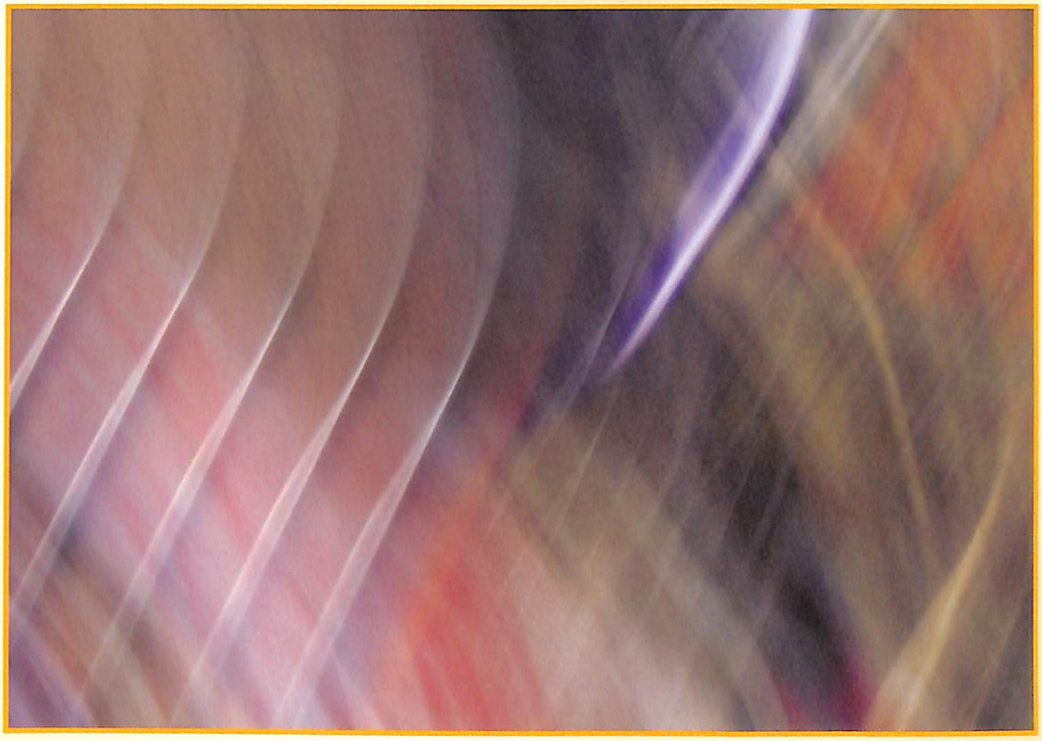
Preparatory Guitar Repertoire and Studies

Bridges®

A Comprehensive Guitar Series



GUITARRA
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The Royal Conservatory®
The finest instrument is the mind.

Acknowledgements

For their dedicated efforts in the creation of the *Bridges®: A Comprehensive Guitar Series*, The Royal Conservatory (RCM) wishes to thank compilers Dr. Jeffrey McFadden (Senior Lecturer in Music, University of Toronto; member of The Royal Conservatory College of Examiners) and Robert Hamilton (faculty member, RCM; member of The Royal Conservatory College of Examiners).

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Guitar
Preparatory Level Repertoire and Etudes

Bridges®
A Comprehensive Guitar Series

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FREDERICK HARRIS MUSIC

Bridges®
A Comprehensive Guitar Series

The *Guitar Series* was originally published in 1989 to international acclaim. The second edition (1997) and third edition (2004) built on that strong foundation and the present fourth edition has been substantially updated and refined to meet the demands of modern teaching and learning.

Some of the notable new features of this edition are the addition of guitar masterpieces by the most beloved guitar composers including Agustín Barrios, Heitor Villa-Lobos, and Leo Brouwer; a substantial reduction in the amount of fingering given, leaving teachers more flexibility and a clearer score from which to work; and an improved balance of style choices for repertoire and studies in all levels. This edition aims to provide students with a clear, well-paced route for their musical development; to nurture the technique necessary to successfully meet those developmental challenges; and to expose students to the full range of the instrument's repertoire.

The well-rounded guitarist will have an understanding of the instrument's history, as well as practical experience with a wide range of repertoire from all historical periods and styles. Guided by this principle, the series editors have drawn on more than 500 years' worth of guitar and lute music. Each book features compositions from the Renaissance to the present day; by learning music from each style period, students will gain a comprehensive overview of the evolution of musical styles. The studies/etudes have been chosen for building technique and musicality specifically relevant to the repertoire of each level. Technical and conceptual challenges are progressively introduced from one book to the next to ensure the steady development of musical skills.

The guitar student who works carefully through this series under the guidance of a good teacher will gain not only technical proficiency, but also artistic maturity and a broad overview of the instrument's repertoire. Because the chosen repertoire and studies/etudes at any given level fall within a carefully sequenced range of technical and musical difficulty, from the late-elementary (Preparatory–1) to late-intermediate and early advanced levels (Levels 7–8), students can be assured that their learning path will be well rounded and complete.

A Note on Editing and Performance

A systematic and thorough approach to fingering is fundamental to a student's success in learning to play the classical guitar. The fingerings in this series have been designed in accordance with the latest pedagogical principles and to ensure natural playability and musical integrity. The use of fingering indications throughout the nine *Repertoire and Studies* books and the *Guitar Technique* book is intended to provide a logical framework for the development of a musically fluent and flexible guitar technique without the clutter of redundant markings. Students are encouraged to know both the right- and left-hand fingering for the entire piece and to mark fingerings in the score in consultation with their teachers where none are suggested.

Faithfulness to the composers' intentions, as reflected in the source materials, has guided the editors' decisions concerning the inclusion of dynamic markings. It should be noted that the absence of dynamic markings in the scores does not imply that the music should be performed without dynamic contrast, only that no markings were given in the source material.

Metronome markings for the repertoire and studies suggest tempos within accepted stylistic ranges and technical considerations. A tempo range is given to accommodate individual interpretations. In the interest of personal creativity, teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingerings.

For assessment requirements of The Royal Conservatory and the Music Development Program, please refer to the *Guitar Syllabus*, 2011 Edition.

Robert Hamilton *Dr. Jeffrey McFadden*

Symbols and Abbreviations

p, i, m, a	right-hand fingering
1, 2, 3, 4	left-hand fingering
②	string number
↗3	guide finger in left-hand shifting
	slur: a left-hand articulation of the second note of a pair-either a "hammer-on" (ascending pair) or "pull-off" (descending pair)
$\frac{4}{2}$II	partial barre: the top number of the fraction indicates the lowest string stopped by the barre; the bottom number indicates the number of strings (including the lowest) that are covered; the Roman numeral indicates the fret number
$\frac{6}{6}$II	full barre (*cejilla*): indicates that all six strings are covered
Piv. II	pivot barre: prepare barre by stopping the string with a segment of the barre finger *or* place barre while continuing to hold the previous note with finger 1
m.d.	*mano destra*: right hand
	arpeggiando: play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
h. 8va	play a harmonic sounding an octave higher than notated
a.h.	artificial harmonic
pont.	*sul ponticello*: play with the right hand near the bridge to produce a brighter sound
tasto	*sul tasto*: play with the right hand near the fretboard to produce a softer, fuller sound
nat.	natural: follows *pont.* or *tasto* and indicates a return to playing in the usual manner
rasg.	*rasgueado*: strum the strings using the back surface of the right-hand nails
tamb.	*tambora*: sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb
	golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb

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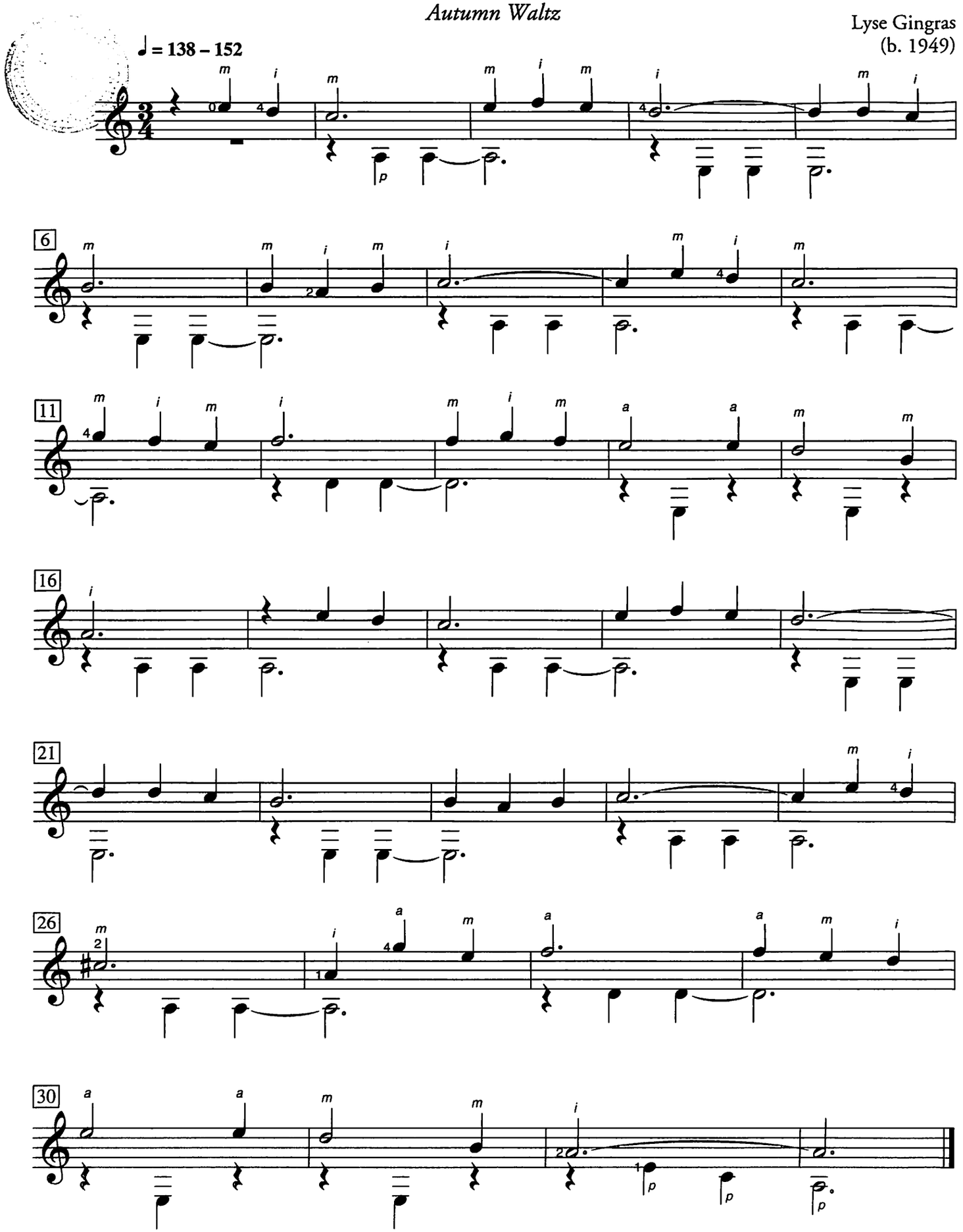
Valse d'automne

Autumn Waltz

Lyse Gingras
(b. 1949)



Source: *Petit livre de guitare*, ed. Francine Dery and Claude Gagnon

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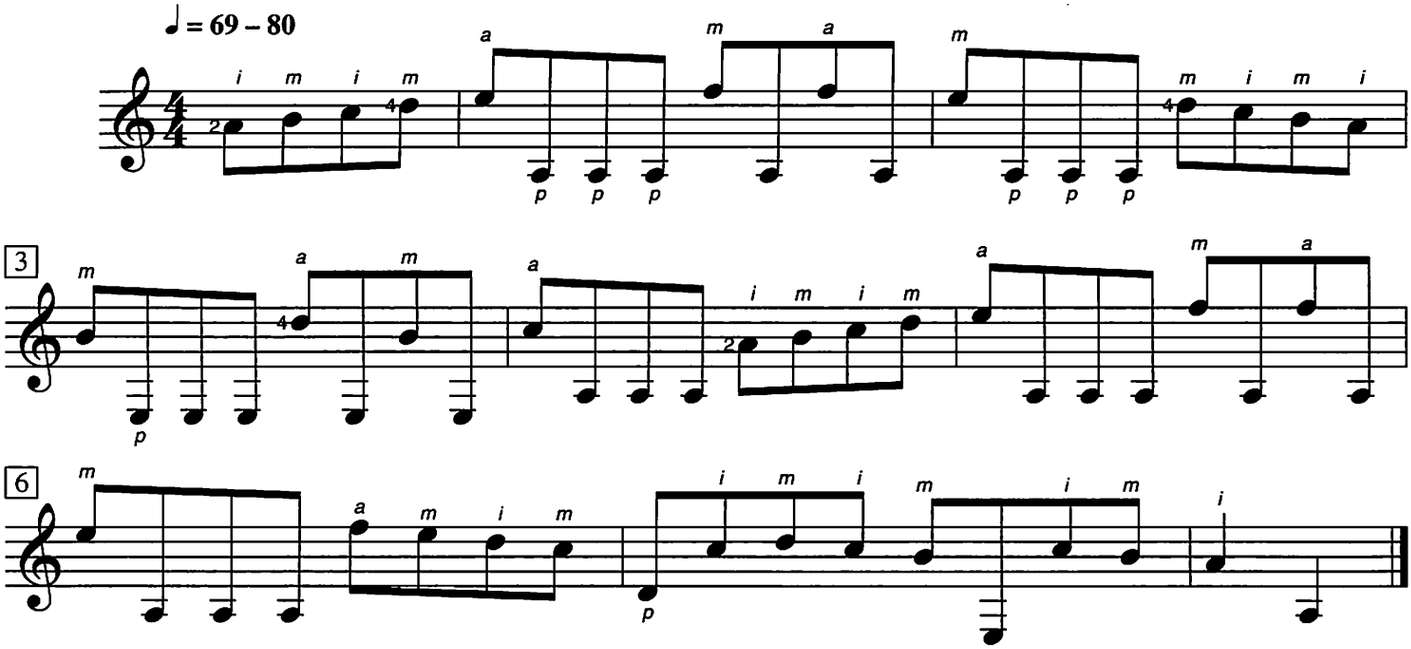
Exercise 13

Elias Barreiro
(b. 1930)



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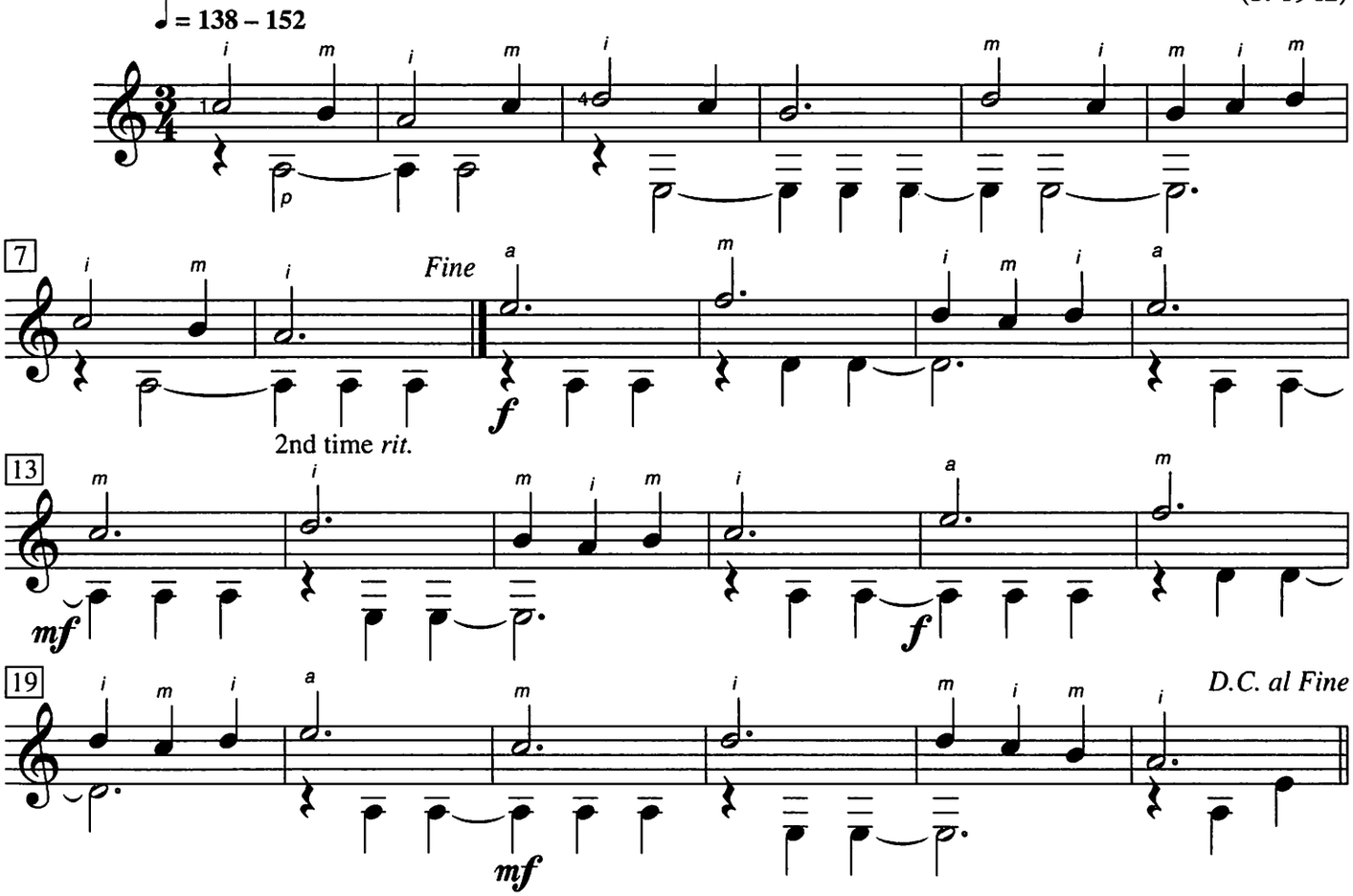
Danse des îles

Dance of the Islands

Florian Lambert
(b. 1942)



