

Frank A. Wallace

# Sketches I

*thirty artful etudes for classical guitar*

Singe String Etudes I

Four Thumb Songs

Free Stroke Songs

Jazz and More

Six Blues

New Suite in D Major

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# Sketches I

by Frank A. Wallace

## Introduction

**Sketches I** is thirty short etudes of easy to moderate difficulty for classical guitar. My goal in writing them is threefold: to offer musically compelling works to the pedagogy of very young players; to make evocative, colorful additions to more rigorous progressive exercises, etudes and pieces for advanced students; and to contribute short new works to the concert repertoire that are inevitable crowd pleasers with their grace and sense of fun. **Sketches II** and **Sketches for Two** are more lengthy and advanced works.

These etudes support fundamentals of technique and beautiful tone. Work on rest stroke, free stroke, arpeggio and two-part playing progresses alongside purely musical concepts such as legato shifts, accents, vibrato, rest stroke with thumb, *laissez vibrer* and sympathetic vibration. When the musical work is satisfying but not technically demanding, *portamento*, expressive dynamics and tempo variation emerge naturally with lyrical artistry. In fact, it is my experience as a singer that influences these collections as much as anything. It is my intention in these works to catch an inspiration, a breath, a character and create a beautiful moment for my students and friends to enjoy. What more can we do—why not teach beautiful creative playing from the beginning?

*Read more details about concepts that bring these simple pieces to life on my blog. Video demonstrations accompany the articles here: [frankwallace.com/category/techandtone/](http://frankwallace.com/category/techandtone/).*

*Explore the full spectrum of my classical guitar compositions from simple pieces to extended concert works and chamber music at [gyremusic.com](http://gyremusic.com). There you will find background notes for all pieces as well as many videos and recordings, including a digital download of my recording of **Sketches I and II** at [gyremusic.com/products/sketches-i-etudes-wallace/](http://gyremusic.com/products/sketches-i-etudes-wallace/).*

Enjoy, Frank Wallace

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## GENERAL DIRECTIONS

Expressive playing requires special techniques that can be learned like any other physical challenge. Please experiment wildly with tempos, dynamics, colors, vibrato, *portamento*, etc. to discover what story you want to tell through this music. The book is organized into six sections, with commentary following on the next three pages.

1. **Single String Etudes I** – lyrical position shifts; melody and accompaniment
2. **Four Thumb Songs** – flexibility, fluidity and variety of timbre with thumb
3. **Free Stroke Songs** – arpeggio and melodic use of free stroke
4. **Jazz and More** – practice in two-part playing
5. **Six Blues** – more practice in two parts with accents in different voices
6. **New Suite in D Major** – introduction to form: three movements with a variety of textures and moods. This piece is a precursor to [Sketches II](#) which comprises five suites and a set of variations intended for your student's (or your!) recital.

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## Single String Etudes

Even in a simple classical etude, melodies cross strings and chordal demands hamper their execution. In the **Single String Etudes**, all melodies are on one string from open to twelfth fret. Shifting smoothly and using portamento to enhance melodic playing, essential to artful guitar proficiency, is best taught early. The medieval/traditional practice of using a drone, a single tone, as accompaniment (think bagpipes) inspired these six works and allows focus on melody. Accompaniments are on a single string (or 2 or 3 adjacent) strings. Roman numerals denote position in the first, but I suggest you write them in for subsequent etudes. Use the following study suggestions (as appropriate to your level) for the six **Single String Etudes** and throughout the book.

1. First, play the scale on the given string; try different fingerings and shifting patterns, i.e: two or three notes per position; don't just think notes, but think smooth and be aware of your position.
2. Play all melodies rest stroke including thumb in the bass (except #2 - #4 is optional), accompanying drones are free stroke and softer, more distant-sounding.
3. Explore *portamento* when shifting, a soft slide over the departing fret; hold the note as long as possible; feel the relation of movement between fingers, wrist, arm and shoulder.
4. Use vibrato on longer notes, or even a continuous vibrato through all notes (difficult!, but try this on #5).
5. Play once *ponticello*, repeat *sul tasto*, and then explore a flowing combination of both, requiring comfort in the right hand/arm position on every point on the string from bridge to frets.
6. *Laissez vibrer* (l.v.) means literally "let vibrate." Often not notated, *l.v.* is an essential part of guitar music. It is most obviously used in arpeggios when all the notes of a chord are allowed to ring over each other. It is an art knowing when to use it and when not to. The beauty of a single string melody is that one is never tempted to let a note ring over another and so these six pieces develop good habits of melodic playing. The subtle slide required by position shifts, *portamento*, is essential to vocal style.

