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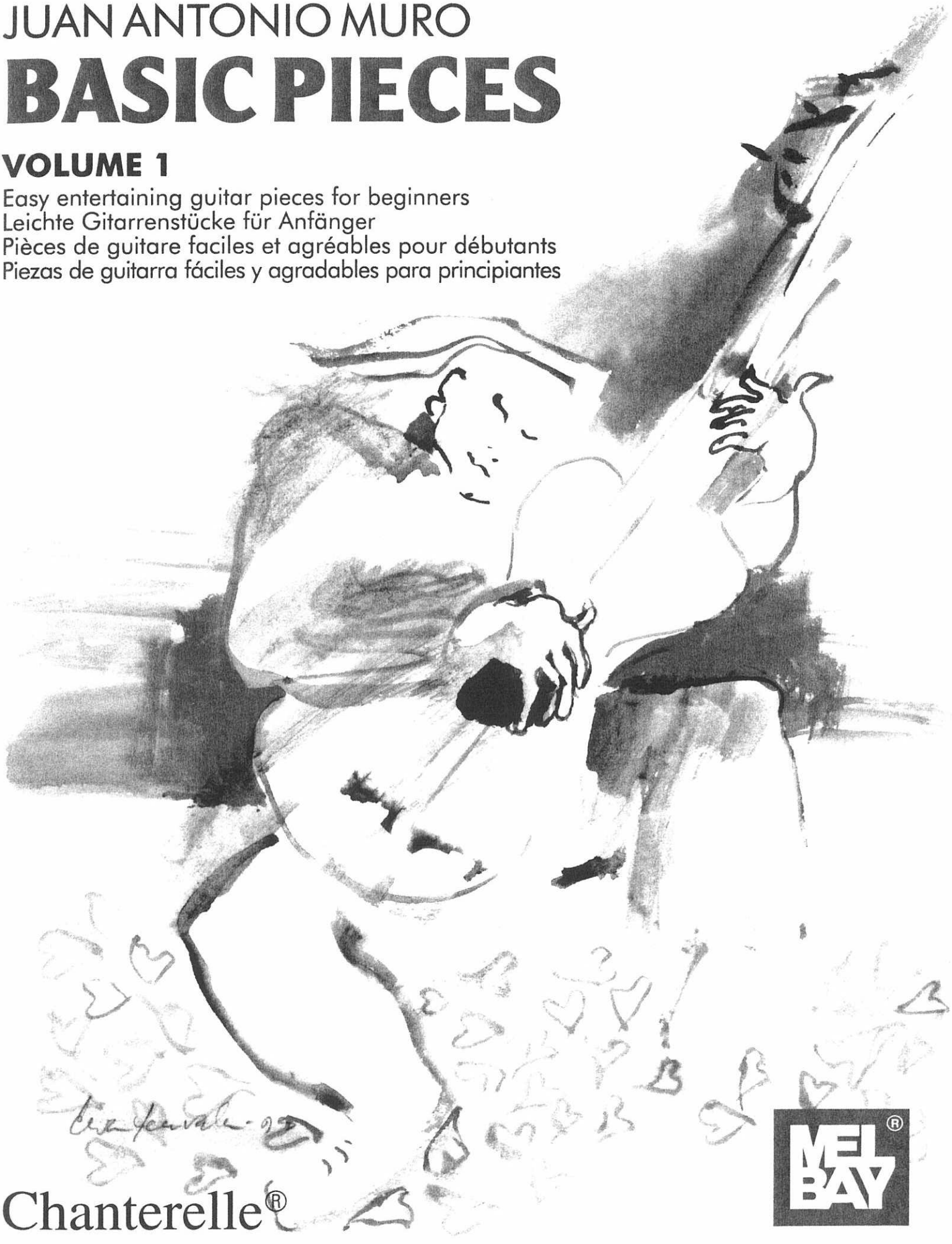
JUAN ANTONIO MURO

BASIC PIECES

VOLUME 1

Easy entertaining guitar pieces for beginners
Leichte Gitarrenstücke für Anfänger
Pièces de guitare faciles et agréables pour débutants
Piezas de guitarra fáciles y agradables para principiantes



Chanterelle®

MEL BAY®

JUAN ANTONIO MURO

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Volume I

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Distributed exclusively in North America by:
Mel Bay Publications Inc., Pacific, Missouri, 63069

Catalogue No. MB95721
ISBN 0-7866-1768-3

Distributed exclusively outside North America by:
Chanterelle Verlag, Postfach 103909, D-69029 Heidelberg

Catalogue No. ECH 781
ISMN M-2047-0003-5

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illustrations by Eeva Tervala
Music Engraving by Stuart McGowan

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THE MUSICAL SELECTIONS AND THEIR USE

The aspiring guitarist's greatest problems generally concern **the use of the right hand,** whose wide choice of combinations has in this book been limited to the most **elementary basic mechanisms. Each of these mechanisms is treated separately in its own chapter,** in a manner designed to make it easy to understand from both the musical and the technical points of view.

Each chapter begins with pieces which are easy for the left hand, using plenty of open strings, thus facilitating the special attention which ought to be given to controlling the basic mechanisms of the right hand.

The teacher should decide the use of the material in accordance with the pupil's individual needs. **It is not the pedagogical intention of this book that successive chapters are worked on only after all the material in previous chapters has been thoroughly exhausted;** on the contrary, the chapters should be worked through in **alternating fashion,** for example:

> The melodic exercises in Chapter 1 are designed to teach the notes on each of the first three strings. Once the pupil has practised a sufficient number of exercises to be sure of these notes, he can pass directly to the first piece in Chapter 2 (*An Old Tale*, page 29), then on to the first piece in Chapter 3 (*The Rag Doll*, page 35) etc. Working in parallel, the pupil should continue to practise the melodies in Chapter 1, returning from time to time to the chapters already begun.

Practising finger exercises can be a boring, frustrating task for a young beginner and this book does not contain this kind of material. The first section begins with simple touch exercises on one string, which contain small musical ideas the successful rendition of which requires the teacher's accompaniment. The pupil can begin the first piece (*A Bed-time Story*, page 7) without preparation, so that the **very first notes that he plays on the instrument already carry musical intent.**

The pieces in successive Chapters are designed to be played as solos; the teacher's accompaniments, written for the simpler ones, may be considered optional and not essential.

This collection consists of **two parts.** The second part is a continuation of the first, and follows the same principles.

DAS MUSIKALISCHE MATERIAL UND SEIN GEBRAUCH

Eine der größten Schwierigkeiten für den Gitarrenanfänger ist das **Spiel der rechten Hand,** für welches es eine Fülle von Variationsmöglichkeiten gibt, die in diesem Buch auf **konkrete Grundsatztechniken** beschränkt wurden. **Jede grundlegende Technik wird in einem getrennten Kapitel behandelt.**

In den ersten Stücken jedes Kapitels werden viele leere Saiten benutzt, wodurch die Arbeit mit der linken Hand erleichtert wird; auf diese Weise wird es dem Schüler ermöglicht sich auf die rechte Hand zu konzentrieren.

Das zu spielende Material kann vom Lehrer unter Berücksichtigung der Kenntnisse und Bedürfnisse des Schülers bestimmt werden. **Es liegt nicht in der pädagogischen Absicht dieses Buches alle Lektionen eines Kapitels ausschöpfen zu müssen bevor man sich dem nächsten Kapitel zuwendet;** im Gegenteil, die Kapitel müssen abwechselnd behandelt werden, ein Beispiel:

> Sobald der Schüler genügend Stücke gespielt hat, um die Noten auf den drei ersten Saiten zu beherrschen, wird er sich sofort der ersten Melodie des zweiten Kapitels widmen können (*Ein altes Märchen, Seite* 29). Danach kann er zur ersten Melodie des dritten Kapitels übergehen (*Die Stoffpuppe*, Seite 35) usw... Während der Schüler im ersten Kapitel fortschreiten wird, sollte er in den schon behandelten Kapiteln gleichzeitig weiterarbeiten.

Im allgemeinen können die technischen Übungen für den jungen Anfänger äußerst langwierig und frustrierend sein. In diesem Buch werden diese Art von Übungen nicht behandelt. Das erste Kapitel beginnt mit leichten Pulsationsübungen auf einer Saite. Diese Übungen beinhalten eine kleine musikalische Idee, für deren Verwirklichung man unbedingt die Lehrerbegleitung benötigt. Auf diese Weise kann der Schüler ohne Vorbereitung mit dem ersten Stück (*Eine Gutenachtgeschichte* Seite 7) beginnen, **so daß er schon den ersten gespielten Noten einen musikalischen Sinn verleihen kann.**

Alle Stücke der anderen Kapitel wurden so konzipiert, daß sie Solo gespielt werden können; insofern muß man die für die leichteren Stücke geschriebenen Lehrerbegleitungen nicht verbindlich sehen.

Diese Ausgabe besteht aus **zwei Bänden.** Der zweite Band unterliegt den gleichen Prinzipien wie Band eins.

LE MATERIEL MUSICAL ET SON UTILISATION

Le problème majeur pour le débutant est **l'utilisation de la main droite,** pour laquelle il existe une multitude de combinaisons, réduites dans ce livre à de **concrets mécanismes de base. Chaque mécanisme de base représente un chapitre séparé.**

Les premières pièces de chaque chapitre utilisent principalement des cordes à vide, ce qui facilite le travail de la main gauche et permet de diriger une attention plus particulière sur le travail de la main droite.

L'utilisation du matériel peut être déterminée par le professeur selon les nécessités de chaque élève. **L'intention pédagogique de ce livre n'est pas d'épuiser toutes les leçons d'un chapitre avant de passer au suivant;** bien au contraire, il faut alterner entre les chapitres, par exemple:

> Dès que l'élève aura joué suffisamment de pièces afin de connaître les notes sur les trois premières cordes, il pourra passer directement à la première mélodie de la deuxième leçon (*Un vieux conte*, page 29). Ensuite il pourra passer à la première mélodie de la troisième leçon (*La poupée de tissus*, page 35) etc. Pendant que l'élève progresse au premier chapitre, il devra parallèlement progresser dans les chapitres déjà étudiés.

Parfois la pratique des exercices techniques peut être ennuyeuse et frustrante pour un jeune débutant. Ce livre ne contient ce genre d'exercices. La première leçon commence avec de simples exercices de pulsation sur une corde. Ces exercices contiennent une petite idée musicale, pour la réalisation de laquelle l'accompagnement du professeur est indispensable. De cette façon l'élève peut commencer avec la première pièce (*Un conte*, page 7) sans préparation préalable, **donnant déjà à la première note qu'il joue une intention musicale.**

Toutes les pièces des autres chapitres ont été conçues pour être jouées en solo, ce qui rend les accompagnements du professeur (écrits pour les plus simples d'entre elles) facultatifs.

Cette édition comporte **deux volumes.** La seconde partie, formant suite à la première, suit les mêmes principes.

EL MATERIAL MUSICAL Y SU UTILIZACION

La problemática principal del principiante la constituye el **uso de la mano derecha** cuya amplia gama de combinaciones técnicas ha sido reducida en este libro a la serie de mecanismos básicos más concretos. **A cada uno de estos mecanismos le ha sido dedicada una sección.**

En las primeras obras de cada sección se han utilizado el máximo de cuerdas al aire con objeto de que su facilidad para la mano izquierda permita dedicar especial atención a la mano derecha.

La utilización pedagógica de este material puede determinarla el profesor de acuerdo con las necesidades de cada alumno. **La intención de este libro no es agotar el material de una sección antes de pasar a la siguiente** sino que, al contrario, este debe alternarse. Hé aquí un ejemplo:

> Una vez el alumno ha practicado el número de ejercicios suficiente para conocer las notas de las tres primeras cuerdas, puede estudiar la primera obra de la sección 2 (*Cuento Antiguo*, página 29) y después pasar a la primera obra de la sección 3 (*La Muñeca de Trapo*, página 35) y así sucesivamente, continuando al mismo tiempo con las melodías de la sección 1 y volviendo de vez en cuando a las secciones ya tratadas.

En general la práctica de ejercicios técnicos es para el joven principiante una tarea molesta y aburrida. En este libro no se ha incluido este tipo de material. La primera sección empieza con ejercicios elementales de pulsación en una cuerda. Estos ejercicios contienen una pequeña idea musical para cuya realización es imprescindible el acompañamiento del profesor. De esta forma el alumno puede empezar con la primera "obra" (*Cuento*, página 7) sin previa preparación, **dando ya a la primera nota que pulsa una intención musical.**

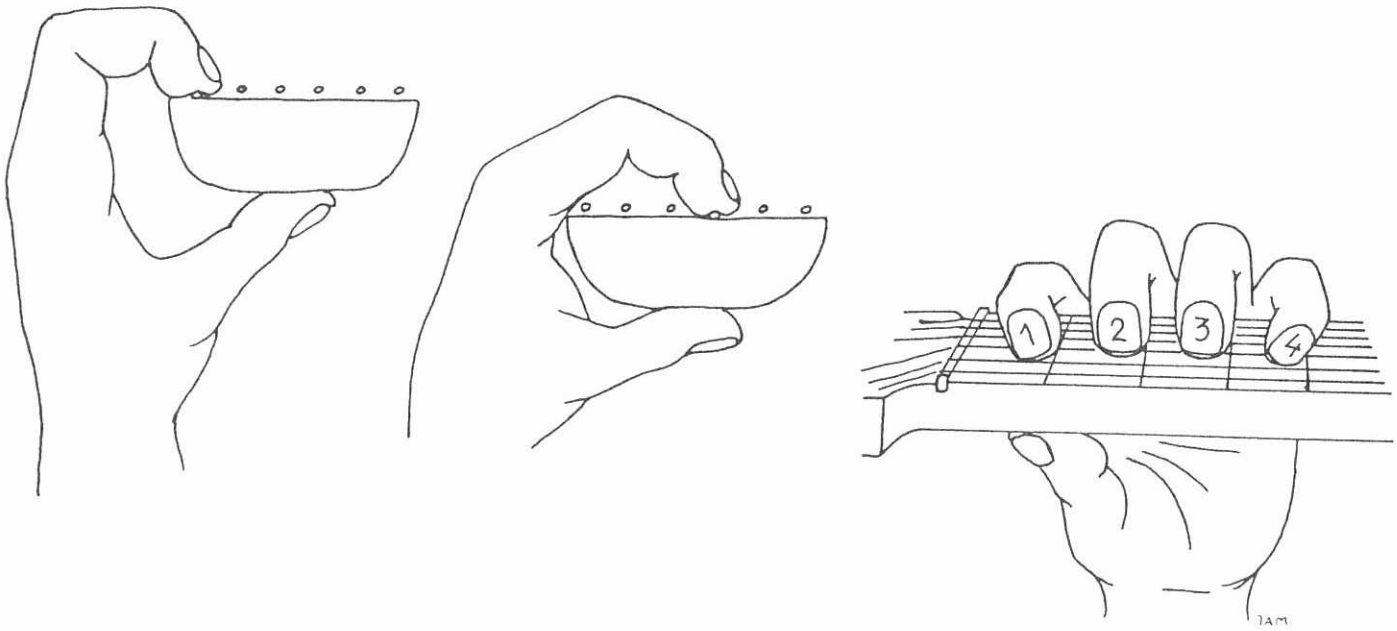
Todas las obras en las demás secciones han sido concebidas para ser tocadas solo, por lo tanto el acompañamiento del profesor es complementario y no necesario.

Esta colección está formada por **dos volúmenes.** El segundo es continuación del primero y se rige por los mismos principios.

Juan Antonio Muro, 1993

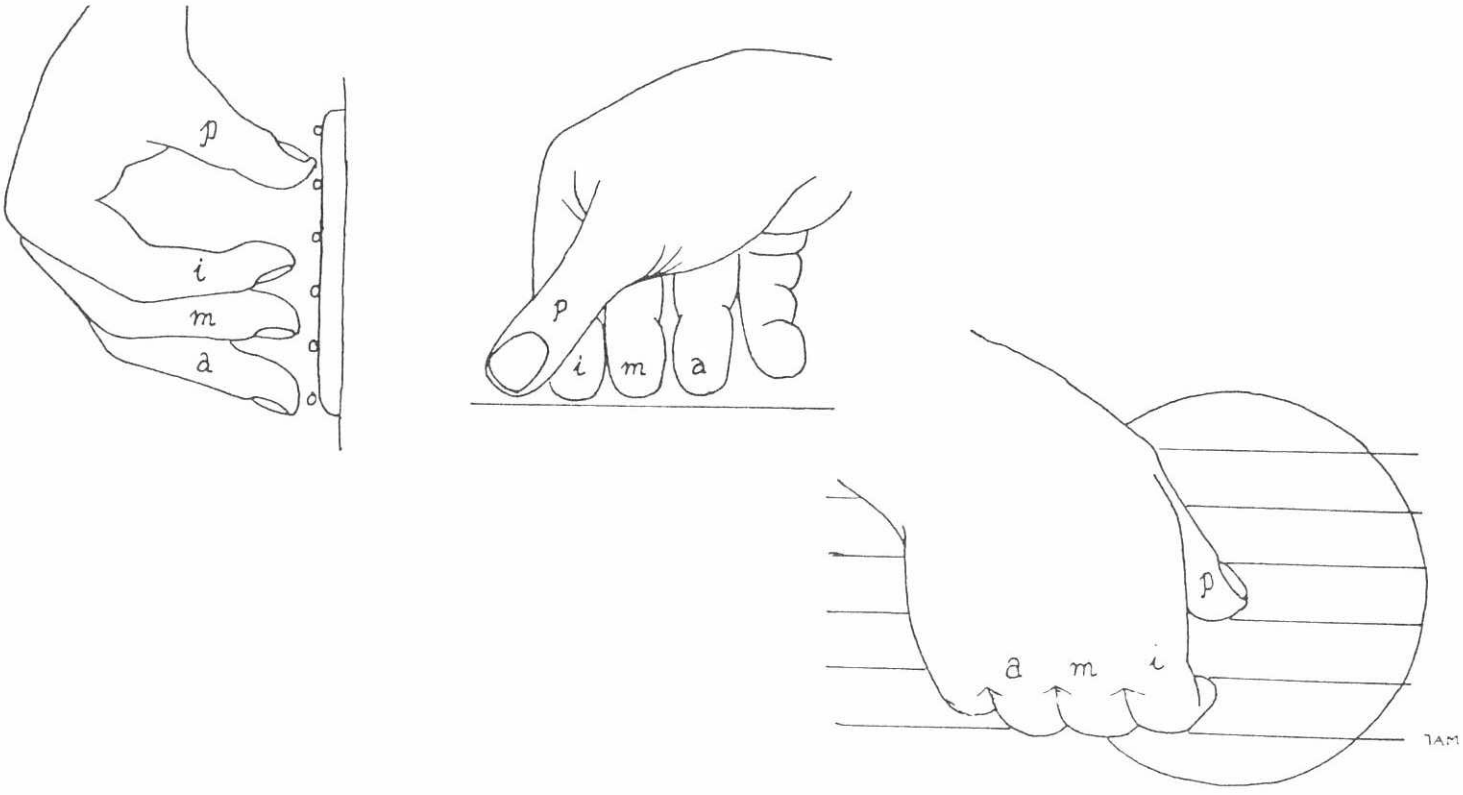
Position of the Left Hand

Die Haltung der linken Hand · Position de la main gauche
Posición de la mano izquierda



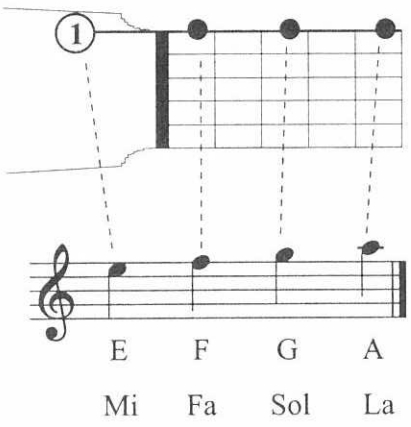
Position of the Right Hand

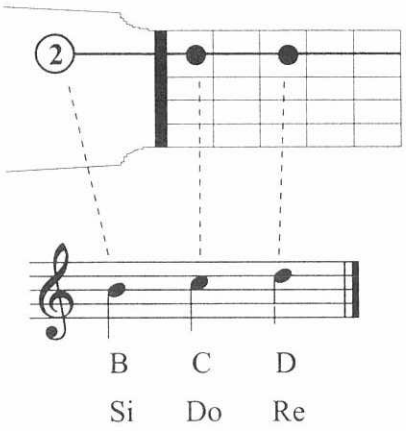
Die Haltung der rechten Hand · Position de la main droite
Posición de la mano derecha

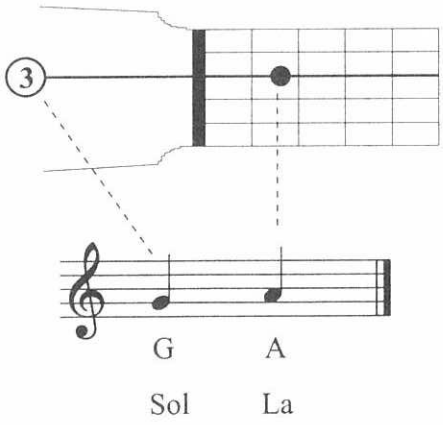


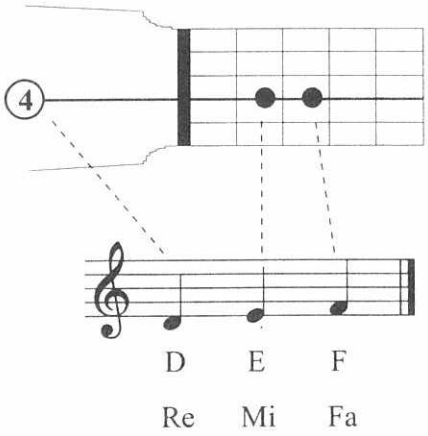
Where to find the notes on the fingerboard

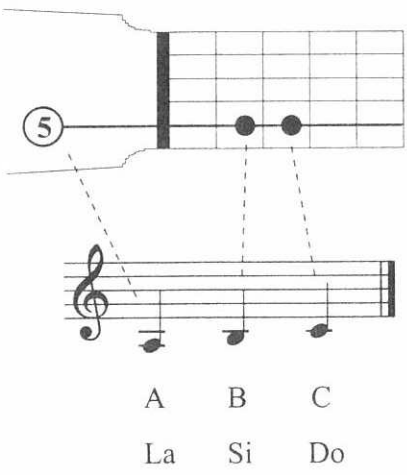
Die Noten auf dem Griffbrett · Position des notes sur le diapason
Posición de las notas sobre el diapasón

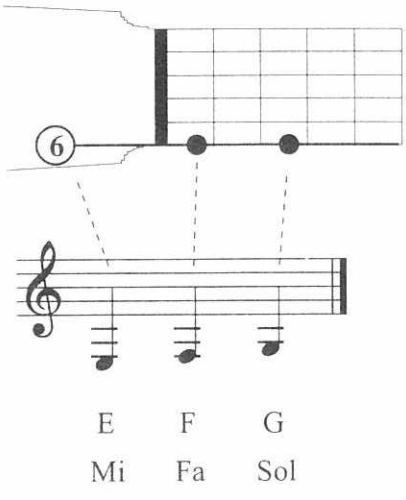






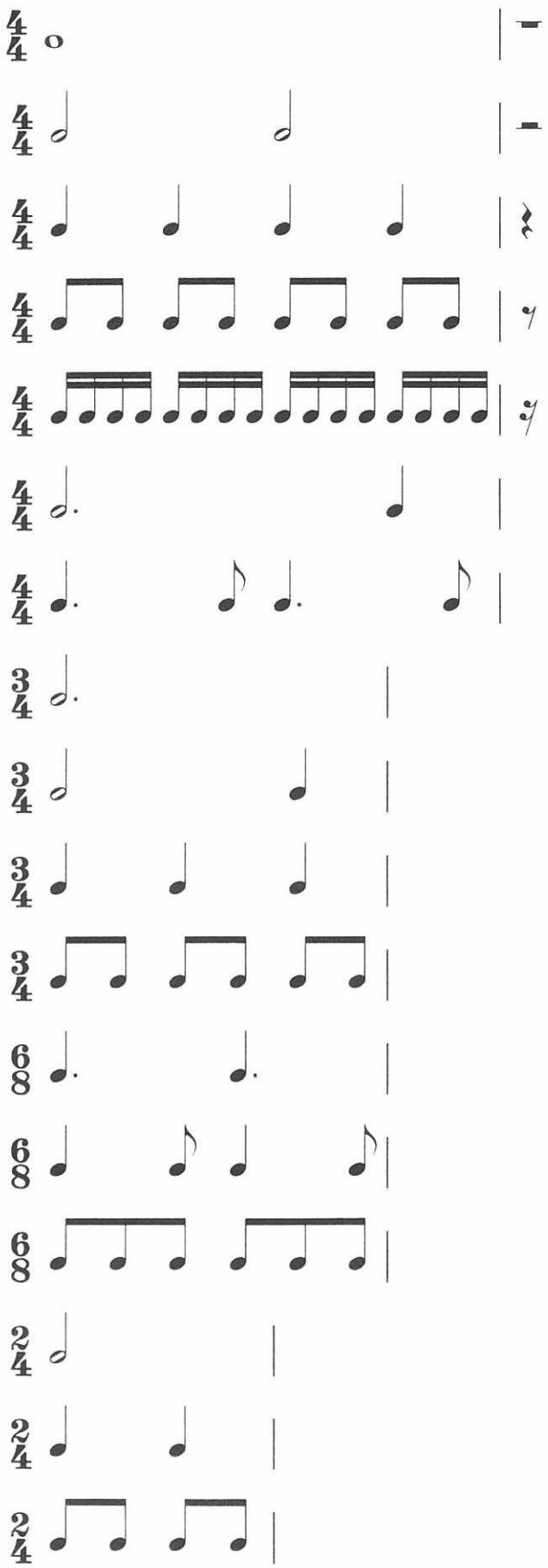






Note values

Der Notenwert · Valeurs des notes · Los valores de las notas



1

Melodies with Teacher's Accompaniment

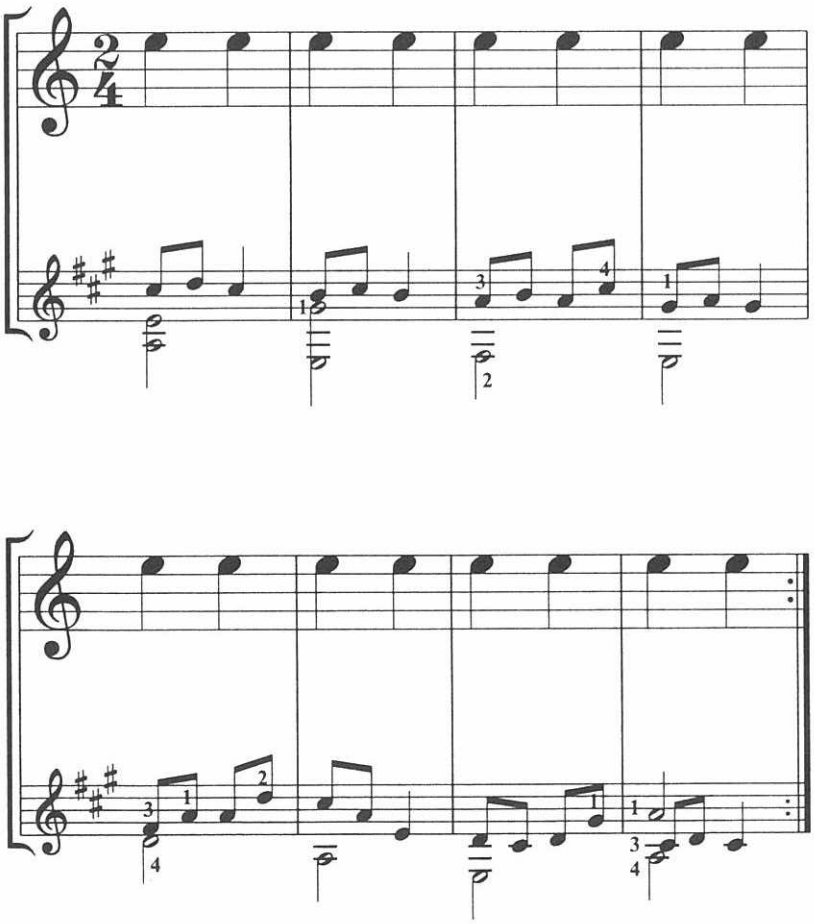
Melodien mit Lehrerbegleitung
Mélodies avec accompagnement du professeur
Melodias con acompañamiento del profesor

1.

A Bed-time Story

Eine Gutenachtgeschichte · Un conte · Cuento

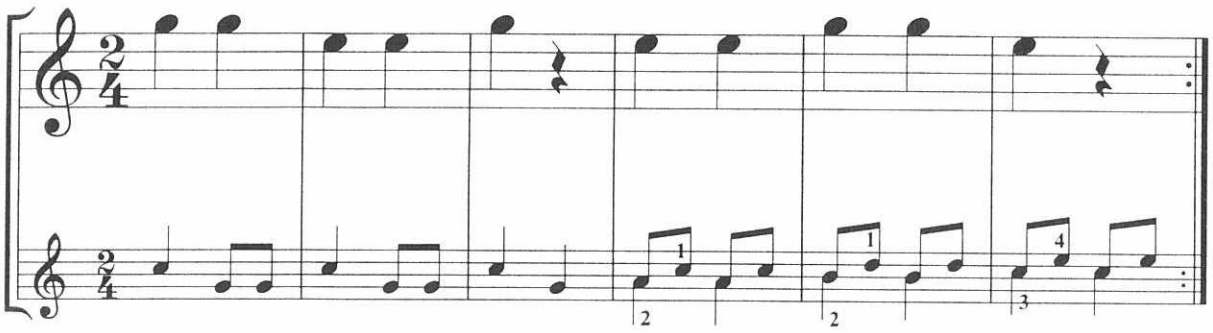
CD Track 1



2.
Wake up!

Wach auf! · Réveille-toi! · ¡Despierta!

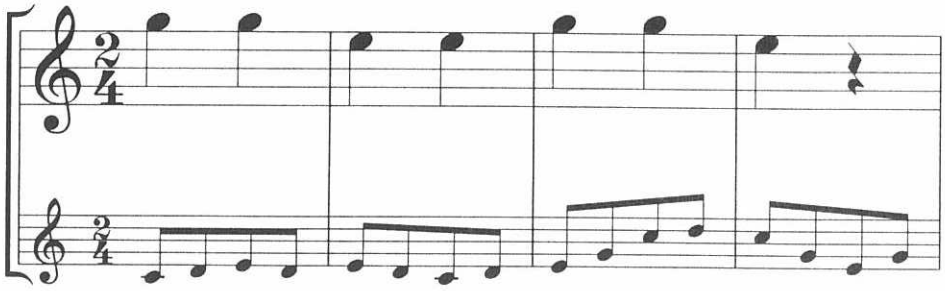
CD Track 2

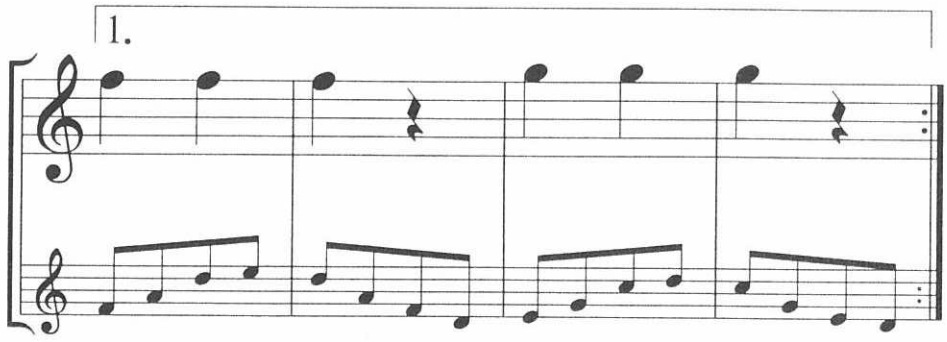


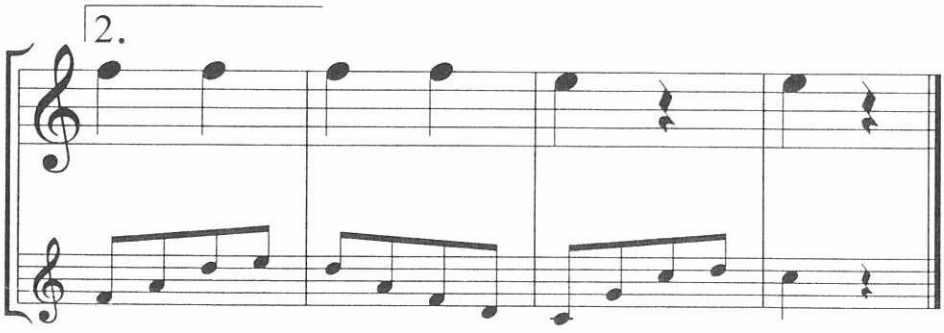
3.
A Mountain Brook

Ein Bergbach
Un ruisseau en montagne
Riachuelo de montaña

CD Track 3





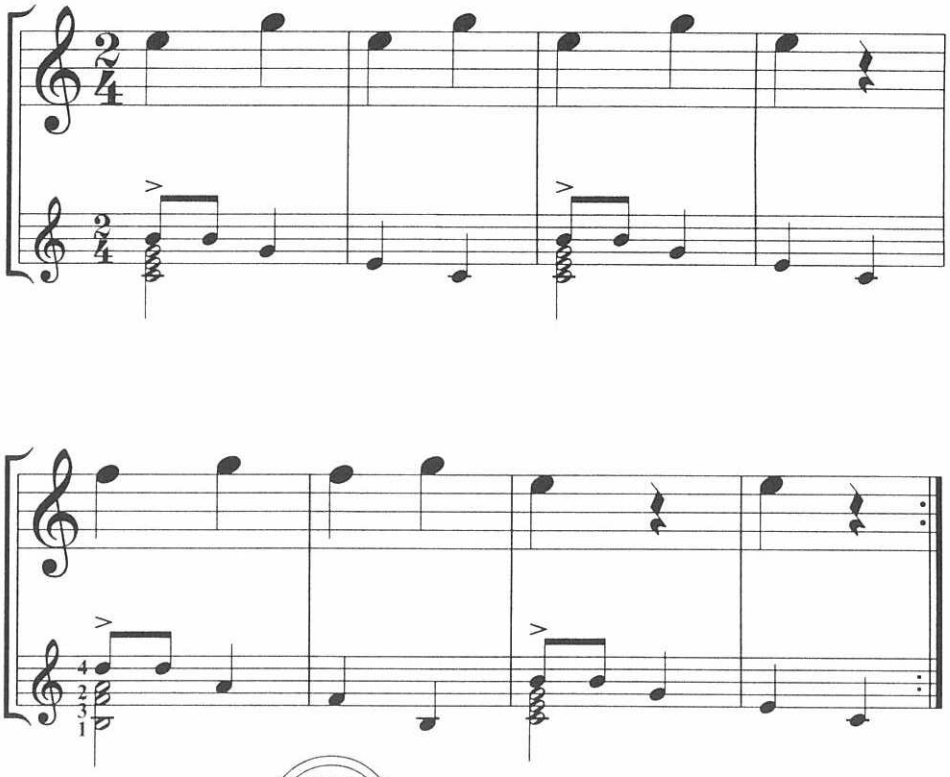


4.