Source: *La guitare enchantée*
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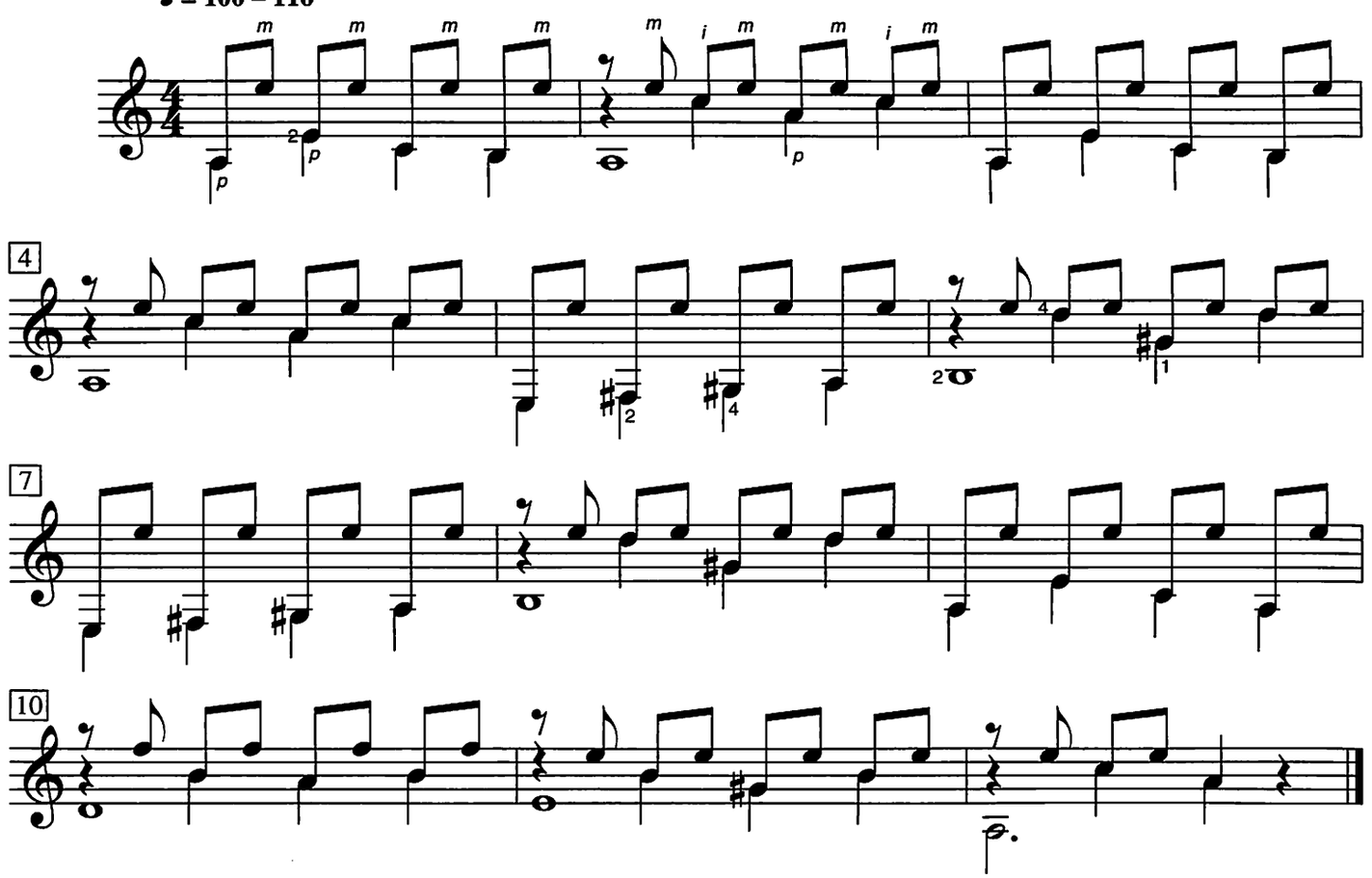
First Exercise on the E String

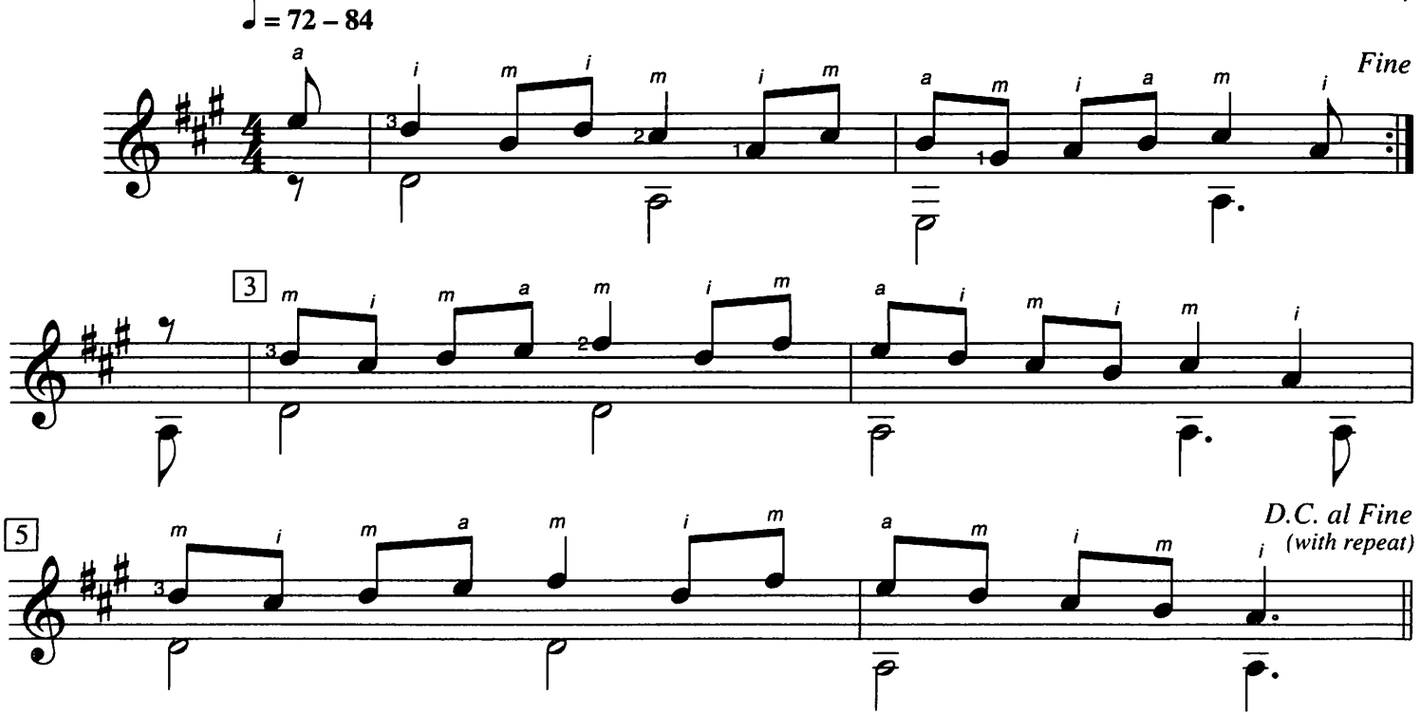
Johann Kasper Mertz
(1800–1856)



Source: *Exercises and Easy Studies in Style for Guitar*

Dutch Dance

Hans Neusidler
(1508–1563)



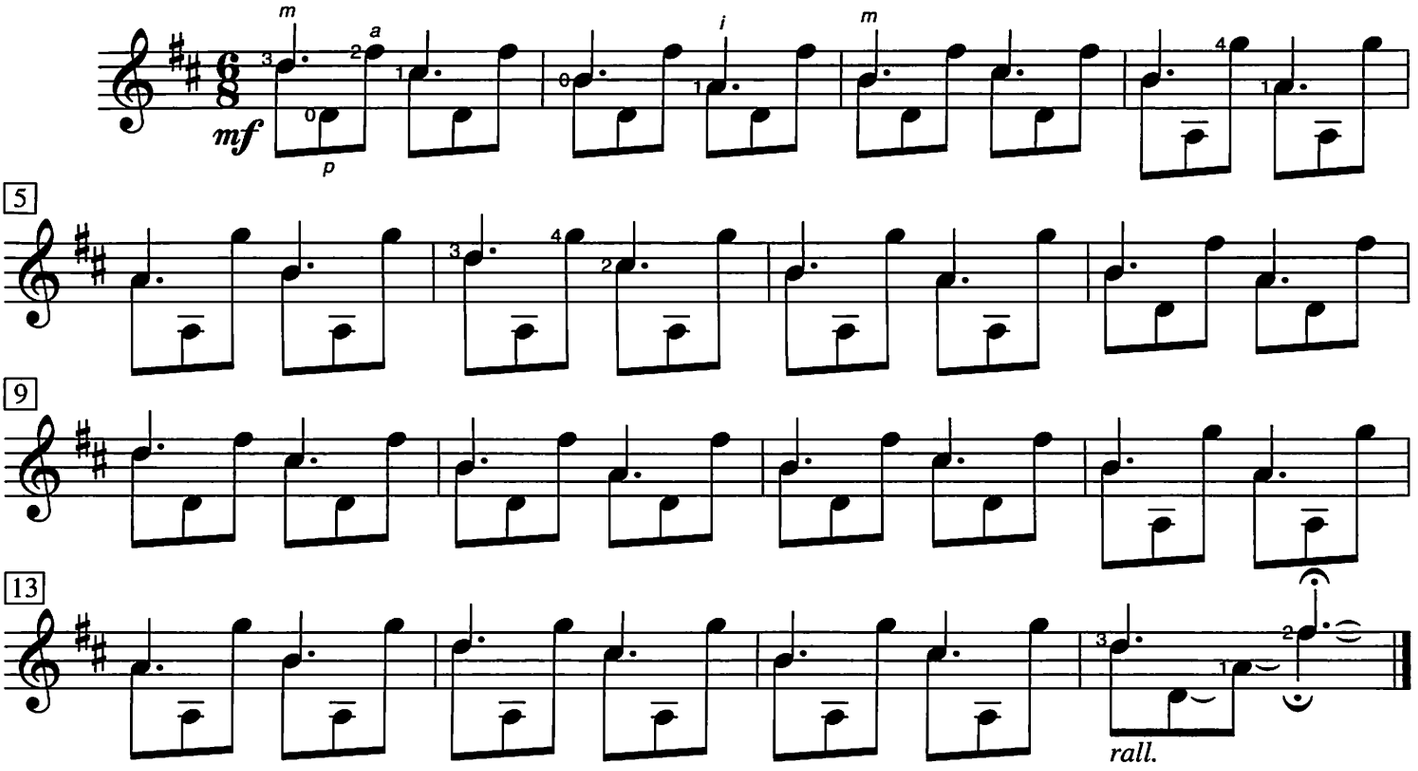
For examinations, play all repeats.
Source: *Guitar and Lute Method,* Exercise 16

Flocons de neige

Snowflakes

Frédéric Costantino
(b. 1971)

Allegro - Volubile ♩. = 72 – 84



Source: *Sept ballades enchantés,* no. V

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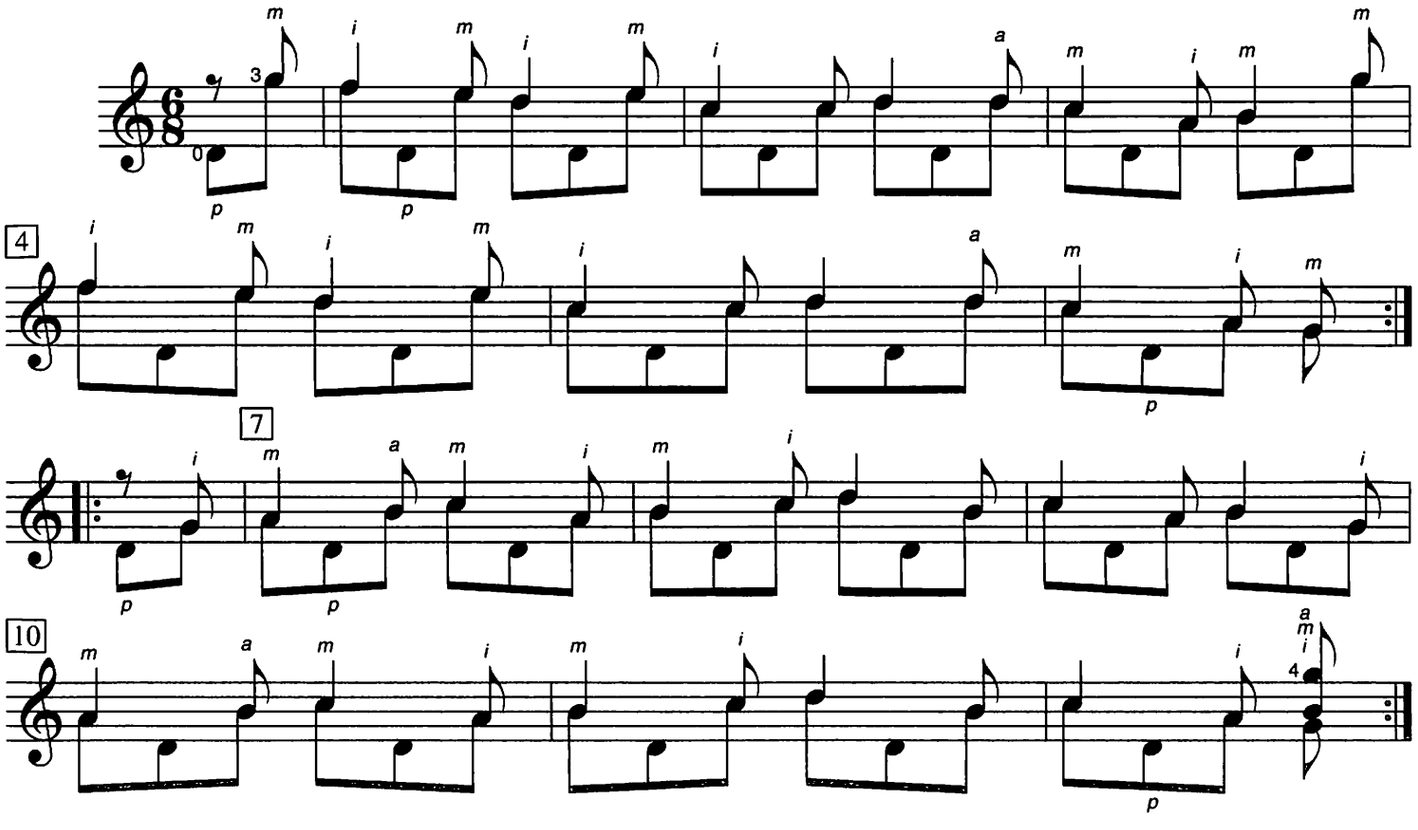
Bransle de Poitou

Adrian Le Roy
(*ca* 1520–1598)

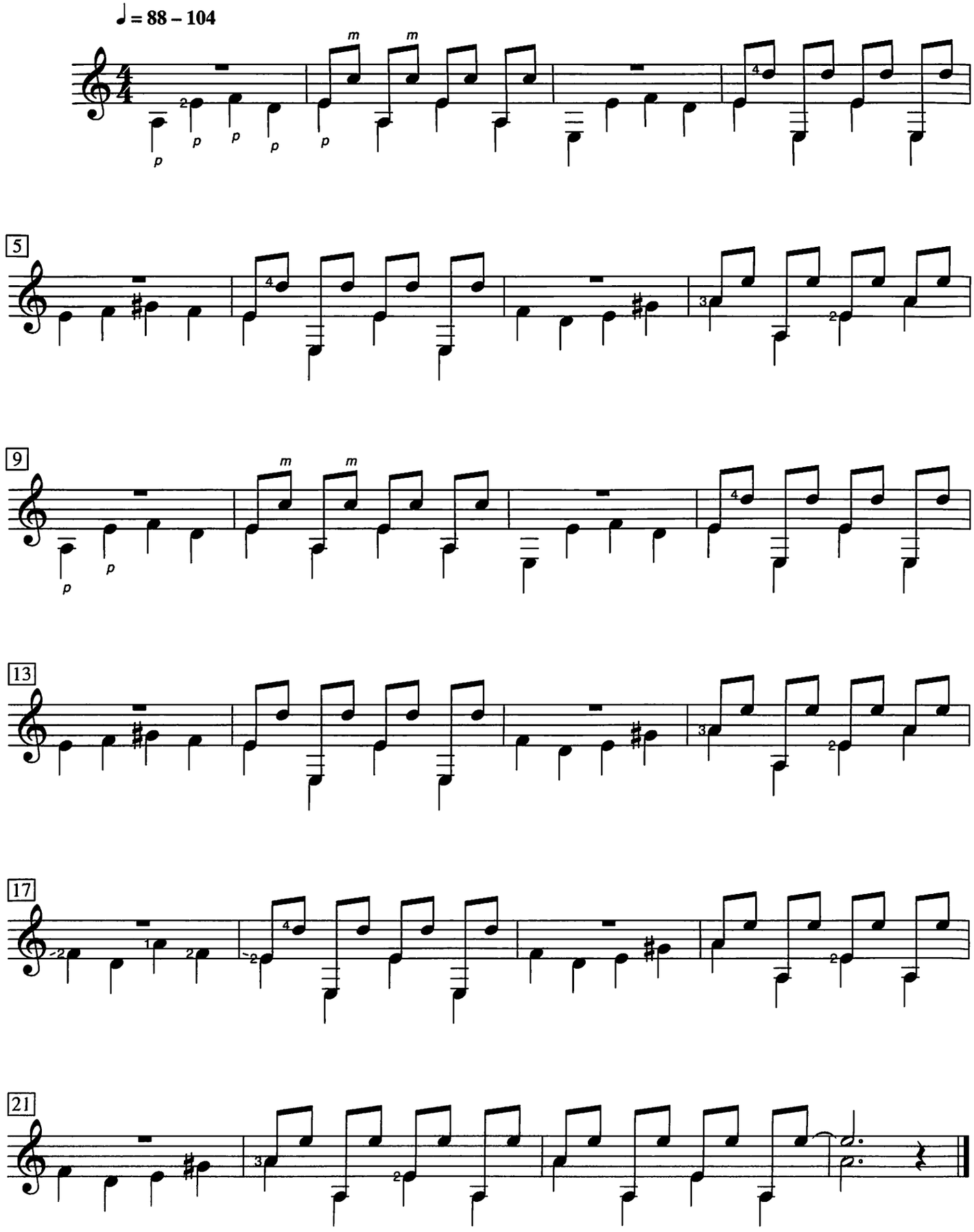
Con moto ♩. = 60 – 69



Source: *Tiers livre tabulature de guiterre* (1552)

Moorish Dance

Aaron Shearer
(1919–2008)



Source: *Classical Guitar Technique,* 2nd ed., vol. 1

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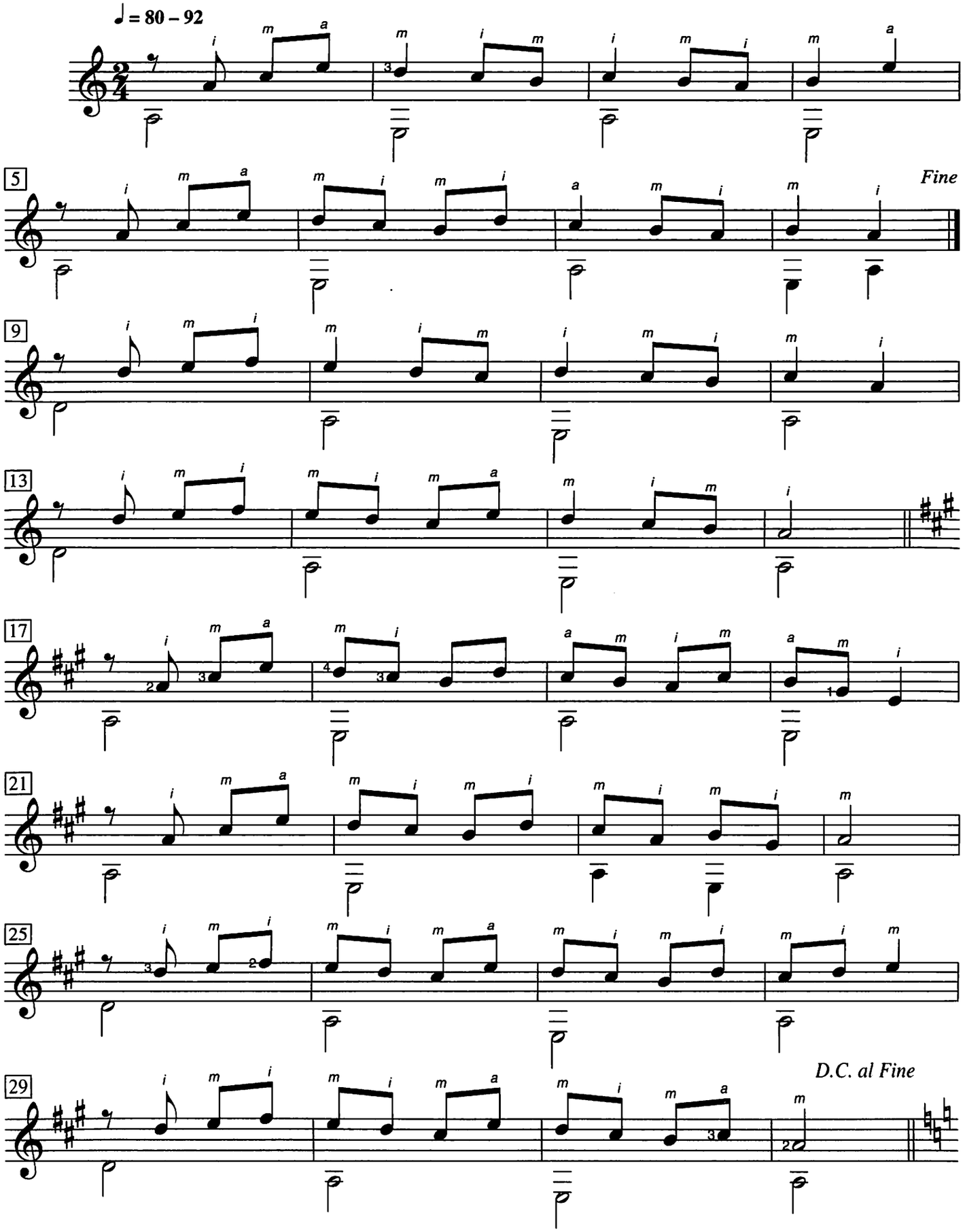
Carrousel

