Four Etudes for a Five-Finger Right-Hand Technique: Performance Notes

These are the first etudes that I have composed for Charles Postlewate to aid his pioneering work utilizing the five-finger right-hand technique and each is designed to aid the development of separate techniques using the little finger. I am very sympathetic to Charles' ideas because I have used the little finger in my playing and in some of my previous compositions.

Etude No. 1: ***Gimme Five*** is mainly concerned with the development of arpeggios utilizing the little finger. The 5/8 time signature is used here because it naturally fits the five fingers in a way that will make an unusual rhythm for beginners seem quite natural. I feel that early exposure to irregular time signatures will aid the student's development and they will come as naturally to the advanced student as the five-finger technique. I have encountered many technically advanced players who find irregular time signatures extremely difficult due to the lack of exposure in early training. This piece should be very atmospheric with particular attention paid to the fermatas, which should be held long enough to allow the harmonics of each chord to be clearly audible.

Etude No. 2 ***Homage to Bucko*** is concerned with one of the main advantages of the five-finger technique - unbroken five-note chords. The piece should be accessible to most players, although some players may wish to end the piece at bar 20 until they have developed the left hand enough to tackle some of the chords in the rest of the piece. The piece should build to a majestic climax. The last chord is sounded by a sharp upward stroke with the c finger on the first four strings while the thumb sounds the bass-note A when the *c* finger reaches the fourth string. This technique can originally be found in my pieces *5 to 9* and *Passacaglia*. Jazz harmonies highly influence this piece and I write it in homage to the renowned Irish jazz guitarist Hugh Buckley, who helped develop my interest in jazz.

Etude No. 3: ***The Odd Reel*** is a stepping stone to a fluid tremolo utilizing the little finger. However there isn't a continuous tremolo in the manner of Tárrega and Barrios, rather there is more of a relation to the triplet ornamentation found in the traditional music of my native Ireland. If played at a moderate pace the piece is accessible to most players, while more advanced players are encouraged to play the piece faster to develop the technique. In performance I prefer the piece to be played at a moderate tempo. Irish jigs and reels are often played at vastly differing tempos, depending on the players and regional style, so the tempo really is up to the individual.

The ornaments in this piece should be played in a manner similar to Irish traditional music ornaments, rather than Baroque ornaments, and I recommend listening to fiddle players like Martin Hayes and Paddy Glackin to get the general spirit of the piece and a better understanding of how to play these ornaments. Irish traditional ornaments are more like articulations to the main note than extra notes, thus they should be very quickly played.

Etude No. 4: ***Static Slip Jig*** is based upon the traditional Irish slip jig in 9/8 time (3+3+3) and, because the 9/8 feel of a slip jig is quite different than that of a Baroque gigue, I recommend listening to recordings of slip jigs to get the right feel for this piece. This etude will help develop the dexterity of the right hand immensely if the exact fingerings are followed, and the relationship between the thumb and all four fingers will be developed, as will the relationship of *c* to *a*, *a* to *m* and *m* to *i*.

