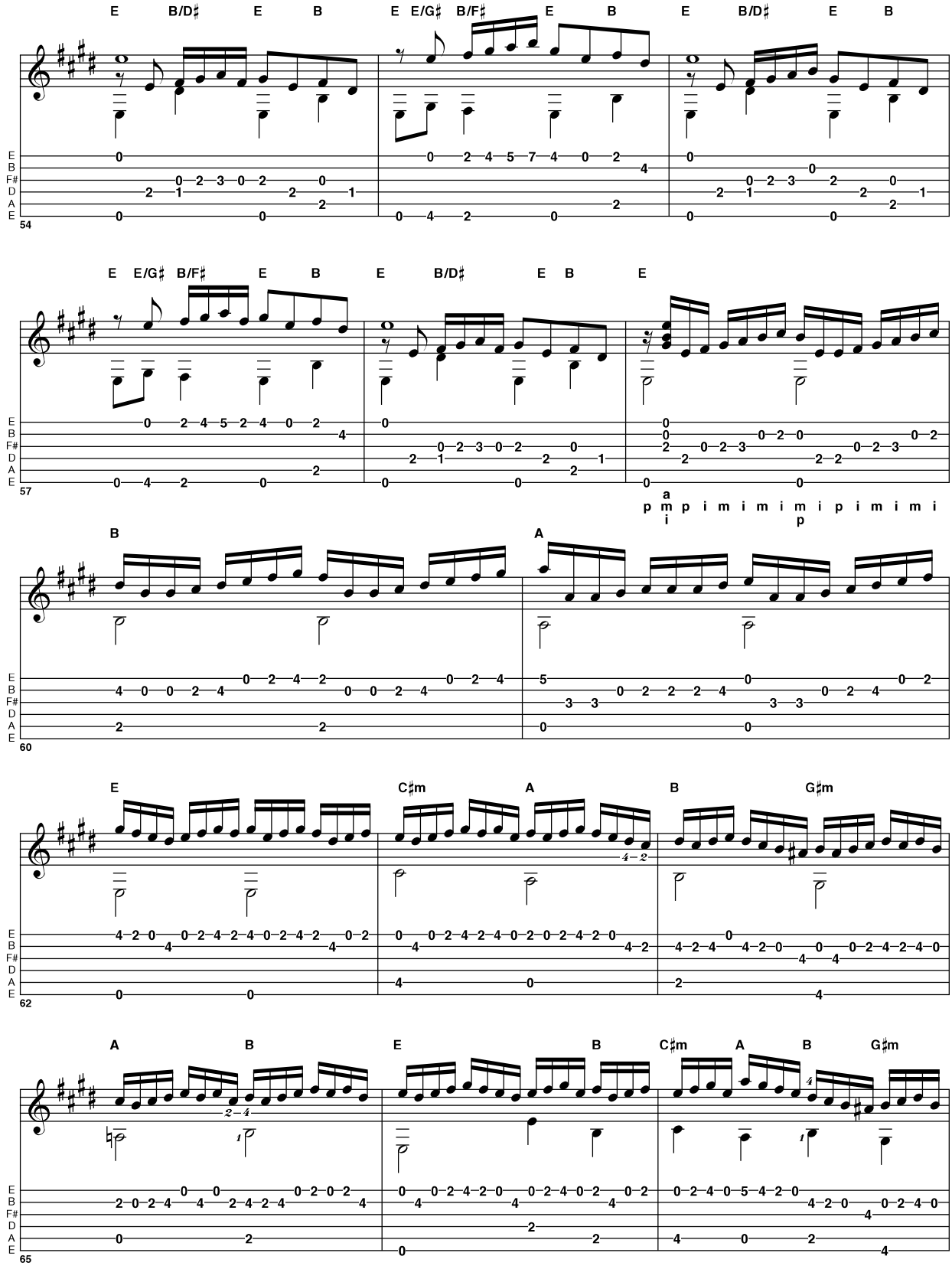
[Bar 55-69] The one-bar motifs continue until a new section at bar 59, where we have continuous semiquavers (16th notes) with simple bass notes. Alternate the picking-hand fingering as indicated in bar 59 and continue to alternate throughout the whole section.