Claude Gagnon



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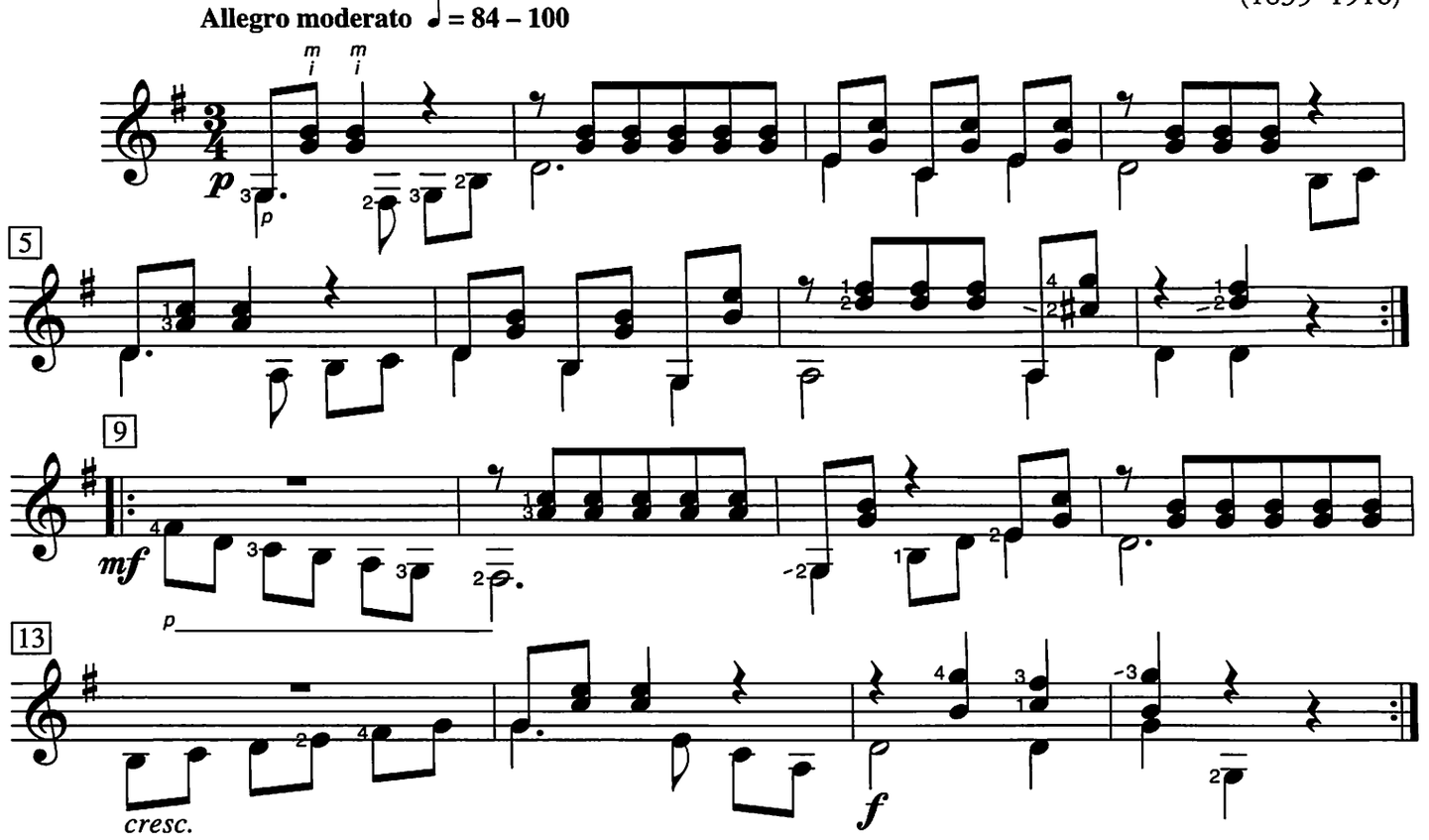
Ejercicio

José Ferrer
(1835–1916)



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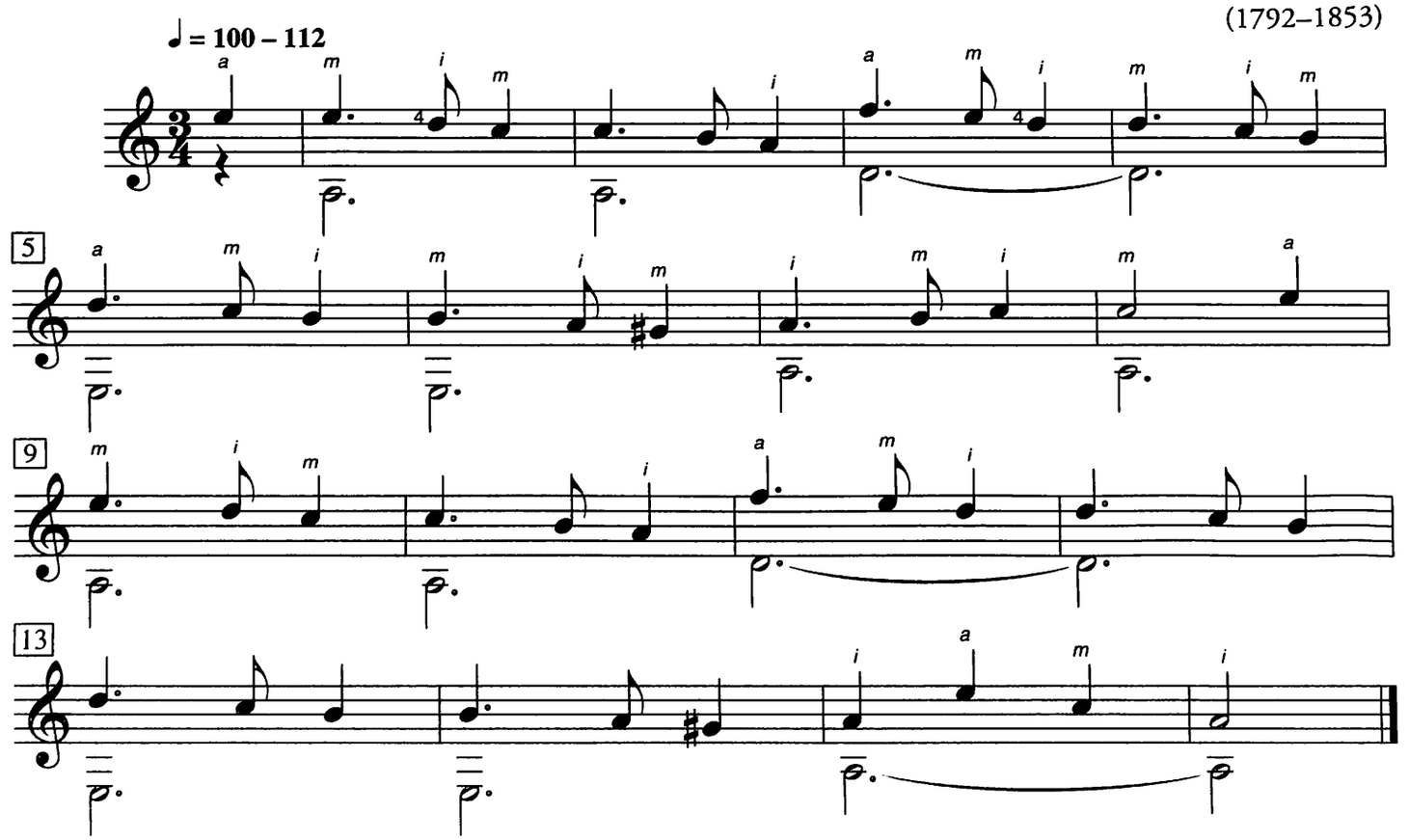
Sicilienne

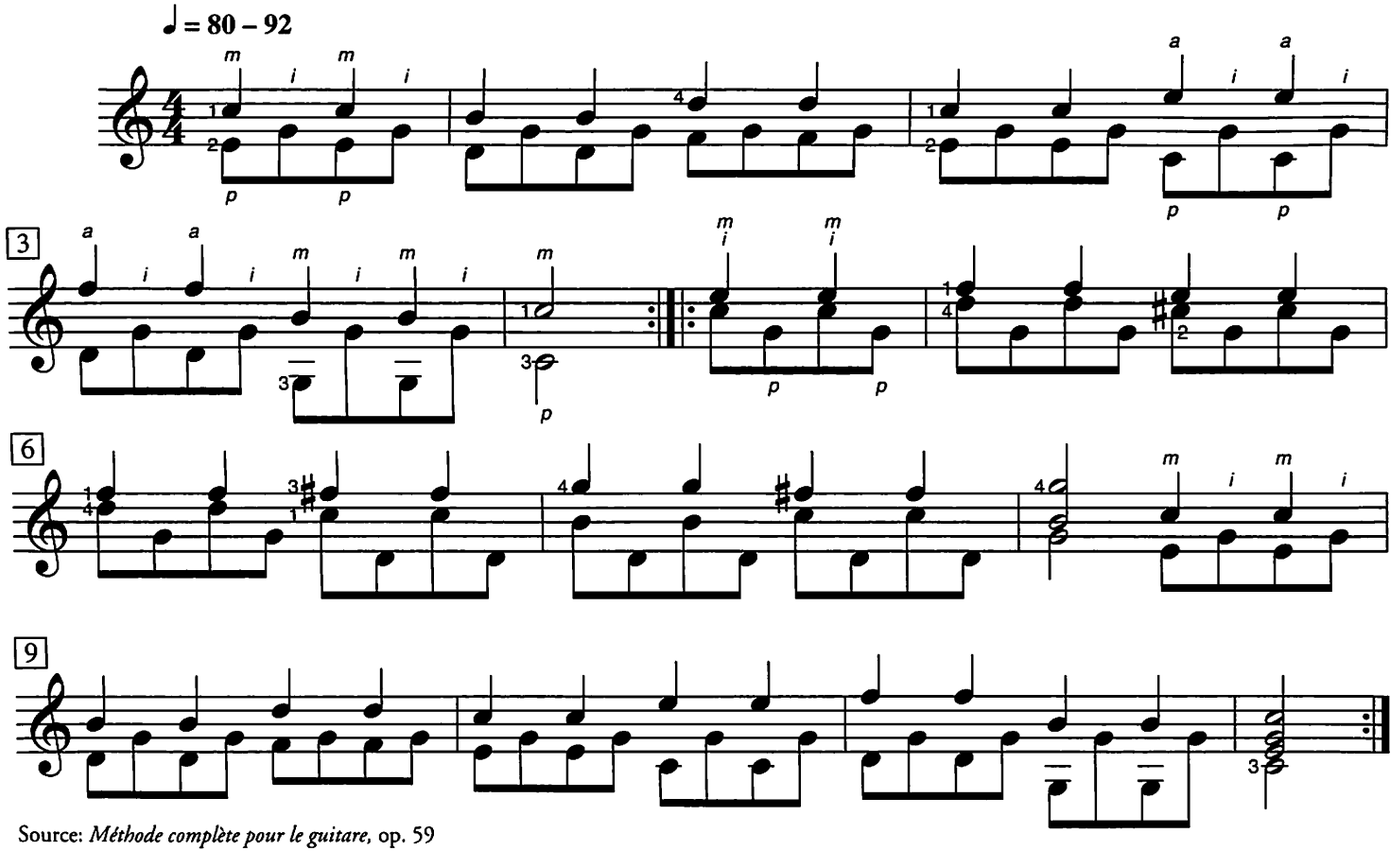
Matteo Carcassi
(1792–1853)



This is a simplified version of the first eight measures of the A section of the Sicilienne.
Source: *Méthode complète pour le guitare*, op. 59, no. 22

Andantino in C Major

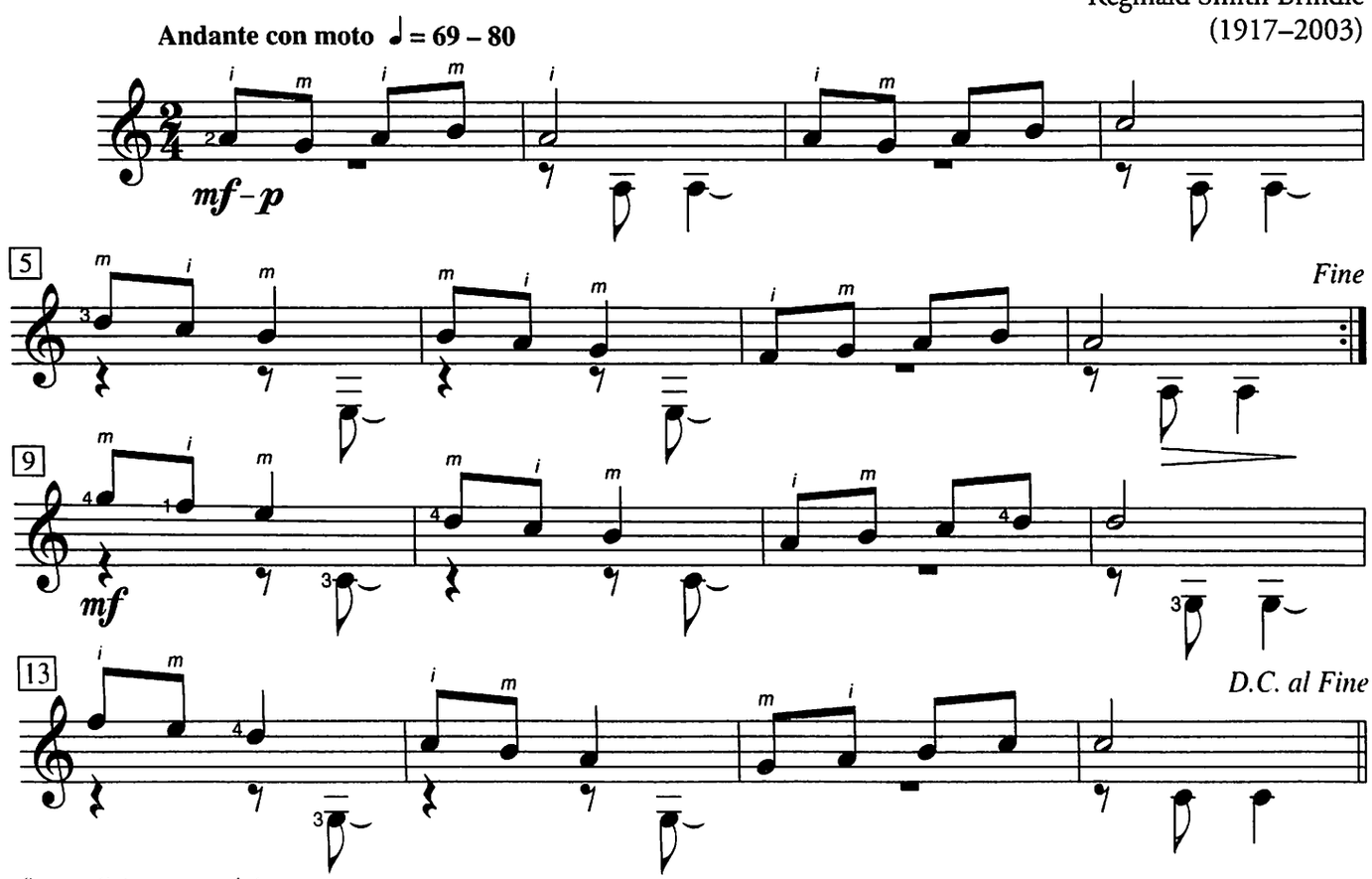
Matteo Carcassi
(1792–1853)



Source: *Méthode complète pour le guitare,* op. 59

Aeolian Mode

Reginald Smith Brindle
(1917–2003)



Source: *Guitarcosmos,* vol. 1

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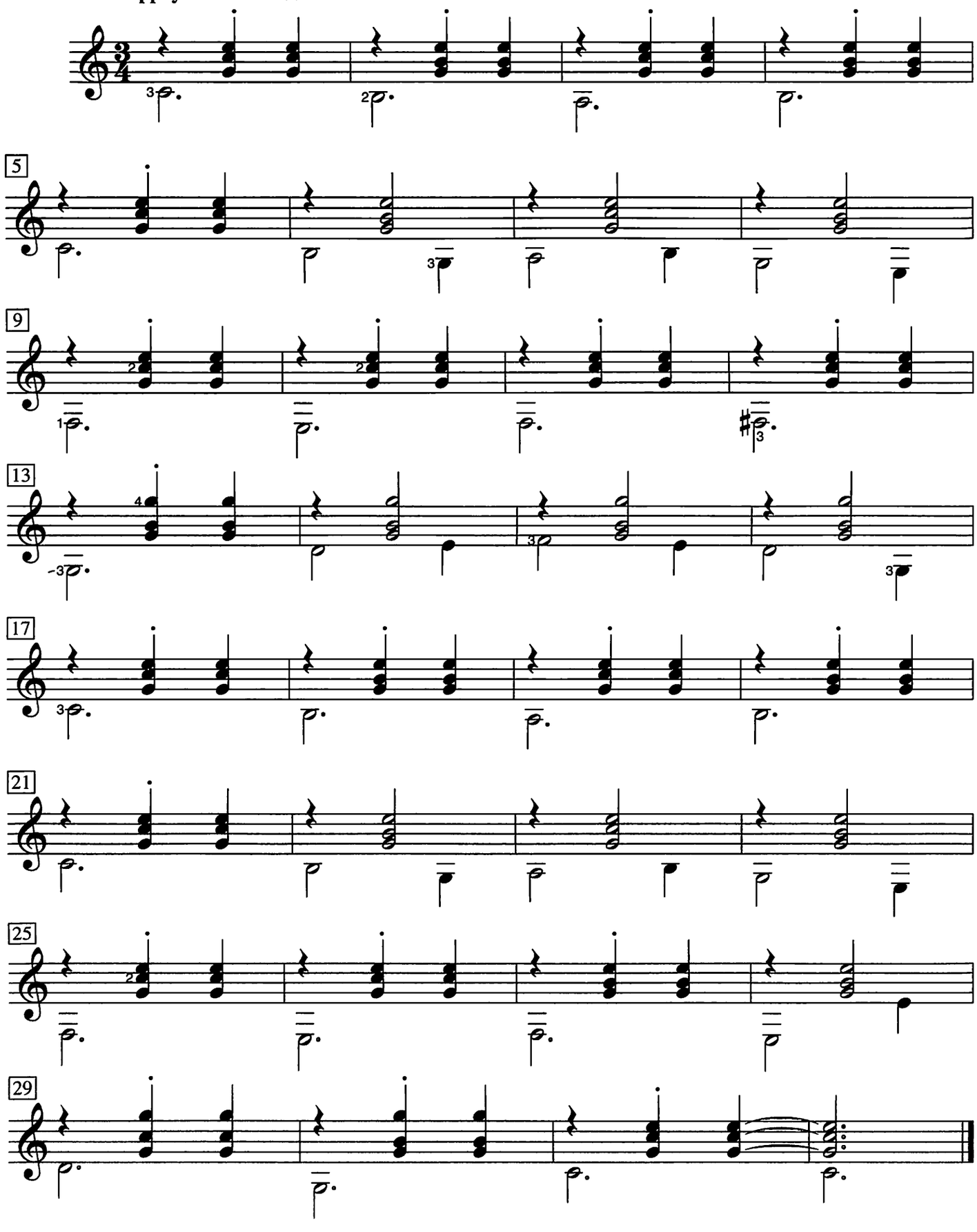
The Carousel Waltz