David Flynn; London, England; April, 2005

FOUR ETUDES FOR FIVE FINGERS

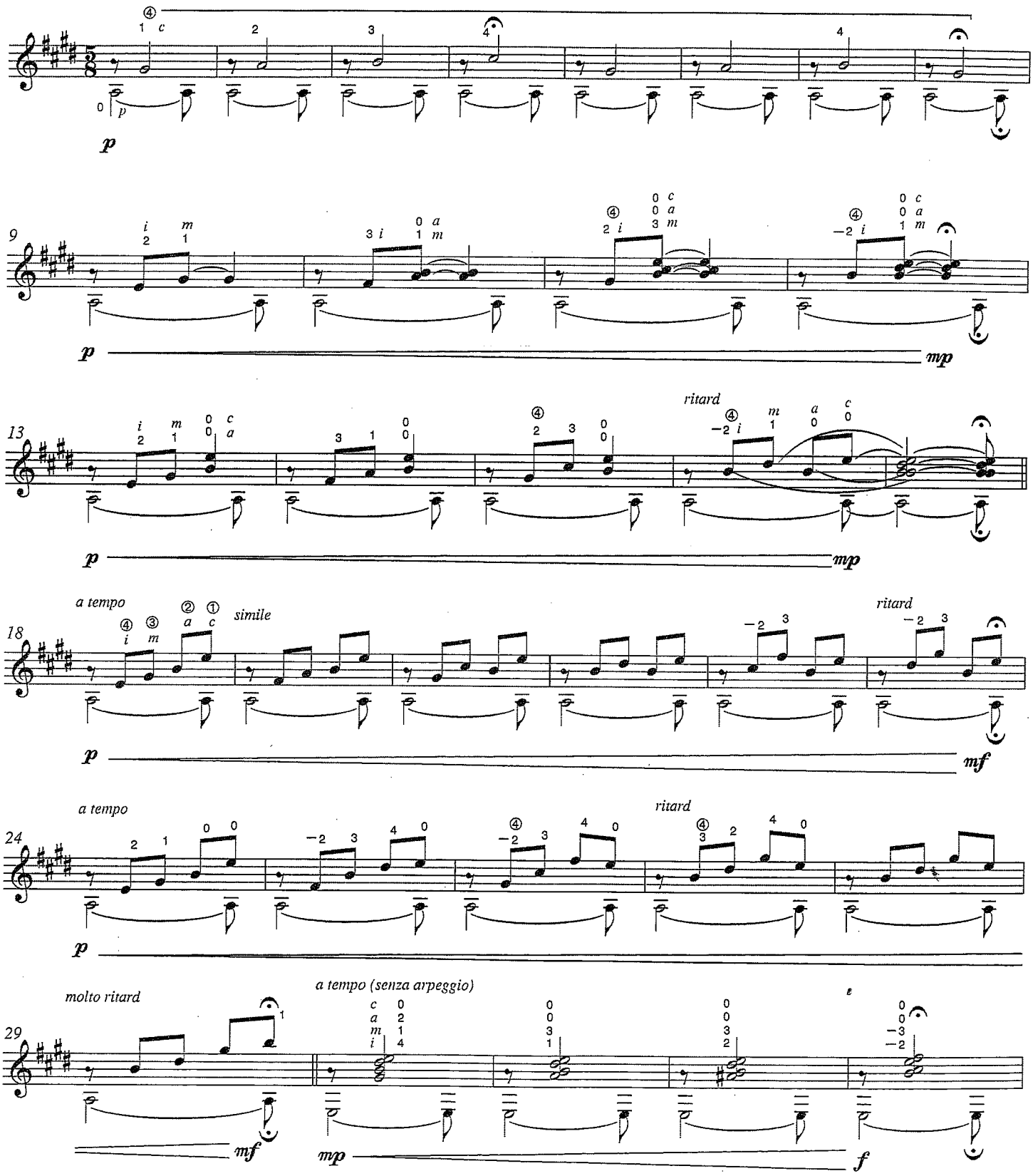
for Charles Postlewate

ETUDE #1 - GIMME FIVE

(Estudio Nº 1 - Choca los cinco)

