

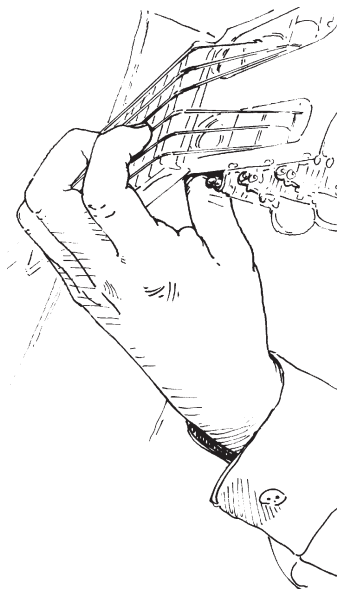
CONTENTS

Author's Preface	6	The Right Hand	58
Editor's Preface	7	Tone Production	58
Some Do's and Don'ts	8	Nail Length and Shape	58
About the Hands	8	Nail Length	59
About the Body.....	9	Nail Types	59
About Holding the Guitar — <i>The Triangle</i>	10	Shaping the Nails.....	62
Footstool Alternatives.....	10	Angle and Placement	62
The Left Hand	12	Rest Stroke (Apoyando)	63
Finger Placement and Accuracy.....	12	Position	63
Pressure and Release.....	13	The Movement	63
Pressure/Release Exercise.....	13	Planting	63
Finger Exchange.....	13	Pressure	64
Ascending Slurs (Hammer-ons)	15	Release.....	64
Descending Slurs (Pull-offs)	16	Free Stroke (Tirando)	64
Finger Independence.....	17	Right-Hand Finger Independence	65
#1	17	Walking	65
#2	18	Variations.....	65
#3 - Opposing Motion	19	Arpeggios from Tarrega's <i>The Complete</i>	
#4 - Horizontal Character Builders.....	20	<i>Technical Studies</i>	66
#5 - Odair's Favorite Drill.....	23	The Thumb	68
#6 - "The Spider"	24	Shaping the Nail	68
The Barre	24	Develop That Thumb!.....	69
Weight vs. Pressure	24	Balance in Chords	70
Being Selective	25	<i>Balancing Act</i>	70
Summing It All Up	25	Flamenco Techniques	72
<i>Quadrivial Quandary</i> by Andrew York —		What Else Can the Thumb Do?	72
A Four-Voice Study for the Left Hand....	26	<i>Soleares Falseta</i>	72
<i>Fanfare</i> — A Slur Study by Brian Head.....	28	Alzapua	73
<i>May the Notes Be with You</i> — A Slur		<i>Alzapua Falseta</i>	73
Study by Evan Hirschelman.....	31	Rasgueados	74
1st Movement.....	32	Some Practical Applications.....	76
2nd Movement	36	<i>from Turina's "Sevillana"</i>	76
<i>Giuliani's Left-Hand Etudes, Op. 1</i>	41	<i>from Turina's "Ráfaga"</i>	76
		<i>from Rodrigo's "Concerto de Aranjuez,</i>	
		<i>2nd Movement"</i>	77

Daily Warm-Up Routine	78	Scales: Control and Velocity	94
Left-Hand Walking—#1, #2, & #3	78	Misconceptions About Speed.....	94
#1	78	Right-Hand Velocity	94
#2	79	Synchronization.....	97
#3	79	String Crossing	98
Ascending Slurs—#4.....	80	Piecing Things Together	98
#4	80	Some Other Speed Aids.....	100
Descending Slurs—#5.....	81	Rhythmic Variations	100
#5	81	Problem Solving in Scales.....	103
Triplets—#6	81	Marking String Crossings	103
#6	81	<i>Evolution of a Scale</i>	104
Fixed-Finger Exercises—#7 & #8	82	Scale Study— <i>Double</i> from the <i>Courante</i> ,	
#7	82	<i>Partita No.1</i> , BWV 1002,	
#8	83	Johann Sebastian Bach	106
Right-Hand Walking—#9.....	84	Arpeggios	110
#9	84	Full Planting and Sequential Planting.....	110
Two-Finger Rasgueados—#10.....	84	Giuliani's <i>120 Right-Hand Studies</i>	111
#10	84	Practicing Tips	111
Tremolo	86	<i>Shapeshifting</i> —An Arpeggio Etude	
Psychological Outlook	86	by Evan Hirschelman.....	130
Exercises	86	<i>Shapeshifting</i> —2nd Movement.....	131
Exercises 1–3.....	86	<i>Didactic Doodle</i> by Andrew York	139
Exercise 4	87	Afterword	142
Exercises 5–10.....	88	Performance Anxiety.....	142
Exercise 11	88	A Simple Deep Breathing Routine	143
Lopsided Tremolos	89	Practice	143
<i>Chant</i> by Brian Head—		Inspiration.....	144
A Tremolo Study	89	In Conclusion.....	144
“ <i>Chant</i> ” Preparation.....	89		
<i>Chant</i>	92		

In the two diagrams that follow, notice how the same principle applies to the left hand.

