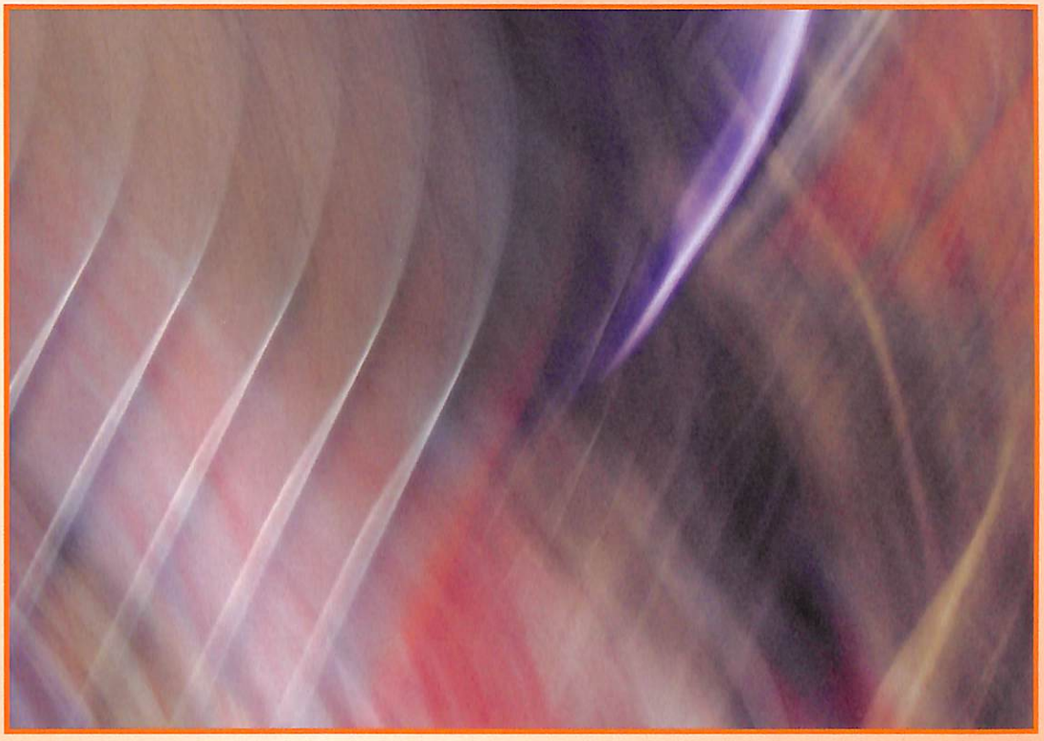
Guitar Repertoire and Studies 1

Bridges®

A Comprehensive Guitar Series



GUITARRA
HAM
bri

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 of Music (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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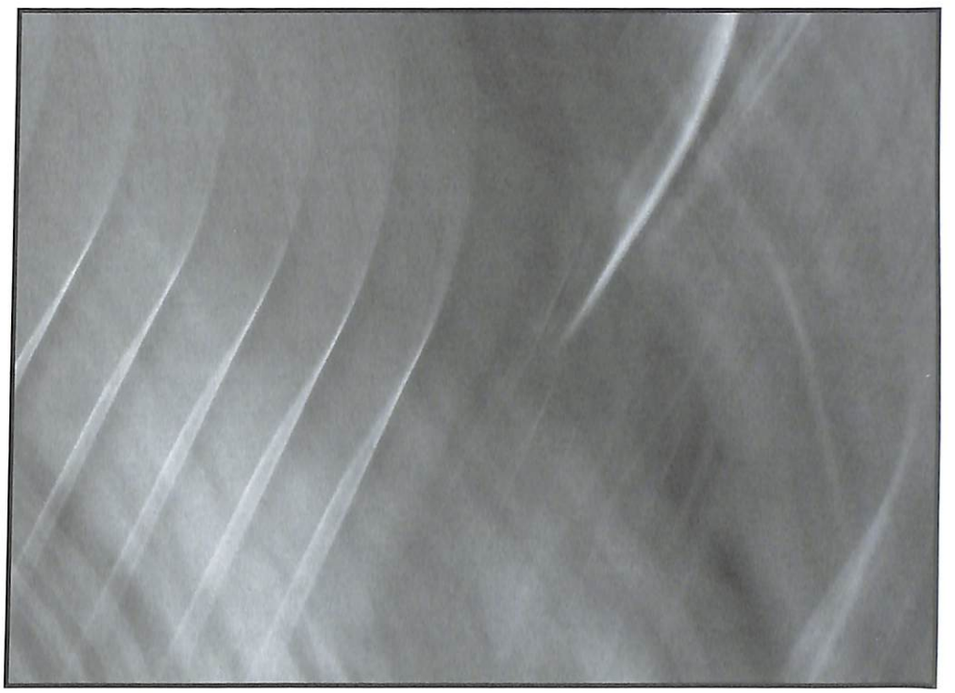

The Royal Conservatory™

The finest instrument is the mind.

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 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 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 examination requirements of The Royal Conservatory, 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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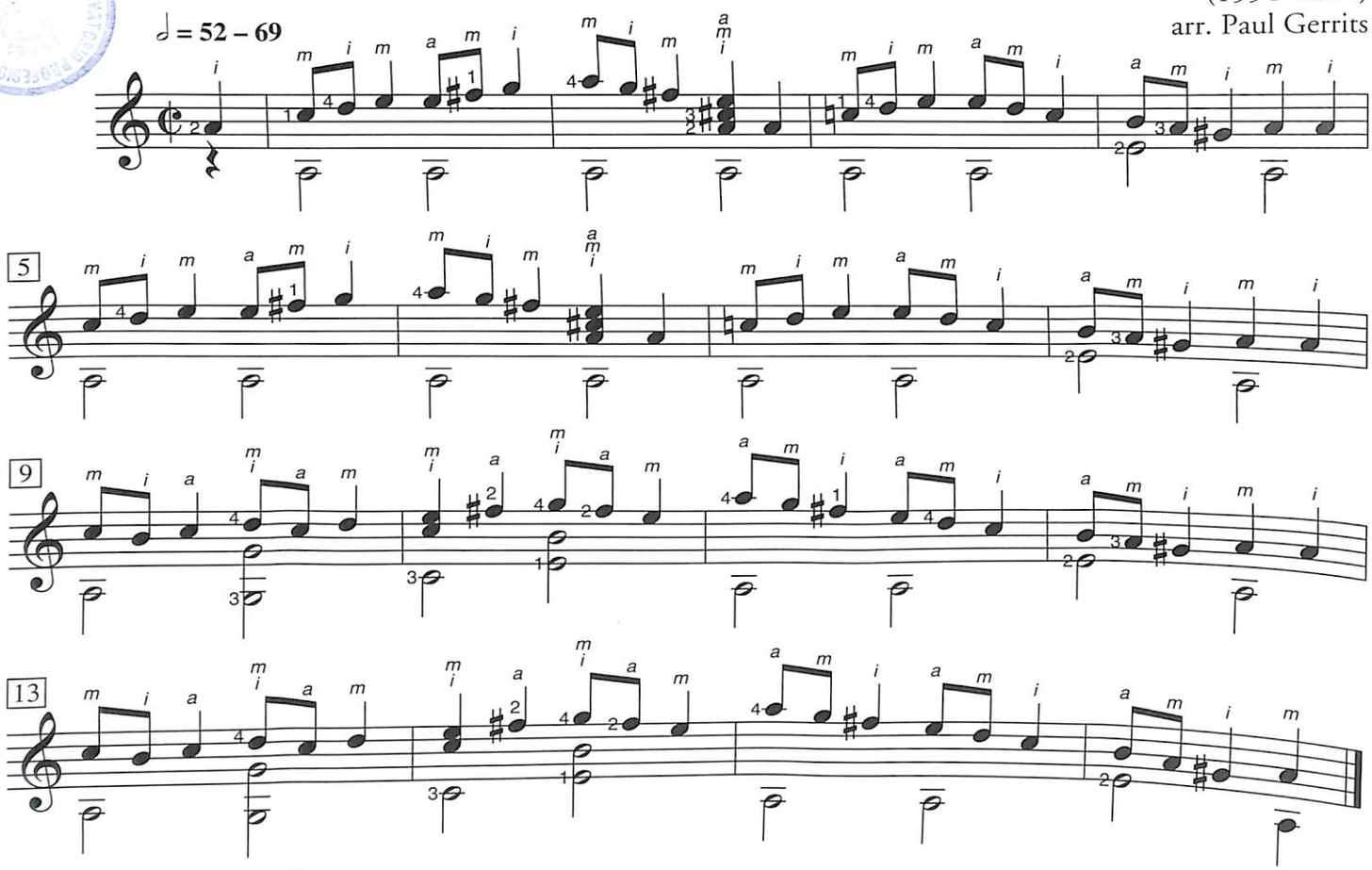
Branle englese

Emanuel Andriaesen
(1554–1604)
arr. Paul Gerrits



Source: *Musique pour guitare seule*
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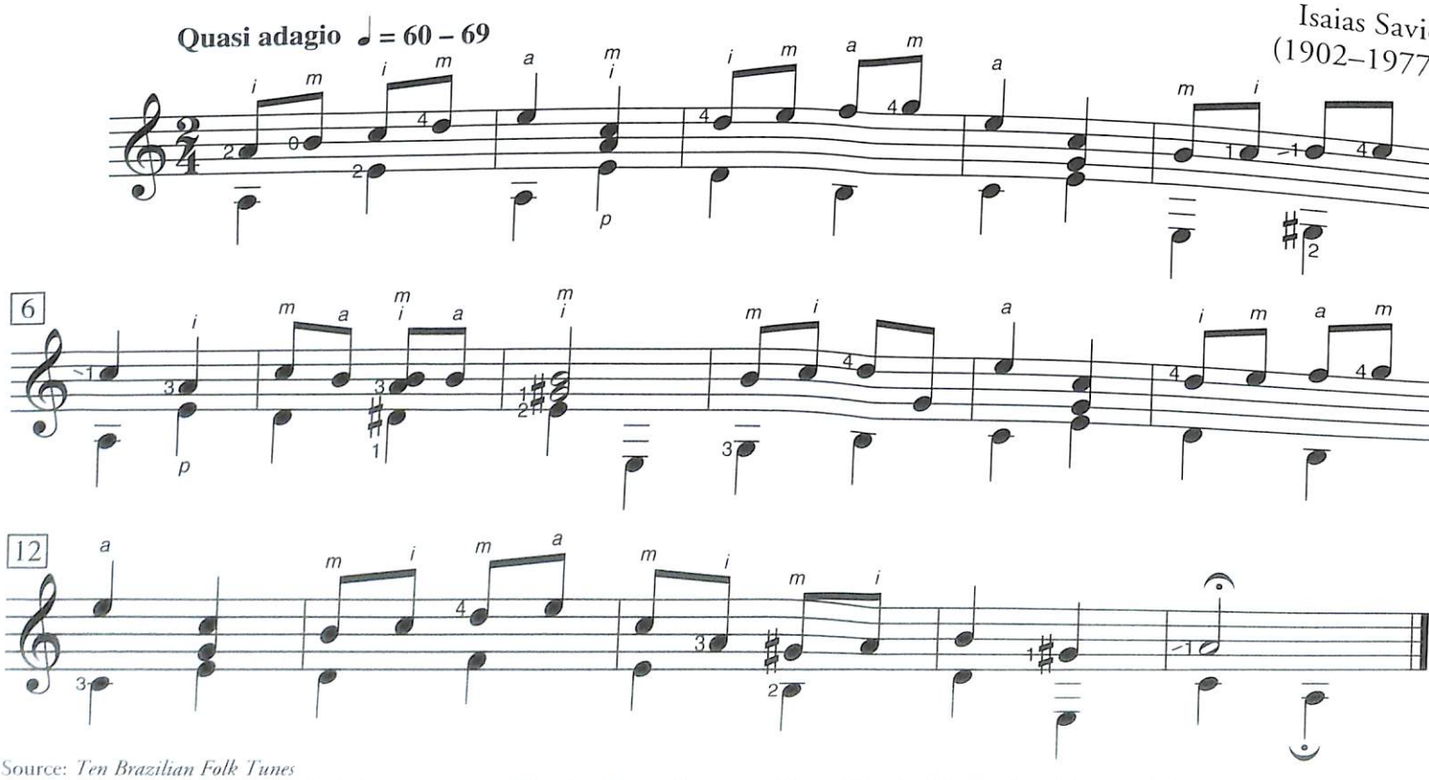
Lullaby

Isaias Savio
(1902–1977)



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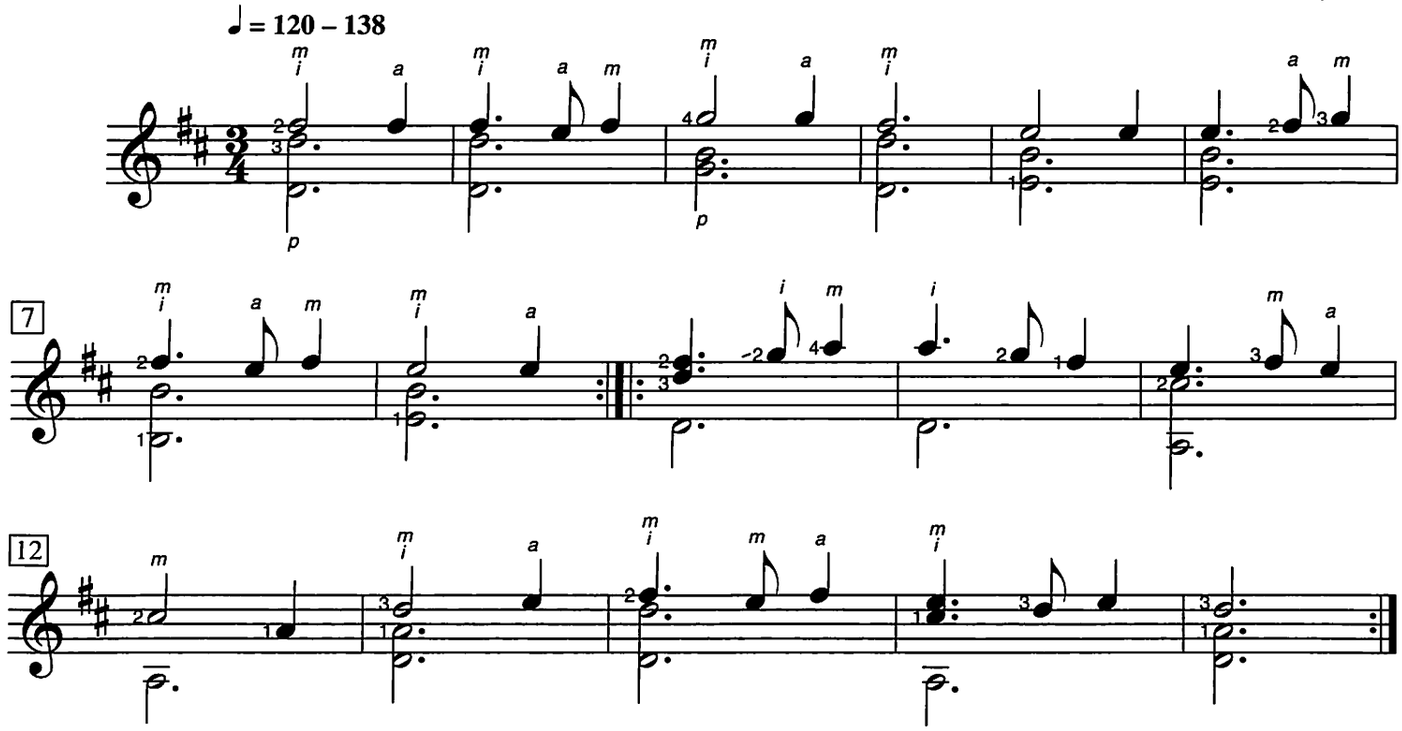
Calleno costure me

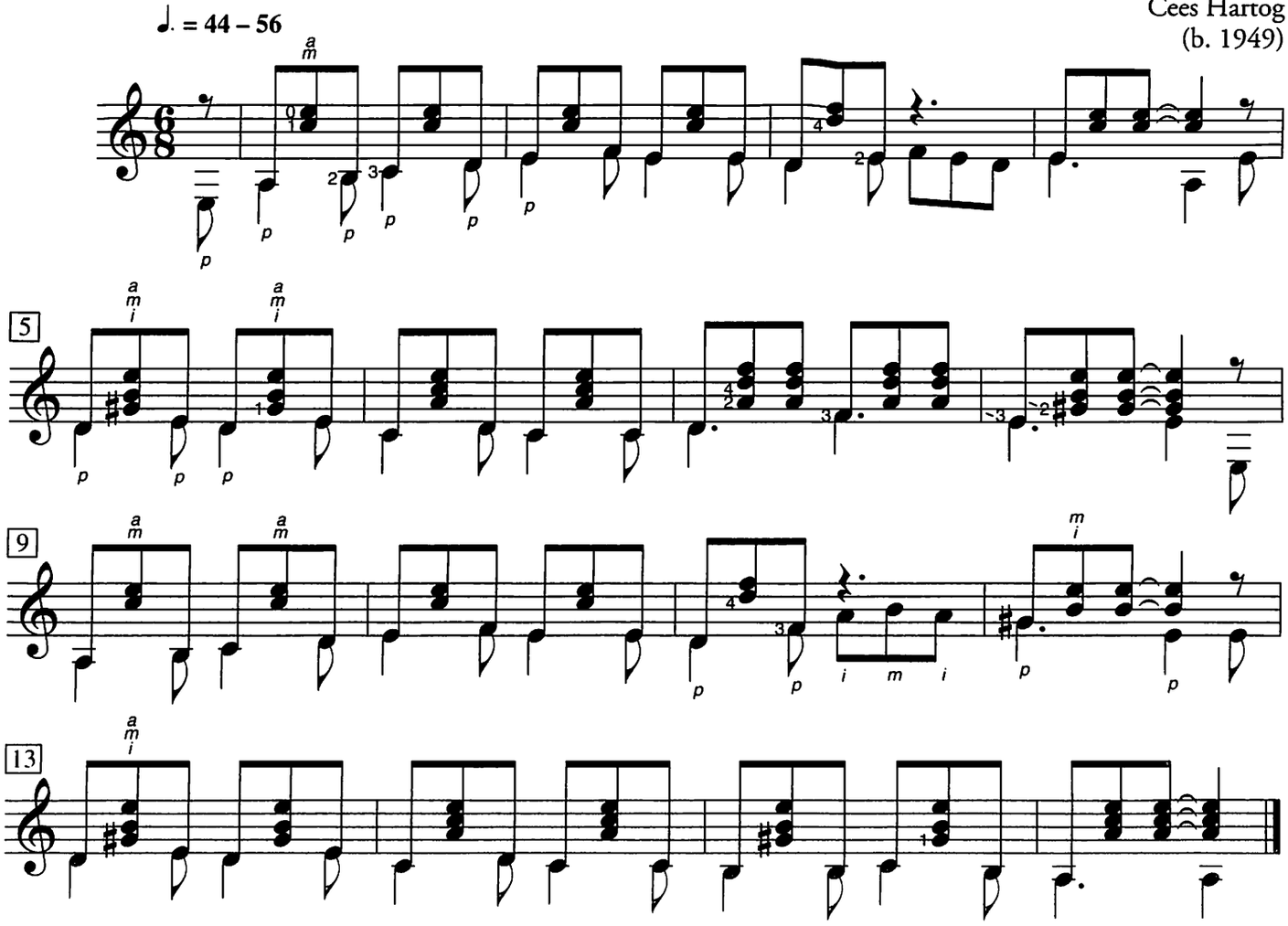
Anonymous



Canción del limpiabotas

Song of the Shoe-shiner

Cees Hartog
(b. 1949)



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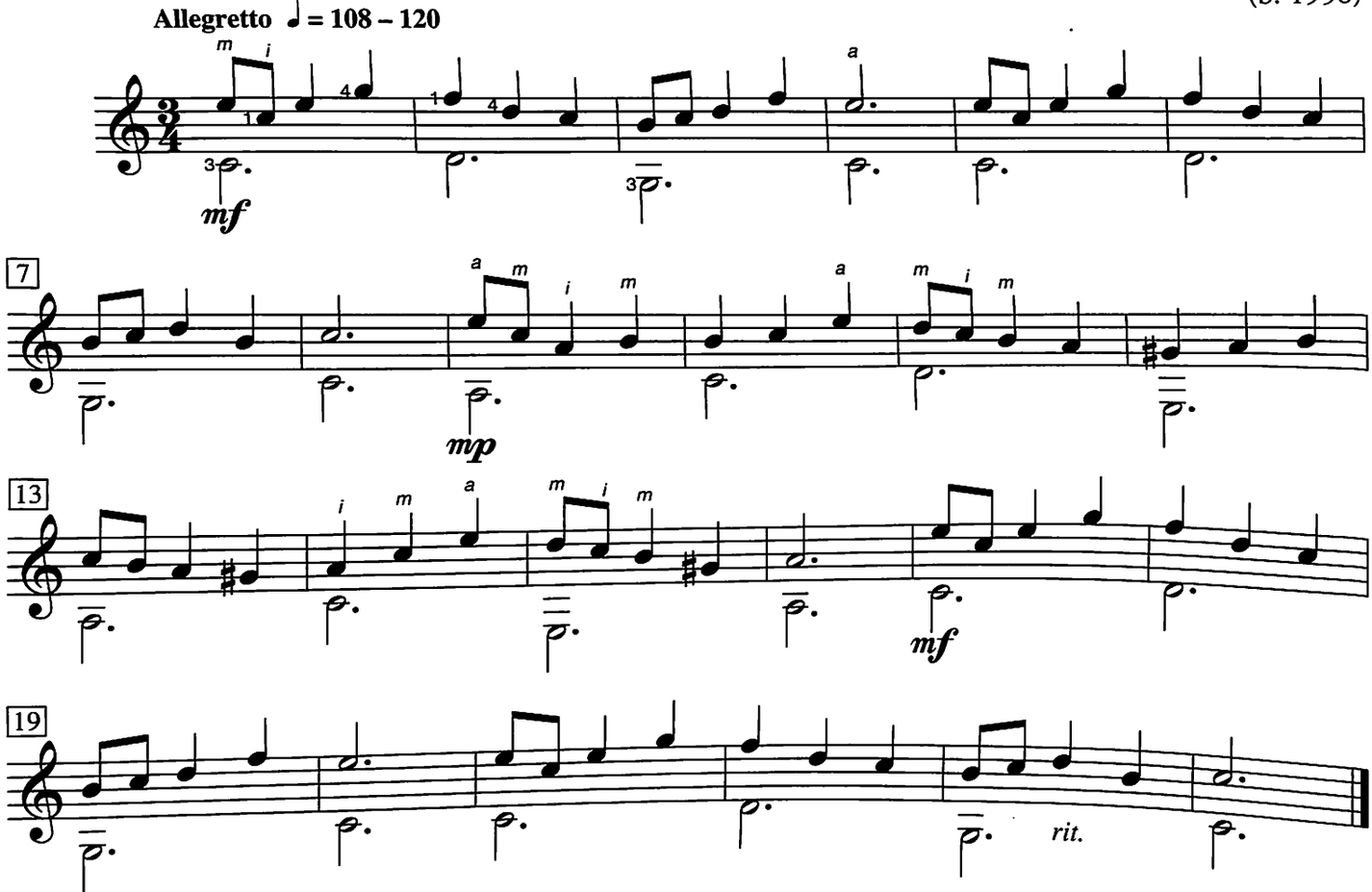
Menuet

