Frank A. Wallace

Sketches II

six suites for classical guitar

I. Garcia Lorca's Riddle

II. Friend of the Sand Winds

III. Orientale

IV. May Day Suite

V. Single String Etudes II

VI. Good Winds for Dionisio

Gyre Publications

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Sketches II

by Frank A. Wallace

Introduction

Of the three books in my **Sketches** series for classical guitar, two contain progressive solo works and the third, **Sketches for Two**, is six duets. **Sketches I** comprises thirty etudes of easy-to-moderate difficulty. **Sketches II** expands on the musical concepts introduced in the first volume by adding more technical and musical challenges—slurs, faster rhythms, extended pizzicato sections, 7/8 meter, etc. The emphasis is on learning short distinctive sections that are then woven together into a larger work, or suite. Rather than learning separate stand-alone etudes, character changes are pitted against each other and provide a deeper sense of musical form. These pieces are appropriate for advancing students looking for something new and fulfilling, full of color and challenge, and excellent for recitals.

Expressive playing requires special techniques that are learnable. Read the notes and refer to my notes in **Sketches I**. And please, experiment wildly with tempos, dynamics, colors, vibrato, *portamento*, etc. to discover what story you want to tell through this music. Commentary on each suite is at the end of the book.

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/.

Explore the full spectrum of my classical guitar compositions from simple pieces to extended concert works and chamber music at 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/.*

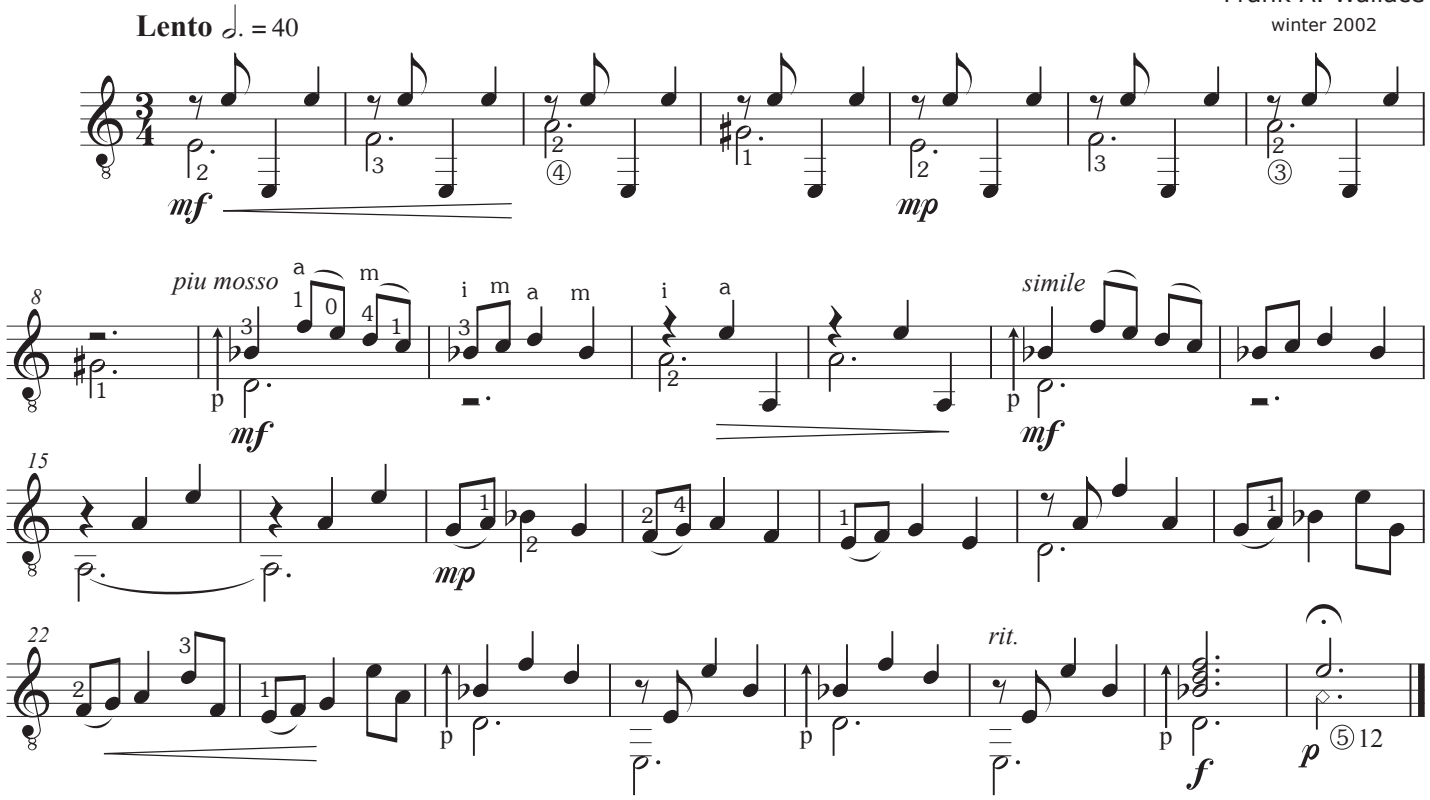
I hope you enjoy these pieces as much as I do.

Frank Wallace

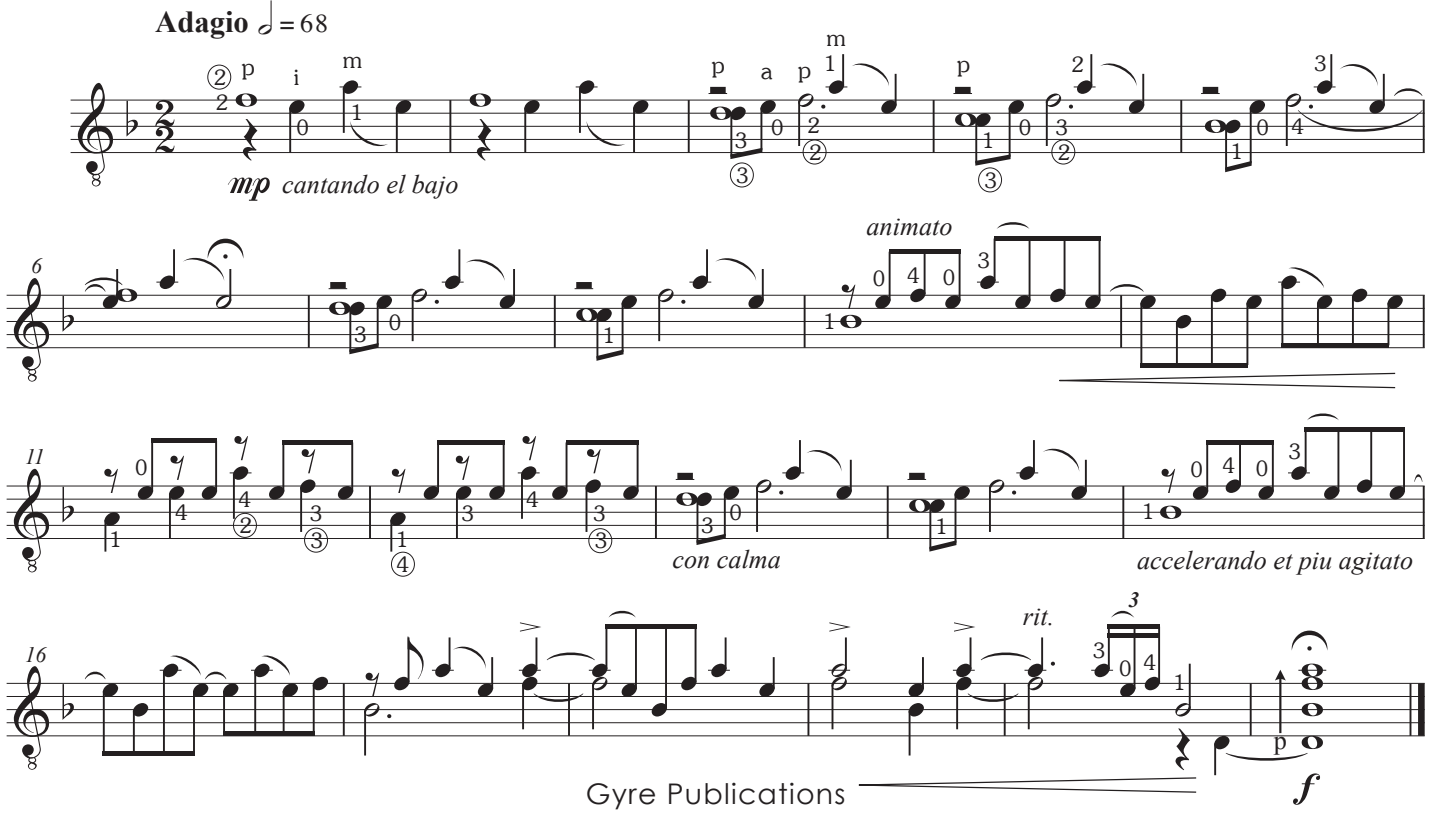
Garcia Lorca's Riddle

I. Seis Doncellas Bailan

Frank A. Wallace
winter 2002



II. Sueños de Ayer



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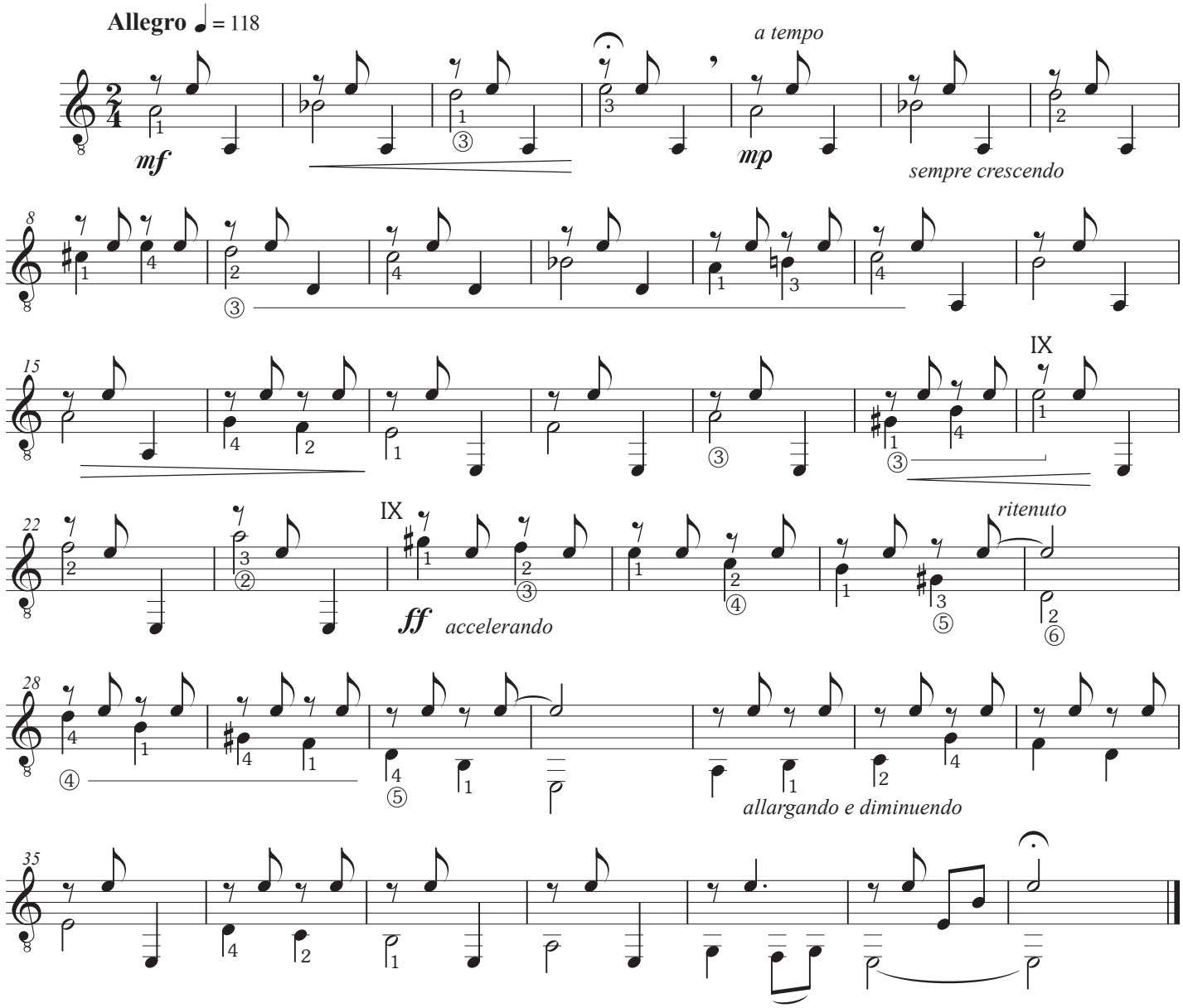
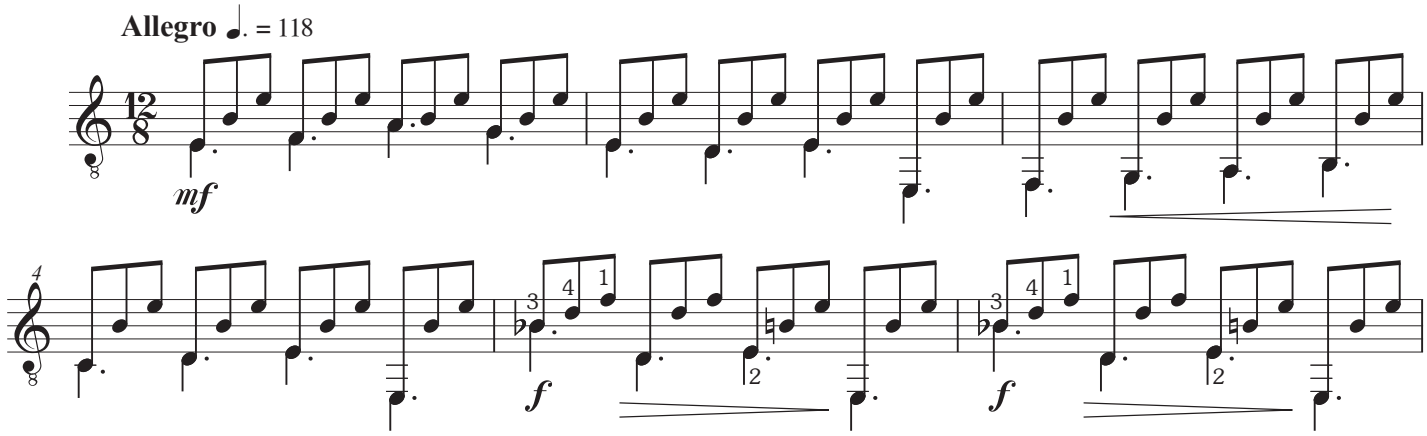
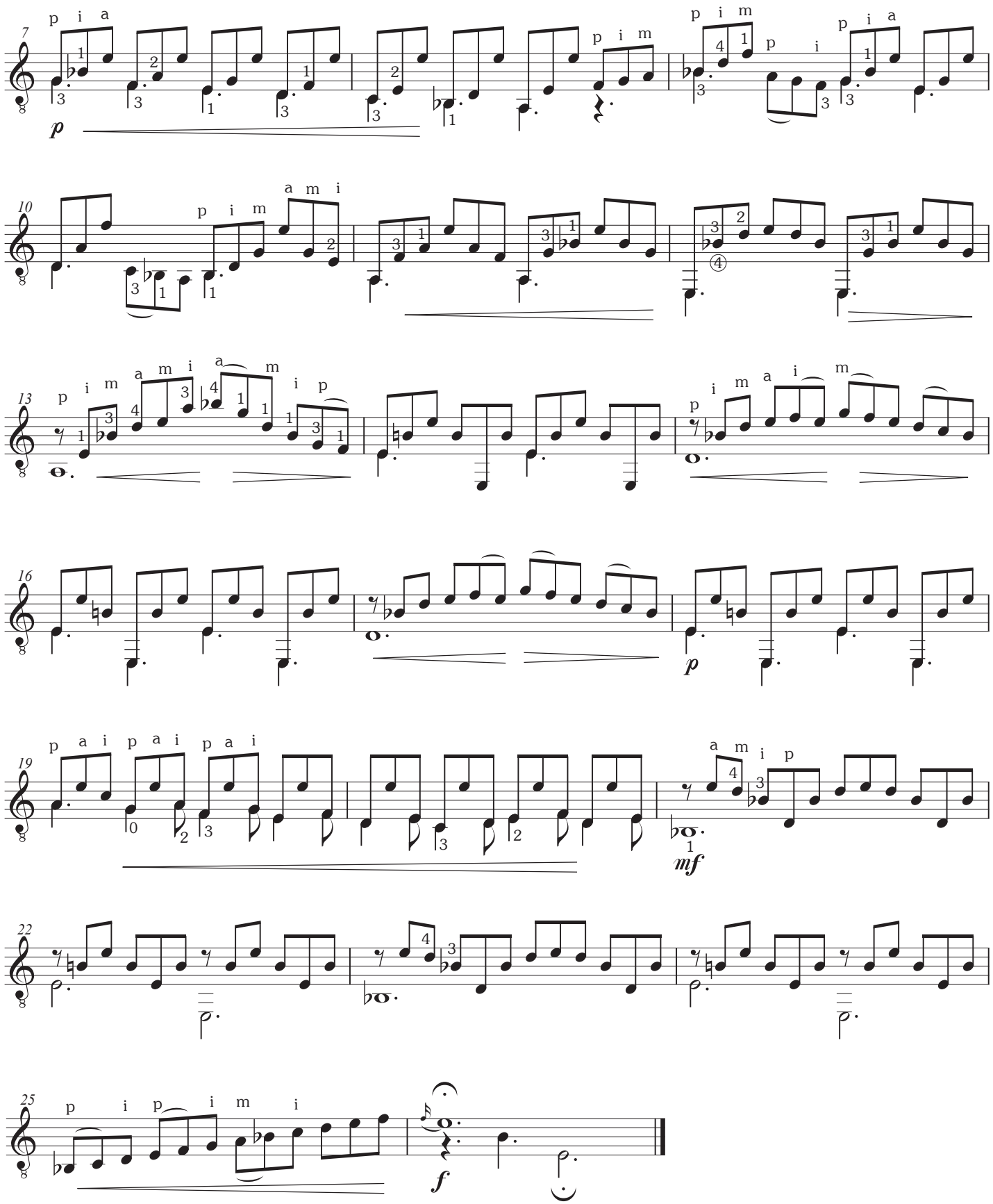
III. Doncellas Abrazadas



IV. Redonda

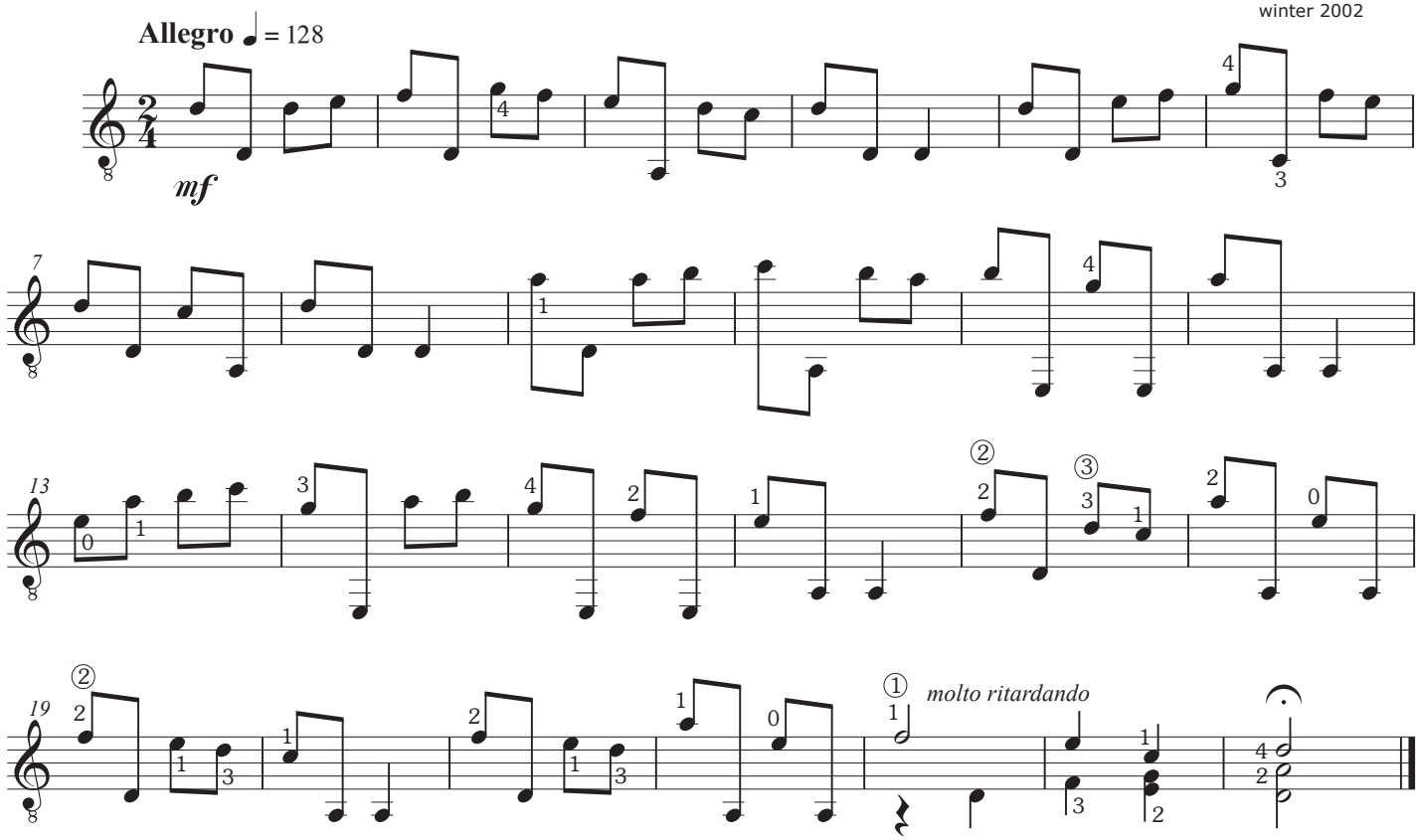



7
p i a
p i m
p i m
p i a
p
10
p i m
a m i
13
p i m
a m i
a m
i p
p
i m a i m
16
p
19
p a i p a i p a i
a m i p
mf
22
25
p i p i m i
f