The Hedgehog's Dance

Tanz der Igel · La danse des hérissons · La danza del erizo

CD Track 4



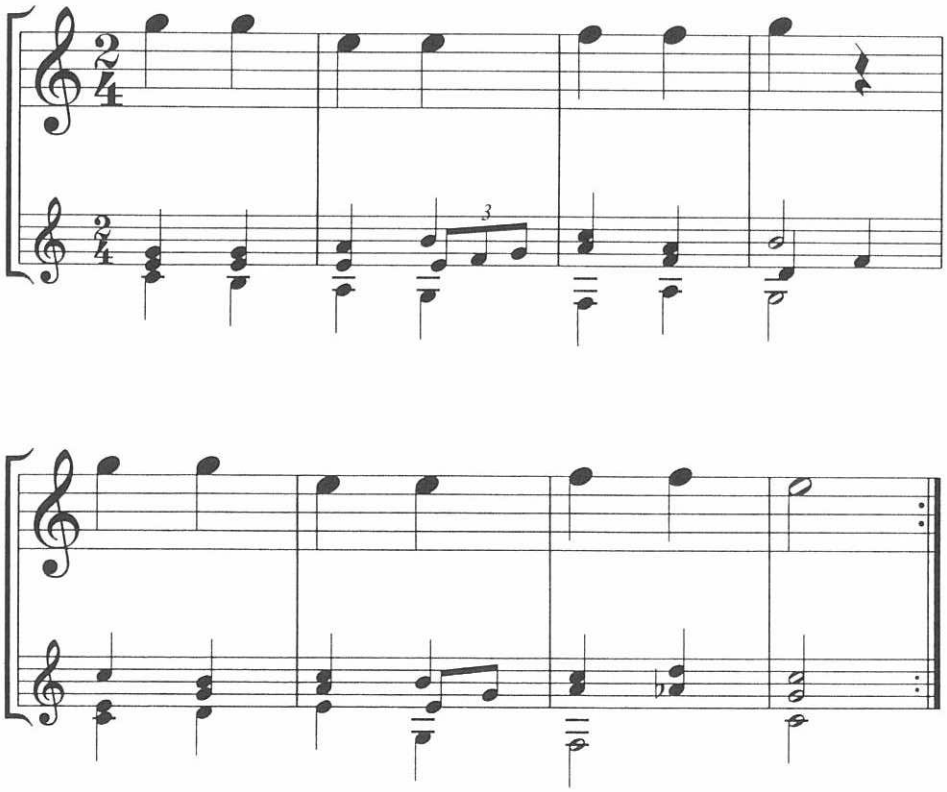
CD Track 5

5.

A Chorale

Ein Choral

Un choral · Coral



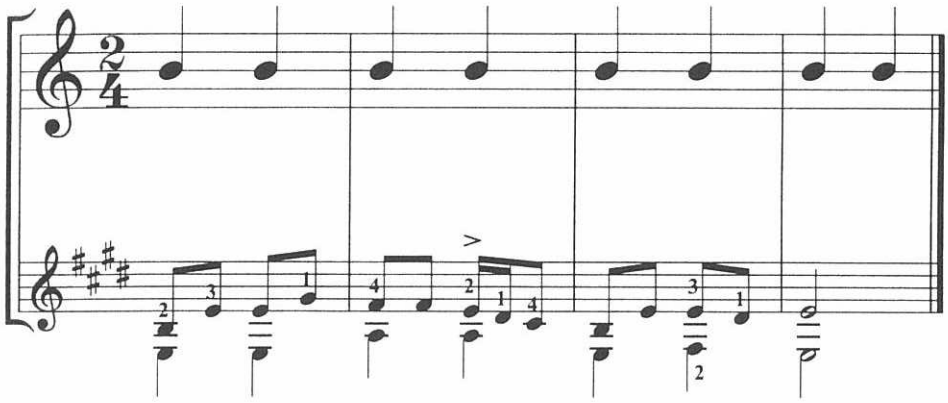
6.

The Fisherman's Tale

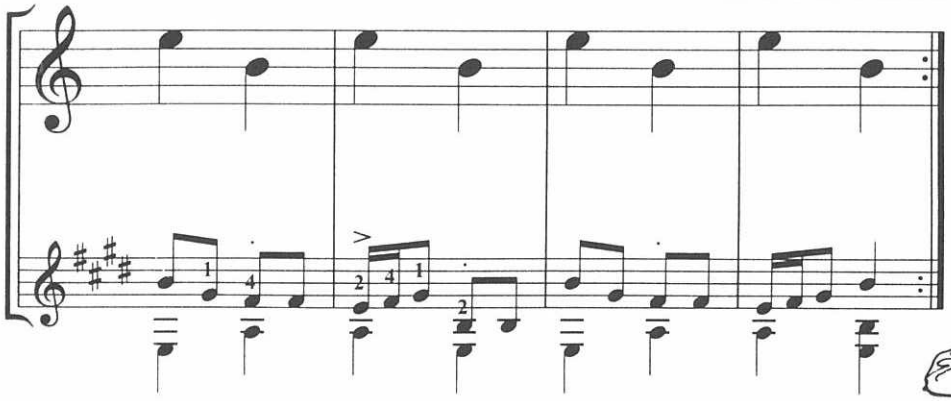
Fischers Märchen · Le conte du pêcheur
El cuento del pescador

CD Track 6

FINE



D.C. al FINE



2

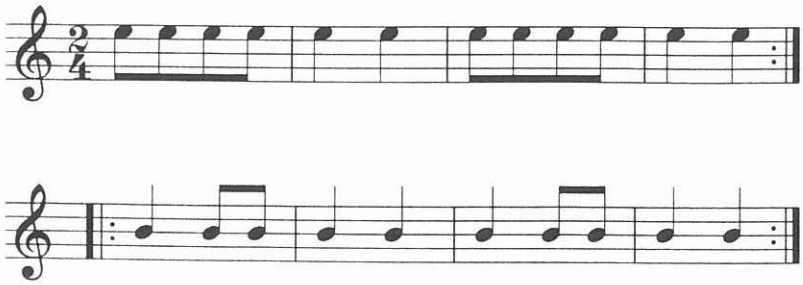
The 2nd String

Die 2. Saite
La 2ème Corde
La 2ª cuerda

A Rhythm Exercise

Rhythmische Übung · Exercice rythmique · Ejercicio rítmico

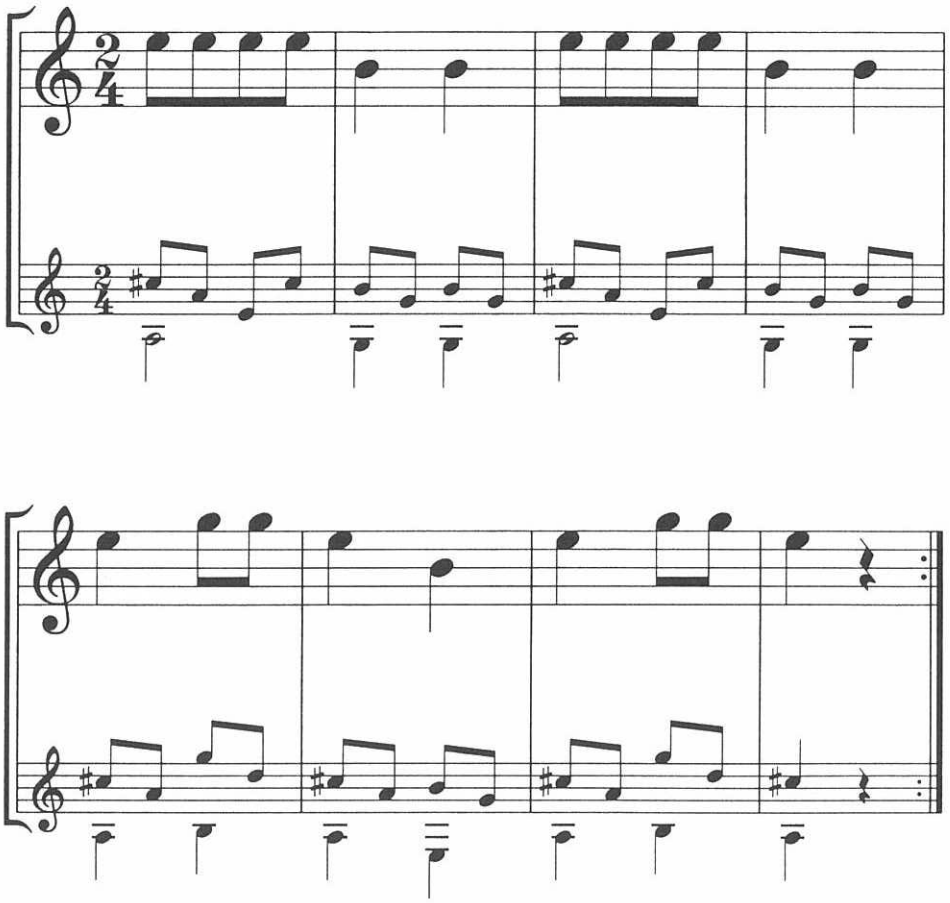
First tap then play · Erst klopfen, dann spielen
Frapper, puis jouer · primero golpear, después tocar

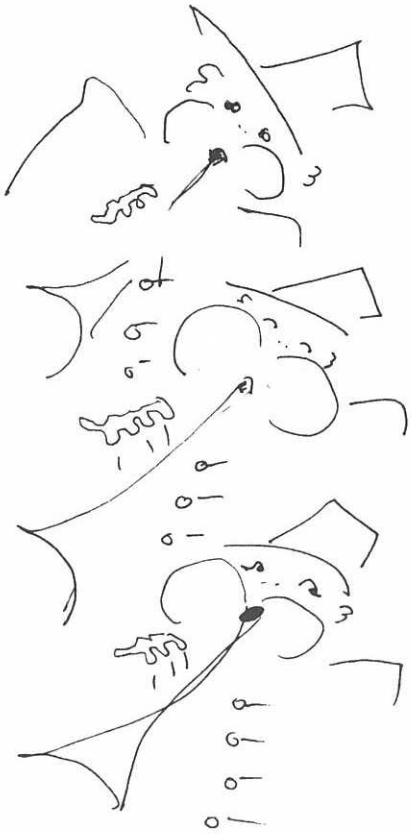


7.
The Parade Trumpets

Trompetenparade · Une parade de trompettes · Desfile de trompetas

CD Track 7

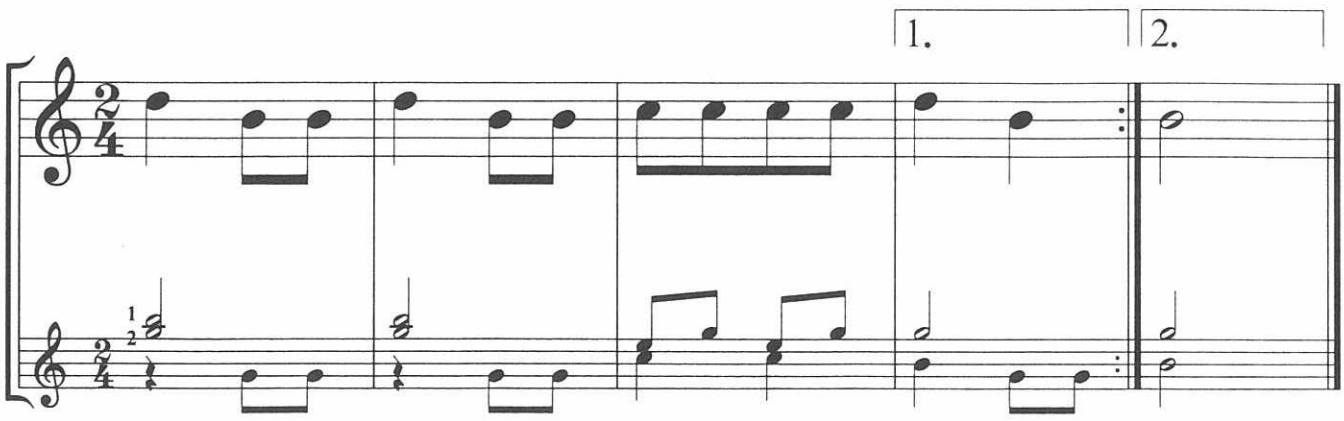




8.
The Chicken

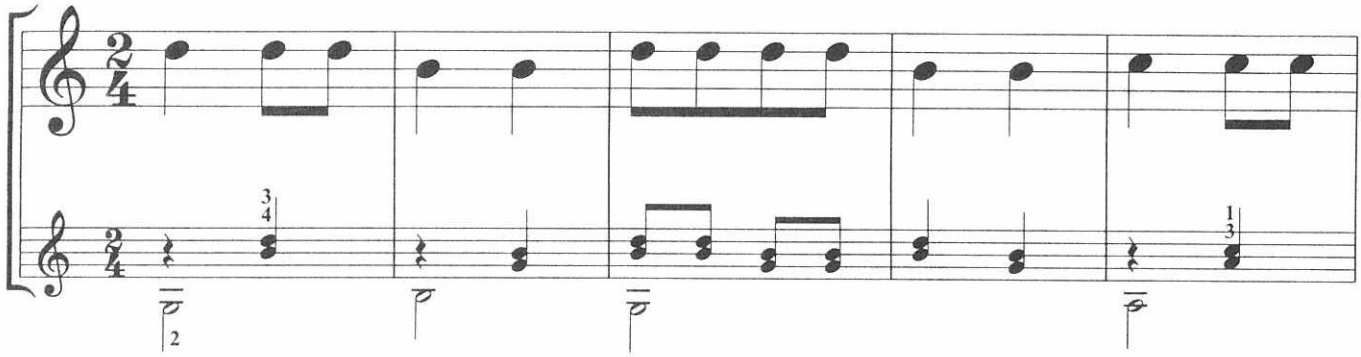
Das Huhn · La poule · La gallina

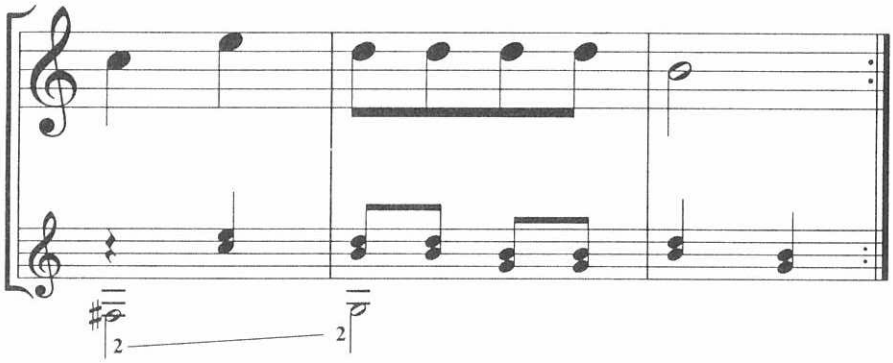
CD Track 8

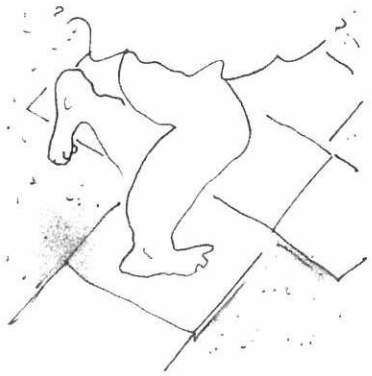


9.
A Rhyme
Der Reim · Une rime · Rima

CD Track 9

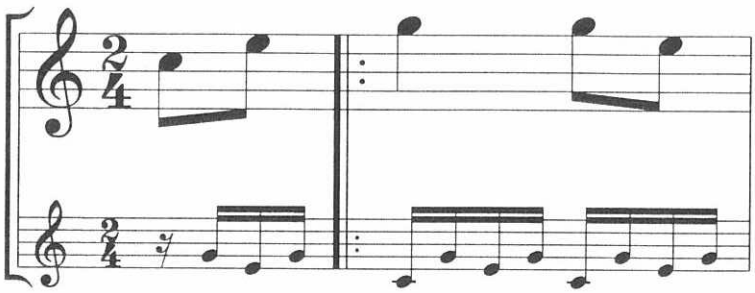


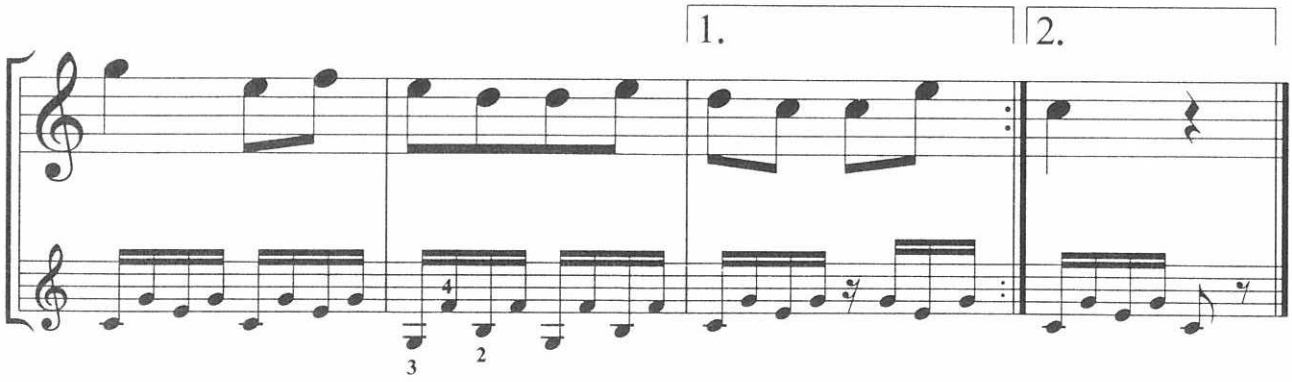




10.
A Ring Game
Ein Kreisspiel · Une ronde · Ronda

CD Track 10

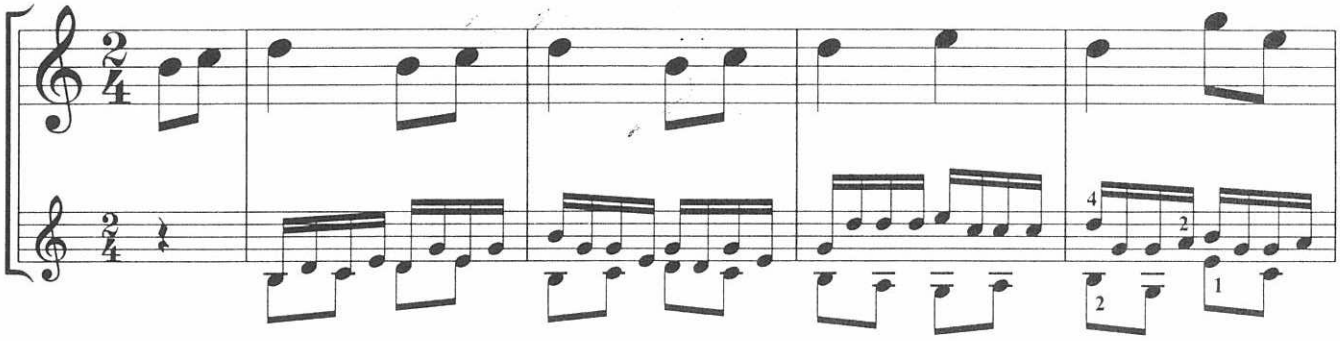


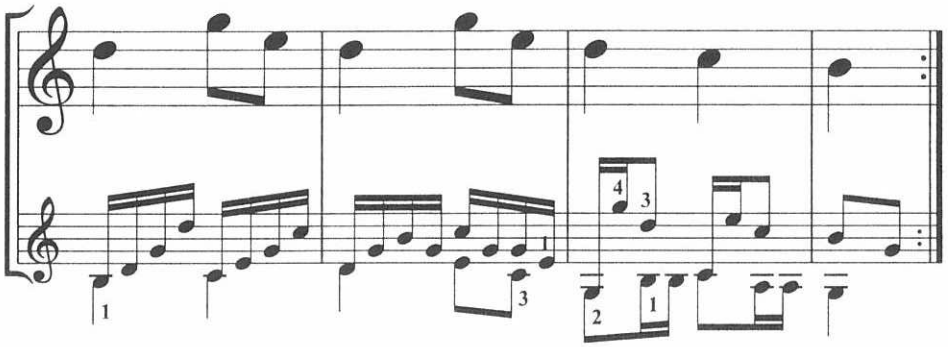


11.
Picking Flowers

Blumen pflücken · En cueillant des fleurs · Cogiendo flores

CD Track 11

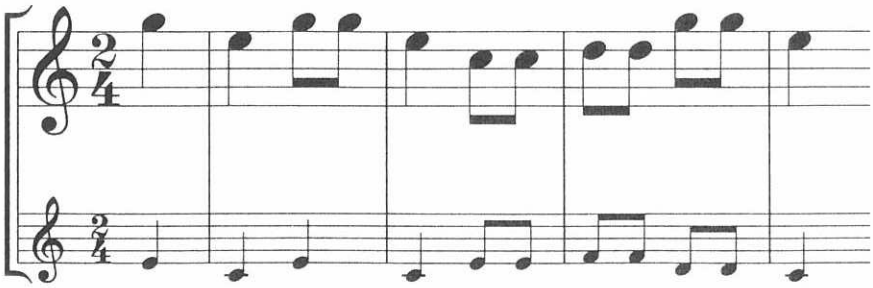


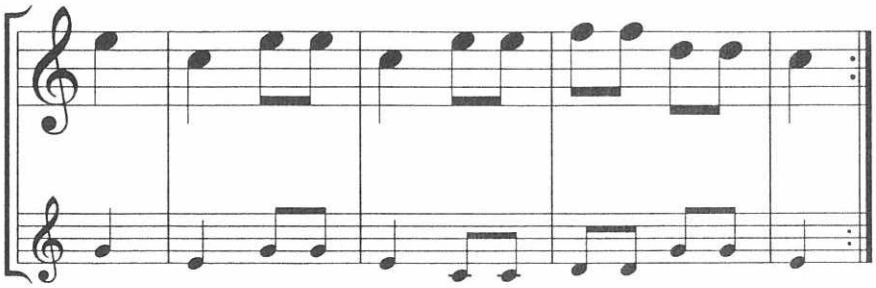


CD Track 12

12.
The Little Music Box

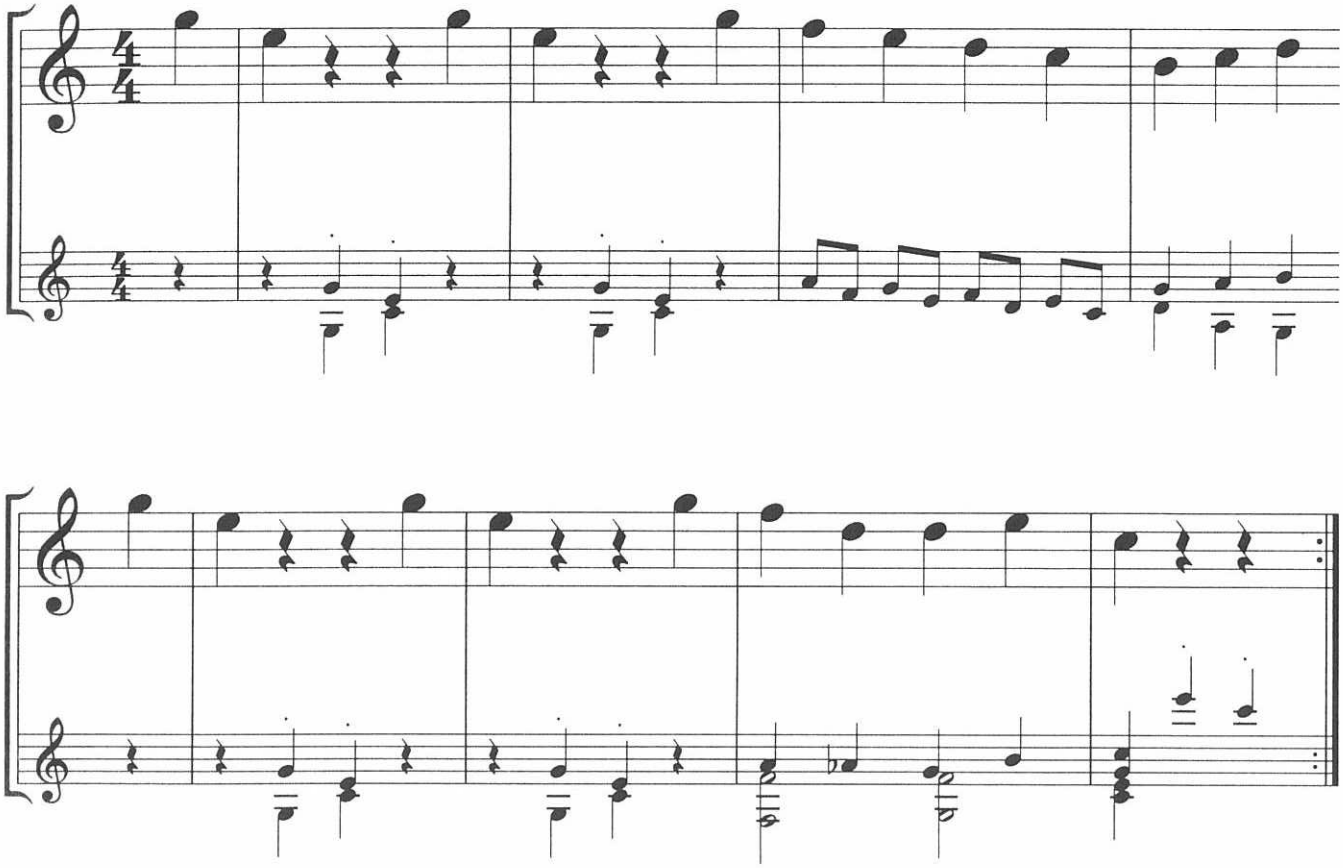
Die kleine Musikbox
La petite boîte à musique
La cajita de música





13.
The Cuckoo
Der Kuckuck · Le coucou · El cucú

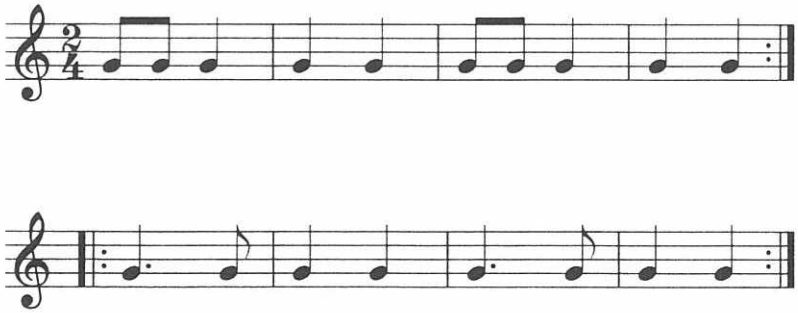
CD Track 13



A Rhythm Exercise
Rhythmische Übung
Exercice rythmique
Ejercicio rítmico
First tap then play
Erst klopfen, dann spielen
Frapper, puis jouer
primero golpear, después tocar