Shawn Bell
(b. 1958)



Source: *La guitare dans tous ses états,* vol. 2
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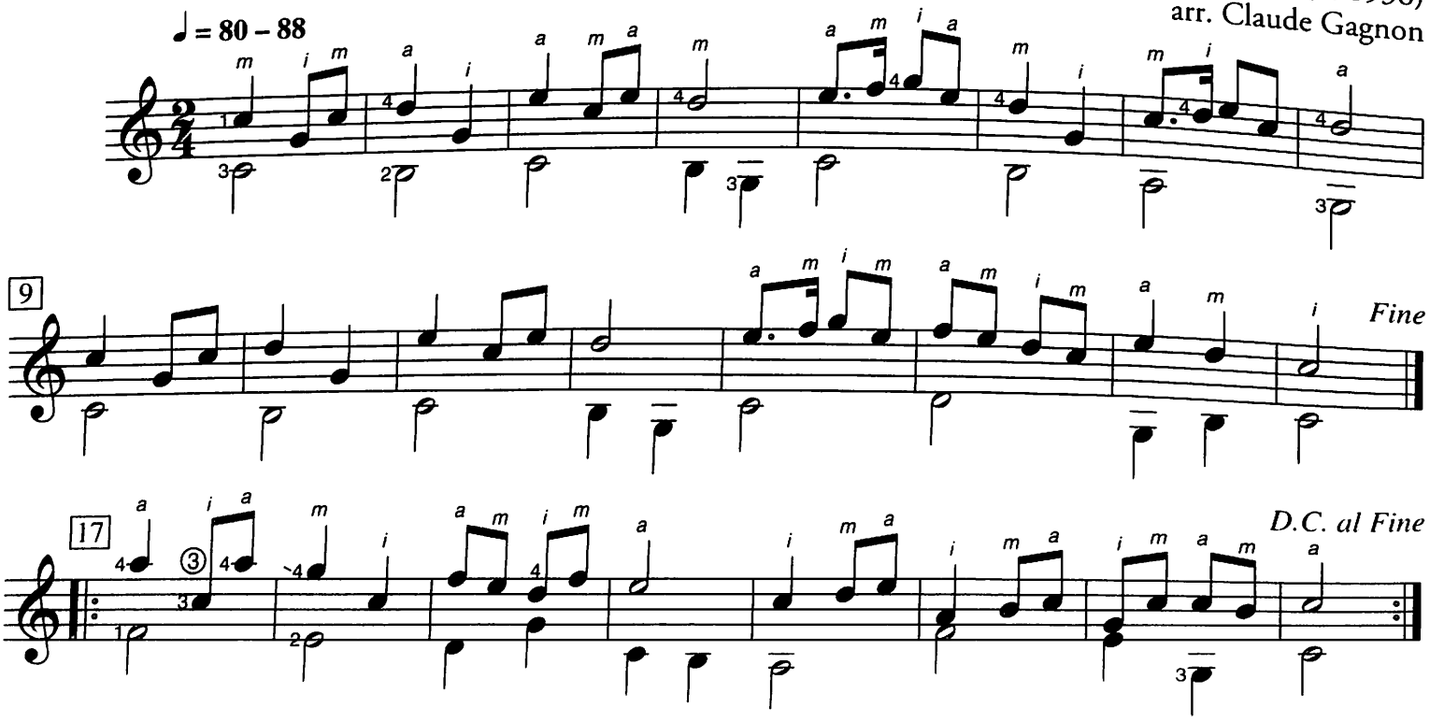
Les marionnettes

Rémi Bouchard
(b. 1936)
arr. Claude Gagnon



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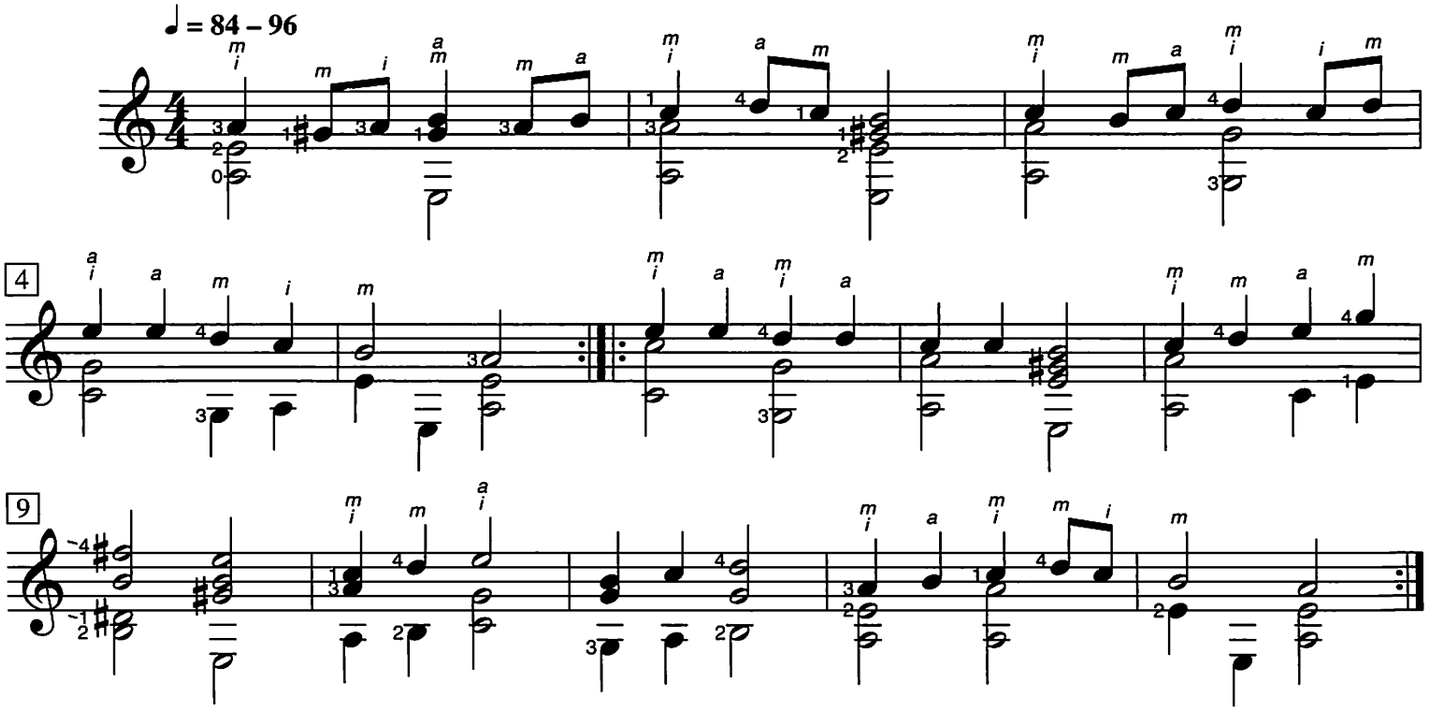
What If a Day, a Month, or a Year

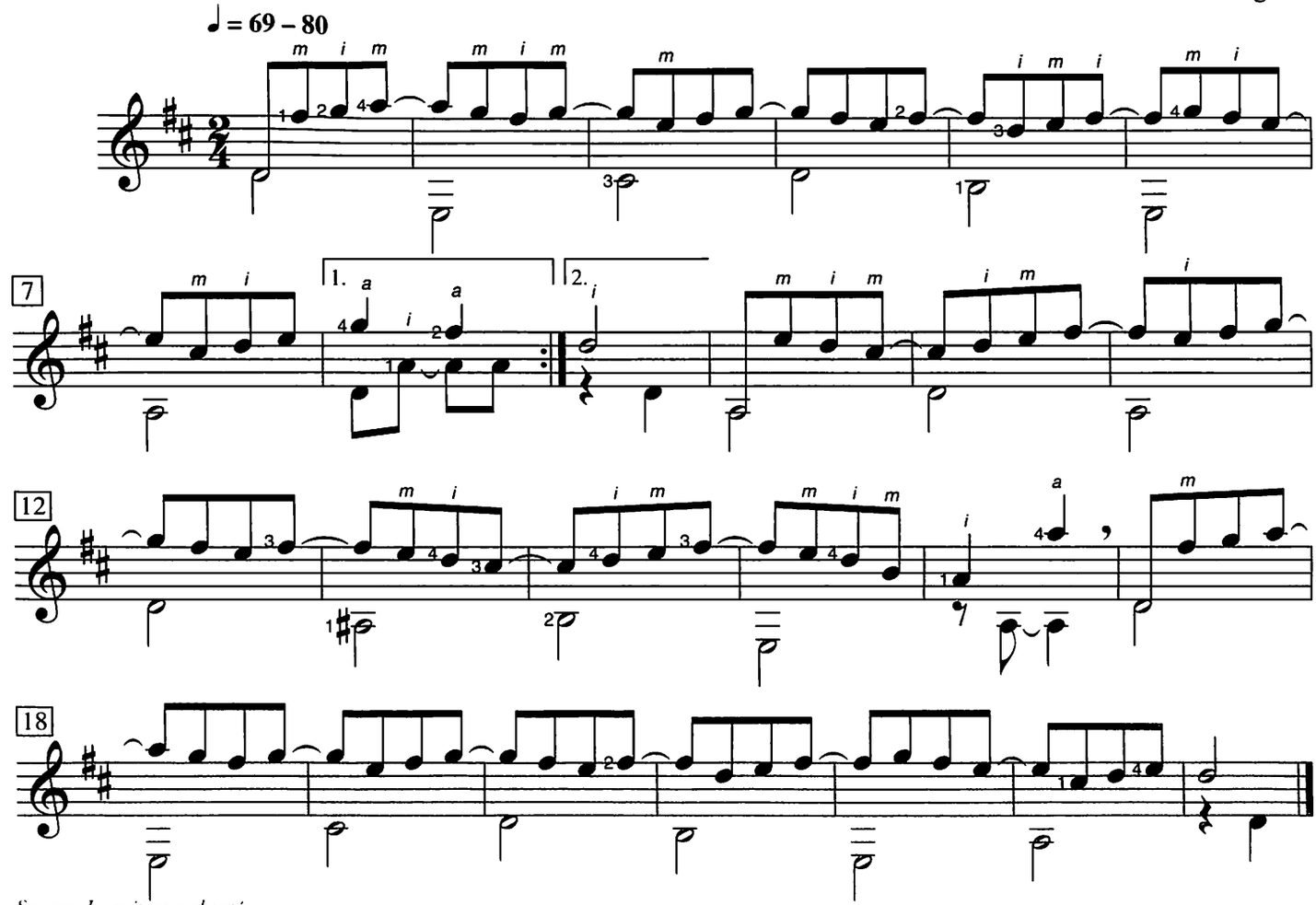
Anonymous
16th century



Chanson vieillotte

Old-fashioned Song

Claude Gagnon



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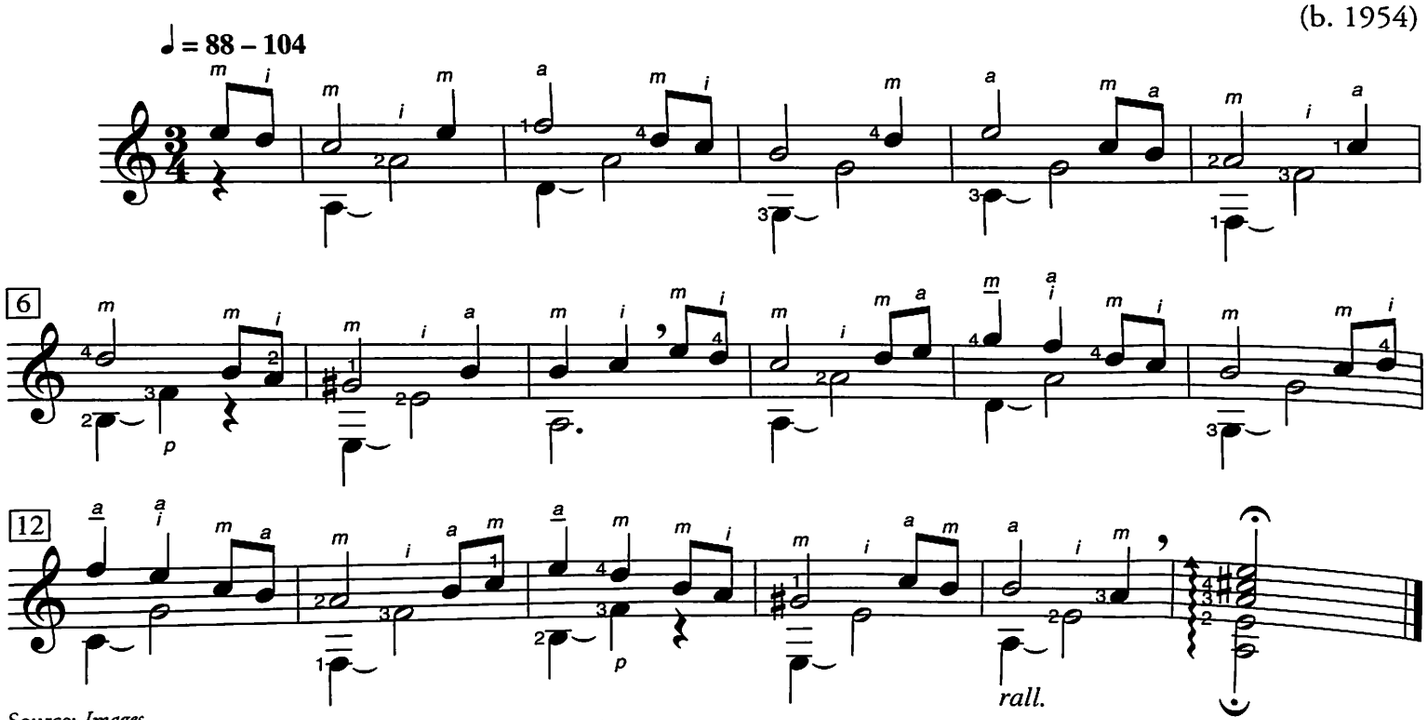
Vacances

Yvon Demillac
(b. 1954)



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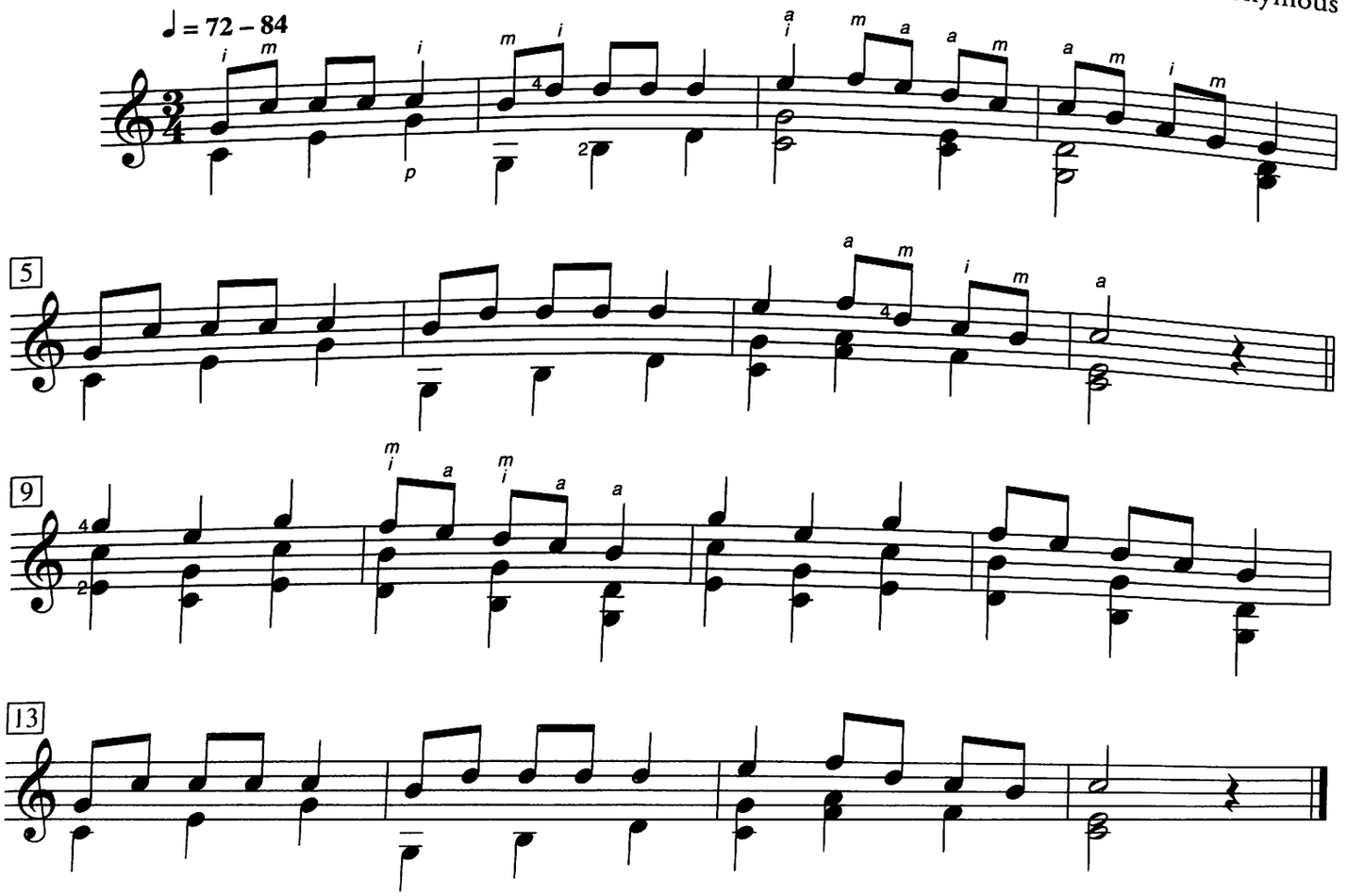
Bohemian Folk Song

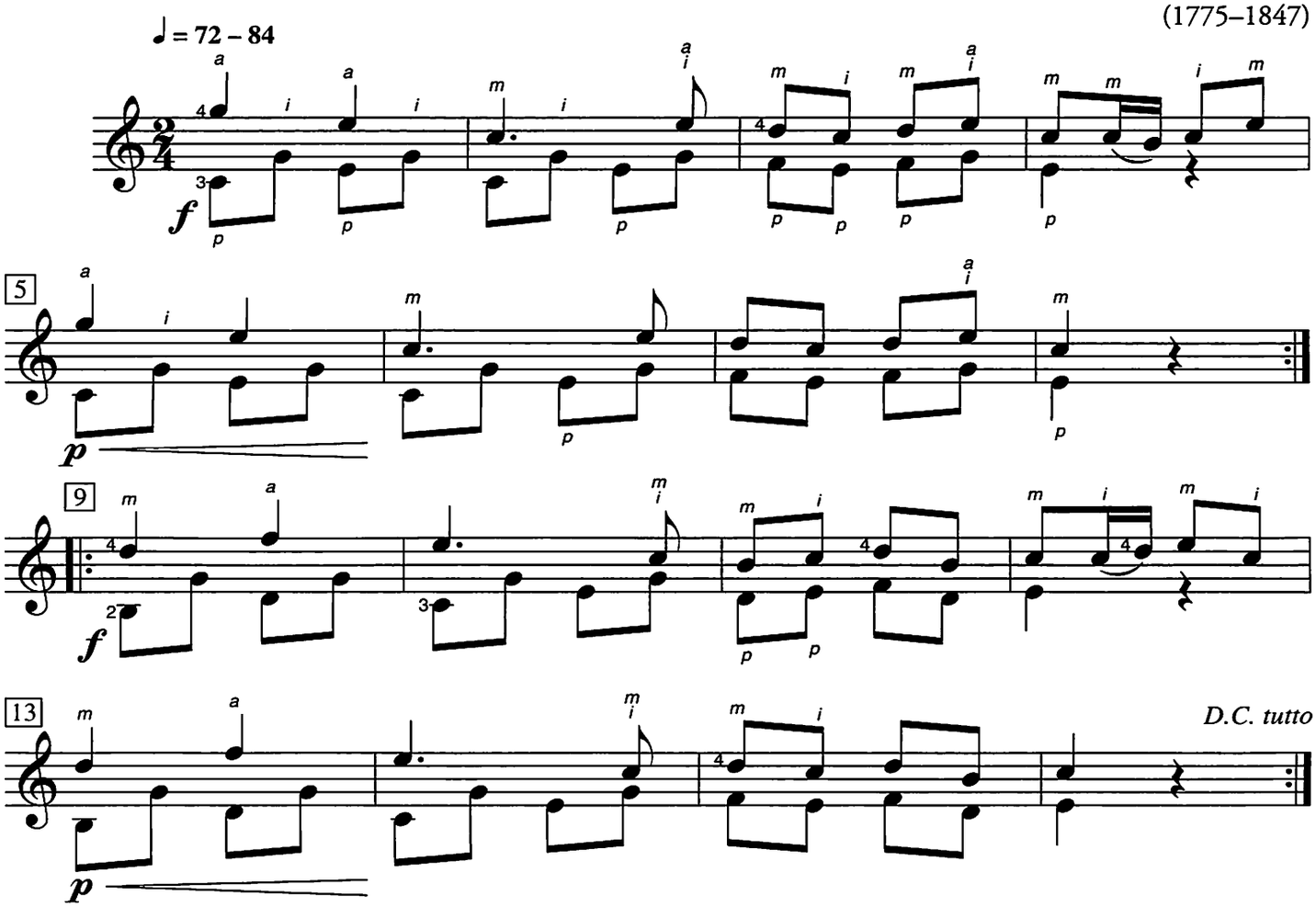
Anonymous



Source: Bohemia: *Eine Sammlung böhmischer National Volkslieder eingerichtet für eine guitarre*
From the Carl Oscar Boije collection in The Music Library of Sweden.