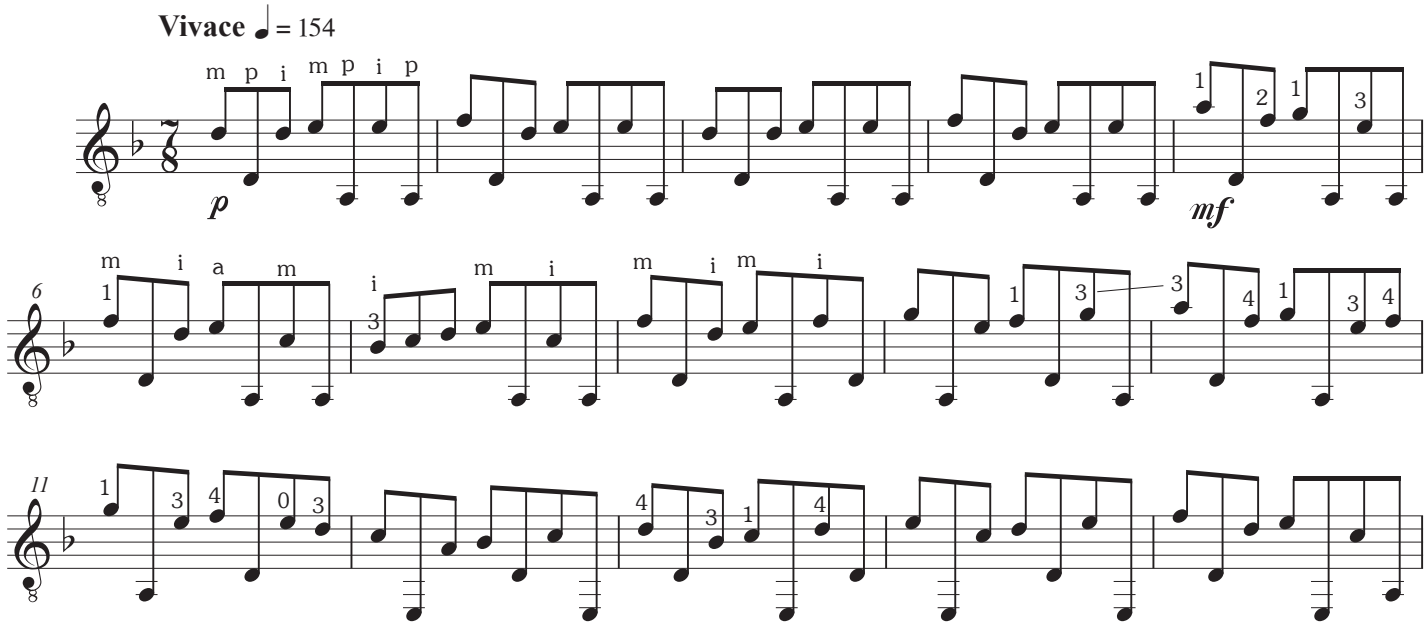
Friend of the Sand Winds

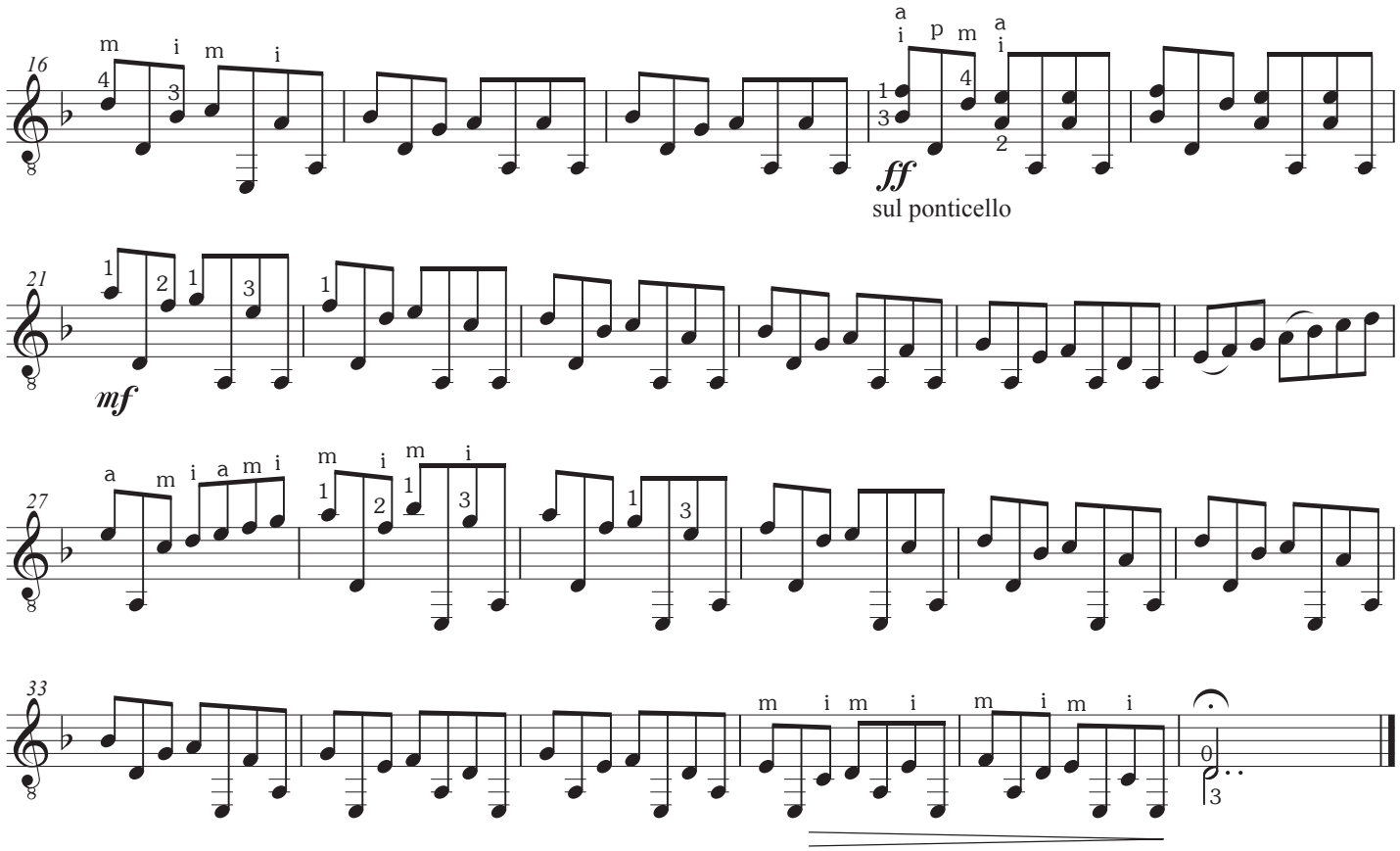
I. The Tower

Frank A. Wallace
winter 2002

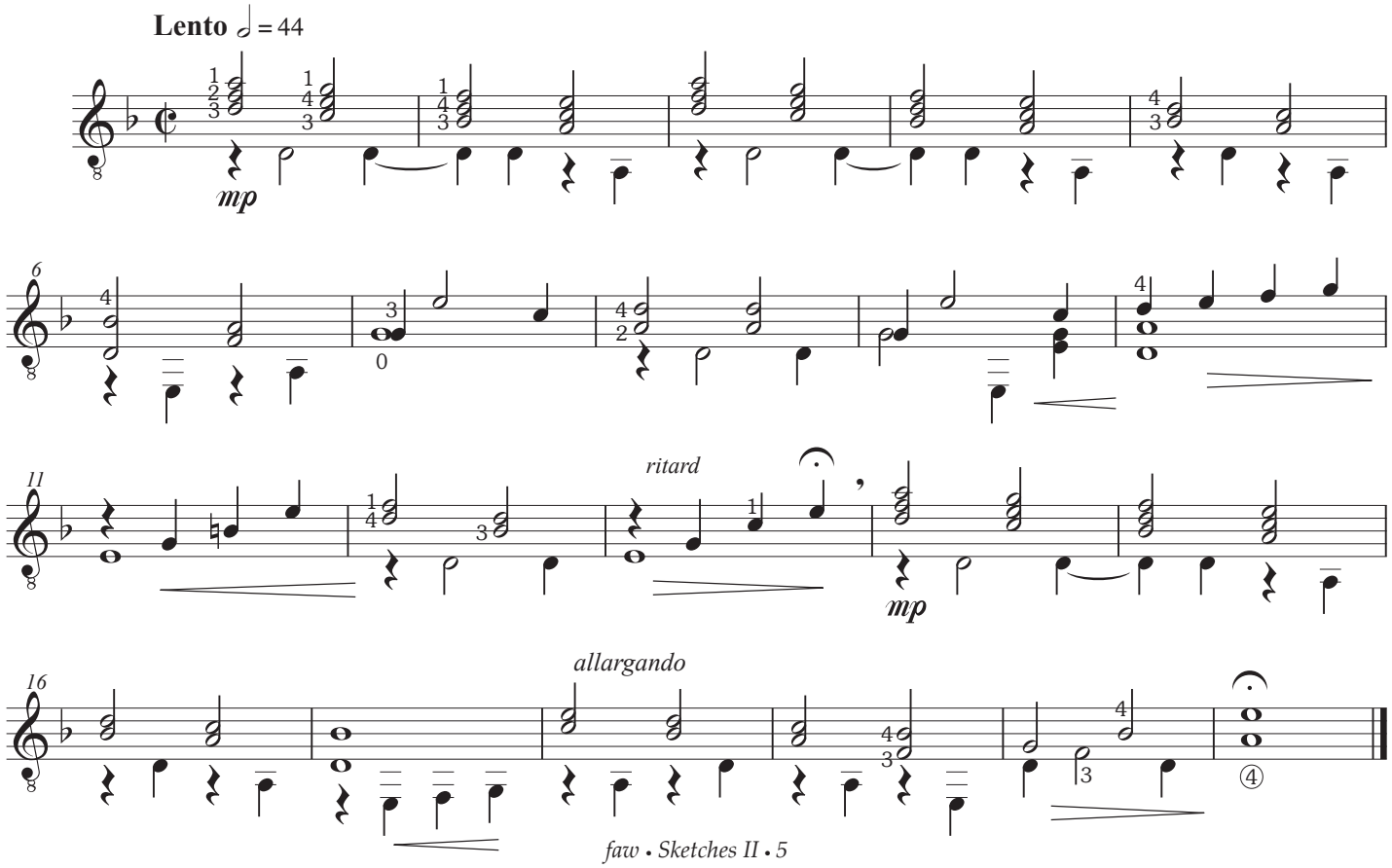


II. Angel on the Road to Damascus

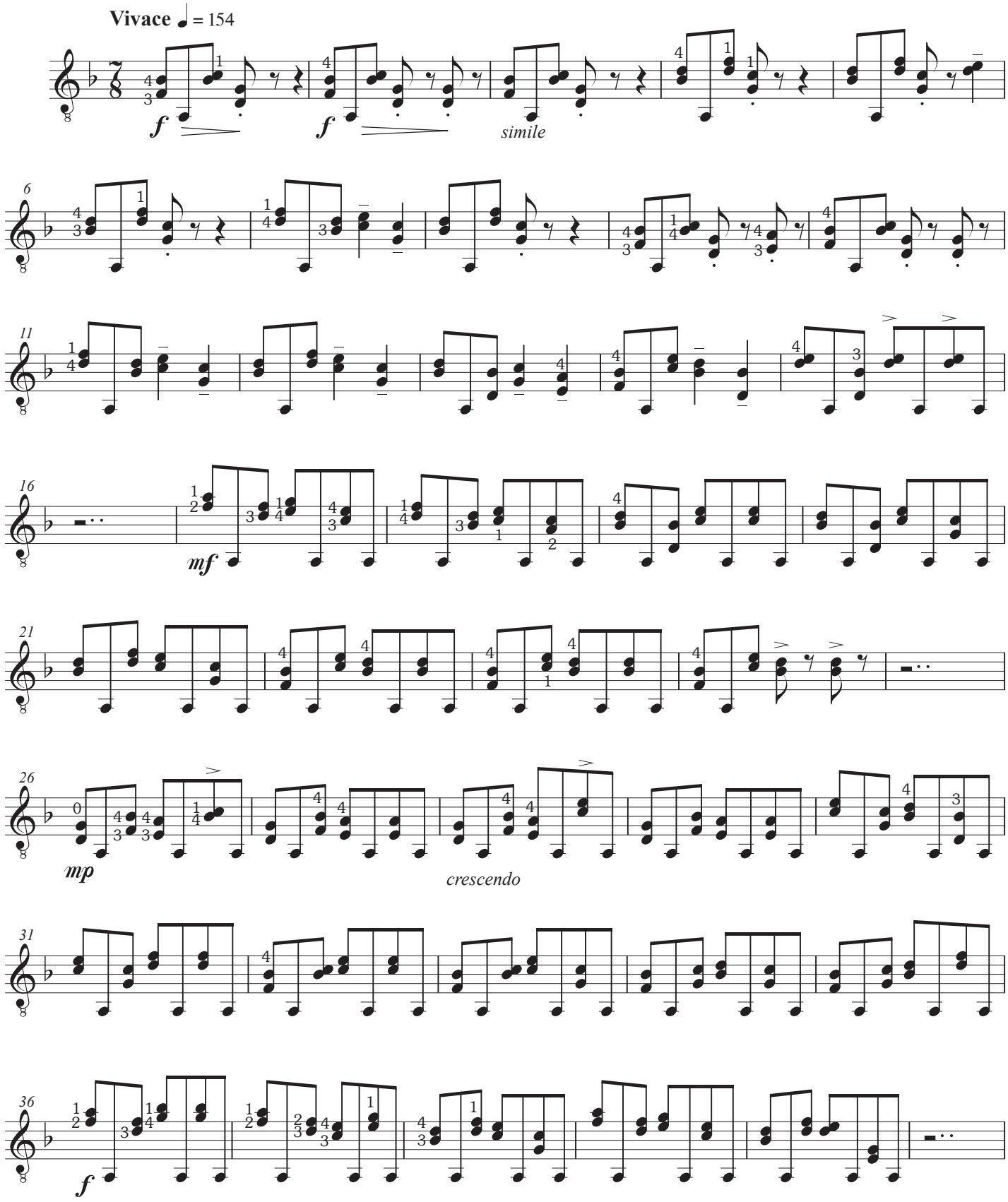


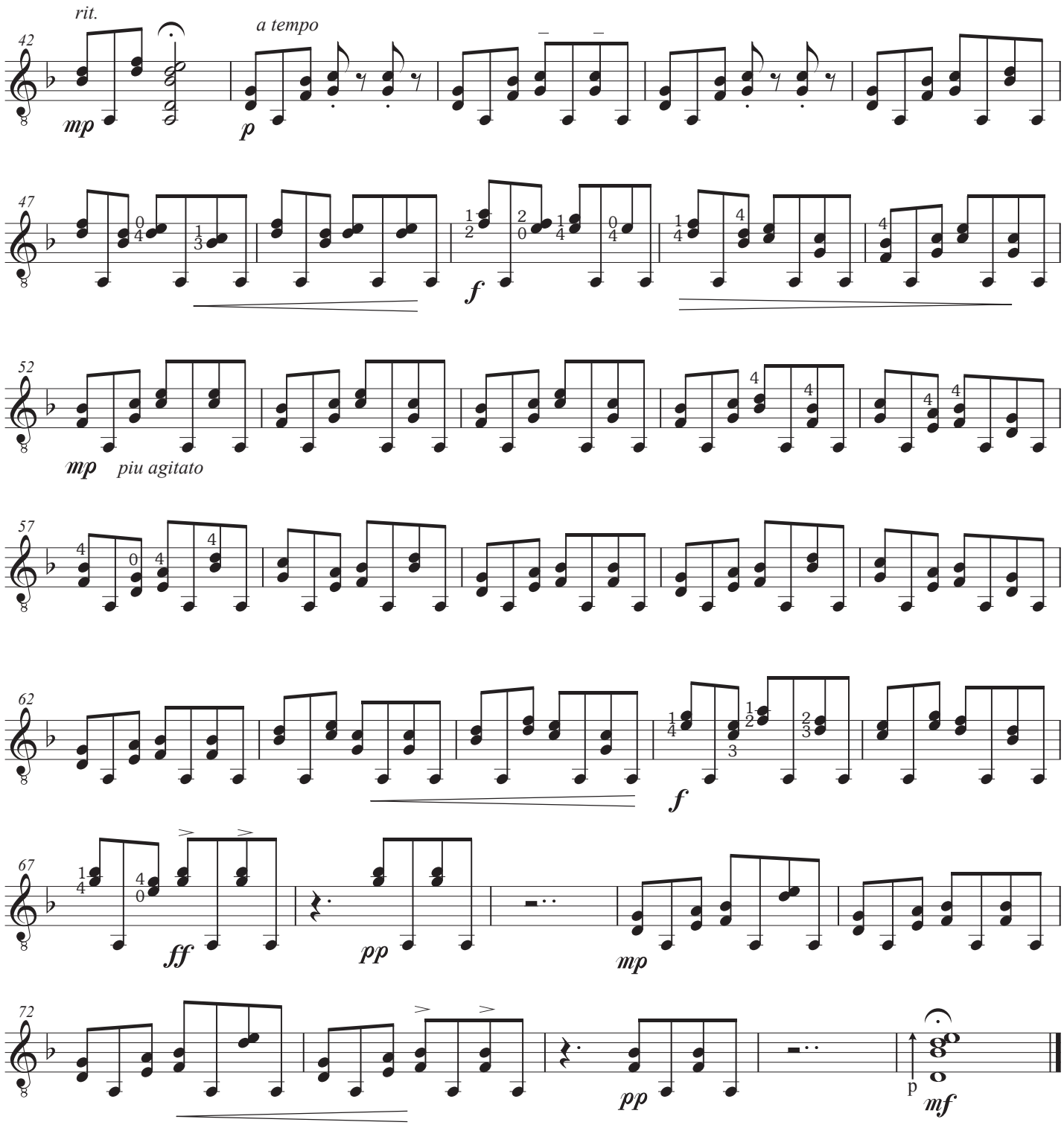


III. A Silence that Wavers



IV. Sand Winds

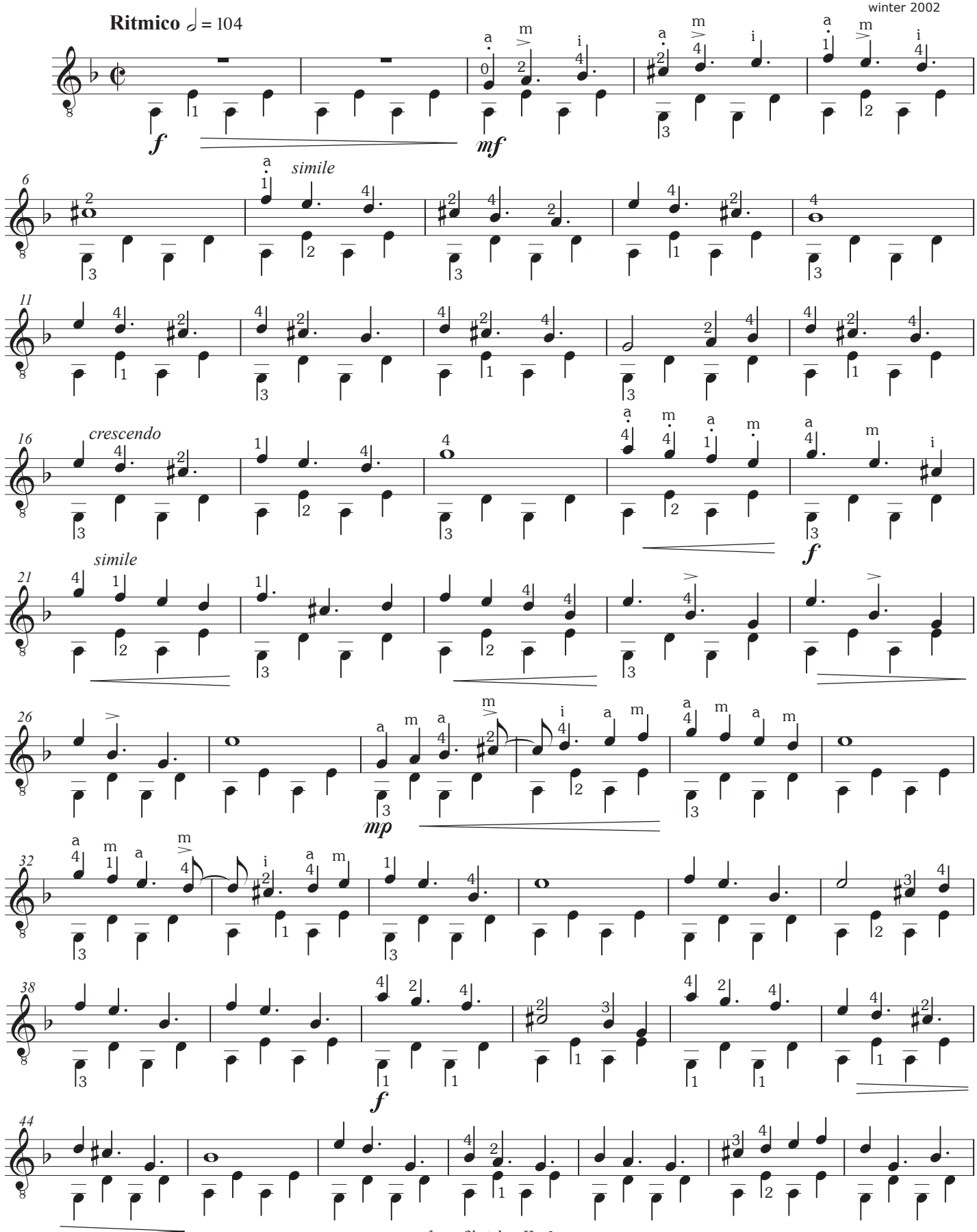


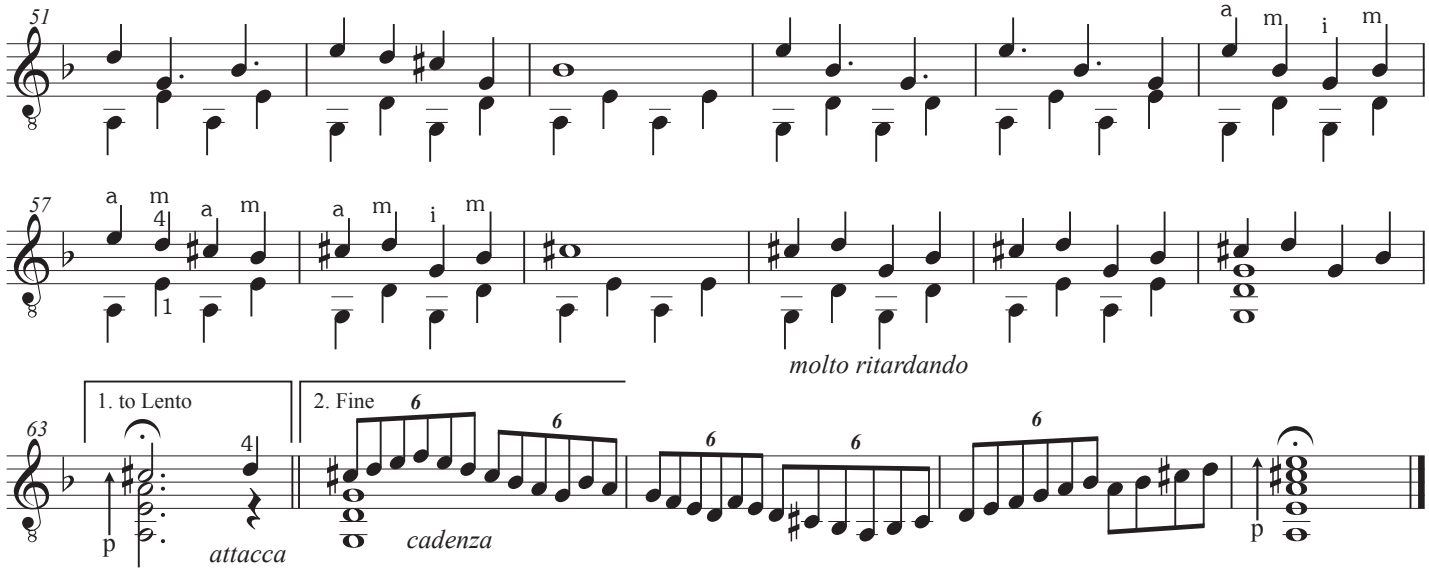

rit.
a tempo
mp
p
f
mp
piu agitato
f
ff
pp
mp
pp
p
mf

Orientale

