

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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this edition created on 5/15/19

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, $\frac{7}{8}$ 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

Lento $\text{♩} = 40$

Musical score for 'Seis Doncellas Bailan' in 3/4 time, Lento. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with eighth notes and rests, and a bass line with eighth notes and rests. Dynamics include *mf* and *mp*. The second staff starts at measure 8 and includes lyrics: 'a m i m a m i a'. It features a melody with eighth notes and rests, and a bass line with eighth notes and rests. Dynamics include *p* and *mf*. The third staff starts at measure 15 and includes lyrics: 'i m a m i a'. It features a melody with eighth notes and rests, and a bass line with eighth notes and rests. Dynamics include *mp*. The fourth staff starts at measure 22 and includes lyrics: 'i m a m i a'. It features a melody with eighth notes and rests, and a bass line with eighth notes and rests. Dynamics include *p*, *f*, and *rit.*. The score ends with a double bar line and a fermata over the final note.

II. Sueños de Ayer

Adagio $\text{♩} = 68$

Musical score for 'Sueños de Ayer' in 2/2 time, Adagio. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/2 time signature. It features a melody with quarter notes and rests, and a bass line with quarter notes and rests. Dynamics include *mp*. The second staff starts at measure 6 and includes lyrics: 'i m a p m'. It features a melody with quarter notes and rests, and a bass line with quarter notes and rests. Dynamics include *p* and *animato*. The third staff starts at measure 11 and includes lyrics: 'i m a p m'. It features a melody with quarter notes and rests, and a bass line with quarter notes and rests. Dynamics include *con calma* and *accelerando et piu agitato*. The fourth staff starts at measure 16 and includes lyrics: 'i m a p m'. It features a melody with quarter notes and rests, and a bass line with quarter notes and rests. Dynamics include *rit.* and *f*. The score ends with a double bar line and a fermata over the final note.

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III. Doncellas Abrazadas

Allegro ♩ = 118

mf *a tempo* *mp* *sempre crescendo*

8 15 22 28 35

ff *accelerando* *ritenuto* *allargando e diminuendo*

IX IX

Detailed description: This musical score is for a piece titled 'Doncellas Abrazadas'. It is written in 2/4 time and begins with a tempo marking of 'Allegro' and a metronome setting of 118. The score consists of six staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a 'sempre crescendo' instruction. The second staff continues the melody with a mezzo-piano (*mp*) dynamic. The third staff features a section marked 'IX' and includes a 'ritenuto' instruction. The fourth staff begins with a fortissimo (*ff*) dynamic and includes 'accelerando' and 'ritenuto' markings. The fifth staff includes an 'allargando e diminuendo' instruction. The sixth staff concludes the piece with a final cadence. Fingerings and articulation marks are provided throughout the score.

IV. Redonda

Allegro ♩ = 118

mf *f* *f*

4

Detailed description: This musical score is for a piece titled 'Redonda'. It is written in 12/8 time and begins with a tempo marking of 'Allegro' and a metronome setting of 118. The score consists of two staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff begins with a forte (*f*) dynamic and includes a 'ritenuto' instruction. The piece is characterized by a rhythmic pattern of eighth and sixteenth notes. Fingerings and articulation marks are provided throughout the score.

7 *p* i a

8 *p*

10 *p* i m a m i

8

13 *p* i m a m i a m i p

8

16

8 *p*

19 *p* a i p a i p a i a m i p

8 *mf*

22

8 *p*

25 *p* i p i m i

8 *f*

Friend of the Sand Winds

I. The Tower

Frank A. Wallace
winter 2002

Allegro ♩ = 128

mf

8

7

13

19

molto ritardando

8

Detailed description: This is a musical score for a guitar piece titled 'I. The Tower'. It is written in treble clef with a 2/4 time signature. The tempo is marked 'Allegro' with a metronome marking of ♩ = 128. The dynamics start at mezzo-forte (mf). The score consists of four staves of music. The first staff begins at measure 8 and ends at measure 12. The second staff begins at measure 7 and ends at measure 12. The third staff begins at measure 13 and ends at measure 18. The fourth staff begins at measure 19 and ends at measure 24. The piece concludes with a fermata over a final chord. Fingerings are indicated by numbers 1-4 and 0. There are several circled numbers (1, 2, 3) indicating specific fingering techniques or accents. The tempo marking 'molto ritardando' appears at the end of the piece.