Anglaise I

Francesco Molino
(1775–1847)

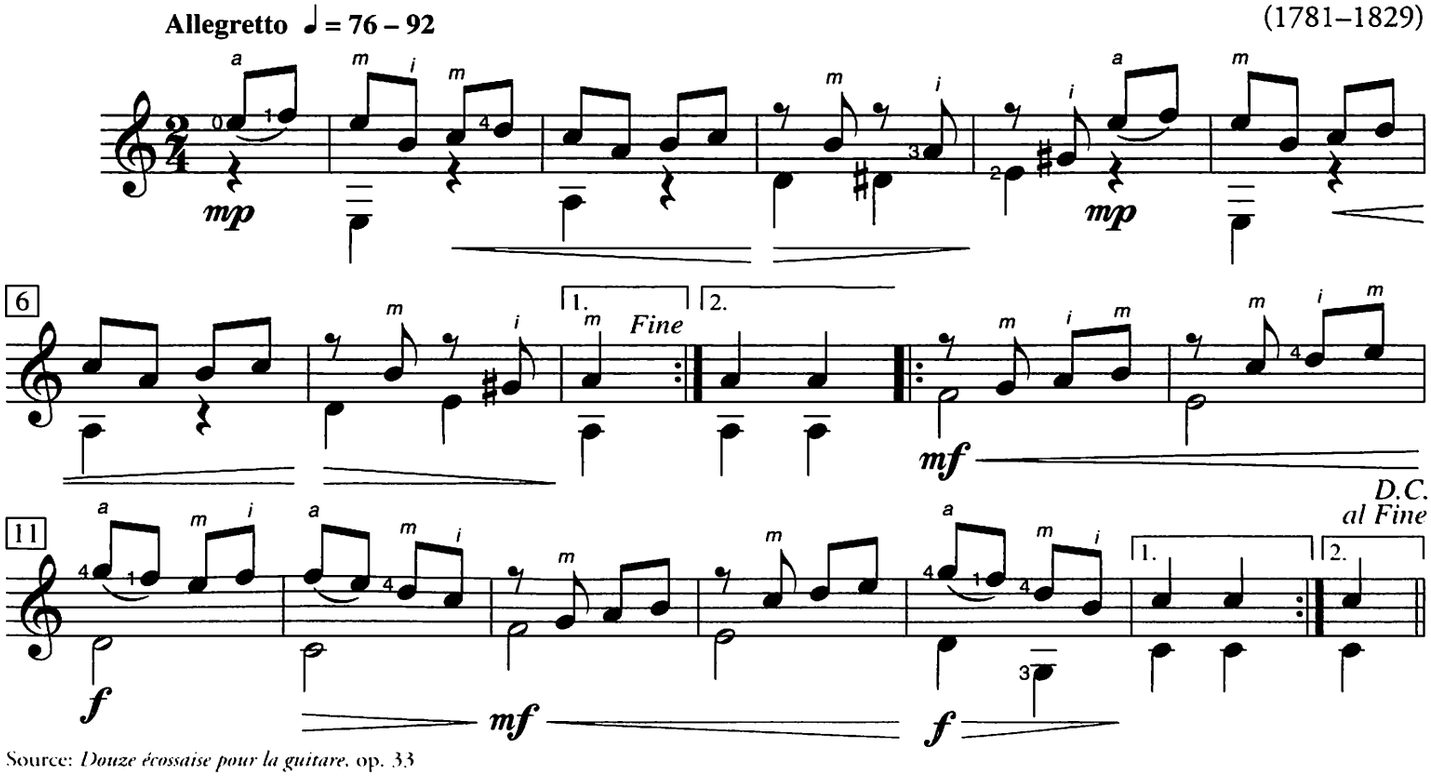


Source: *La terpsichore de société,* no. 11

Écossaise

op. 33, no. 2

Mauro Giuliani
(1781–1829)

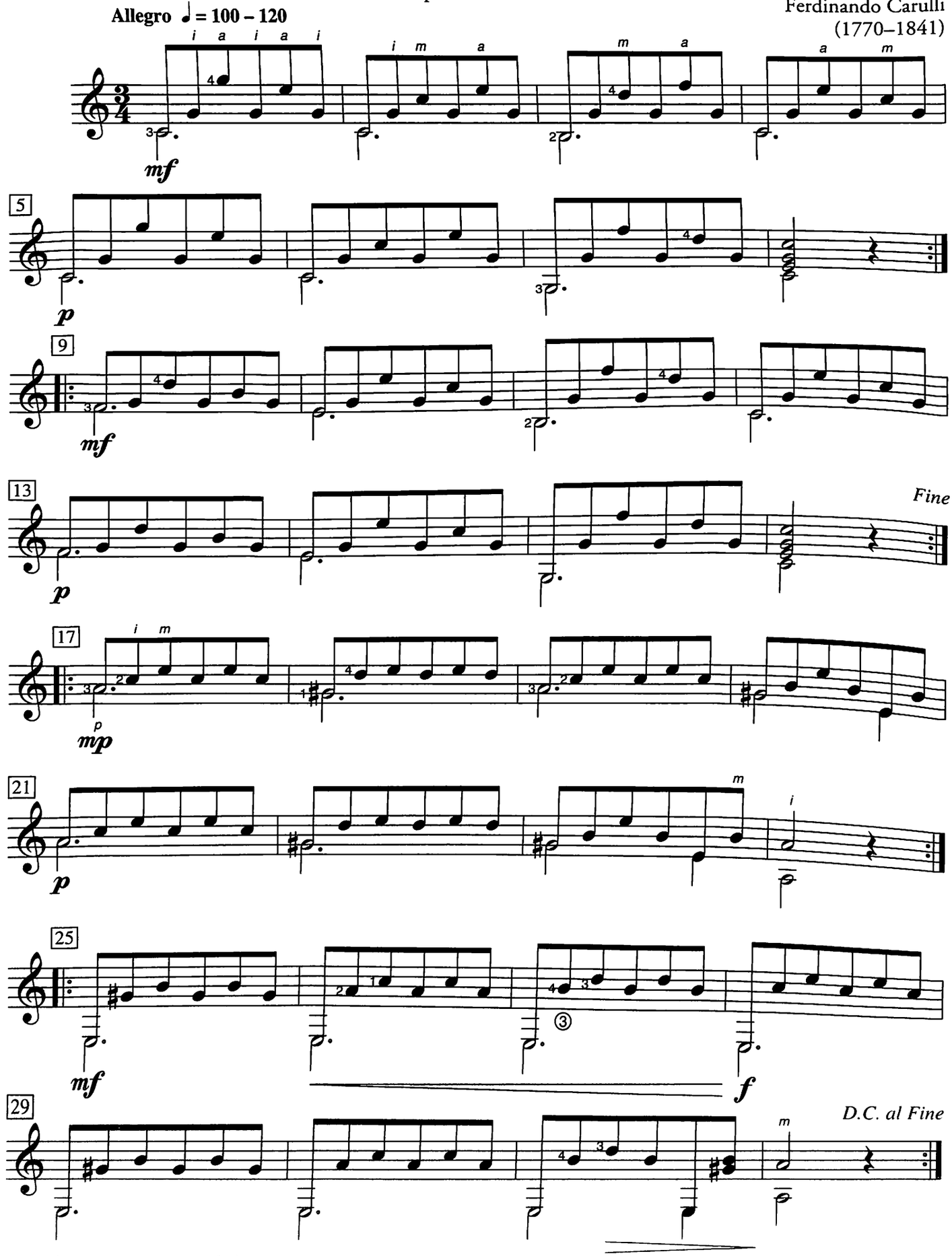


Source: *Douze écossaise pour la guitare,* op. 33

Waltz

op. 121, no. 1

Ferdinando Carulli
(1770–1841)

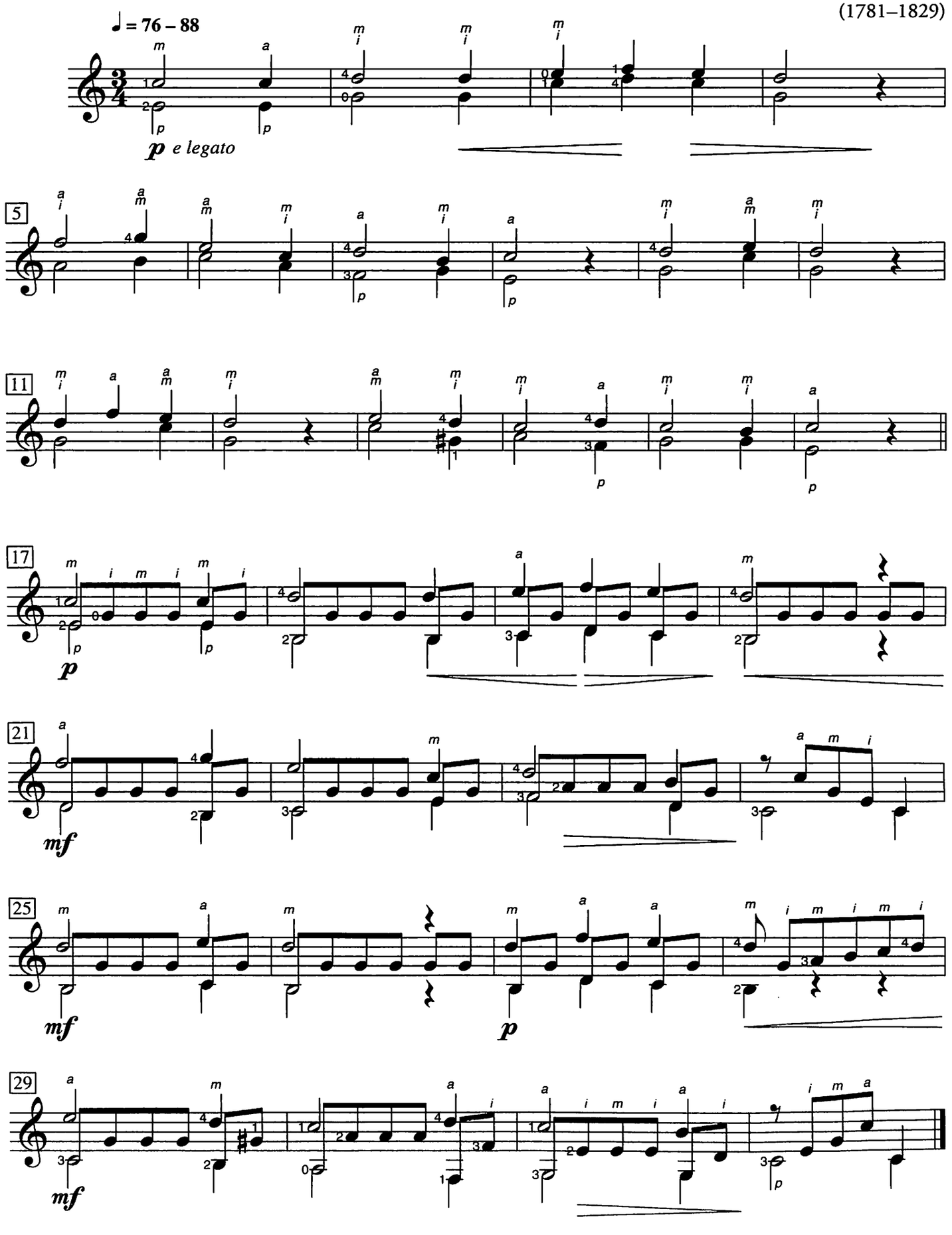


Source: *Vingt-quatre morceaux très faciles*, op. 121

Andantino

op. 50, no. 1

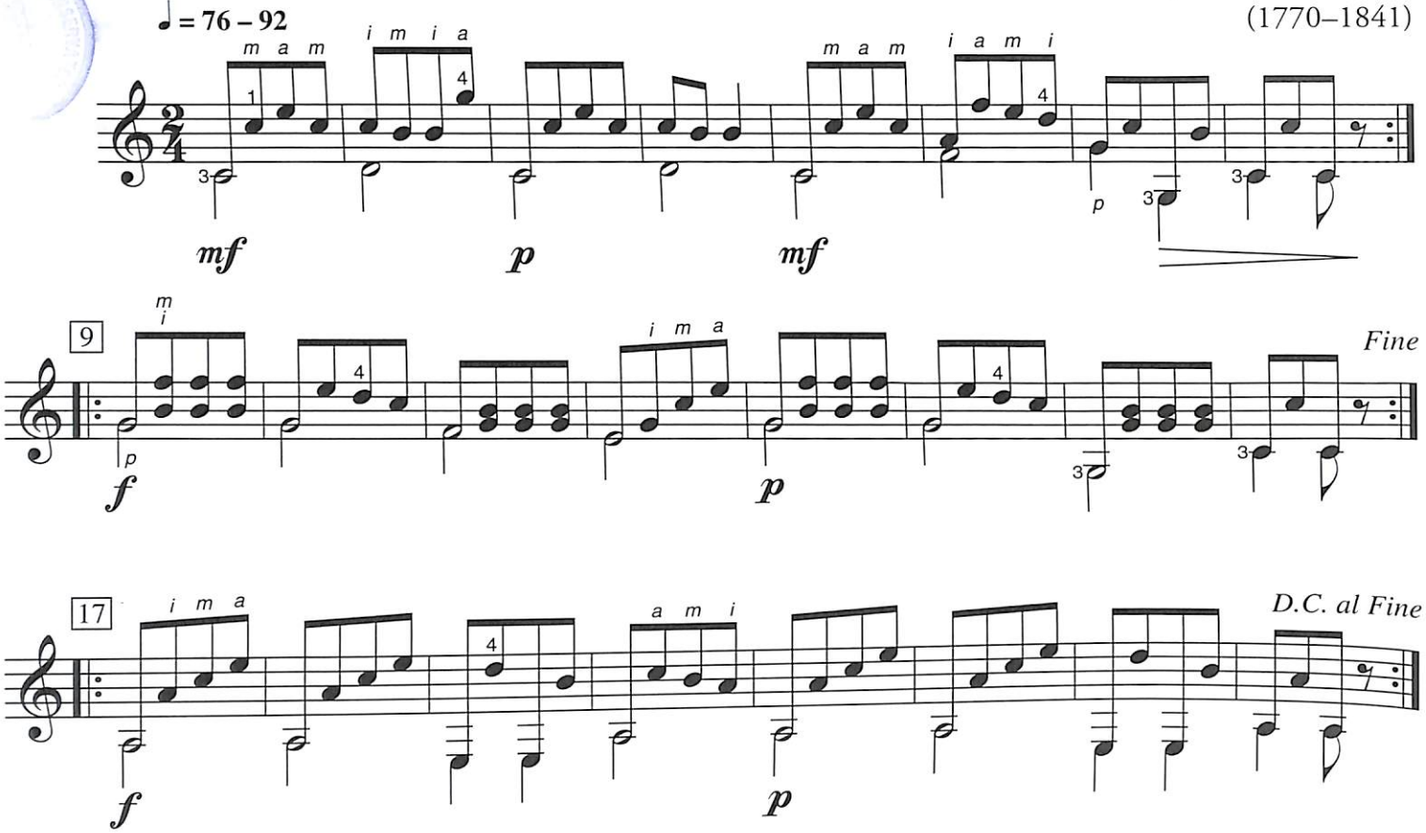
Mauro Giuliani
(1781–1829)



Poco Allegretto

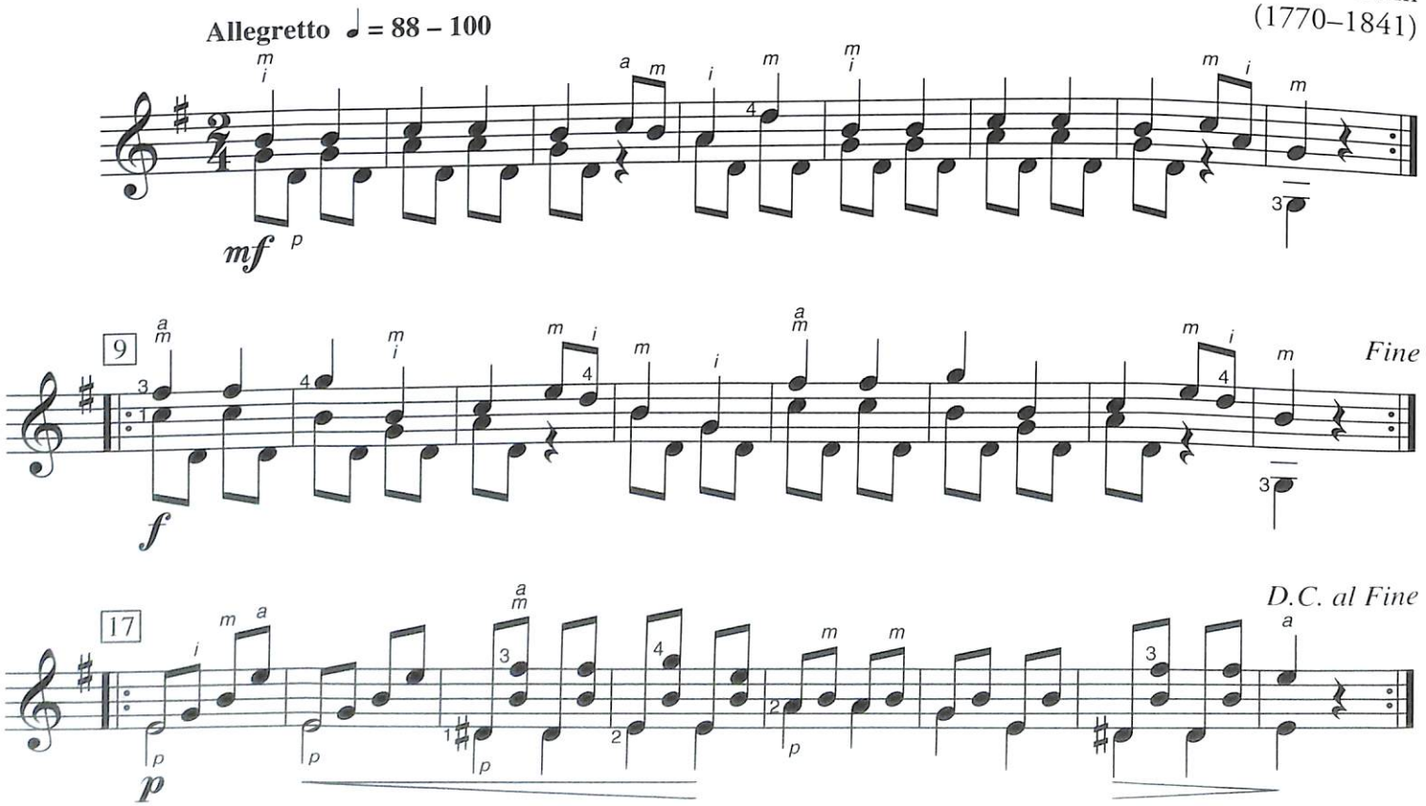
op. 246

Ferdinando Carulli
(1770–1841)



Country Dance

Ferdinando Carulli
(1770–1841)

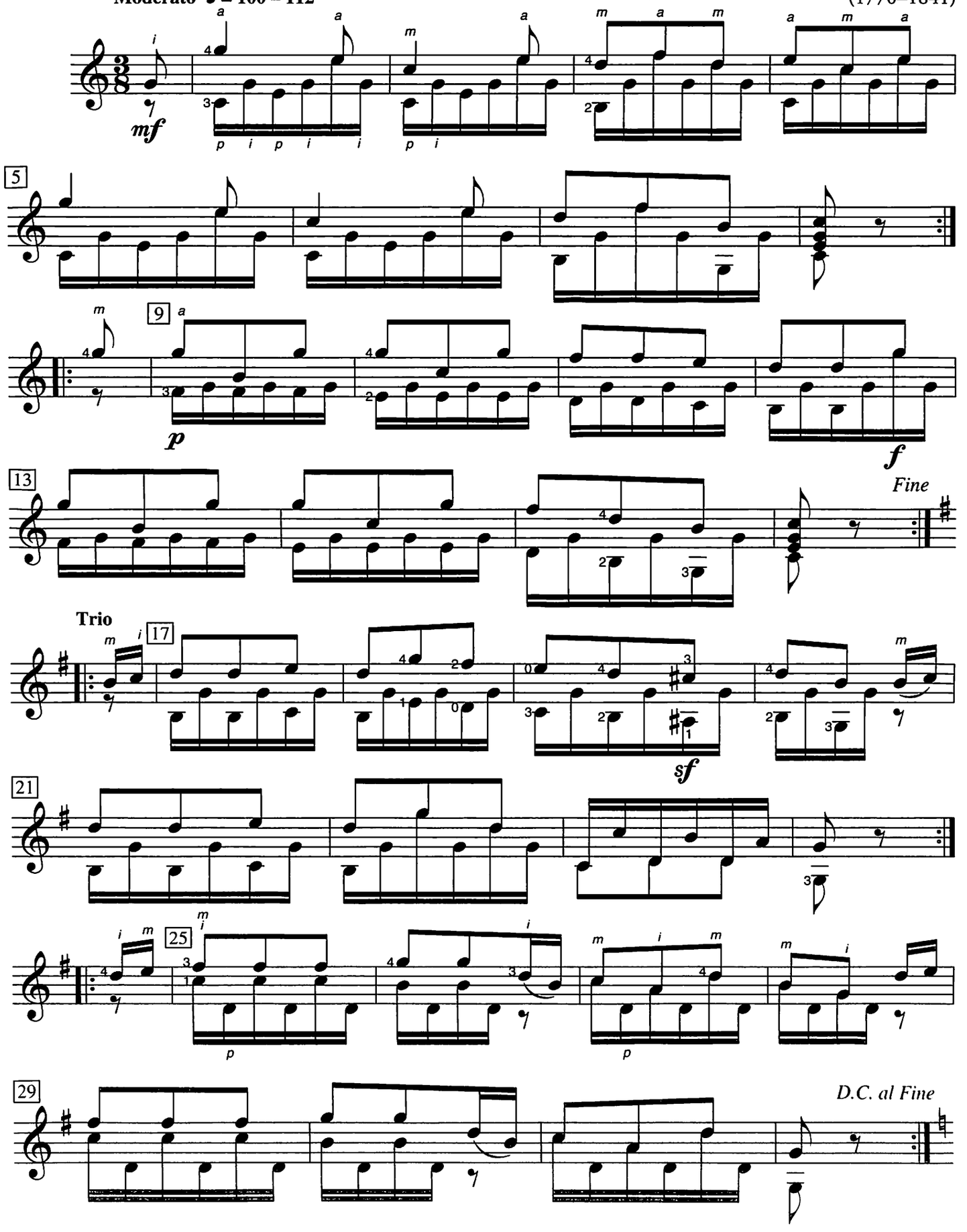


Valse

op. 50, no. 7

Ferdinando Carulli
(1770–1841)