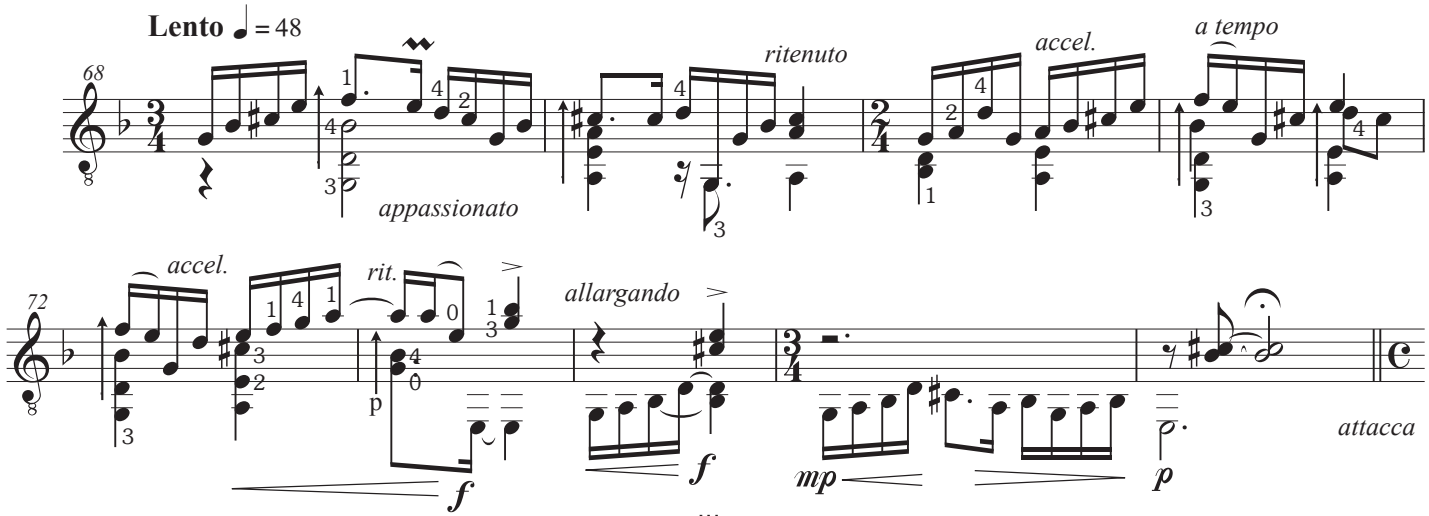
I.

Frank A. Wallace
winter 2002

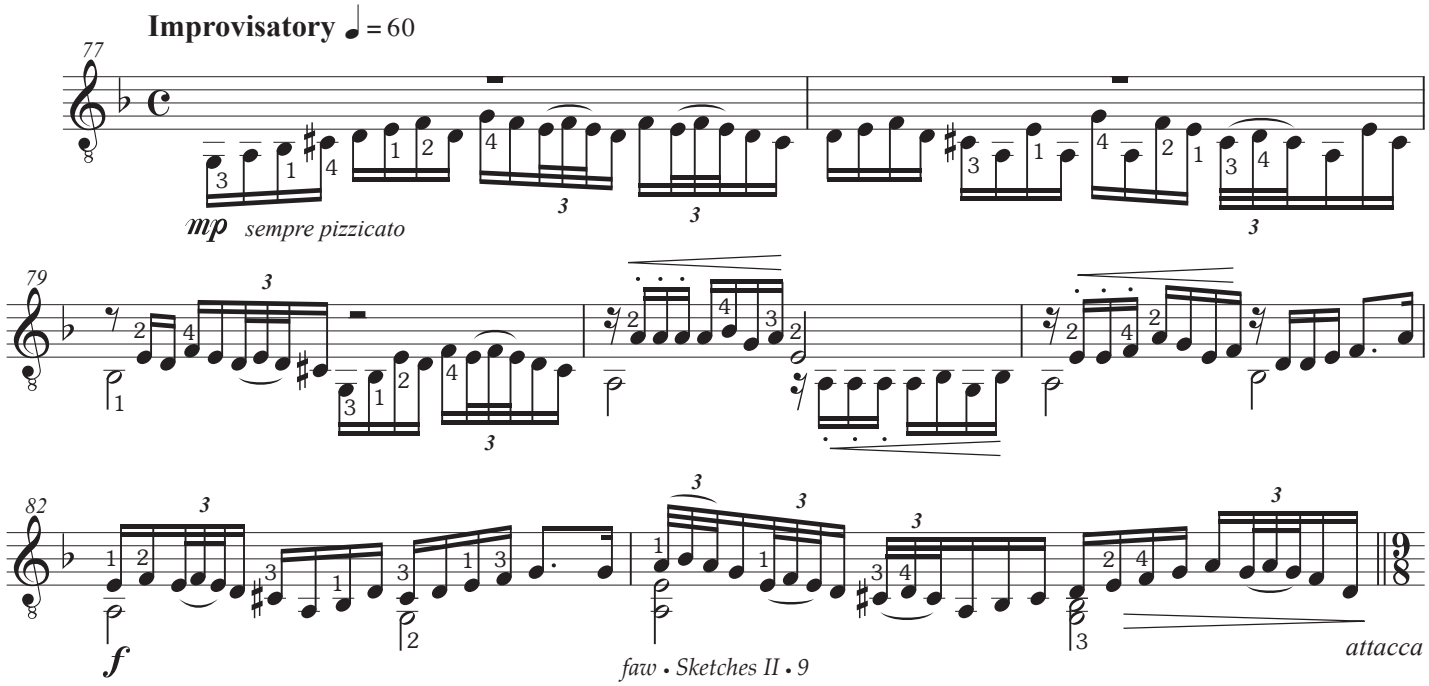



51
a m i m
57
a m a m
a m i m
molto ritardando
1. to Lento
2. Fine
63
p
attacca
cadenza
p

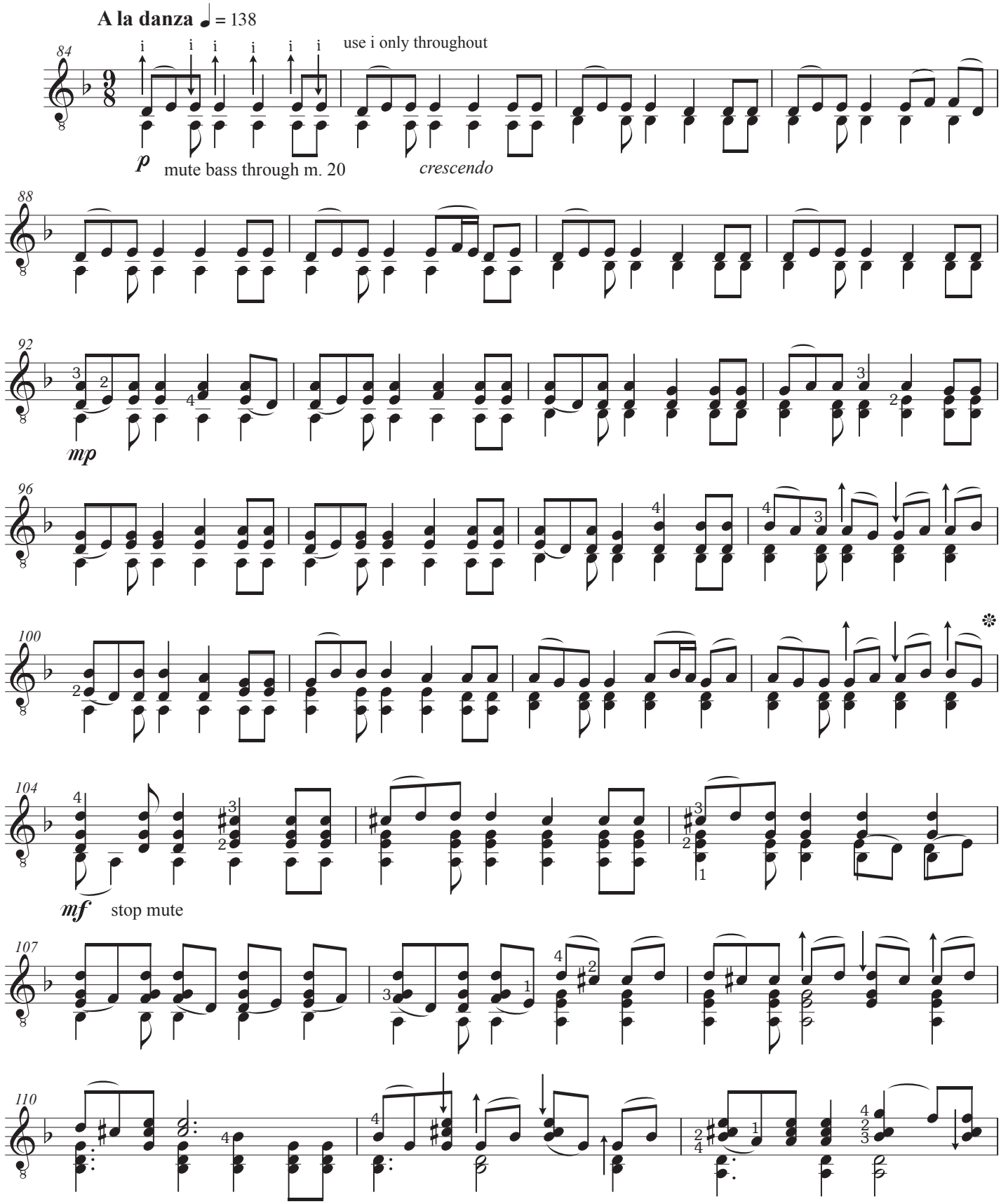
II.


Lento ♩ = 48
68
appassionato
ritenuto
accel.
a tempo
72
accel.
rit.
allargando
p
f
f
mp
p
attacca

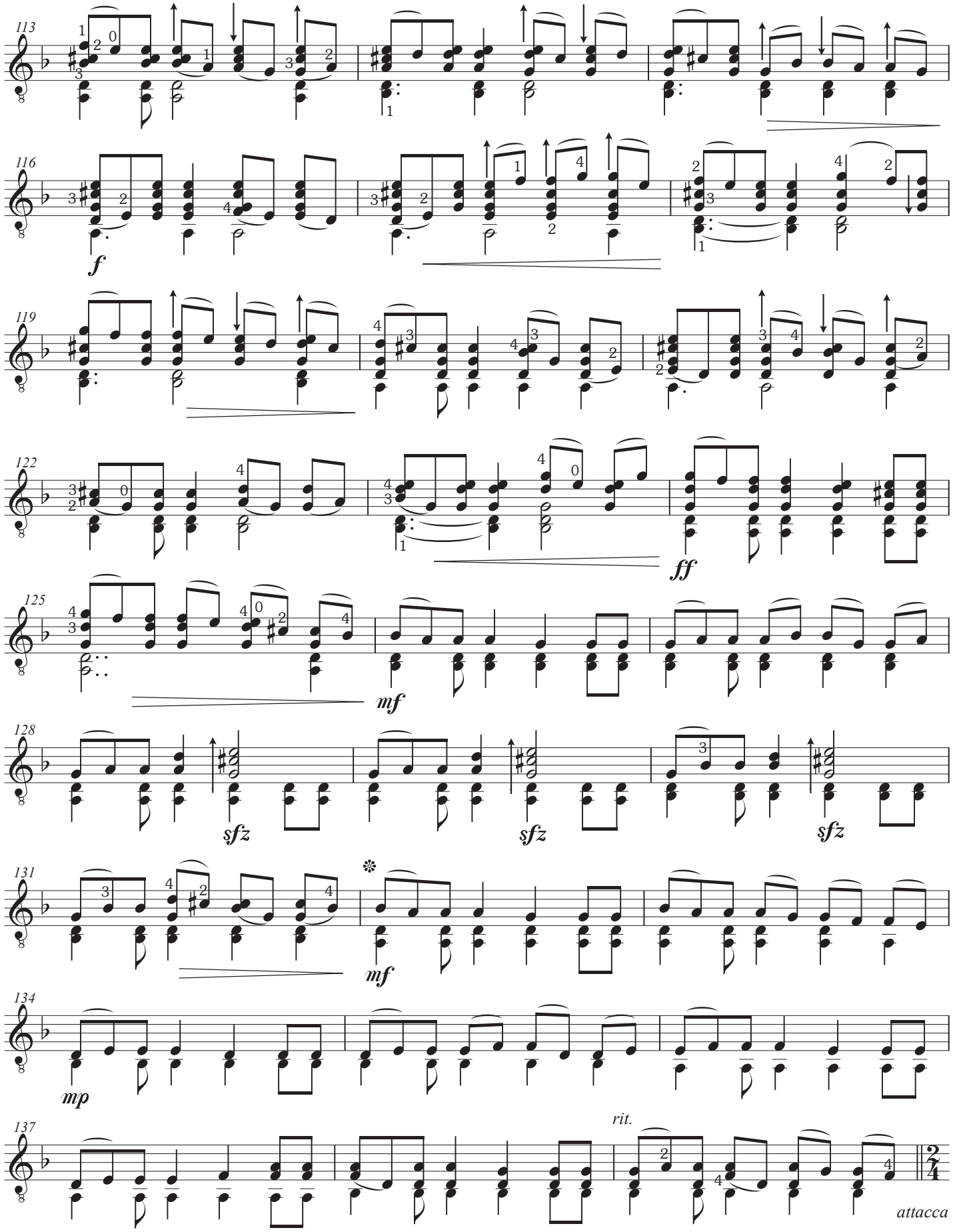
III.


Improvisatory ♩ = 60
77
mp sempre pizzicato
79
82
f
attacca

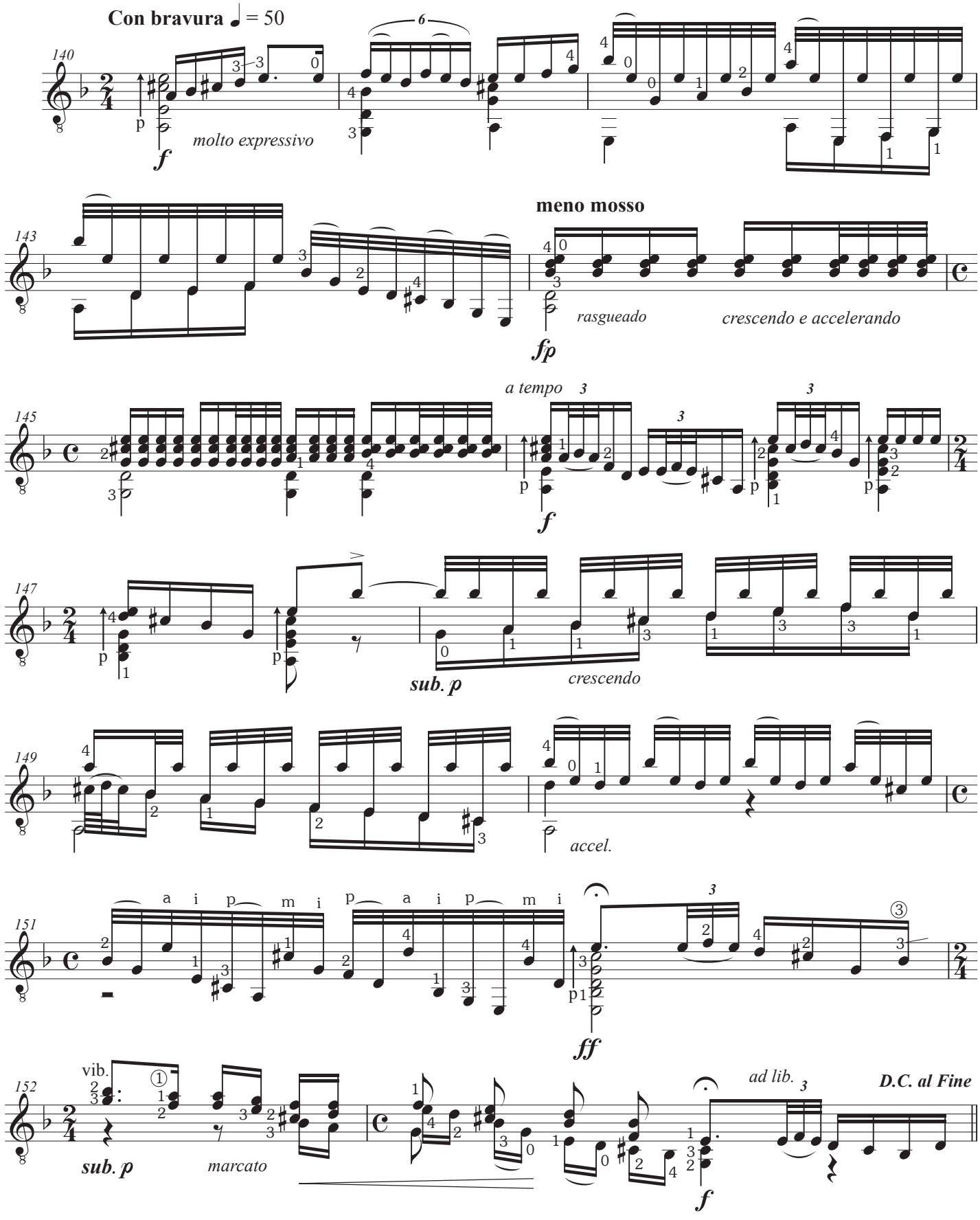
IV.