7. Always listen to what is ringing: is it part of the harmony; is it part of the musical language or intention of the composer; is it a low bass note that should be stopped or a high harmonic caused by sympathetic vibration; does it enhance the structure of the music or does it confuse the harmony?

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## Thumb Songs

Titled as four pieces, perform these in two pairs as a slow intro followed by more rhythmic motion. Play these works entirely with the thumb, except as notated. This will feel awkward at first as it demands the arm and wrist positions constantly adjust. Play the melodies rest stroke, the accompaniments free stroke. The point is to create different levels, or different voices, so the music is complex and rich. **Sphinx** is clearly two voices. The melody should be rich and full, and employ all the techniques discussed above. **Phoenix** has three levels—bass, melody in the middle, and a simple, light high E. Two special challenges: 1) note the accent with thumb on the middle voice, m9, 3rd beat; 2) try to extend the final trill beyond the final low E. **Idyll** (#4) can more easily be played from m9-11 with fingers alternating with thumb, but the intent of the study is to develop the thumb/wrist/arm/shoulder connection to achieve fluid motion in the joints.

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## Free Stroke Songs

The next six studies use more traditional textures and arpeggio. Play them all free stroke, but being aware of bringing forward the melodic content. The melodies are shorter, almost fragmentary, and are hidden in the texture. Some notes in **Lullaby** and **Abode** perform two functions, both harmony and melody. I have marked notes to be held with a dash or *tenuto* mark.

### Jake's Song

This song has a left hand secret—each finger has a specific duty and all but one note are on the second or third fret. 1 and 4 play the second fret, 2 and 3 take on the third fret. In fact, 1 plays E or A, 2 only plays F#, 3 only plays C (except one F#), and 4 only plays G. Feel the slight rotation in the left forearm as you move between 2 on the first string and 3 on the fifth or fourth string.

## Reverie

Each measure demands a larger stretch in the right hand between **a** and **m**. Maintain good rest stroke tone with **a**. The tenuto mark over each long E indicates to hold it through the measure. Take the time needed to plant **i** and **m** on the bass strings—fingerings can be used to enhance musical timing. Listen! Hear and enjoy *l.v.*, or *laissez vibrer*, the resonance of the chords produced that alternate with melody in the bass. This is a good example of when not to use rest stroke on the melodic bass line because it would be too heavy and disturb the flow from chord to chord.

I introduce slurs here—they should be studied separately if you are not familiar with them. The secret to pull-offs is to realize that it is simply a left hand pluck and it must be equal in quality to the right hand pluck. It's a two-way street though: don't use a right hand stroke that is too aggressive or the left hand pull-off that follows will not have a chance. Think of them as a way to make a note softer, as well as to create variety of expression.

**Prayer Wheel** provides more exercise for the **a** finger to help it feel like an equal to **i** and **m**. Parallel sixths begin at m5 using **a** and **i**. Keep all four fingers touching, sliding **m** up and just barely out of the way. This produces a more solid, unified tone. This technique returns at the end of the book.

**Meditation** is another *l.v.* piece that shows the value of listening to your guitar. Let it speak to you—sit back and enjoy doing nothing for long dotted half notes. How you play into and out of the “silences” makes or breaks the piece. Gentle in, gentle out. No accents nor sudden movements that stop or interrupt the sound. Listen to the essential sympathetic vibrations on the sixth string. In addition, slurs once again need to be as smooth as possible. There are four exercises below the song that develop the particular movements in context of the other tasks the left hand is doing at the same time, i.e. holding a chord. Be sure only the finger executing the slur moves, not the arm or wrist.

## Abode

Hold the long bass notes through each measure. They are the foundation of the resonance that makes this piece beautiful. They provide a kind of silence that surrounds a contemplative piece like this—if you listen to them for their full value! Melodic fragments repeat themselves and provide a nudge to the forward movement at the end of several measures.

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## Jazz and more

Beginning with **Hey Good Lookin'**, the following songs are largely in a two-part style, melody on top and bass line on bottom. The guitar does this really well. Adding a third or fourth part complicates things greatly. The first two songs in this section are jazzy and require the use of swing time, the rhythmic element that makes you want to dance. Simply put, the first  $\frac{1}{8}$  note of two is longer, the second shorter. It's like a triplet  $\frac{1}{4}$  and  $\frac{1}{8}$ , but it's never written out that way.