The 3rd String
Die 3. Saite
La 3ème corde
la 3ª cuerda

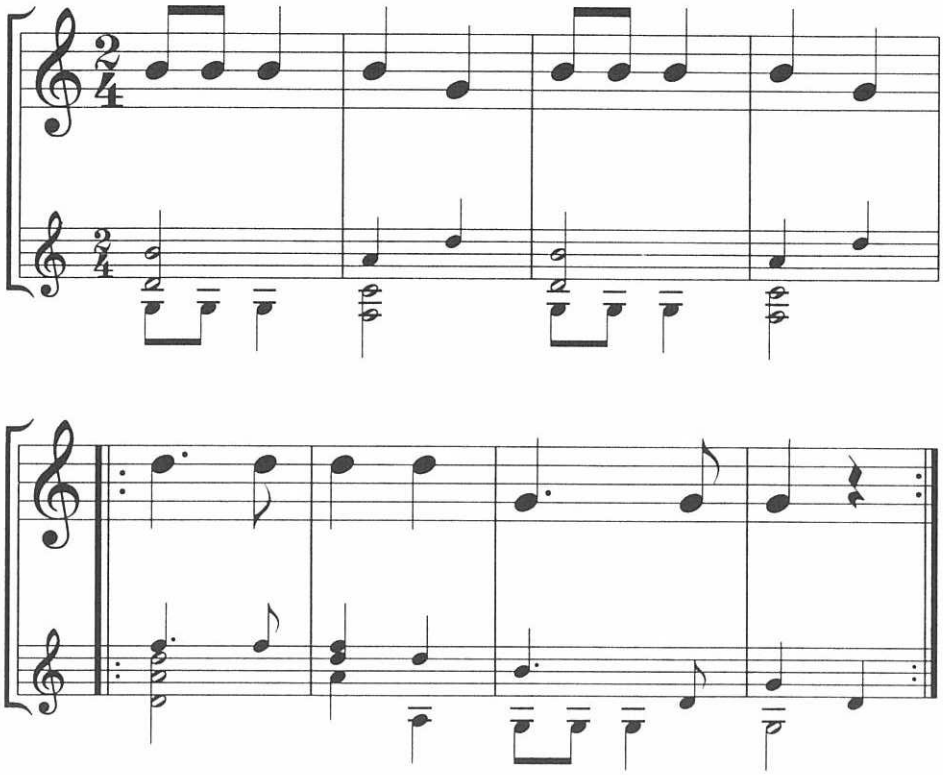
3



14.
The Hunter's Call

Des Jägers Ruf · L'appel du chasseur · La llamada del cazador

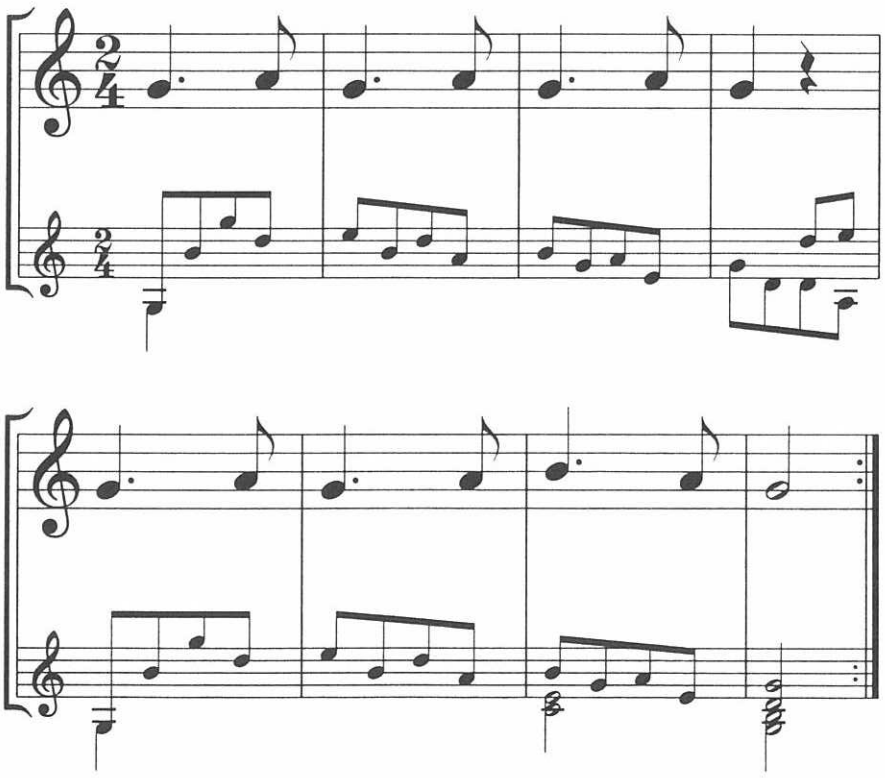
CD Track 14



15.
Clouds

Wolken
Nuages
Nubes

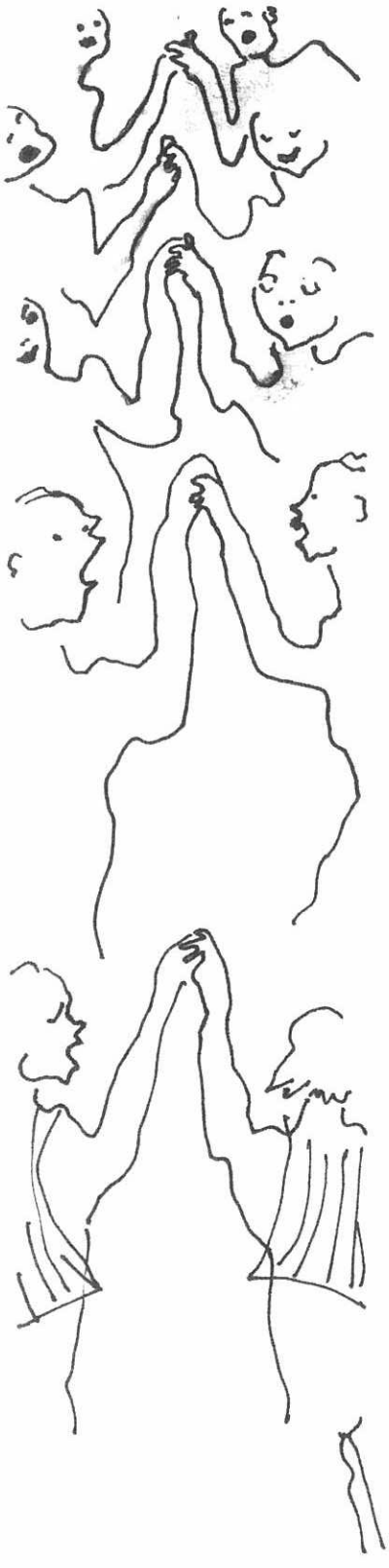
CD Track 15

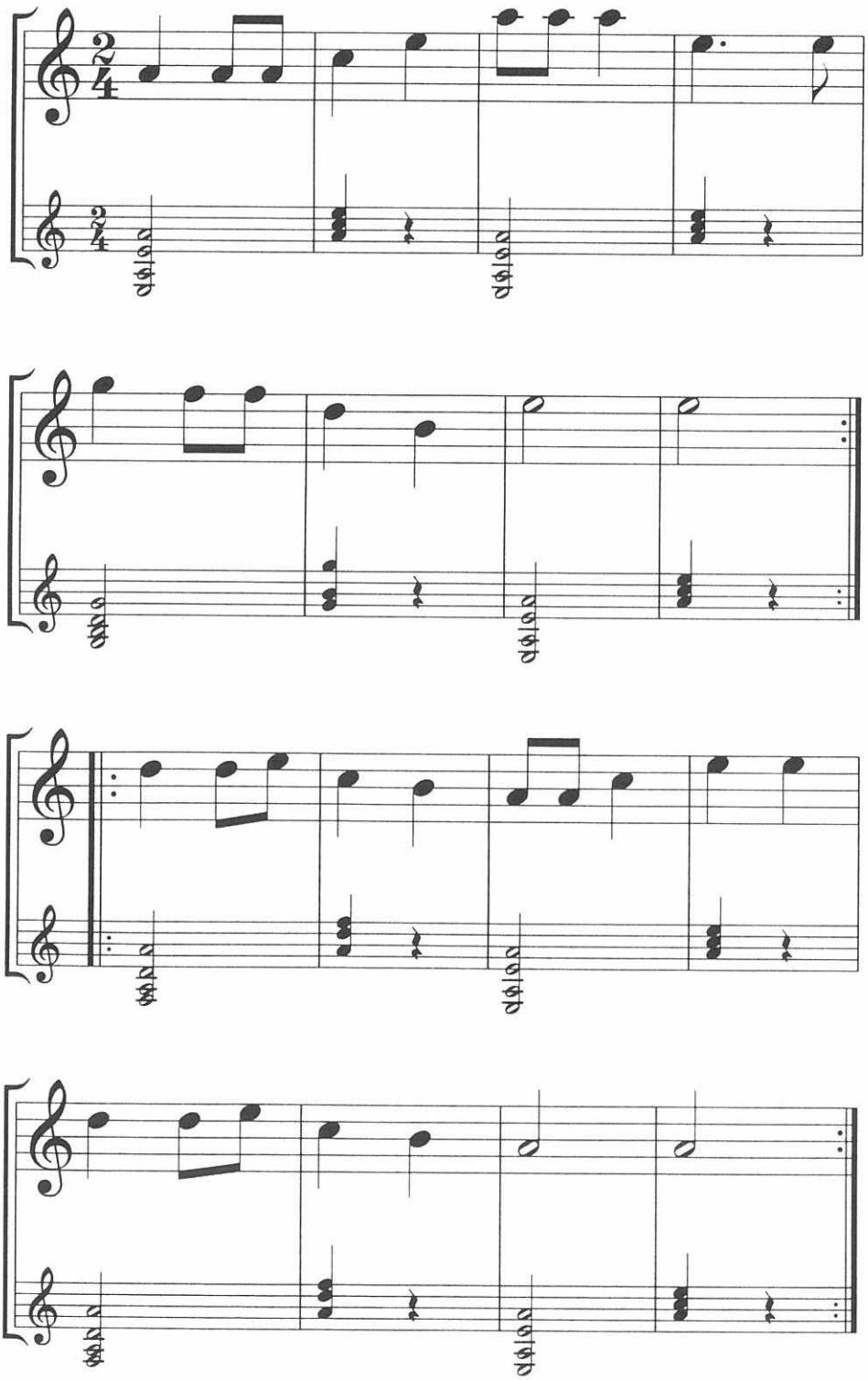


16.
A Folk Song

Volkslied · Une chanson populaire · Canción popular

CD Track 16

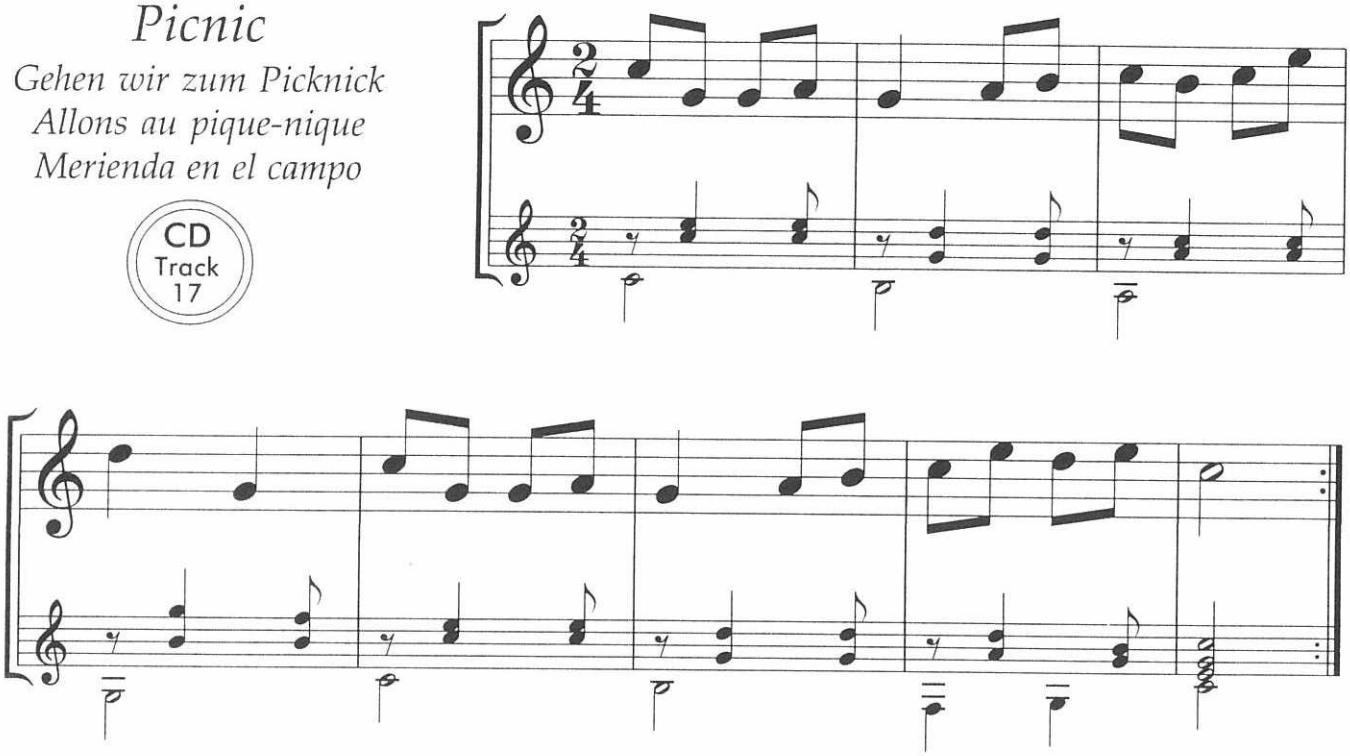




17.
Going on a Picnic

Gehen wir zum Picknick
Allons au pique-nique
Merienda en el campo

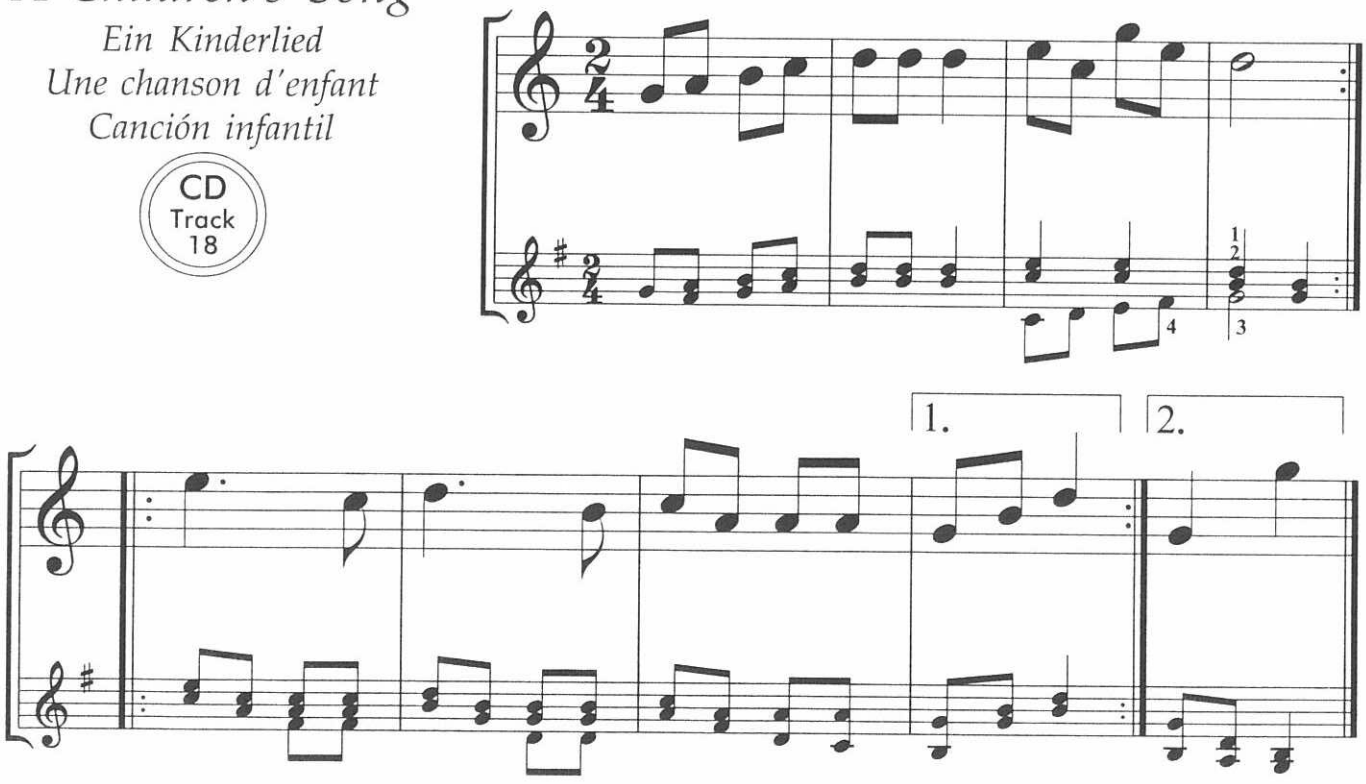
CD Track 17



18.
A Children's Song

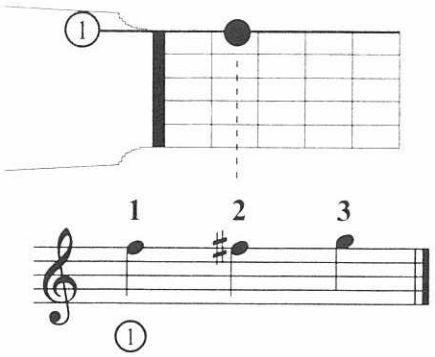
Ein Kinderlied
Une chanson d'enfant
Canción infantil

CD Track 18



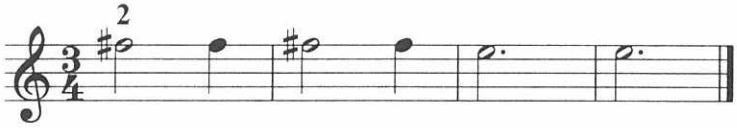
Sharp

Das Kreuz
Le dièse
Sostenido



A Rhythm Exercise

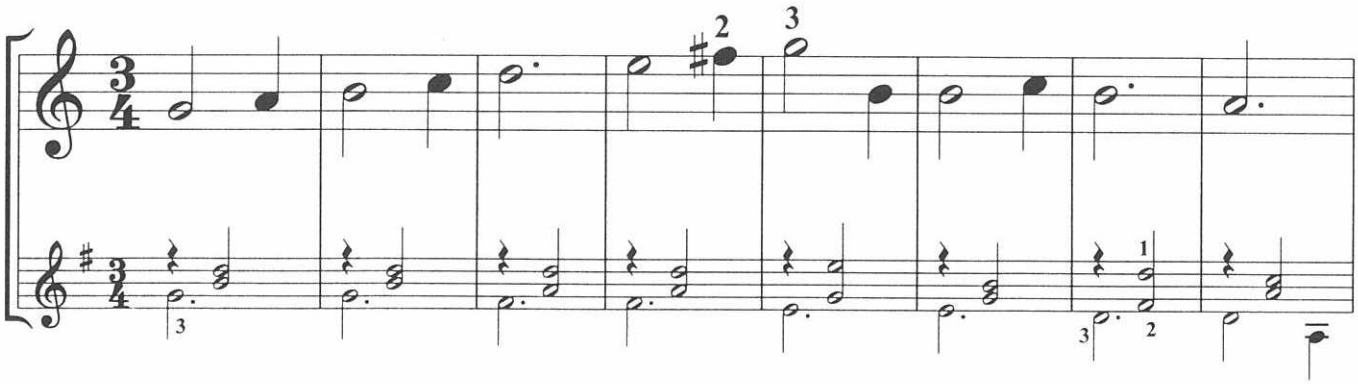
Rhythmische Übung · Exercice rythmique · Ejercicio rítmico

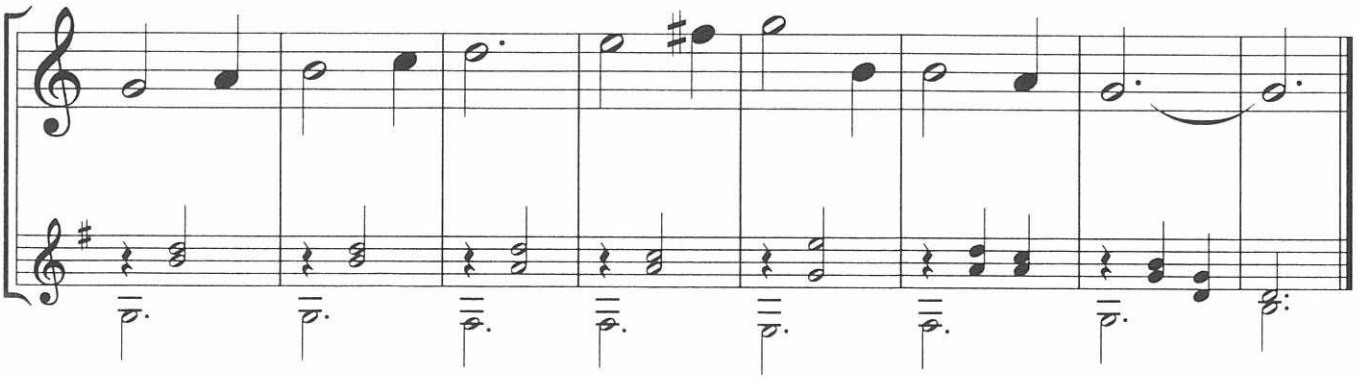


CD Track 19

19.
A Spring Waltz

Frühlingswalzer · La valse du printemps · Vals de primavera

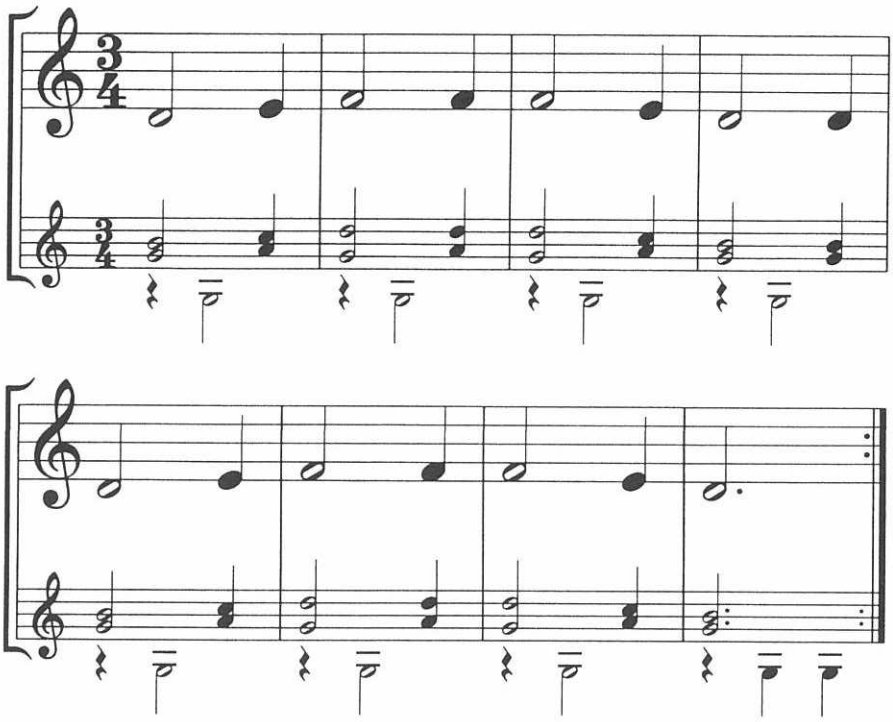




20.
A Lullaby

Wiegenlied · Une berceuse · Nana

CD Track 20



4

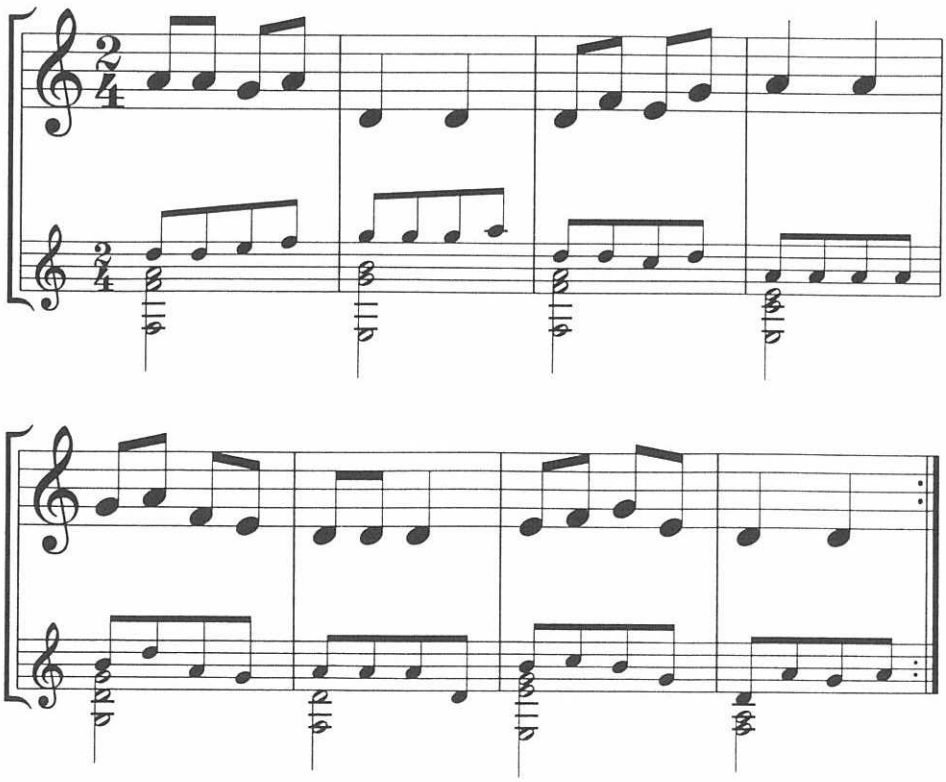
The 4th String

Die 4. Saite
La 4ème corde
La 4ª cuerda

21.
A Lament

Klagelied
Lamentation
Lamento

CD Track 21



22.

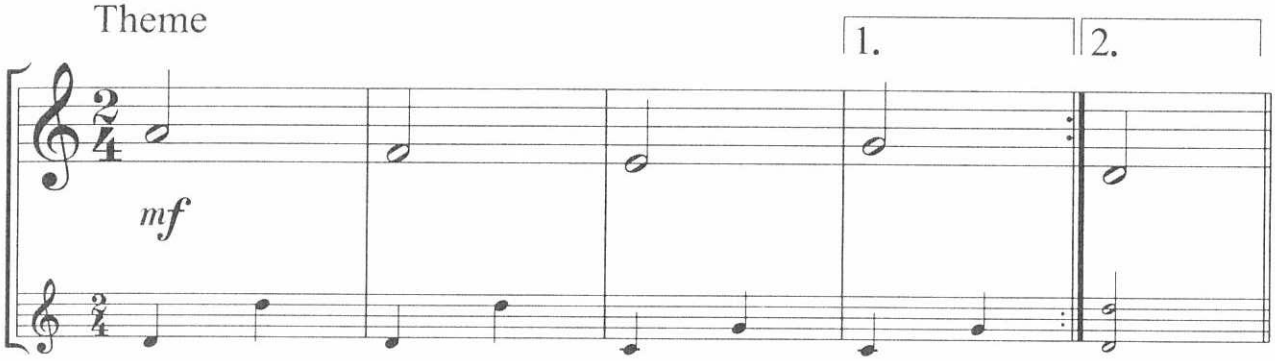
Variations on the theme "The Elk Escapes"

CD Track 22

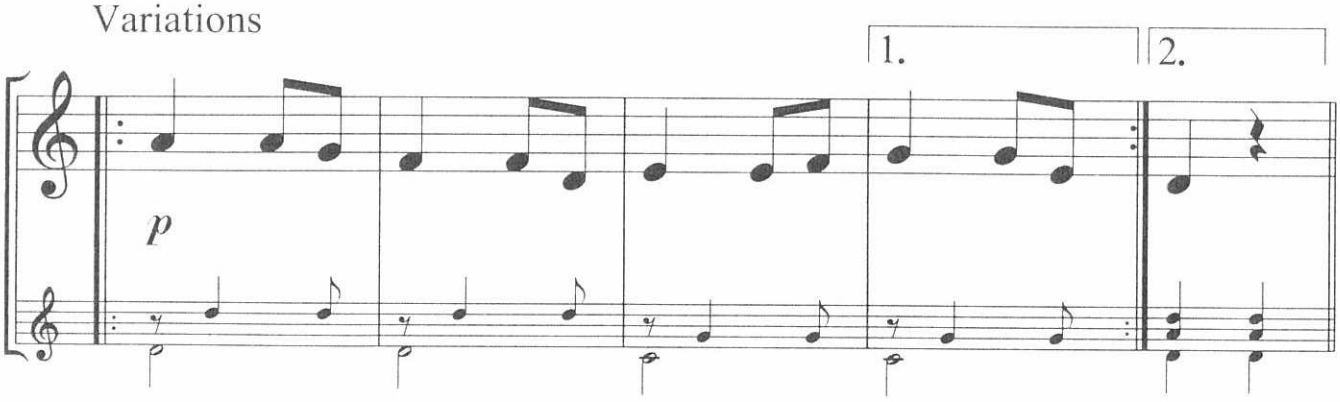
Variationen über das Thema "Der Elch entkommt"

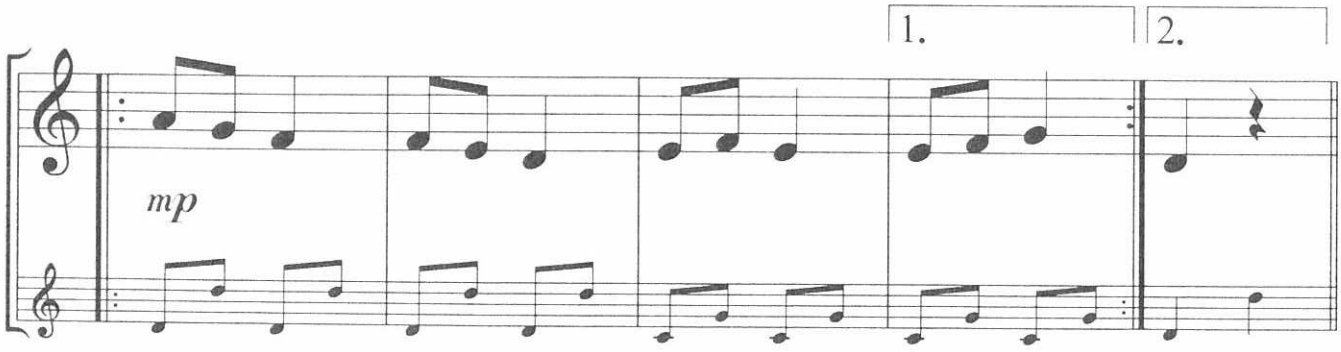
Variations sur le thème " le renne se sauve" · Variaciones sobre el tema "El alce huye"

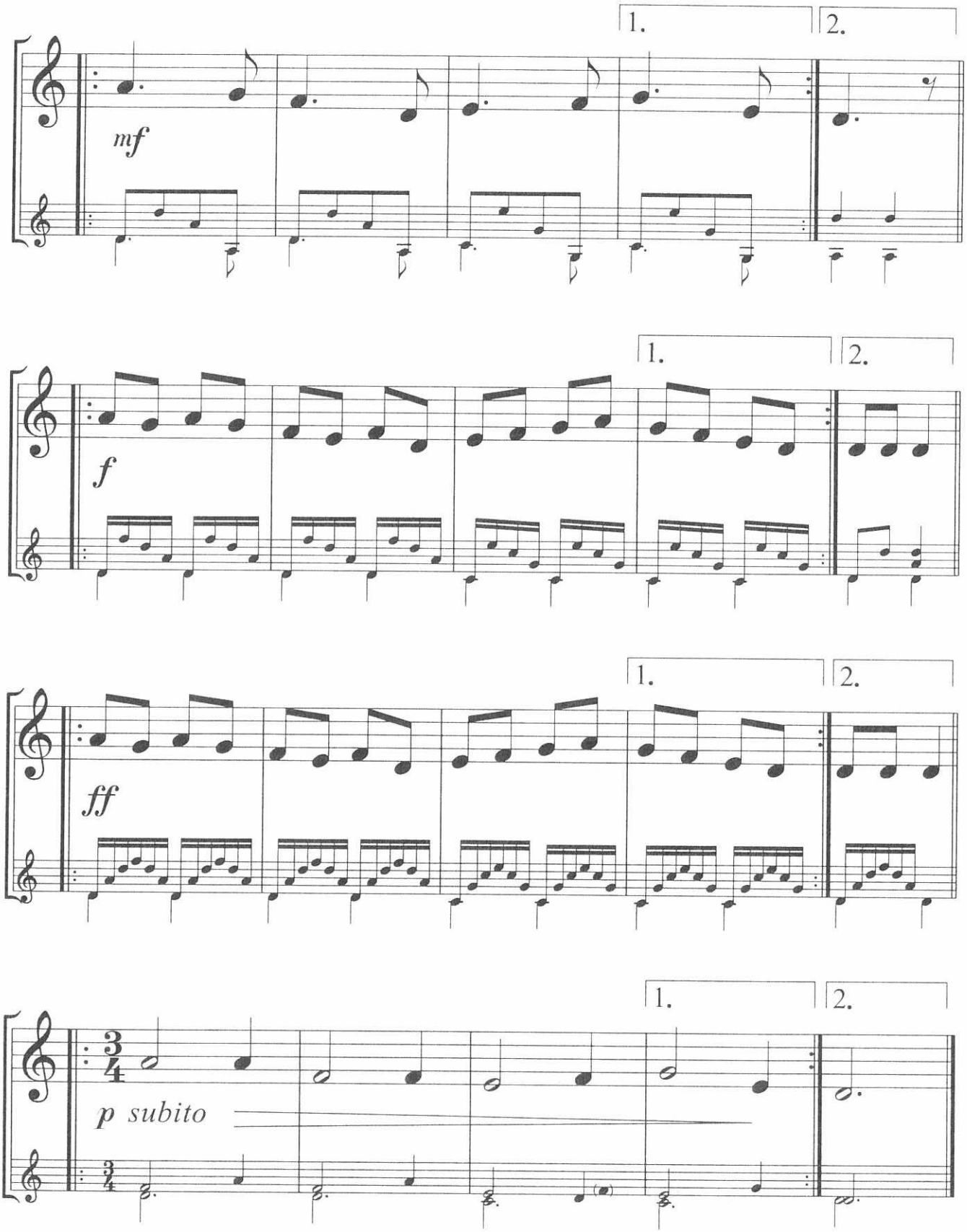
Theme



Variations

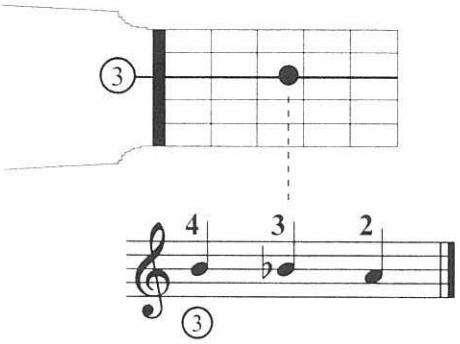





1.
2.
mf
1.
2.
f
1.
2.
ff
1.
2.
3/4
p subito

Flat

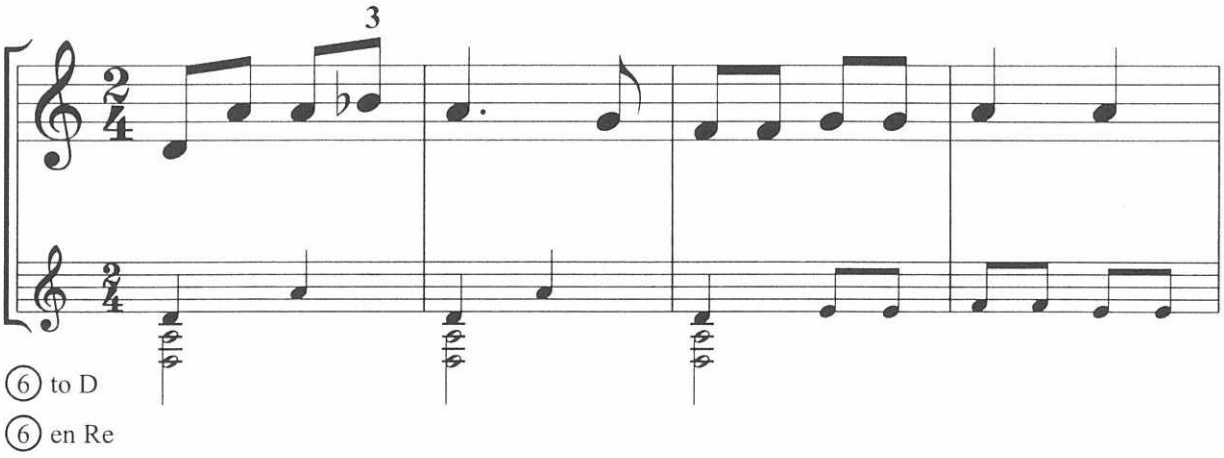
Das B
Le bémol
Bemol

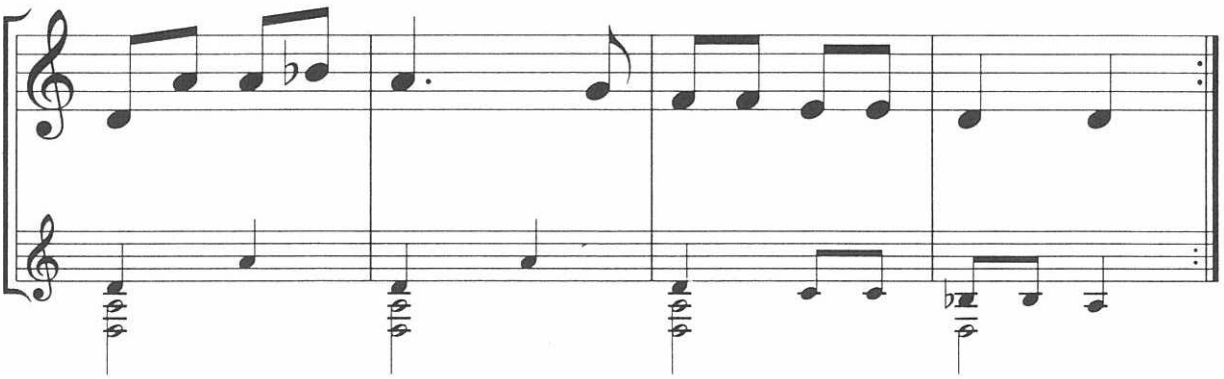


23.
A Sad Song

Ein trauriges Lied · Une chanson triste · Canción triste

CD Track 23





24.

The Hunter's Return

Des Jägers Rückkehr · Le retour du chasseur
El retorno del cazador

CD Track 24

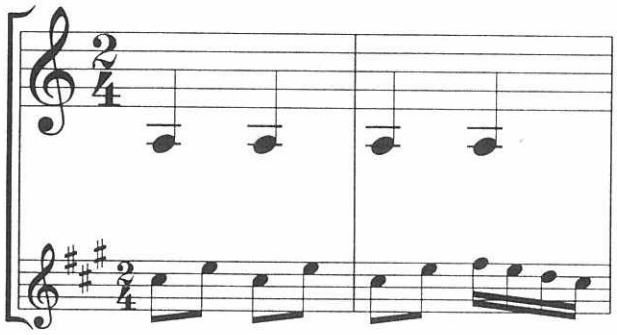
Review of Rhythms
Rhythmischer Überblick
Une revue de rythme
Repaso de ritmos