David Flynn
London, England
February, 2005

Moderato Molto Rubato



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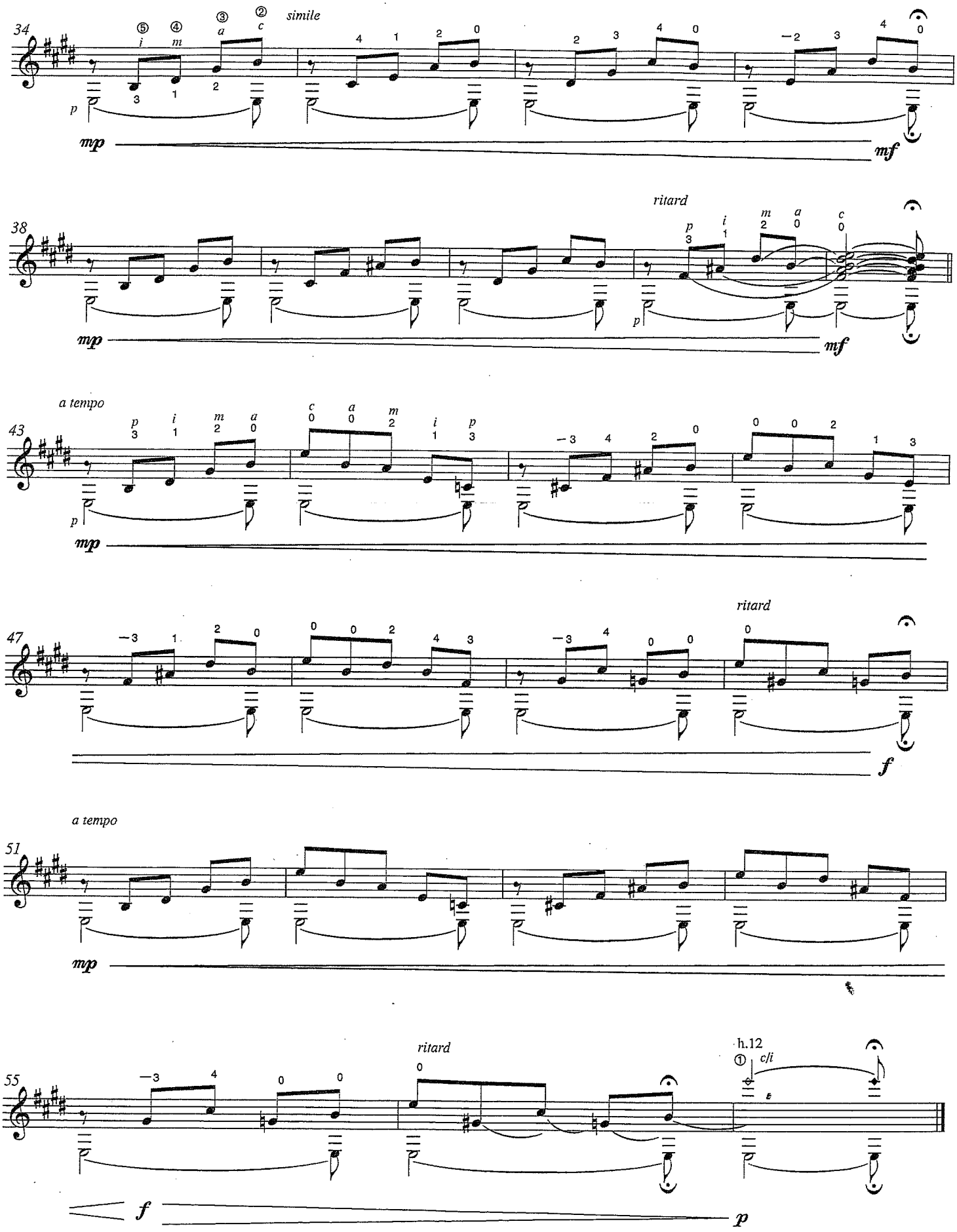
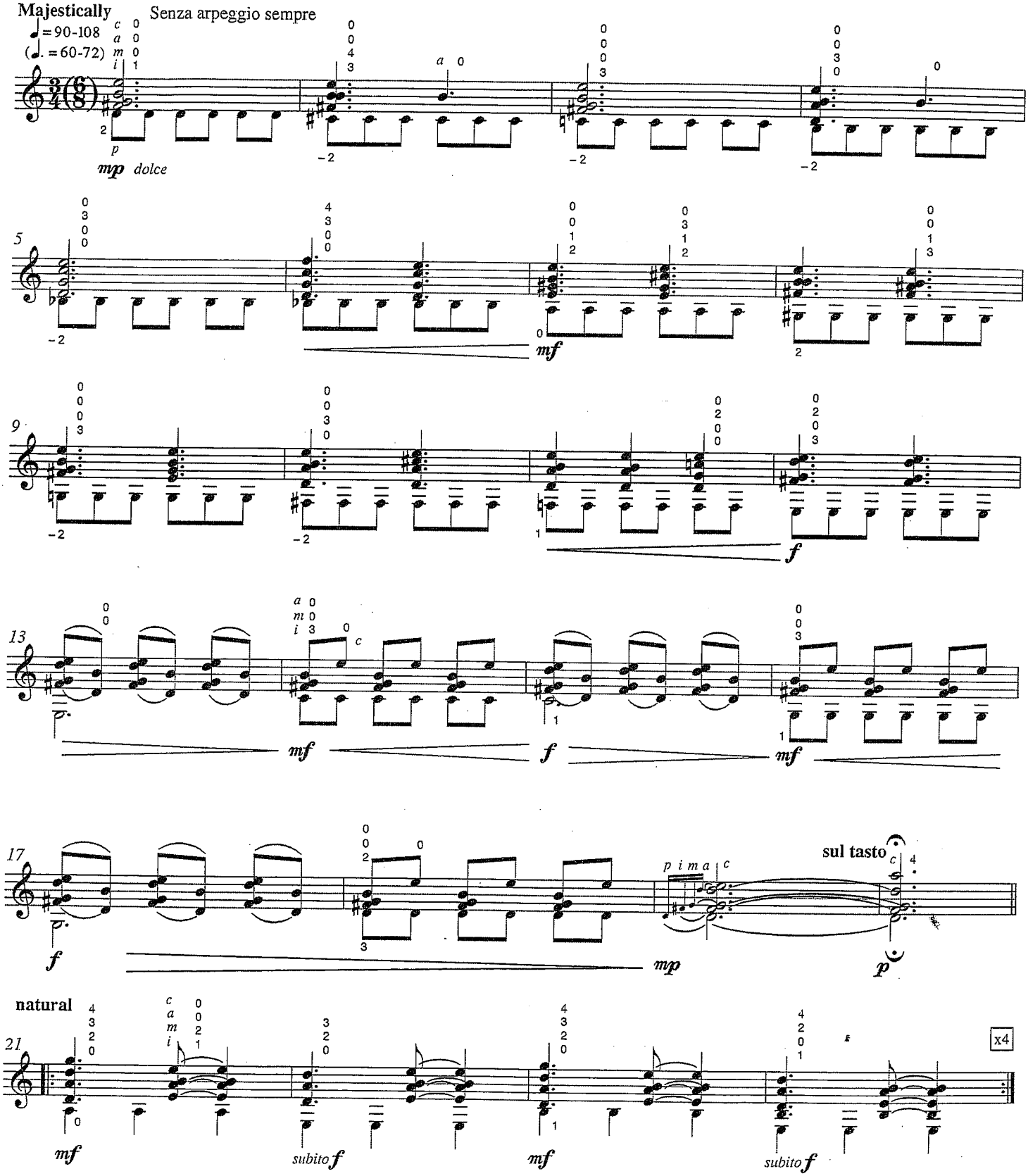