II. Angel on the Road to Damascus

Vivace ♩ = 154

p *mf*

8

6

11

8

Detailed description: This is a musical score for a guitar piece titled 'II. Angel on the Road to Damascus'. It is written in treble clef with a 7/8 time signature. The tempo is marked 'Vivace' with a metronome marking of ♩ = 154. The dynamics start at piano (p) and move to mezzo-forte (mf). The score consists of three staves of music. The first staff begins at measure 8 and ends at measure 15. The second staff begins at measure 6 and ends at measure 11. The third staff begins at measure 11 and ends at measure 16. The piece features a complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and 0. There are several circled numbers (1, 2, 3) indicating specific fingering techniques or accents. The piece concludes with a fermata over a final chord.

16 *m i m i* *a p m a*
ff
 sul ponticello

21 *mf*

27 *a m i a m i* *m i m i*

33 *m i m i m i m i*

III. A Silence that Wavers

Lento $\text{♩} = 44$

mp

6

11 *ritard* *mp*

16 *allargando*

④

IV. Sand Winds

Vivace ♩ = 154

The musical score for 'Sand Winds' is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 4/8. The piece is marked 'Vivace' with a tempo of ♩ = 154. The score consists of eight staves of music, each starting with a measure number (6, 11, 16, 21, 26, 31, 36). The dynamics are marked as follows: *f* (forte) at the beginning, *mf* (mezzo-forte) at measure 16, *mp* (mezzo-piano) at measure 26, and *f* again at measure 36. The piece features a variety of rhythmic patterns, including triplets, sixteenth-note runs, and sixteenth-note chords. There are also some rests and fermatas. The piece ends with a double bar line and a repeat sign.

42 *rit.* *a tempo*
mp *p*

47 *f*

52 *mp* *piu agitato*

57

62 *f*

67 *ff* *pp* *mp*

72 *pp* *p* *mf*

Orientale

I.

Frank A. Wallace

winter 2002

Ritmico ♩ = 104

The musical score is written for piano in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 8/8. The tempo is marked 'Ritmico' with a quarter note equal to 104 beats per minute. The score includes various dynamics such as *f*, *mf*, *mp*, and *f*, along with articulations like accents and slurs. Fingerings are indicated by numbers 1-4. The piece is marked 'I.' and includes performance instructions like 'simile' and 'crescendo'. The notation features a mix of eighth and quarter notes, often beamed together, with some notes marked with 'a' or 'i' above them. The score concludes with a final flourish and a double bar line.

51

8

57

8

a m i m

a m i m

a m i m

molto ritardando

63

8

p

attacca

1. to Lento

2. Fine 6

cadenza

p

II.

Lento ♩ = 48

68

8

passionato

ritenuto

accel.

a tempo

72

8

accel.

rit.

allargando

f

f

mp

p

attacca

III.

Improvisatory ♩ = 60

77

8

mp *sempre pizzicato*

79

8

82

8

f

attacca

faw • Sketches II • 9

IV.

A la danza ♩ = 138

use i only throughout

p mute bass through m. 20 *crescendo*

mp

mf stop mute

* Optional simplification: jump from measure 20 to 49

113

116

119

122

125

128

131

134

137

attaca

V.

Con bravura ♩ = 50

140 *p* *f* *molto espressivo*

143 *meno mosso* *rasgueado* *crescendo e accelerando* *fp*

145 *a tempo* *f*

147 *sub.p* *crescendo*

149 *accel.*

151 *ff*

152 *sub.p* *marcato* *ad lib.* *3* *D.C. al Fine* *f*

for Jeremy

May Day Suite

I. Procession

Frank A. Wallace
winter 2002

Allegro ♩. = 78

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 6/8 time. It consists of six systems of music, each with a measure number in the left margin (8, 4, 7, 11, 14, 17). The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *ritardando*. Performance instructions include *crescendo* and *ritardando*. The piece concludes with a final cadence in 2/4 time.

II. Gathering

Gaily ♩ = 132

The musical score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Gaily' with a quarter note equal to 132 beats per minute. The dynamics are marked 'mf' (mezzo-forte) at the beginning and 'rit.' (ritardando) towards the end. The piece consists of 50 measures, with measure numbers 6, 13, 19, 25, 31, 37, 43, and 50 indicated at the start of their respective staves. The melody is primarily composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a fermata over a half note, followed by a key signature change to one flat (Bb) and a common time signature (C).