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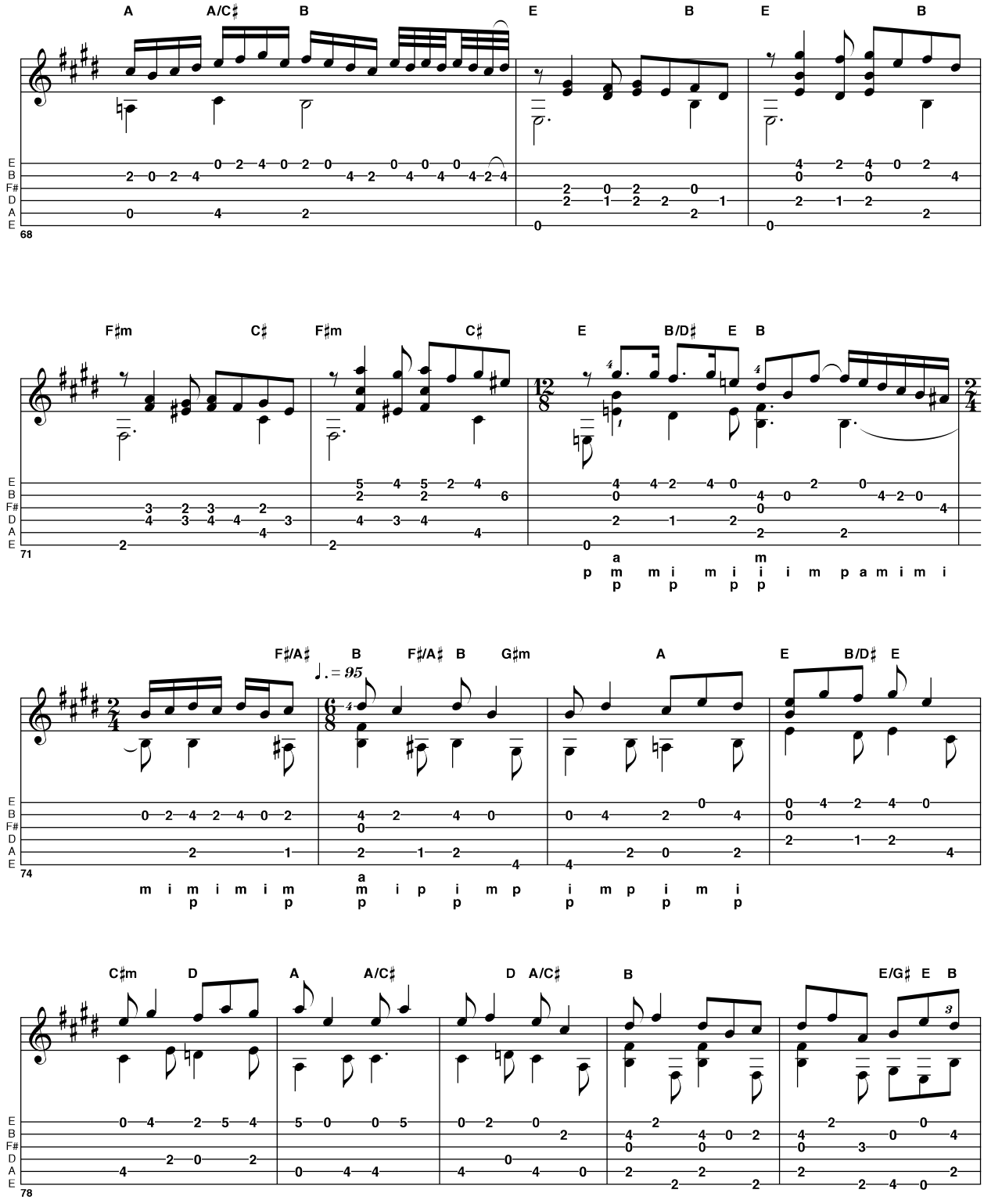
[Bar 70-92] At bar 73 the piece changes gear with the 12/8 bar with dotted rhythms followed by the 2/4 bar and finally switching to 6/8 time at a faster tempo. I've added the picking-hand fingering I use throughout these bars. The 6/8 section needs to be quite speedy but do practise it slowly at first and be sure to keep alternating the picking-hand fingers. From bar 83 onwards the picking hand thumb has to work hard on the bass line. Keep the thumb straight but relaxed and allow some flexibility of movement in the wrist to get enough momentum.