Duration = approx. 3' 00"

for Charles Postlewate

ETUDE #2 - HOMAGE TO BUCKO
(Estudio Nº 2 - Homenaje a Bucko)

David Flynn
London, England
April, 2005



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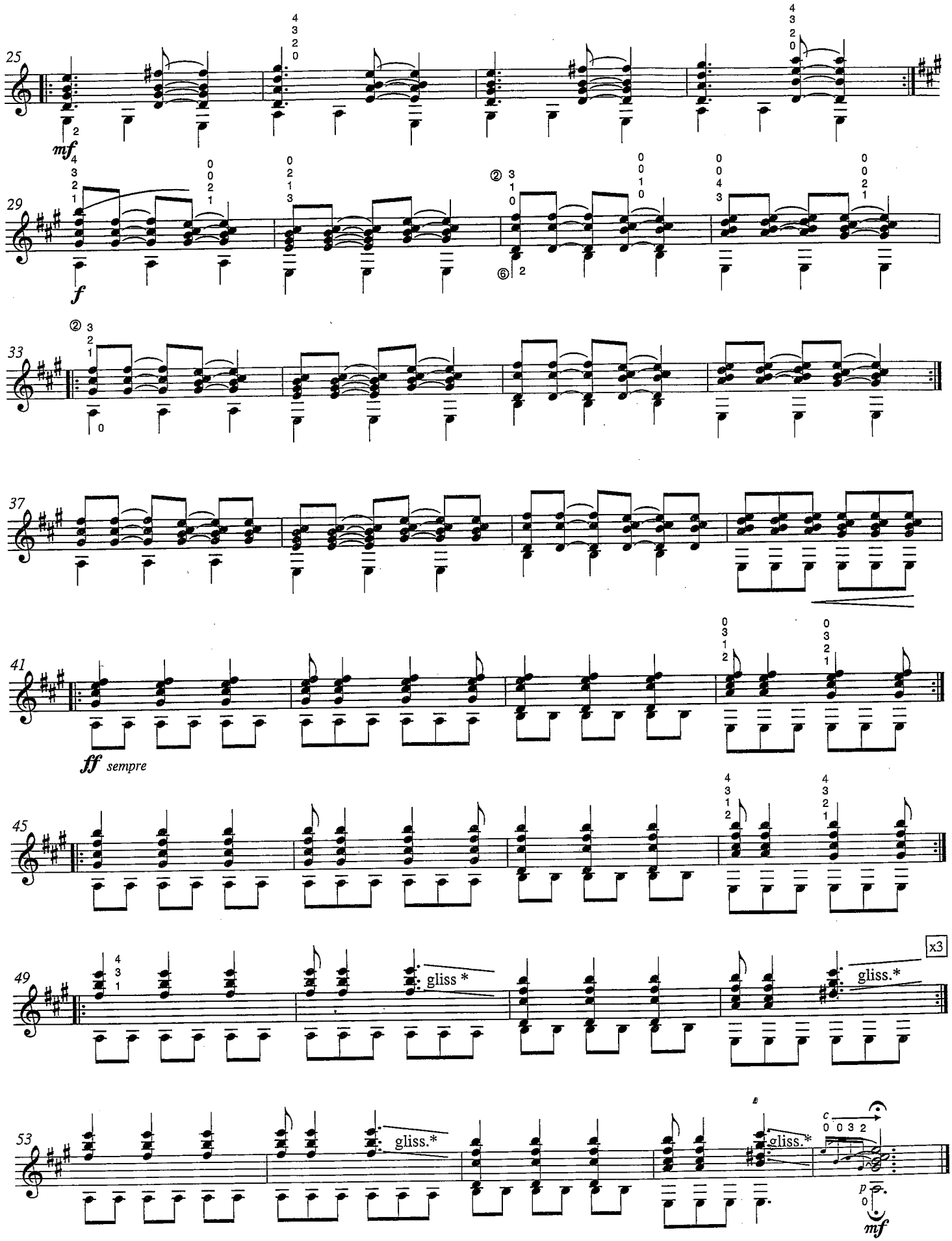