Moderato ♩ = 100 – 112

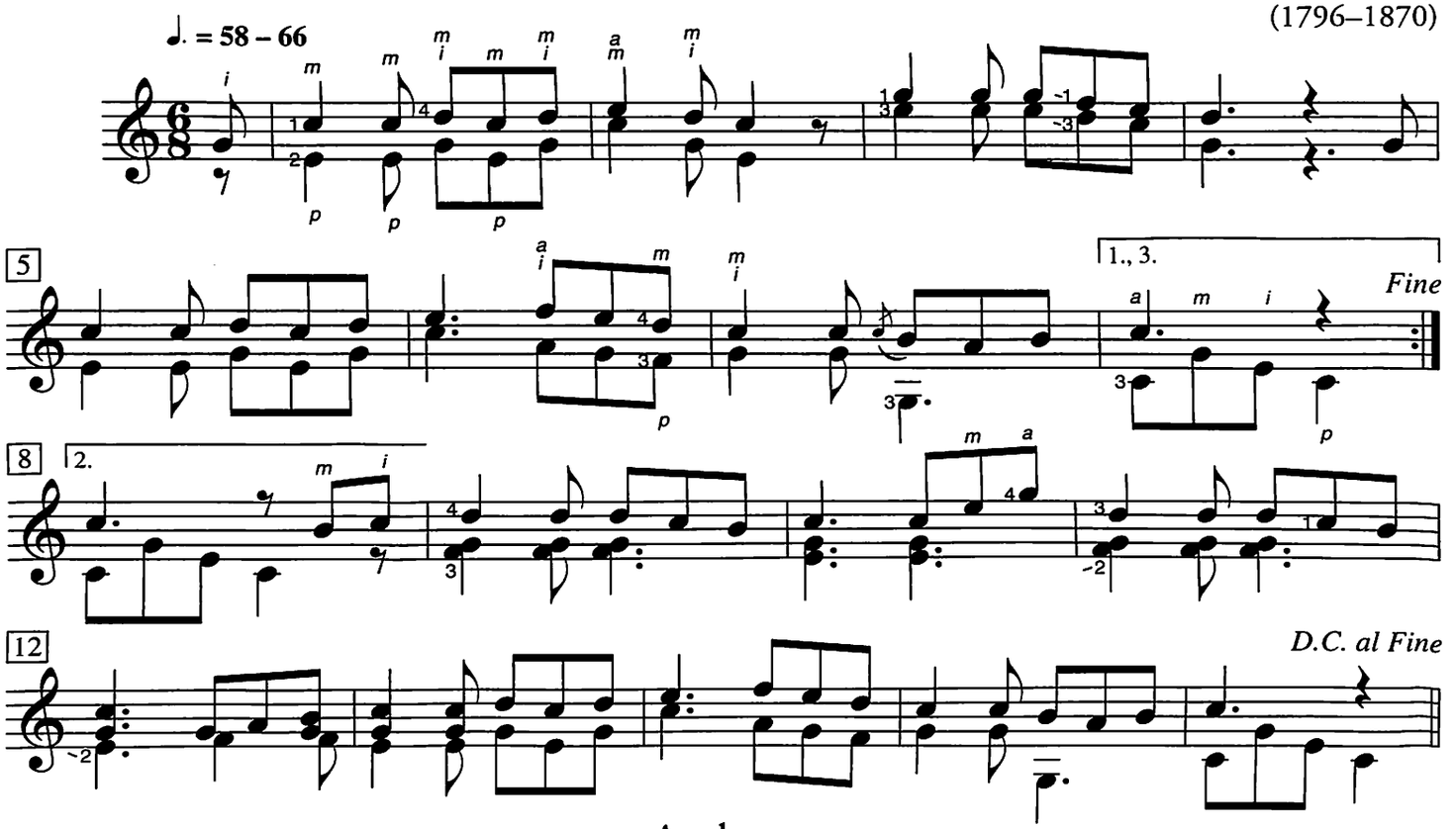


Source: *Recueil facile, progressif et doigté*, op. 50

Amusement

op. 18, no. 10

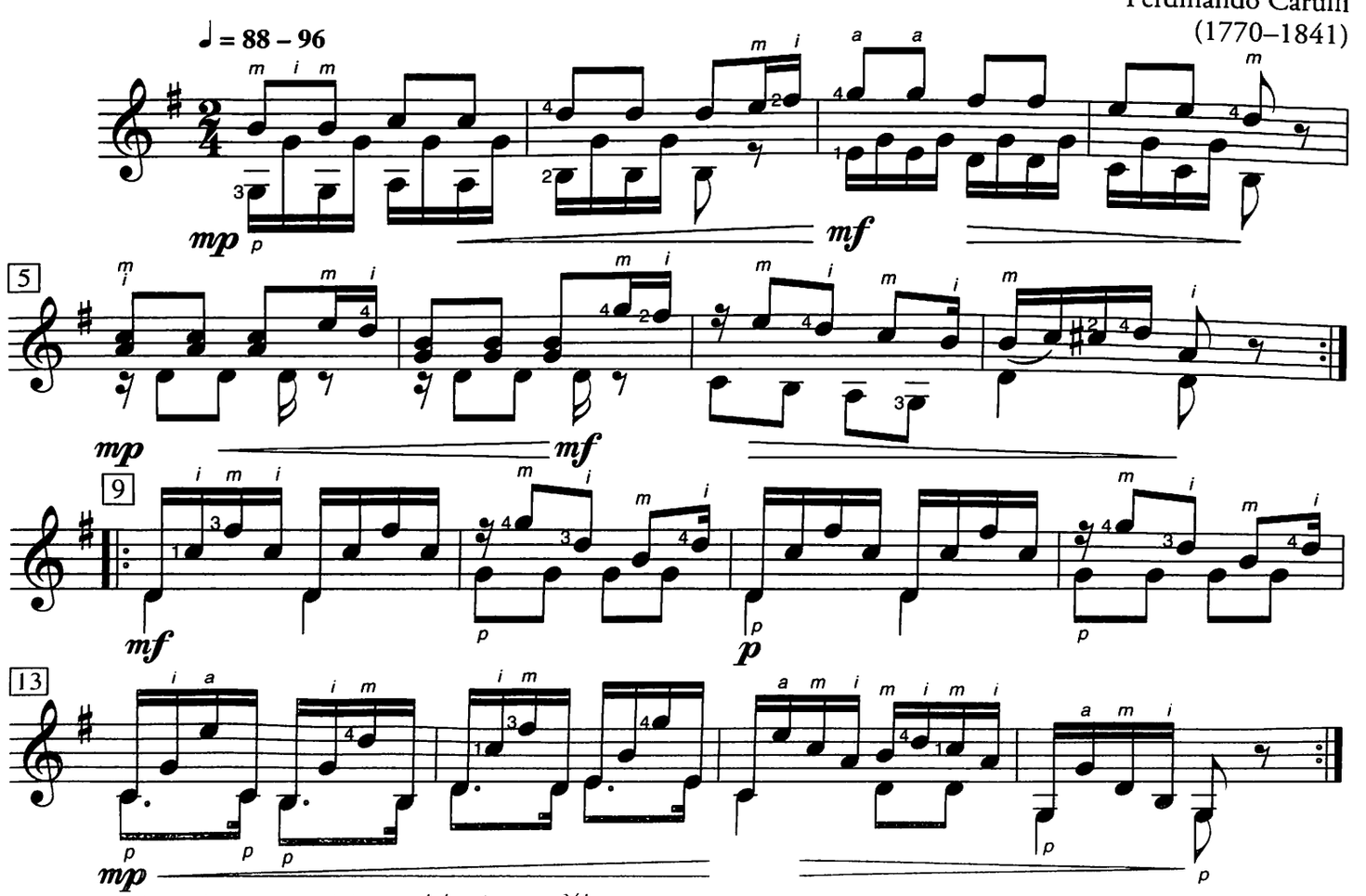
Felix Horetzky
(1796–1870)



Andante

op. 241, no. 5

Ferdinando Carulli
(1770–1841)

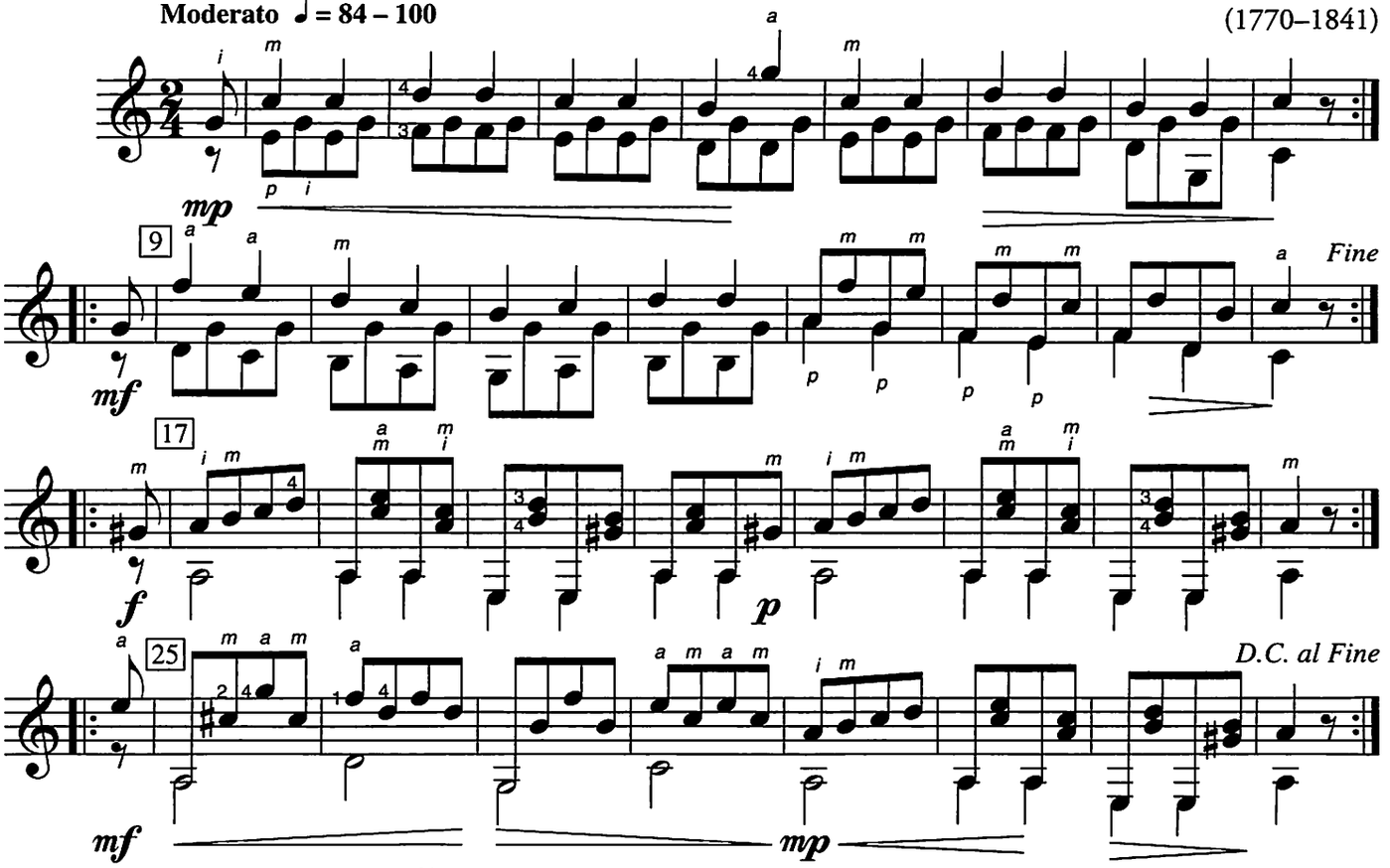


Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241

Anglaise

op. 121, no. 6

Ferdinando Carulli
(1770–1841)

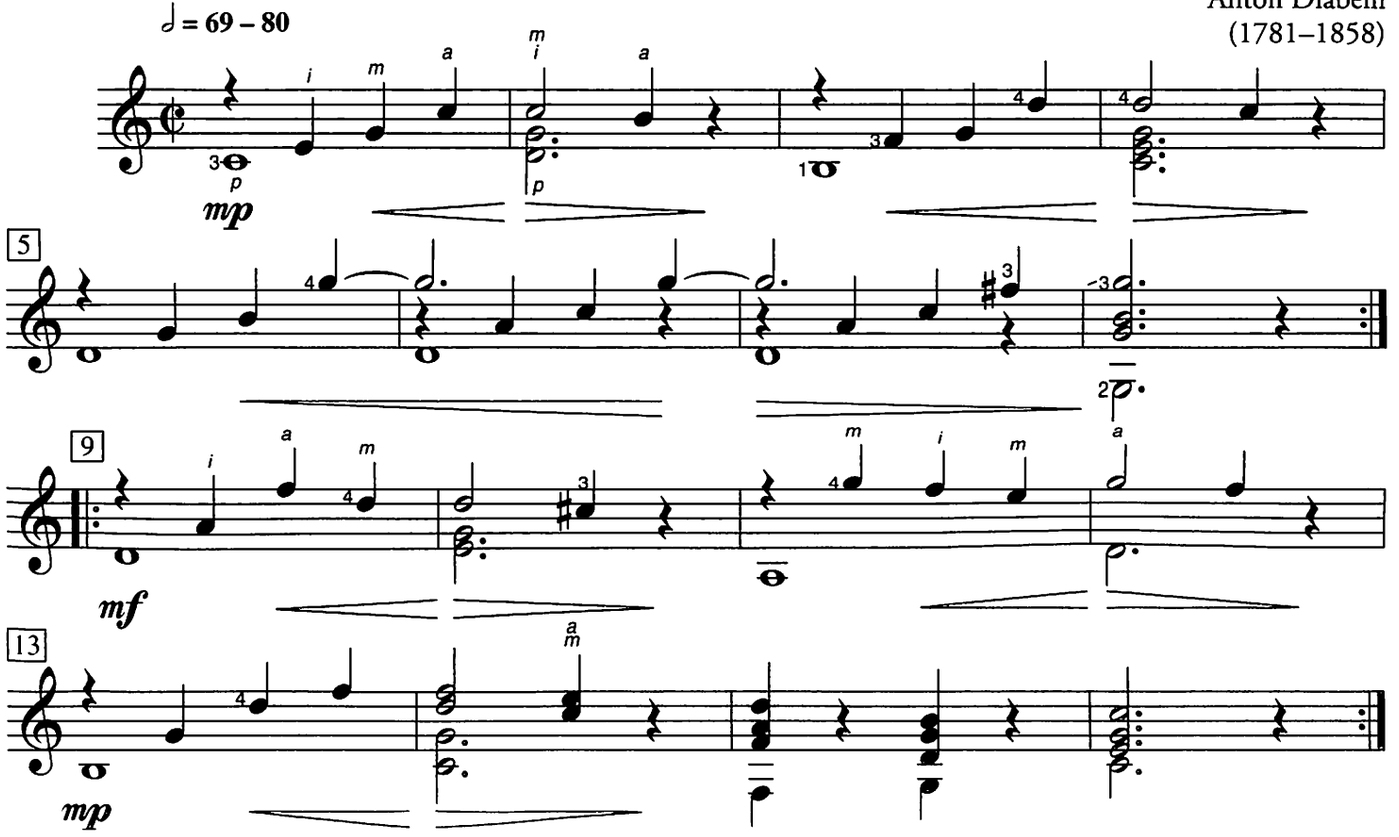


Source: *Vingt-quatre morceaux très faciles,* op. 121

Andantino

op. 39, no. 2

Anton Diabelli
(1781–1858)

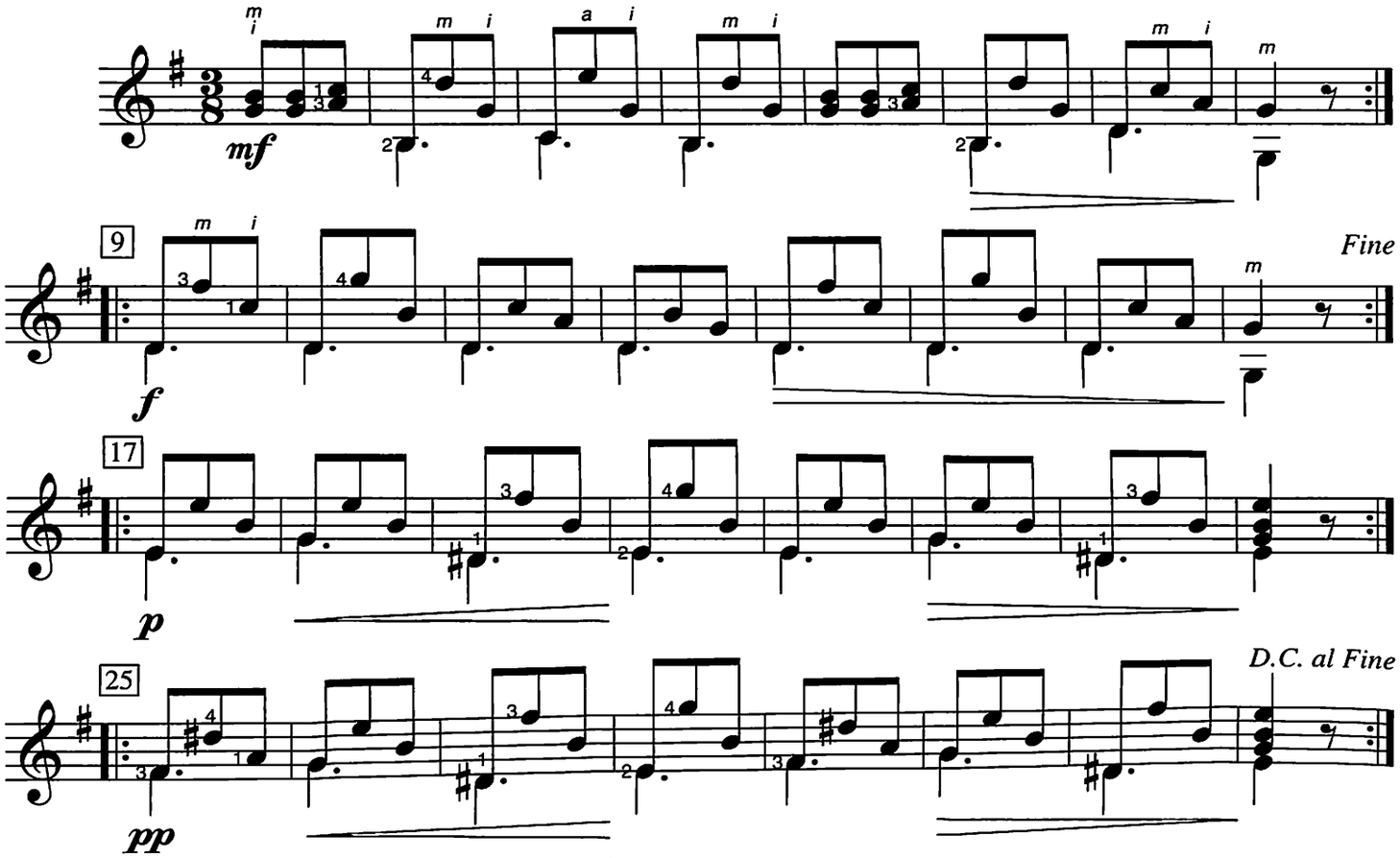


Source: *Vortragsstücke für Anfänger,* op. 39

Waltz

op. 241, no. 4

Ferdinando Carulli
(1770–1841)

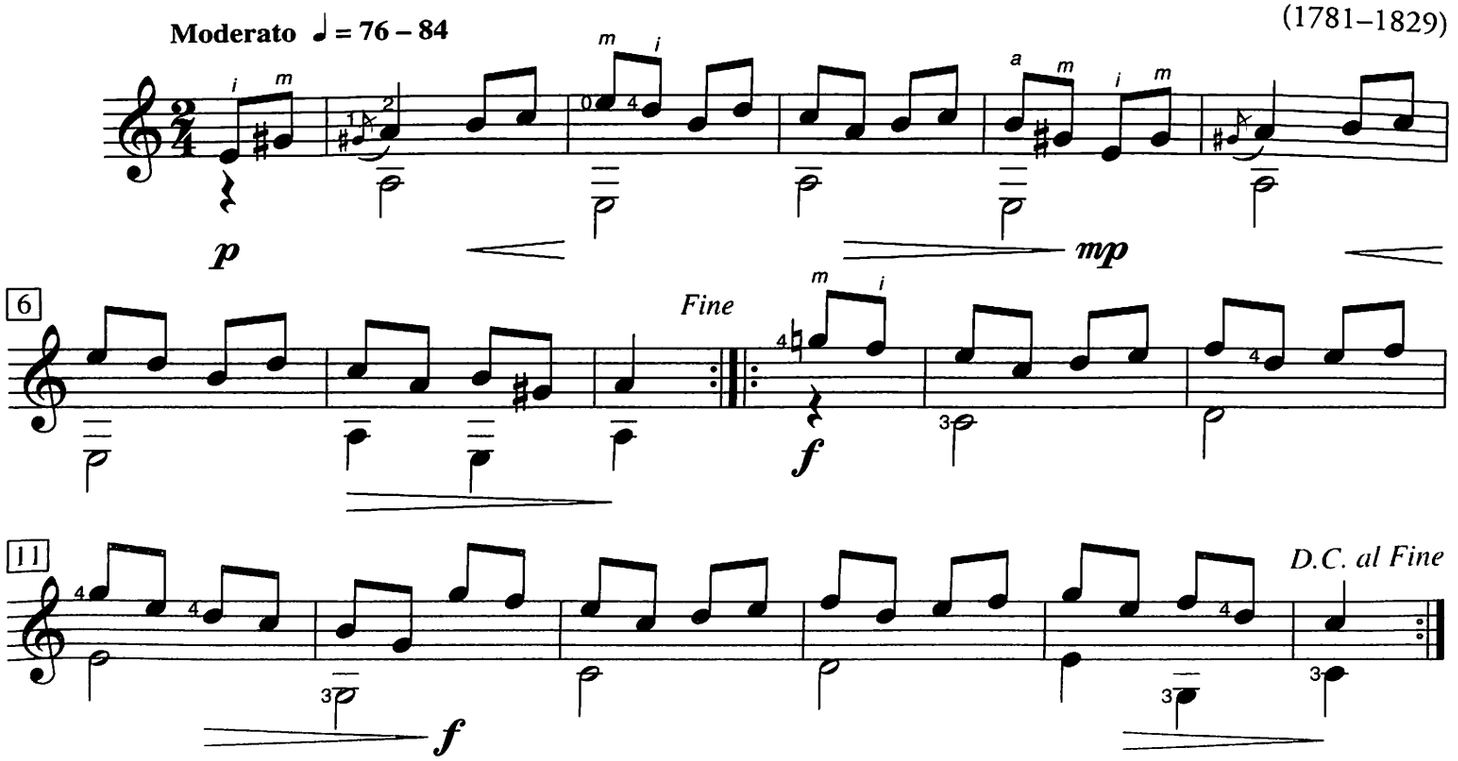


Source: *Méthode complète pour parvenir à pincer de la guitare,* op. 241

Écossaise

op. 33, no. 4

Mauro Giuliani
(1781–1829)