**Three for Two** uses the idea of a drone in the bass again, but this time a constantly pulsing drum beat repeated over and over again. Given this busy thumb work, I like to use **a** and **m** for the top line, which adds to the separation between bass and melody. **Littl' Adam** (written for my two-year old son—see words at end of book) is a two-part jazz riff again. In this, and in the blues pieces coming up, the upper part is the melody, but the bass gets a solo here and there. Think of it as a dialogue and make it a little edgy. **Adam** has more of what is called a walking bass than the repeated basses in **Ramblin'**, which can be greatly enhanced by the notated, though difficult, pattern of long and short articulation (*legato* and *staccato*).

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## Six Blues

These blues pieces are all about fun and articulation—the art of beginning and ending a note. Is it sudden and quick, slightly elongated or truncated, cut short? *Staccato* and accent are two forms of articulation, both of which can have endless variation and make the music come alive. To some extent they determine your expression, communicate vitality or finesse, raw power or restraint.

The first exercise gives you a chance to explore accent and *staccato* with just two open strings and various rhythms. First in the treble, then in the bass, these simple two-part exercises will develop your ability to hear and control two-part textures. Feel free to alter the rhythms or add new ones.

The exercises on page 14 are for technical development of your LH fourth finger, and the strength of 1-3 slurs. Written in first position, explore moving the exercises up and down the neck through as many positions as you can. Keep the rhythm and dynamic even through the slurs. Try doing 1-4 slurs in the first exercise to strengthen your left hand in general and continue down to the lower two strings when ready.

I have talked about articulation and *laissez vibrer* for artistic purposes, but stopping basses from ringing through notes that have become a different harmony is crucial, even though it takes some time to master. There are several ways to stop bass notes from ringing—two with the RH, two with LH:

1. Touch the ringing string with thumb again.
2. Touch it with the back of the thumb as you prepare to play the adjacent higher string.
3. Use a left hand finger to stop the sound.
4. Simply lift the LH finger holding the note.

These blues pieces are great for developing the above skills. Here's one simple example from m5-6 in **Saint Blues**, p13: play the first bass A, then cut it short by planting or preparing the next thumb stroke; play the second A, then use the back of the thumb to touch the A string as you move to play the D in m6. In the next measure, simply lift the second finger after playing the low F# to create the desired *staccato* effect.

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## New Suite in D

The **New Suite** introduces themes that will be developed in **Sketches II**. To create a larger musical form, or architecture, I group three songs together as one piece called a suite. The suite developed over many centuries and culminated in the masterpieces of J. S. Bach before giving way to the sonata and symphony in the late 18th century.

### First Movement

I think of the first movement as a blues for Bach. Bach famously perfected the technique of implying multi-voice textures with single note melodic lines in his **Suites** and **Partitas** for violin and cello. Here the bass notes are woven into the texture. Actually, three voices play together, wander around each other, poking and teasing. Articulation and accent are crucial to outline the structure. A few measures use what is known as *hemiola*—a rhythmic variation of a group of six being either 3+3 or 2+2+2 with appropriate shifting accents.

The problem with this system of notation is that, as in tablature, the duration of each voice is not specified. Examples: 1) m4 the high melodic notes are effectively quarter notes; 2) bass notes can often be played short and *staccato*, or held for one or more measures as in m15 and m19; 3) the middle voice can be held and accented lightly in m 7 (Bb leads to Bnat.) and other similar instances.

The right hand fingering in this piece is not at all obvious since the “melody” crosses from string to string frequently. The **a** finger becomes essential to facilitating this process as we combine the primary rules of right hand fingering:

1. Always alternate on a single string or two adjacent strings.
2. Arpeggiate when negotiating movement between three or more strings.
3. To aid consistency and memory, choose a repeatable pattern even if it breaks the first two rules.

I have written in a complete fingering as an example of how to study and learn such a piece. There are many alternatives.

### Second Movement

The second movement again employs a drone in the bass juxtaposed with a beautiful flowing melody on the top. *Cantabile* or *cantando* both mean singing, which implies playing as smoothly as possible, or *legato*. Expression can be amplified by defining the range and texture with dynamics and timbre. Start *mezzoforte* for the melody in mid range. Then at m13 get softer and more mysterious, move the RH over the hole for a *sul tasto* sound. Build again after m21 as figures repeat themselves and the melody gets more restless moving toward m36. Break loose in m40 when the melody is now enhanced with parallel sixths. More power can be achieved by moving the RH towards the bridge at this point, *sul ponticello*, or simply *pont*.