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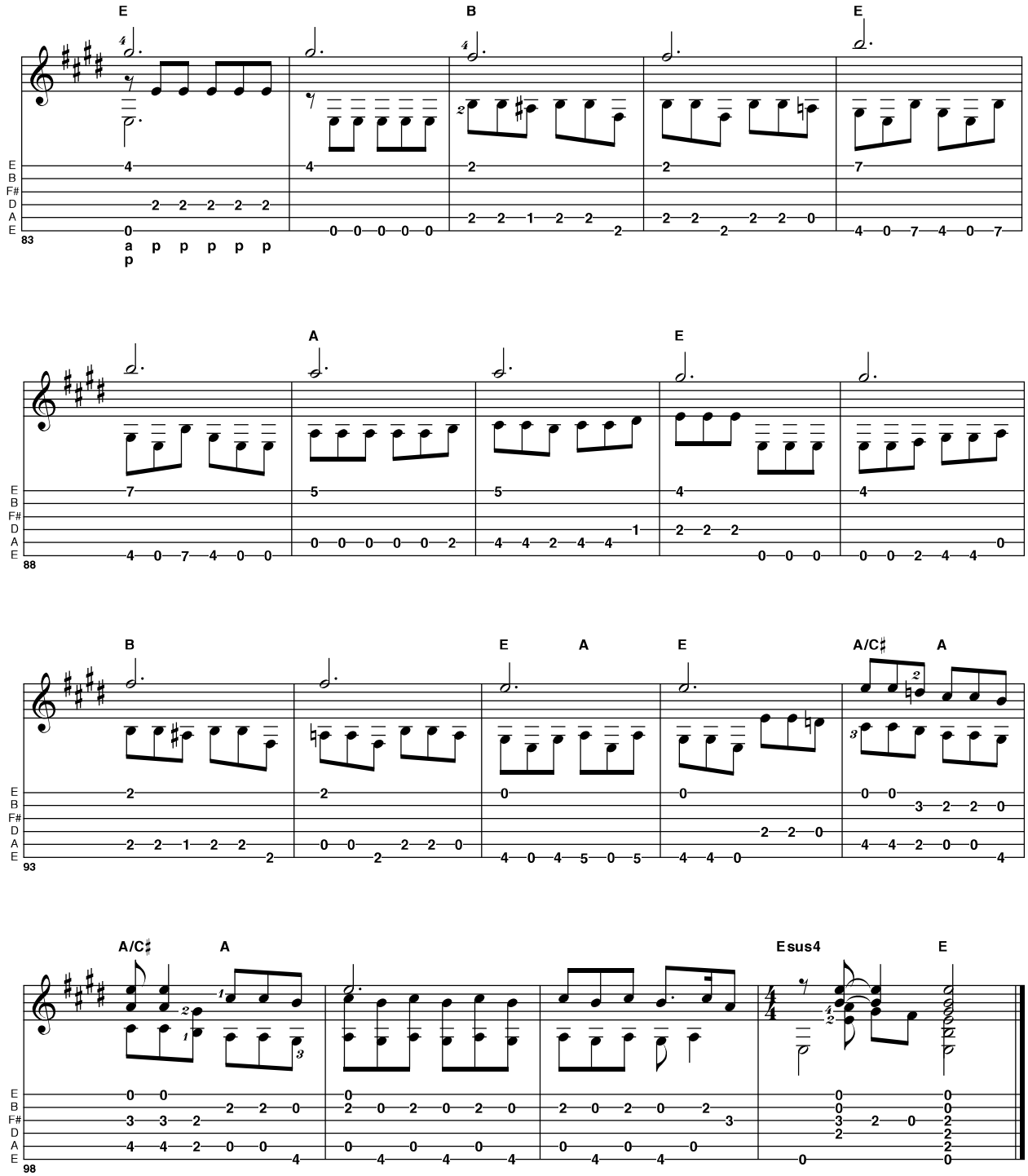
[Bar 93-101] The fast bassline continues, joined by the fingers at bar 97 - keep that alternation in the fingers. The penultimate E(sus4) chord should be spread with the thumb and fingers and the final chord can be strummed across with the thumb. There's a lot of work here but the musical rewards are immense.