* Slide as soon as chord is struck (hacer un glissando inmediatemente después de tocar el acorde).

Duration = 2' 50"

for Charles Postlewate

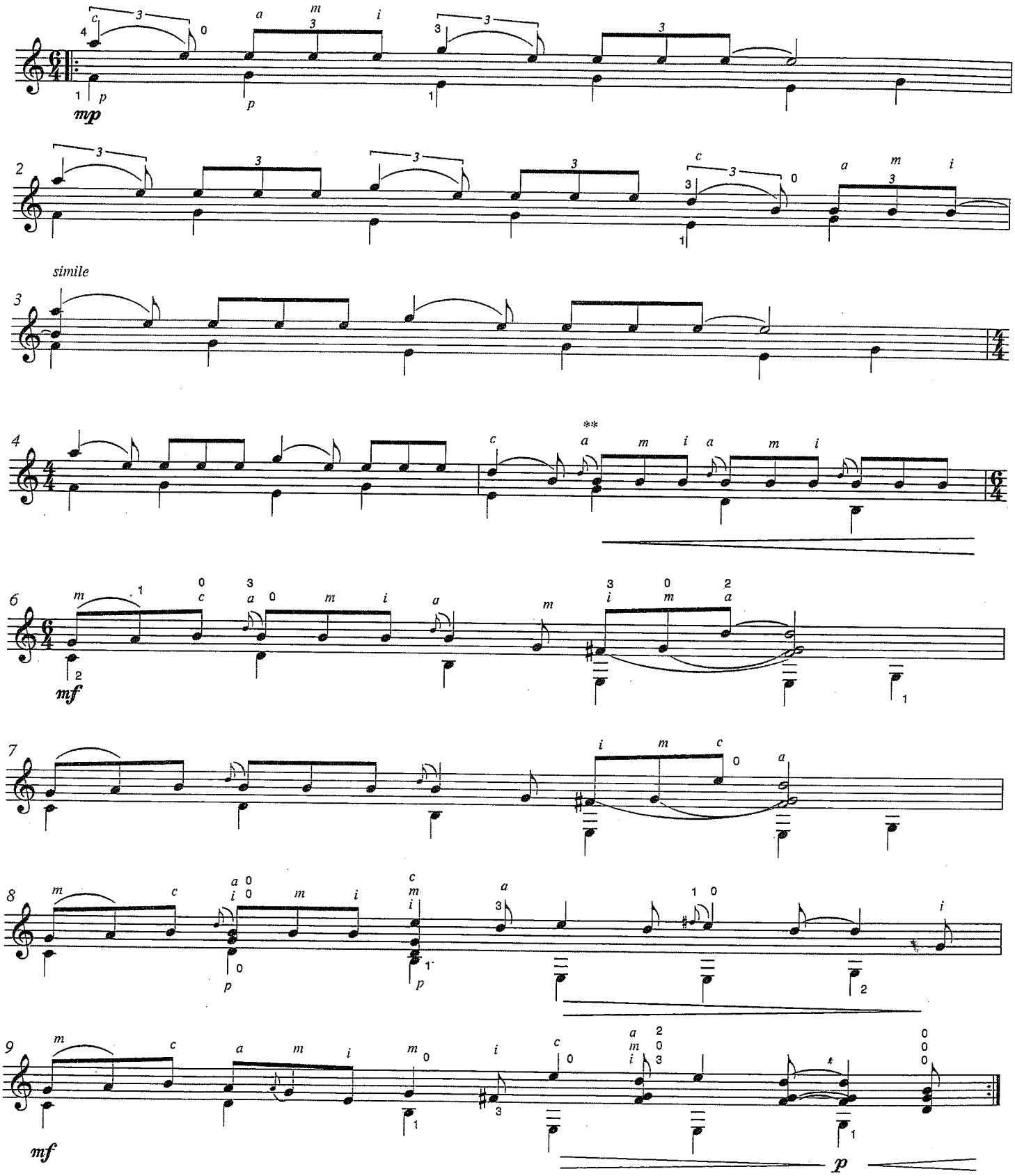
ETUDE #3 - THE ODD REEL

(Estudio Nº 3 - El reel extraño)

David Flynn
London, England
March, 2005

With an Irish Lilt

♩=96 or 126 *