❊ Optional simplification: jump from measure 20 to 49


113
116
f
119
122
ff
125
mf
128
sfz
sfz
sfz
131
mf
134
mp
137
rit.
attacca

V.

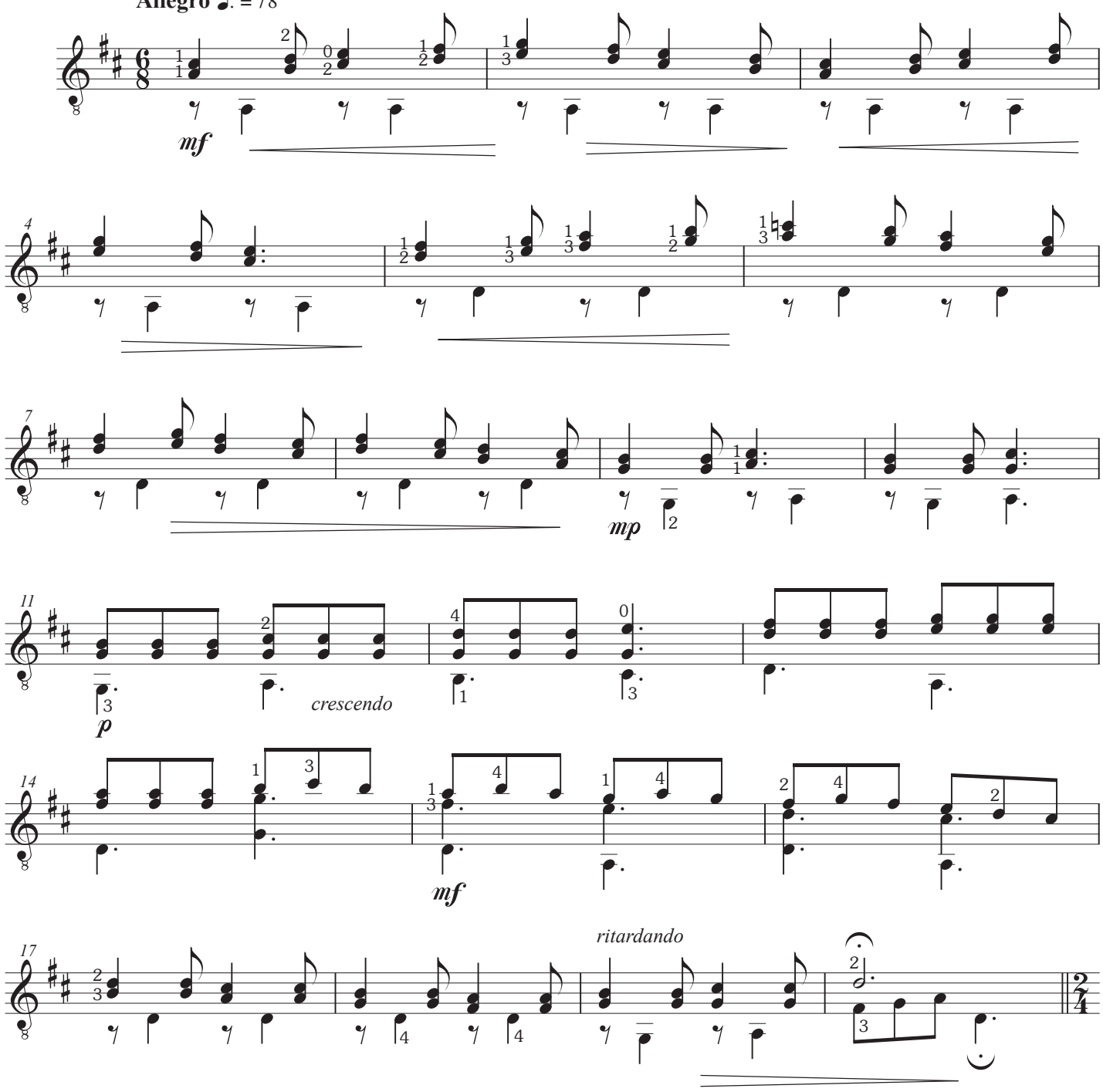

Con bravura ♩ = 50
molto expressivo
meno mosso
rasgueado
crescendo e accelerando
a tempo
sub. p
crescendo
accel.
ff
vib.
sub. p
marcato
ad lib.
D.C. al Fine

for Jeremy

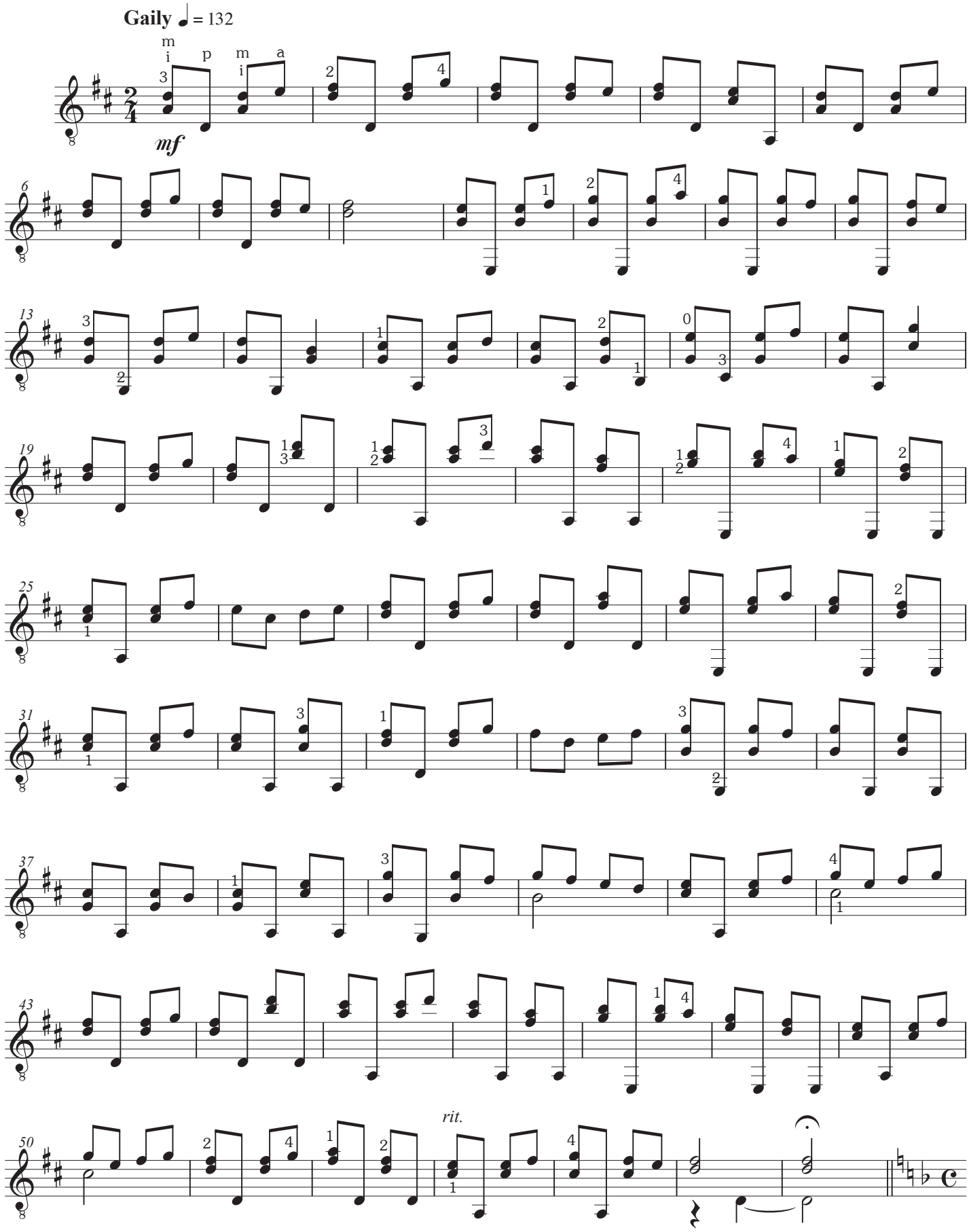
May Day Suite

I. Procession

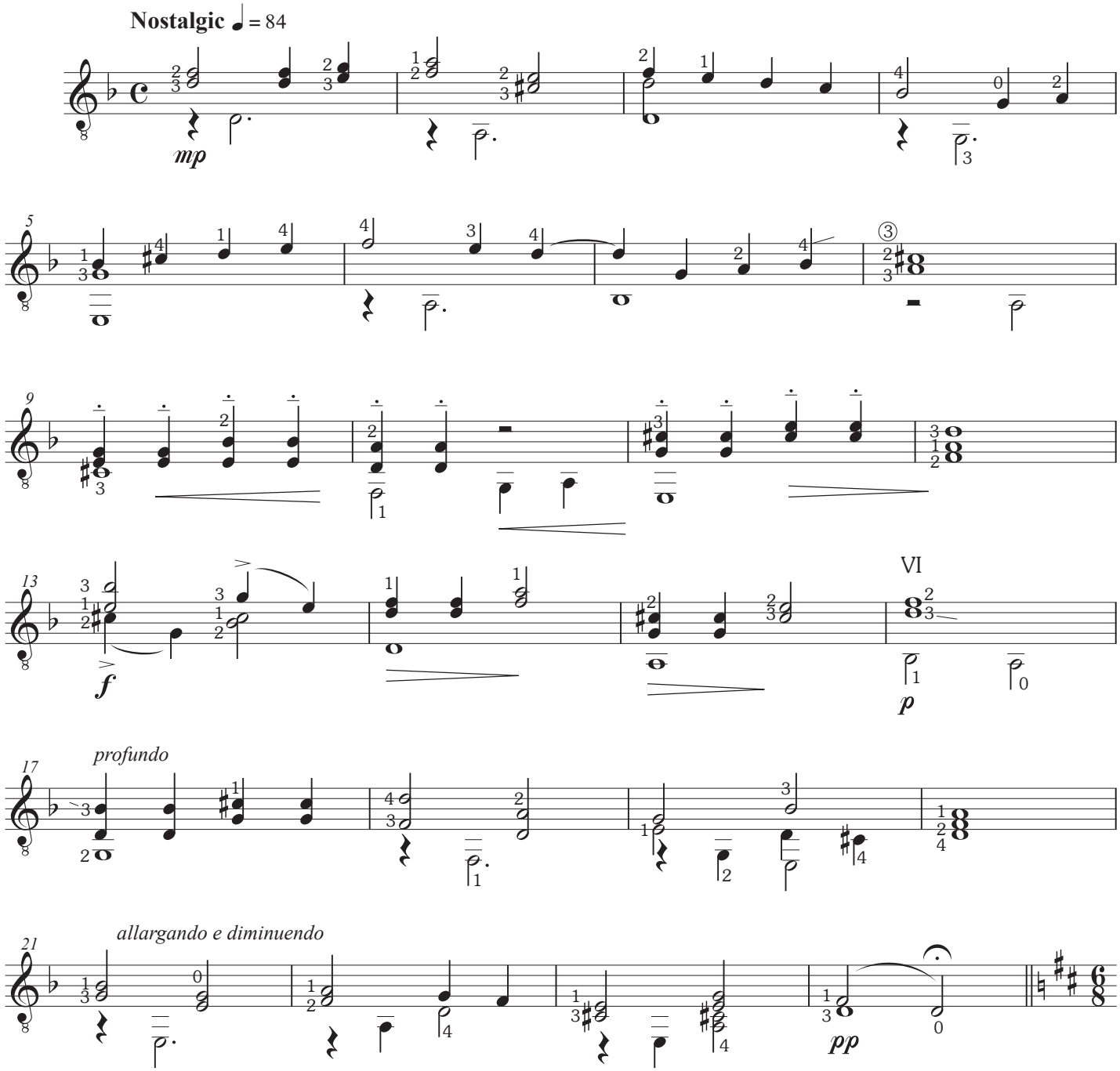
Frank A. Wallace
winter 2002



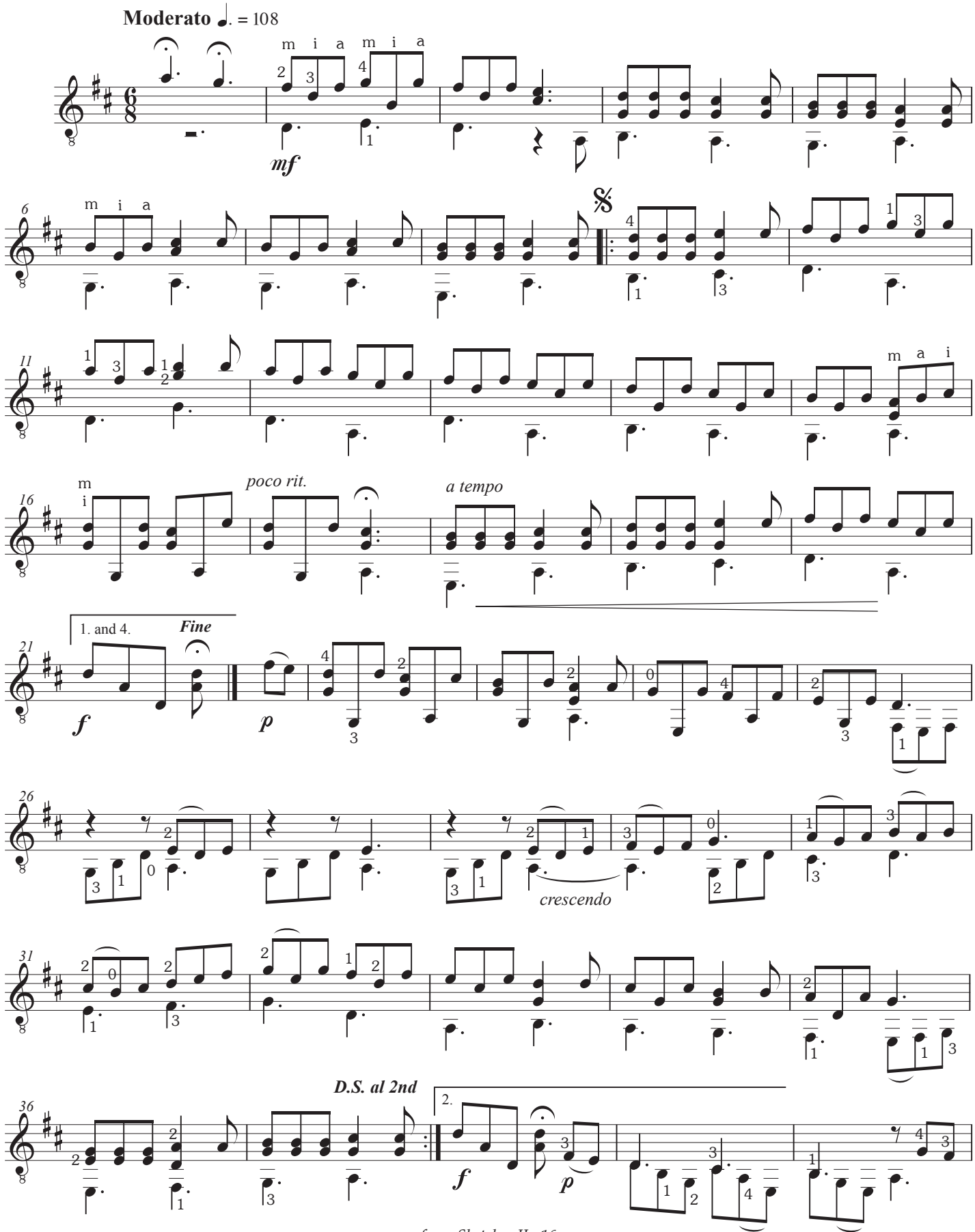
II. Gathering

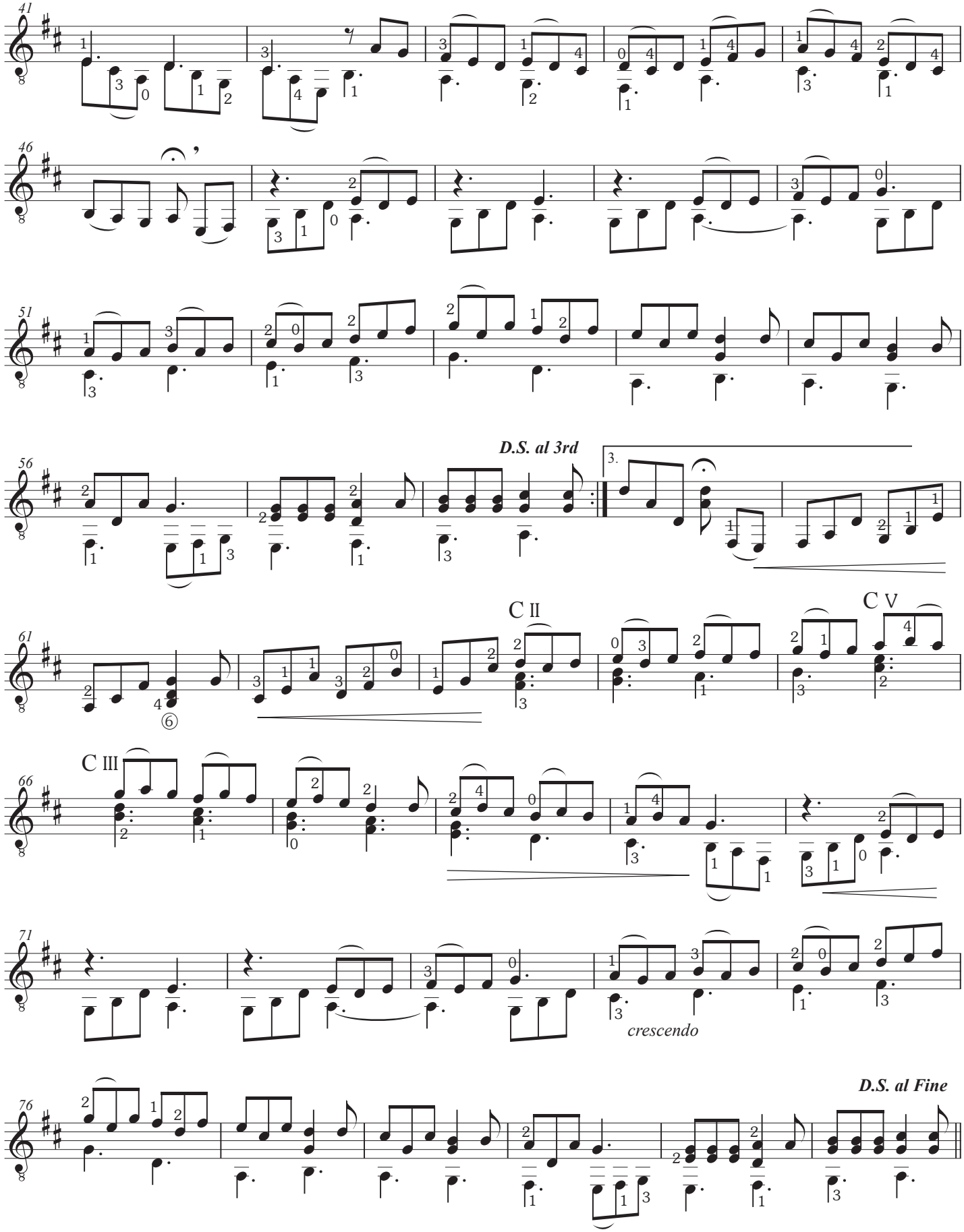


III. Remembering



IV. Rondo

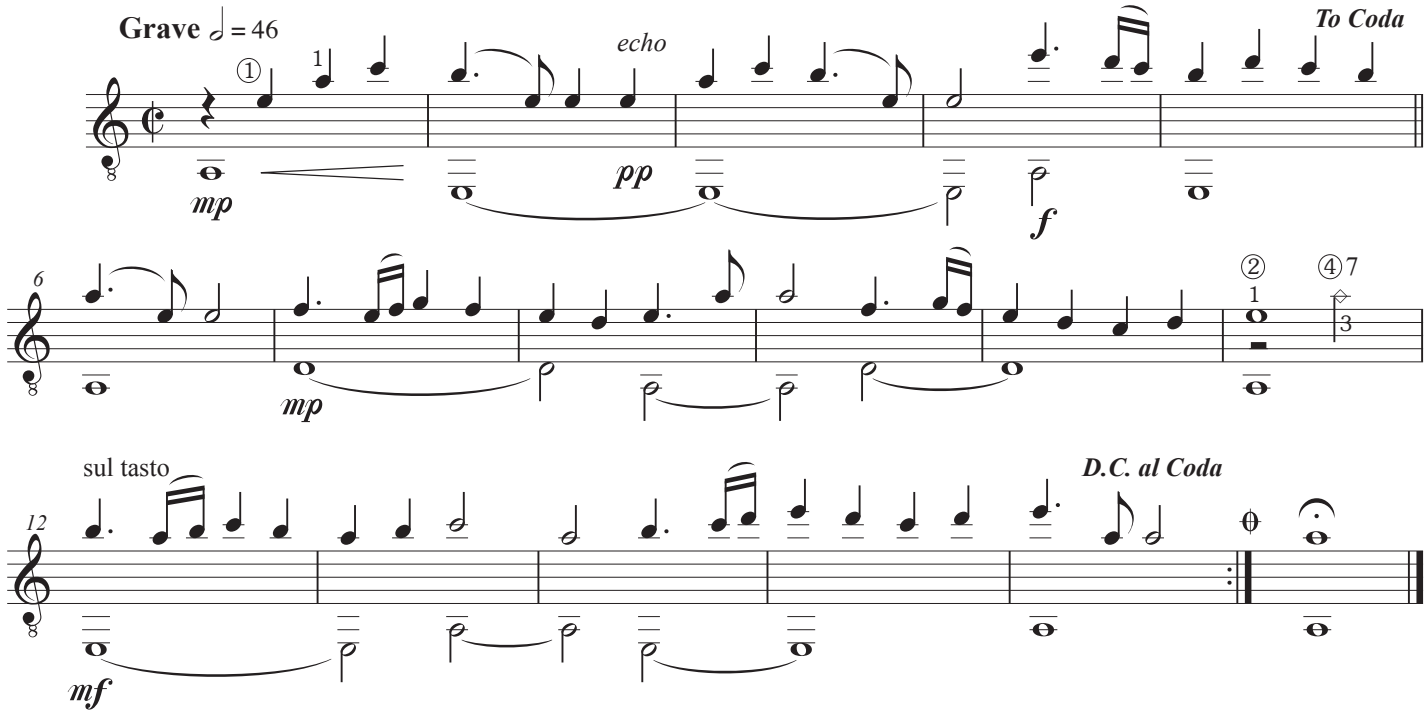

Moderato ♩. = 108
mf
poco rit.
a tempo
1. and 4.
Fine
f
p
crescendo
D.S. al 2nd
2.