RH fingerings notated in this piece are based on two ideas: 1) **a** and **m** are more independent of the thumb and so I use them for a sense of freedom from the regular pattern of the thumb (as mentioned in notes to **Prayer Wheel**); 2) the pattern **ami** is used in somewhat unusual circumstances (m17) for memorability and lack of confusion. Avoiding confusion is a basic principle of practice and memorization.

### Third Movement

The third movement is full of offbeat dance rhythms and accents. An accent can be stronger when a *staccato* note precedes. It's really one gesture. I often find myself playing with which note should actually be stronger. There is never one way to play anything. For this reason I have kept dynamic marking to a minimum throughout the book, but I beg you, use dynamics extensively and fluidly, boldly and subtly. Surprise us!





V. 2nd string – B harmonic minor

**Darkly** ♩ = 86-98

VI. 6th string – E natural minor

**Dance** ♩ = 64-74





### III. Birling

Singing  $\text{♩} = 80-90$

Musical score for III. Birling, featuring a treble clef and a 2/4 time signature. The piece begins with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes and eighth notes, with some triplets and sixteenth-note runs. Fingerings are indicated with numbers 1-4. A *p* (piano) dynamic is used for a sixteenth-note triplet. The piece concludes with a *3*7 triplet and an *attacca* marking.

Gentle  $\text{♩} = 48-52$

### IV. Idyll

Musical score for IV. Idyll, featuring a treble clef and a 2/4 time signature. The piece is marked "Gentle" with a tempo of  $\text{♩} = 48-52$ . It begins with a mezzo-piano (*mp*) dynamic and includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). The score includes performance instructions like *etc.*, *poco accelerando*, *rit.* (ritardando), *a tempo*, *poco accel.*, *molto vibrato*, *meno mosso*, and *molto ritardando*. The piece features several triplets and sixteenth-note runs, with fingerings and articulation marks throughout. The score ends with a *ppp* dynamic and a *5*12 triplet.

# Free Stroke Songs

## Lullaby

Lovingly ♩ = 76-84

8 *mp* *laissez vibrer*

4

8

11 *rit.*

Detailed description: This musical score is for a piece titled 'Lullaby'. It is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Lovingly' with a quarter note equal to 76-84 beats per minute. The first measure contains the notes G4, A4, B4, C5, with fingerings 'p', 'i', 'm', 'i' above them. The dynamic is marked 'mp' and the instruction 'laissez vibrer' is written below. The second staff starts at measure 4, the third at measure 8, and the fourth at measure 11. The fourth staff concludes with a 'rit.' (ritardando) marking and a fermata over the final chord.

## Jake's Song

Simple ♩ = 74-84

8 *p* *mf*

4

8

7 *rit.*

Detailed description: This musical score is for a piece titled 'Jake's Song'. It is written in 4/4 time and consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Simple' with a quarter note equal to 74-84 beats per minute. The first measure contains the notes G4, A4, B4, C5, with fingerings 'm', 'i' above them. The dynamic is marked 'p' and 'mf'. The second staff starts at measure 4 and includes fingerings '1', '3', '1', '3' below the notes. The third staff starts at measure 7 and includes fingerings '3', '1', '3', '1' below the notes. The third staff concludes with a 'rit.' (ritardando) marking and a fermata over the final chord.



# Meditation

Calmly ♩. = 50-60

The musical score for 'Meditation' is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *p* and includes fingerings 'p i m p i m' above the notes and 'l.v.' below the first note. The second staff continues the melodic line with a triplet of eighth notes. The third staff features a *mp* dynamic and includes fingerings for the notes. The fourth staff concludes the piece with a *quasi niente* dynamic marking and a long hairpin indicating a gradual fade-out.

## Preliminary exercises

The 'Preliminary exercises' section consists of four measures of music in treble clef with a key signature of one sharp (F#). Each measure contains a pair of eighth notes with a slur over them and a finger number (1, 2, 3, or 4) above. The bass line consists of a single note per measure: G2 (finger 1), F#2 (finger 1), E2 (finger 2), and D2 (finger 2). The first measure has a 3/4 time signature, the second a 1/2 time signature, and the last two have 3/4 time signatures.