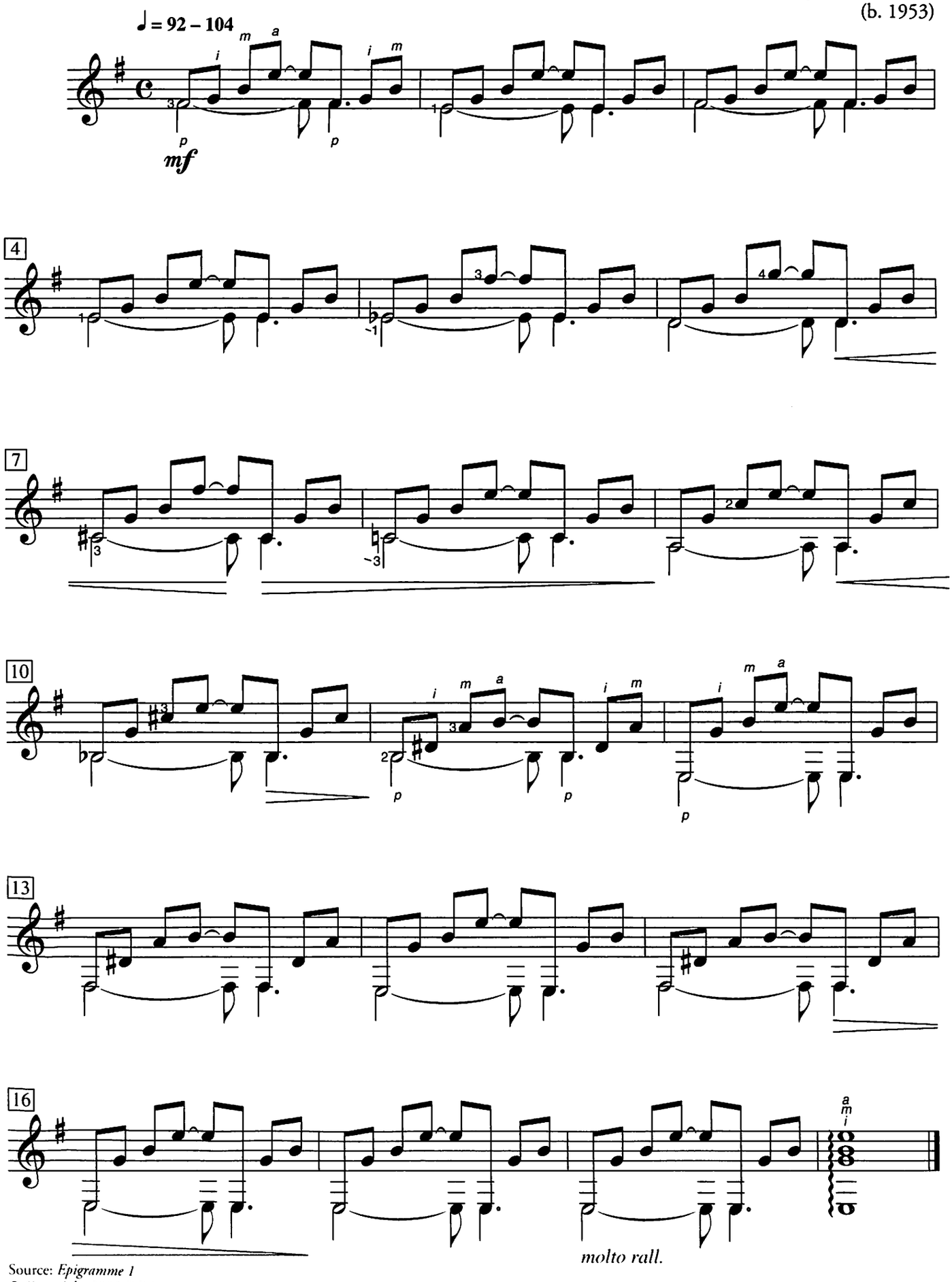


Source: *Douze écossaises pour la guitarre,* op. 33

Soñando

Dreaming

Jaime Zenamon
(b. 1953)



Source: *Epigramme 1*

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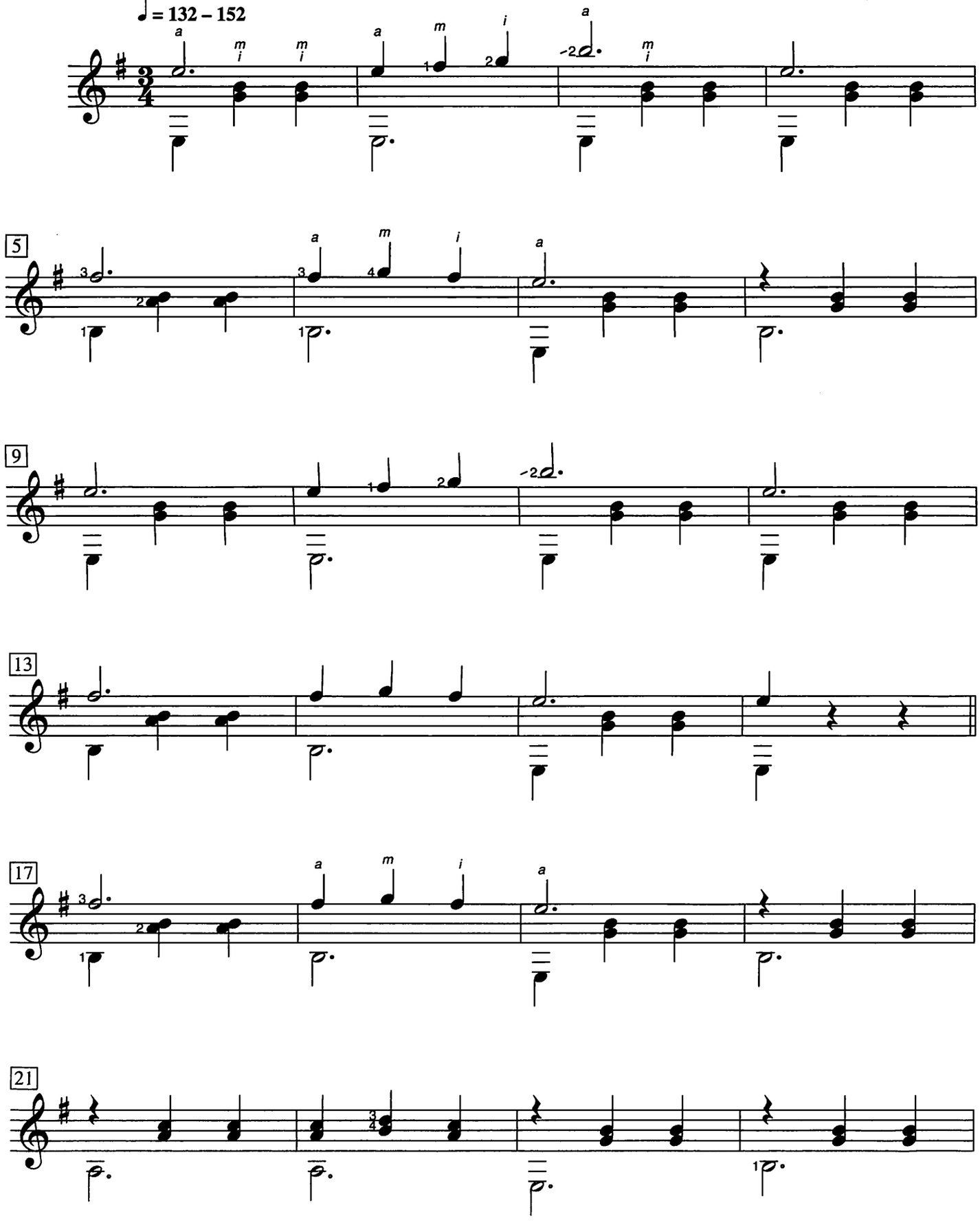
Waltz

Bartolomé Calatayud
(1882–1973)



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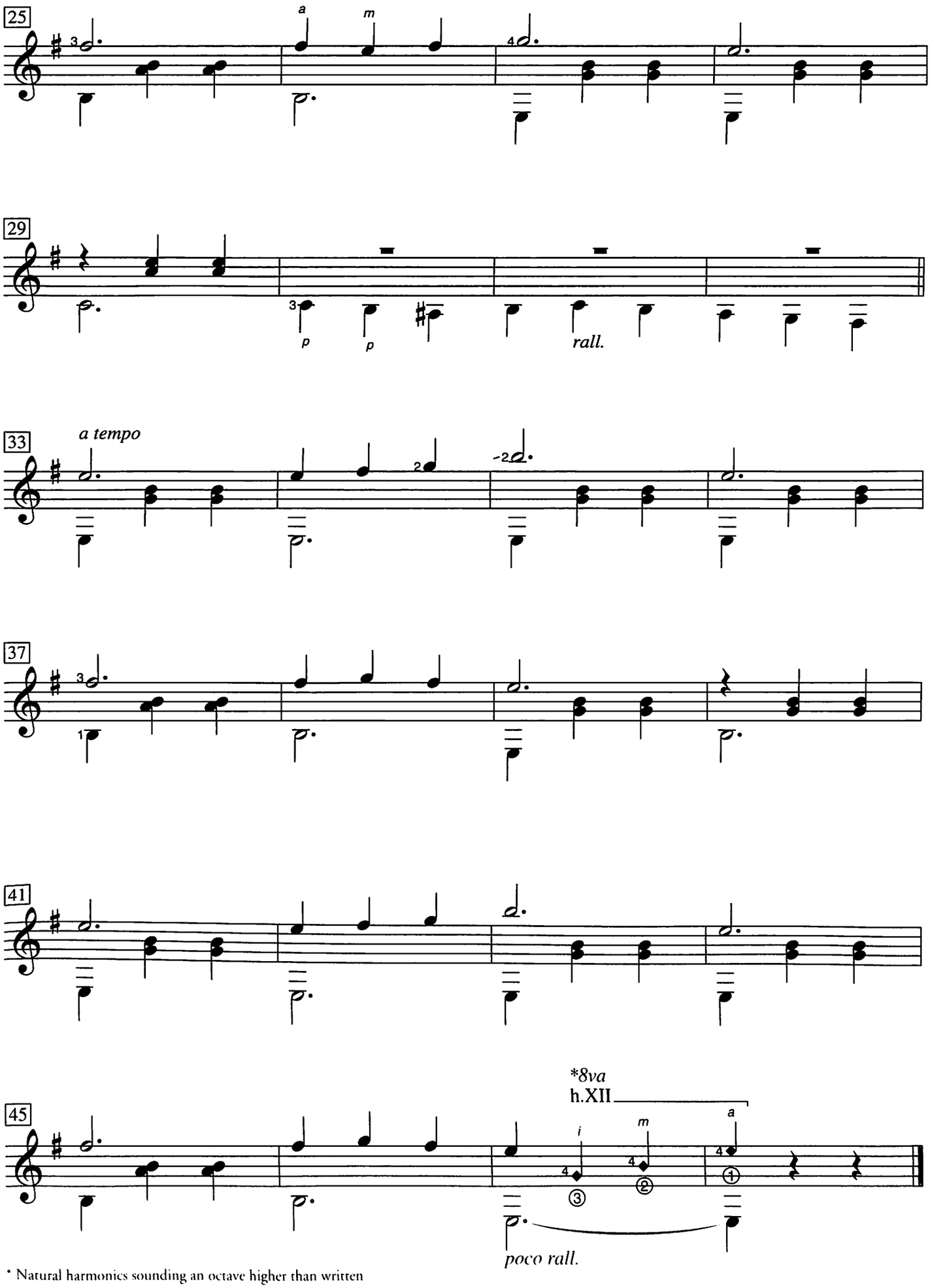
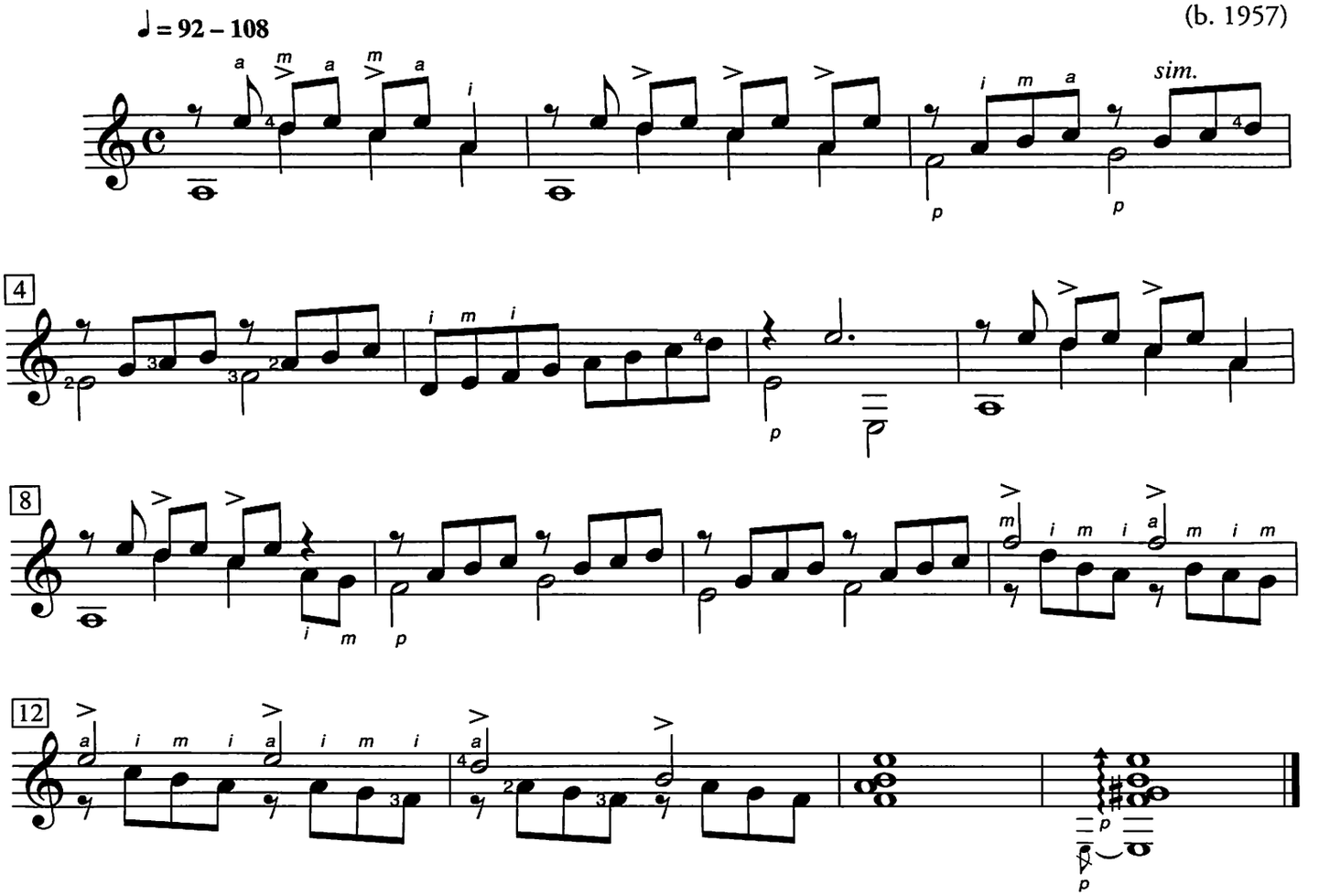


* Natural harmonics sounding an octave higher than written

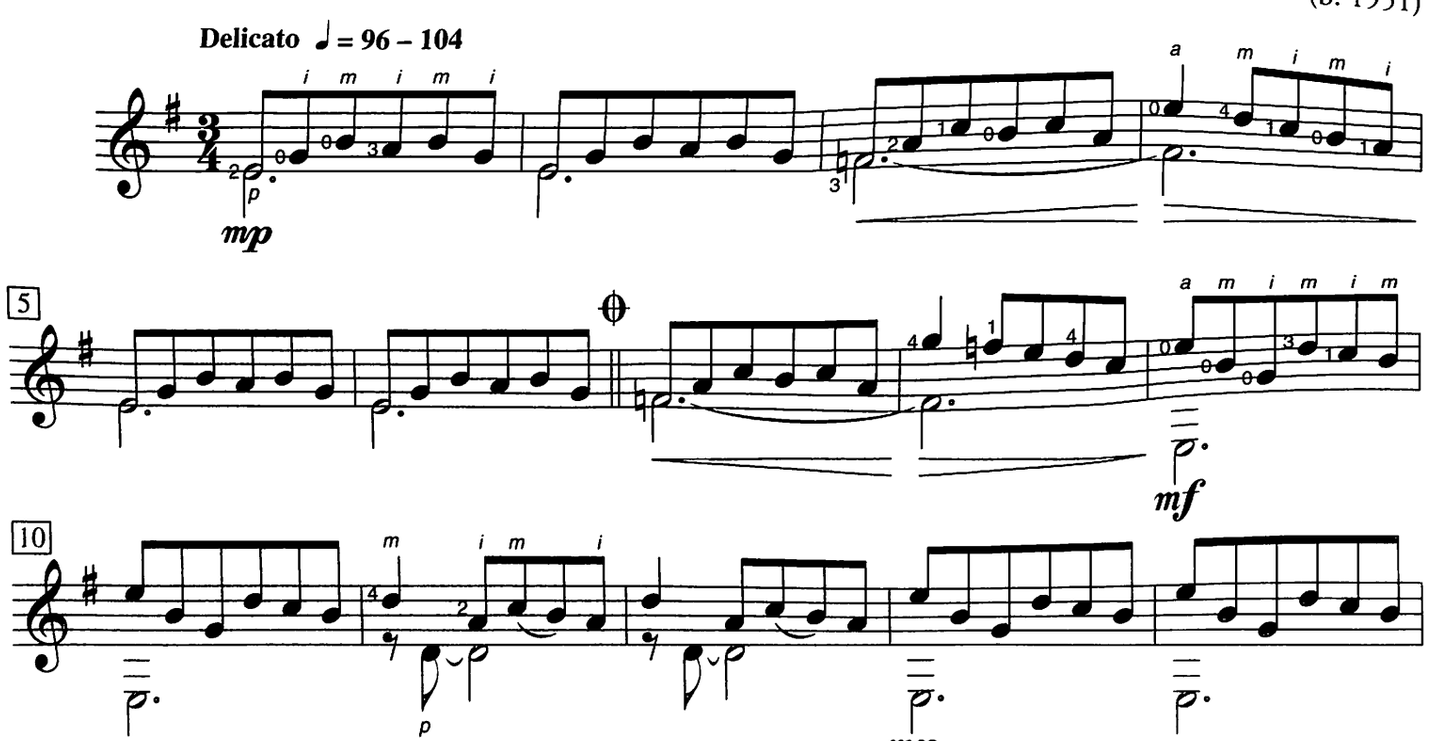
Andaluza

Claudio Camisassa
(b. 1957)



Fleur de Lotus

Roque Carbajo
(b. 1951)