41
46
51
56
D.S. al 3rd
3.
61
C II
C V
⑥
66
C III
71
crescendo
76
D.S. al Fine

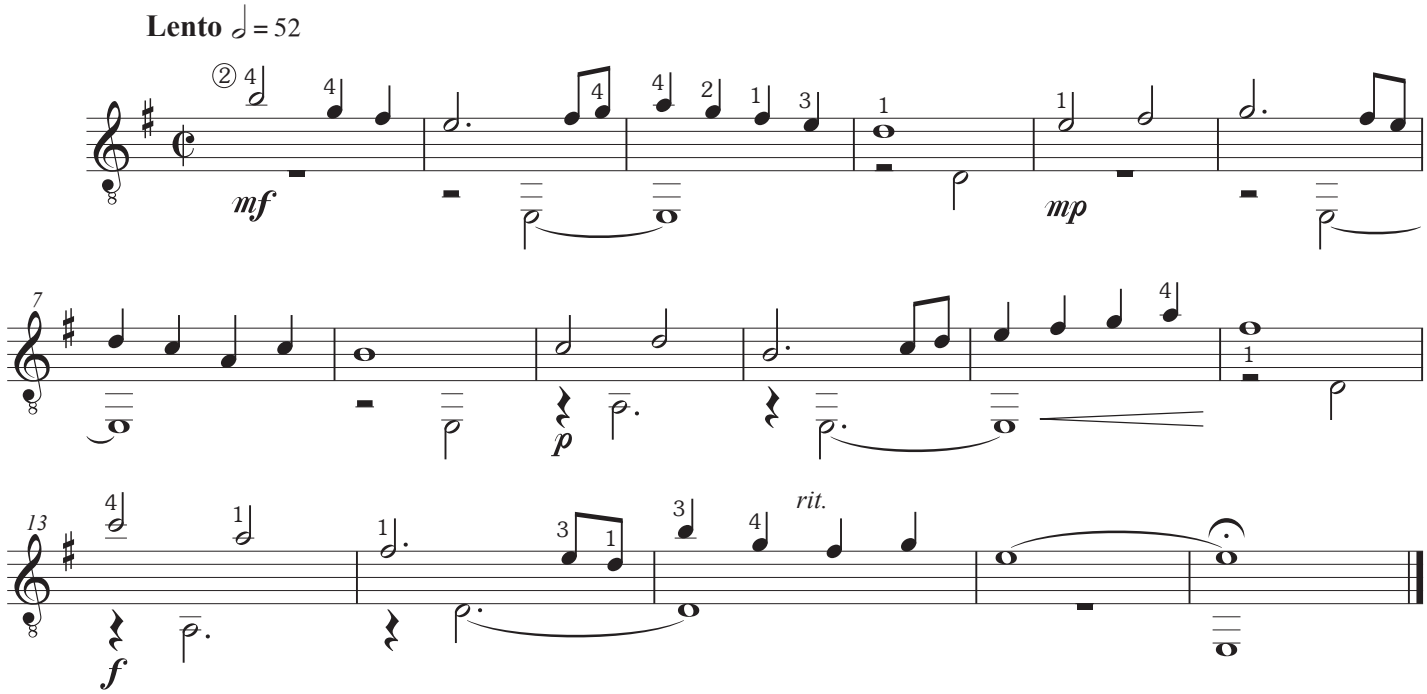
Single String Etudes II *

I String

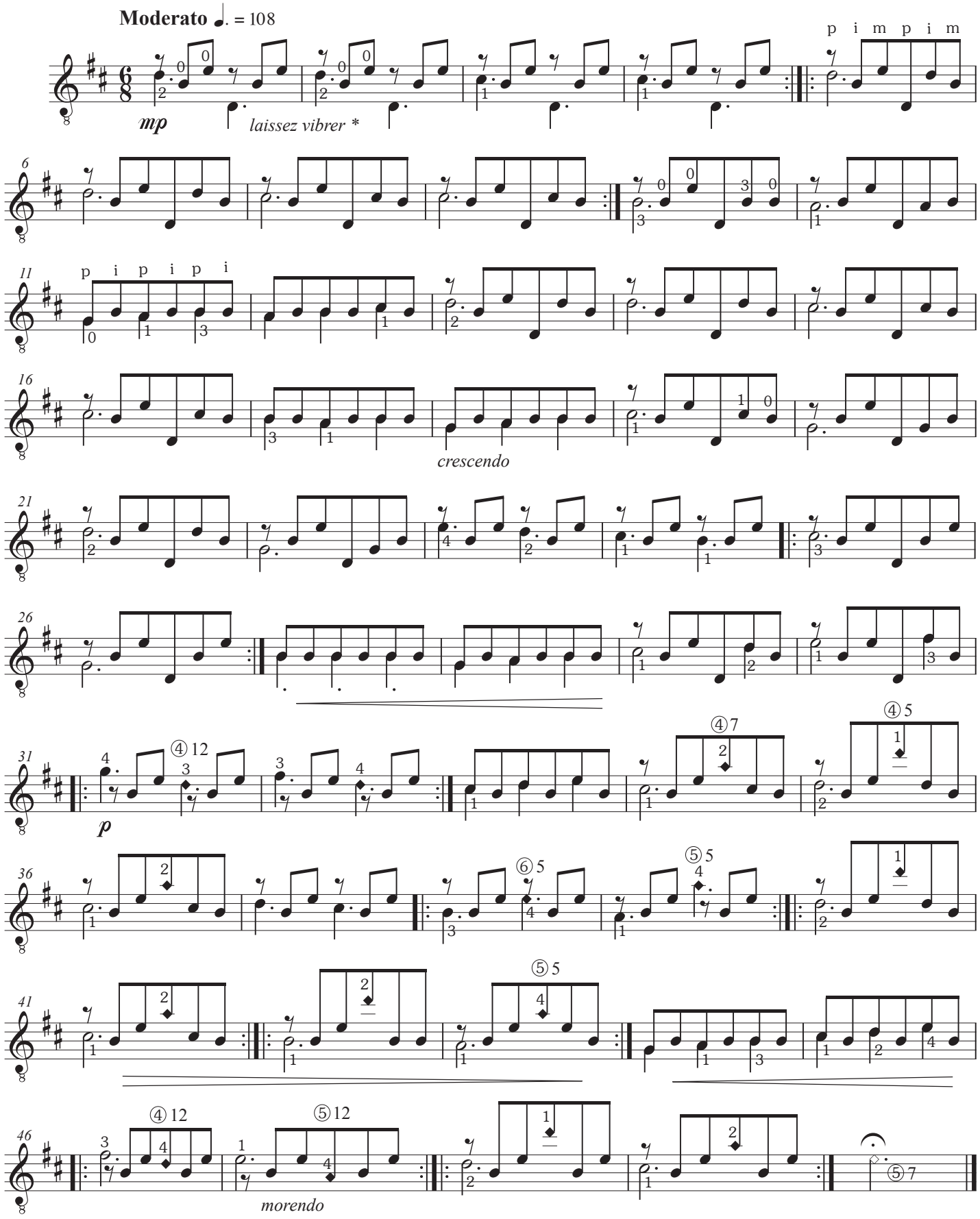
Frank A. Wallace
winter 2002



II String

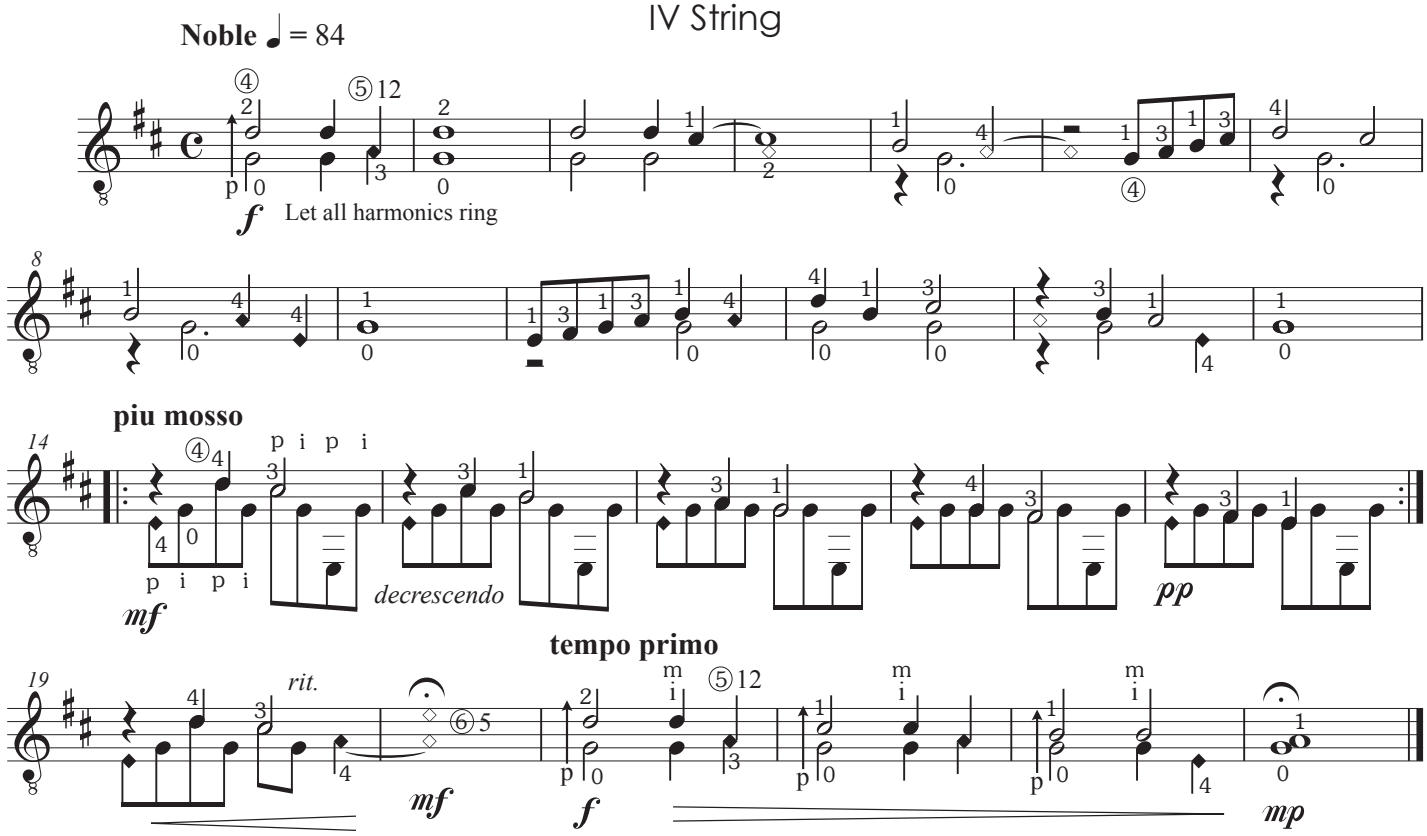


* all melodies in this set to be played on a single string as much as possible; portamento and vibrato encouraged!

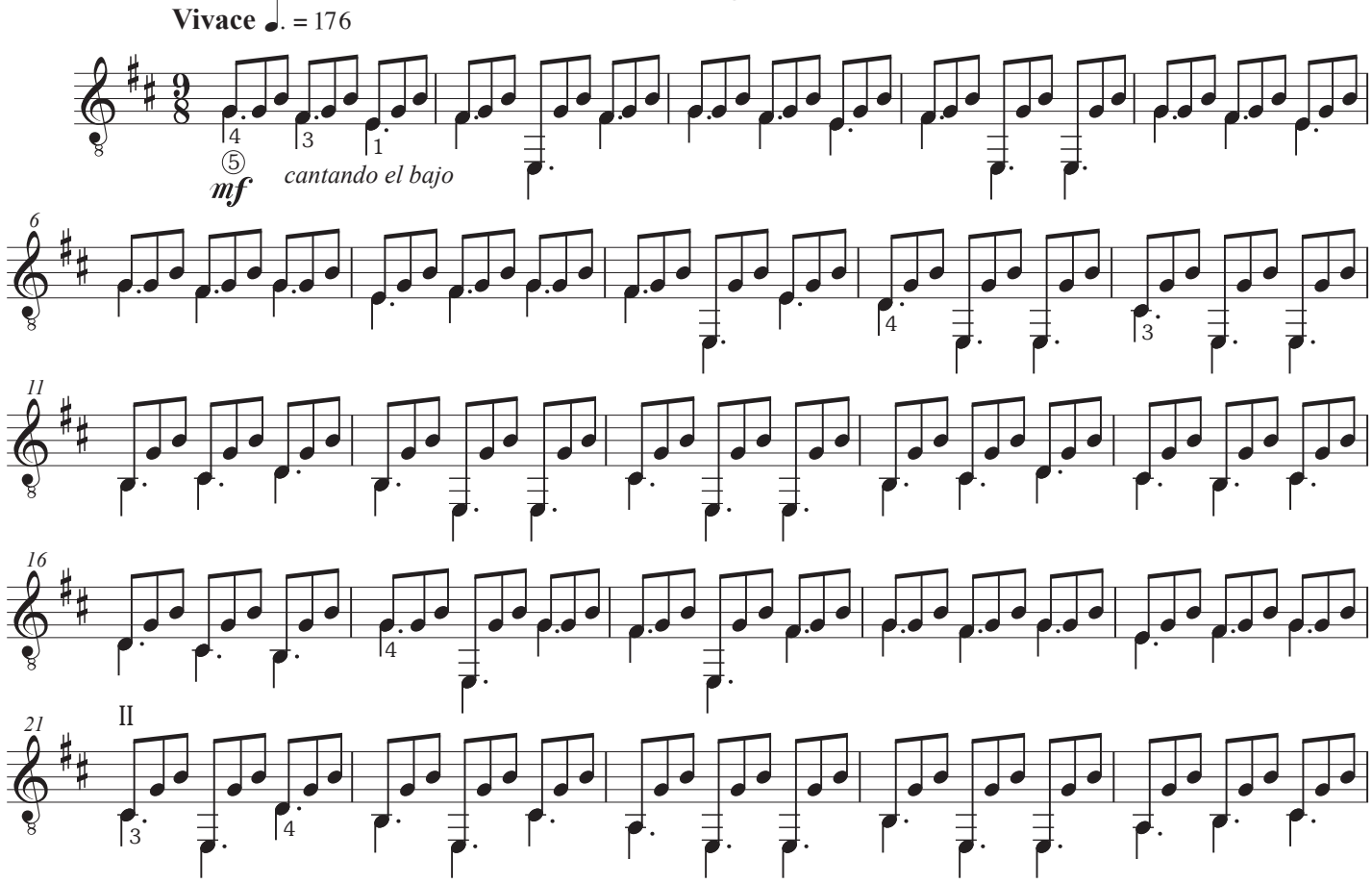


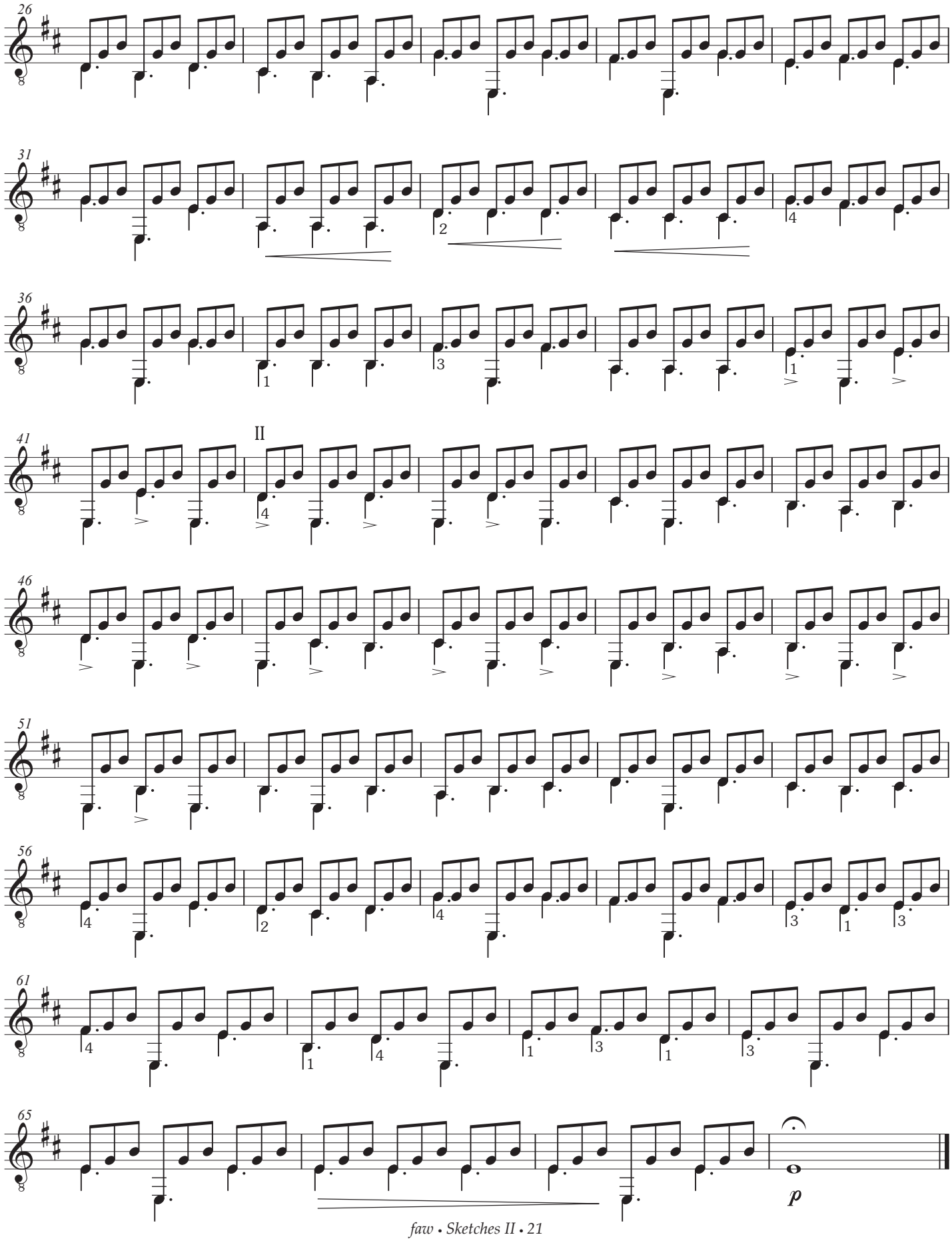
* let vibrate (l.v.) - allow all notes to vibrate as long as possible; do not "plant"