⑥ to D
⑥ en Re

25.
The Thumb

Der Daumen · Le pouce · El pulgar

CD Track 25

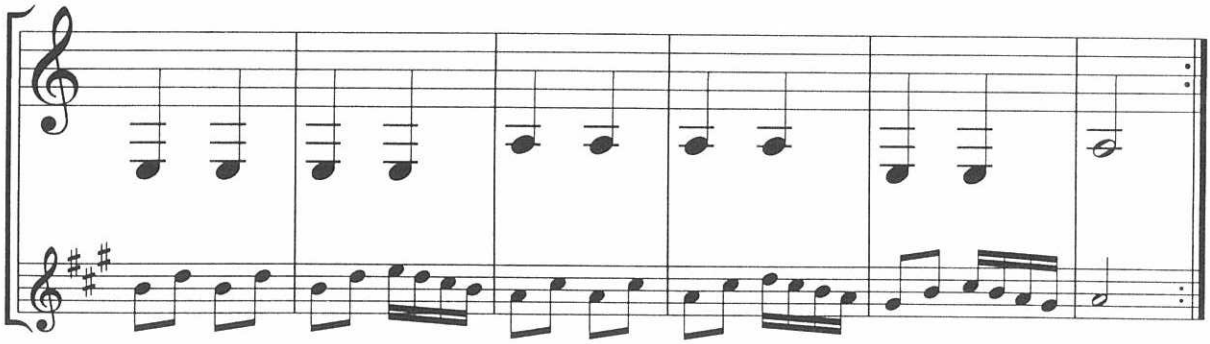


5 6 *The 5th & 6th Strings*

Die 5. und 6. Saite

Les 5ème et 6ème cordes

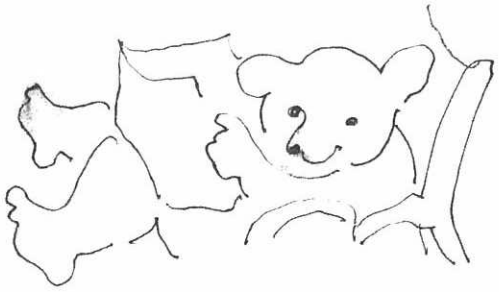
La 5ª y la 6ª cuerdas

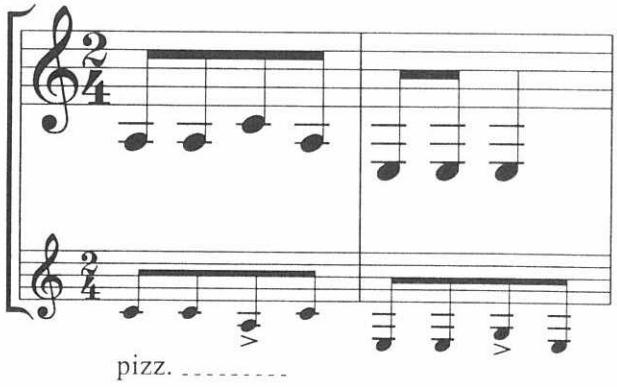


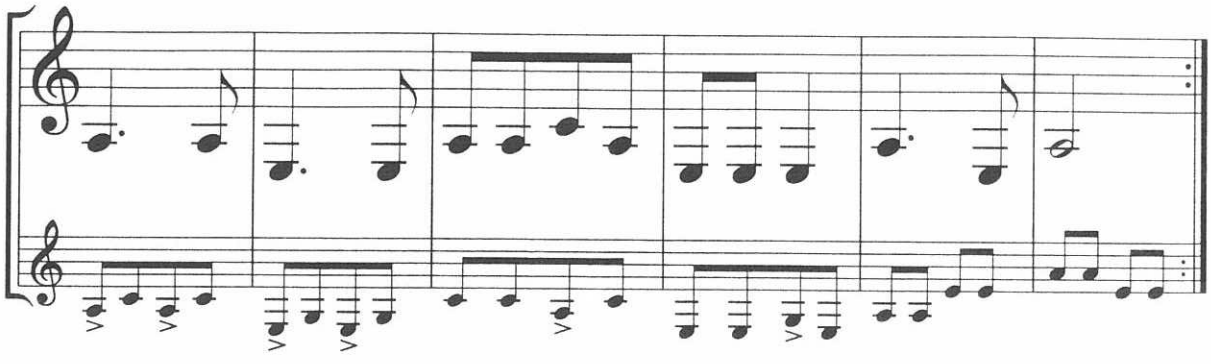
26.
Papa Bear

Vater Bär · Papa ours · Papá oso

CD Track 26



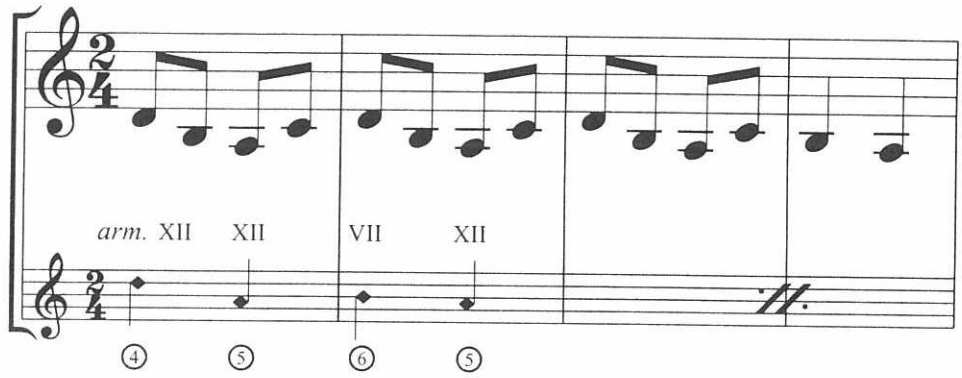


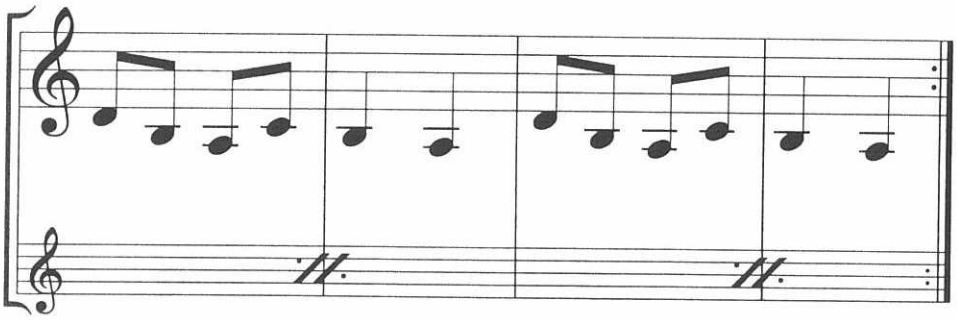


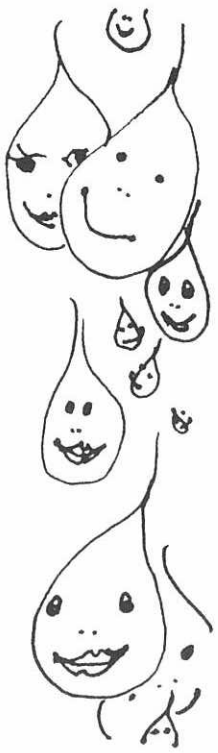
27.
The Rain Drops

Die Regentropfen · Les gouttes d'eau · Las gotas de la lluvia

CD Track 27



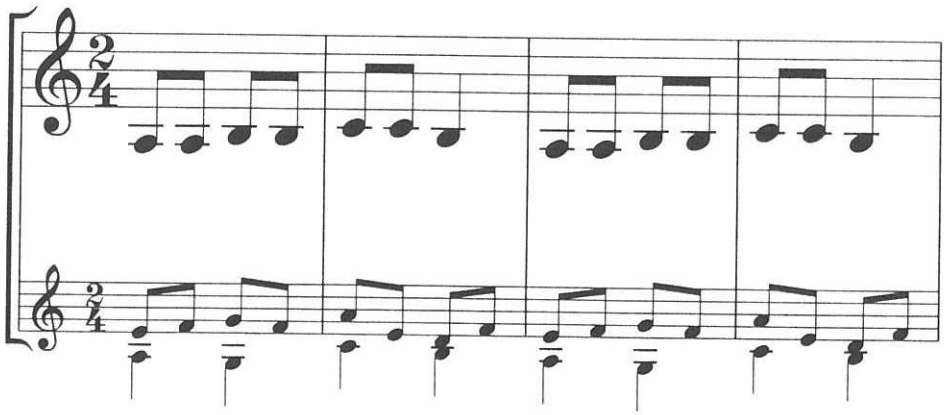


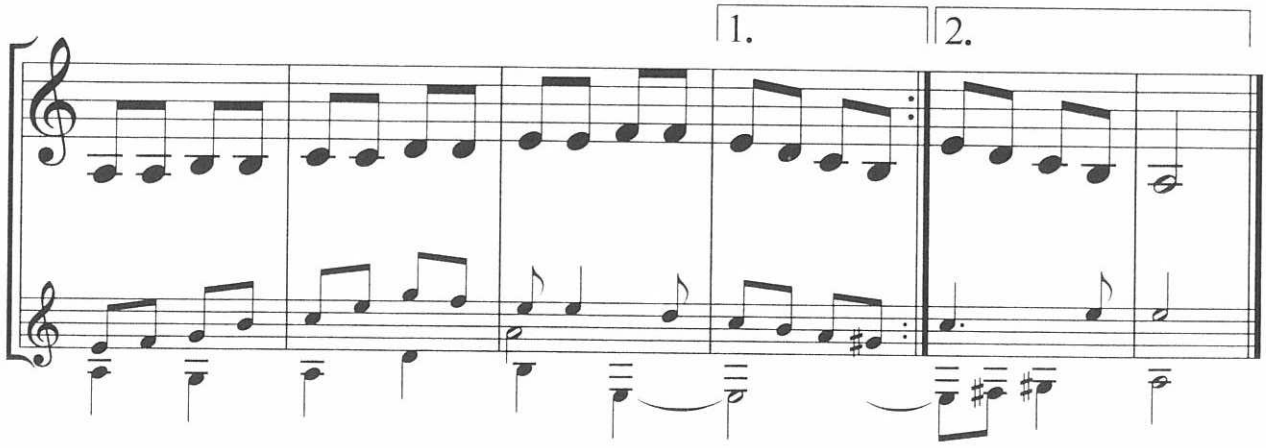


28.
The Morning

Der Morgen
Le matin
La mañana

CD Track 28

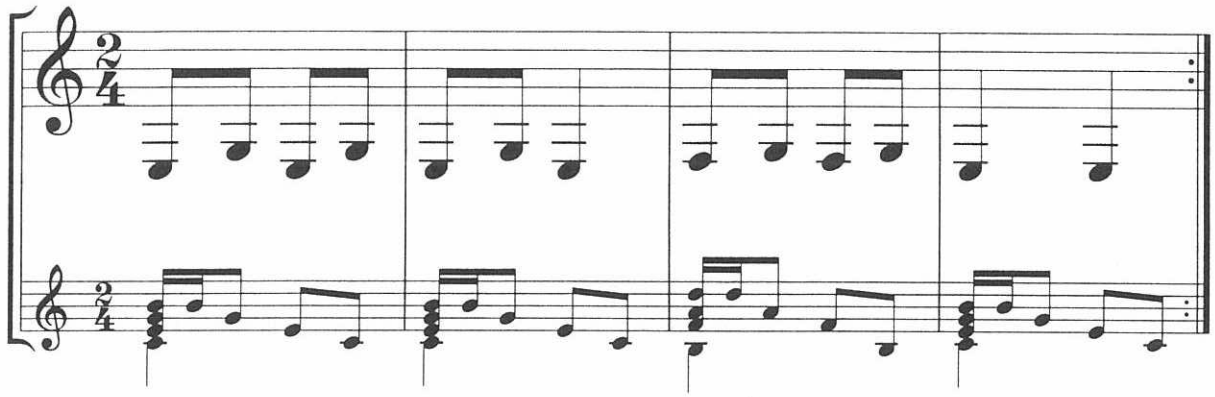




29.
The Hedgehog's Dance

Tanz der Igel · La danse des hérissons · La danza del erizo

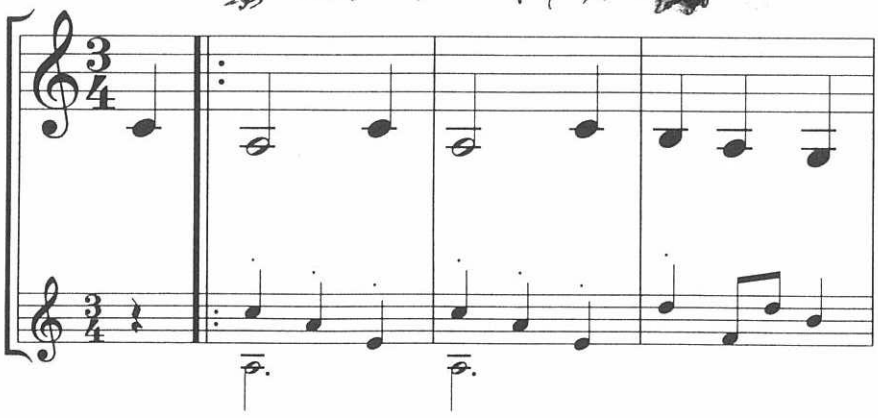
CD Track 29

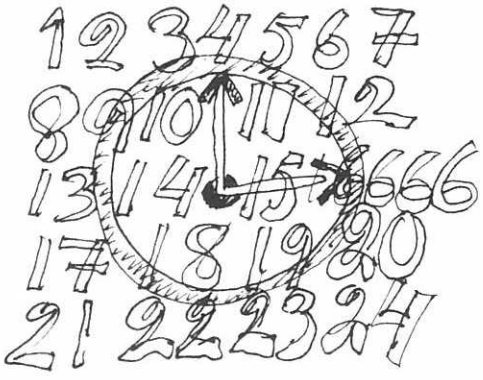


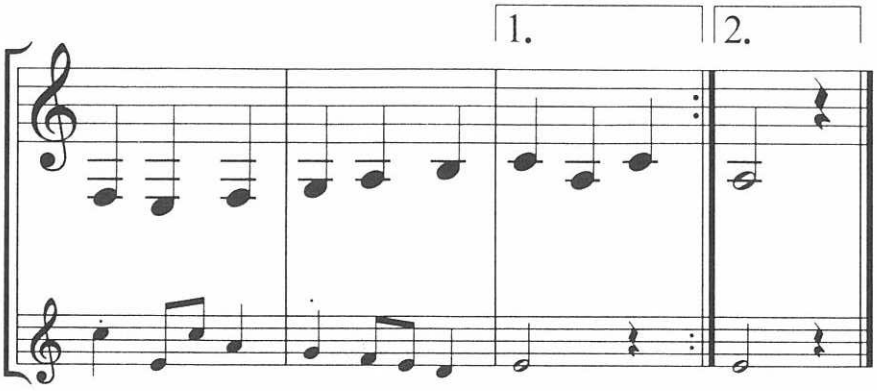
30.
The Clocks

Die Uhren
Les horloges
Los relojes

CD Track 30



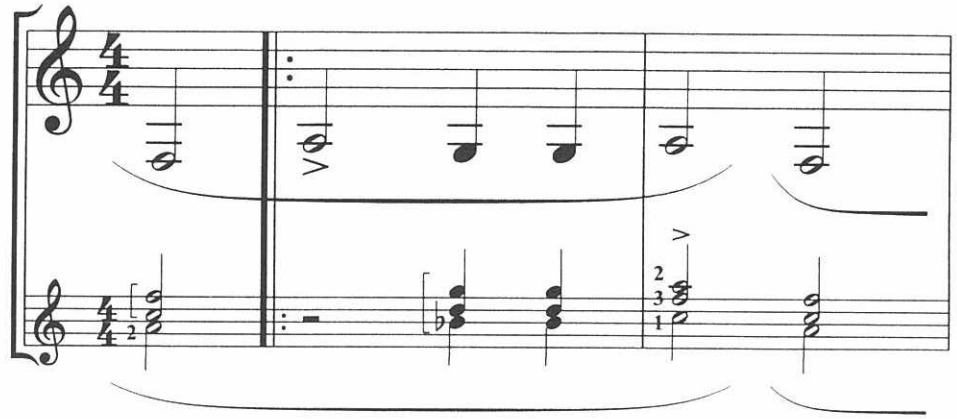


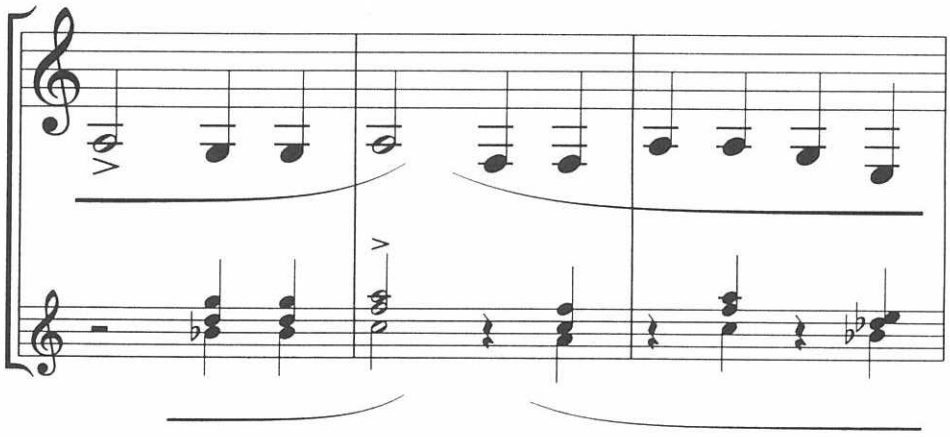


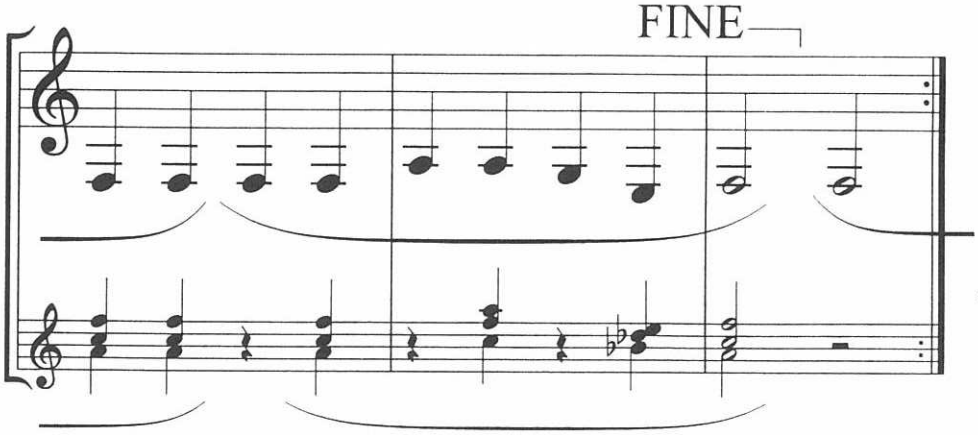
31.
Dance of the Forest Elves

Tanz der Waldelfen · La danse des elfes forestiers
Danza de los enanos del bosque

CD Track 31



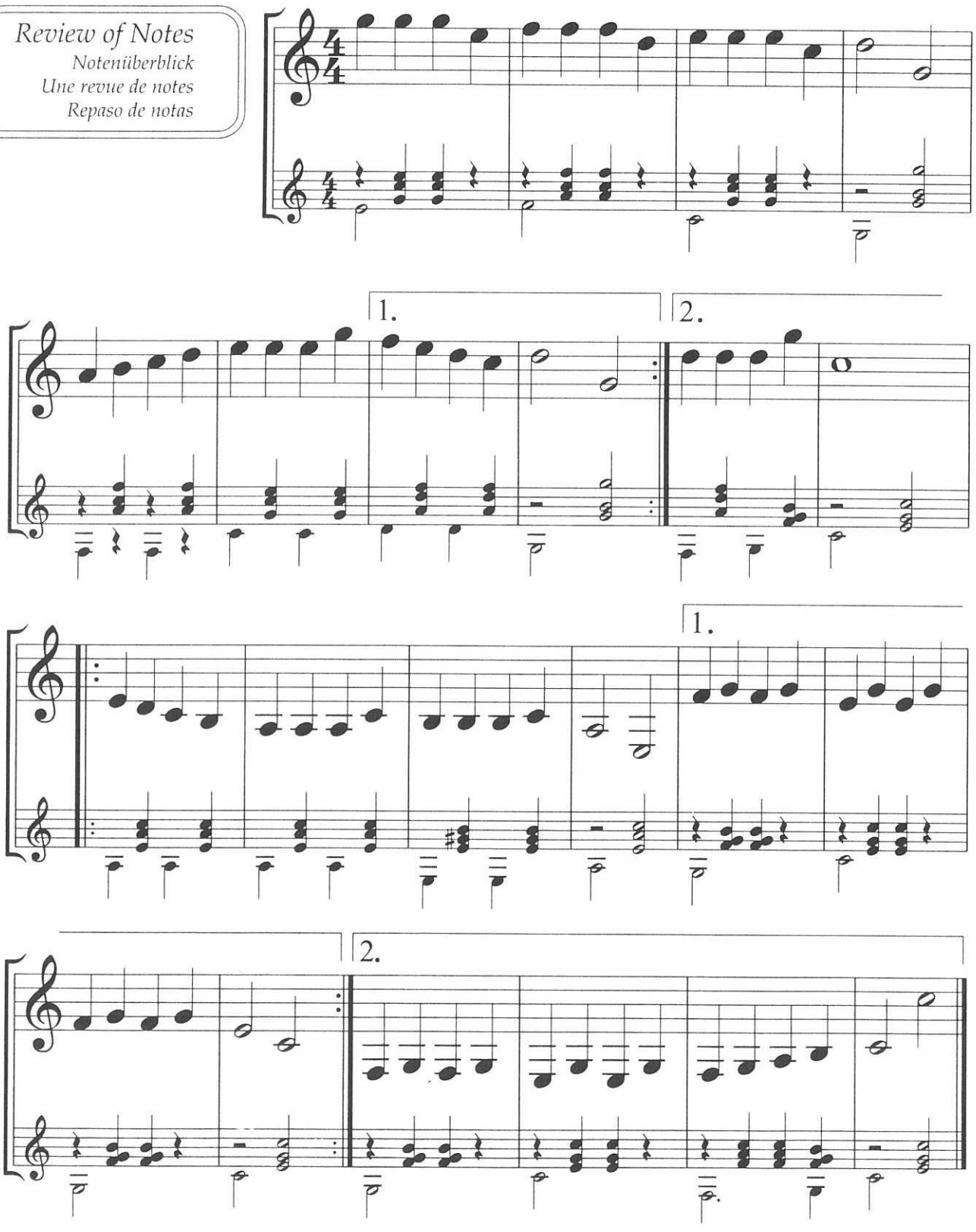




32.
A Folk Dance
Volkstanz · Danse populaire · Danza popular

CD Track 32

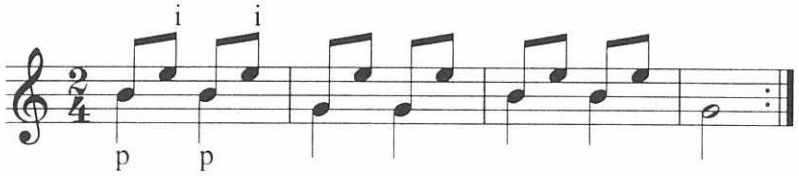
Review of Notes
Notenüberblick
Une revue de notes
Repaso de notas



2

Melody and Single-note Accompaniments

Melodie mit Einzelnotenbegleitung
Mélodie avec accompagnement d'une seule note
Melodía con acompañamiento de una sola nota

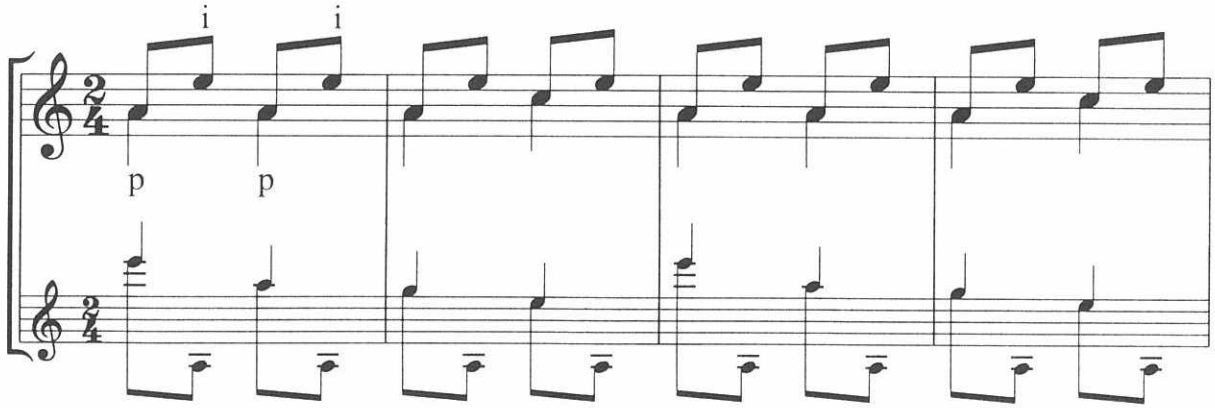


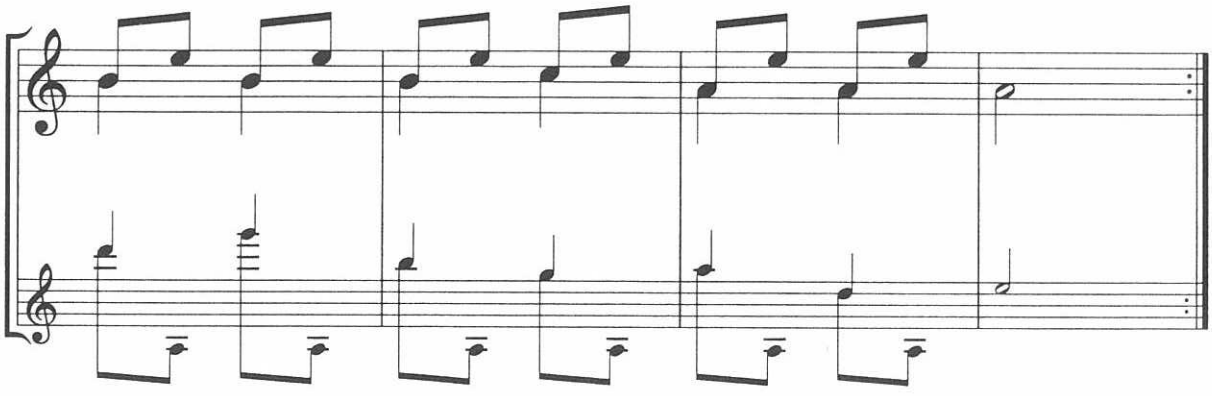
33.
An old Tale

Ein altes Märchen · Un vieux conte · Cuento antiguo

CD Track 33

andante



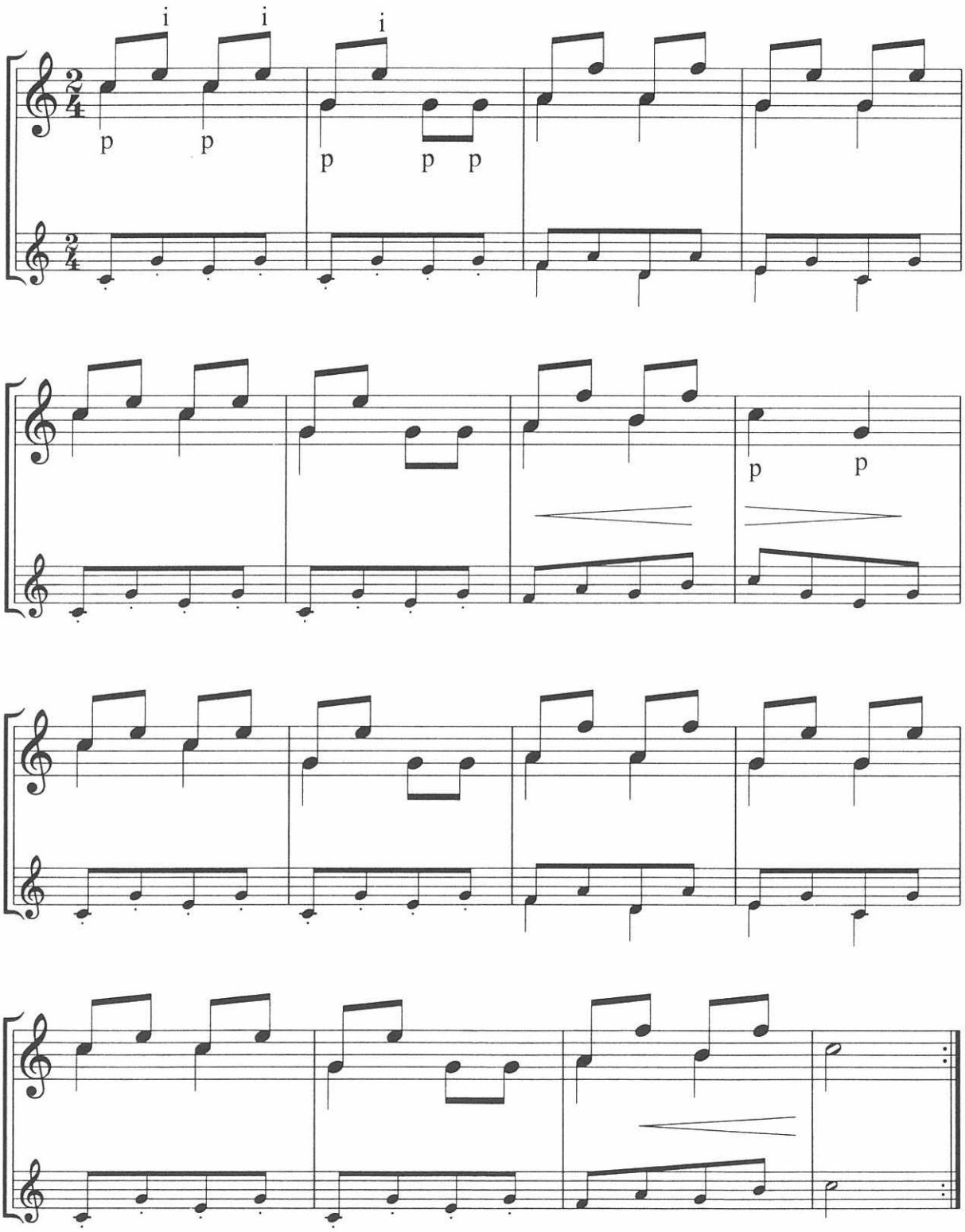


34.
A Little March

Ein kleiner Marsch · Une petite marche · Pequeña marcha

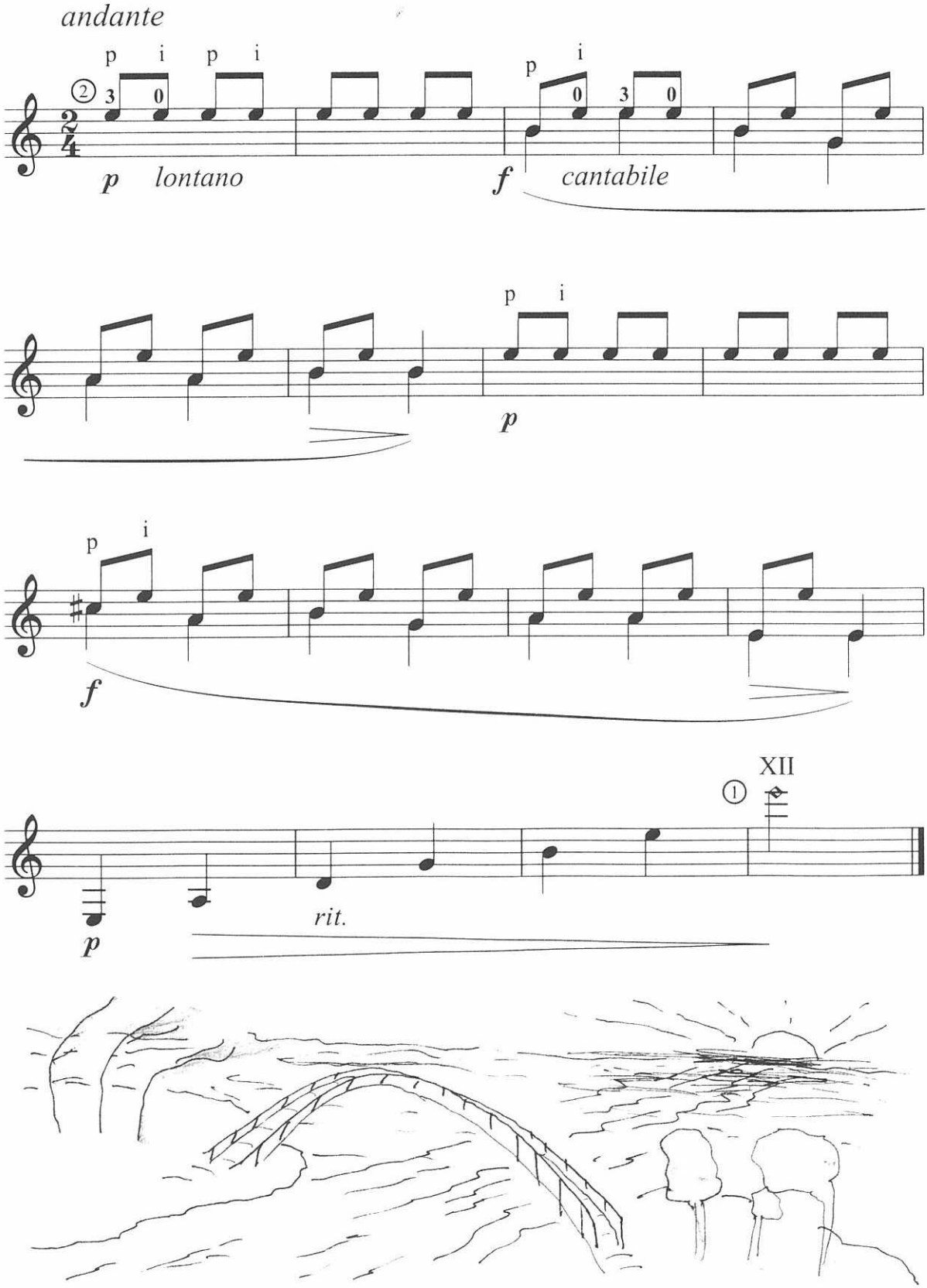
CD Track 34

andantino



35.
Twilight
Dämmerung · Crépuscule · Crepúsculo

CD Track 35

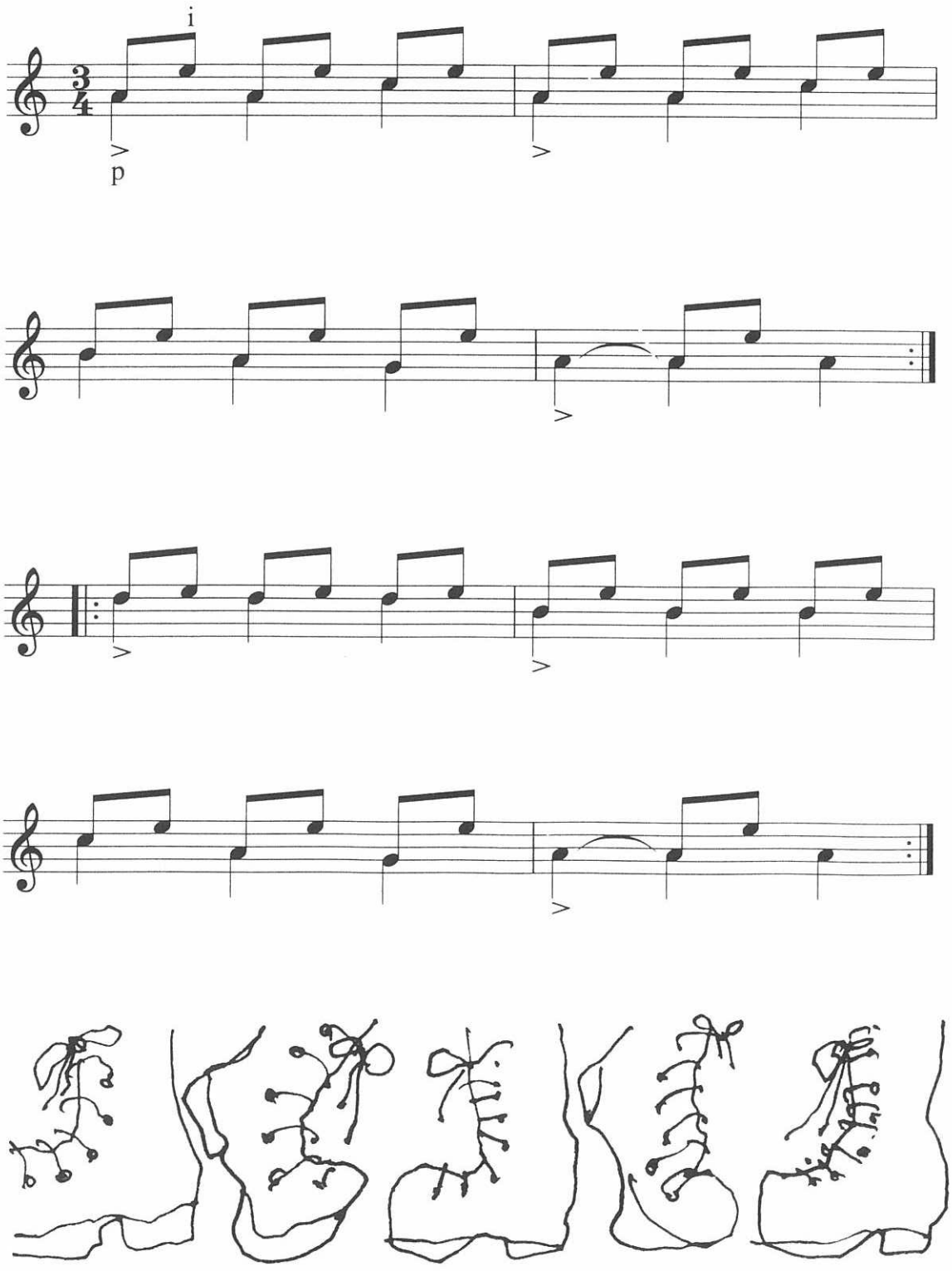


36.
An Old Folk Dance

Ein alter Volkstanz · Une vieille danse populaire · Danza popular antigua

CD Track 36

vivo

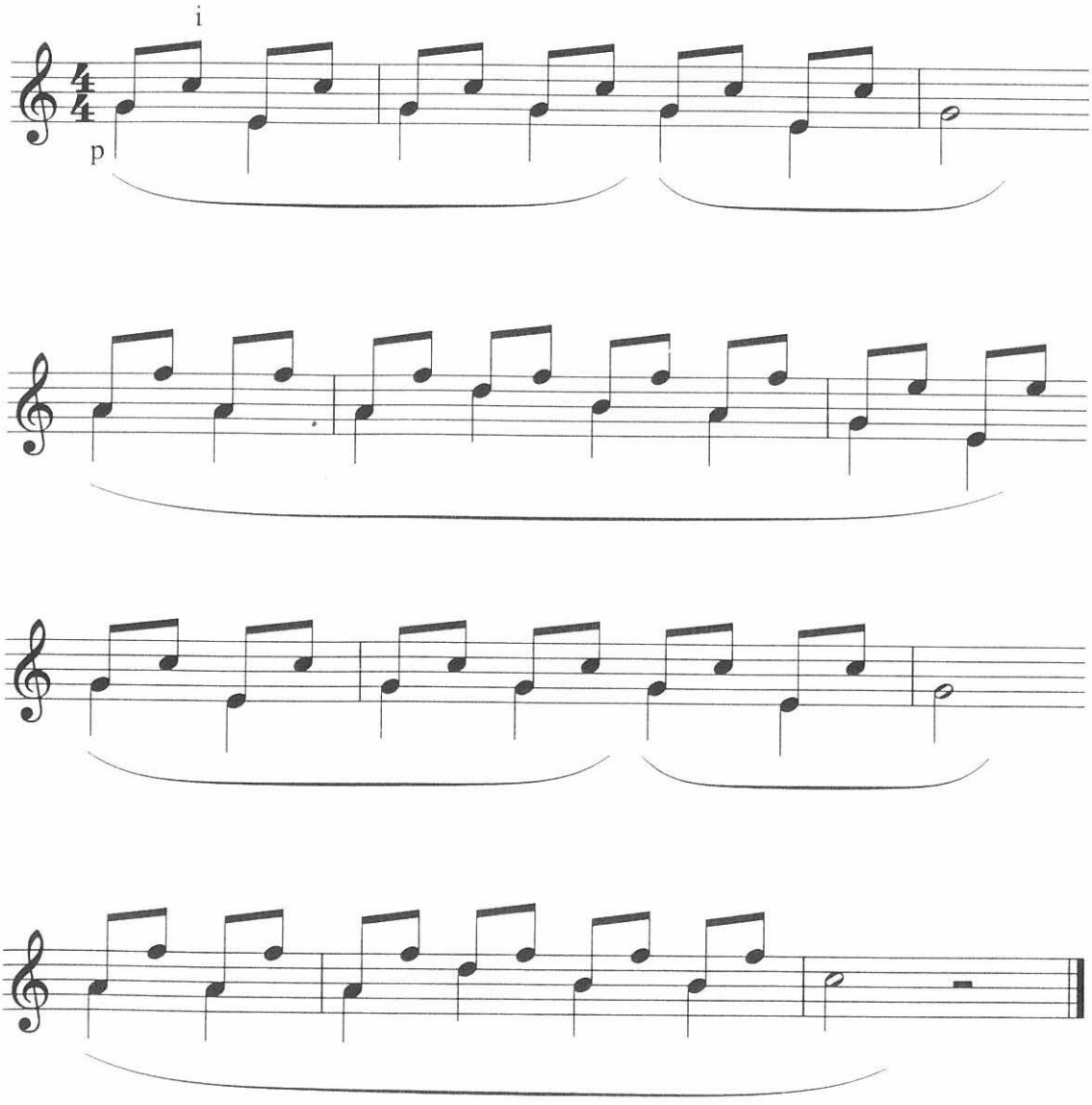


37.
The Forest Nymph

Die Waldnymphe · La nymphe forestière · La ninfa del bosque

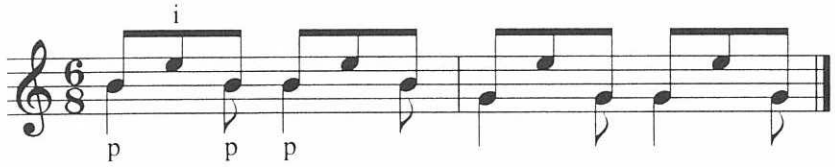
CD Track 37

allegretto



Preparatory Exercise

Vorstudie
Exercice préliminaire
Ejercicio preparatorio



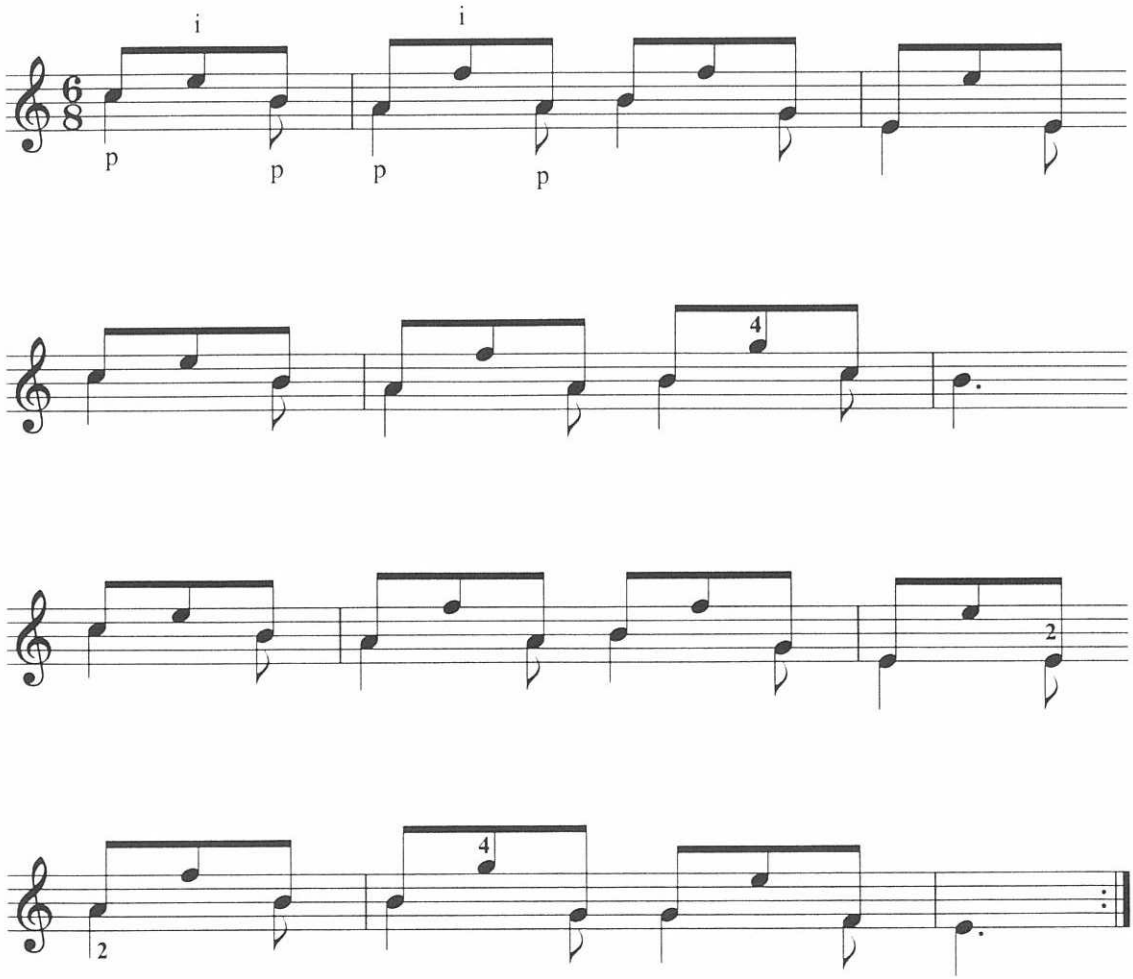
38.