Richard Summers
(b. 1953)

Happily ♩ = 138 – 168



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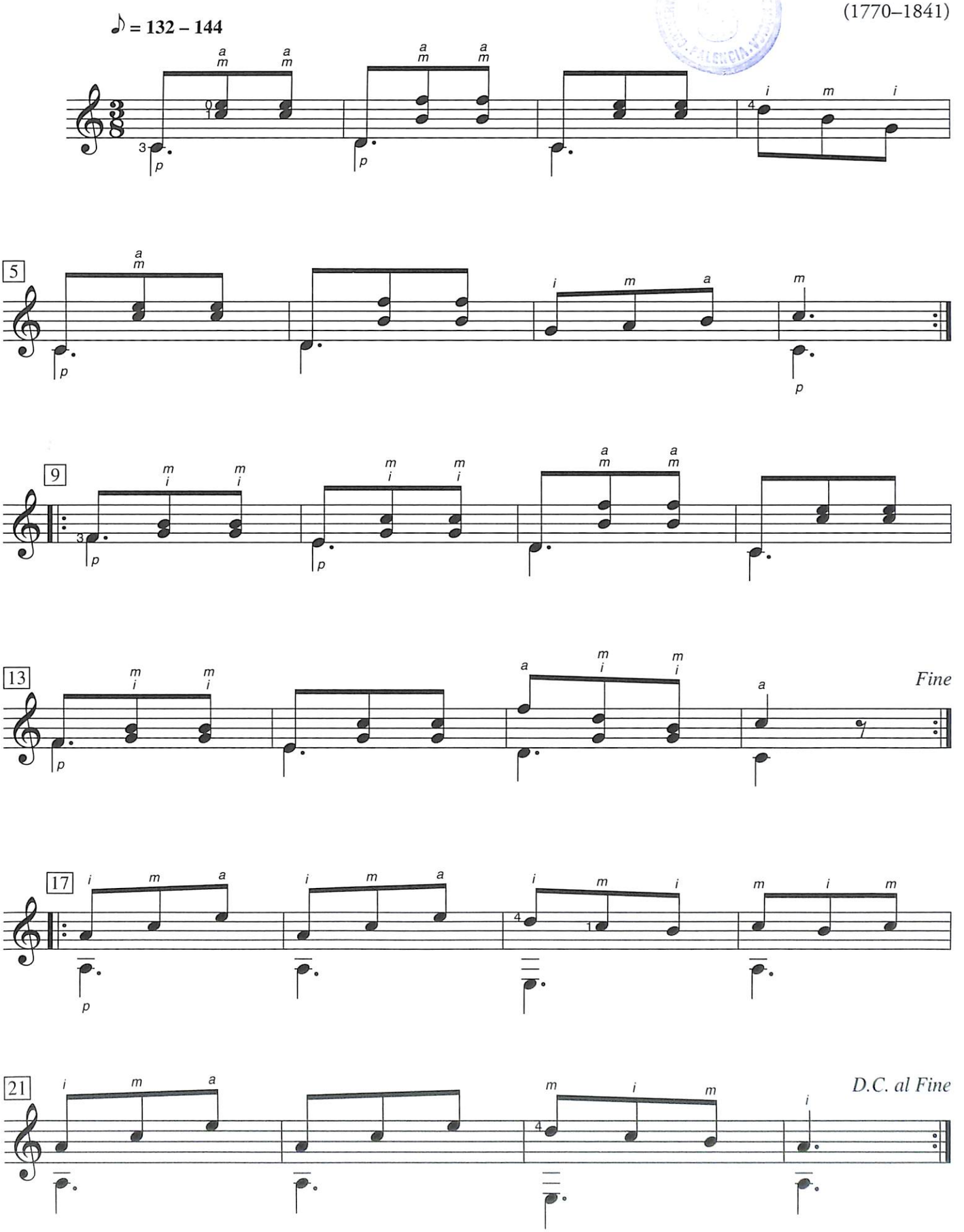
Waltz

op. 241, no. 1

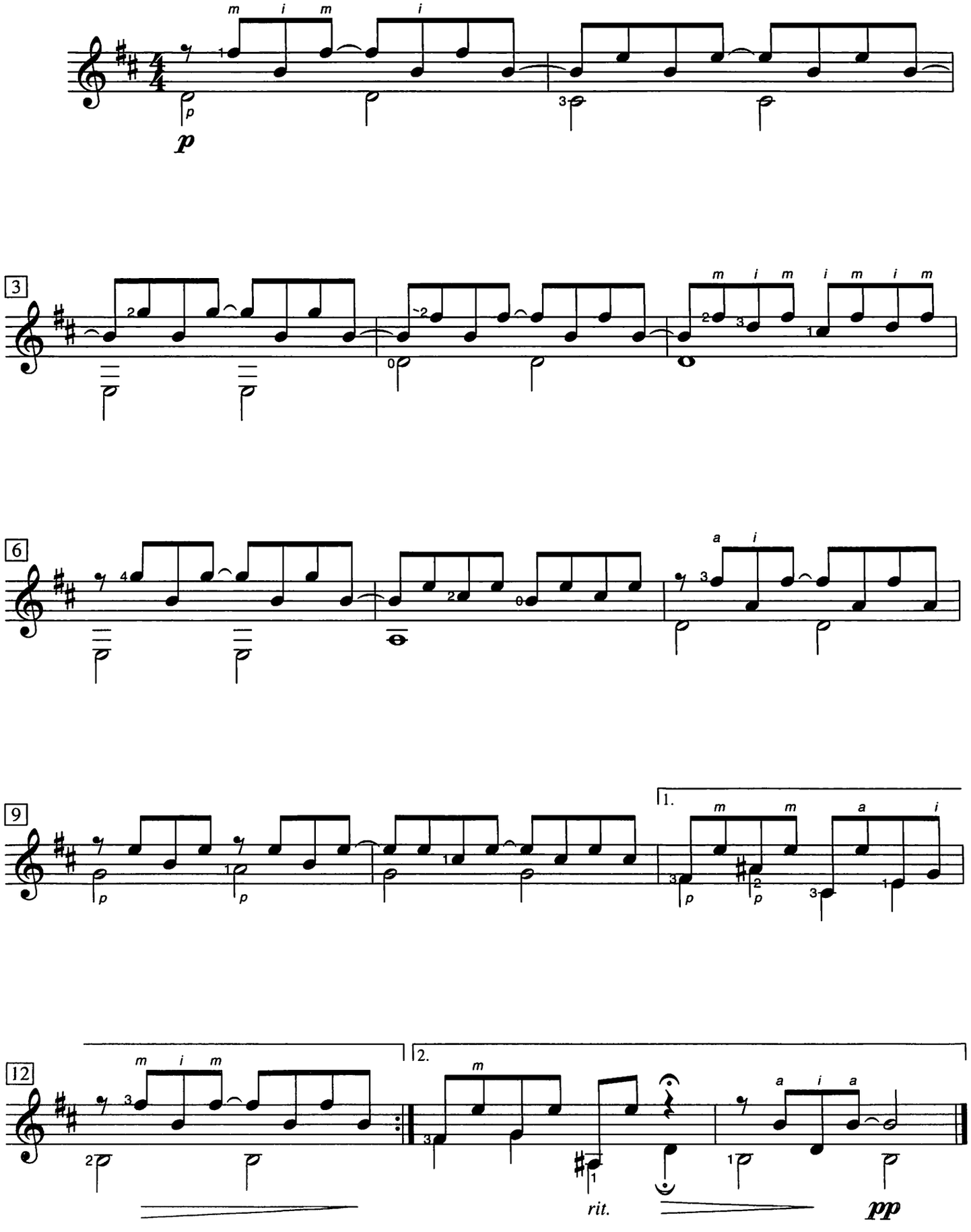
Ferdinando Carulli
(1770–1841)



Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241 (*ca* 1825)

Moonlight

Stepán Rak
(b. 1945)



Source: *Minute Solos: Short Compositions for Guitar Beginners*
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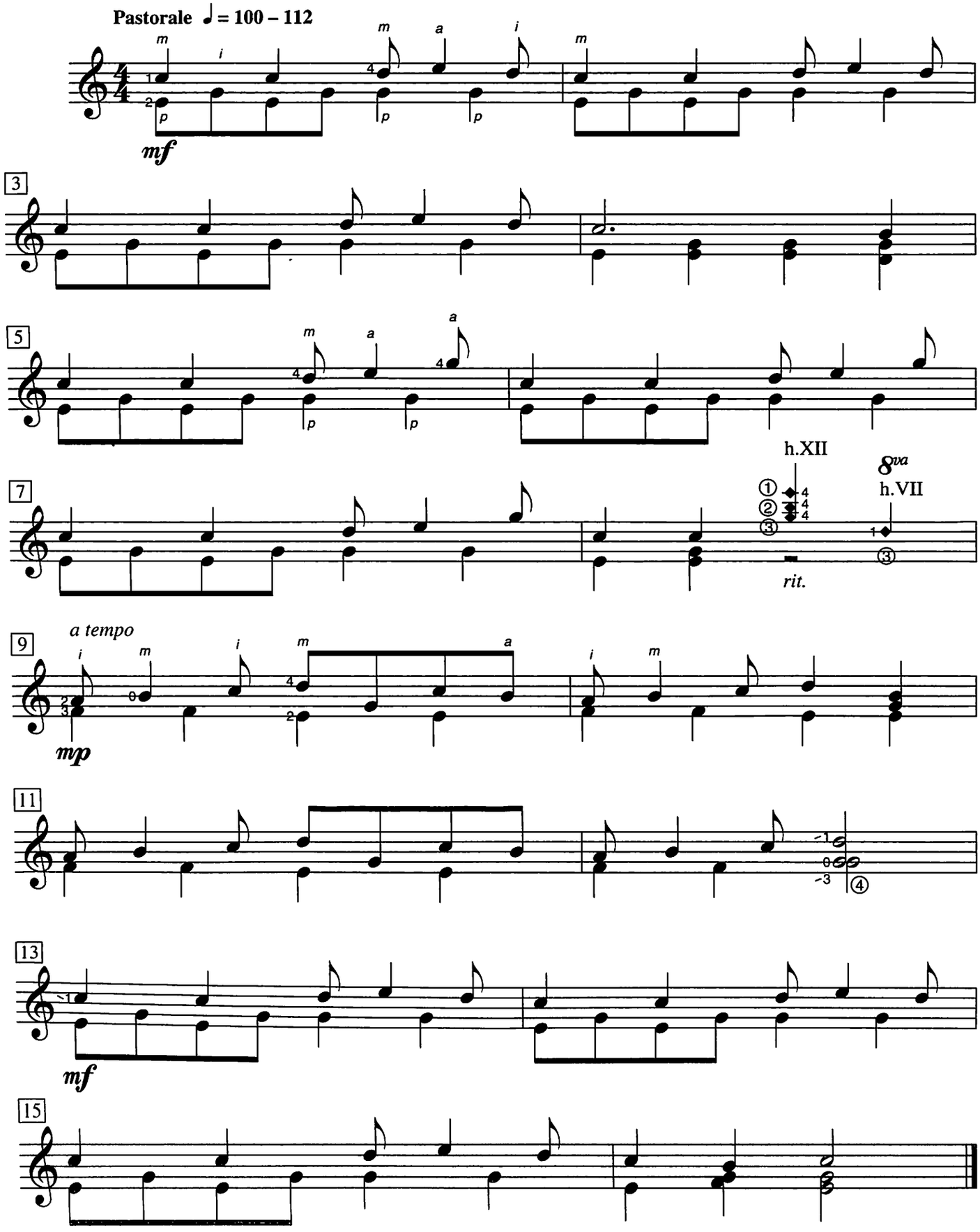
Little Herdboy

Oleg Kiselev
(b. 1964)



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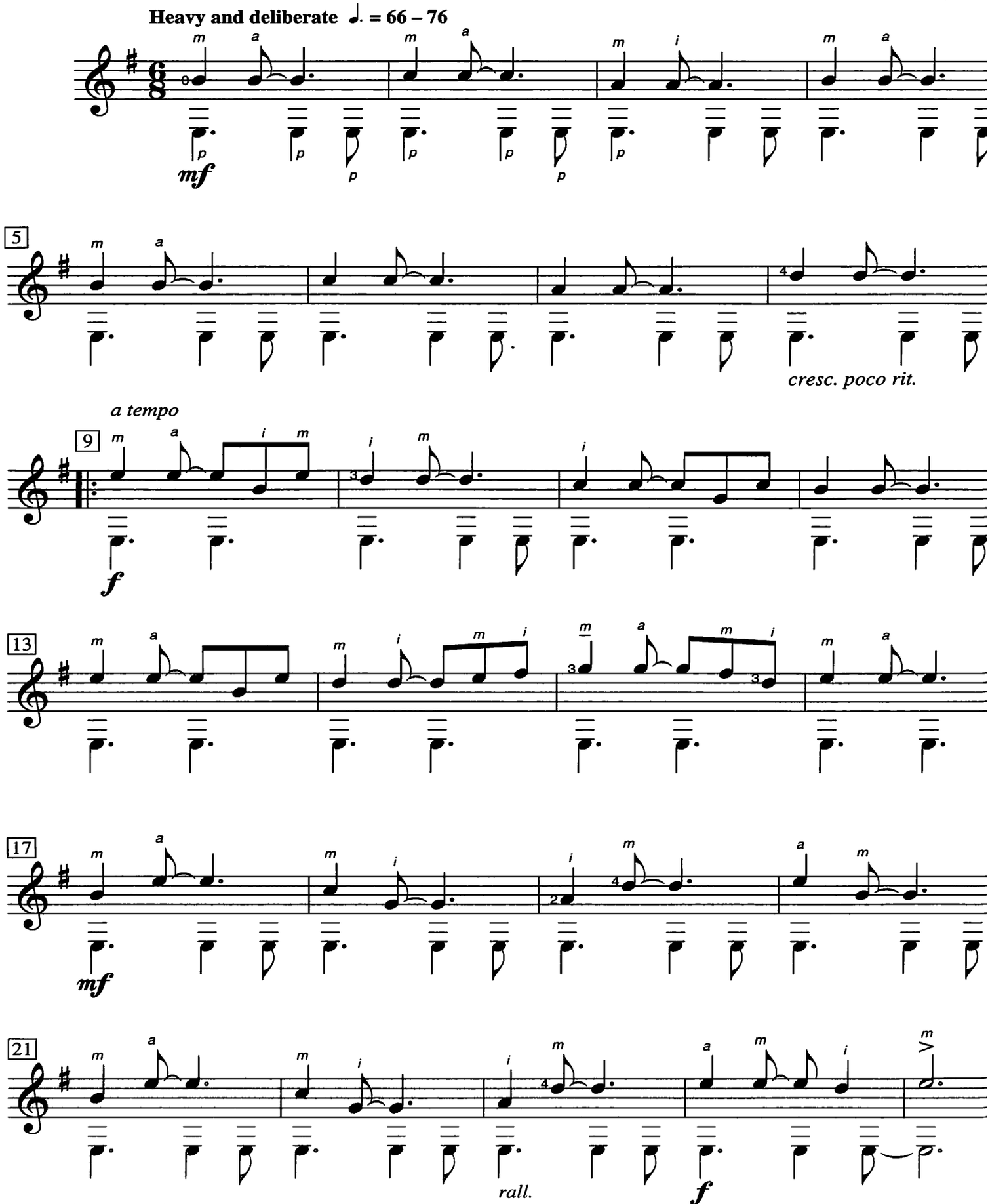
Sciapodus

Shawn
(b. 19



Source: *Elementary Studies for Guitar*, book 2
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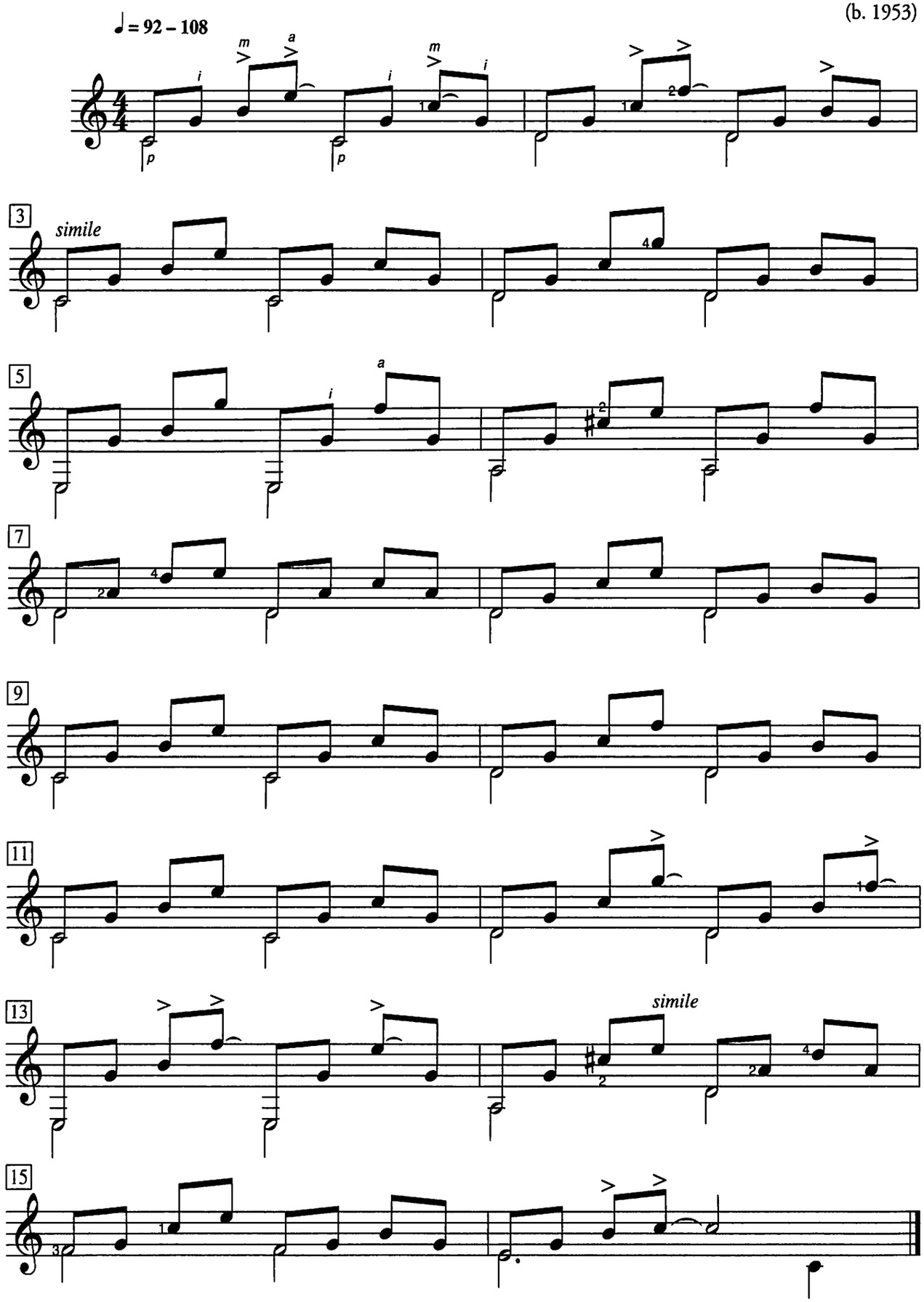
"Eight"

Richard Summers
(b. 1953)