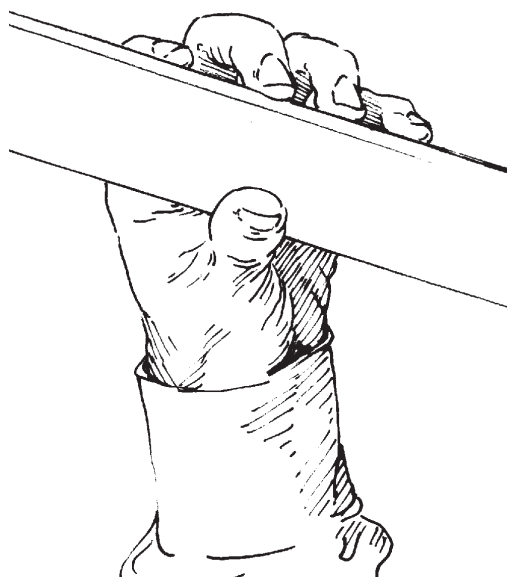
The straighter the wrist, the more dexterity your fingers will have.



Bending your wrist too much makes it a struggle to play.



As for your left-hand thumb, it's generally wise to keep it positioned just under your second (middle) finger. This creates somewhat of a vise, and allows for an even distribution of pressure throughout the hand.



About the Body

The body should also be in a relaxed state. While seated, try stretching your neck and spine upwards towards the ceiling, pulling your shoulders back slightly (just enough to keep them from drooping forward). Now, relax your muscles so that your body sort of freezes itself in that position. This is a good state for the body to settle into. Your shoulders should not crunch upward into your neck. Take a look at the illustrations in the following section about holding the guitar.

#2

Now we will deal with moving two fingers and fixing two fingers. The same principles apply here: rooting the two fixed fingers through to the back of the neck, while keeping the two movable fingers as light as possible. You'll find there's more potential for strain here, so take it slow and focus on the stretch as you extend your fingers, and then on the opposing motion as they pass each other. Finally, sustain the second bass-note as your next finger travels up to the treble, and then hold the second treble-note as you switch to the bass, etc.

Fix on ③ :

The image contains six staves of musical notation, each representing a different exercise. Each staff begins with a treble clef and a key signature of one flat (Bb). The first two staves are highlighted with a grey vertical bar. Each staff shows a sequence of notes with fingerings (1-4) and a sequence of bass notes with fingerings (1-5). The exercises progress through various fret positions and fingerings.

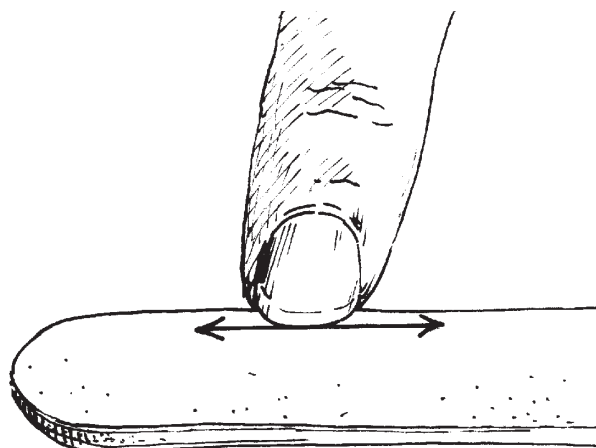
Shaping the Nails

Always use a file, as opposed to a nail cutter, to shape the fingernails of your right hand. Nail cutters leave the fibers of your nails with jagged ends, even if you polish with sandpaper afterwards.

Always file your nails with your fingertips facing you. Position the file underneath the nail at a slight angle and look down the surface of the file. This gives you the ideal view of the edge of the nail. Try to create a straight line as seen from this angle, as illustrated on the right.

Ideally, the file will touch the edge of the nail evenly across its width, and fit securely underneath it without rocking around. If the shape of your nail is too round, you will notice a rocking motion as the file moves around the nail's edge.