Alalá - Galician Folk-song

Ein Volkslied aus Galizien · Chanson populaire de Galicie
Alalá - canción popular gallega

CD Track 38

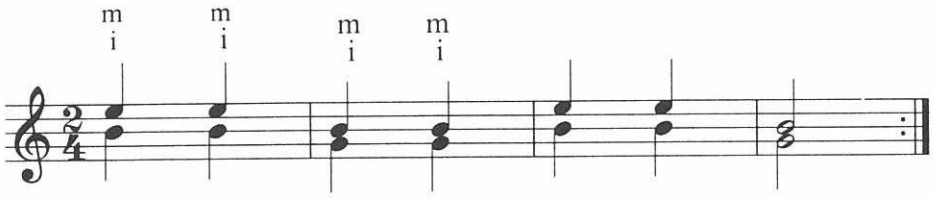
moderato



3

Two Simultaneous notes on adjacent strings

Zwei gleichzeitig gespielte Noten auf benachbarten Saiten
Deux notes jouées simultanément sur deux cordes adjacentes
Dos notas tocadas simultáneamente en dos cuerdas adyacentes

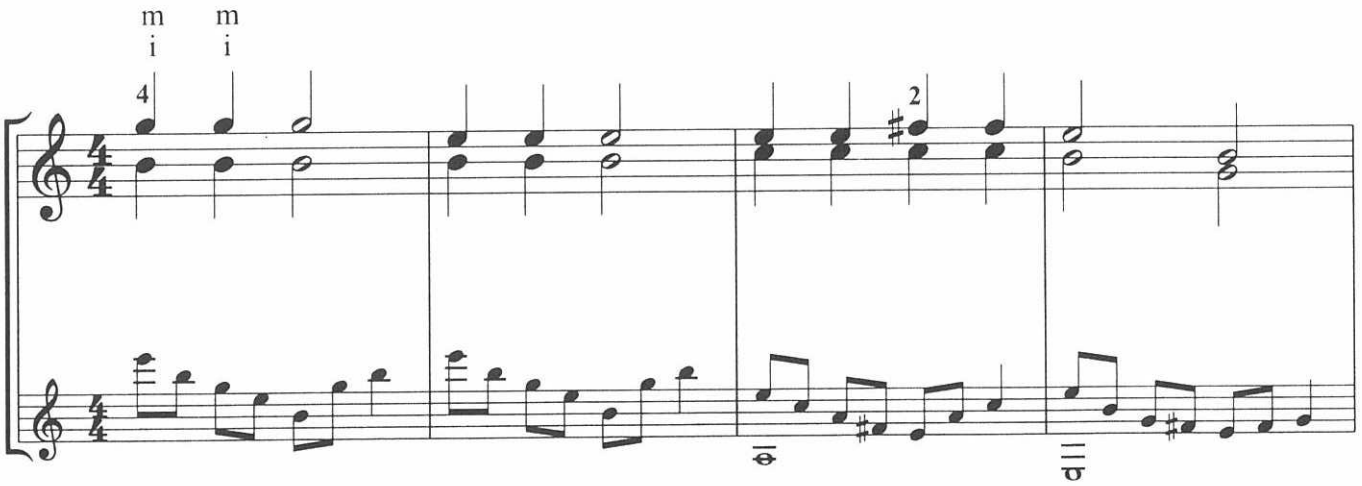


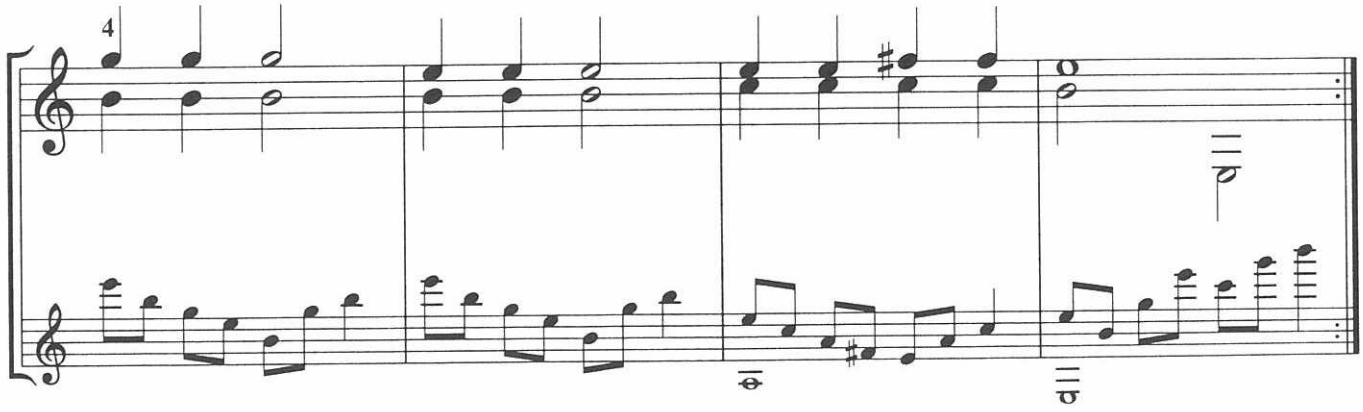
39.
The Rag Doll

Die Stoffpuppe · La poupée de tissus · La muñeca de trapo

CD Track 39

andante

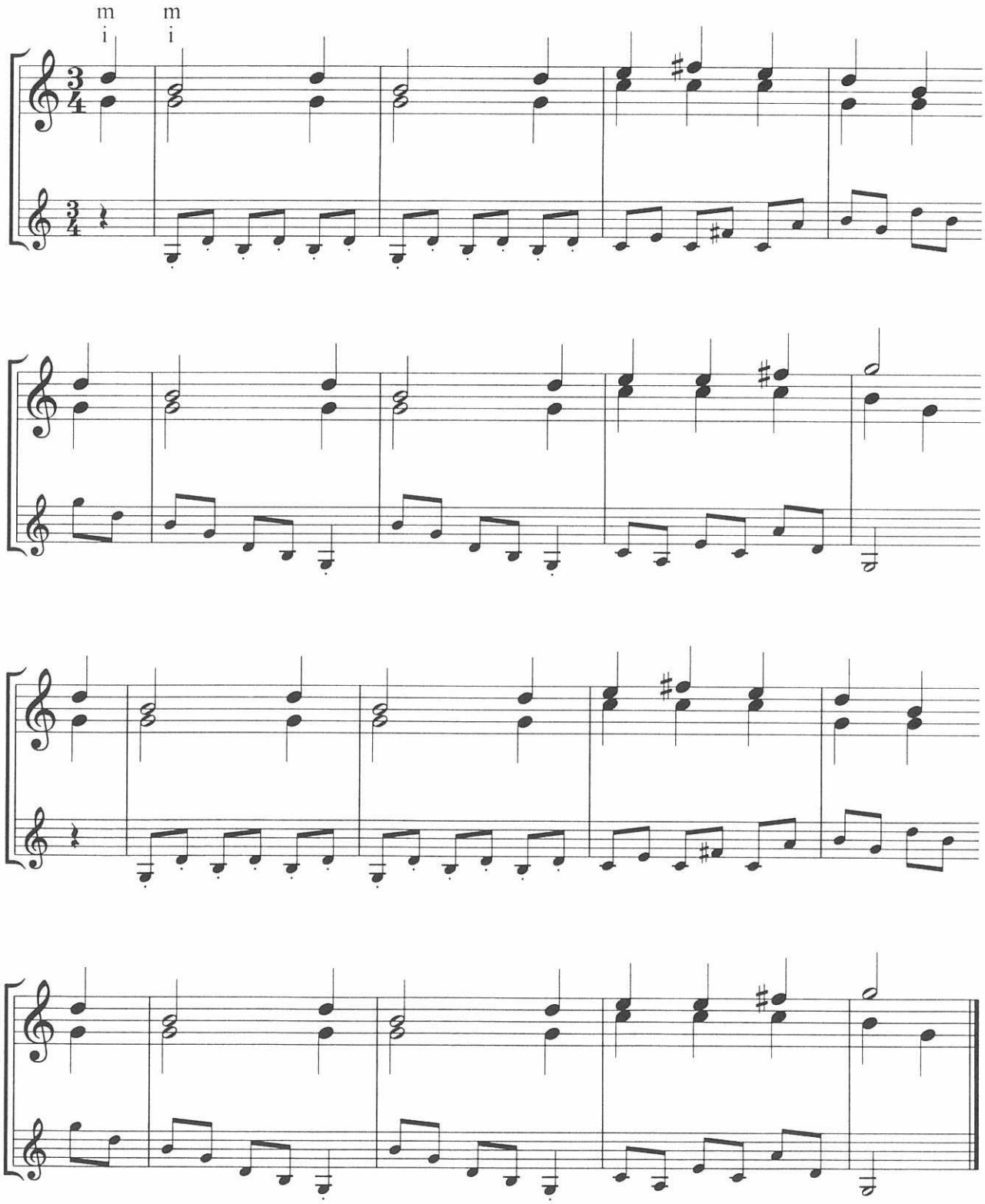




40.
The Flautist

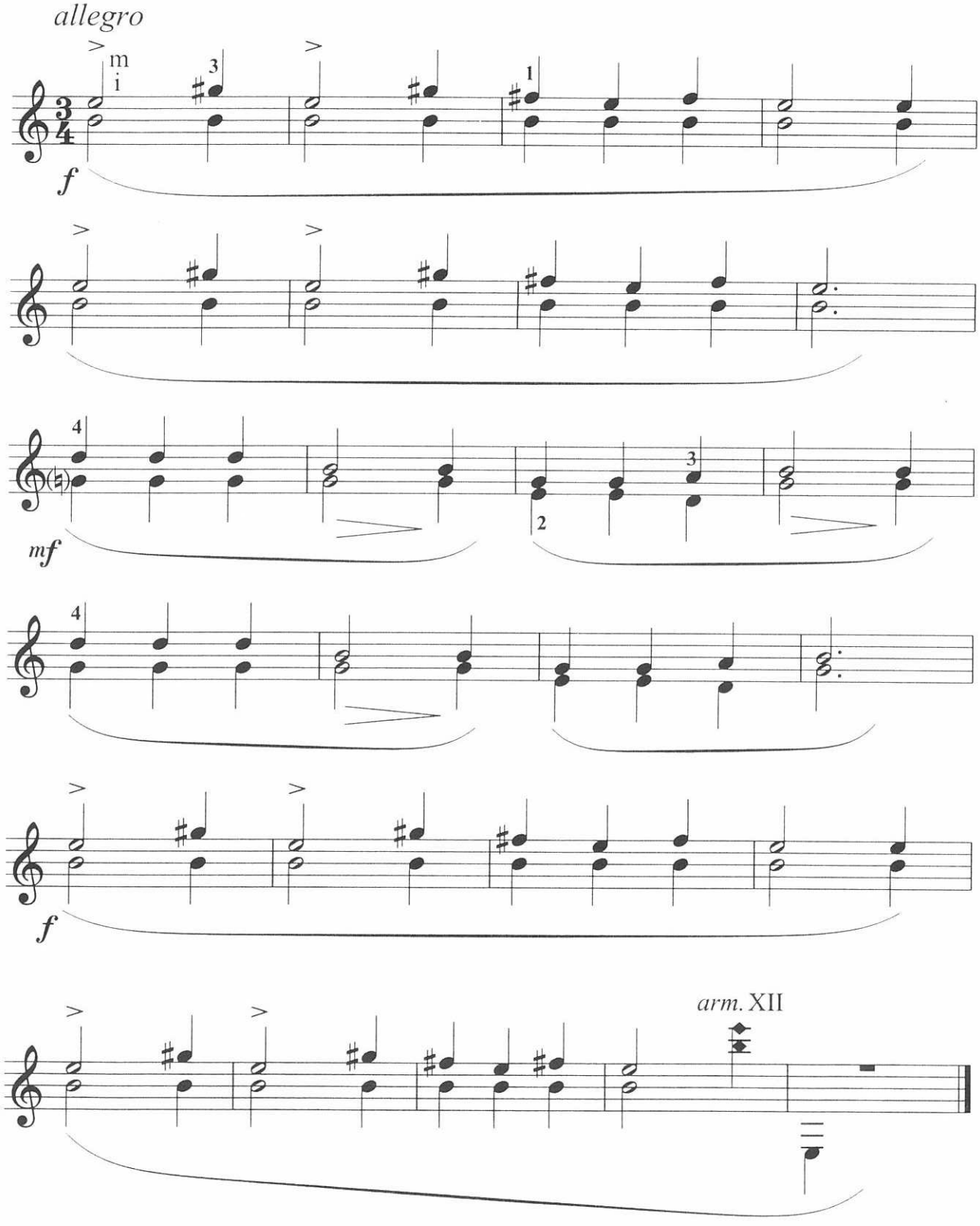
Der Flötenspieler · Le joueur de flûte · El flautista

CD Track 40



41.
A Dance
Ein Tanz · Une danse · Danza

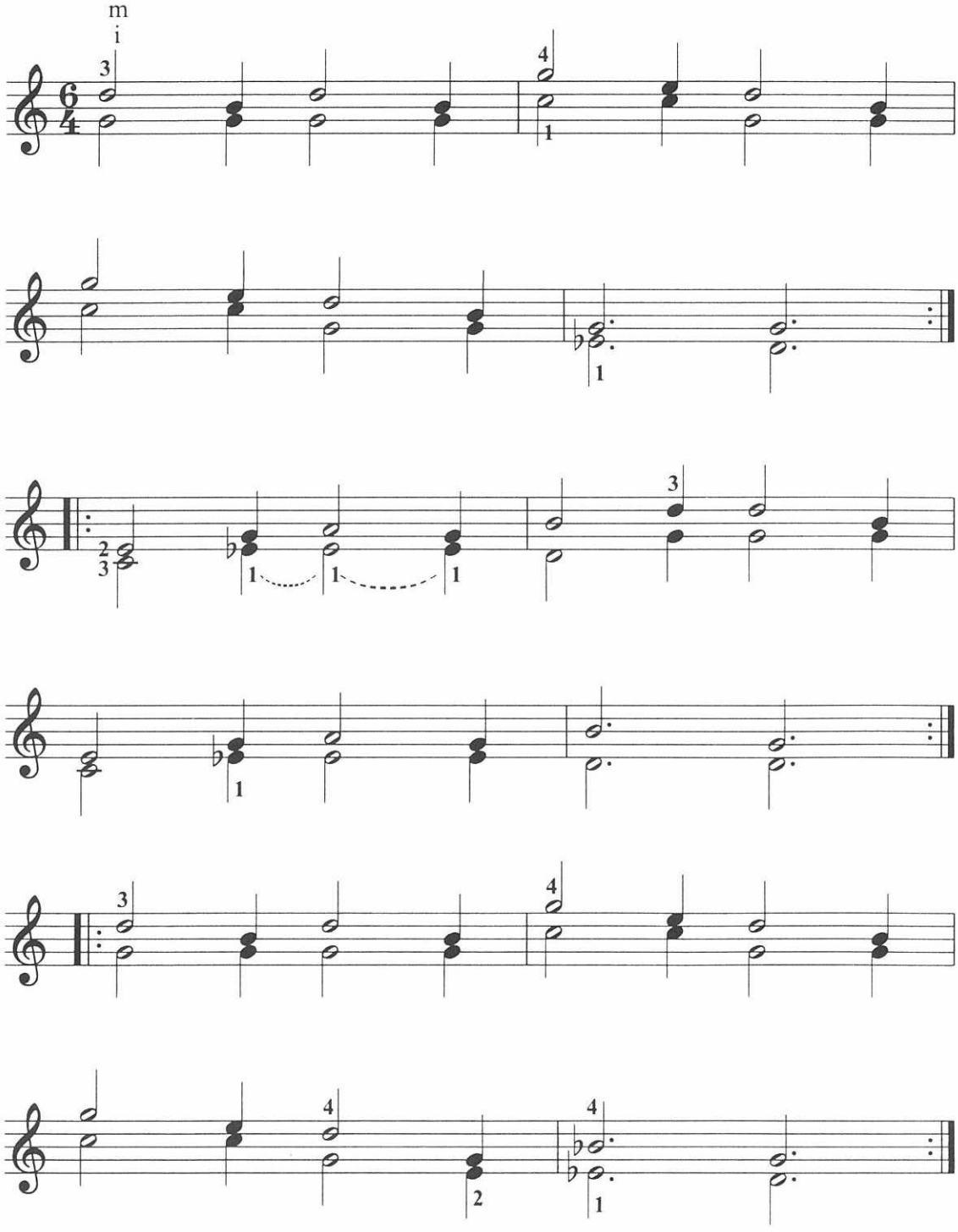
CD Track 41



42.
Lullaby
Wiegenlied · Une berceuse · Nana

CD Track 42

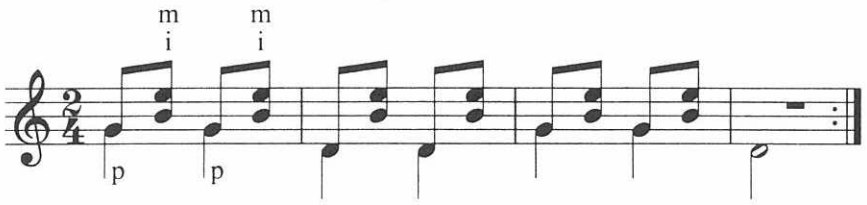
tranquillo e molto legato



4

Melody and two-note Accompaniment

Melodie mit Zweistimmiger Begleitung
Mélodie avec accompagnement de deux notes
Melodía con acompañamiento de dos notas



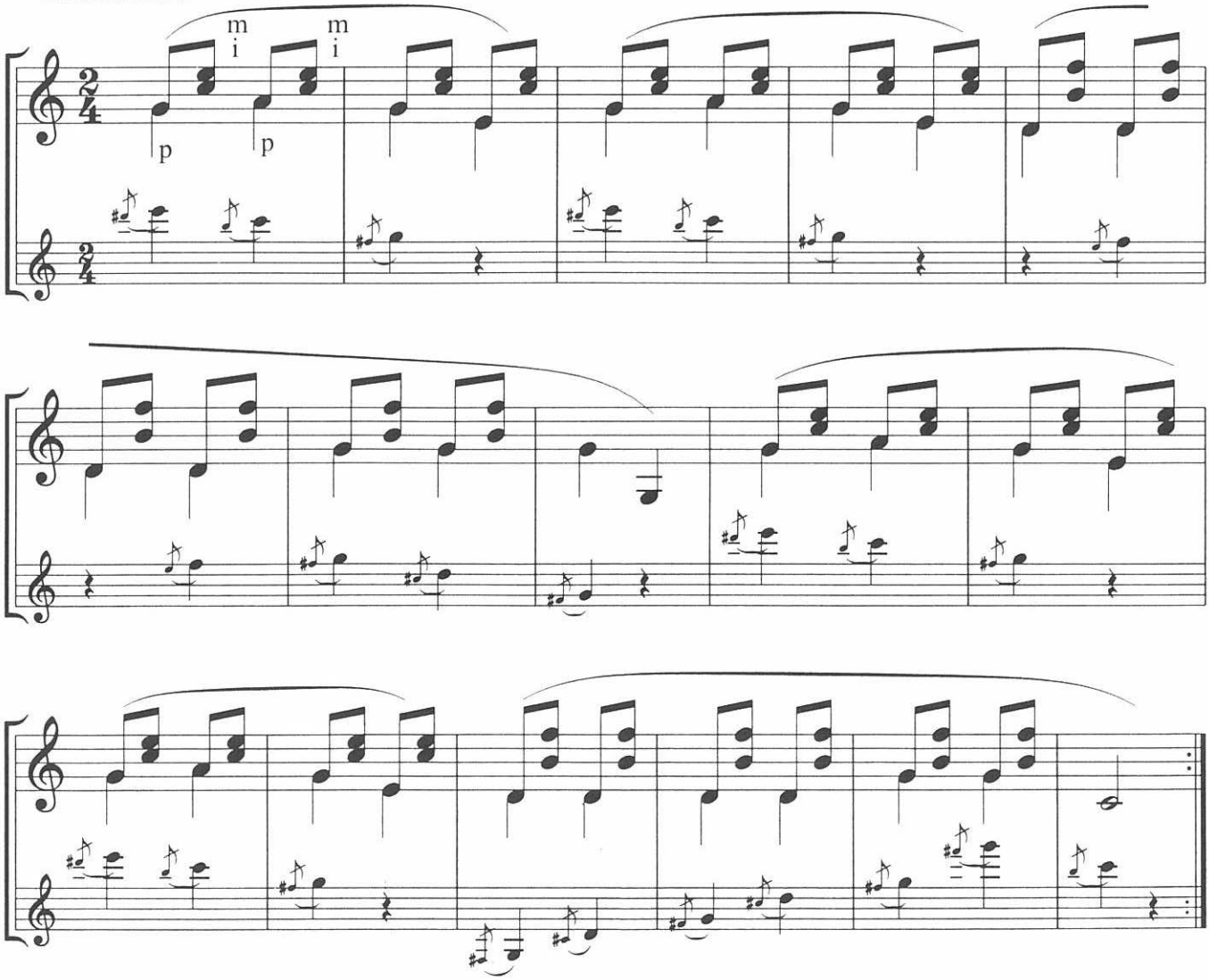
43.

A Song Game

Ein Spiellied · Une chanson de jeu · Canción de juego

CD Track 43

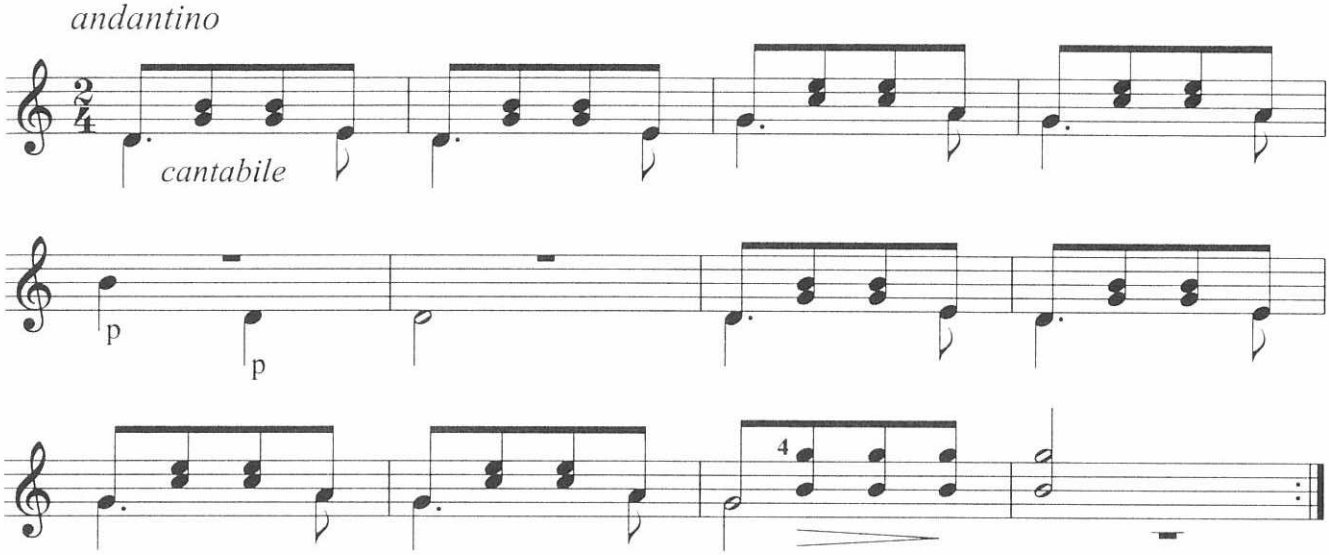
andantino



44.
A Little Melody

Eine kleine Melodie · Une petite mélodie · Pequeña melodía

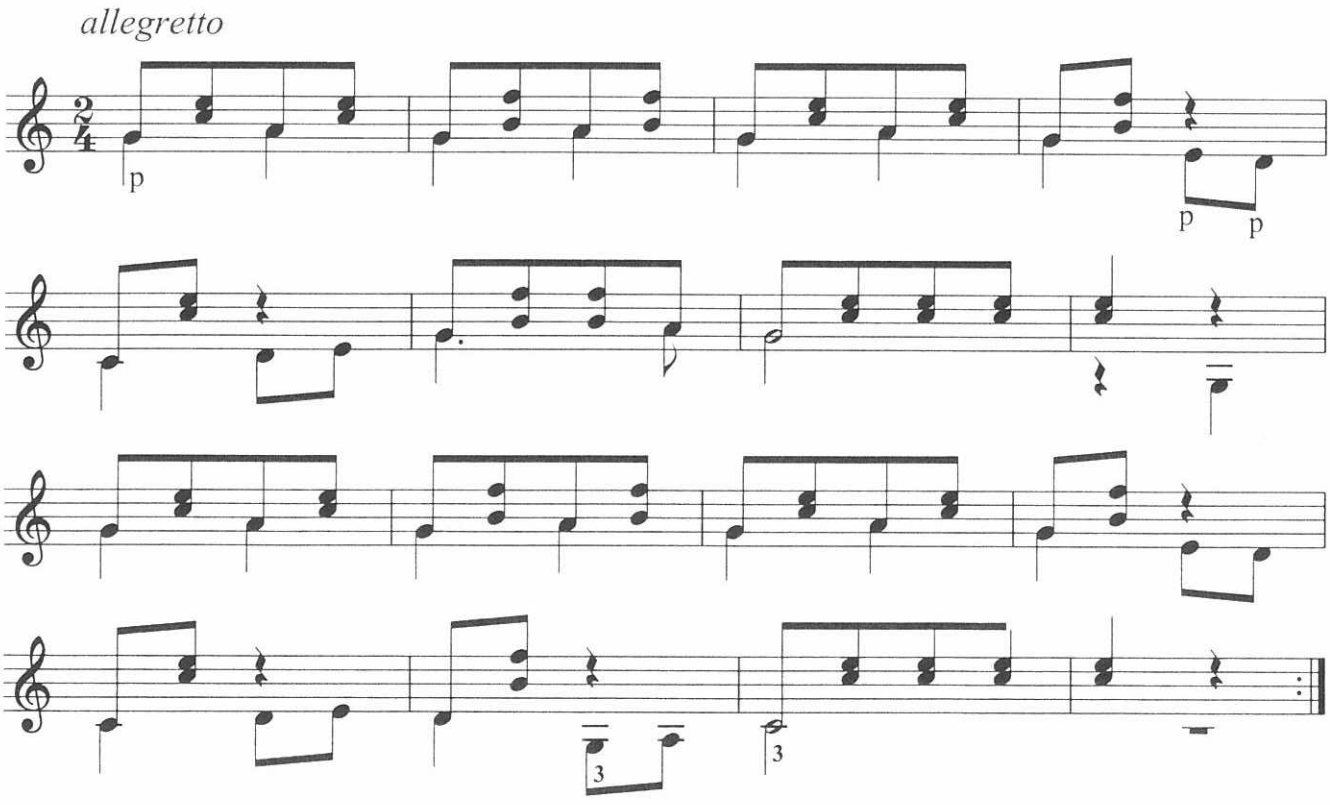
CD Track 44



45.
In the Meadow

Auf der Wiese · Sur le pré · En la pradera

CD Track 45

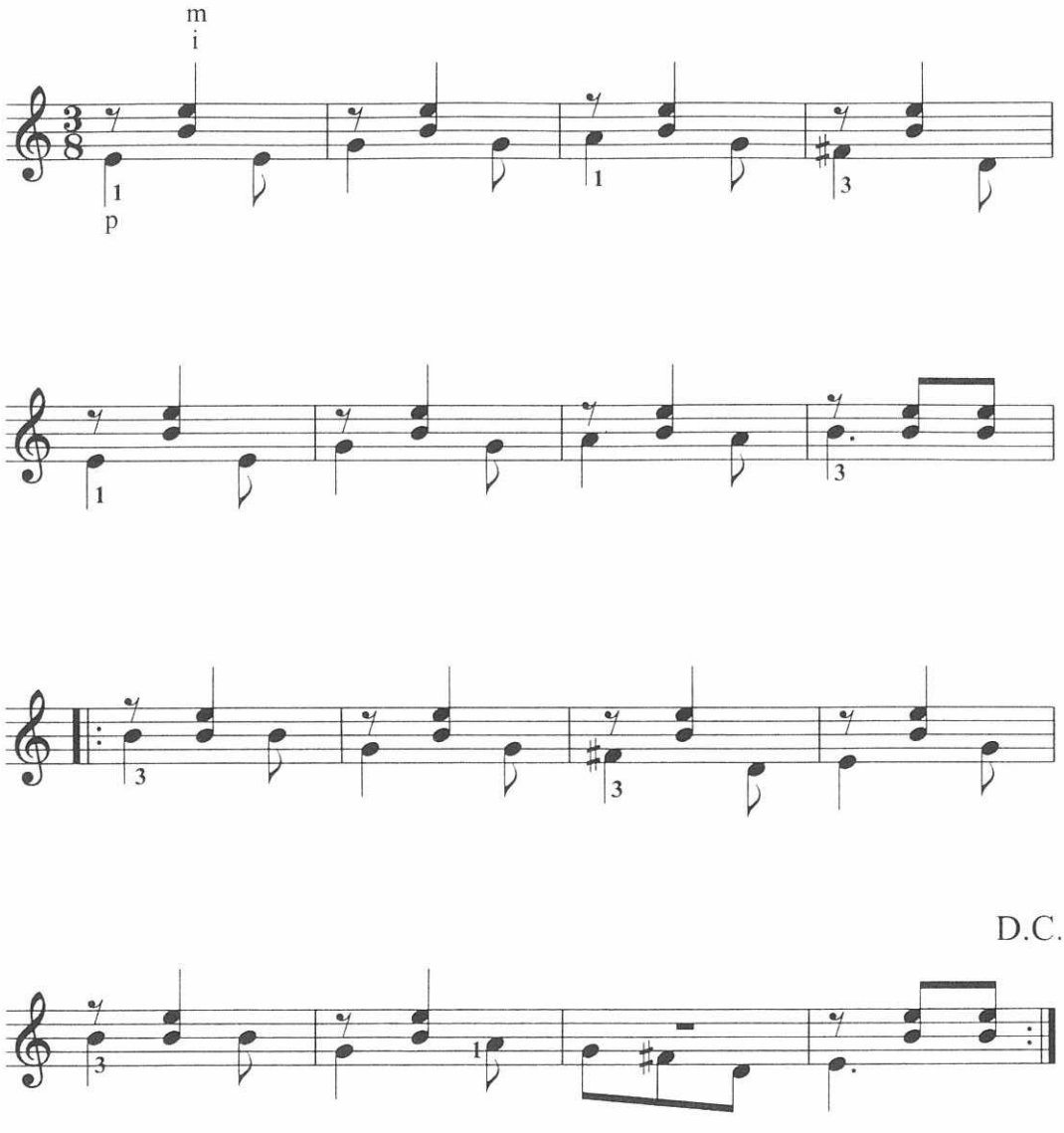


46.
A Troubadour's Song

Troubadourslied · Une chanson de troubadour · Canción de trovador

CD Track 46

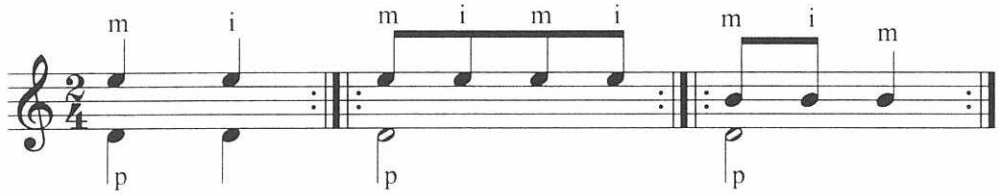
moderato



5

Two simultaneous Notes on non-adjacent Strings

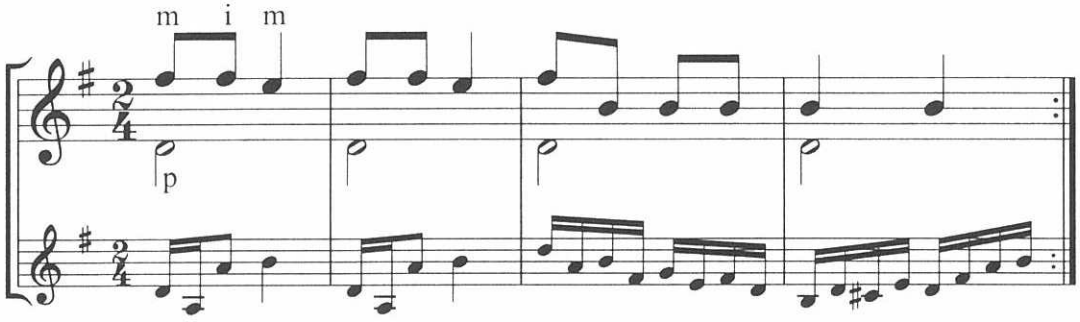
Zwei gleichzeitig gespielte Noten auf nicht benachbarten Saiten
Deux notes jouées simultanément sur cordes non adjacentes
Dos notas tocadas simultáneamente en cuerdas no adyacentes