*Tempo may be either, depending upon player's ability and/or preference (el tempo queda a la discreción del intérprete).

**Play all grace notes as quickly as possible so that their actual pitch is barely noticeable (toque los ornamentos lo más rápido posible).

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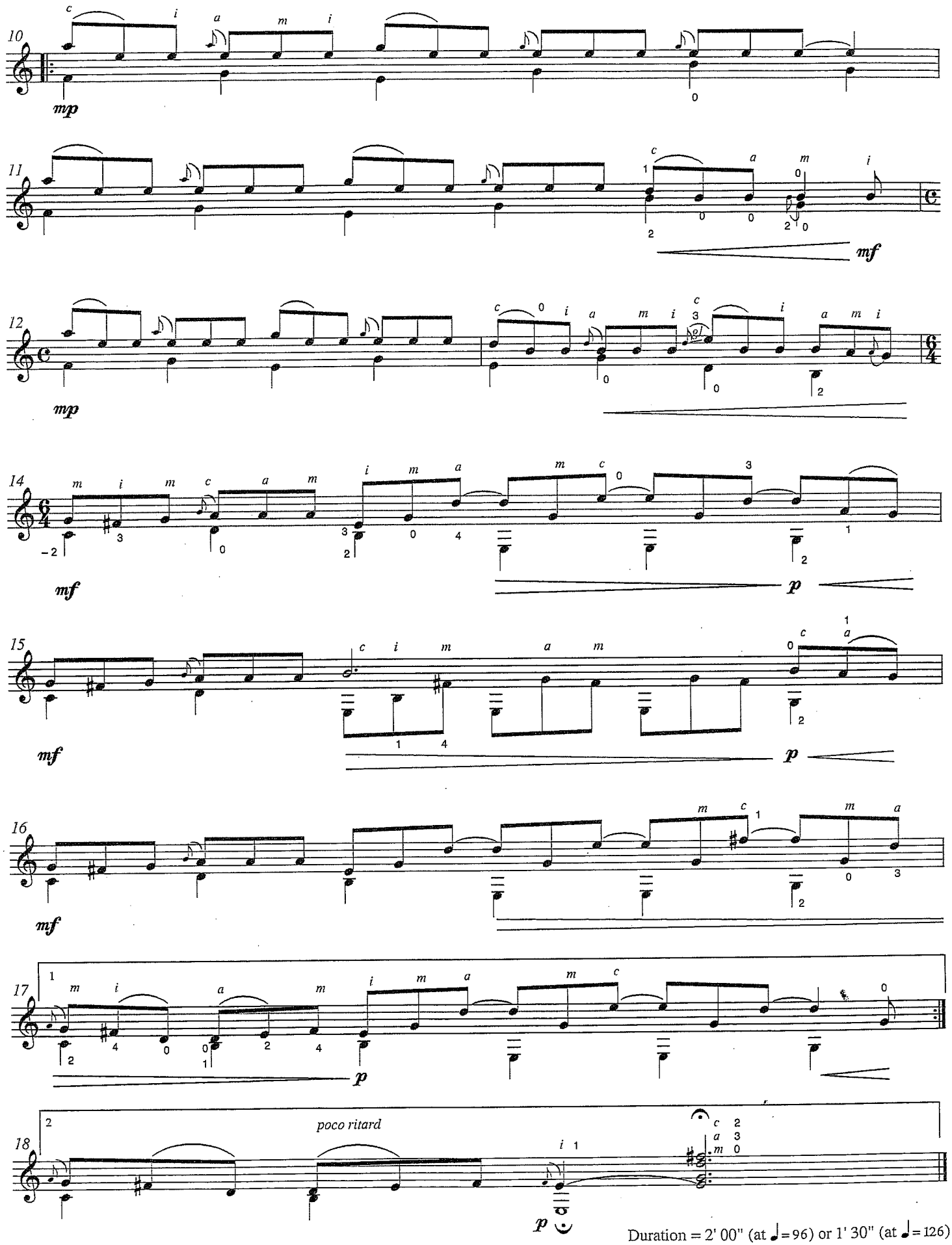