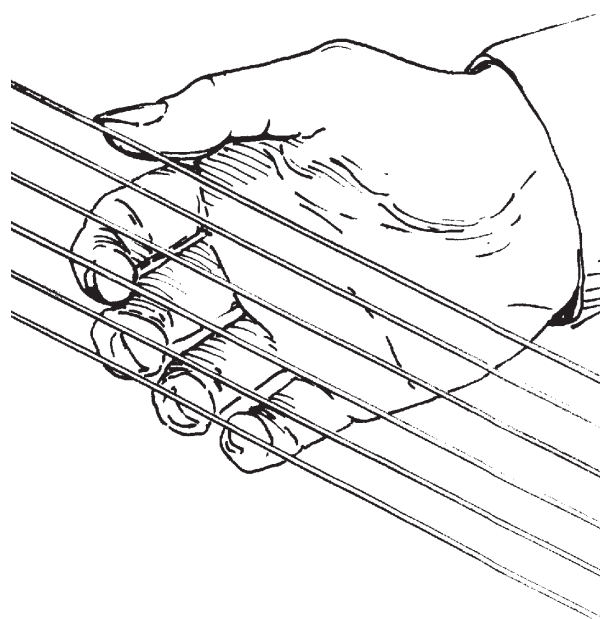
The line illustrated to the right will only be seen from this particular angle. The nail shape is not actually straight or flat. It will still appear rounded, although possibly not as round as the fleshy fingertip.



These ideas for shaping your nails are only suggestions. There are many variations on the four nail types discussed in this book. While I have found that the corresponding shapes suggested here work well consistently, experimentation is encouraged. Find out what works and feels best for you.

Angle and Placement

In order to achieve a full, or “fat” tone, we must give special attention to the angle of the fingertips to the strings. Note that when the fingers are initially placed on the strings, only the flesh makes contact. The nail makes its contact when pressure is applied. The illustration below shows an advantageous angle.



When a finger moves straight back into the palm from this angle, it is actually moving over a healthy portion of the string surface (as the string uses the nail as a “ramp”) which enhances the tone. This angle, however, creates a scraping sound on the wound bass strings, and should therefore be adjusted to a straighter angle for playing on the fourth, fifth and sixth strings.

Arpeggios from Tarrega's *The Complete Technical Studies*

These are great exercises for developing your finger independence. They involve standard finger combinations in the context of awkward string crossings.

Practice using free stroke, with a full sound. Wherever string crossing is involved, make sure you prepare the next note immediately after releasing the last.

If you are one of the multitude of players who have difficulty playing a thumb rest stroke while doing free strokes with your fingers, this is a good opportunity to work on that technique.

Take your time. It is best to work on a few of these during a practice session, and become comfortable with them before moving on. You don't necessarily have to play them all every day.

1. *m i m i*
2. *i m i m*
3. *a m a m*
4. *m a m a*

5. *i m i m*
6. *m i m i*
7. *a m a m*
8. *m a m a*

9. *i m i* *m i m*
10. *m i m i m i*
11. *m a m a m a*
12. *a m a m a m*

13. *i m a m*
14. *m i m a*
15. *m a m i*
16. *a m i m*

Shapeshifting Track 8

II.

Evan Hirschelman

♩ = 80 - 88

*Let Vibrate**

* Let all notes vibrate, except 5th & 6th string melody notes (stems down). These melody notes should not ring through each other. In addition, 5th string melody notes that are followed by a rest are dampened by lifting or using the backside of thumb.

** With this rest, the composer is emphasizing that the previous bass note should be stopped.

CONTENTS

This table of contents is designed to help you use this section as effectively as possible. Not only will it give you an “at-a-glance” tour of what the section contains and help you find the specific piece you seek, but it will also help you find pieces that relate to the specific areas of technique you wish to study. The pieces appear in order of difficulty. The categories of technique are shown across the top. The boxes checked next to a piece tell you which technique(s) apply to that piece. The technique categories are taken directly from the first section of this book. — *Nathaniel Gunod*