47.
Ring Around

CD Track 47

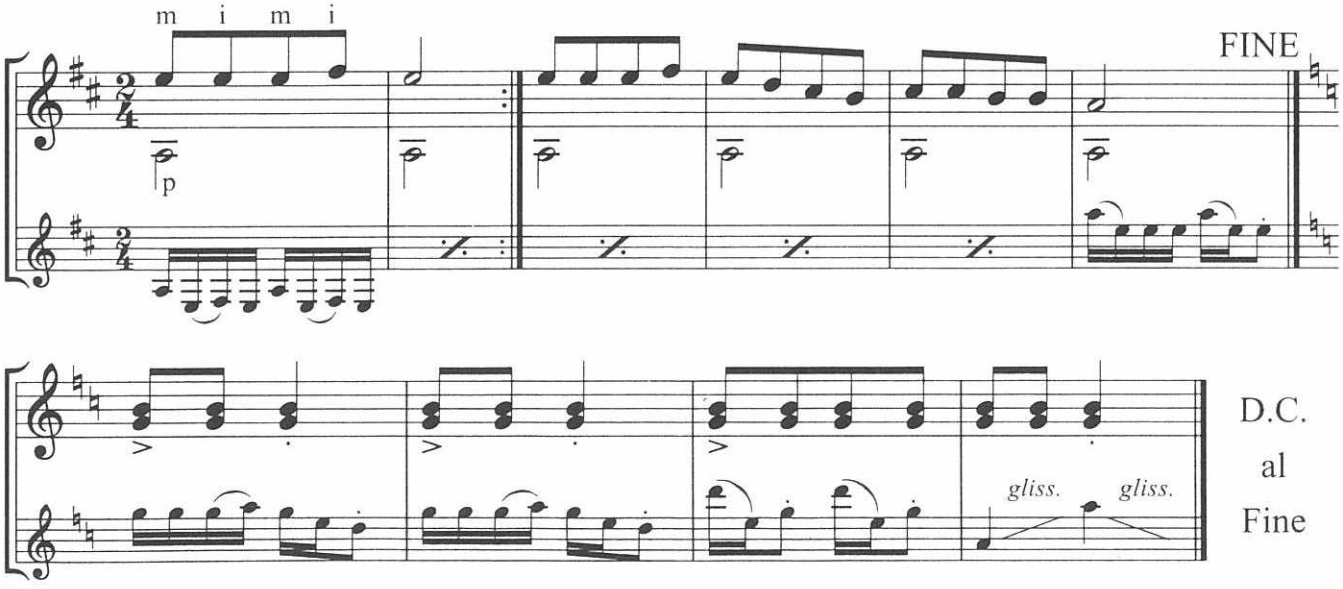
Tanz im Kreis · Danse de ronde · Danza de corro



48.
Little Dance

CD Track 48

Kleiner Tanz · Petite danse · Pequeña danza

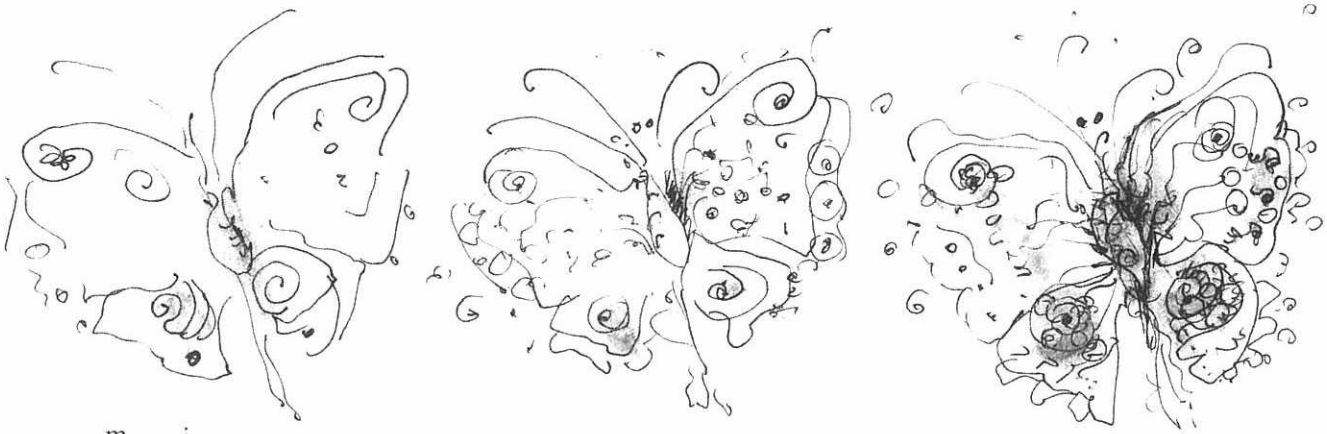


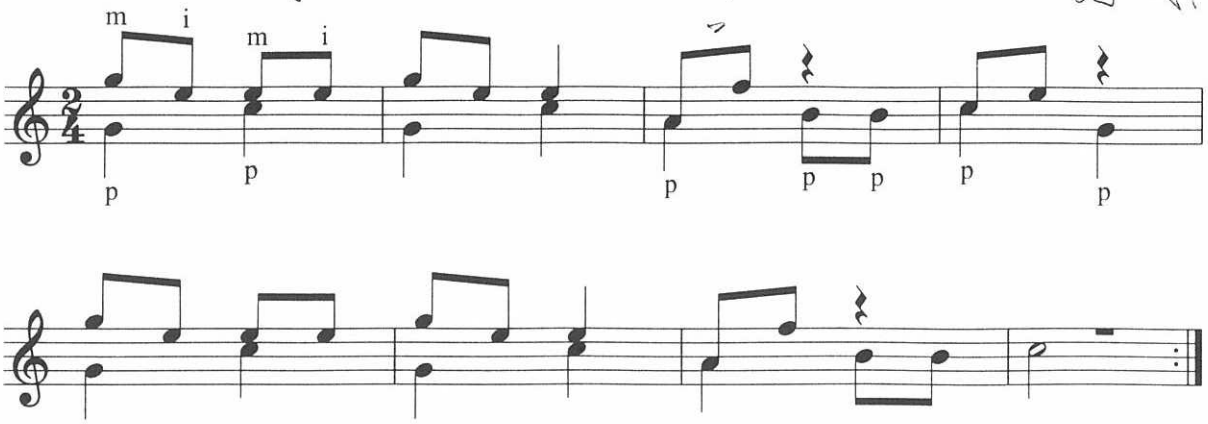
49.

The Butterfly

Der Schmetterling
Le papillon
La mariposa

CD Track 49



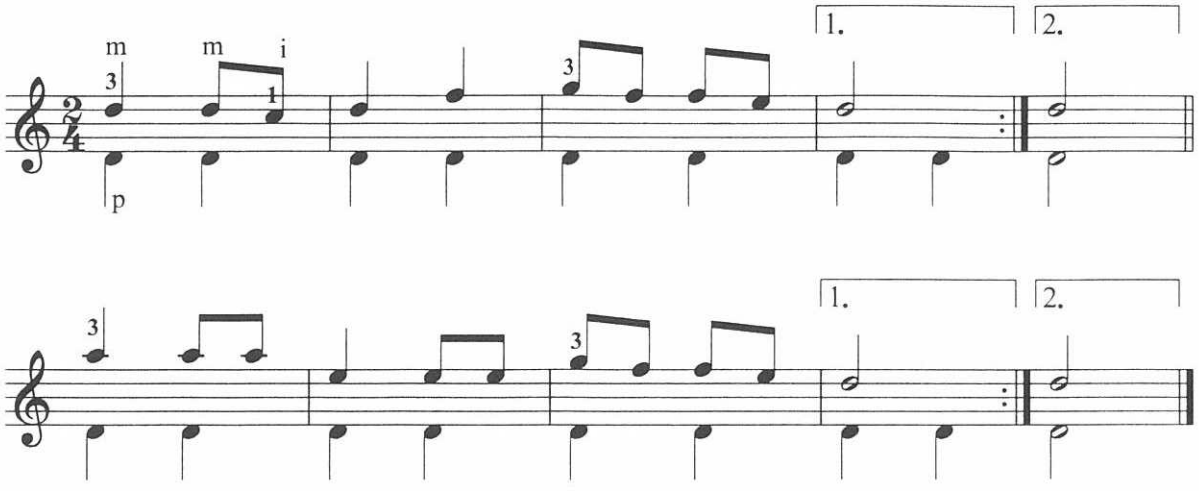


50.

A Court Dance

Hoftanz · Une chanson de Cour · Danza cortesana

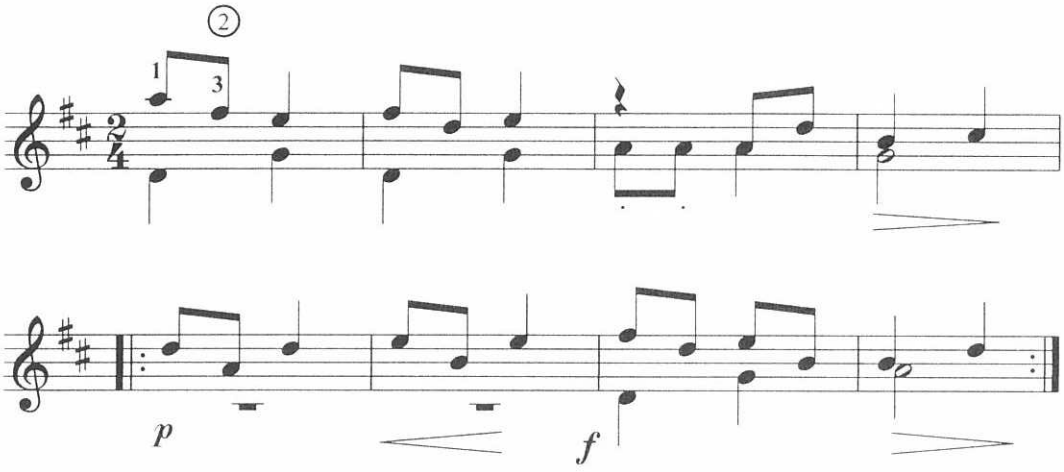
CD Track 50



51.
The Bell Ringer

Der Glöckner
Le sonneur de cloches
El campanero

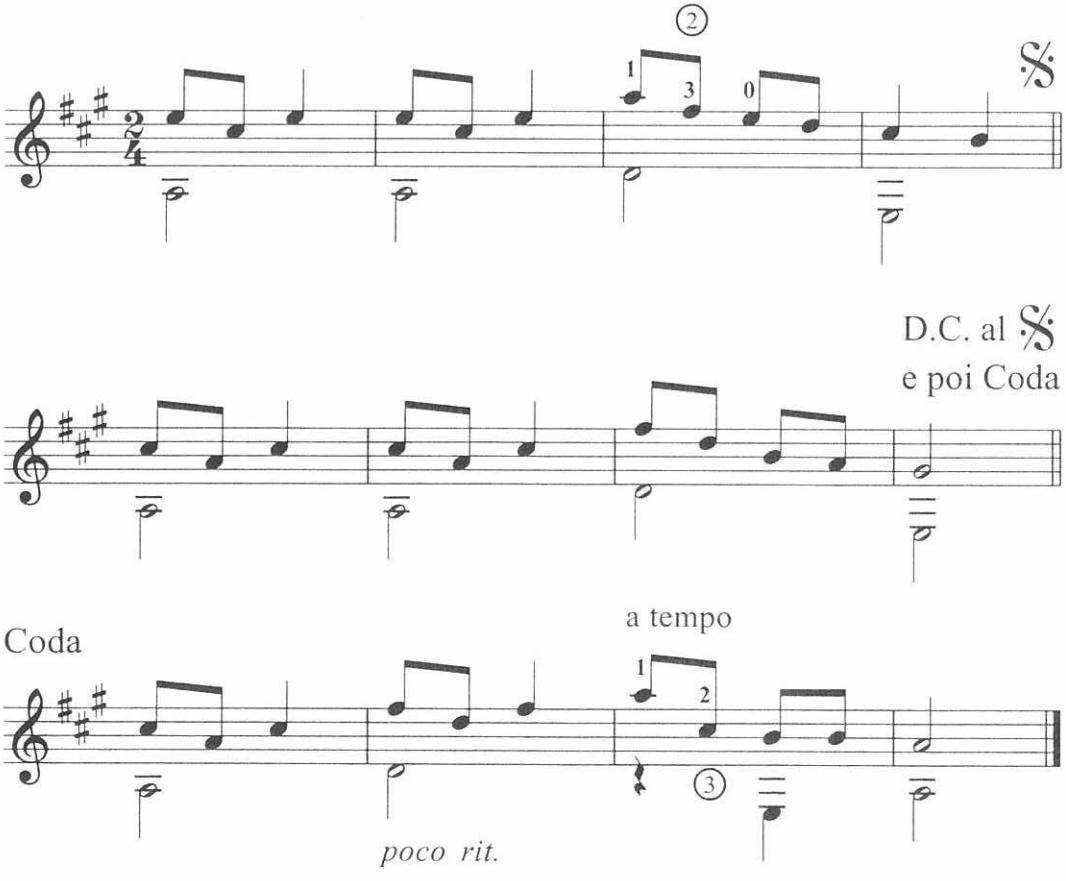
CD Track 51



52.
Spring

Frühling · Printemps · La primavera

CD Track 52



6

Arpeggio for the thumb and two fingers

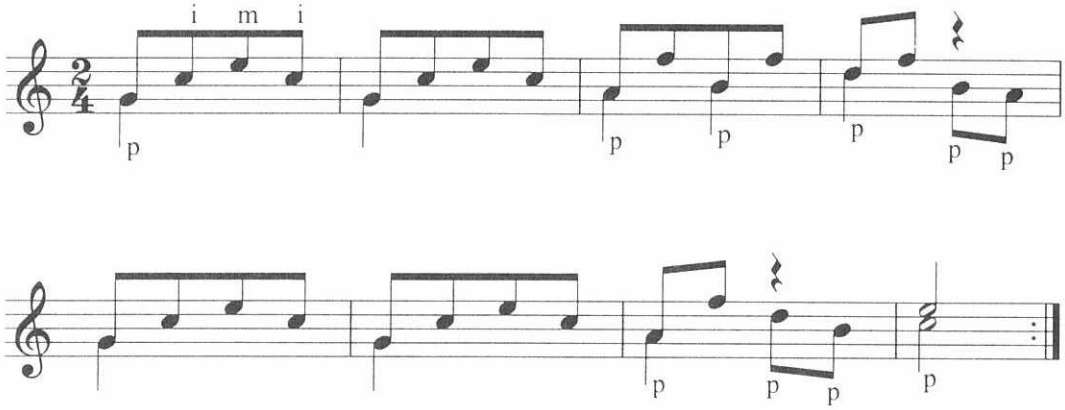
Arpeggio für Daumen und zwei Finger
Arpège pour le pouce et deux doigts
Arpegio para el pulgar y dos dedos

53.

Arpeggio

CD Track 53

Arpeggio · Arpège · Arpegio

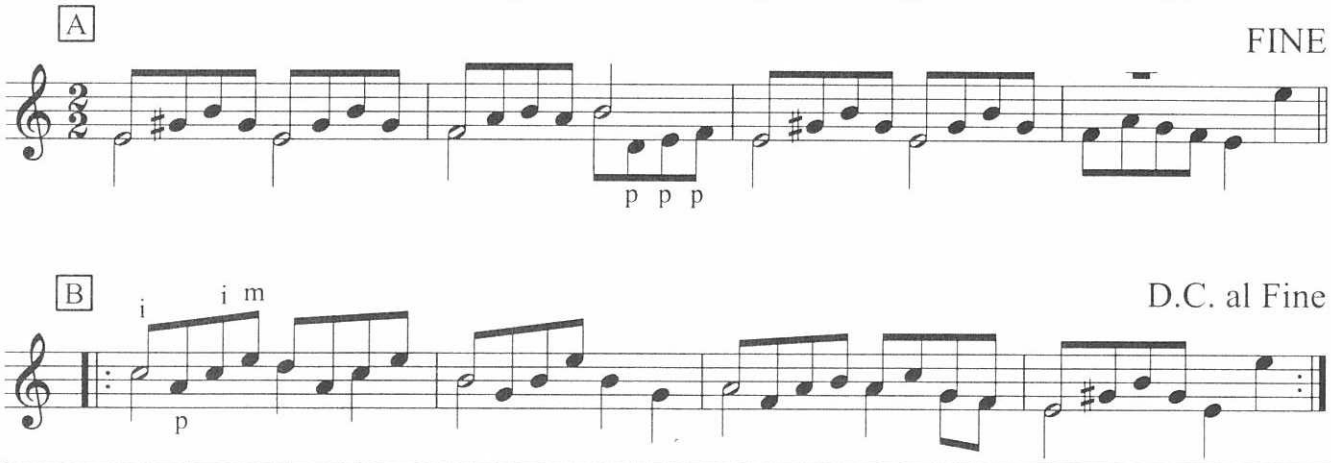


54.

The Little Gypsy

CD Track 54

Der kleine Zigeuner · Le petit gitan · El gitanillo



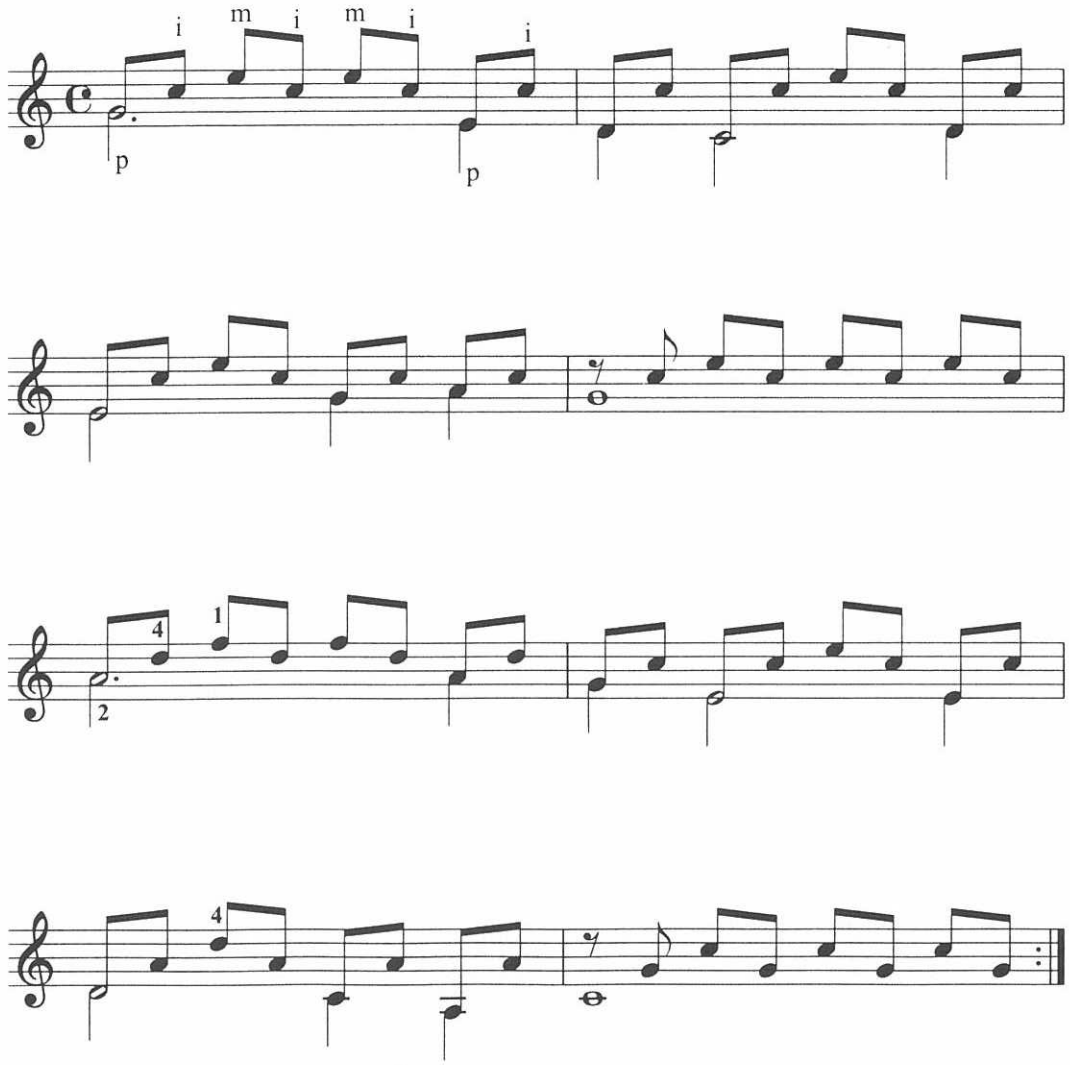
Other variations based on the same chord progression (a, G (or e) F, E,) can be made for section B.
Andere Variationen auf die selbe Akkordfolge dürfen für Teil B gespielt werden
D'autres variations avec la même suite d'accords peuvent être jouées dans la partie B
Otras variaciones basadas en la misma progresión de acordes pueden tocarse en la parte B (la, sol (o mi), Fa, Mi)

55.
The Old Pony

Das alte Pony · Le vieux poney · El viejo poni

CD Track 55

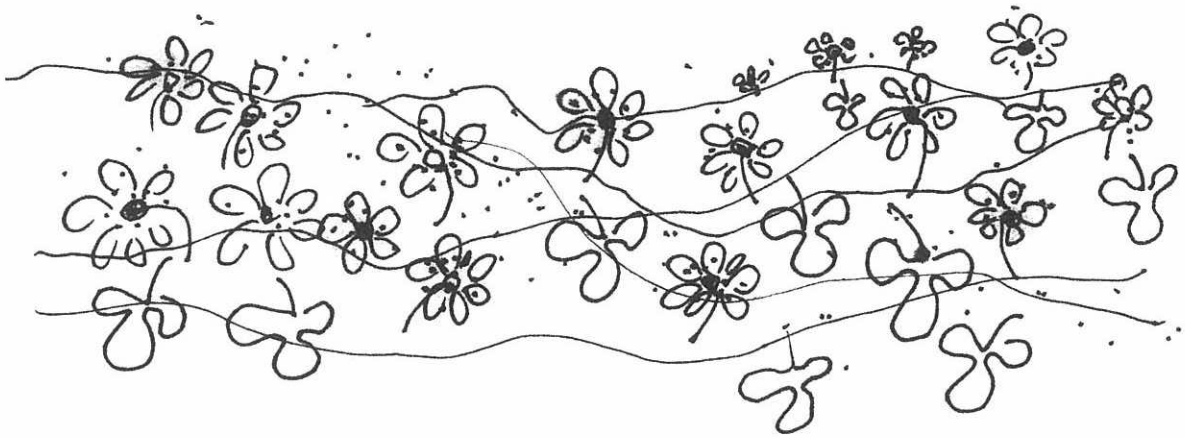
andante



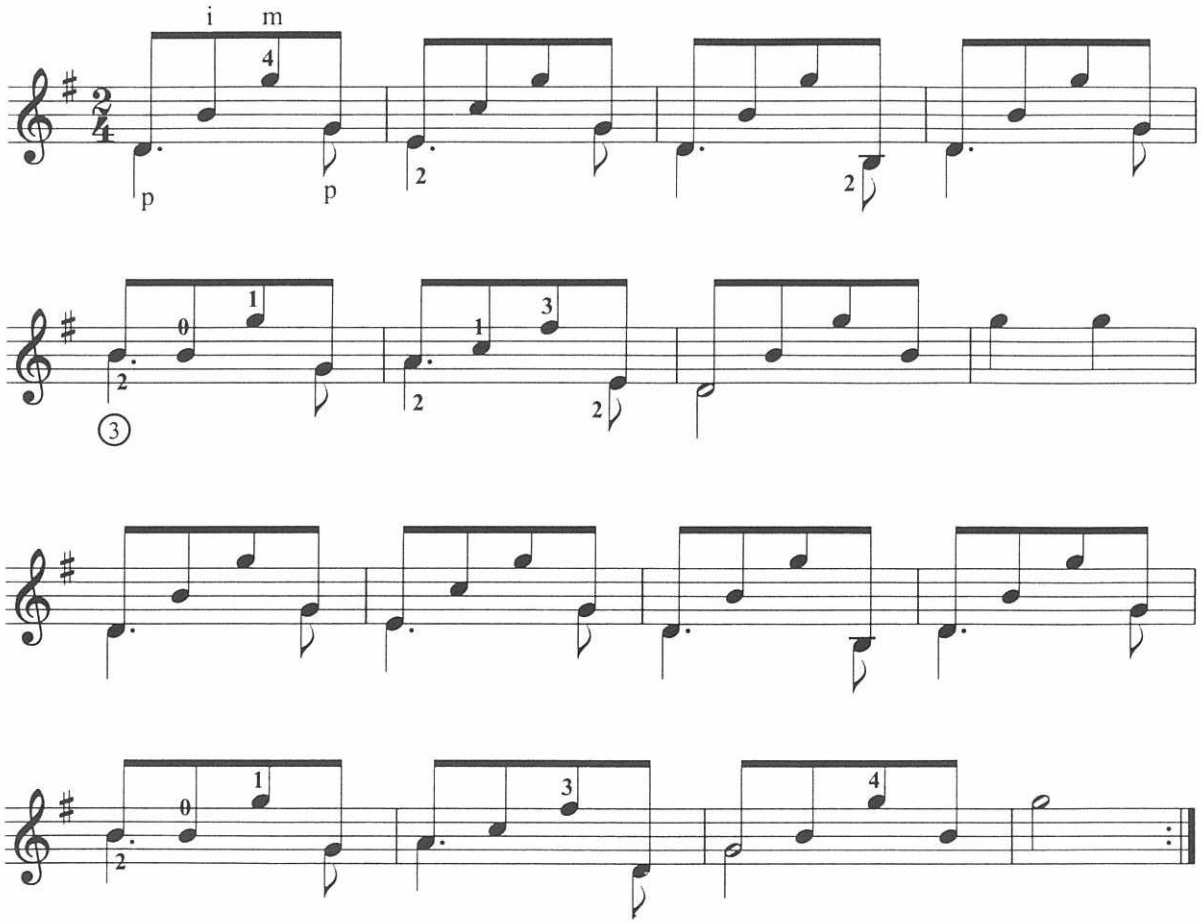
56.
The Blue Anemone

Die blaue Anemone · L'anémone bleue · La anénoma azul

CD Track 56



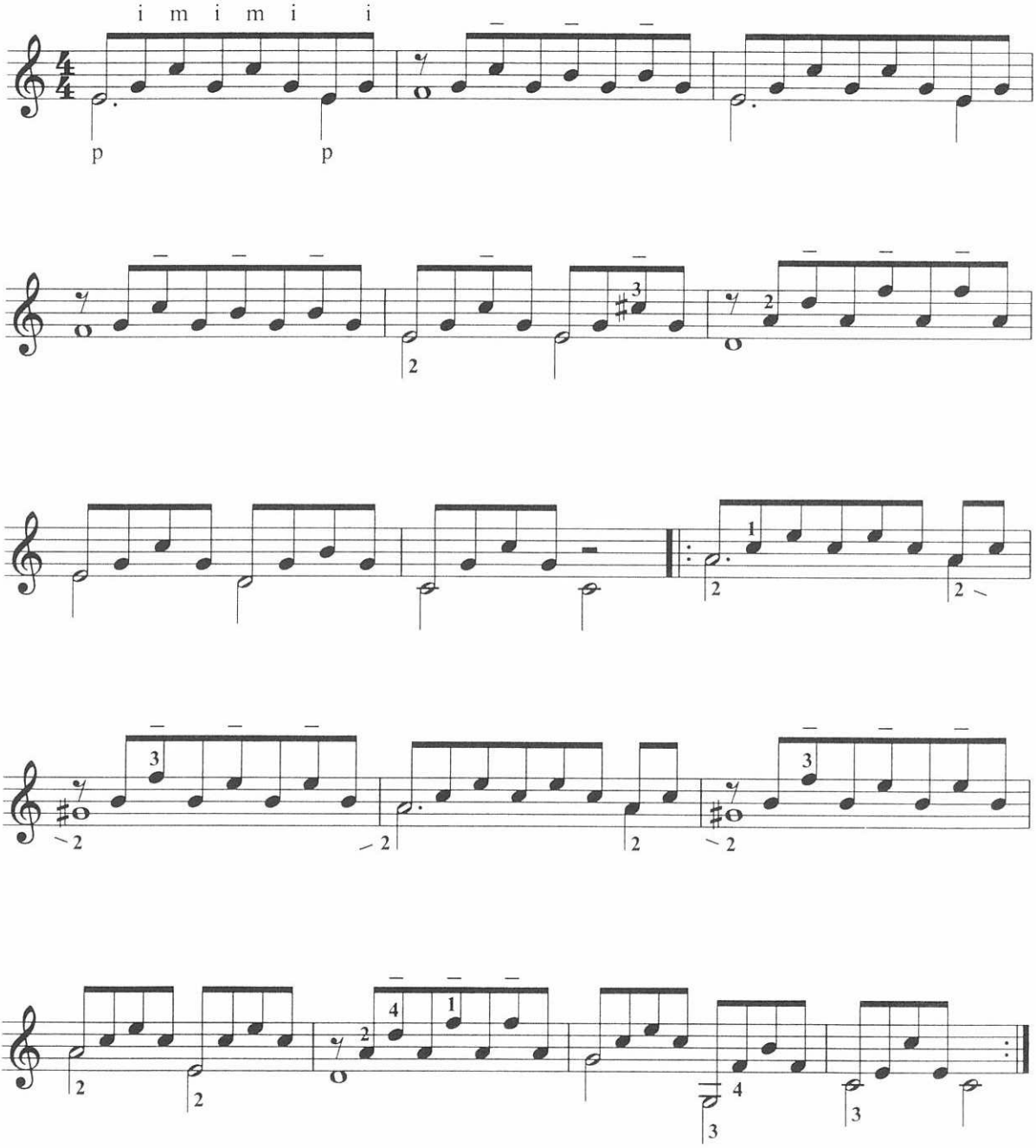
andantino



57.
Study
Etüde · Étude · Estudio

CD Track 57

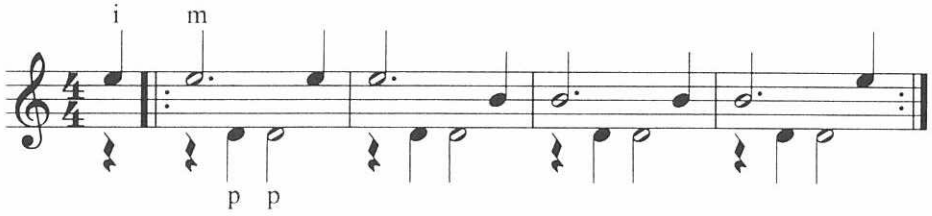
allegretto



7

Melody in upper voice with thumb accompaniment

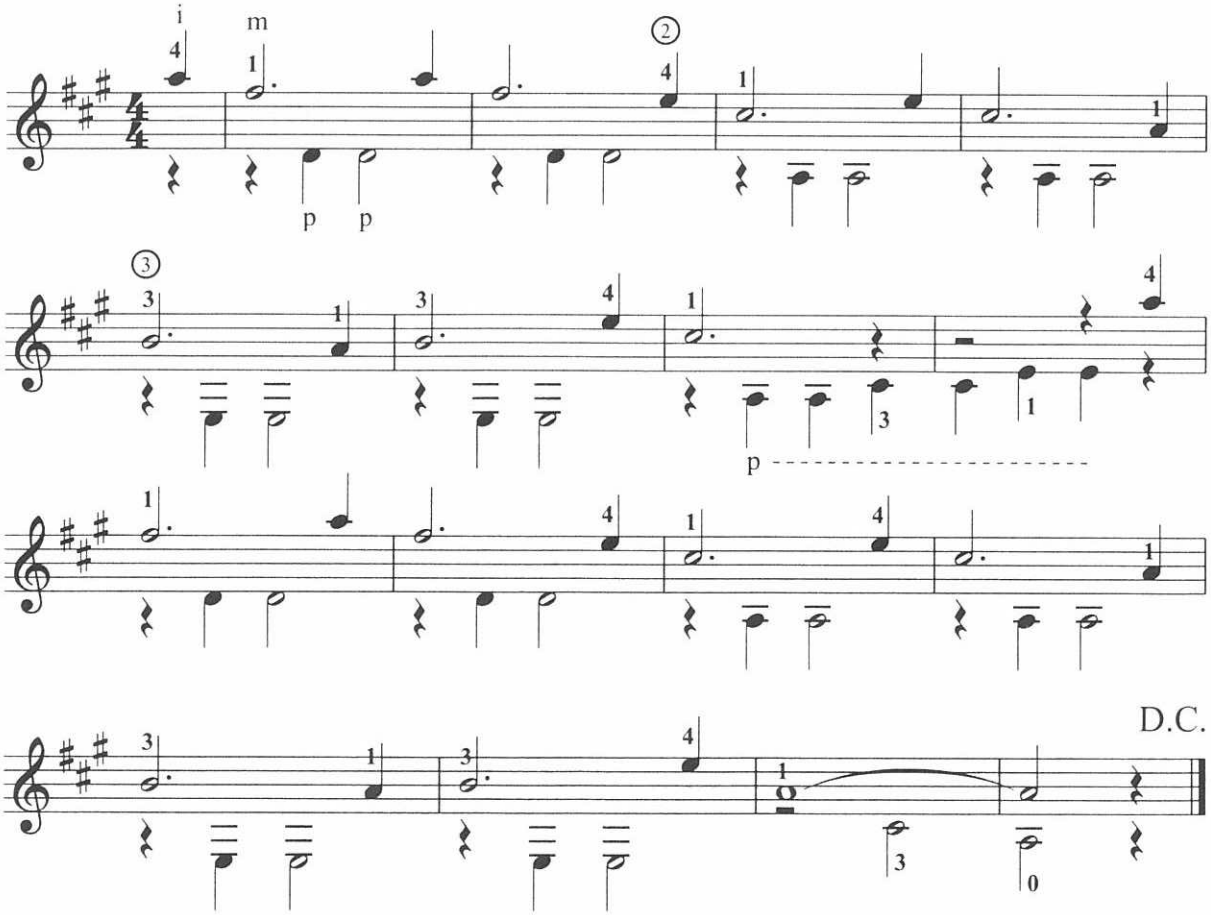
Melodie in der oberen Stimme mit Daumenbegleitung
Mélodie dans la voix supérieure, avec accompagnement du pouce
Melodía en la voz superior, con acompañamiento de pulgar