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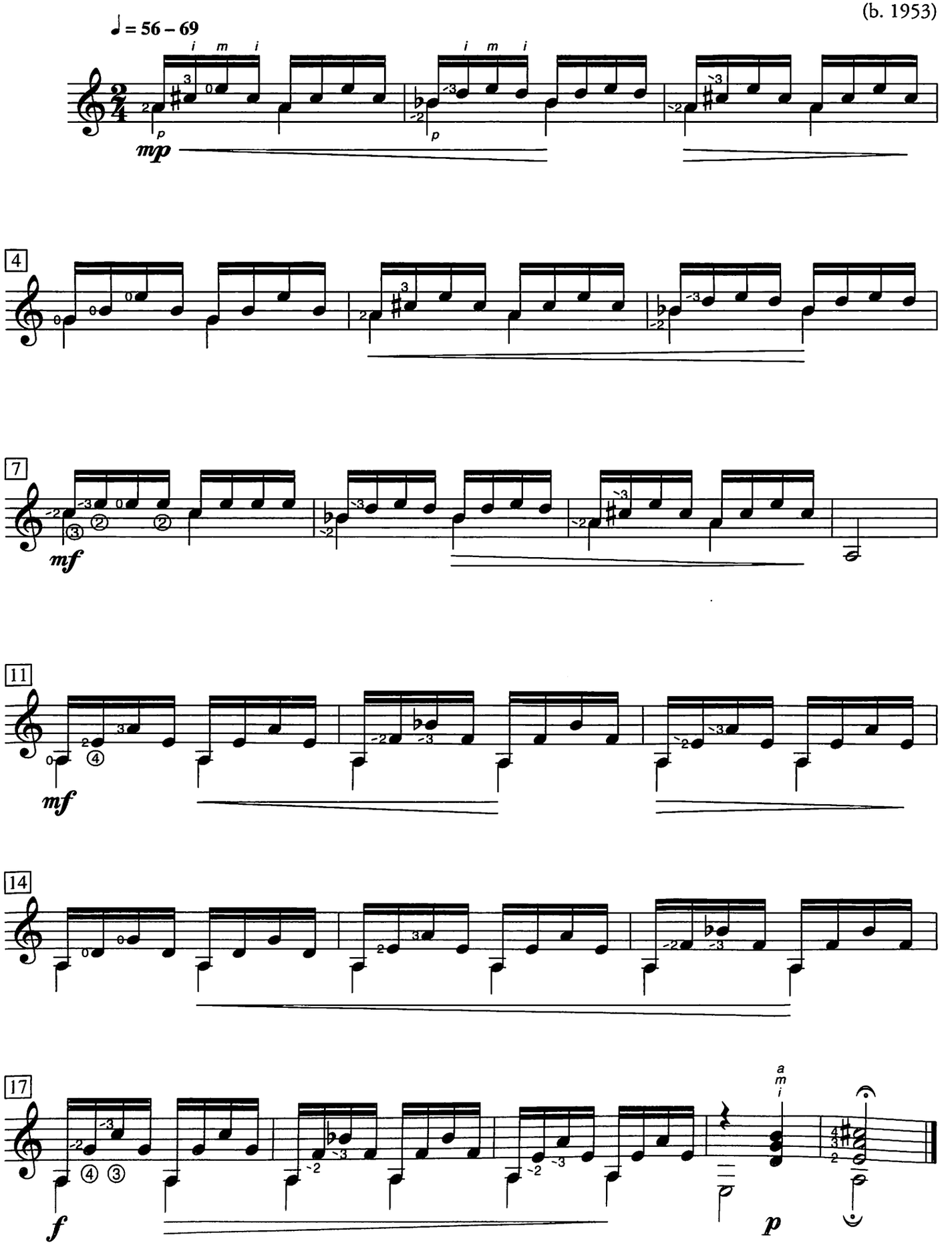
Torito

Jaime Zenamon
(b. 1953)



Source: *Epigramme I*

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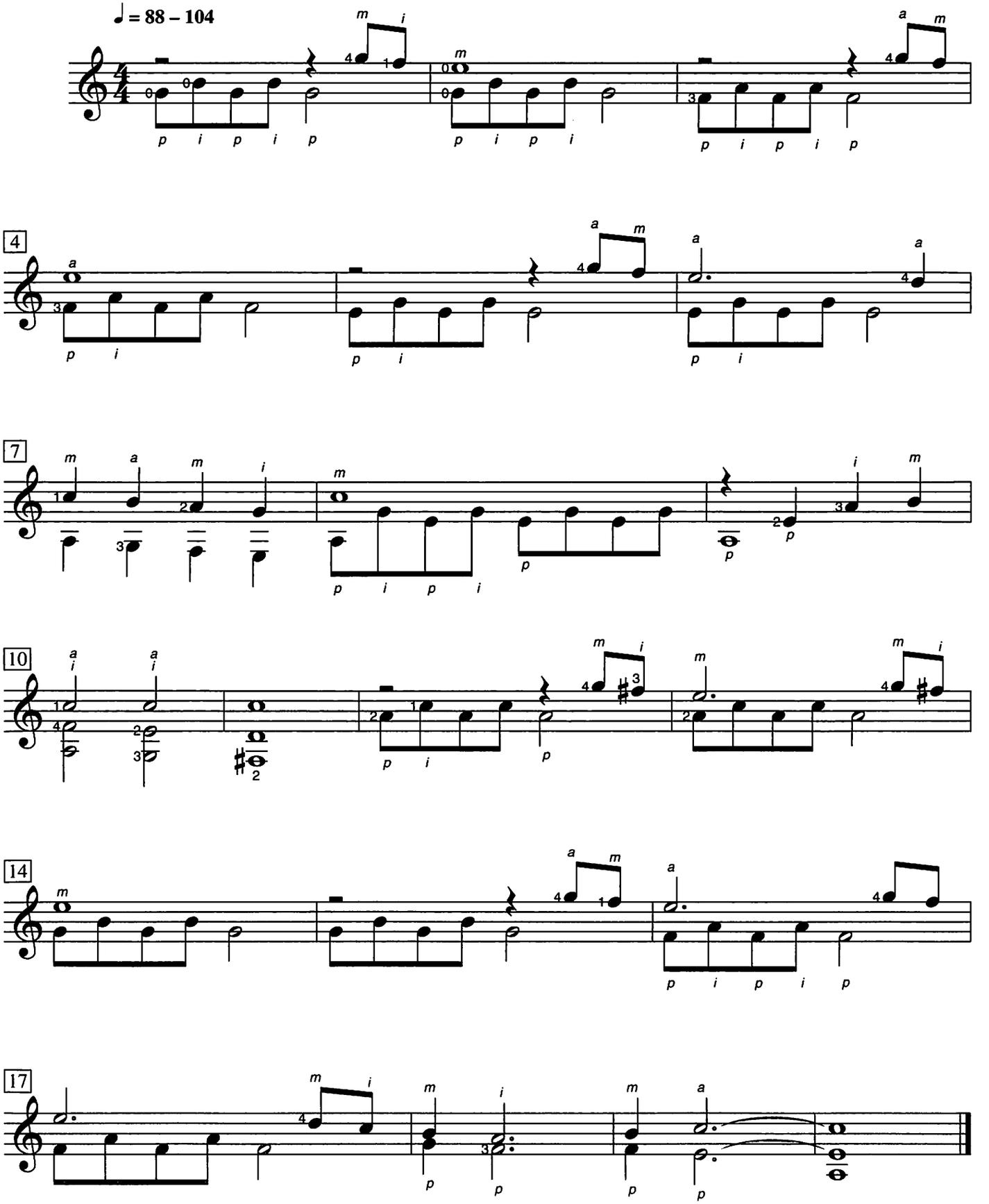
Klangbild 13

Sound Picture 13

Carlo Domeniconi
(b. 1947)



Source: *Klangbilder: 24 Leichte Stücke für Gitarre*
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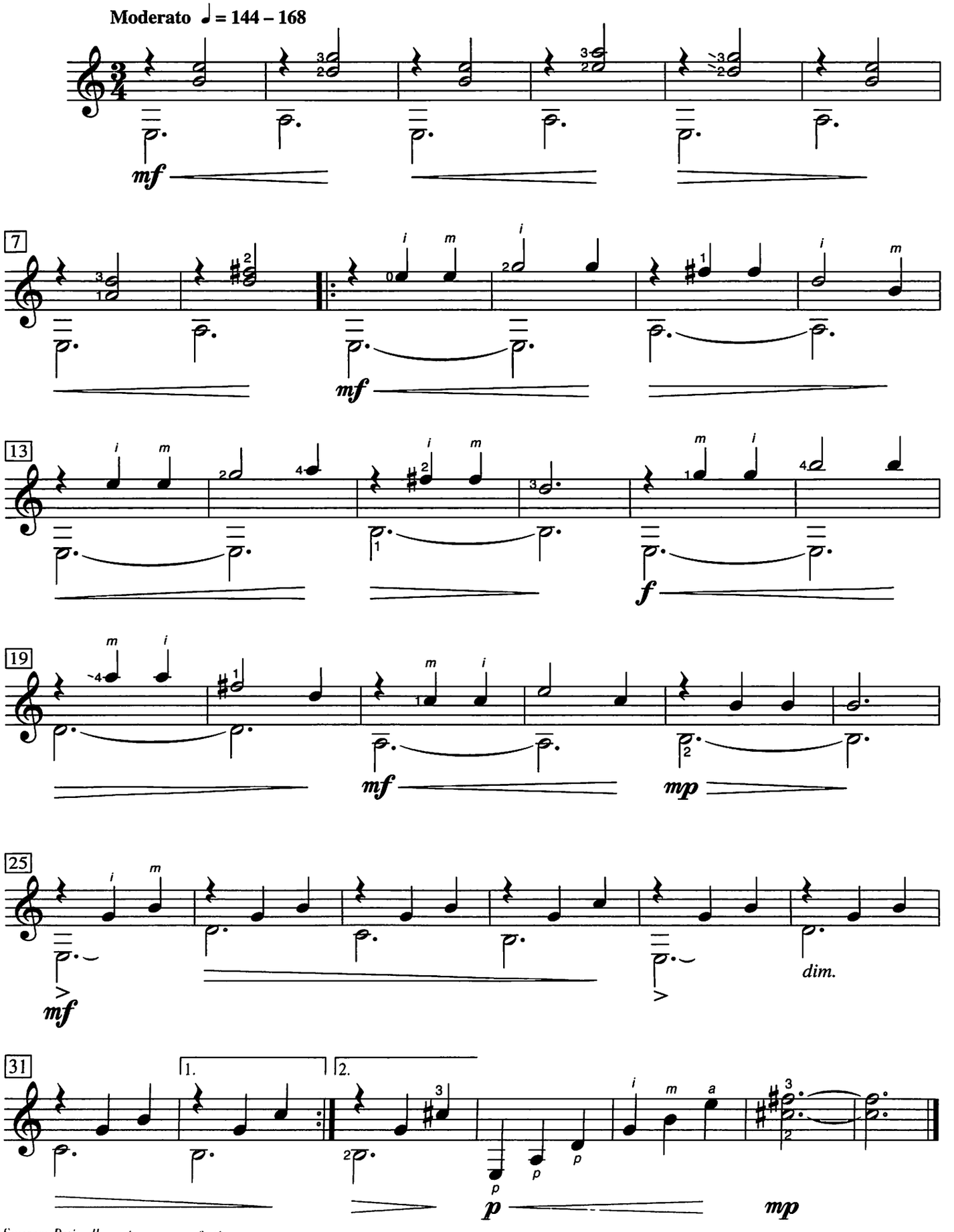
Oasis-Express

Takashi Ogawa
(b. 1960)



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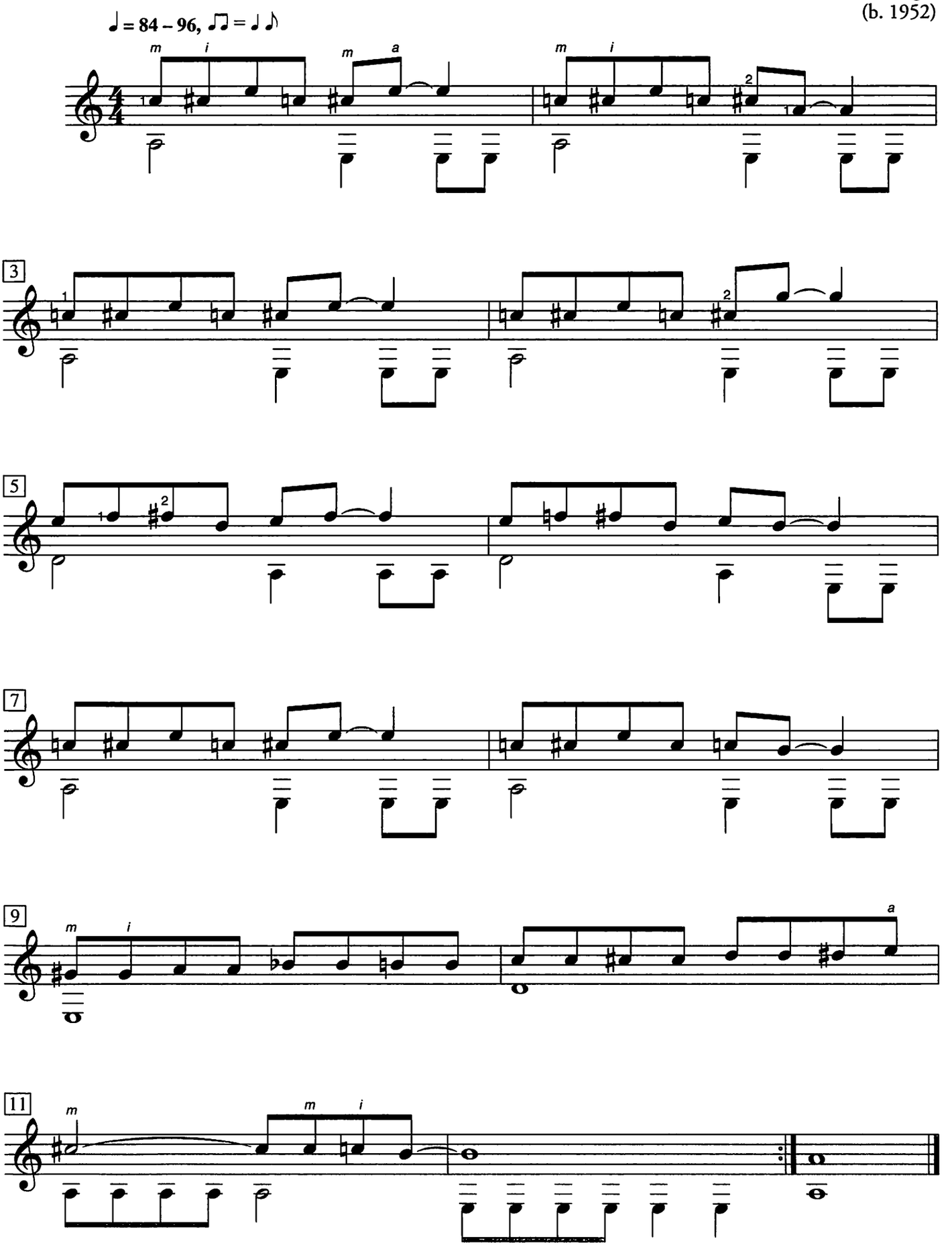
Petit blues

Marc Bélanger
(b. 1952)



Source: *Piècettes*

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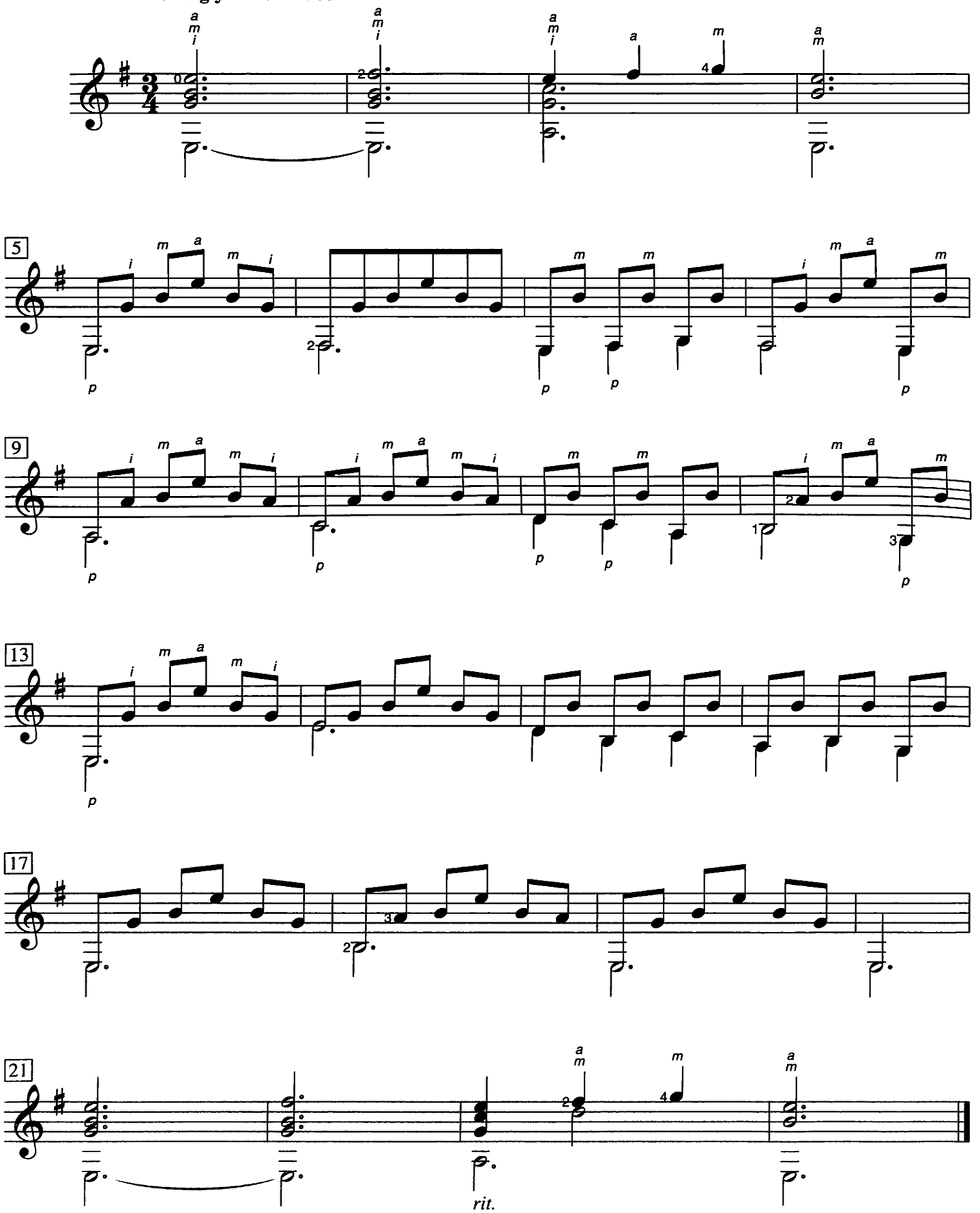
Dreams

Richard Summers
(b. 1953)

Flowingly ♩ = 92 – 108



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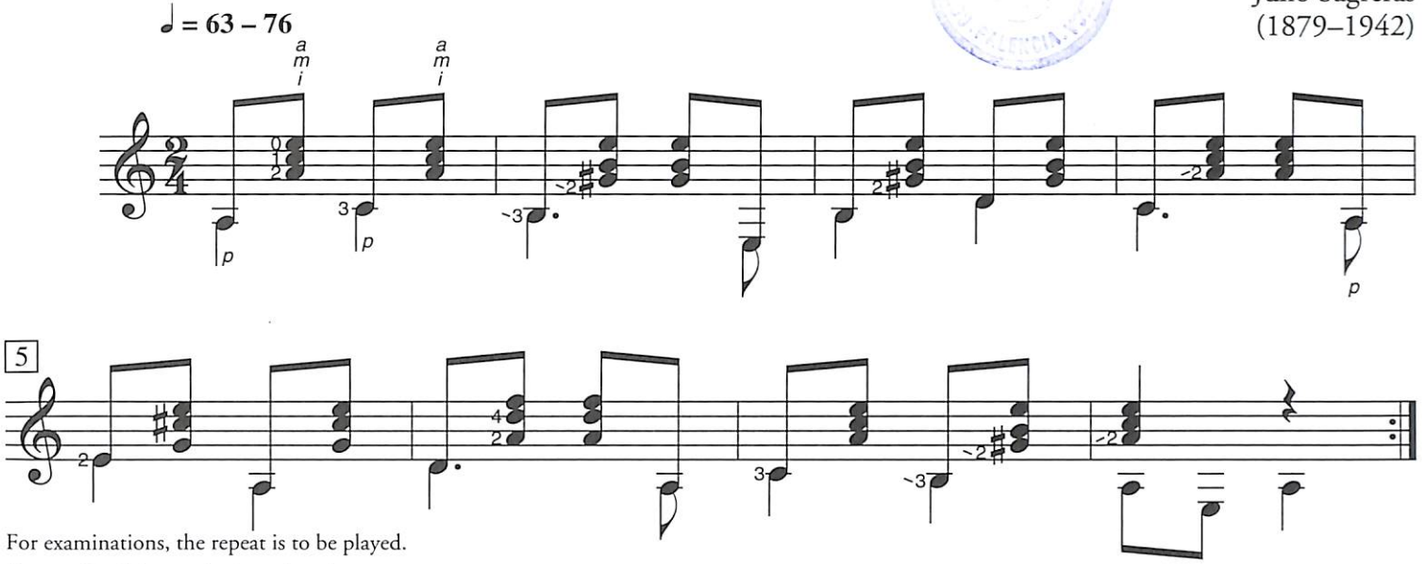
Study no. 1

Lesson 62

Julio Sagreras
(1879–1942)



For examinations, the repeat is to be played.