Source: *Au coeur des cordes*

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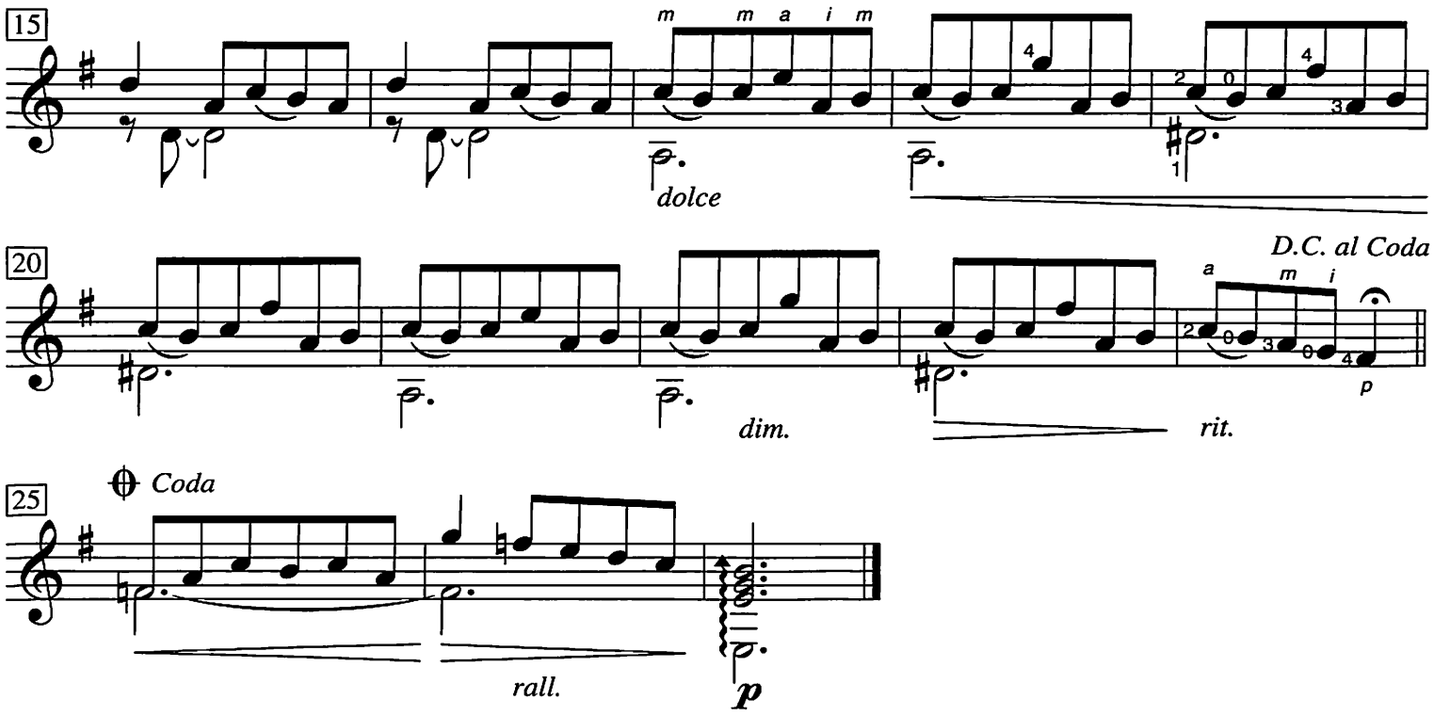
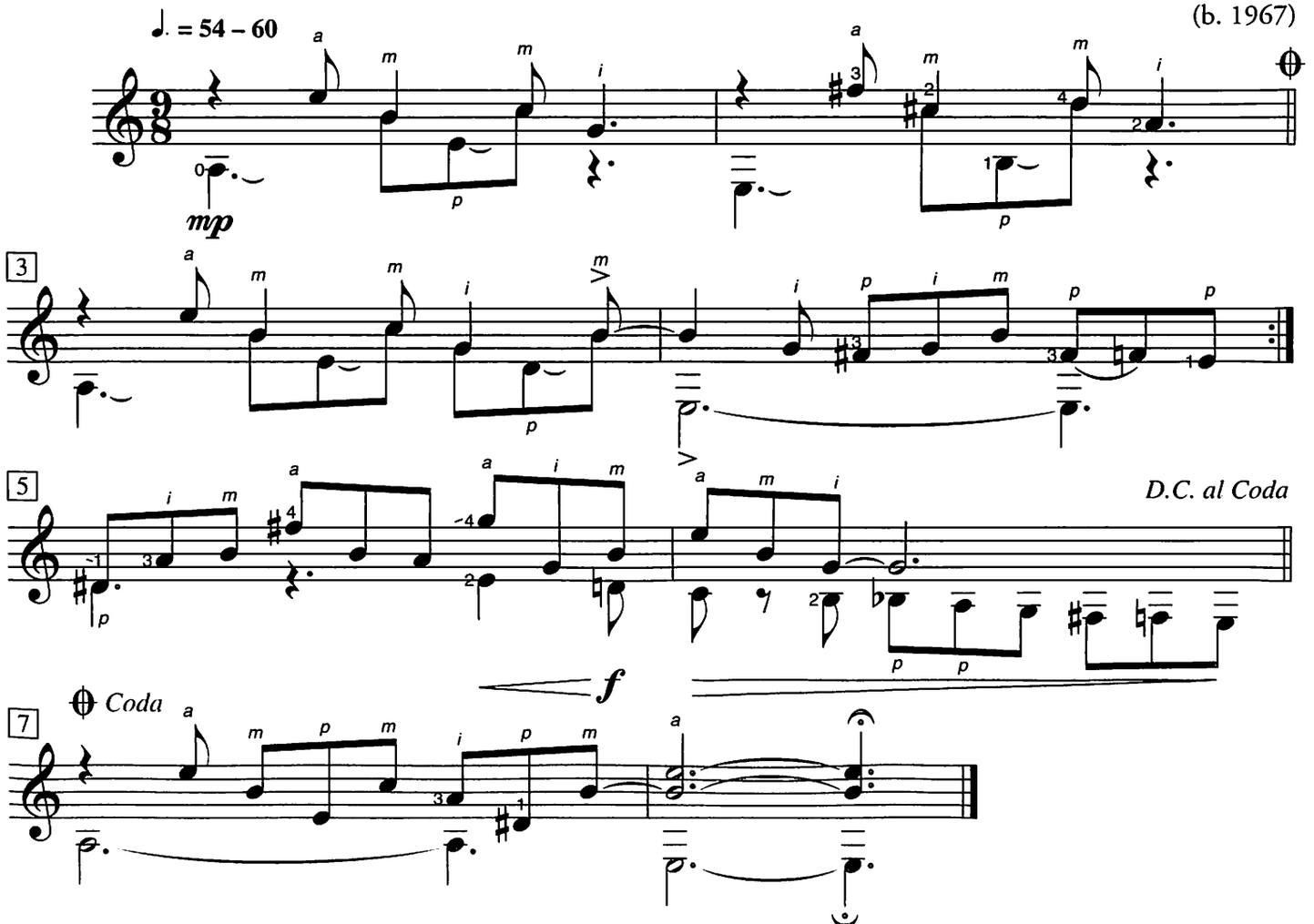


Big City Blues

James Brown
(b. 1967)



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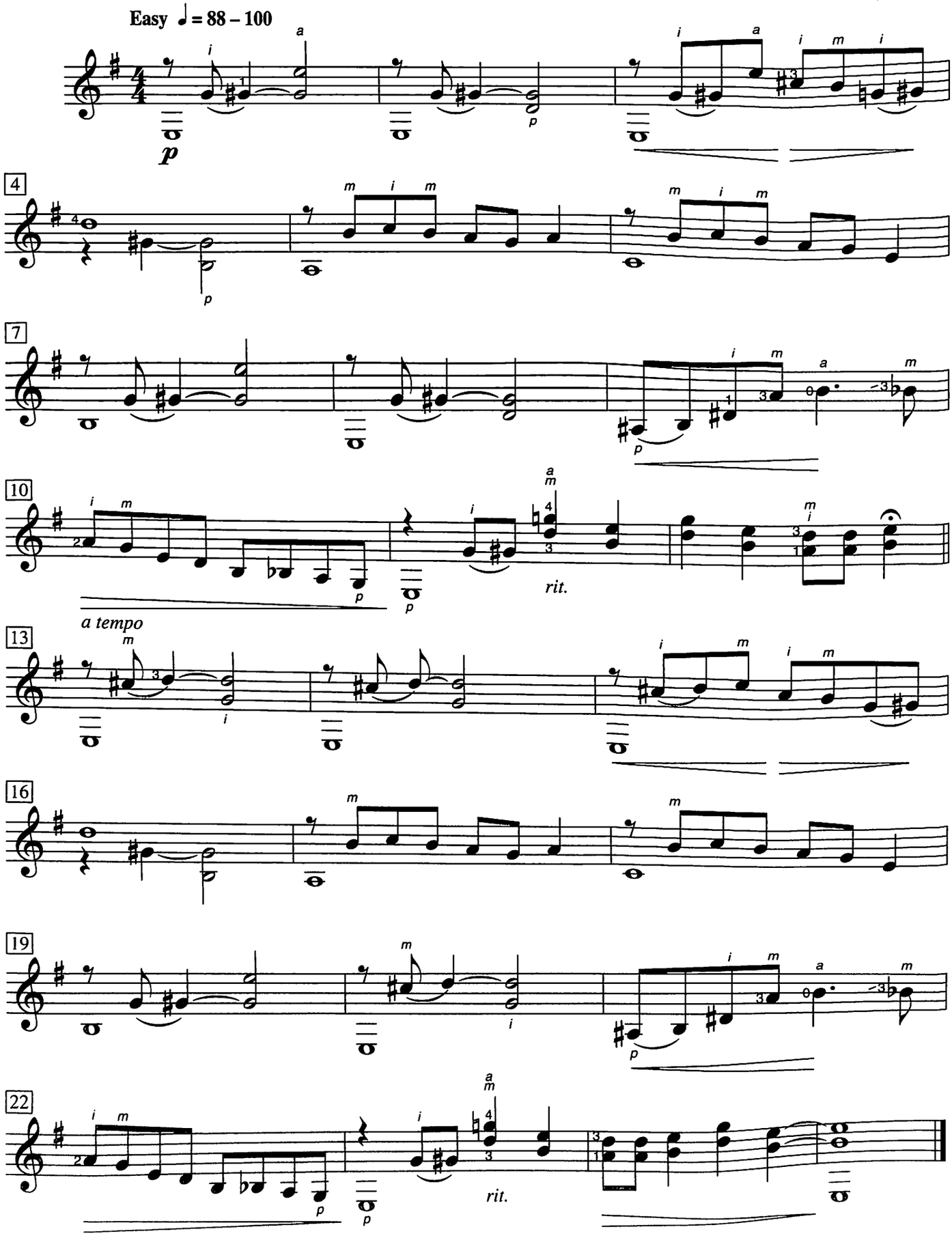
Travellin'

Michael Coghlan
(b. 1955)



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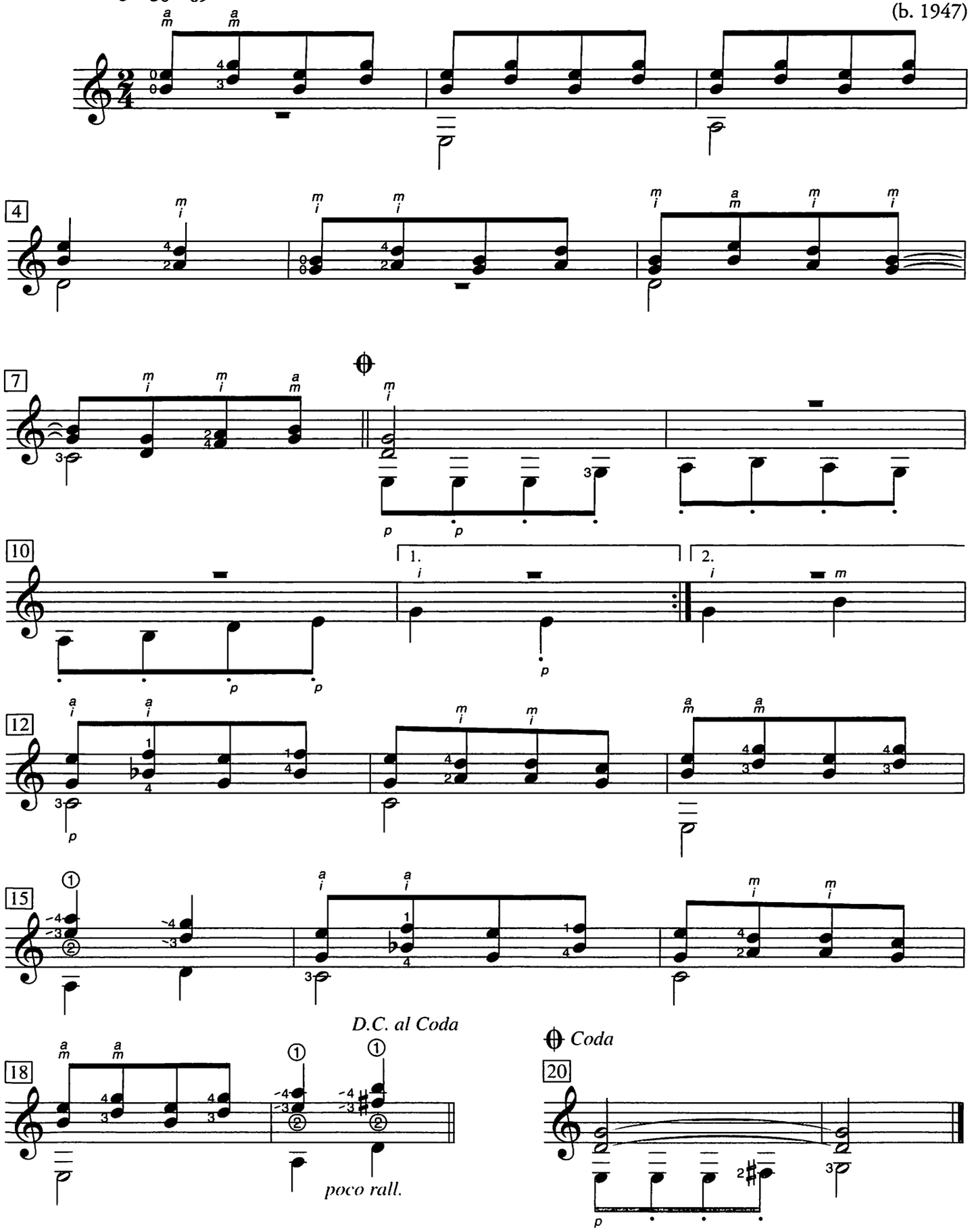
Klangbild 11

Sound Picture 11

Carlo Domeniconi
(b. 1947)

♩ = 56 – 69



Source: *Klangbilder: 24 Leichte Stücke für Gitarre*
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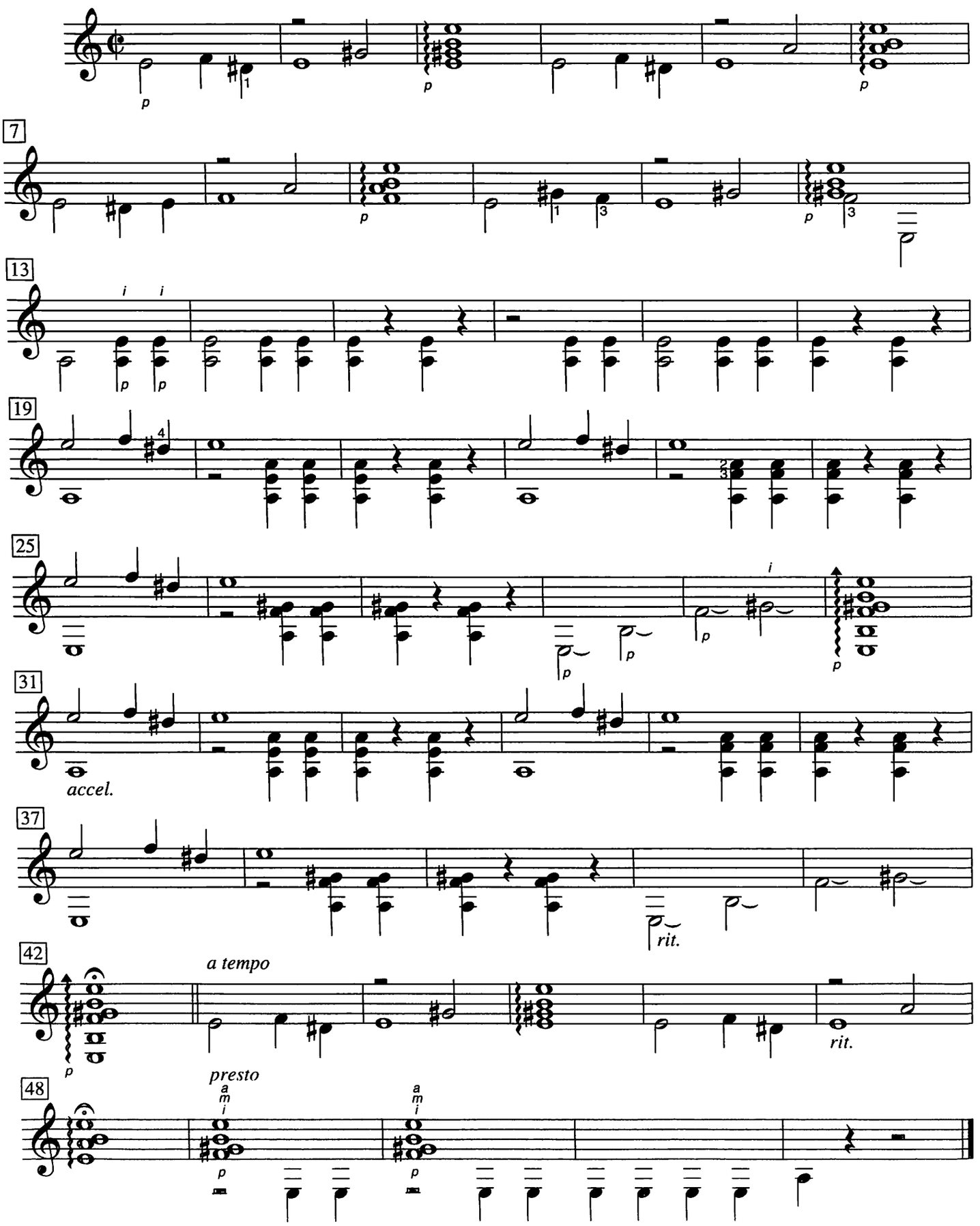
Midnight in Sevilla

Jeffrey McFadden
(b. 1963)

Espressivo ♩ = 96 – 108



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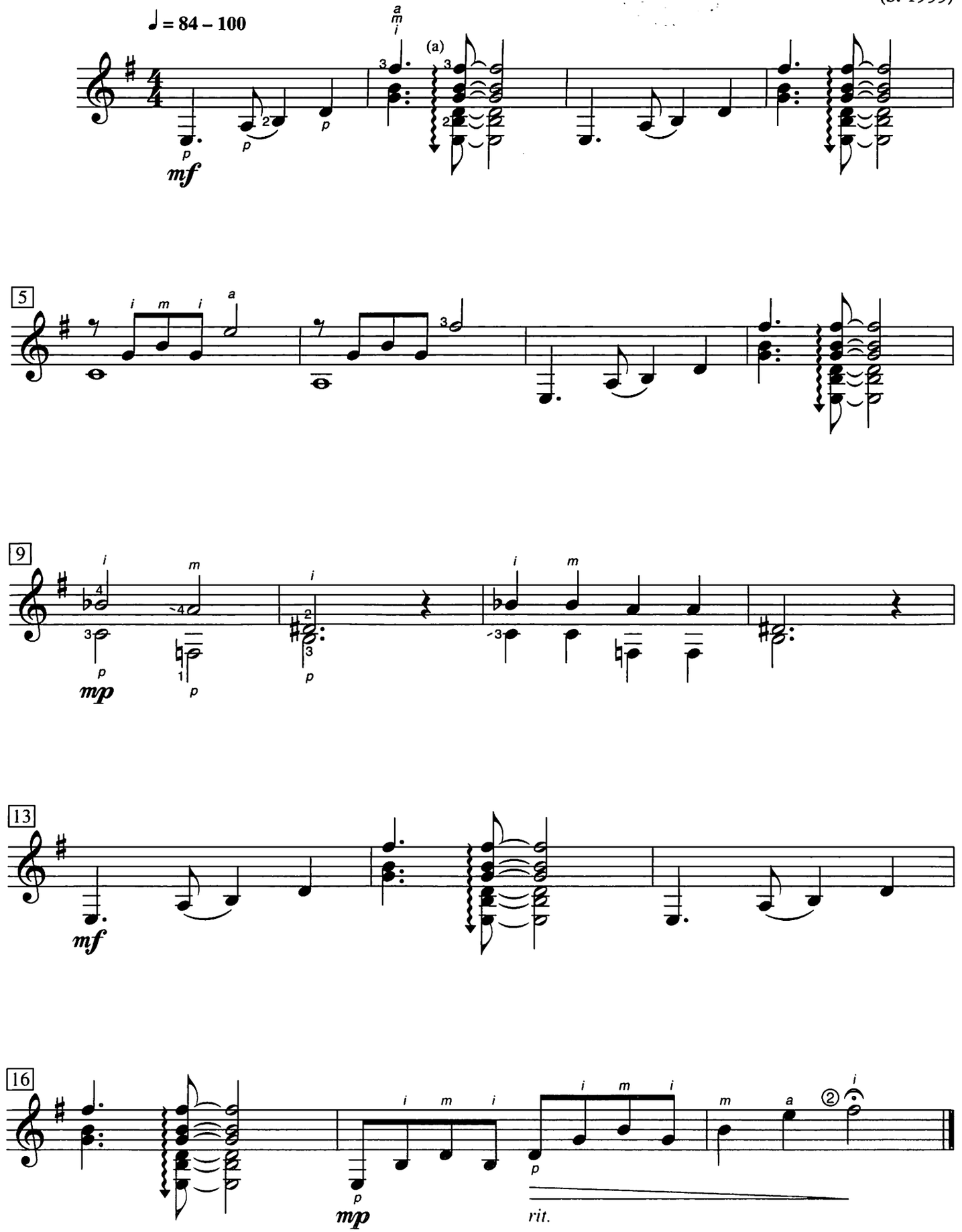
Quasars

Michael Coghlan
(b. 1955)



(a) Drag *a*, *m*, or *i* across all strings starting at string ①.

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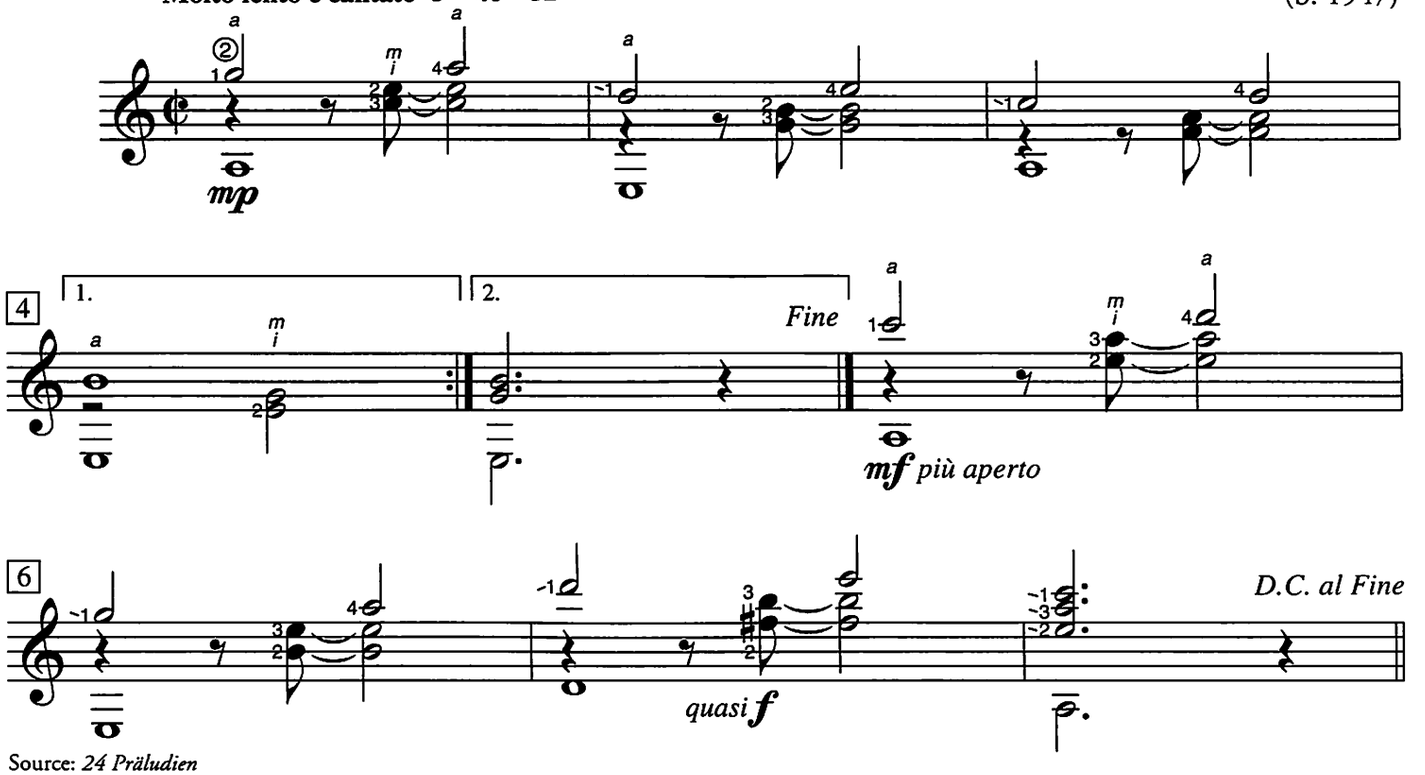
Ninna-Nanna

Lullaby

Carlo Domeniconi
(b. 1947)