IV String

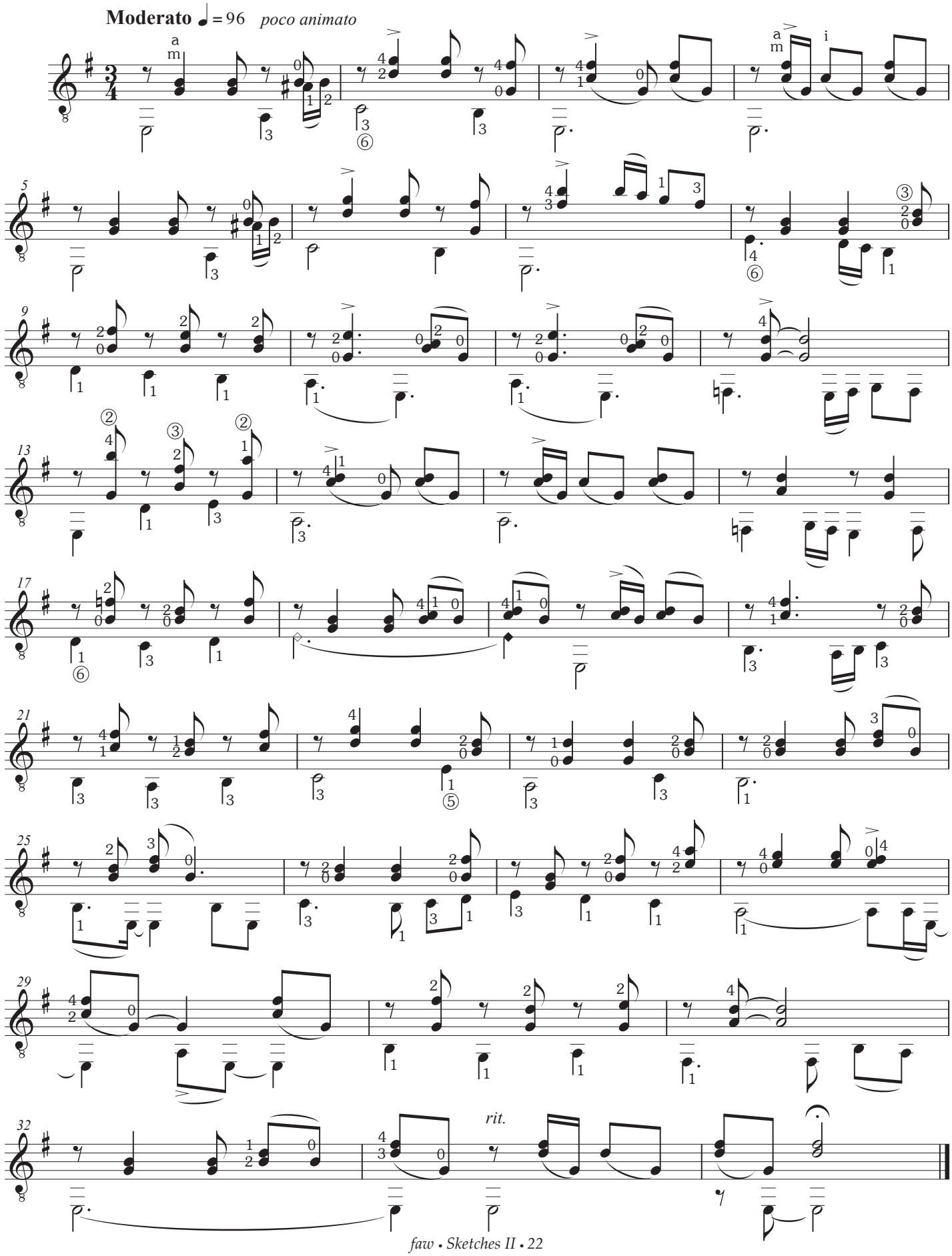


V String




26
31
36
41
II
46
51
56
61
65
p

VI String



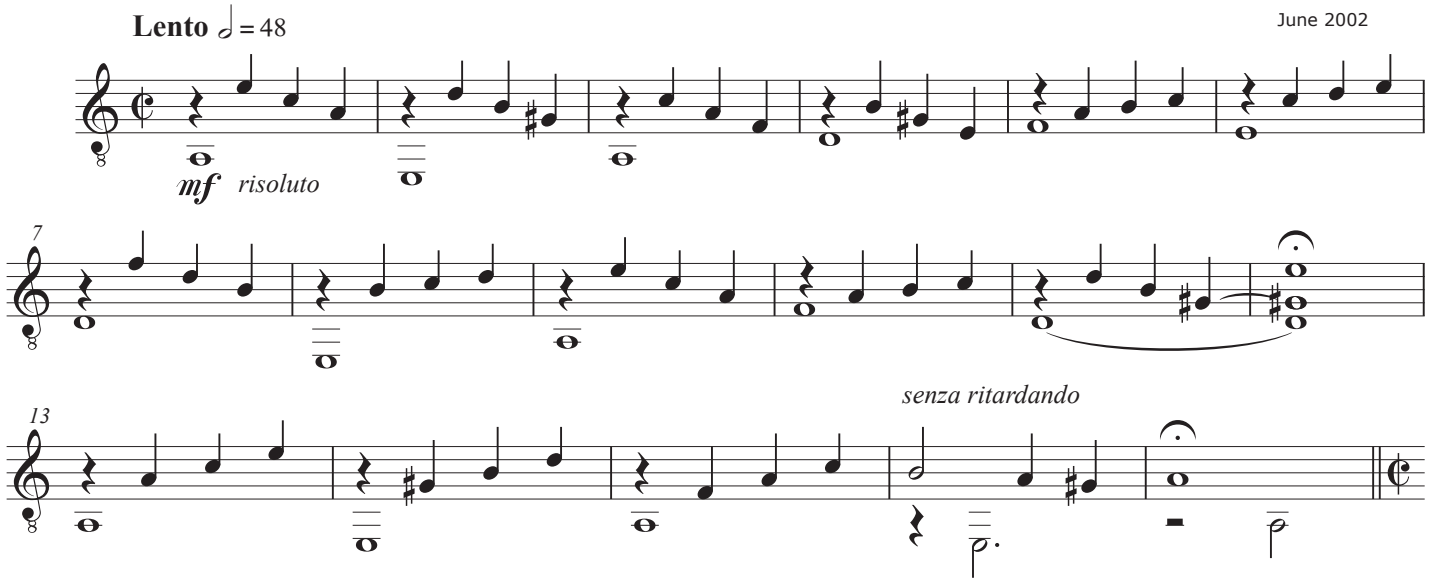
for Josh Matthews

Good Winds for Dionisio

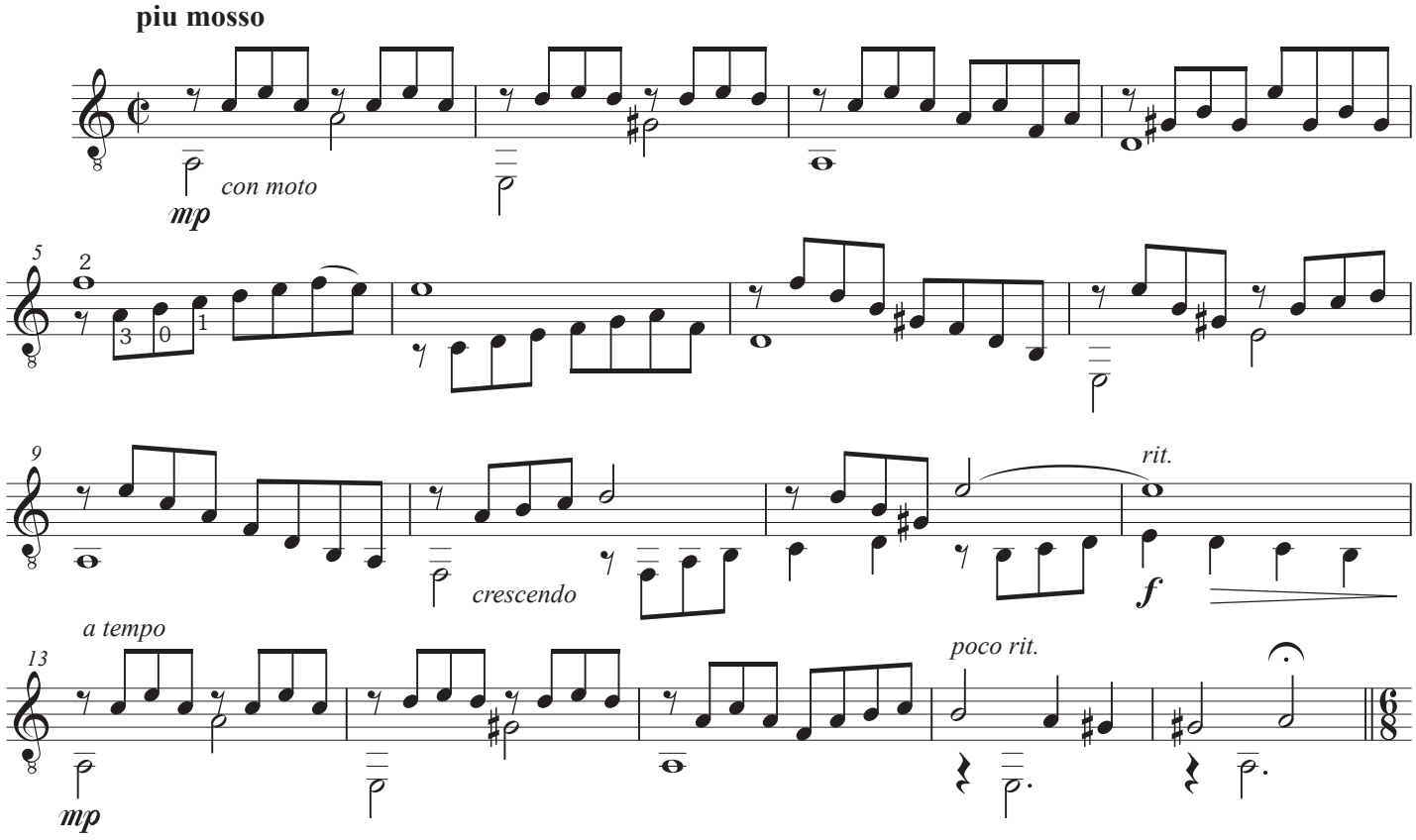
theme, ten variations and finale

homage to Aguado

Frank A. Wallace
June 2002



I.



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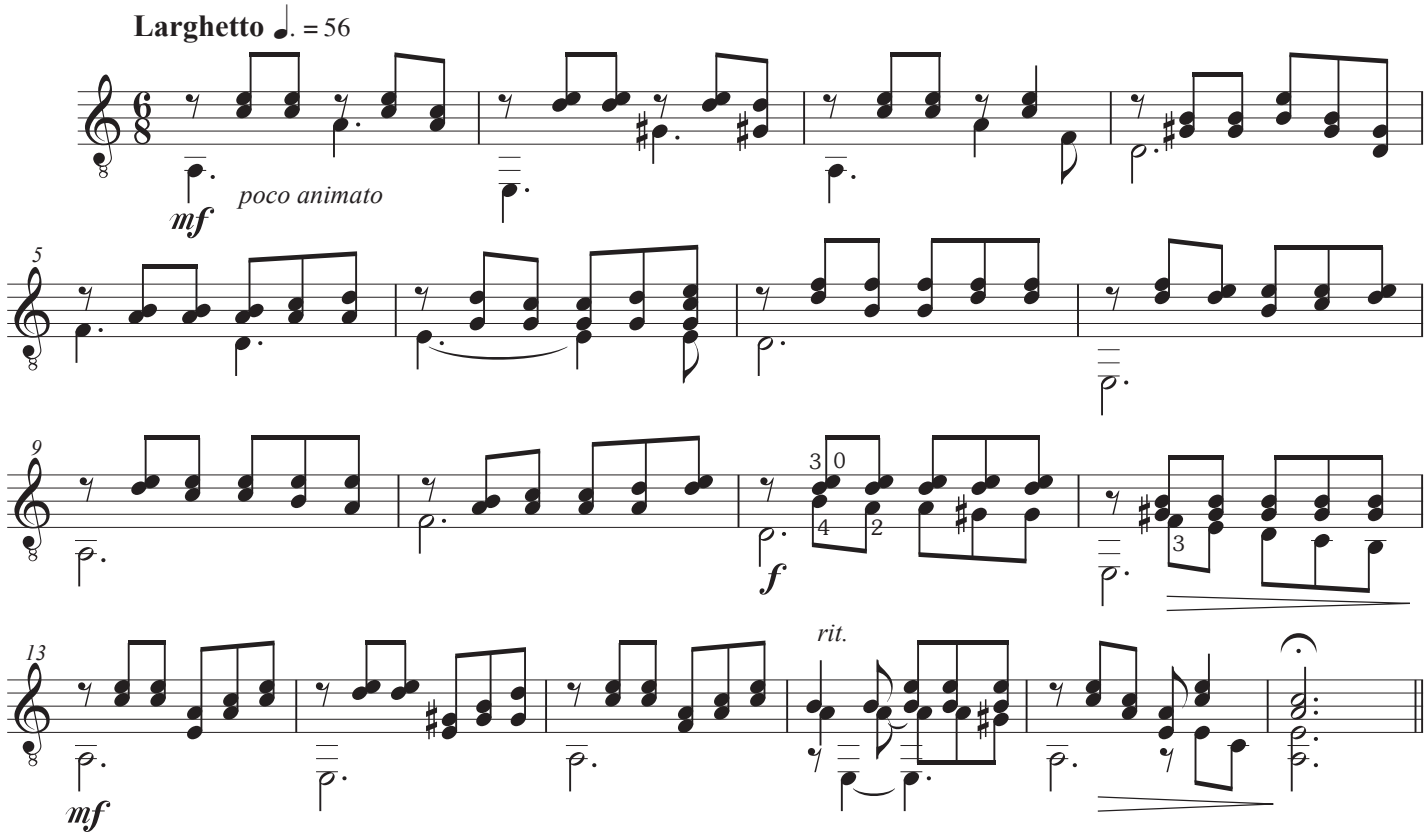
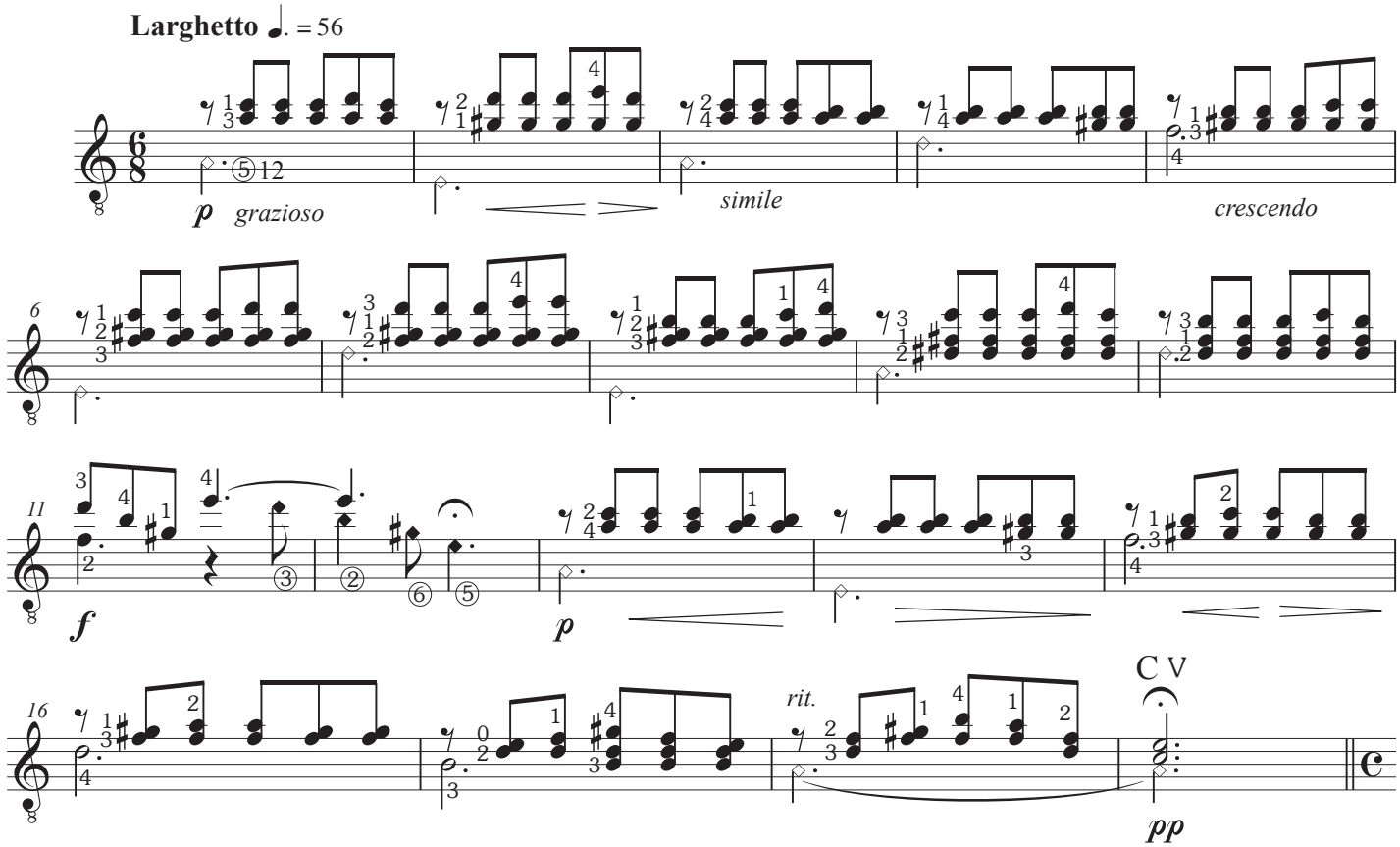
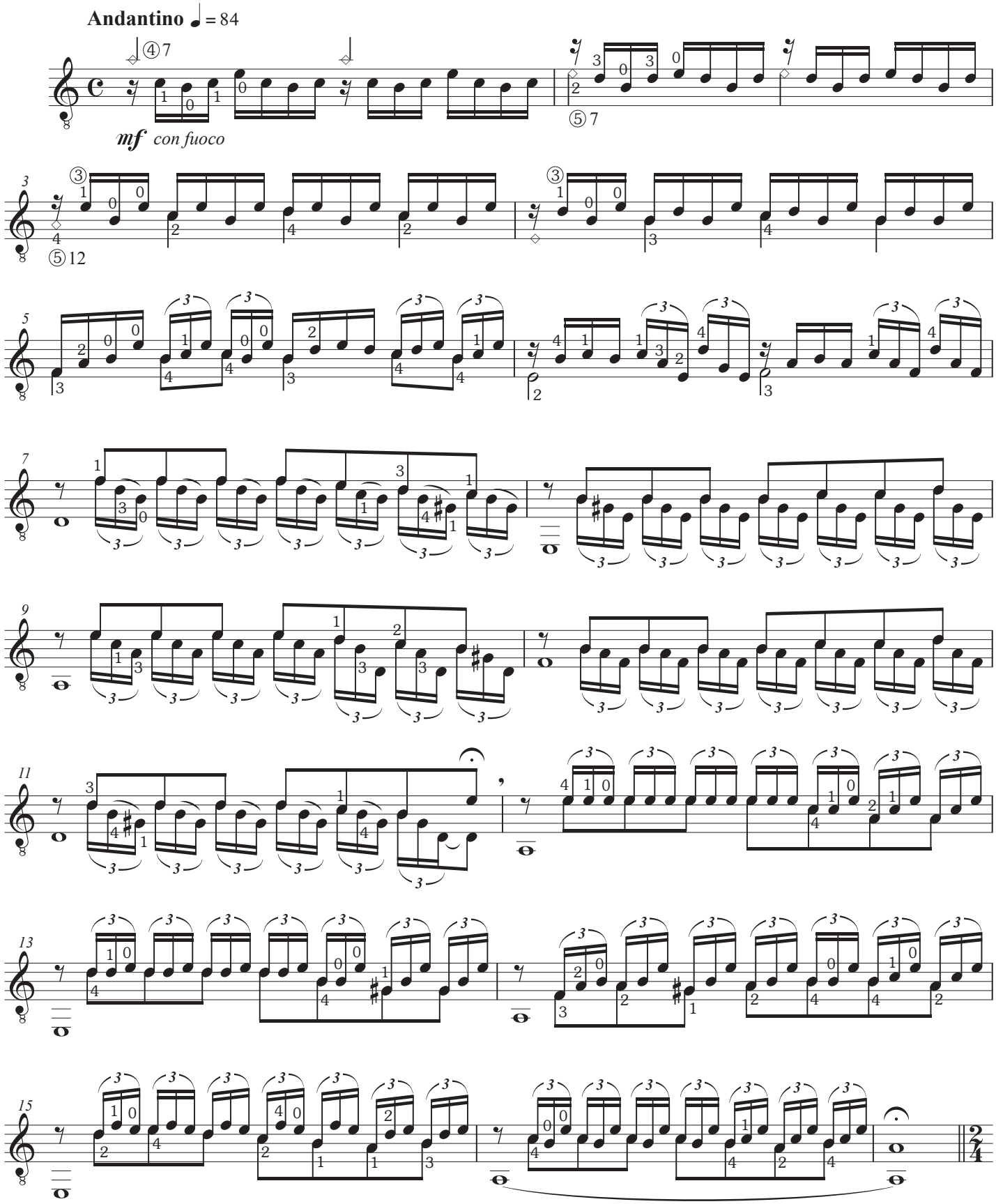
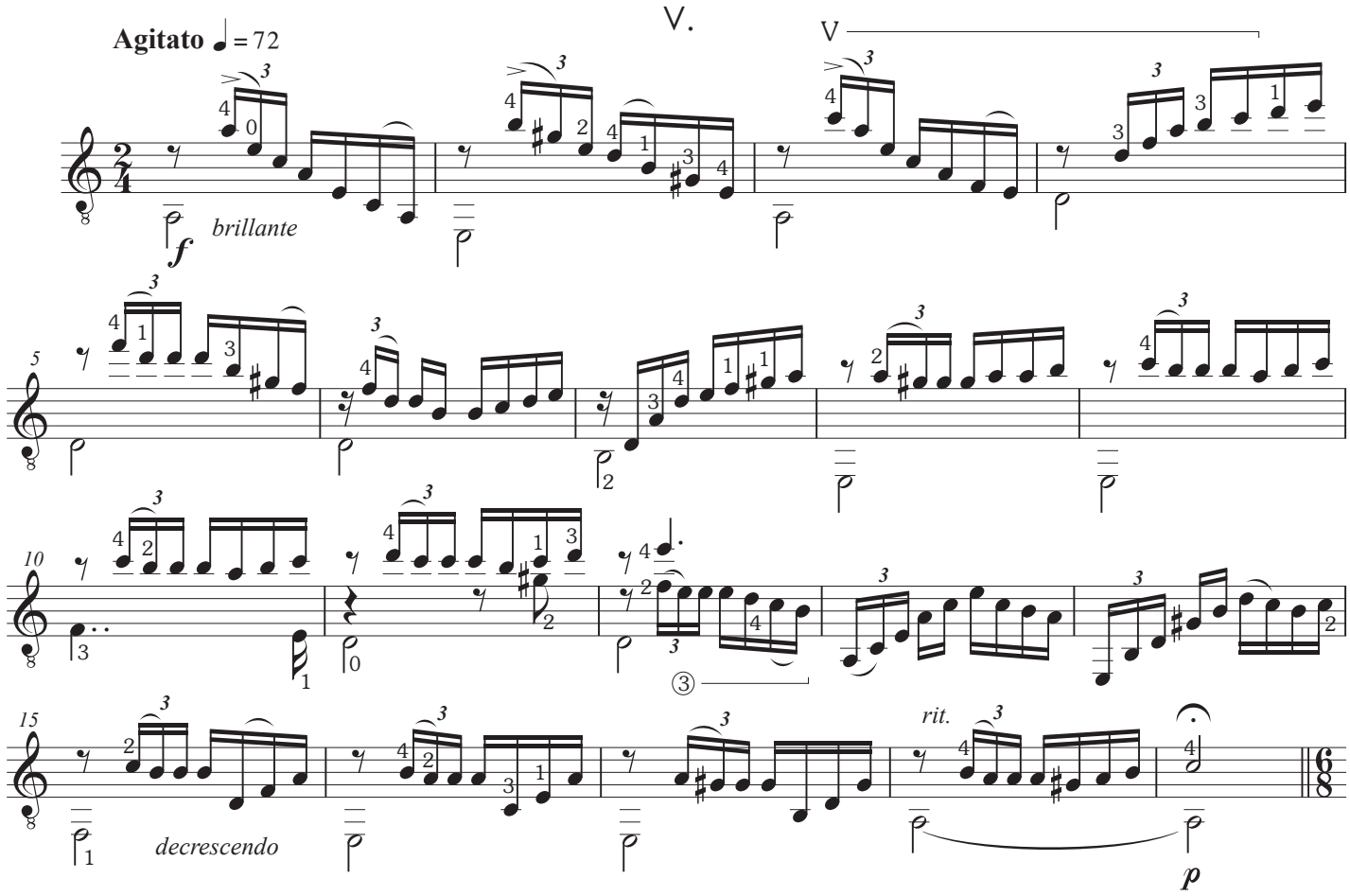