58.
The Cuckoo

Der Kuckuck · Le coucou · El cucú

CD Track 58

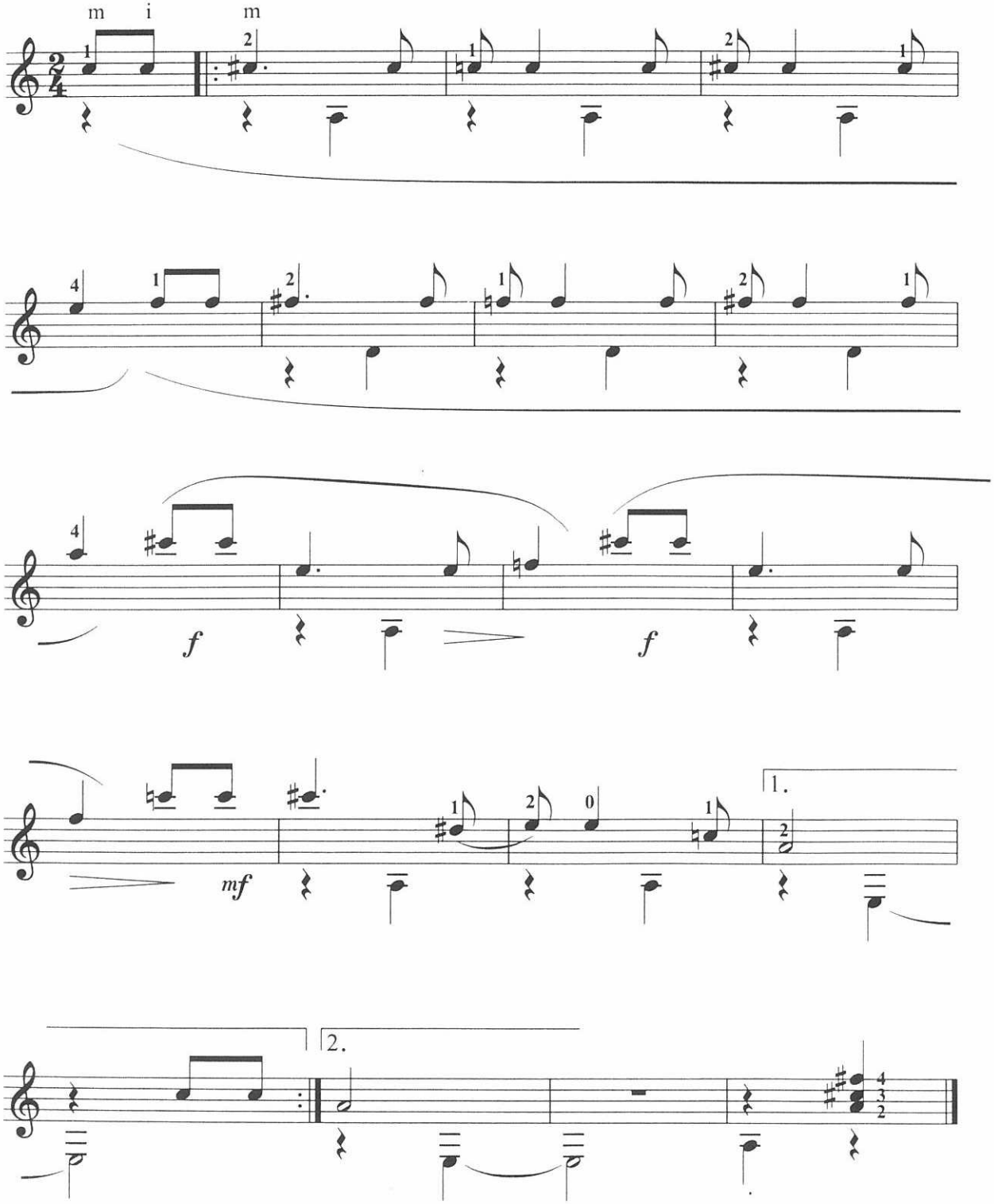


59.
The White Sail

Das weisse Segel · Le voilier blanc · El velero blanco

CD Track 59

leggiero e legato

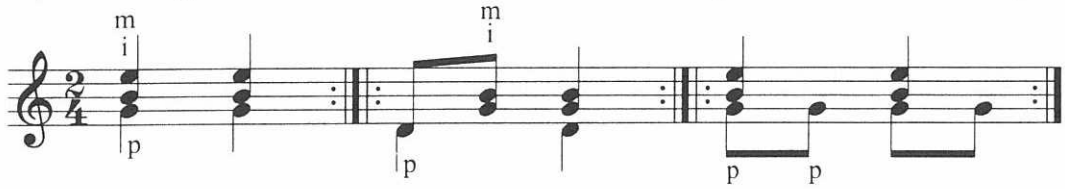


8

Three-note Chords

Dreistimmige Akkorde · Accords de trois notes · Acordes de tres notas

On adjacent strings · auf benachbarten Saiten · sur cordes adjacentes · en cuerdas adyacentes



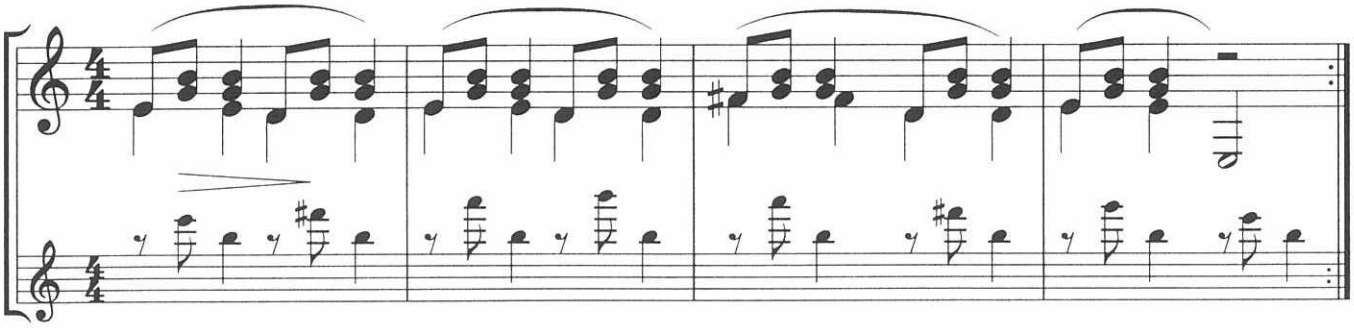
60.

Dreaming

Träumerei · Rêverie · Ensueño

CD Track 60

slow and quiet



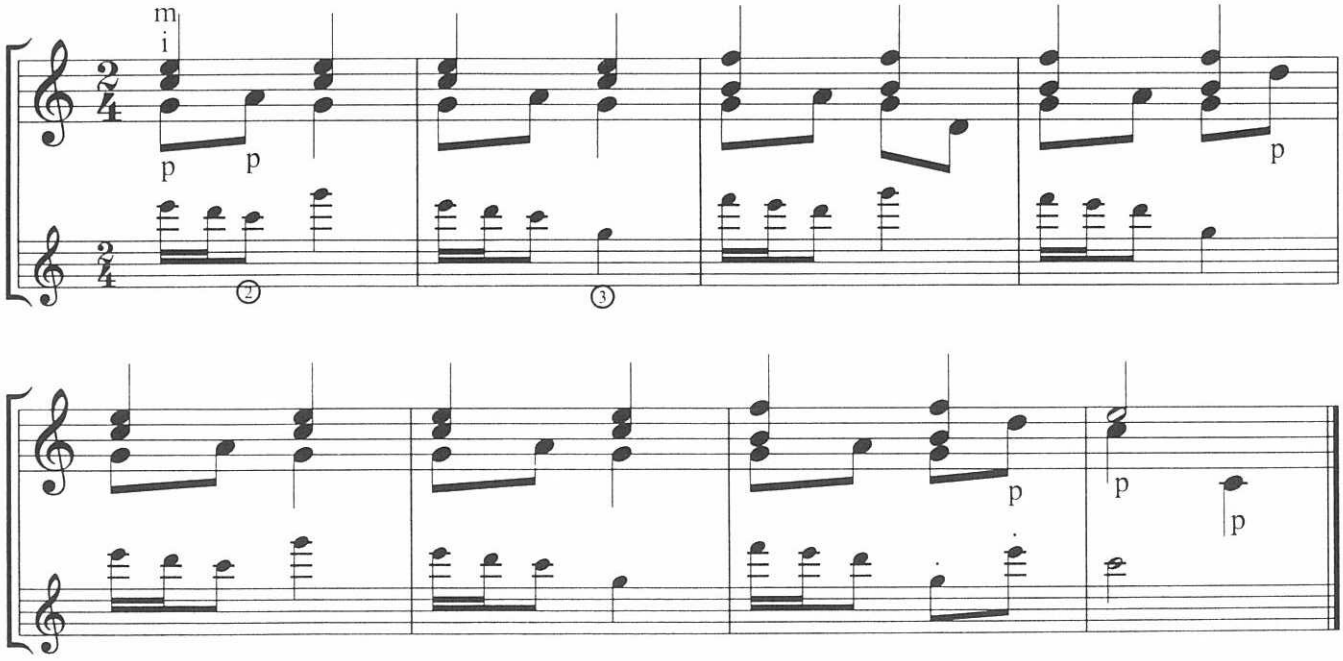
61.

The Chords

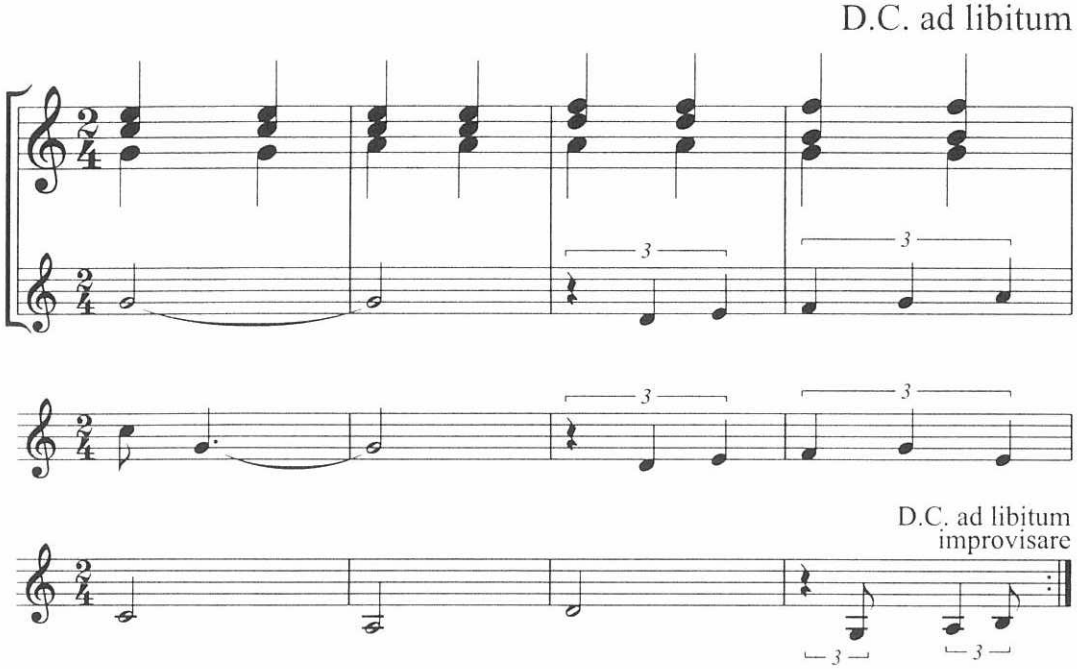
Die Akkorde · Les accords · Los acordes

CD Track 61

allegretto

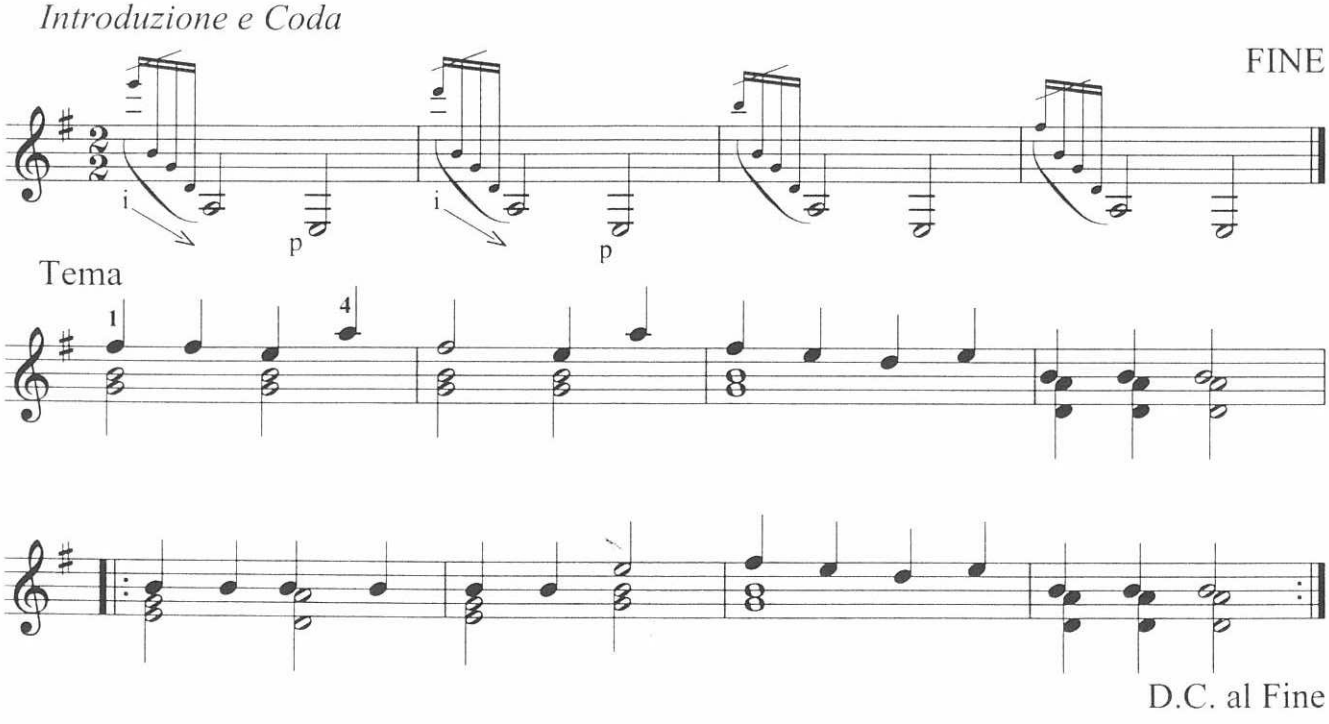


62.
Whistling
Pfeifen · En sifflant · Silbando



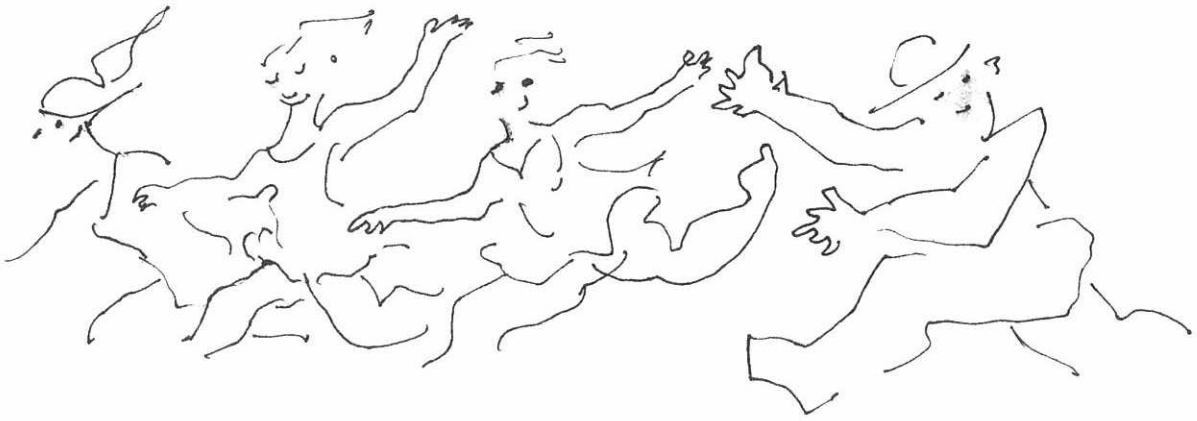
63.
Aquarium
Aquarium · Aquarium · Acuario

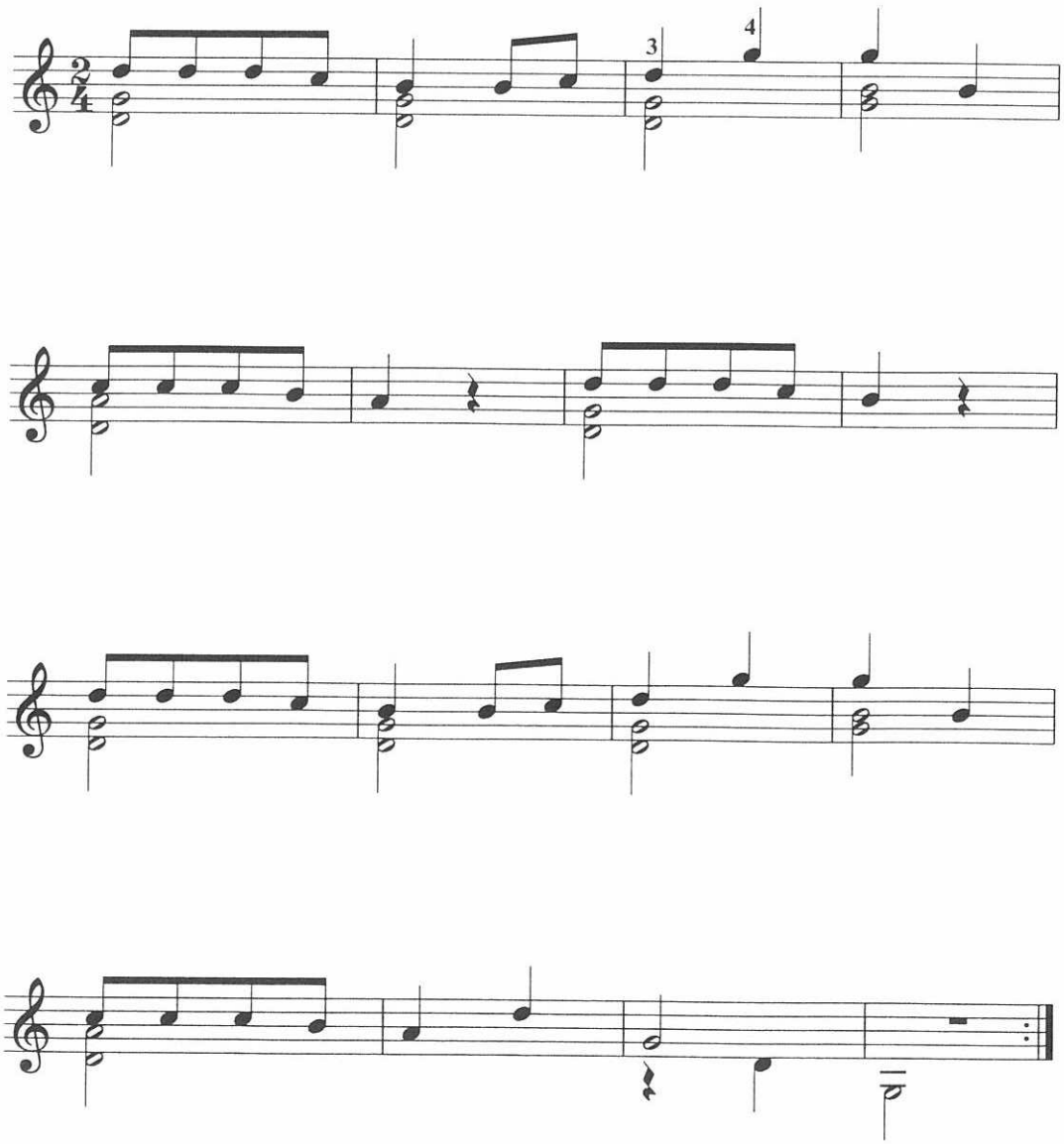
CD Track 62



64.
The Tag-game
Fangen · Attrape - moi · Juego del tócame tú

CD Track 63

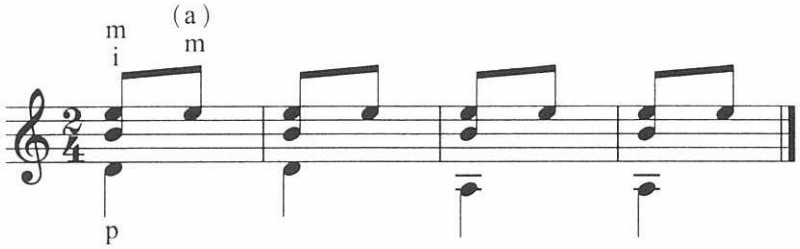




9

Three-note Chords on non-adjacent Strings

Dreistimmige Akkorde auf nicht benachbarten Saiten
Accords avec trois notes sur cordes non adjacentes
Acordes de tres notas en cuerdas no adyacentes

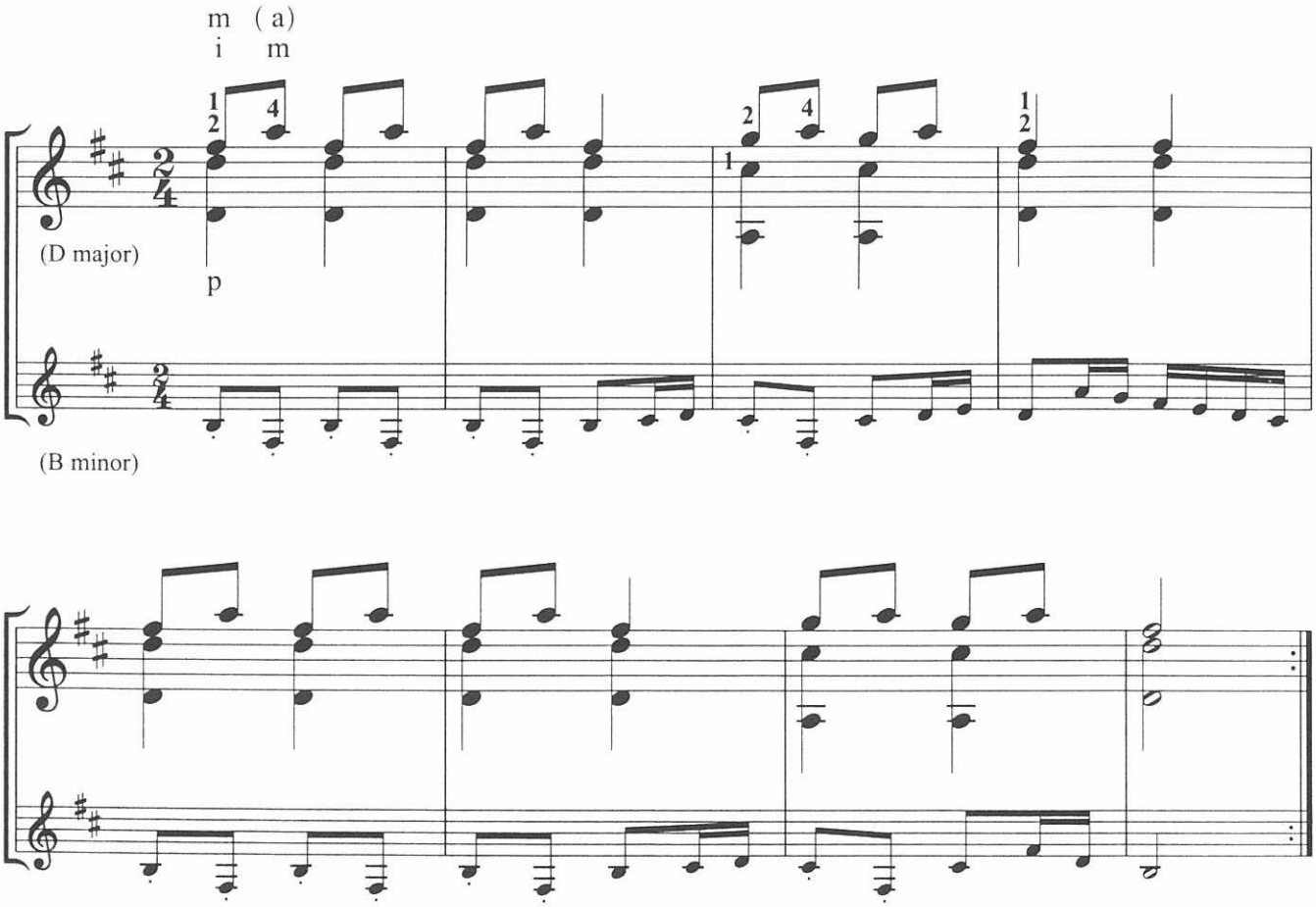


65.
The Hedgehog's Dance

Tanz der Igel · La danse des hérissons · La danza del erizo

CD Track 64

andantino



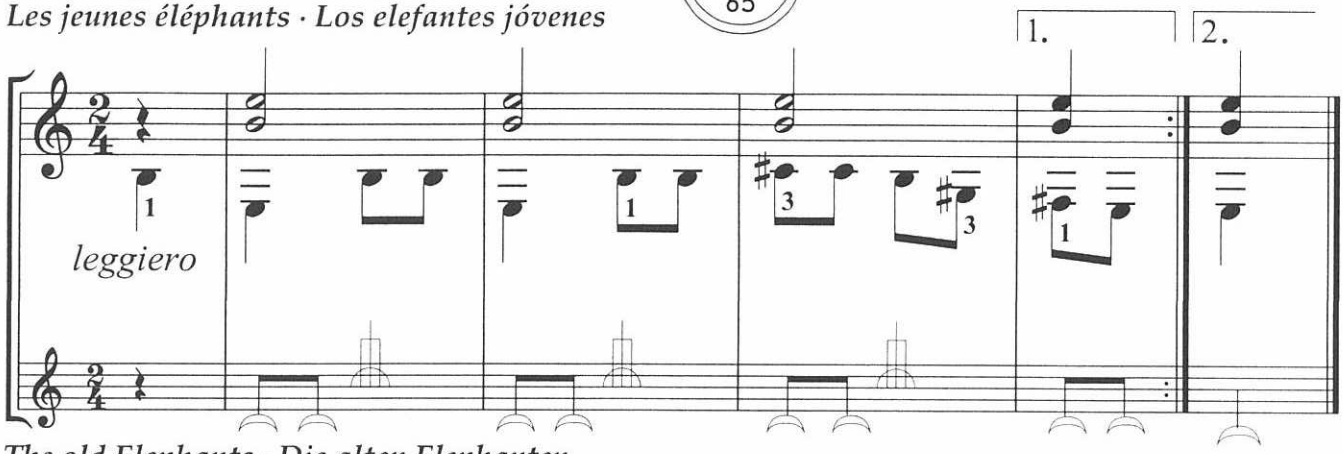
66.
The Elephant's March

Der Elephantenmarsch · La marche des éléphants · La marcha de los elefantes

CD Track 65

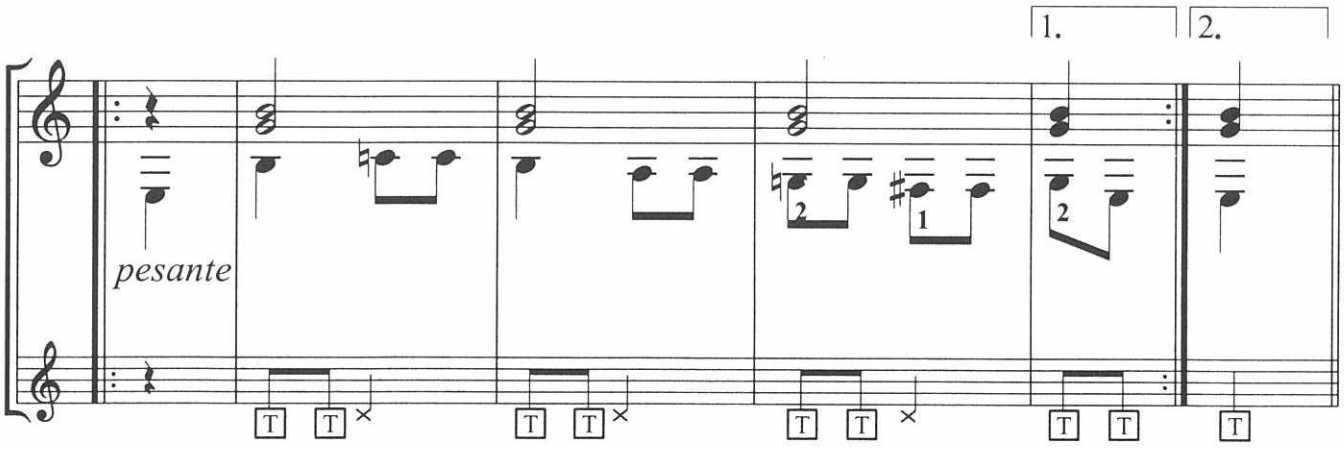
The young Elephants · Die jungen Elephanten
Les jeunes éléphants · Los elefantes jóvenes

FINE



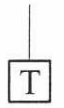
The old Elephants · Die alten Elephanten
Les vieux éléphants · Los elefantes viejos

D.C. al Fine



"Golpe" with one nail · Klopf mit einem Fingernagel · Frapper avec un ongle · Golpe de uña

Fast arpeggio between the pegs and the nut · Schnelle Arpeggio zwischen Sattel u. Mechanik · Arpège rapide entre le sillet et les mécaniques · Arpegio rápido entre las clavijas y el hueso



"Tambora" on the bridge · Trommeln auf der Brücke · "Tambora" sur le chevalet · Tambora en el puente

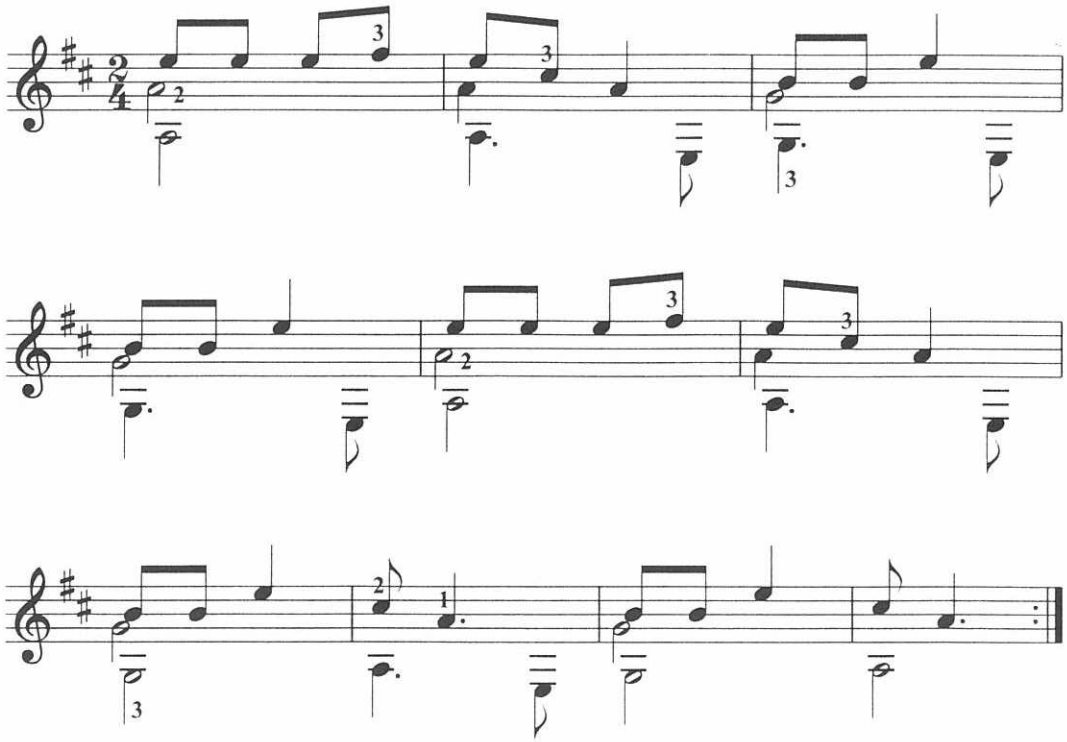
"Golpe" with the thumb · Klopf mit dem Daumen · Frapper avec le pouce · Golpe de pulgar

67.