Source: *Las Primeras lecciones de guitarra*

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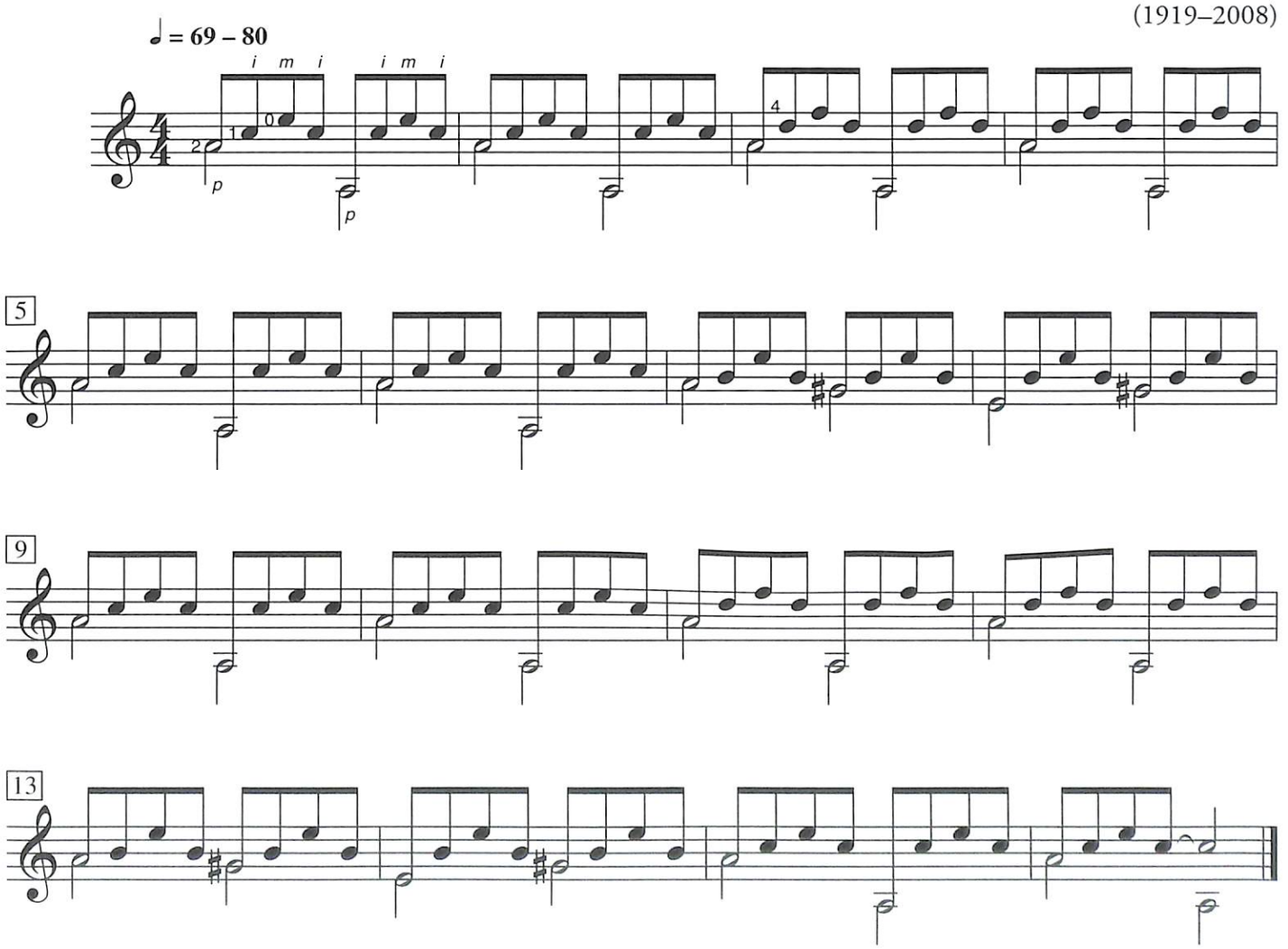
Study no. 2

Etude in A Minor

Aaron Shearer
(1919–2008)



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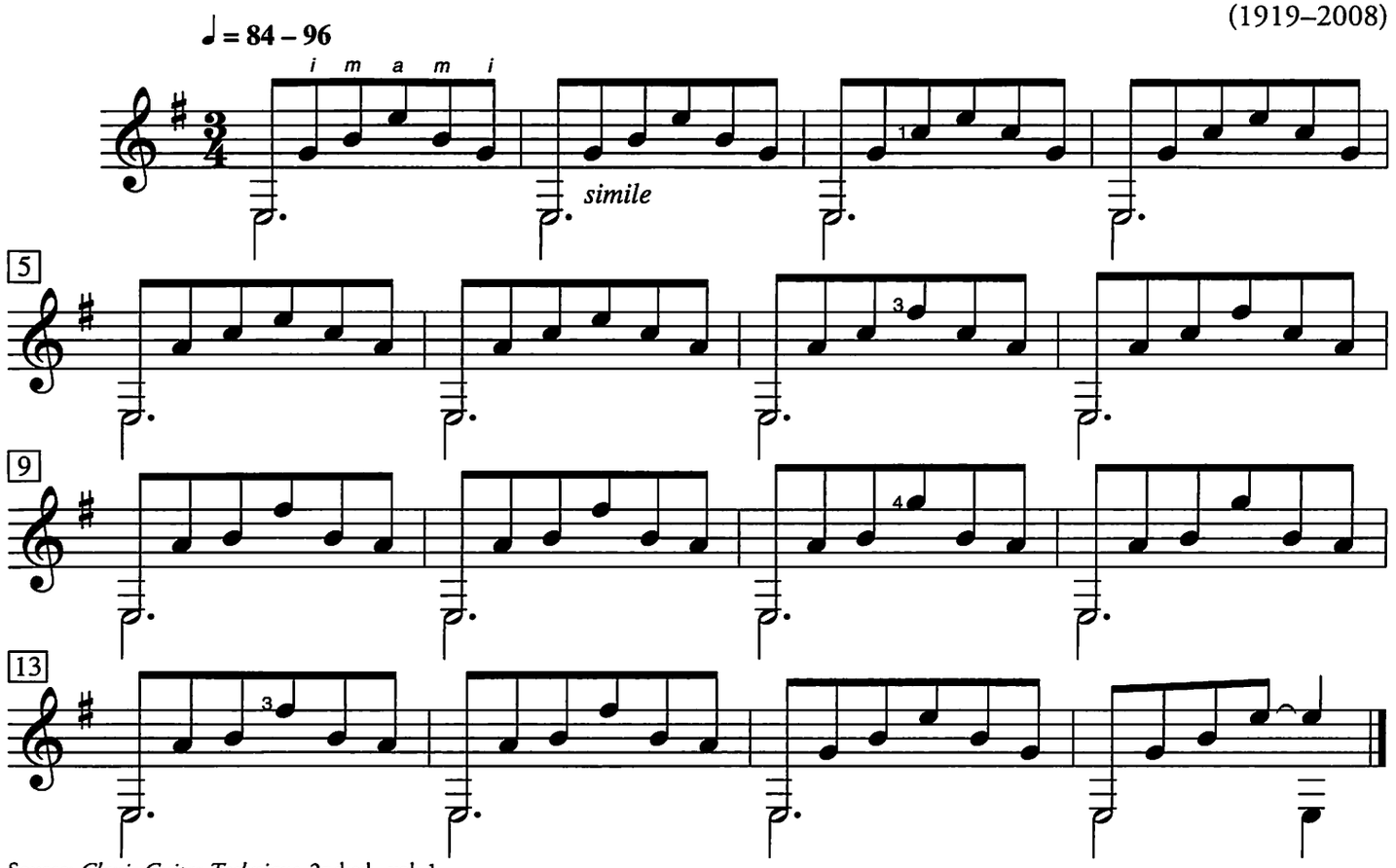
Study no. 3

Prelude No. 9

Aaron Shearer
(1919–2008)



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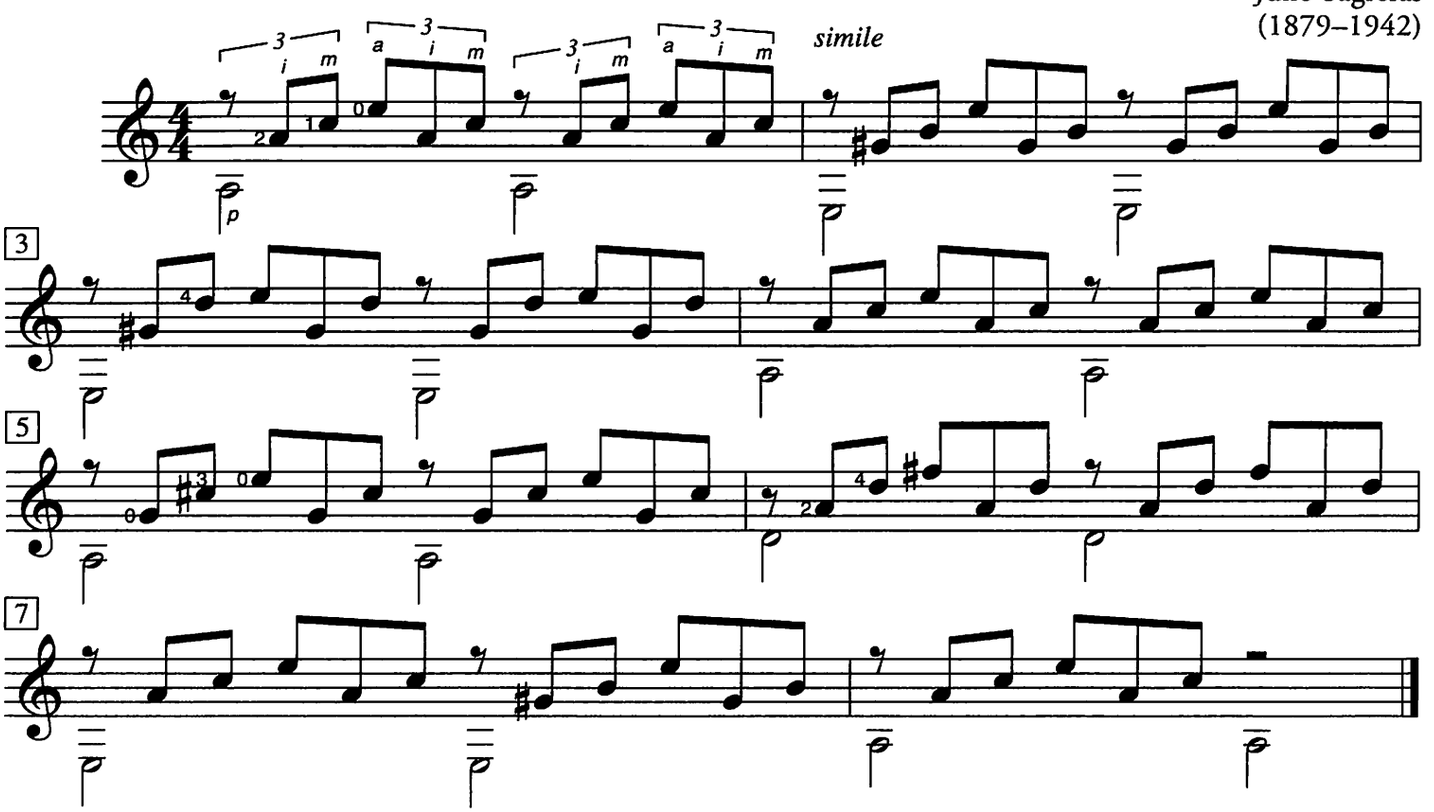
Study no. 4

Lesson 46

Julio Sagreras
(1879–1942)



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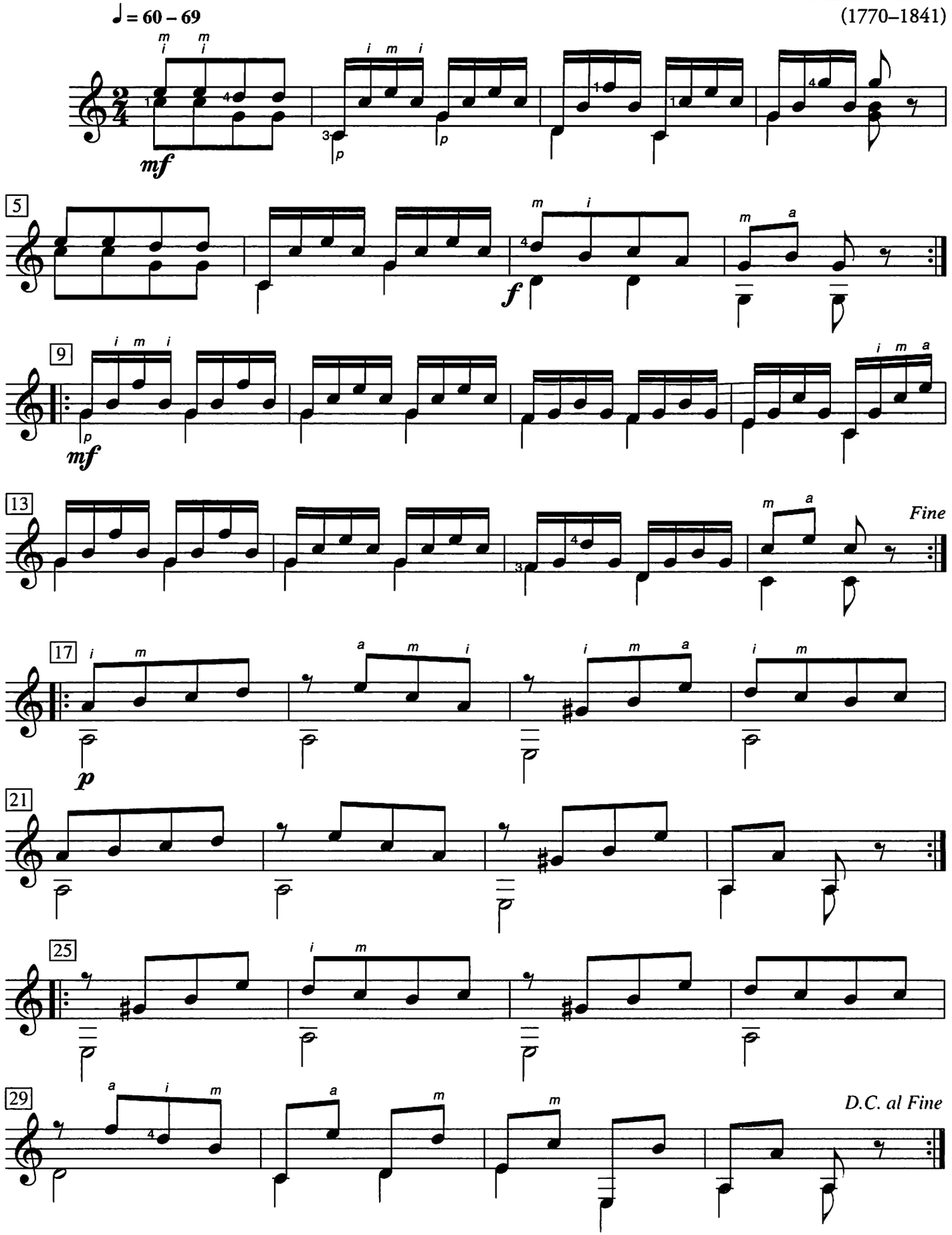
Andante in C Major

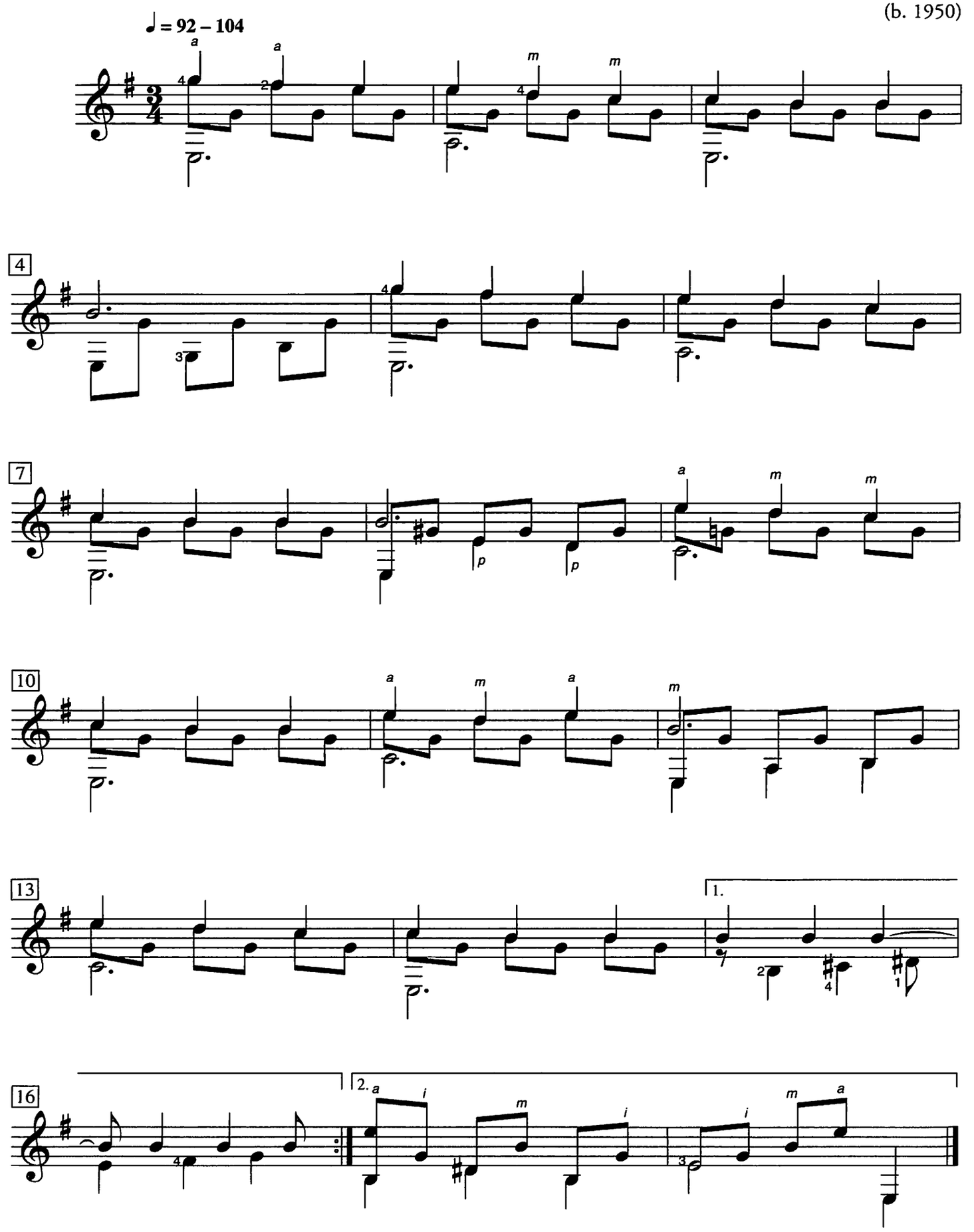
Ferdinando Carulli
(1770–1841)



Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241 (*ca* 1825)

Lyrical Study No. 14

Richard Miles Jackman
(b. 1950)



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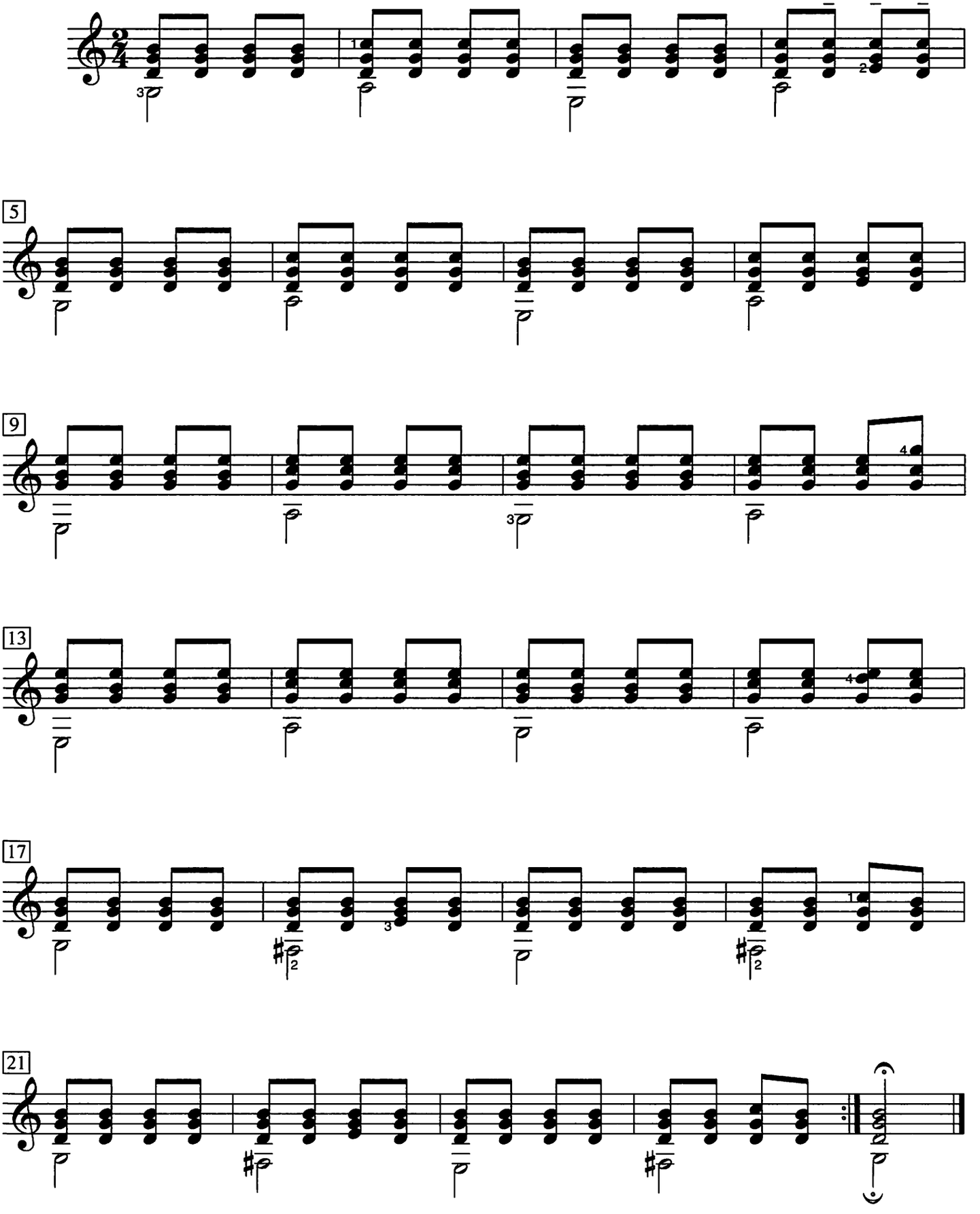
White Horse

Simone Iannarelli
(b. 1970)

Placidamente ♩ = 60 – 69



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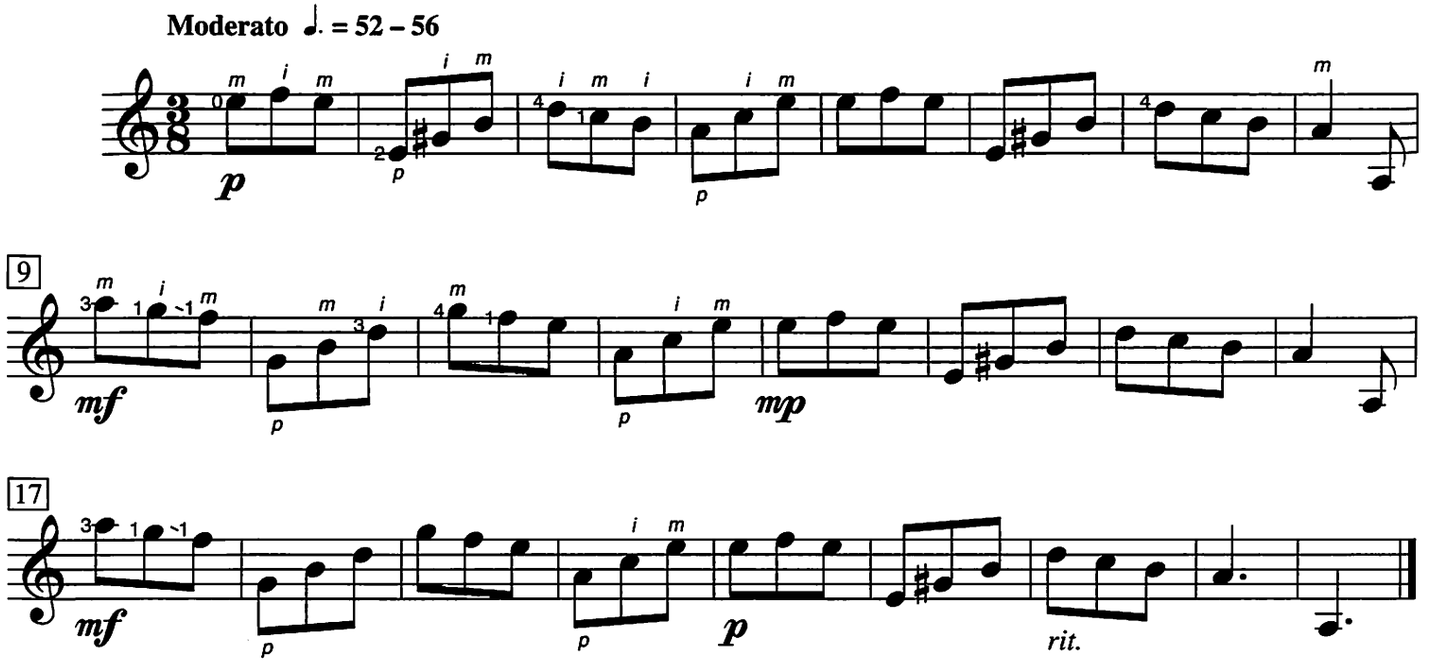
Study no. 8

Ukrainian Melody

Ukrainian Folk song



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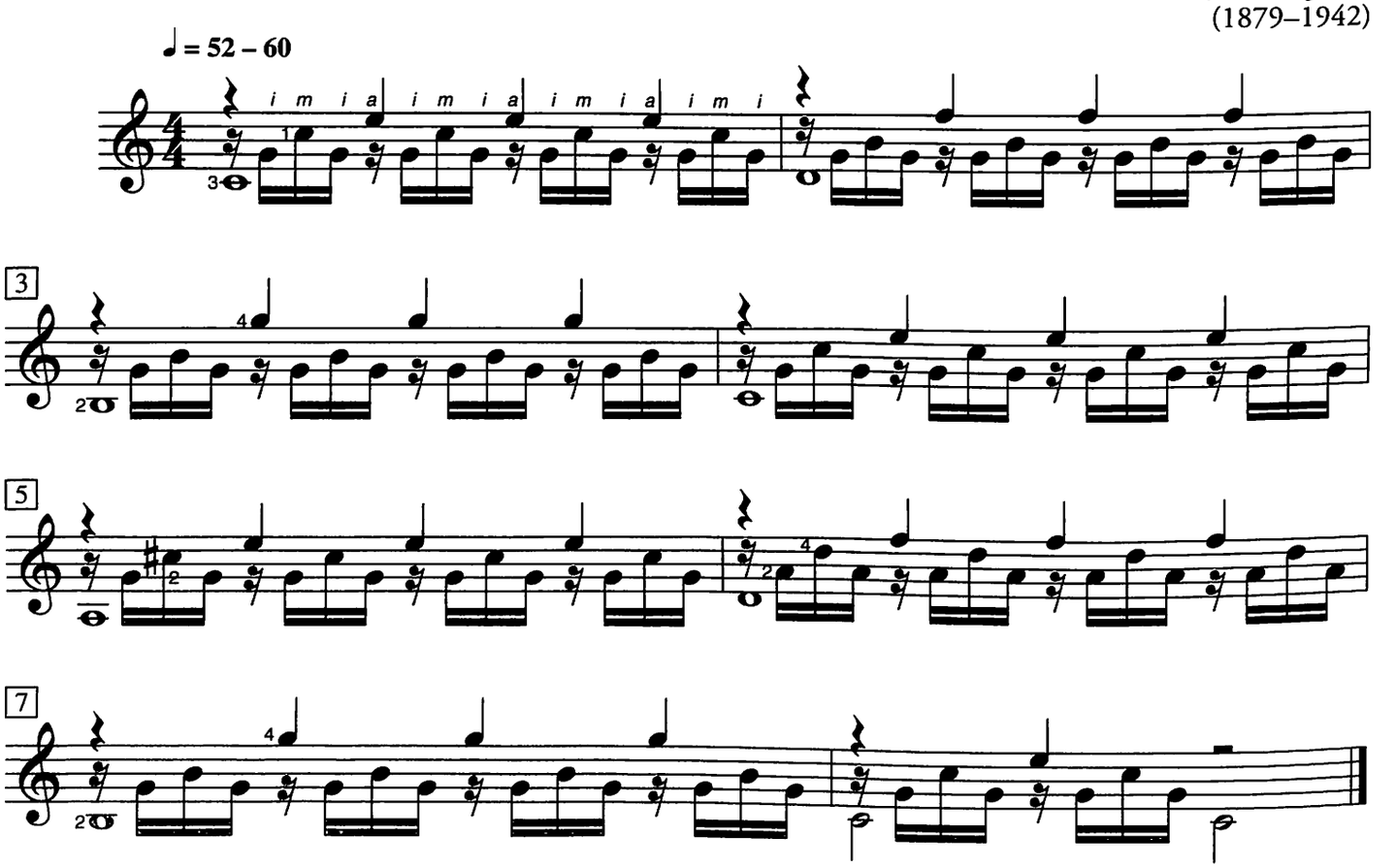
Study no. 9

Lesson 48

Julio Sagreras
(1879–1942)



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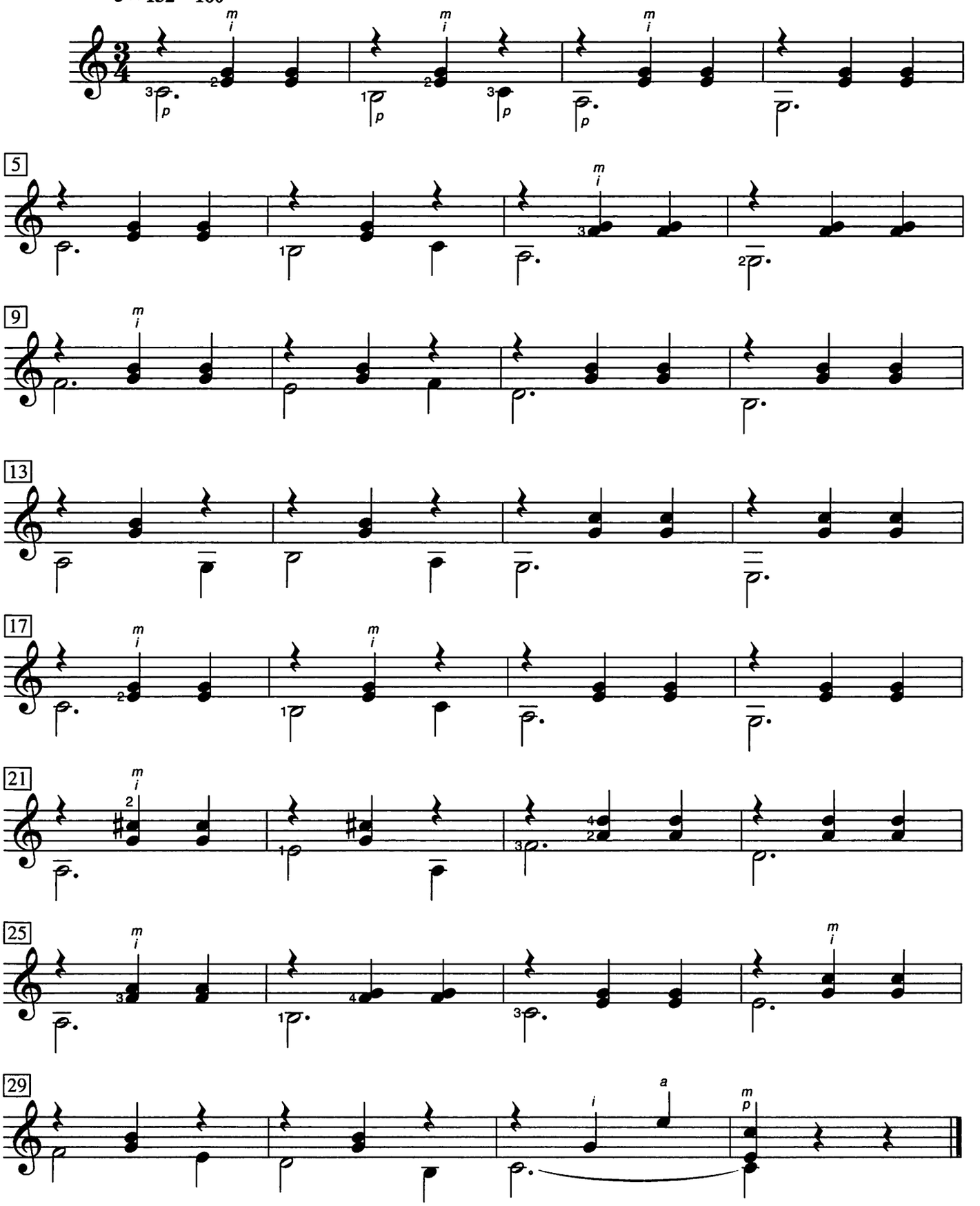
Lesson 61

Julio Sagreras
(1879–1942)

♩ = 132 – 160



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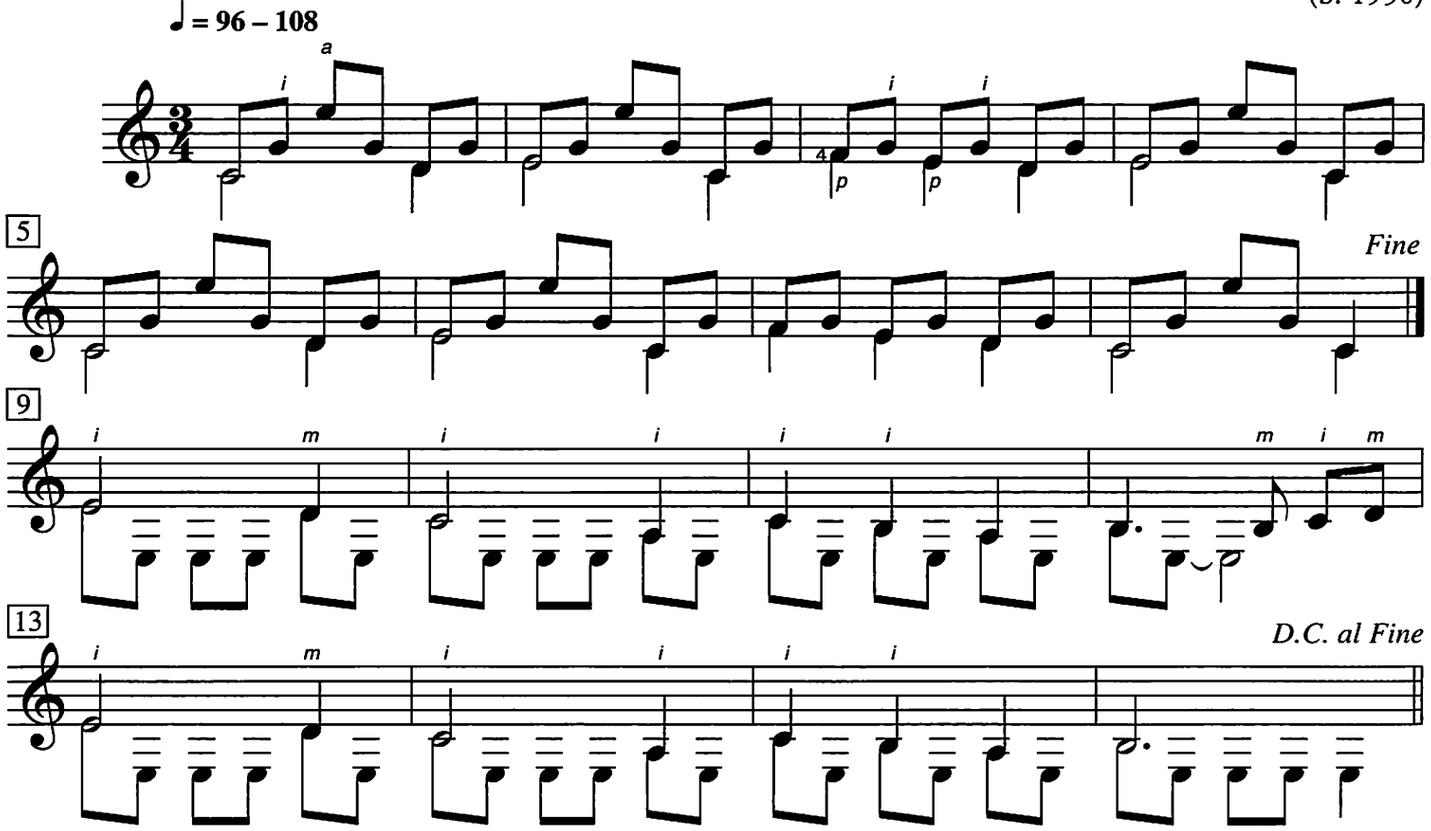
Study no. 11

Lyrical Study No. 4

Richard Miles Jackman
(b. 1950)