Larghetto ♩. = 56
poco animato
mf
f
rit.
mf

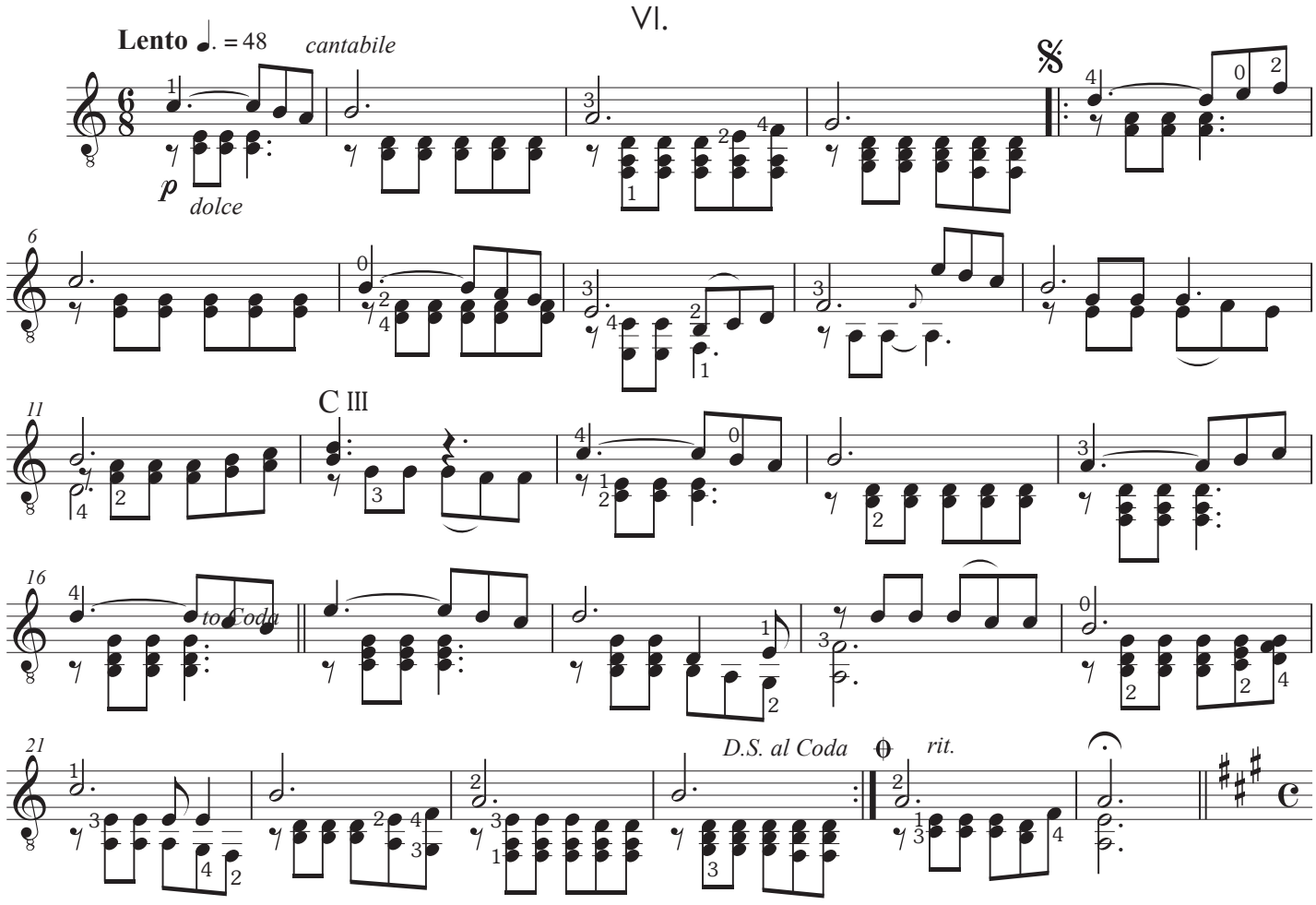
III.


Larghetto ♩. = 56
p
grazioso
simile
crescendo
f
p
rit.
C V
pp

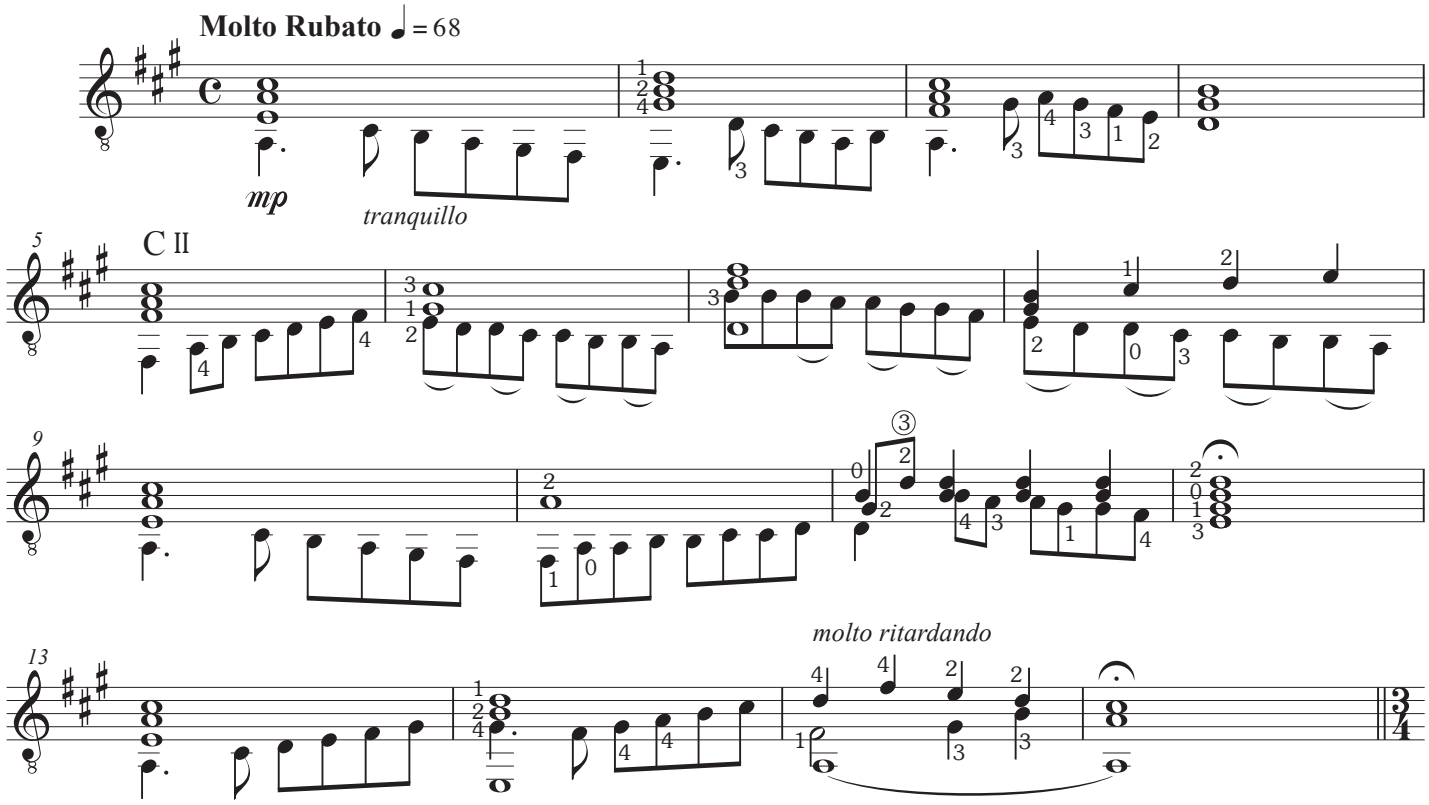
IV.



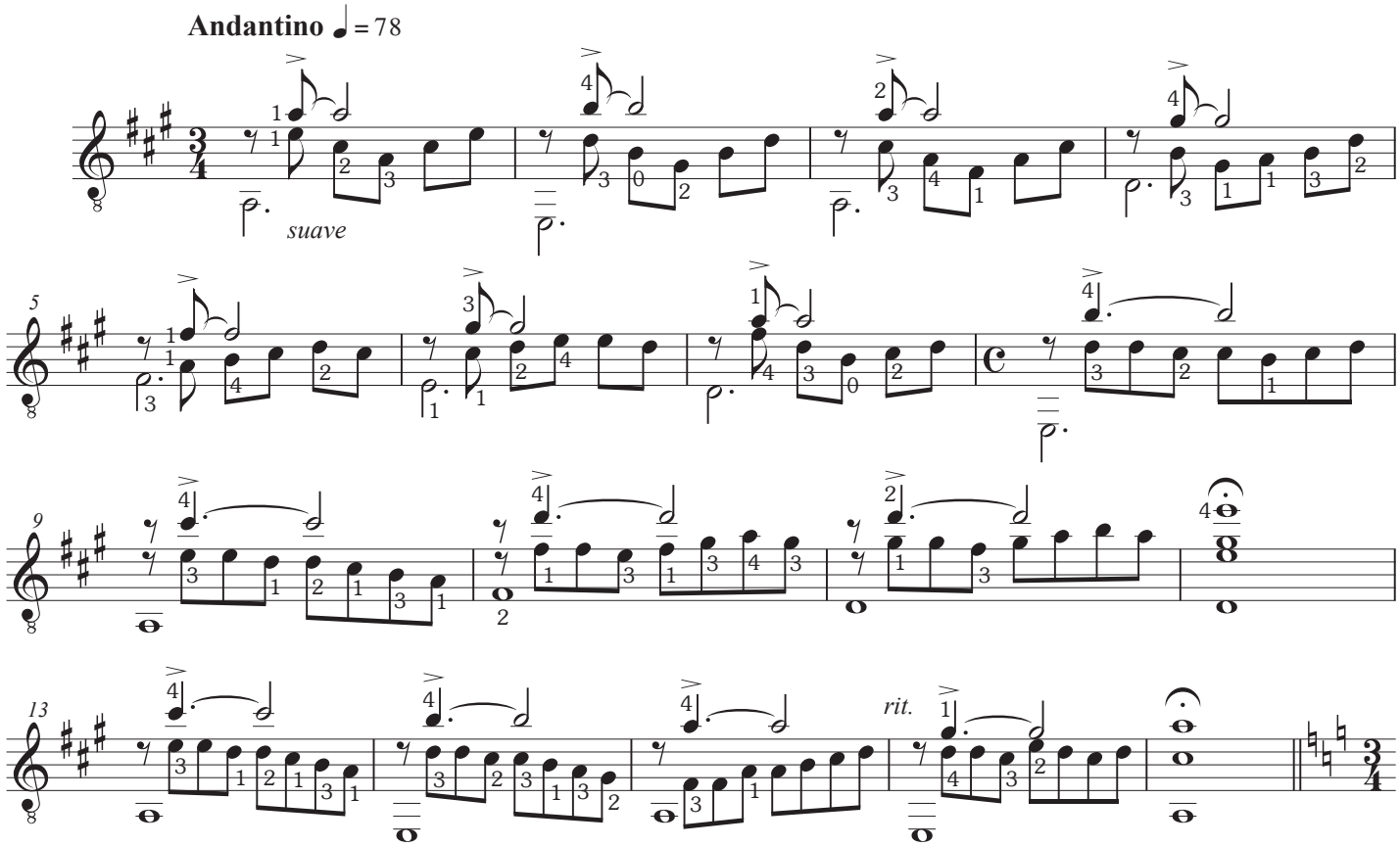

V.
Agitato ♩ = 72
f
brillante
5
10
15
decrescendo
rit.
p


VI.
Lento ♩. = 48
cantabile
p
dolce
6
11
C III
16
to Coda
21
D.S. al Coda
rit.

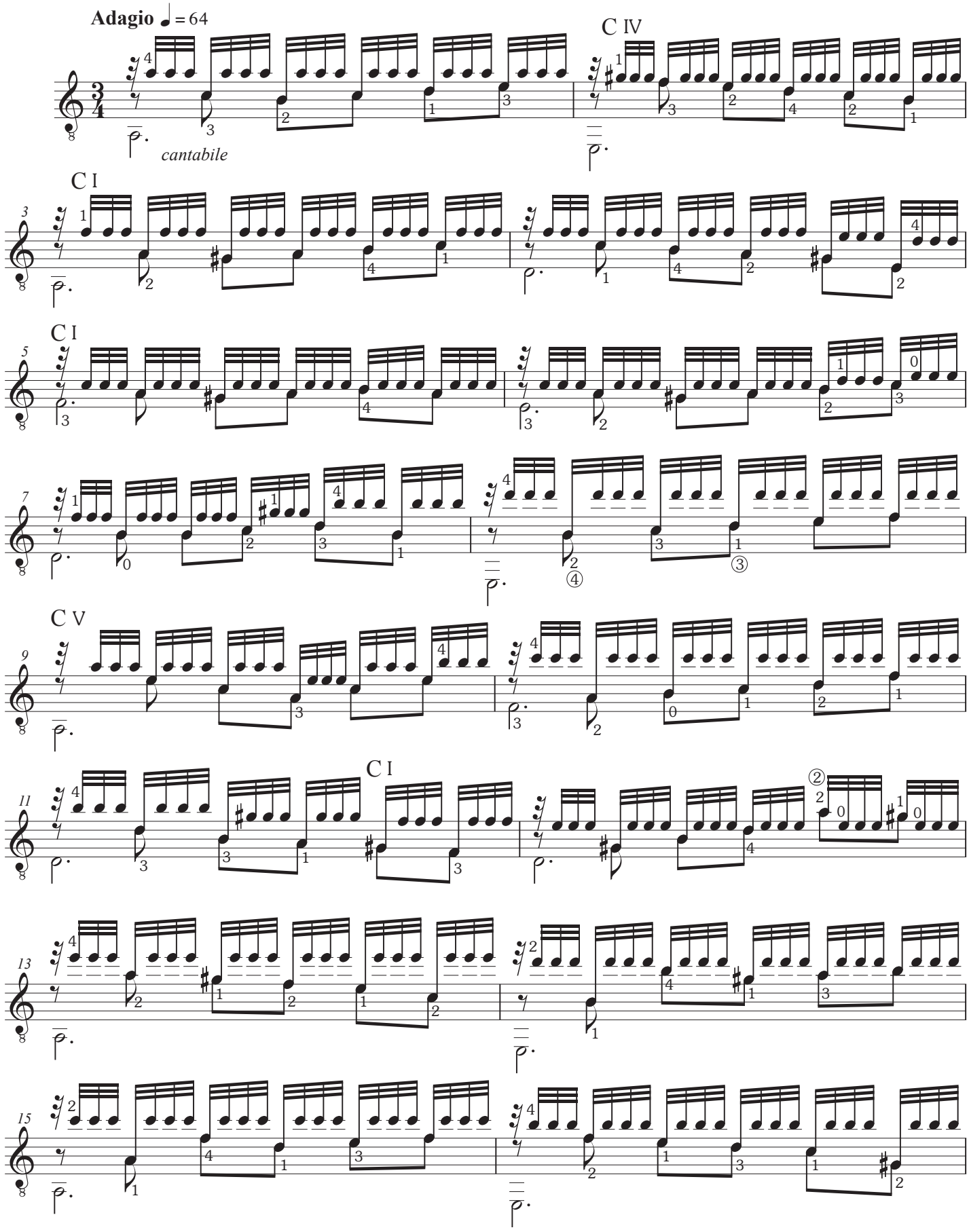
VII.

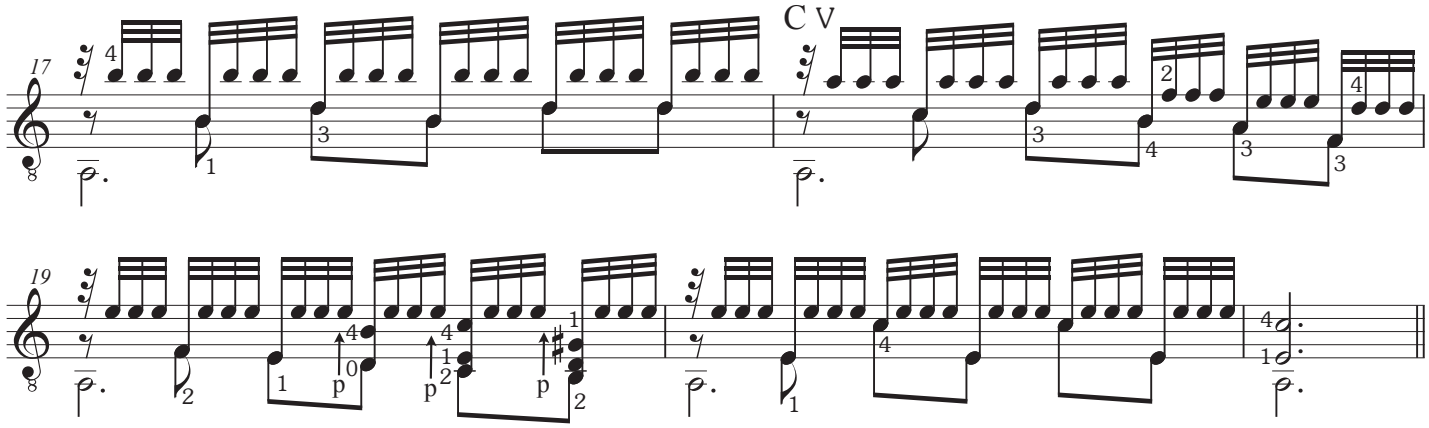

Molto Rubato ♩ = 68
mp
tranquillo
C II
molto ritardando

VIII.