III. Remembering

Nostalgic ♩ = 84

The musical score is written for a single melodic line on a treble clef staff in a key signature of one flat (B-flat). The tempo is marked 'Nostalgic' with a quarter note equal to 84 beats per minute. The score is divided into six systems, each containing four measures. The first system starts with a mezzo-piano (*mp*) dynamic. The second system includes fingering numbers (1, 4, 3, 4, 2, 4) and a triplet of eighth notes. The third system features a crescendo hairpin and a first finger (*1*) fingering. The fourth system begins with a forte (*f*) dynamic, includes a VI fingering, and ends with a piano (*p*) dynamic. The fifth system is marked 'profundo' and includes a first finger (*1*) fingering. The sixth system is marked 'allargando e diminuendo' and ends with a pianissimo (*pp*) dynamic. The score concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

IV. Rondo

Moderato ♩ = 108

mf

m i a

m i a

m i a

m i a

m i a

m a i

m i a

poco rit.

a tempo

1. and 4. Fine

f

p

crescendo

D.S. al 2nd

f

p

Single String Etudes II *

I String

Frank A. Wallace
winter 2002

Grave $\text{♩} = 46$

mp *pp* *f* *To Coda*

echo

sul tasto *D.C. al Coda*

II String

Lento $\text{♩} = 52$

mf *p* *mp* *f* *rit.*

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

III String

Moderato ♩. = 108

mp laissez vibrer * *p i m p i m*

p i p i p i

crescendo

p

morendo

p i m p i m

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

Noble ♩ = 84

IV String

④ 2 ⑤ 12 2 1 1 4 1 3 1 3 4 1 0

p 0 *f* Let all harmonics ring

8 1 4 4 1 1 3 1 3 1 4 4 1 3 3 1 4 0

piu mosso p i p i

14 ④ 4 3 3 1 3 1 4 3 3 1 3 1

p i p i *mf* *decrescendo* *pp*

tempo primo m i ⑤ 12 m i m i

19 4 3 rit. ⑥ 5 2 1 1 1 4 0

mf *f* *p* 0 *p* 0 *mp*

V String

Vivace ♩ = 176

8 4 3 1 ⑤ cantando el bajo

6 4 3

11 4

16 4

21 II 3 4

26

31

36

41 II

46

51

56

61

65

p

The image shows a musical score for a piece titled "faw • Sketches II • 21". The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. It consists of ten staves of music, each starting with a measure number. The notation includes eighth notes, quarter notes, and half notes, often beamed together in groups. There are various performance markings such as accents (>) and dynamic markings like *p* (piano). Fingerings are indicated by numbers 1, 2, 3, and 4. A double bar line with a repeat sign is present at the end of the piece, marked with a fermata and the dynamic *p*.

VI String

Moderato ♩ = 96 *poco animato*

The musical score is written for a single string instrument in G major and 3/4 time. It consists of ten staves of music. The tempo is Moderato, with a metronome marking of ♩ = 96, and the character is poco animato. The score includes various musical notations such as notes, rests, dynamics (p), and articulation (accents, slurs). Fingerings and bowings are indicated throughout. The piece concludes with a ritardando (rit.) marking.

for Josh Matthews

Good Winds for Dionisio

theme, ten variations and finale

homage to Aguado

Frank A. Wallace

June 2002

Lento $\text{♩} = 48$

The first section of the score consists of three staves of music in treble clef with a common time signature. The first staff begins with a *mf* dynamic and the instruction *risoluto*. The second staff starts at measure 7 and features a slur over the final two measures. The third staff starts at measure 13 and concludes with the instruction *senza ritardando*. The music is characterized by a steady eighth-note rhythm with occasional rests and accidentals.

I.

piu mosso

The second section, marked *piu mosso*, begins at measure 8 with a *mp* dynamic and the instruction *con moto*. The first staff shows a rhythmic pattern of eighth notes. The second staff starts at measure 5 and includes fingering numbers (2, 3, 0, 1) under the first four notes. The third staff starts at measure 9 and features a *crescendo* leading to a *f* dynamic, with a *rit.* instruction above the final measure. The fourth staff starts at measure 13 and concludes with a *poco rit.* instruction. The music is more rhythmic and includes various dynamics and articulations.

II.

Larghetto ♩ = 56

mf *poco animato*

f *rit.*

mf

III.

Larghetto ♩ = 56

p *grazioso* *simile* *crescendo*

f

p *rit.* C V

pp

IV.

Andantino ♩ = 84

The musical score is written for guitar in treble clef with a common time signature. It begins with a tempo marking of 'Andantino' and a metronome marking of ♩ = 84. The first staff starts with a measure containing a circled '4' and a '7' above it, indicating a specific fingering or technique. The music is marked *mf con fuoco*. The score consists of nine staves of music, each starting with a measure number (3, 5, 7, 9, 11, 13, 15) and a circled measure number (5, 7, 9, 11, 13, 15) below it. The music features a variety of rhythmic patterns, including triplets and slurs, and includes detailed fingering instructions for the left hand. The final measure of the piece is marked with a double bar line and a '2' below it.