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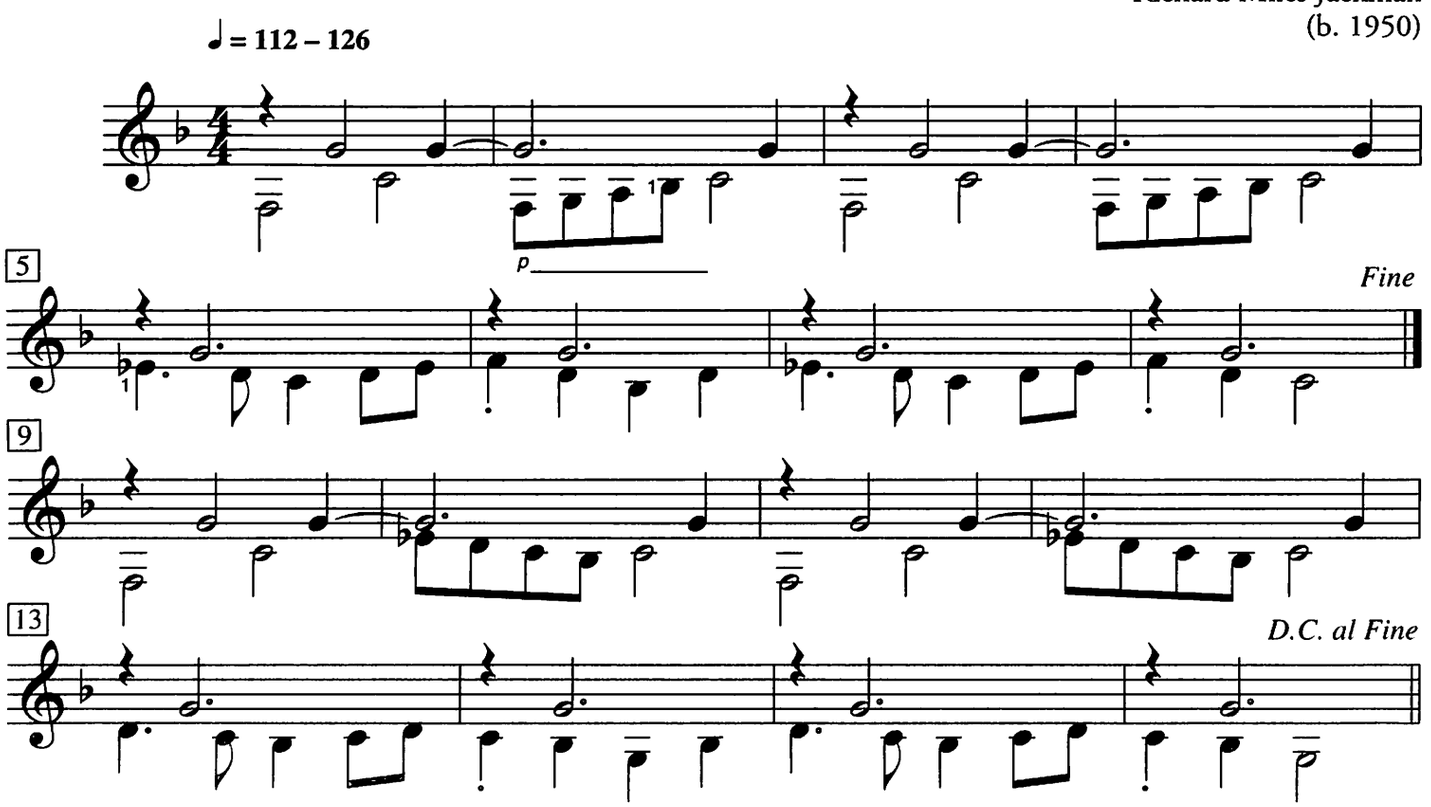
Study no. 12

Lyrical Study No. 9

Richard Miles Jackman
(b. 1950)



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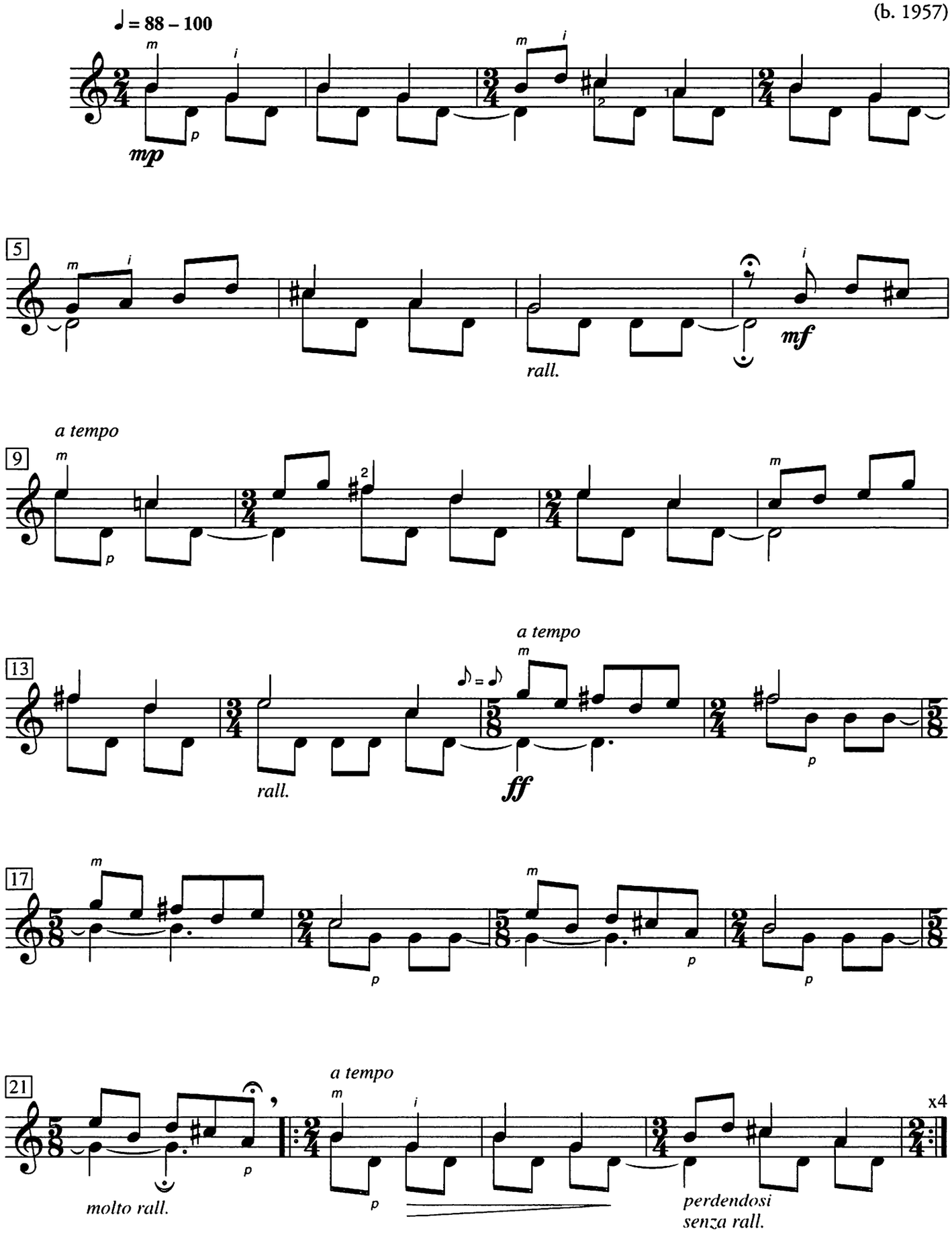
À la manière bulgare

In Bulgarian Style

Claudio Camisassa
(b. 1957)



Source: *La guitare dans tous ses états*, vol. 2, no. 8

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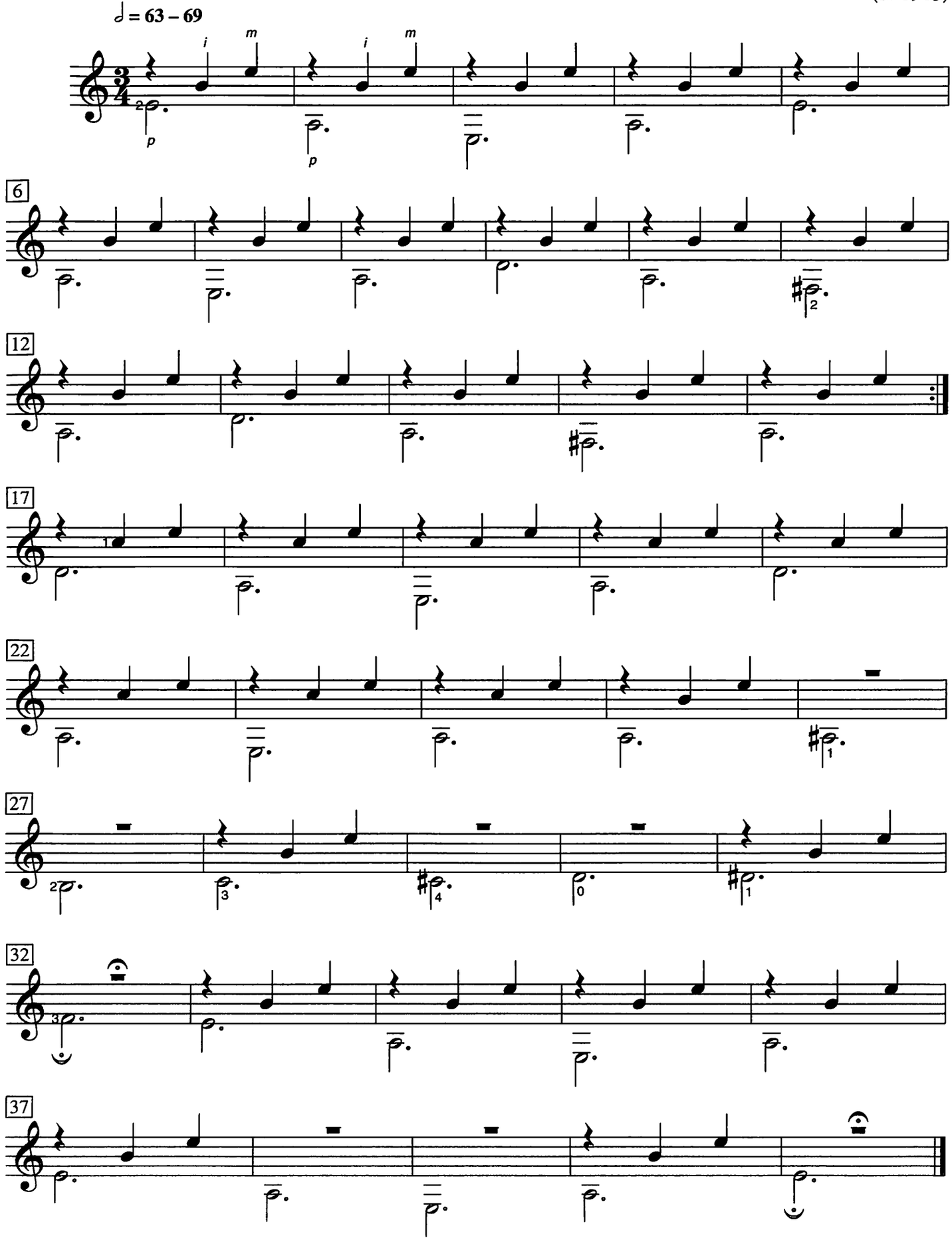
The Flask

Jeffrey McFadden
(b. 1963)



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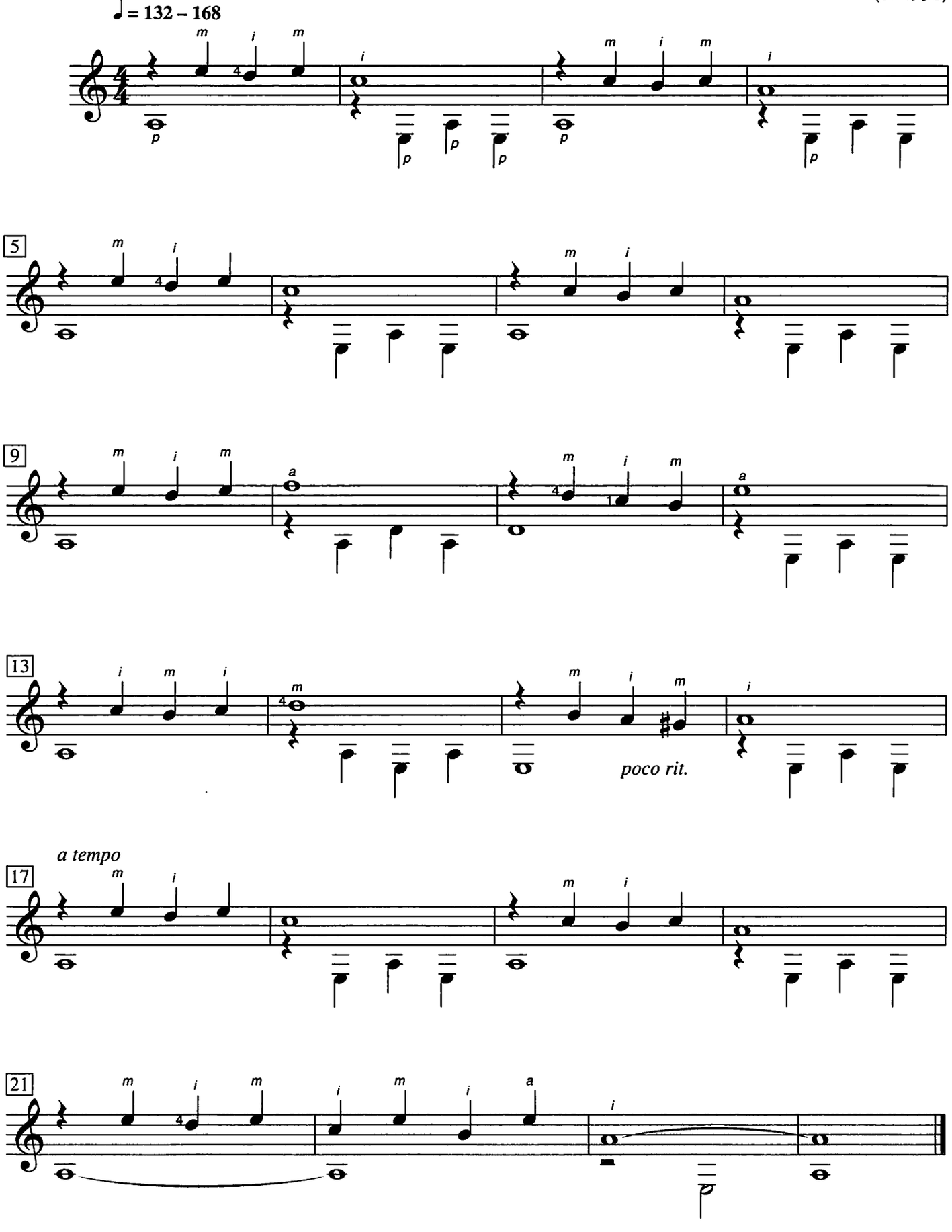
A Simple Dialogue

Shawn Bell
(b. 1958)



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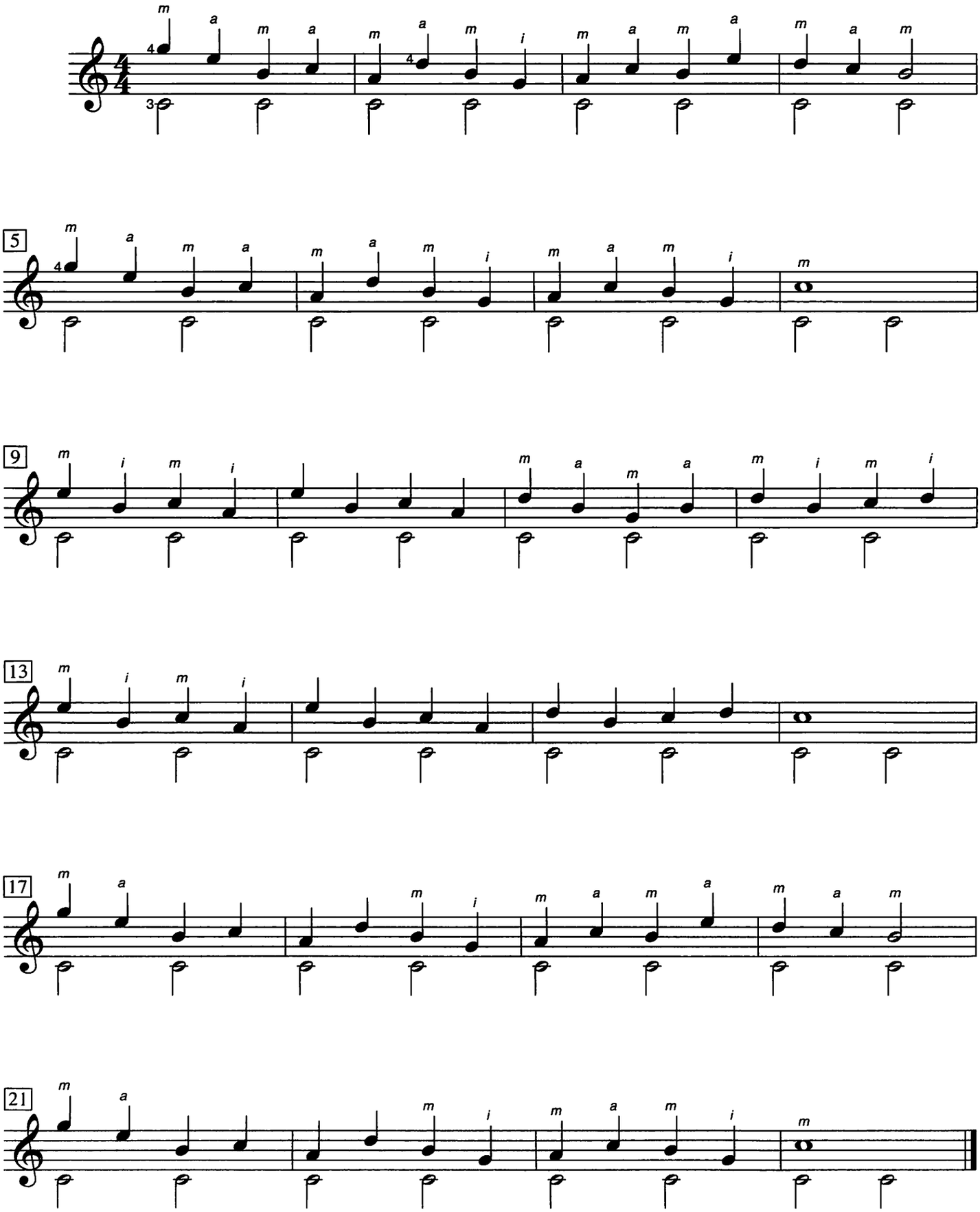
Ninou

Shawn Bell
(b. 1958)

Tranquillo con delicatezza ♩ = 112 – 126



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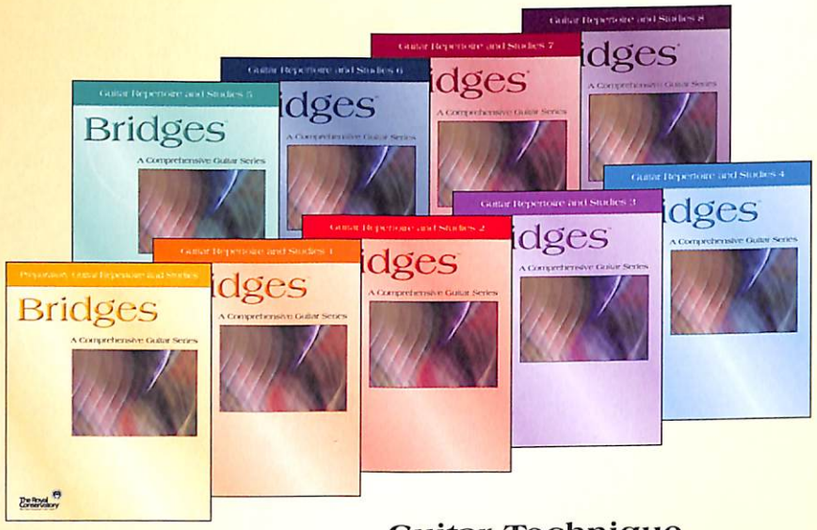

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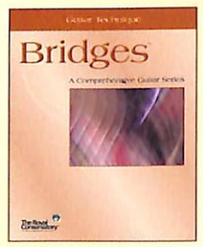

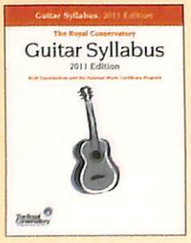

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