10
11
12
14
15
16
17
18
poco ritard
Duration = 2' 00" (at ♩= 96) or 1' 30" (at ♩= 126)

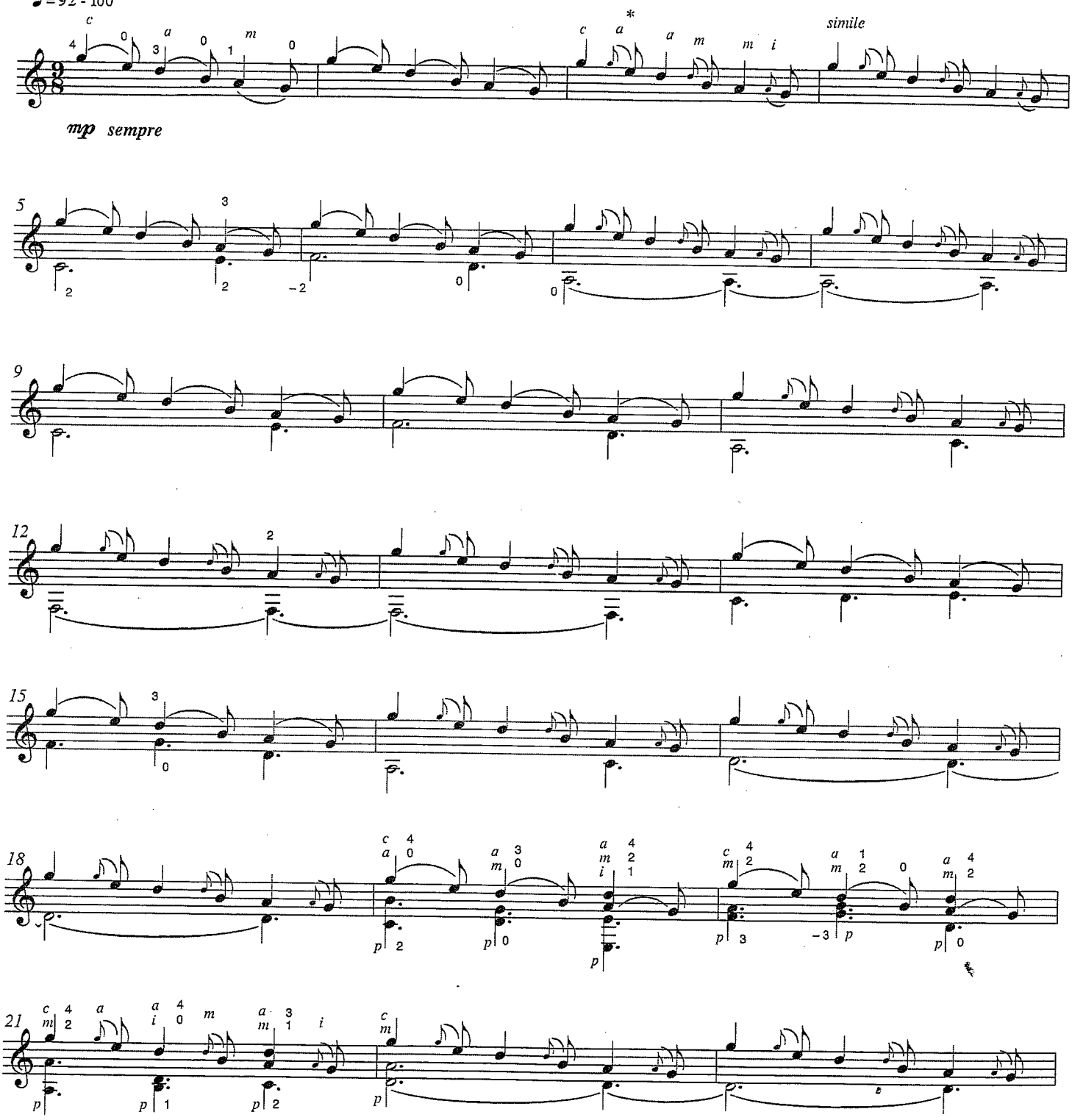
for Charles Postlewate

ETUDE #4 - STATIC SLIP JIG
(Estudio Nº 4 - Slip jig estático)

David Flynn
London, England
March, 2005

In the manner of a slip jig

♩ = 92 - 100



*Play all grace notes as quickly as possible so that their actual pitch is barely noticeable (toque los ornamentos lo más rápido posible).