Agitato ♩ = 72

V.

V.

brillante

decrescendo

rit.

VI.

Lento ♩ = 48 *cantabile*

p dolce

D.S. al Coda

rit.

VII.

Molto Rubato ♩ = 68

mp *tranquillo*

C II

molto ritardando

VIII.

Andantino ♩ = 78

p. *suave*

rit.

IX.

Adagio $\text{♩} = 64$

cantabile

C I V

C I

C I

C V

C I

8

3

5

7

9

11

13

15

17 $\frac{4}{8}$ \bar{p} . 1 3 4 3 3

18 \bar{p} . 2 1 2 2

19 C V \bar{p} . 1 4 1 2 2 1 2

20 \bar{p} . 1

X.

A la danza $\text{♩} = 138$

1 $\frac{4}{8}$ \bar{p} . animato *mp*

2 $\frac{4}{8}$ \bar{p} .

3 $\frac{4}{8}$ \bar{p} .

4 $\frac{4}{8}$ \bar{p} .

5 $\frac{3}{4}$ \bar{p} . *fp*

6 $\frac{3}{4}$ \bar{p} .

7 $\frac{3}{4}$ \bar{p} .

8 $\frac{3}{4}$ \bar{p} .

9 $\frac{3}{4}$ \bar{p} . *crescendo*

10 $\frac{3}{4}$ \bar{p} .

11 $\frac{3}{4}$ \bar{p} .

12 $\frac{3}{4}$ \bar{p} .

13 $\frac{3}{4}$ \bar{p} .

14 $\frac{3}{4}$ \bar{p} .

15 $\frac{3}{4}$ \bar{p} .

16 $\frac{3}{4}$ \bar{p} .

17 $\frac{3}{4}$ \bar{p} .

18 $\frac{3}{4}$ \bar{p} .

19 $\frac{3}{4}$ \bar{p} .

20 $\frac{3}{4}$ \bar{p} .

21 $\frac{3}{4}$ \bar{p} .

22 $\frac{3}{4}$ \bar{p} .

23 $\frac{3}{4}$ \bar{p} .

24 $\frac{3}{4}$ \bar{p} .

25 $\frac{3}{4}$ \bar{p} .

26 $\frac{3}{4}$ \bar{p} .

27 $\frac{3}{4}$ \bar{p} .

28 $\frac{3}{4}$ \bar{p} .

29 $\frac{3}{4}$ \bar{p} .

30 $\frac{3}{4}$ \bar{p} . *poco rit.*

Finale

Allegro ♩ = 118

CV
mf sempre vivo

VII

ritenuto

CV

CV

p

p

Musical score for "faw • Sketches II • 31". The score is written for a single melodic line on a treble clef staff with a common time signature. It consists of ten systems of music, each starting with a measure number in the top left corner.

- System 1 (Measures 38-41):** Features a series of triplet eighth notes. The first triplet is marked with a '1' below it, and the second with a '0'. The piece begins with a piano (*p.*) dynamic.
- System 2 (Measures 42-46):** Continues with triplet eighth notes. A piano (*p.*) dynamic marking is present at the start of the system.
- System 3 (Measures 47-50):** Includes triplet eighth notes and some sixteenth-note patterns. A piano (*p.*) dynamic is indicated.
- System 4 (Measures 51-53):** Shows a change in texture with sixteenth-note runs and triplet eighth notes. A piano (*p.*) dynamic is used.
- System 5 (Measures 54-57):** Features sixteenth-note runs and triplet eighth notes. A piano (*p.*) dynamic is present.
- System 6 (Measures 58-60):** Contains triplet eighth notes and sixteenth-note runs. A piano (*p.*) dynamic is used. The text "*a la cadenza*" is written below the staff.
- System 7 (Measures 61-66):** Includes a quintuplet of sixteenth notes and sextuplets of sixteenth notes. A piano (*p.*) dynamic is indicated.
- System 8 (Measures 67-73):** Focuses on sextuplets of sixteenth notes. A piano (*p.*) dynamic is used.
- System 9 (Measures 74-80):** Continues with sextuplets of sixteenth notes and concludes with a final chord. A piano (*p.*) dynamic is present.

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 $\frac{7}{8}$ meter. The tempo marked is quite fast, so start slow. Feel the hip swing inherent in the alternation of groups of three 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 $\frac{7}{8}$ 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.

Orientele

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>