# Abode

Quiet passion ♩ = 84-92

The musical score for "Abode" is written for a single melodic line on a treble clef staff in G major (one sharp) and 4/4 time. The tempo is marked "Quiet passion" with a quarter note equal to 84-92 beats per minute. The piece begins with a dynamic of *mp* and the instruction "l.v. sul tasto". The score is divided into measures 1 through 22, with measure numbers 4, 7, 10, 13, 16, 19, and 22 explicitly labeled at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamic markings include *mp*, *mf*, and *pp*. Performance instructions such as "simile", "rit.", and "a tempo" are used to guide the performer. The piece concludes with a *pp* dynamic and a fermata over the final chord.

# Jazz and More

## Hey Good Lookin'

Swing ♩ = 116-128

8

5

10

1. 2.

## Ramblin'

Swing ♩ = 108-124

8

5

9

13

*mf*

*V*

*mp* *sempre crescendo*

*f*

*rit.*

1. 2.

# Three for Two

Walking  $\text{♩} = 64-76$

The musical score is written for a single melodic line on a treble clef staff with a 3/4 time signature. The tempo is marked 'Walking' with a quarter note equal to 64-76 beats per minute. The piece begins with a series of rests, followed by a melody starting on a whole note. The first system includes dynamics *mf* and *p*, and fingerings 2 and 4. The second system continues the melody with a 4-measure rest. The third system features a key signature change to C major and a dynamic of *ff* with the instruction 'majestic'. The fourth system has a dynamic of *mf*. The fifth system includes the lyrics 'a m i a m i a m i a m' and a dynamic of *ff*. The sixth system has a dynamic of *mp*. The seventh system includes a *p* dynamic and a 'crescendo' marking. The piece concludes with a final dynamic of *f* and a 4-measure rest.



# Littl' Adam

Swing ♩ = 116-128

Musical score for 'Littl' Adam' in 4/4 time, marked 'Swing' with a tempo of 116-128. The score is written in treble clef with a key signature of one sharp (F#). The dynamics are marked *mf* at the beginning. The piece consists of five staves of music. The first staff starts with a *mf* dynamic. The second staff begins at measure 5. The third staff begins at measure 8. The fourth staff begins at measure 12 and includes a first ending bracket. The fifth staff begins at measure 16 and includes a second ending bracket. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Accents (>) are placed over several notes. The piece concludes with a final double bar line.

# The Stubborn Oak

Shaker tune

Regal ♩ = 74-84

Musical score for 'The Stubborn Oak' in 4/4 time, marked 'Regal' with a tempo of 74-84. The score is written in treble clef with a key signature of one flat (Bb). The dynamics are marked *mp*. The piece consists of three staves of music. The first staff starts with a *mp* dynamic. The second staff begins at measure 6. The third staff begins at measure 10 and includes a first ending bracket. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The piece concludes with a final double bar line.

# Six Blues

## Preliminary exercises

Musical notation for Preliminary exercises. The piece is in 4/4 time with a key signature of one sharp (F#). The notation consists of a single staff with a treble clef and a common time signature of 8. The music features a series of rhythmic patterns and chords, including eighth notes, quarter notes, and chords with stems and beams. The exercises are divided into four measures, each with a repeat sign. The first two measures focus on eighth-note patterns, while the last two measures focus on quarter-note patterns.

## I. Saint Blues

Swing ♩ = 108-124

Musical notation for I. Saint Blues. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation consists of a single staff with a treble clef and a common time signature of 8. The music features a series of rhythmic patterns and chords, including eighth notes, quarter notes, and chords with stems and beams. The piece is divided into four measures, each with a repeat sign. The first two measures focus on eighth-note patterns, while the last two measures focus on quarter-note patterns. The notation includes various musical notations such as accents, slurs, and dynamic markings (p, p p).

Preliminary exercises

Musical notation for preliminary exercises in 4/4 time. The first measure contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The second measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The third measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The fourth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The fifth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The sixth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The seventh measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The eighth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The ninth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The tenth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The eleventh measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The twelfth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The thirteenth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The fourteenth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The fifteenth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The sixteenth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The seventeenth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The eighteenth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The nineteenth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The twentieth measure contains: G4, A4, Bb4, C5, D5, E5, F5, G5. The notation includes various fingerings (1, 2, 3, 4) and triplets.

