

Fernando Sor Study in E, Opus 6 No.3



Bridget Mermikides continues her classical series with another wonderful piece by the Spanish guitar maestro Fernando Sor...

Segovia: doyen of 20th century classical guitar



ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Picking hand clarity
TEMPO: Various	<input checked="" type="checkbox"/> Fretting hand pull-offs
CD: TRACKS 42-48	<input checked="" type="checkbox"/> Fretting agility/stamina

WELCOME TO THE fourth in our series of lessons exploring the music and technique of the classical guitar. This month we return to

the previously featured guitarist-composer Fernando Sor (1778-1839), with his Study in E, opus 6 no.3.


Sor was the first great guitar virtuoso and composer of the classical era, and he performed his own music in concert halls throughout Europe. He lived in London and Paris, where a new generation of players was not only able to see a virtuoso close up but also benefit from him as a teacher. Sor wrote over a hundred studies for students at all

levels and still in use today is his *Methodo Pour La Guitare* covering all aspects of technique. In 1945 the legendary Andres Segovia carefully selected and published a volume of 20 of these studies, chosen for their musical merit as well as their technical value. This set is currently available in a number of publications, and the complete studies, published by Tecla, are a must-have for any serious classical guitarist. Essentially they have almost become the blueprint for the art. Recordings of Sor's music can be found on iTunes and there are numerous fine guitarists to check out, including Segovia himself.

This month's study comes from Segovia's own set of 20 and serves as a follow-up to last month's Carcassi study, which focused on fretting hand slurs. It features a combination of chords, rests and a rigorous fretting hand workout of mostly downward slurs (pull-offs).

As is the case with all these lessons, remember that the goal here is to develop an accurate but relaxed technique. This can only be achieved through careful and patient practice with absolute attention to detail. Focusing on the process is always more beneficial than being preoccupied with an end result.

So make sure you treat the exercises that come before the piece itself with just as much importance. In the end it's the application of the techniques you've learned, put to use within a musical piece, that will set your performance apart from the next person's. As someone once said, "Practice is the answer to all your questions".

Hope you have fun with this one; next month we will do something a bit easier! 

“ Fernando Sor was the first great guitar virtuoso and composer of the classical era. He wrote over a hundred studies ”



TRACK RECORD There are many compilations of Fernando Sor's studies out there, performed by a huge variety of great classical guitarists. You will also find a wealth of music by all the top performers in the genre. If you're new to classical guitar any 'best-of' from Andres Segovia, Julian Bream or John Williams (three of the acknowledged masters) will set you on the right listening track.

CD TRACK 43

should aim to mute open resonances too. The fretting hand releases its pressure on the strings but maintains contact. Spare fretting hand fingers can also be used to mute by flattening them across all six strings immediately after the chord has sounded (though there is not always time to do this in the study itself).

♩ = 100

(mute strings) (mute strings)

1 2

0	0	0	0	0	0	2	0	5
1	2	1	1	2	1	2	2	6
2	1	2	2	2	2	0	2	0

CD TRACK 44

to be pulled sharp or even round the side of the neck. The fretting hand's 'plucking' finger should not force the pull-off; it needs to use enough effort so that good sound and controlled technique is achieved. Involve just the finger in the slurring movement and minimise excess movement in the wrist or arm. When pulling-off on the second string, allow the slurring finger to follow through and briefly rest upon the first string. Prepare for pull-offs by placing the required fingers on the string all together as indicated by the brackets.

♩ = 70 ♩ = 100

E
B
G
D
A
E

4 2 0 5 4 2 7 5 4 5 4 2 4 2 0 5 4 2 4 2 0 7 5 4 5

CD TRACK 46

finger from the knuckle joint. Again aim to avoid excess movement from the fretting hand's arm. Aim to produce movement with the fingers from the knuckle joints and avoid excess movement from the wrist and arm.

CD TRACK 48

the chords and slurs. Also it's quite a physically tiring piece to play fast so it has been kept to a fairly moderate speed on the CD and can of course be played slower still, not least to hear all the great chords!

LESSON: CLASSICAL

EXAMPLE FERNANDO SOR STUDY IN E, OPUS 6 NO 3 ...CONTINUED

CD TRACK 48

Chords: B, E, B7/D \sharp , E, B7/F \sharp , E/G \sharp , A, B7

5

Chords: E, Em, B7/F \sharp , B7/D \sharp , Em

9

Chords: Am, A \sharp dim, B5, Em, D7/F \sharp , D7/F \sharp , G, G/B

13

Chords: Am/C, D7, G, G7/F, E7, Am, E7/G \sharp

17

Chords: Am, F/A, A \sharp dim, Em/B, B, B7/D \sharp , Em, B7/D \sharp , Em

21

EXAMPLE FERNANDO SOR STUDY IN E, OPUS 6 NO 3 ...CONTINUED

CD TRACK 48

Am Em/B B7 B7/E Em E B7/D# E

25

B5 E A A#dim B E B7/D# E

29

B7/F# E/G# A B7 E A E7

33

A/E B7/F# E A E7 A/E B7/F# E B7/F#

36

E B7/F# E

40