The Happy Vagabond

Der glückliche Vagabund · L'heureux vagabond · El vagabundo feliz

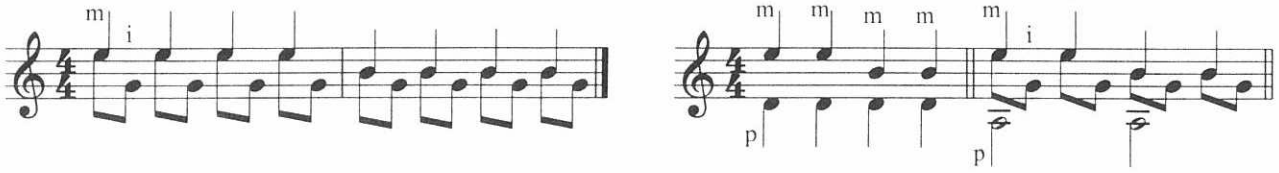
CD Track 66



10

Melody in the upper voice with thumb and index accompaniment

Melodie in der Oberstimme, mit Begleitung des Daumens und Zeigefingers
Mélodie dans la voix supérieure, avec accompagnement de pouce et index
Melodía en la voz superior con acompañamiento de indice y pulgar

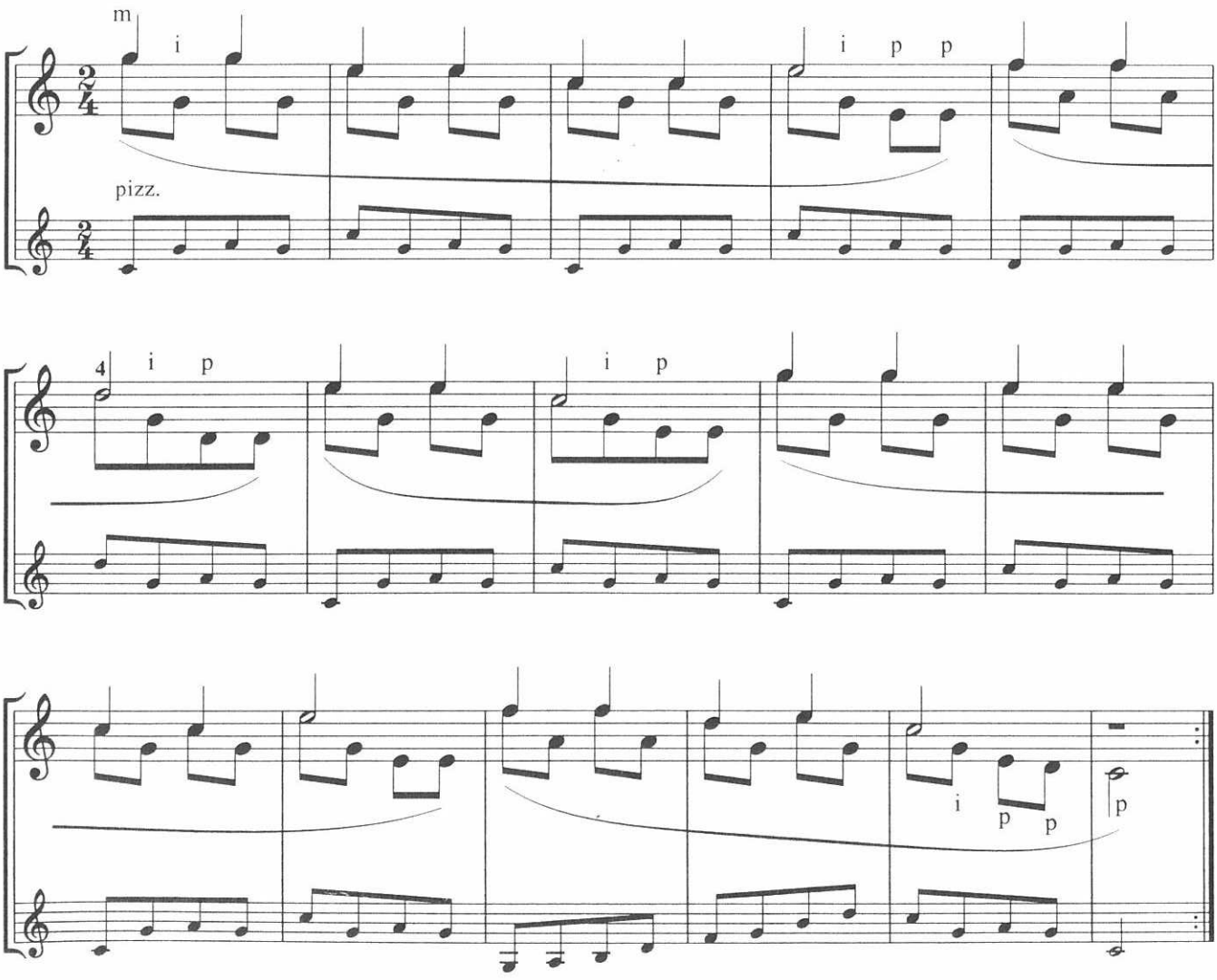


68.
The Toy

Das Spielzeug · Le jouet · El juguete

CD Track 67

andantino



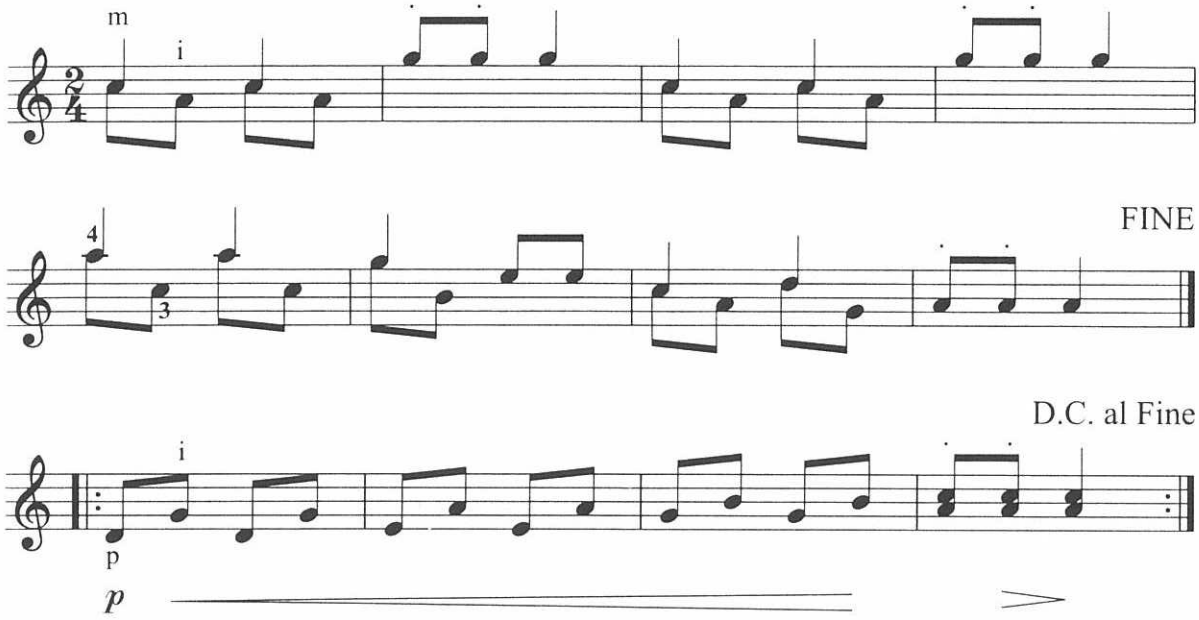
69.

A March

Ein Marsch · Une marche · Marcha

CD Track 68

tempo di marcia



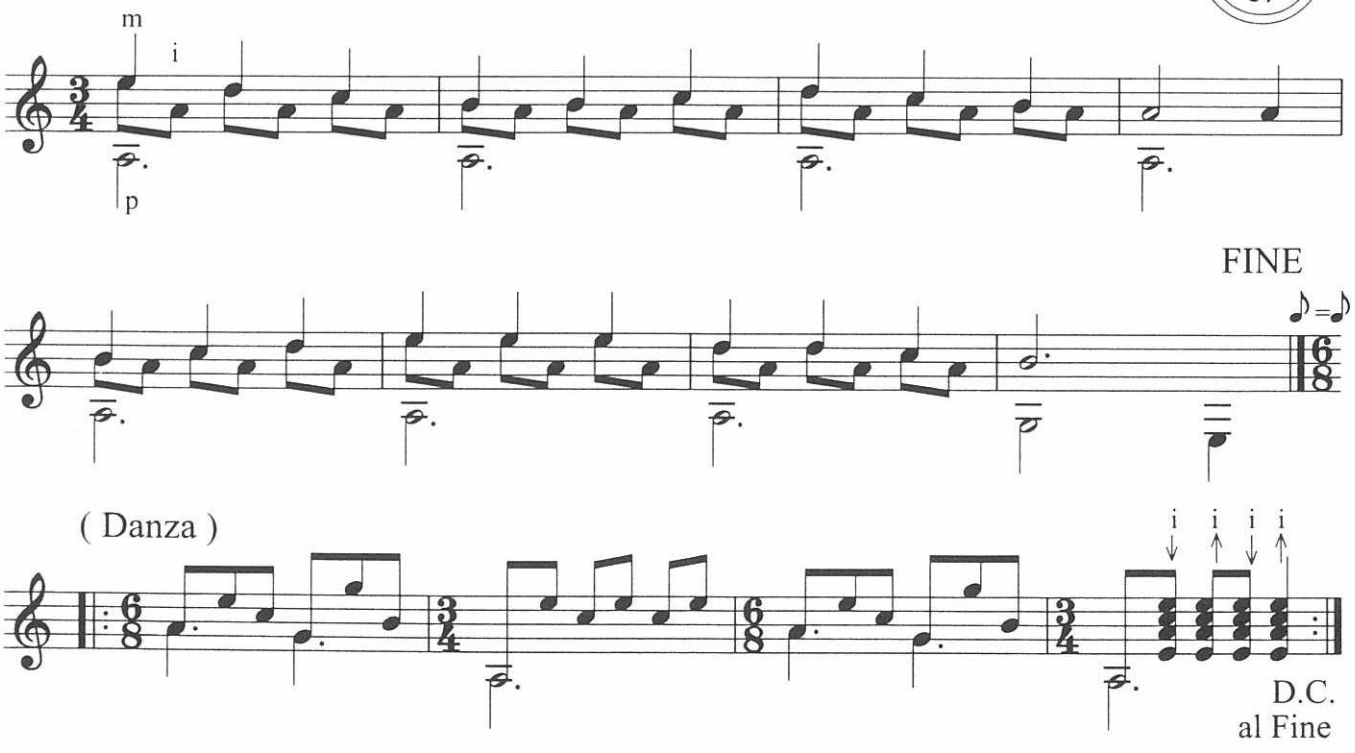
70.

A Spanish Renaissance Folk-song

Ein spanisches Renaissance-Volkslied · Chanson populaire espagnole de la Renaissance
Canción popular española del renacimiento

CD Track 69

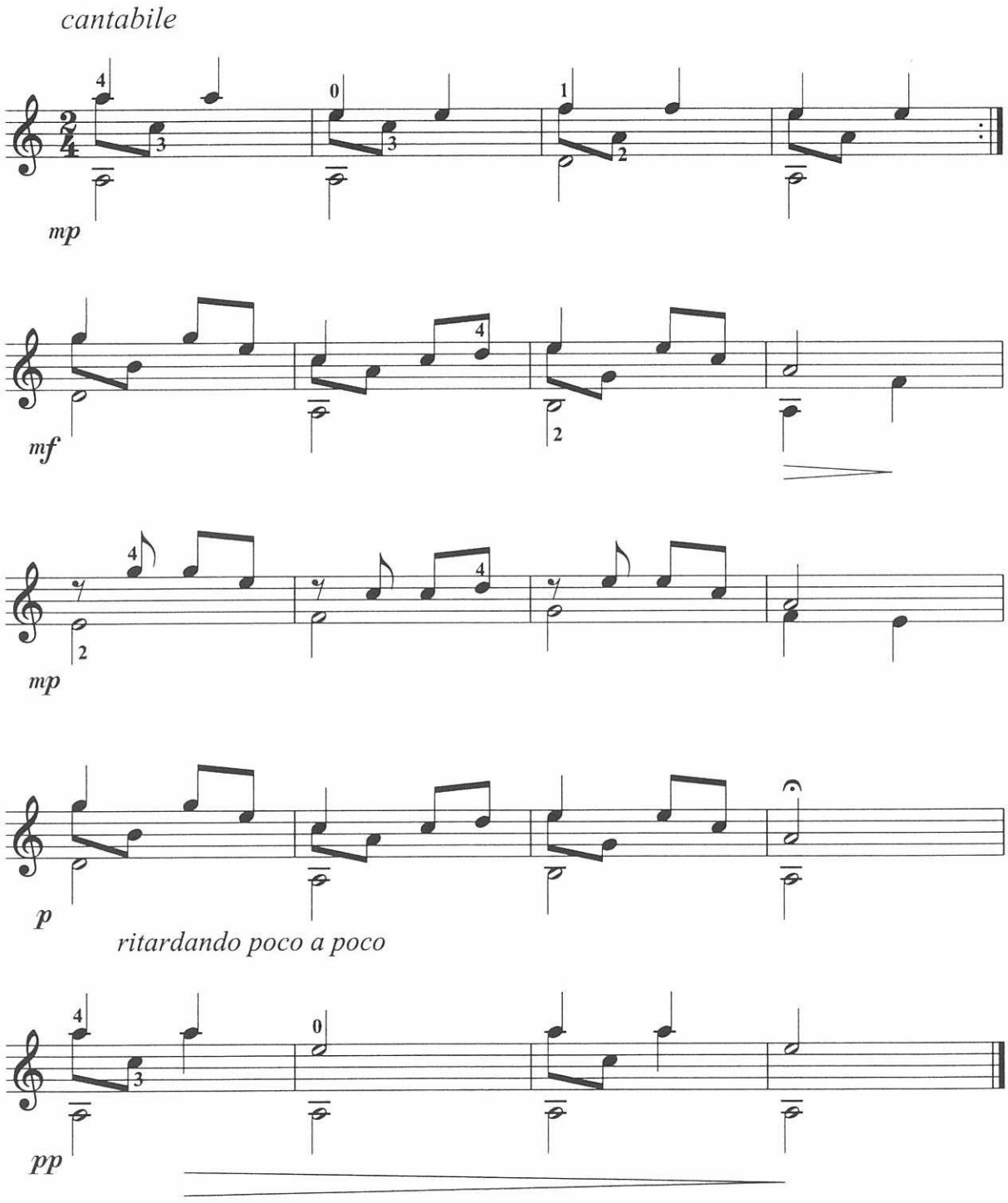
allegretto (Canción)



71.
The Shepherd's Flute

Des Schäfers Flöte · La flûte du berger · La flauta del pastor

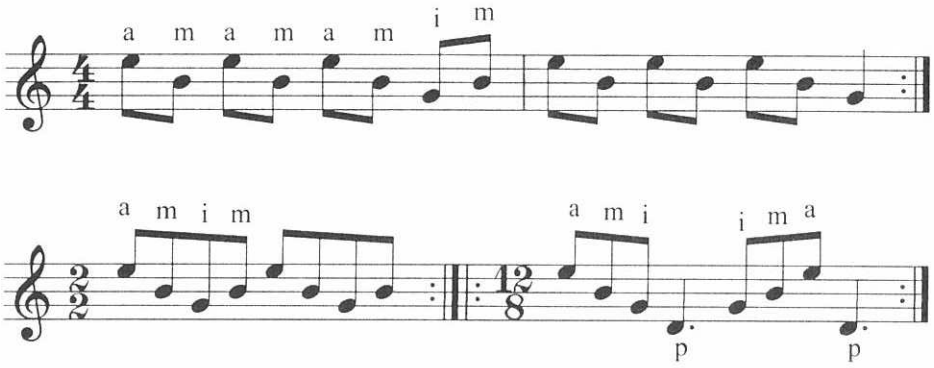
CD Track 70



11

Arpeggios for the thumb and three fingers

Arpeggios für Daumen und drei Finger · Arpège pour le pouce et trois doigts
arpegios para el pulgar y tres dedos

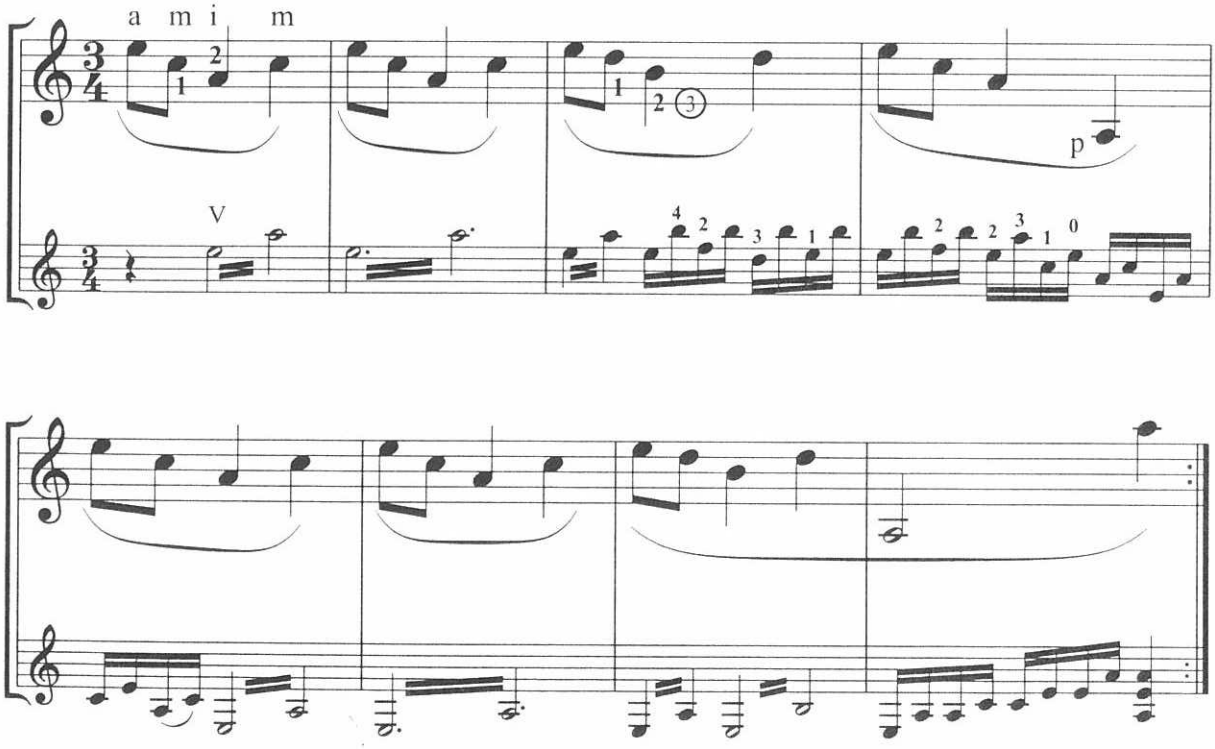


72.
The Bells

CD Track 71

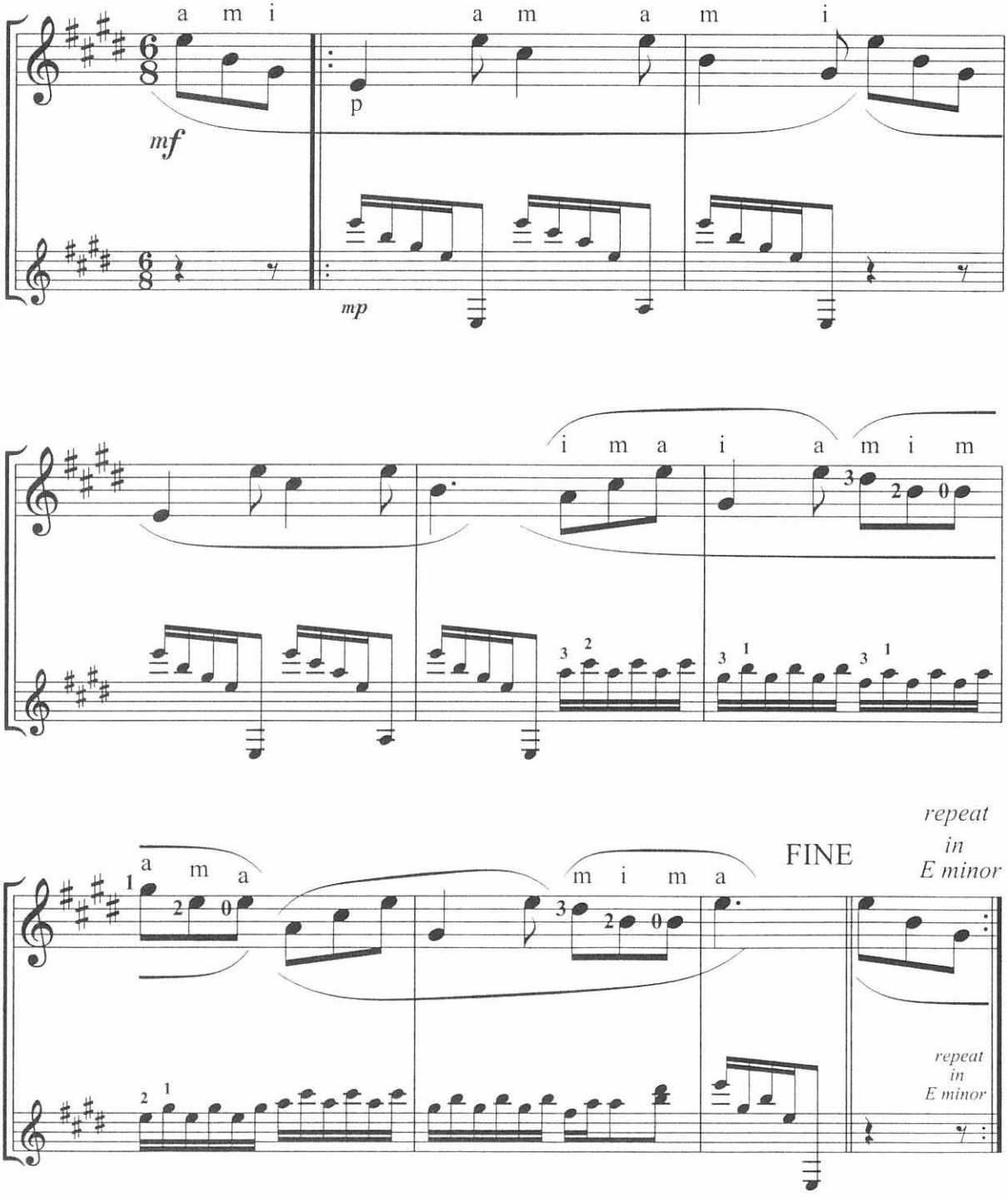
Die Glocken · Les cloches · Las campanas

andantino



73.
A Sunny Day
Ein sonniger Tag · Une journée ensoleillée · Día soleado

andantino

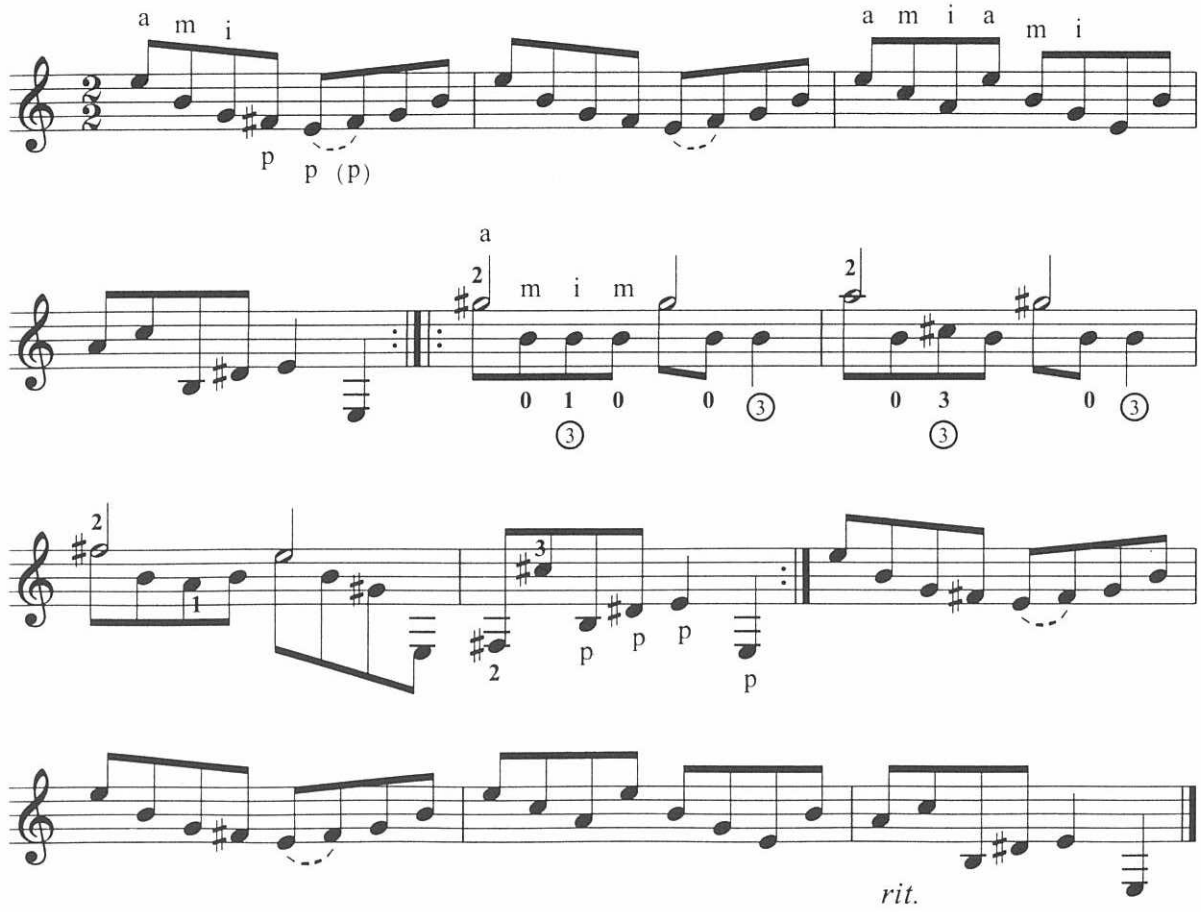


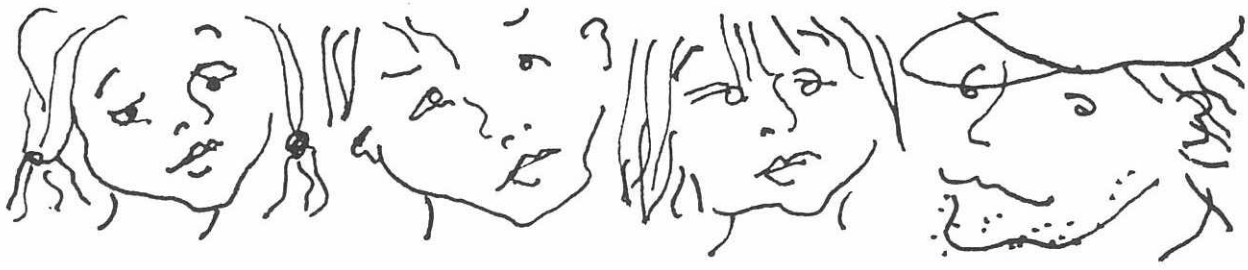
74.
Back to School

Zurück zur Schule · De retour à l'école · De vuelta al colegio

CD Track 72

allegretto





12

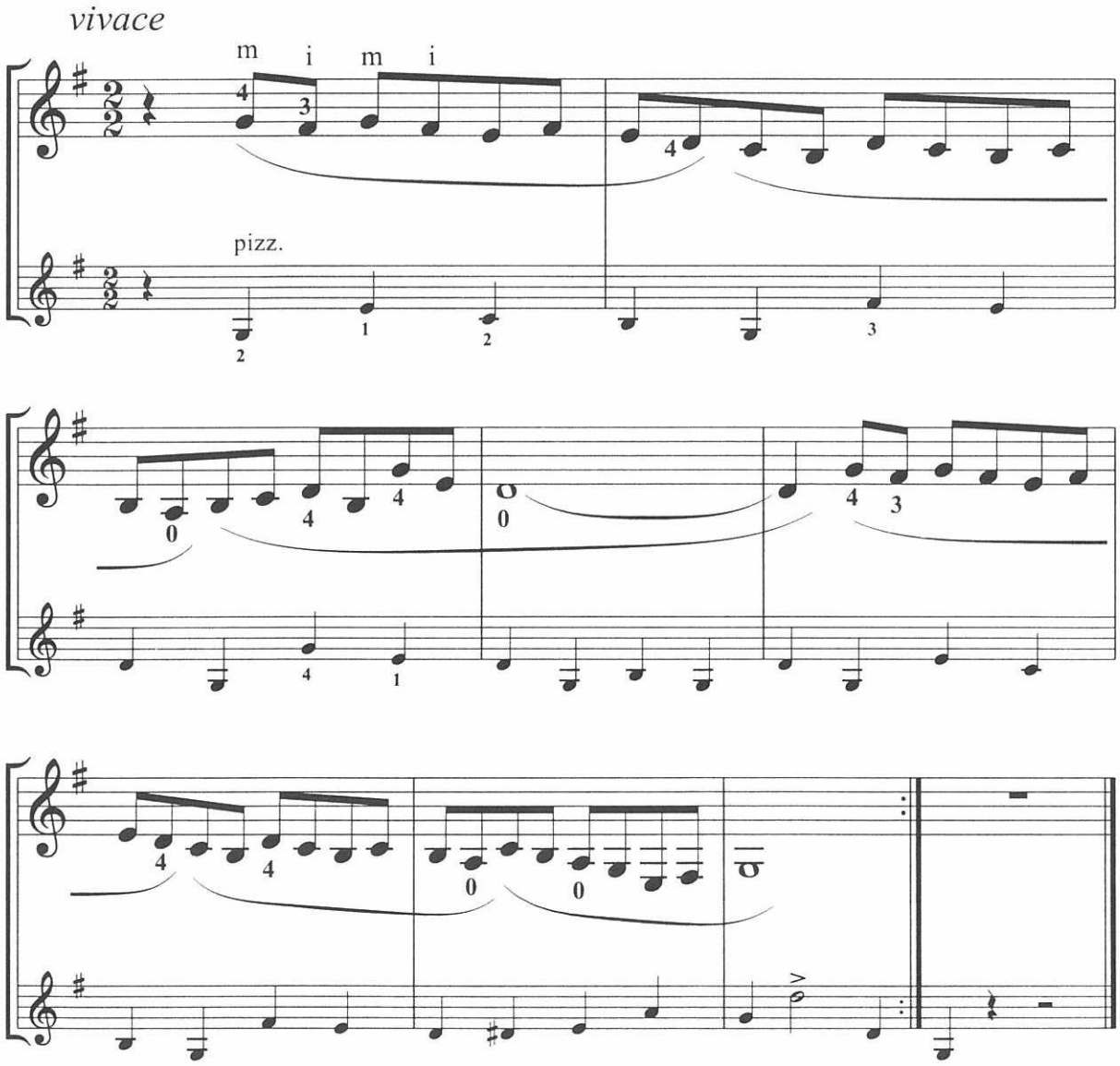
Scale Technique Exercises

Tonleiterübungen · Exercices de gammes · ejercicios de escalas

75.

Left Hand

Linke Hand · Main Gauche · Mano izquierda

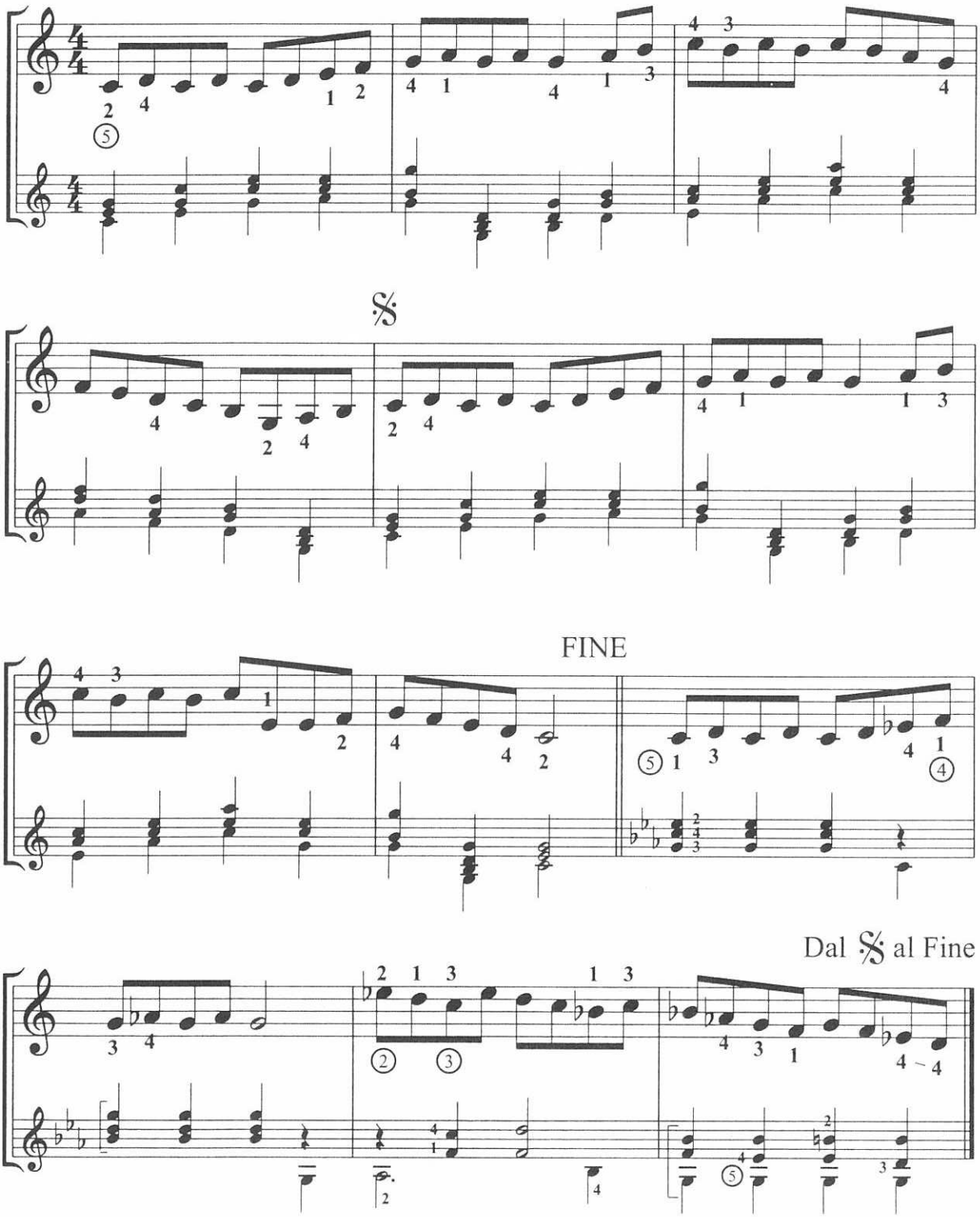


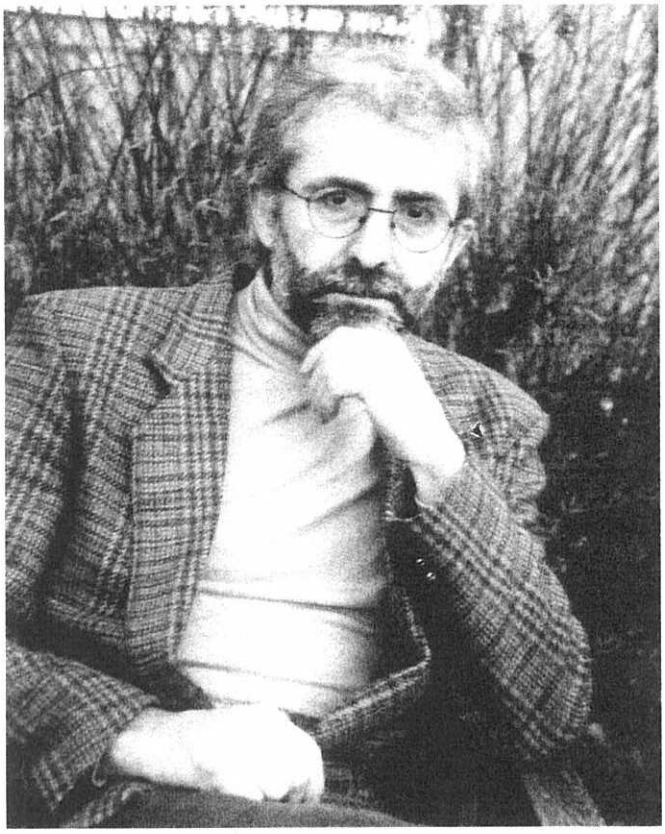
76.

Upstairs, downstairs

Trepp' auf, Trepp' ab · On monte, on descend · Subimos y bajamos

CD Track 73





About the Author

JUAN ANTONIO MURO completed his studies at the Barcelona *Conservatorio Superior de Música* in 1973. His teacher there was the present professor of guitar at the Conservatory, José Luis Lopátegui. At the end of his studies he won the Conservatory's *Prix d'Honneur*. Afterwards he continued his studies with other teachers, among them Narciso Yepes, for musical interpretation, and in 1973-74, composition with the Finnish composer Enojuhani Rautavaara.

Juan Antonio Muro composes for chamber groups, the guitar being an important element in his compositions. He has made many recordings for Television and Radio and participated in numerous international music courses and festivals. He regularly performs in chamber music ensembles all over Europe. He is a member of the *Finnish Guitar Trio* who have recorded his arrangement of the complete score of De Falla's *El Amor Brujo* for *Chorus Productions* in Finland, together with a selection of contemporary Finnish guitar music. He is a lecturer of guitar, pedagogy and modern chamber music at the Helsinki Conservatory since 1973.

Juan Antonio Muro is also a professional painter and holds regular exhibitions. In 1992 he received his Diploma from the *Free Art School of Helsinki* for concrete and abstract painting.