II. Horn-toad Blues

Swing ♩ = 100-116

Musical notation for 'Horn-toad Blues' in 4/4 time. The piece is in a key with one flat (Bb) and a swing tempo of 100-116. The notation is divided into four systems. The first system contains measures 1-3. The second system contains measures 4-6. The third system contains measures 7-9. The fourth system contains measures 10-12. The notation includes various fingerings (1, 2, 3, 4), triplets, and accents. The key signature is Bb. The time signature is 4/4. The piece ends with a double bar line.

### III. Straight Blues

Smooth ♩ = 112-124

With even eighth notes

Musical score for 'III. Straight Blues' in 4/4 time. The score consists of four systems of music, each with a treble clef staff and a bass clef staff. The first system starts with a repeat sign and includes fingerings (i, m, a, 4, 1, 2) and accents. The second system includes a measure starting with a 5. The third system includes a measure starting with an 8 and fingerings (a, m, i). The fourth system includes a measure starting with an 11 and first/second endings. The bass line features chords and triplets.

### IV. Blue Swing

Swing ♩ = 100-116

Musical score for 'IV. Blue Swing' in 4/4 time. The score consists of four systems of music, each with a treble clef staff and a bass clef staff. The first system includes fingerings (m, a, i, m) and accents. The second system includes a measure starting with a 4 and dynamics (p, p). The third system includes a measure starting with an 8. The fourth system includes a measure starting with a 12 and first/second endings. The bass line features chords and triplets.

# V. Blue Rag

Swing ♩ = 116-128

The musical score is written in 4/4 time with a swing feel, indicated by a tempo of 116-128. It consists of seven systems of music, each with a treble clef staff for the guitar and a bass clef staff for the bass. The guitar part includes various techniques such as triplets, slurs, and slaps. The bass part provides a steady accompaniment with eighth and quarter notes. The score is marked with measure numbers 4, 8, 12, 16, 20, and 24. A 'RH slap' instruction is present at measure 12. The piece concludes with a 'rit.' (ritardando) marking at measure 24.

# VI. Blues for George

Swing ♩ = 116-128

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Swing' with a quarter note equal to 116-128 beats per minute. The score consists of seven systems of music, each with a piano accompaniment line below the melodic line. The piano accompaniment is primarily composed of quarter notes and eighth notes, often in a steady, rhythmic pattern. The melodic line features various techniques, including slurs, accents, and fingerings. Fingerings are indicated by numbers 1-4. Slurs are used to group notes together, and accents (>) are placed over specific notes. The melodic line starts with a triplet of eighth notes (a, m, i) and continues with various rhythmic patterns, including eighth and quarter notes. The score ends with a fermata over the final note.

22

25

28

31

34

# New Suite in D Major

Allegretto  $\text{♩} = 118$

I.

(6 = D) *f*

*To Coda*

*D.C. al Coda*

*rit.* *mp*

Swaying  $\text{♩} = 50-56$

II.

(6 = D) *mf*

*mp murmurando*



21 *i m i m a m a i m*  
*p* *crescendo*

28 *a m i a m i m i m i m i m*  
*p* *crescendo*

35 *i m a m a*  
*f* *p* *f*

42 *2 4 1 2 4 2*  
*f*

49 *2 1 3 1 3*

56 *3 2 1*

62 *4 2 1 3 1*

68 *allargando*  
*mp*

74 *p* *rit.* *pp*



*Sing while playing, it's  
good for breath, posture,  
coordination, and soul.*

*Here are words to **Littl' Adam**  
(p. 12). I wrote this for my  
son when he was a toddler.*

Littl' Adam  
a littl' Adam  
where ya gonna be  
when the sun is at three  
and I'm in a tree  
lookin' down at the sea?  
*Oh I think you'll agree  
that I have no degree  
to tell you where to be  
when the sun is at three!*

Littl' Adam  
a littl' Adam  
where ya gonna be  
when the sun is at four  
and I'm in a store  
looking' down at the floor?  
*Oh I think you'll agree  
that I have no degree  
to tell you where to be  
when the sun is at four!*

Littl' Adam  
a littl' Adam  
where ya gonna be  
when the sun is at five  
and I'm in a dive  
gettin' lots of jive?  
*Oh I think you'll agree  
that I have no degree  
to tell you where to be  
when the sun is at four!*

Littl' Adam  
a littl' Adam  
where ya gonna be  
when the sun is at six  
and I'm in the sticks  
just pilin' up bricks?  
*Oh I think you'll agree  
that I have no degree  
to tell you where to be  
when the sun is at six!*