	Arpeggios	Ascending and Descending Slurs	Left-Hand Finger Independence	Planting	Right-Hand Walking	Scales	Tremolo	Chord Balancing	Speed Bursts	The Thumb
147.....Preface										
148.....Glossary of Signs and Terms										
149.....Different Strokes (<i>Tennant/Gunod</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
150.....Walking (<i>Tennant/Gunod</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
152.....Opus 44, #6 (<i>Fernando Sor</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
153.....Bit o’ Nostalgia (<i>Scott Tennant</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
154.....Snowflight (<i>Andrew York</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
156.....Crispin’s Spin (<i>Omid Zoufonoun</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
157.....Estudio #2 (<i>Francisco Tarrega</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
158.....Etude #19 (<i>Matteo Carcassi</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
160.....Opus 35, #18 (<i>Fernando Sor</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
161.....Sore Study (<i>Fernando Sor/Scott Tennant</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
162.....Opus 60, #18 (<i>Fernando Sor</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
164.....Opus 60, #24 (<i>Fernando Sor</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
166.....Malagueña (<i>arr. Scott Tennant</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
168.....Etude #13 (<i>Matteo Carcassi</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
170.....Etude #7 (<i>Matteo Carcassi</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
172.....Little Ländler (<i>Sköt Tennant</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
174.....Etude #2 (<i>Matteo Carcassi</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
176.....Two Studies (<i>Francisco Tarrega</i>)										
176.....Estudio #12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
177.....Estudio #3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
178.....Etude #6 (<i>Matteo Carcassi</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
180.....Etude #12 (<i>Matteo Carcassi</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
182.....Opus 6, Studio 4 (<i>Fernando Sor</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
184.....Opus 35, #19 (<i>Fernando Sor</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
185.....Studio de Campanelas su un Tema della “Folia” di M. de Fossa (<i>Francisco Tarrega</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
186.....3 Pavans (<i>Luis Milan</i>)										
186.....Pavan #1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
187.....Pavan #2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
188.....Pavan #3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
189.....Opus 44, #8 (<i>Fernando Sor</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
190.....Opus 35, #5 (<i>Fernando Sor</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
192.....Slur Study (<i>Mauro Giuliani</i>)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
194.....Opus 31, Leçon XV (<i>Fernando Sor</i>)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
196.....Opus 31, Leçon XII (<i>Fernando Sor</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
200.....A Pale View (<i>David Pritchard</i>)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
203.....Afterword										

SNOWFLIGHT

Andrew York



Track 14

A lovely, easy, arpeggio piece, this is one of 8 *Discernments* by York.

CHECKLIST:

- ✓ Be very attentive to tone production.
- ✓ Take this opportunity to feel the independence of each right-hand finger.
- ✓ Don't move your left hand off of any chord before the right hand finishes the arpeggio.
- ✓ Follow the indicated dynamics.

$\text{♩} = 80-108$

mp mysterious, dream-like

f *dim.*

CONTENTS

This table of contents is designed to help you use this section as effectively as possible. Not only will it give you an “at-a-glance” tour of what the section contains and help you find the specific piece you seek, but it will also help you find pieces that relate to the specific areas of technique you wish to study. For the most part, pieces appear in rough chronological order, with exceptions here and there to avoid unnecessary page turns during pieces. The categories of technique are shown across the top. The box(es) checked next to a piece tell you which technique(s) apply to that piece. The technique categories are taken directly from the first section of this book. We hope you enjoy it. —*Nathaniel Gunod*

	Arpeggios	Ascending and Descending Slurs	Left-Hand Finger Independence	Planting	Right-Hand Finger Independence	Scales	Tremolo	Chord Balancing	Speed Bursts	The Thumb	Shifts	Rasgueado
207 Preface												
208 Glossary of Signs and Terms												
209 The Frog Galliard (<i>John Dowland</i>).....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
212 Fantasia #18 (<i>Luis Milan</i>).....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
216 Fantasia #16 (<i>Luis Milan</i>).....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
220 Veintidós Diferencias de Conde Claros (<i>Luis de Narváez</i>).....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
227 Variations sur les “Folies d’Espagne” (<i>Mauro Giuliani</i>)												
227 ... Thema.....	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
228 ... Variation I.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
229 ... Variation II.....	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
230 ... Variation III.....	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
231 ... Variation IV.....	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
232 ... Variation V.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
234 ... Variation VI.....	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
236 Étude #11 (<i>Napoléon Coste</i>).....	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
238 Fantasia Original (<i>Jose Vinãs</i>).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
245 Rasgueado Exercise in Soleá (<i>Adam del Monte</i>).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
248 Alzapua and Thumb Study in Soleá (<i>Adam del Monte</i>).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
252 Inspired by Villa-Lobos Etude #1 (<i>Joe Diorio</i>).....	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
254 Study #1 (<i>Carlos Rafael Rivera</i>).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
258 Plainte (<i>Brian Head</i>).....	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
263 Concierto de Aranjuez – Cadenza (<i>Joaquín Rodrigo</i>).....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Var. IV

♩ = 112-126

The musical score consists of nine staves of music, numbered 65 through 79. The time signature is 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics are marked as *mf* (mezzo-forte) at the beginning, *f* (forte) at measure 73, and *p* (piano) at measure 75. Fingering numbers (1-4) are placed above the notes. A section labeled *BII₃* is indicated above the staff at measure 69 and again at measure 73. The piece concludes with a double bar line at the end of measure 79.