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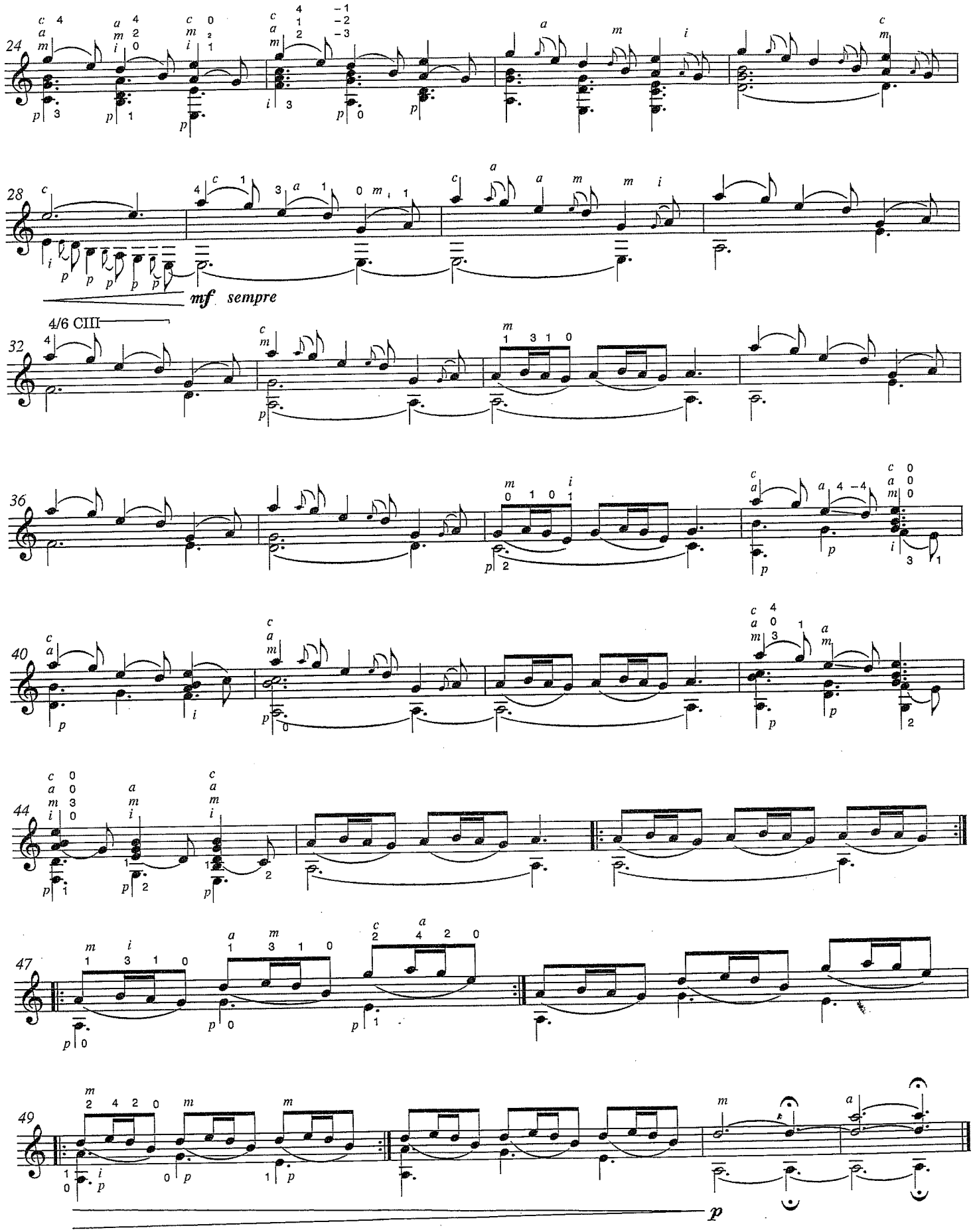
24
28
mf sempre
4/6 CIII
32
36
40
44
47
49
p
Duration = 1' 45"