Molto lento e cantato ♩ = 46 – 52



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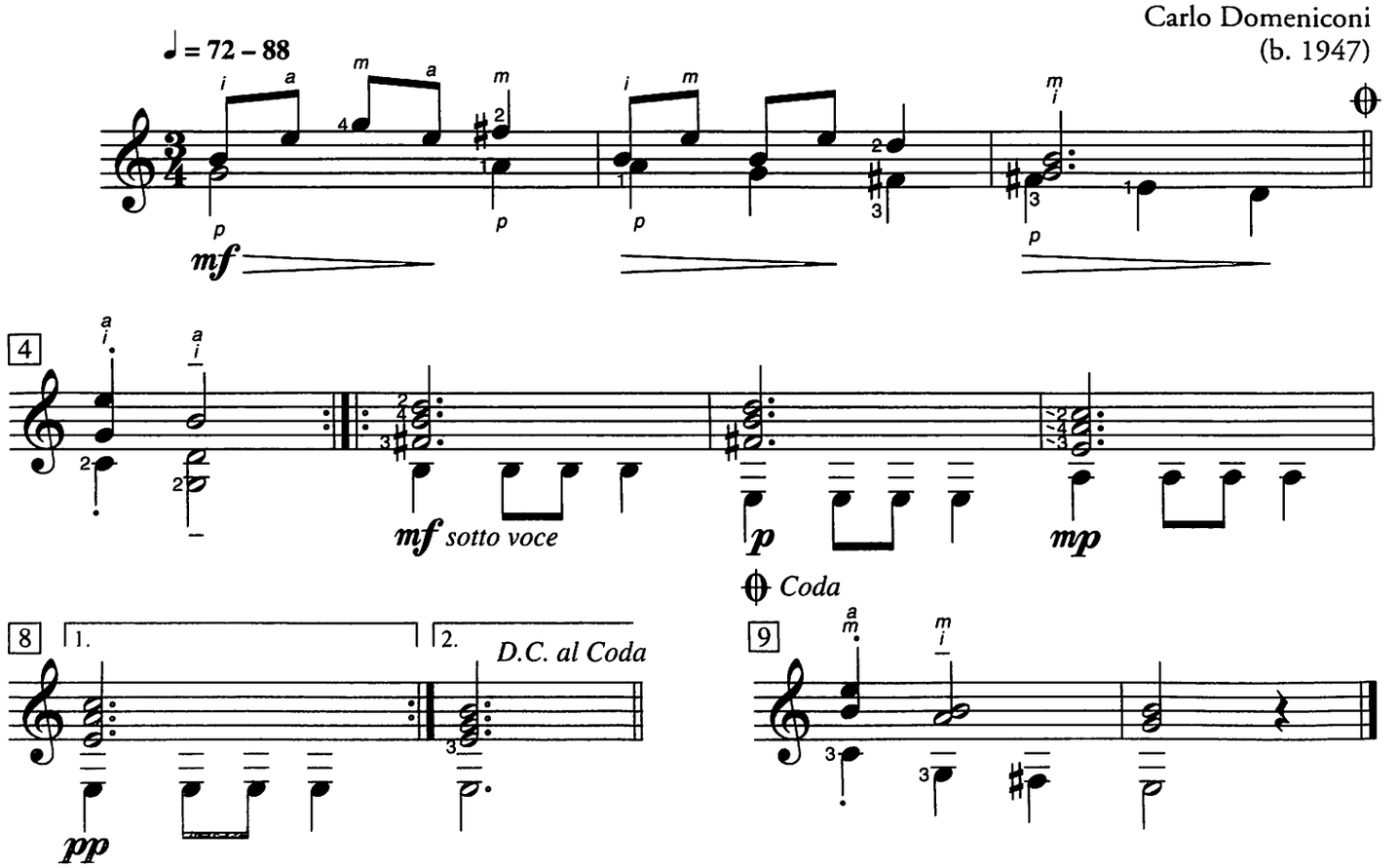
Minuetto

Carlo Domeniconi
(b. 1947)

♩ = 72 – 88



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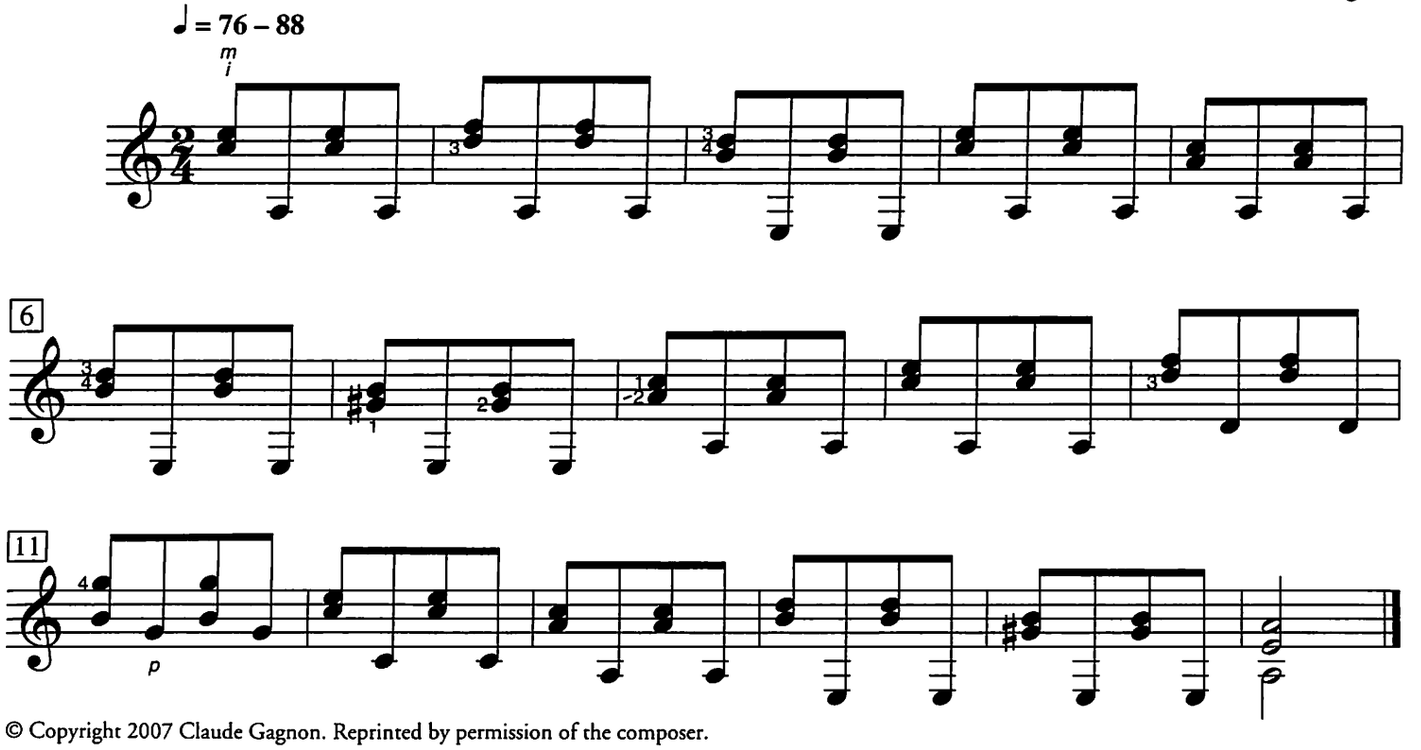
Study no. 1

Study in A Minor

Claude Gagnon



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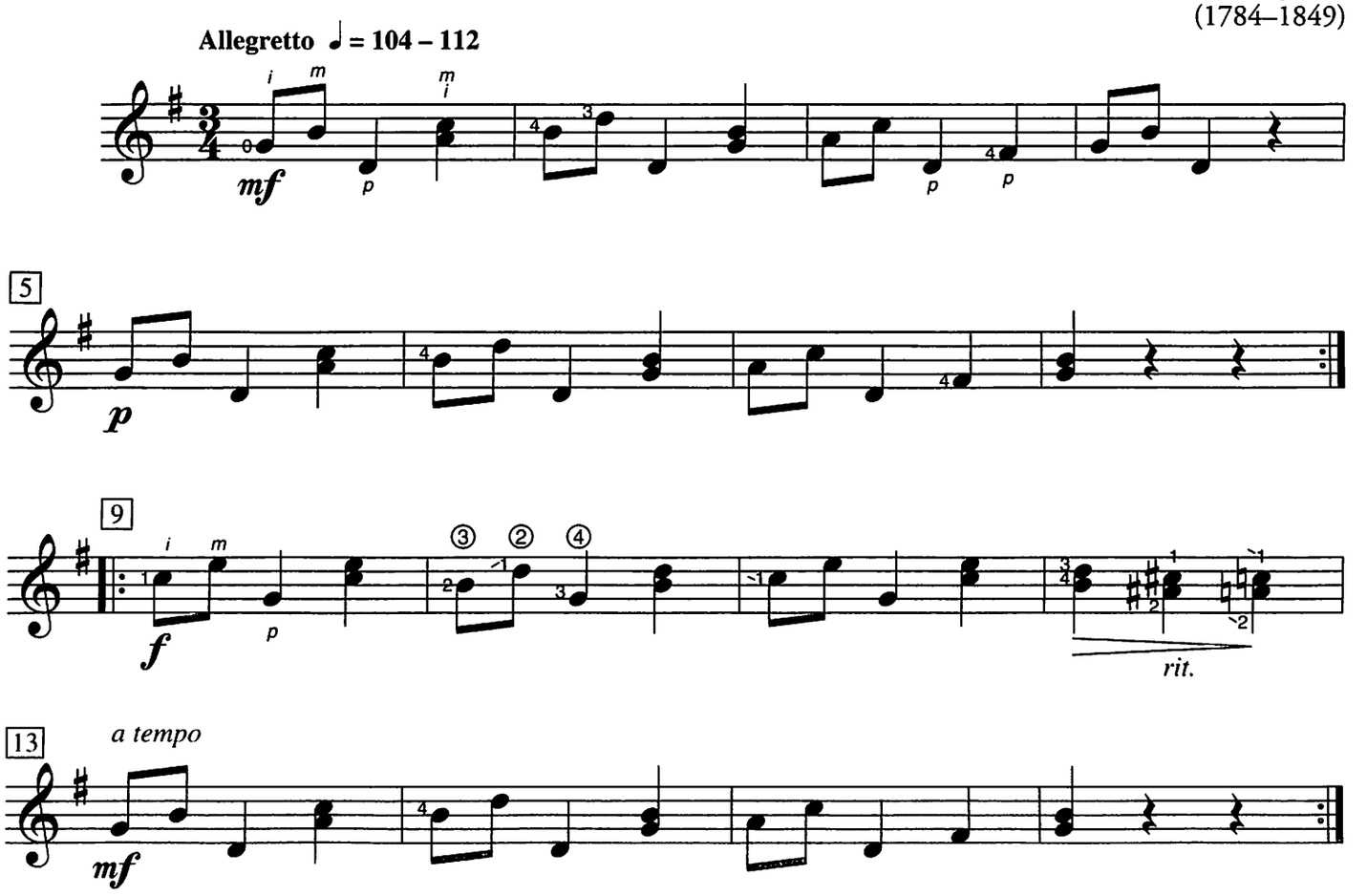
Study no. 2

Lesson 7

Dionisio Aguado
(1784–1849)

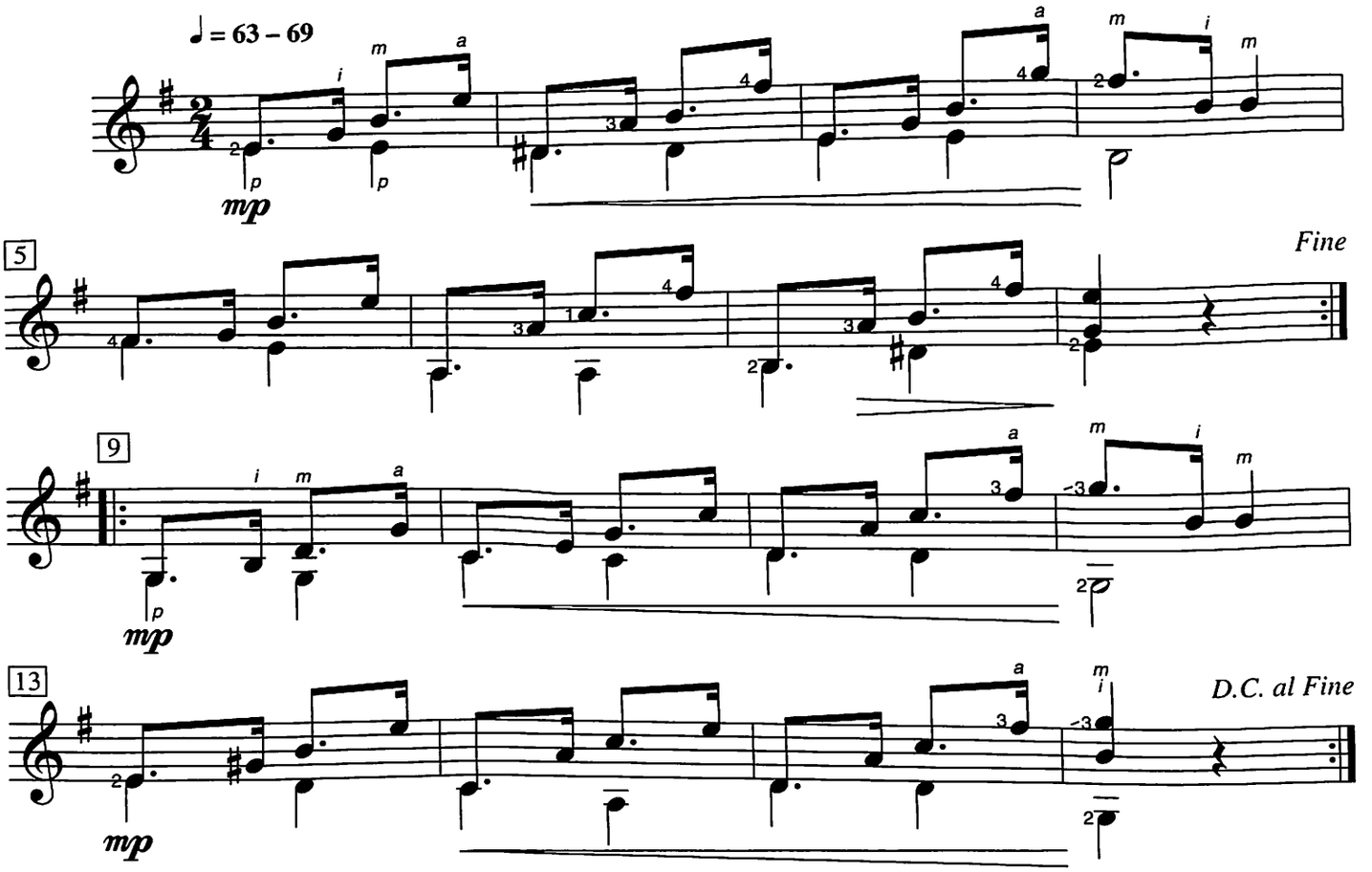


Source: *Nuevo metodo para guitarra*

Study no. 3

Andante in E Minor

Dionisio Aguado
(1784–1849)

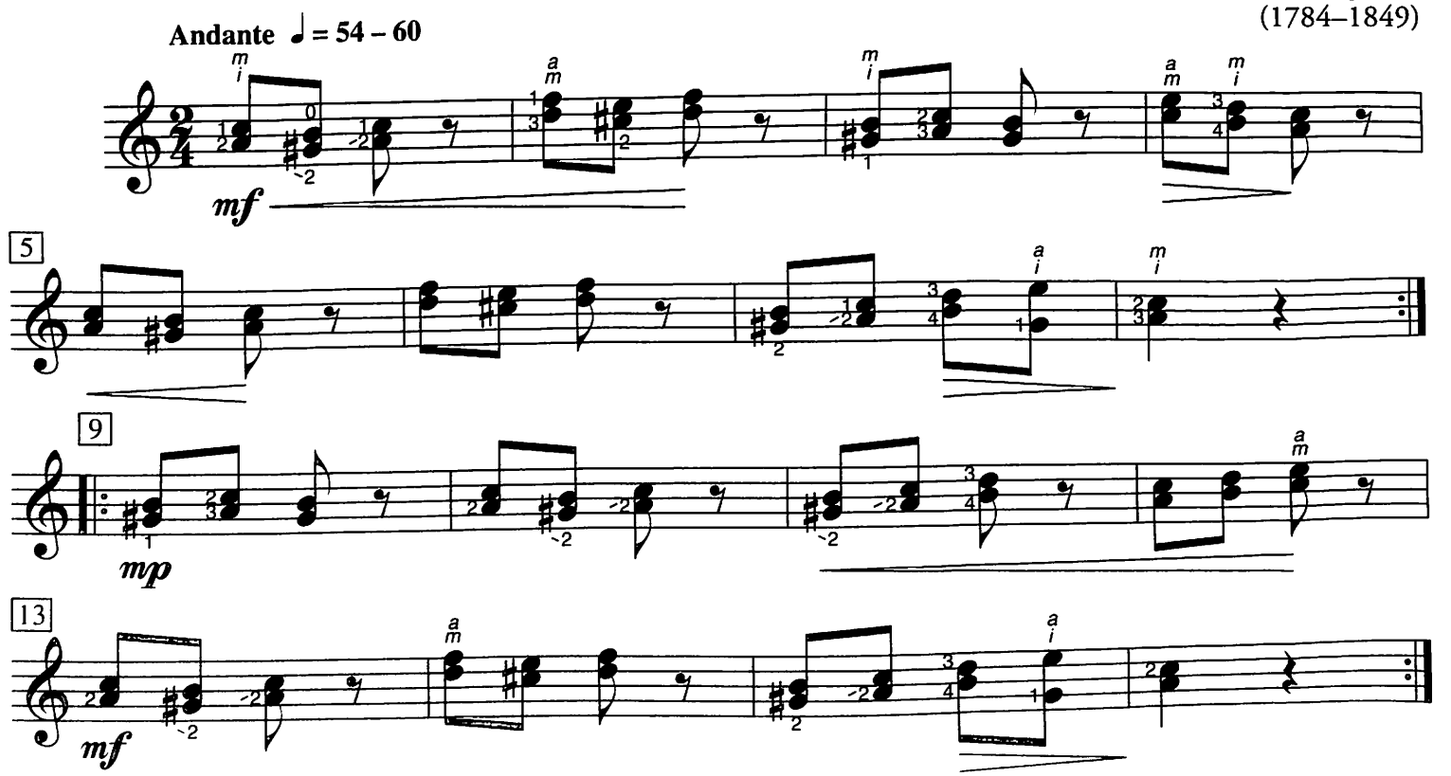


Source: *Nuevo metodo para guitarra*

Study no. 4

Lesson 6

Dionisio Aguado
(1784–1849)



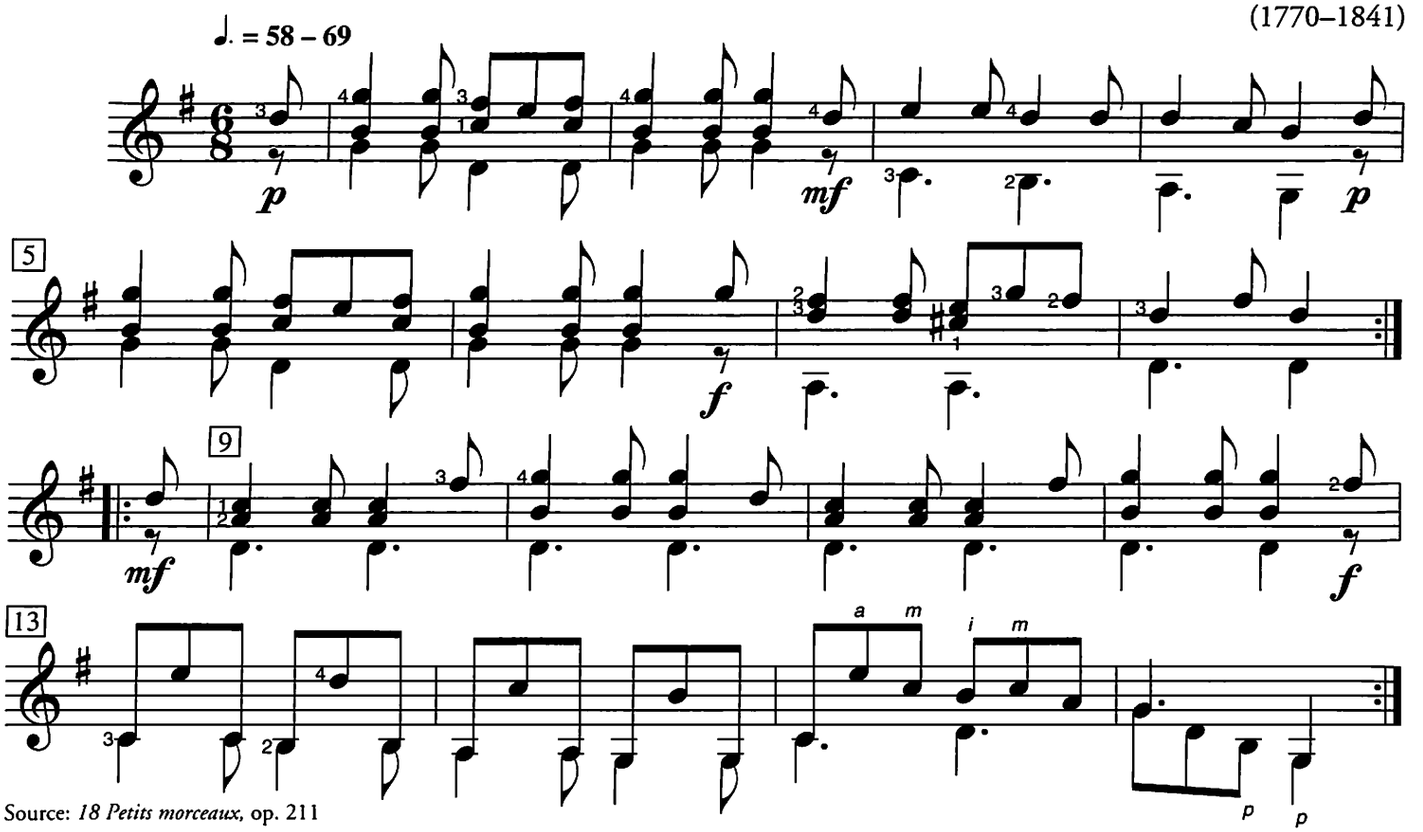
Source: *Nuevo metodo para guitarra*

Study no. 5

Andante grazioso

op. 211, no. 2

Ferdinando Carulli
(1770–1841)