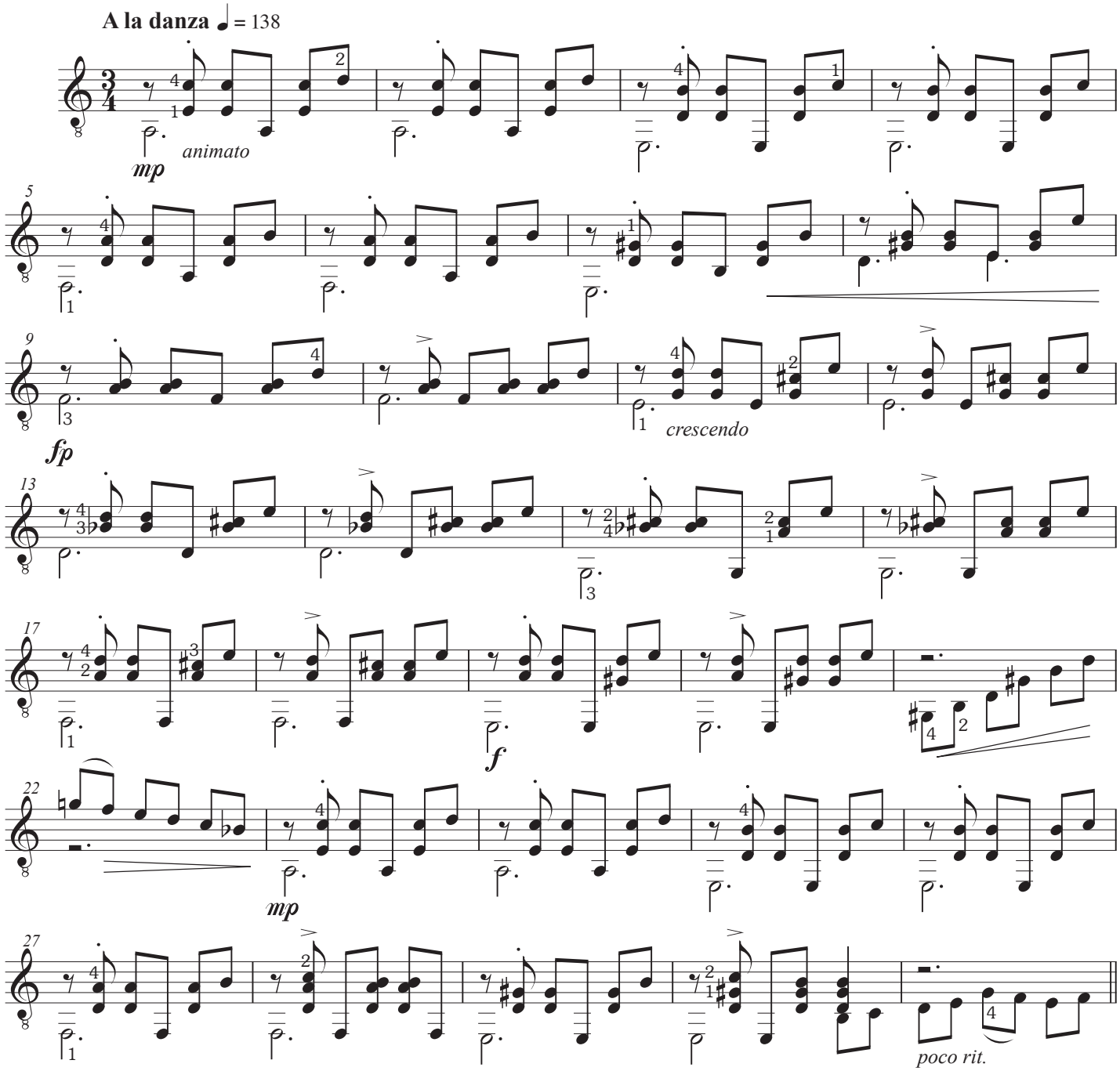

Andantino ♩ = 78
suave
rit.

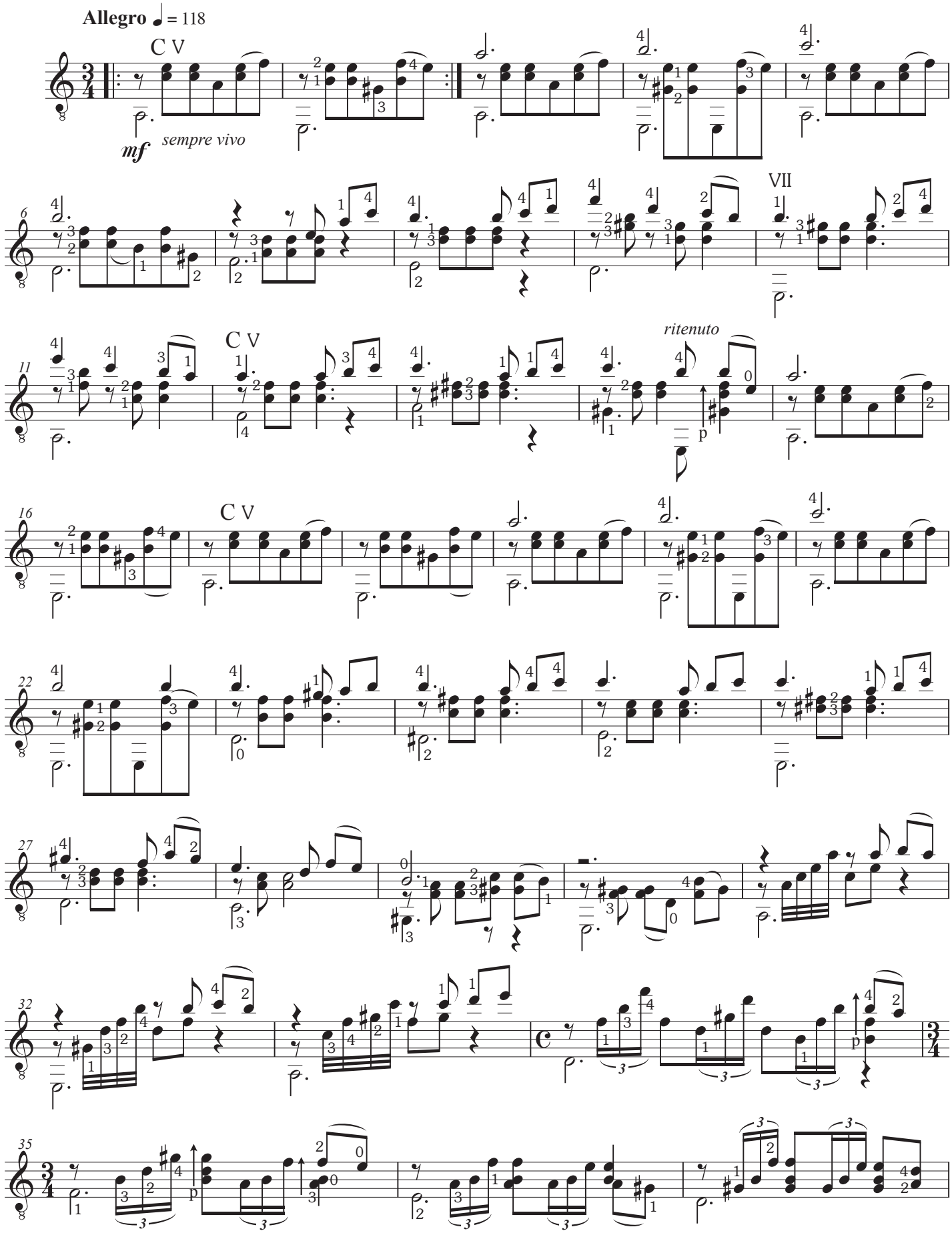
IX.

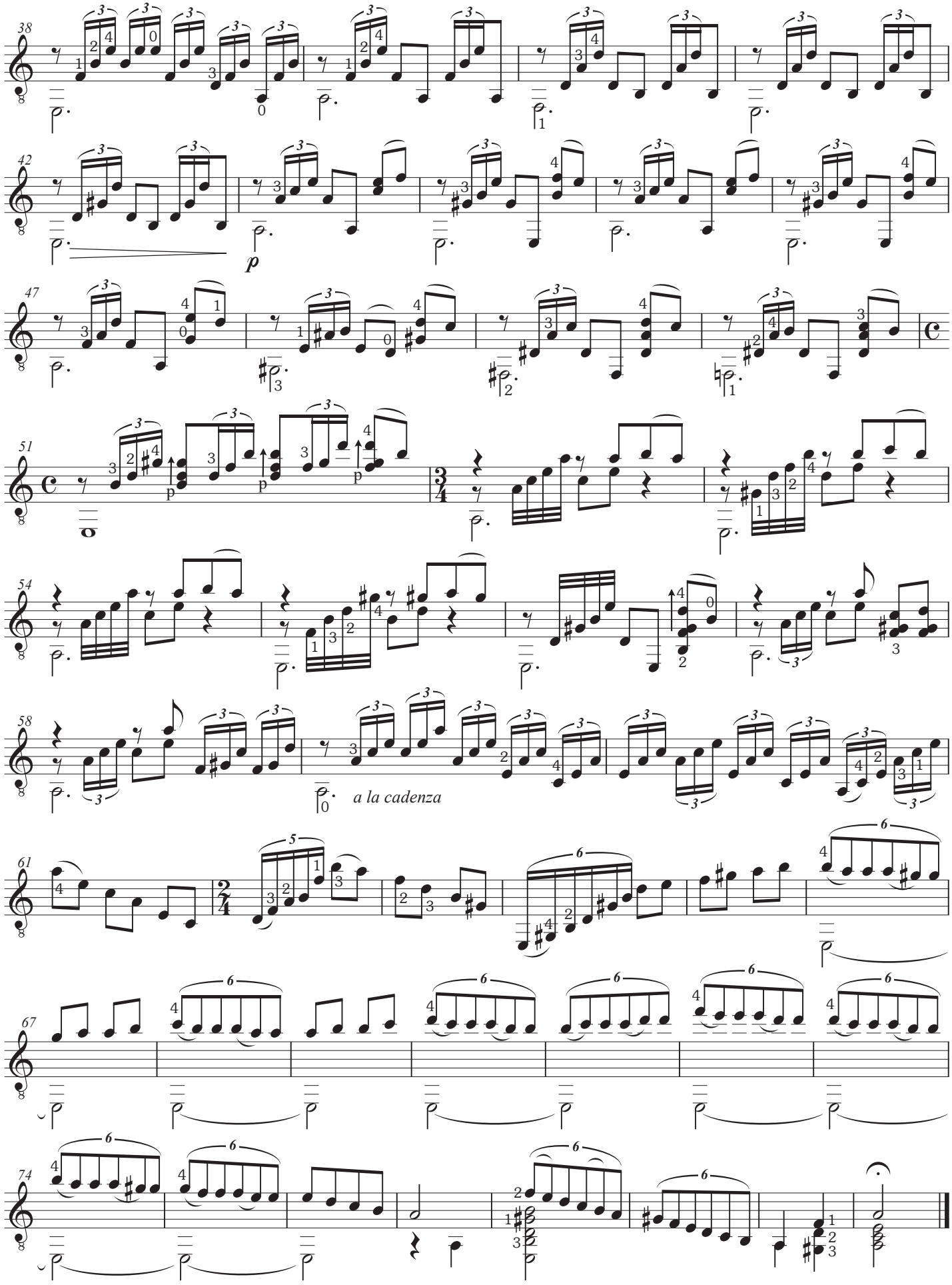




X.




Allegro ♩ = 118
C V
mf
sempre vivo
VII
ritenuto
p


38
42
p
47
51
54
58
a la cadenza
61
67
74

Garcia Lorca's Riddle

This first suite has a Spanish flavor—the poetry of of Spain's most precious 20th century poet, Federico García Lorca, inspired the titles. You will recognize techniques explored in *Thumb Songs* and *Single String Etudes* from **Sketches I.** Begin with rest stroke thumb and use lots of vibrato, *laissez vibrer* and *portamento* to bring out the melody over the surrounding accompaniment. Awaken all the appropriate joints as the wrist, arm and shoulder adjust to create different voices. From m9 on the textures becomes more complex and fingers and thumb interact in a normal manner, all playing free stroke. At m17 you have an artistic decision to make—is this simpler section played rest stroke with thumb, or fingers, or more lightly and restrained with free stroke?

Sueños de Ayer looks deceptively simple, but it is essential to carefully control the repeating slur from high A to E. This becomes more challenging at m5 when the first and fourth fingers should remain anchored on their respective notes. This movement will require, for most, a significant amount of isolation work. Finger the entire chord, Bb, F, A, then practice the pull-off. If this is impossible for you, remove the fourth finger and practice with just 1 and 3. Next use just 3 and 4, then go back to all three fingers, maybe after a few days. It is also wise to learn to vary a chord like this in two ways: move it into different positions up and down the neck; then move fingers onto different strings, expanding then contracting the chord form. Yes, many dissonances may be created. Enjoy them—you are learning to separate the movement from the sound—yoga for guitar.

Doncellas Abrazadas begins like a single string study and should follow all previous suggestions. **Redonda** likewise starts with melody and open string accompaniment, but becomes more complex with chords, arpeggios and brief scales.

Friend of the Sand Winds

Another four-movement suite with sections of quite different difficulty. Throughout this book, please feel free to learn the movements of suites at different times, but keep in mind your goal of playing the whole suite. It is my observation as a teacher that students of the guitar frequently want to play music that is too hard. The following suites do advance rather rapidly in technical demands, but each one has simple sections that can be learned easily and others that will inevitably take more time. Be patient in both directions! When you come to a piece with difficult or unfamiliar demands, work through the problems with your teacher and develop exercises from the music to meet the demands I have described above and in the notes to **Sketches I**. But when you come to a simple piece like **The Tower**, give it some time, thought and love. Even though it may be simple, apply the artistic goals we have been considering.

Angel on the Road to Damascus is in 7/8 meter. The tempo marked is quite fast, so start slow. Feel the hip swing inherent in the alternation of groups of thee and four. **A Silence that Wavers** begins with simple triads that should be resonant like three-voice harmony. It is marked *sempre piano*, always soft, but I believe dynamics on the guitar should often be accompanied by a particular timbre. That timbre is as important as the dynamic. So while playing soft, for instance, don't lose the resonance of the guitar, find the best timbre to express "soft" as a feeling not just a dynamic. The last chord is also about color, play the A on the fourth string, the E on the first. This allows for more vibrato on the fourth (than the third) and more warmth and fullness in the resonance. So though it will still be soft, it is warm and full, not pale and retreating.

OK, now we get rolling. **Sand Winds** returns to 7/8 and is a roller coaster ride! As a study it focuses

on **im** chords. The difficulty is more in the reading than in the technique. Stay focused and go very slow at first to get the subtly fluctuating rhythms, position shifts and chord changes.

Orientale

The roller coaster ride continues. This five-section work, always well-received in recitals, is popular with energetic advancing young people anxious to play *Asturias* and other iconic masterpieces. It borrows textures and sounds from the broad spectrum of Eastern culture that neighbors Europe and greatly influences the music from the Balkans to Spain. The opening might be an Eastern European dance, flowing into an expressive improv from Hungary, another improv on a Turkish oud, then a dance from Bulgaria and a flamenco riff from Spain. Here are some notes on each section:

1. *The first rule of fingering* is to honor the music. Do this by paying attention to style and by understanding the function of every note. *The second rule of fingering* is to make it playable and easy to remember. The right hand can be more abstract and hard to repeat accurately from memory. In this case, I suggest you repeat **a,m,i** throughout as suggest on the score. This avoids confusion and is easier to remember. In m19, for example, one might normally use **mimi**, but using the less obvious **amam** sets you up for the next measure. The two basic rhythms—quarter, dotted quarter, dotted quarter and dotted quarter, dotted quarter, quarter—are easier to negotiate with the easy-to-remember **ami**, no matter what strings you are playing.
2. Be expressive! Be dramatic in your dynamics and flexible in each group of four 1/16ths or 1/8ths. Think gypsy violin—sing robustly!
3. Imitate the sound of an oud by using *pizzicato* throughout. The Middle Eastern oud has no frets, so each tone does not last long. Once again, use very flexible rhythm. Maintain a flexible wrist as the right hand must be free to adjust to the different strings while playing *pizzicato*.
4. Now the *pizzicato*, or mute, is only in the bass. It's a rock 'n' roll technique that would normally use a pick, but is very effective when using the index finger instead. It also requires a flexible wrist to accomplish the aggressive motion needed. If the increasingly complex chords and pull-offs become too difficult, skip measures 21-49 (notated on score)
5. Think Spanish - exciting, fresh, aggressive, sunny!

May Day Suite

A festival of thirds! And a great set of etudes to practice **im** chords throughout, whether fast and joyous or sweet and nostalgic. In the faster sections, be careful to not let the arm bounce when there are repeated **im** chords. Keep the motion primarily in the hand and fingers with a subtle flexibility in the wrist. If the repeated notes cause a bit of fatigue, rest and stretch your flexor muscles by extending the fingers, opening the hand wide, and rotating the whole arm to reinvigorate the hands.

Gathering involves a tricky alternation between **mi** and **a** and some fairly quick position shifts. **Remembering** is a nostalgic melody in parallel thirds, but needs the same melodic techniques we have discussed. Chords in higher positions avoid open strings and beg for *portamento* and vibrato to achieve a singing, or *cantabile*, effect. Keep in mind what I said about dynamics and timbre, or tone colors, in the notes on **A Silence that Wavers. Rondo** is a classical form that repeats the first section between each of several subsequent sections. **im** is still employed extensively but alternates regularly with an arpeggio-like figure of **mia** on adjacent strings. My dynamic markings are sparse, but as always, I encourage you to develop your own flowing and constantly evolving shades of color and dynamic. Don't let your RH get stuck in one place—this may feel

secure, but it greatly limits your expressive palette.

Single String Etudes II

Just as in **Single String Etudes I**, each melody spans one octave and is played on one string. #1 and #2 will remind you of the simple elegance of the first set, while the rest demand more complex RH and LH patterns. #3 is minimalistic in style and the slowly changing harmonies and subtle textural changes are more the focus than melody. #4 and #6 are also more complex textures and require a variety of approaches to suit the music. Here are individual notes:

1. A simple melody a la **Sketches I**. Remember to use *portamento* in your shifts—just a hint of a slide between positions shifts. As the arm moves towards the new position, hold onto the ringing note as long as possible. Rest stroke and vibrato are important.
2. Continuing with the same principles of execution, the second string responds even more to vibrato, so soup it up. Be careful not to attack short notes after long dotted notes, i.e.: m2 and several others are a dotted quarter followed by eighths, which should begin softly, as if connected to the natural decay of the dotted quarter.
3. *Laissez vibrer* is totally the name of the game here. The melody is slow moving and intermittent. Create a smooth, flowing texture and don't "plant" your RH arpeggio figures so as to allow for as much sustain and resonance as possible.
4. In this and in the previous piece, I am exploring texture as a composer. The rule is set, melody is on one string, but now I explore putting accompaniment notes above and below to create different moods. This song starts somewhat percussive with a thumb stroke over two strings. Brief melodies intervene, then at m14 the texture is very smooth, with the melodic notes spread out over five measures.
5. #5 is a more traditional texture of melody and arpeggio. The demand again is to color the melody and make it compelling and constantly flowing through subtle changes of color and dynamic. It's a little longer and has some sudden dramatic shifts of position. *Ponticello* and *sul tasto, vibrato* and *portamento* are all part of the expressive tool box. Explore a flowing combination of all, which requires ease in both hand/arm positions.
6. This is the most difficult movement, due to the more complex chordal accompaniment, which borders on being a two-part piece. If you play the melody alone, you will see I failed to create a situation where you can concentrate primarily on the melody. And so let the challenge begin—do play the melody alone with the given fingering to understand where the difficulties lie. Feel the song in a swinging three, dancelike. Enjoy the light accents in the chords as syncopation, but don't forget the melody!

Good Winds for Dionisio

Here is a new form—theme, variations and finale. The etude that begins the work is used as a theme for the ten subsequent variations. It was written for a young student of mine named Josh. I was tired of an Aguado piece I usually taught and so wrote an imitation of it. Its simple clear structure somehow inspired me and I began to show Josh the art of variation, beginning with simple arpeggiation of the harmonies and a few passing scales. Similar chords divided into triplets of two-note iterations followed, then up an octave with some harmonics to spice it up. After that, I realized that I was in love with the piece and was writing it for myself!

Good Winds is a classic set of variations going through major and minor keys, myriad textures including a tremolo section and many colors and moods. It demands your fullest expressive skills! It ends with a *Finale* that is itself an extended group of three variations concluding with a grand flourish or cadenza.* Play it freely with gusto.

* "The cadenza was originally, and remains, a vocal flourish improvised by a performer to elaborate a cadence in an aria. It was later used in instrumental music, and soon became a standard part of the concerto." https://en.wikipedia.org/wiki/Cadenza