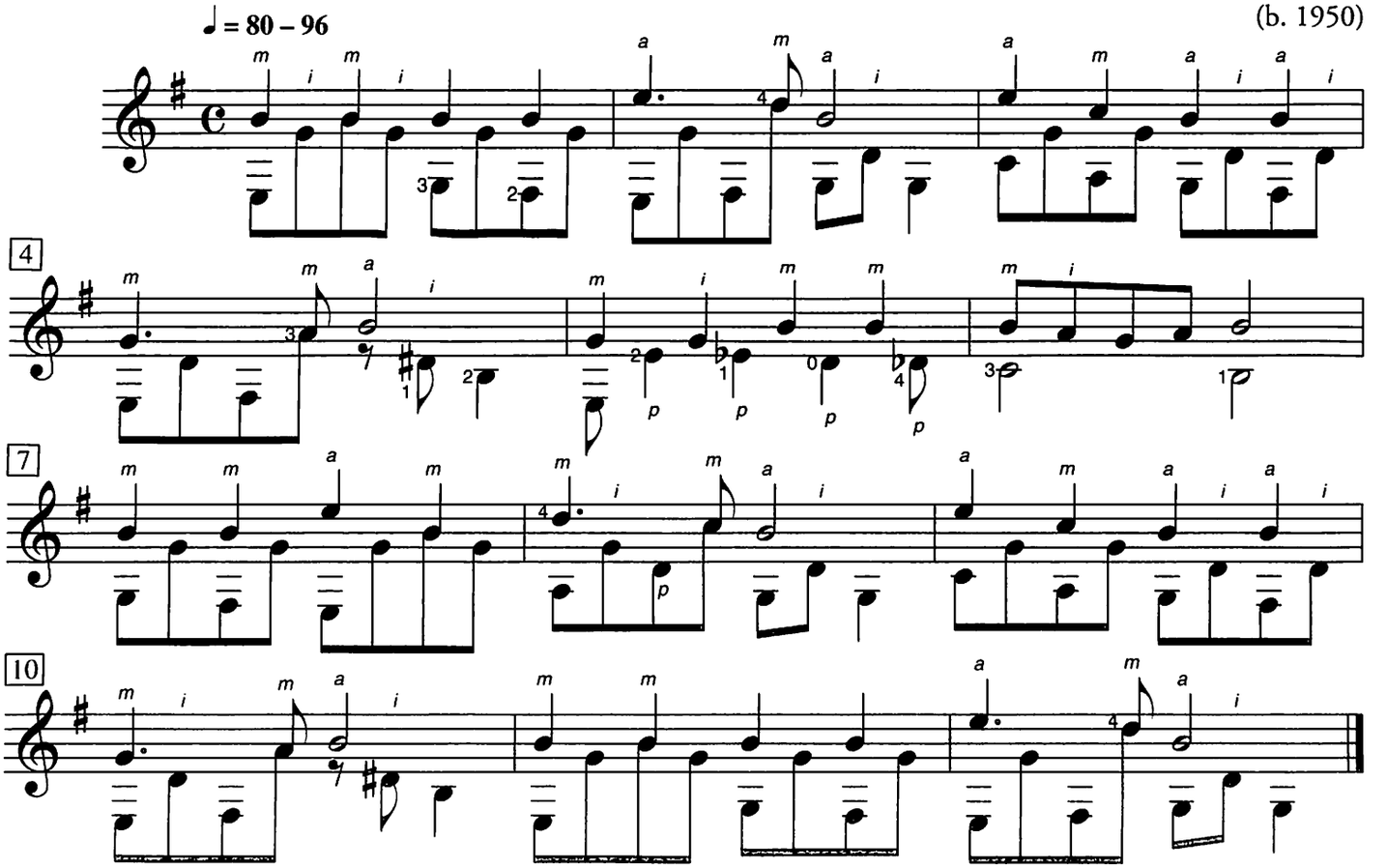


Source: *18 Petits morceaux*, op. 211

Study no. 6

Lyrical Study No. 13

Richard Miles Jackman
(b. 1950)



Source: *Lyrical Studies*

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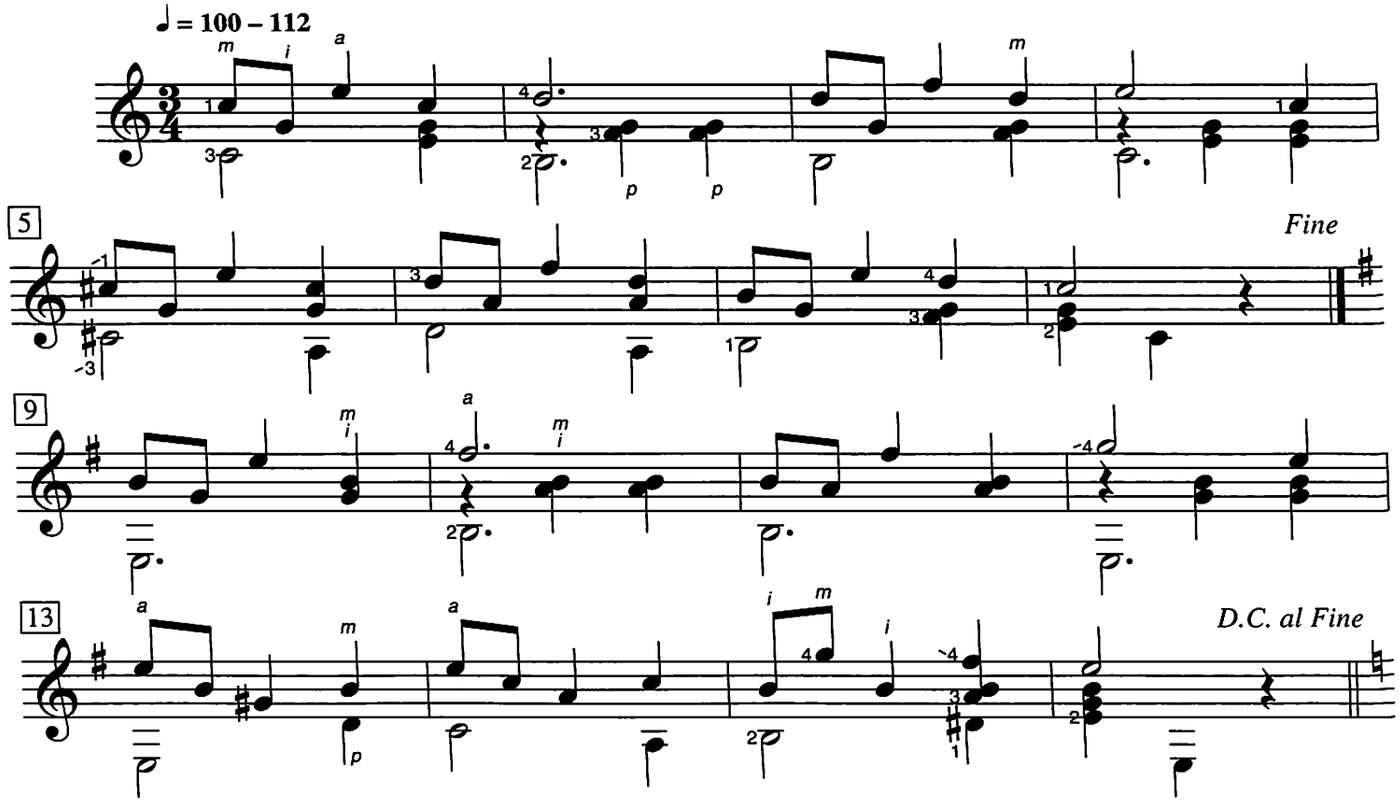
Study no. 7

Lesson 66

Julio Sagreras
(1879–1942)



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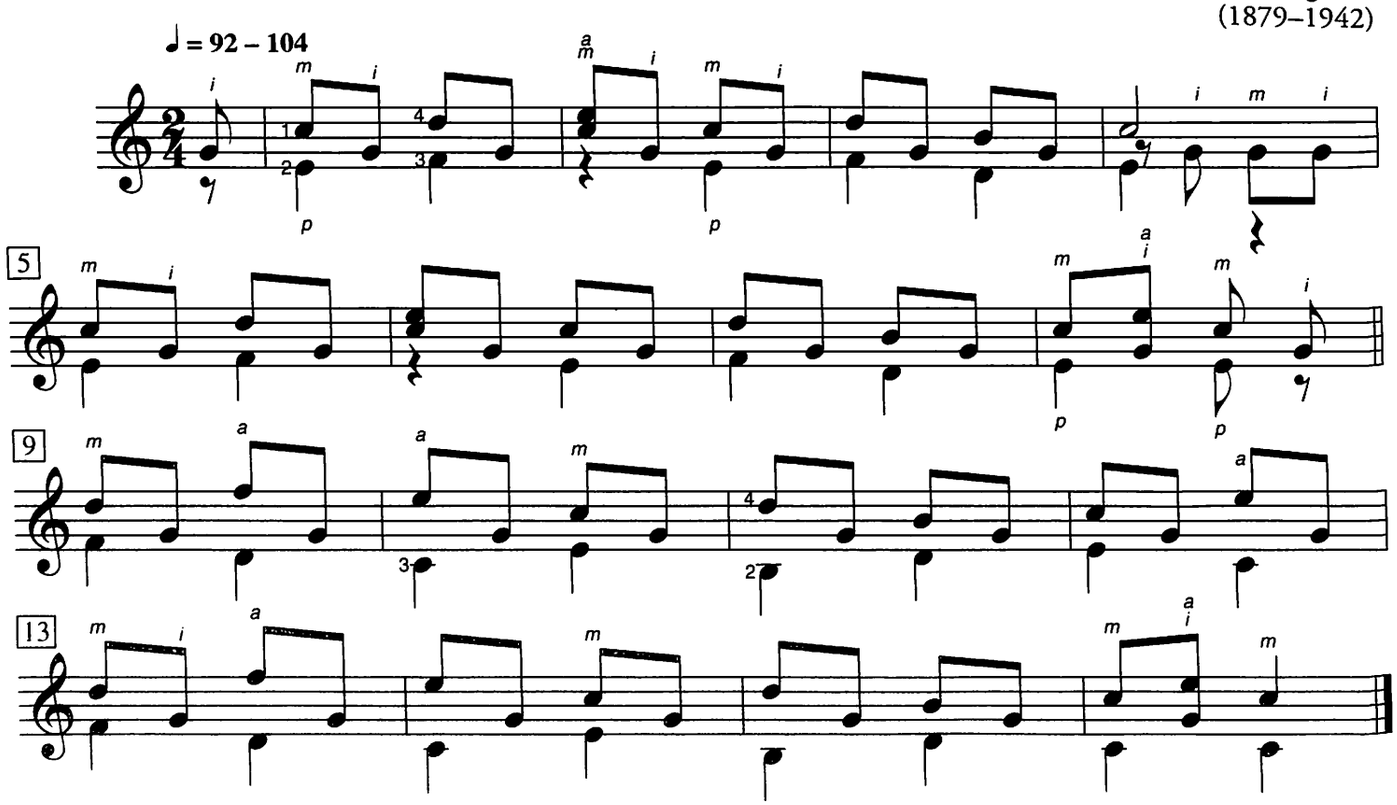
Study no. 8

Lesson 64

Julio Sagreras
(1879–1942)



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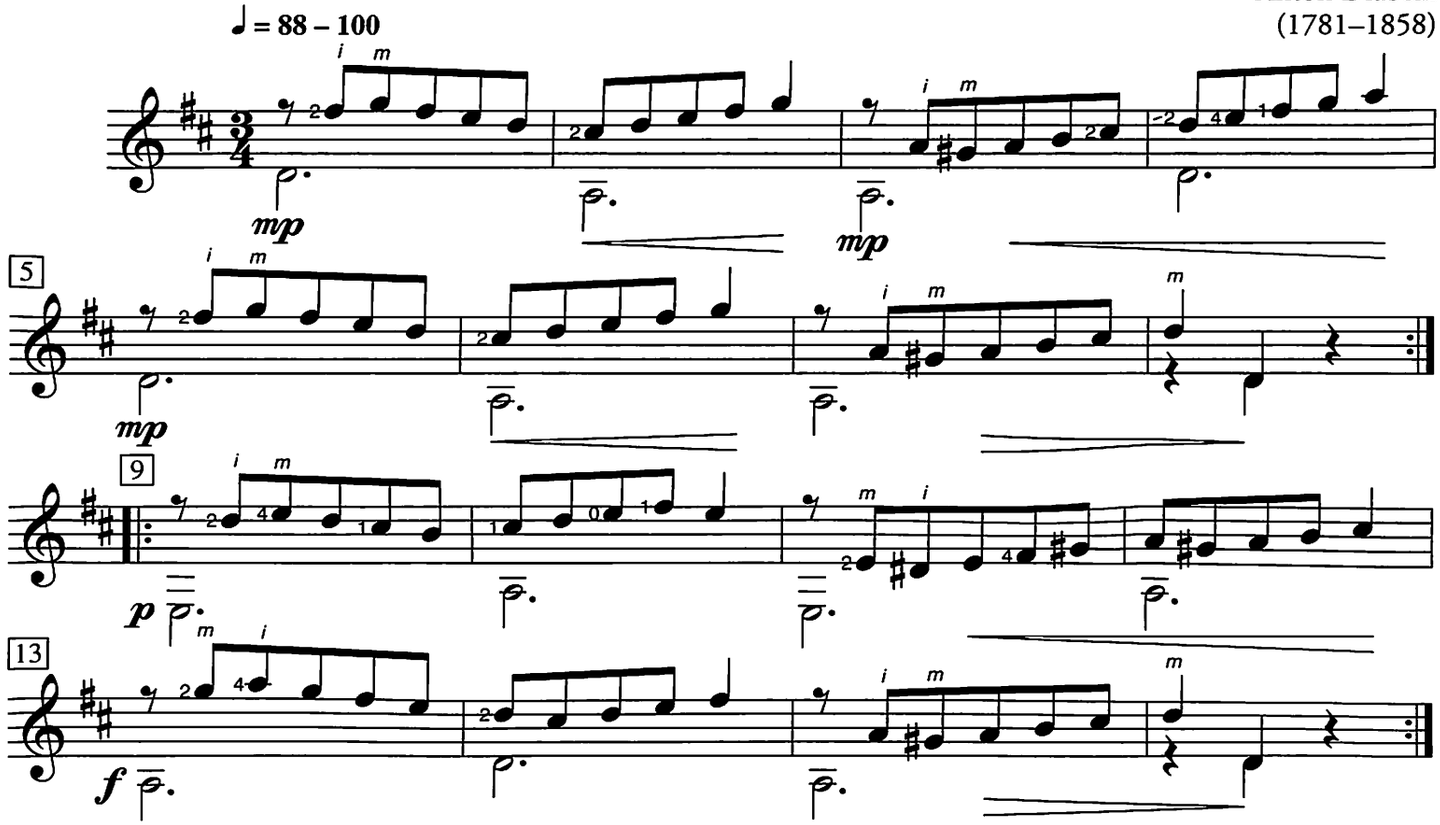
Study no. 9

Moderato in D Major

op. 39, no. 15

Anton Diabelli
(1781–1858)



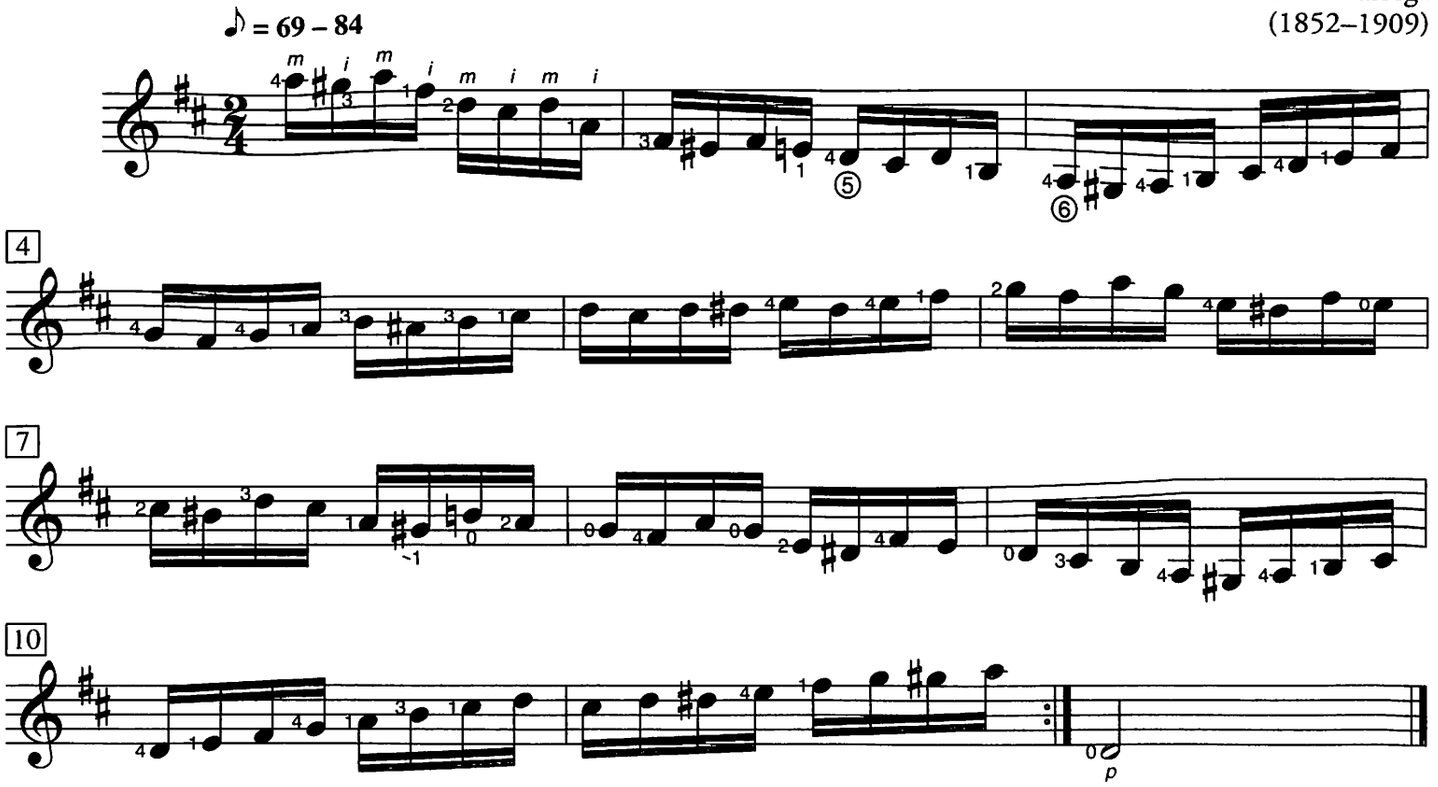
Source: *Vortragsstücke für Anfänger,* op. 39

Study no. 10

Study in D Major

TI ii–40

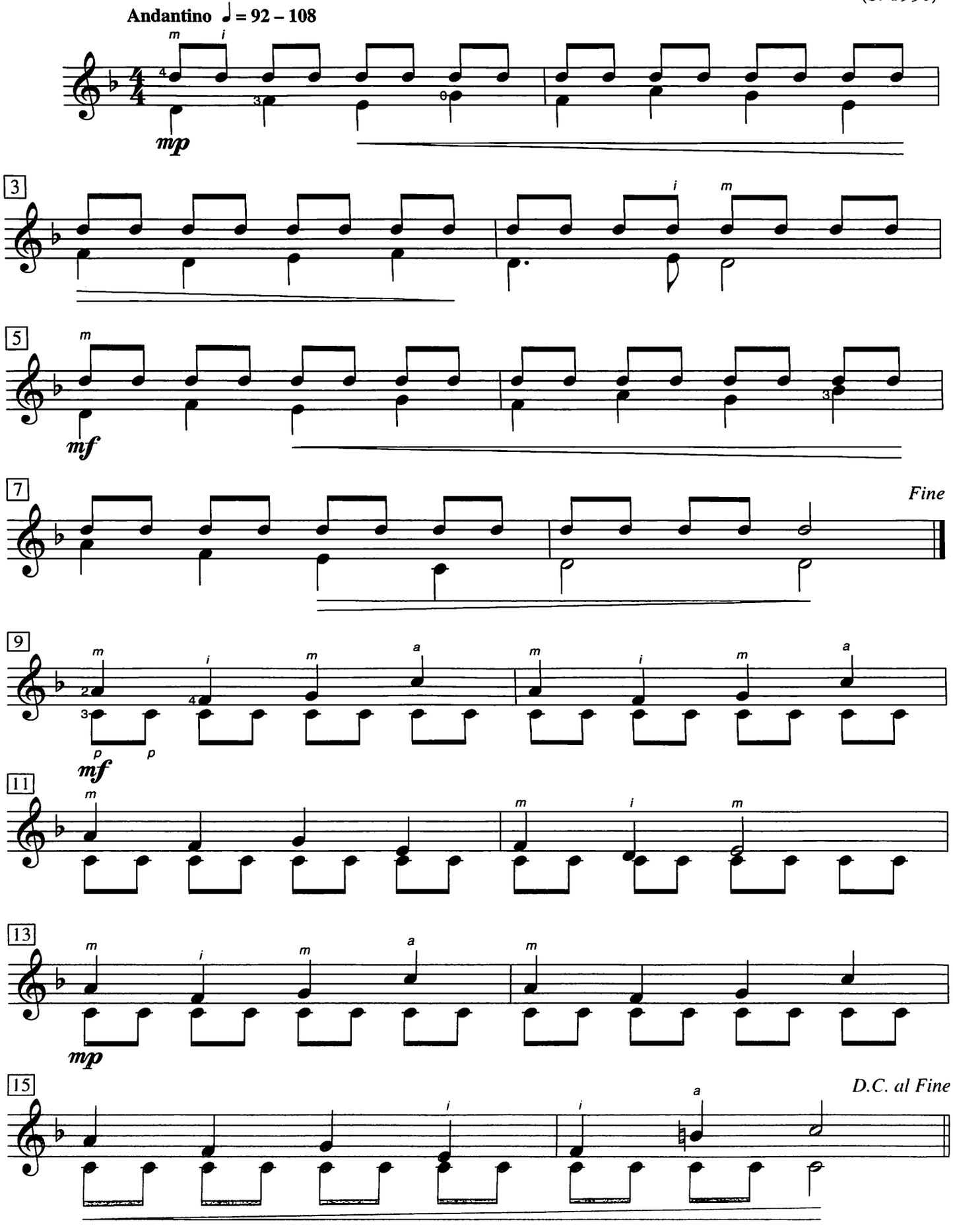
Francisco Tárrega
(1852–1909)



Source: *Opere per Chitarra,* vol. 2°–Studi

Ostinato

Norbert Kraft
(b. 1950)



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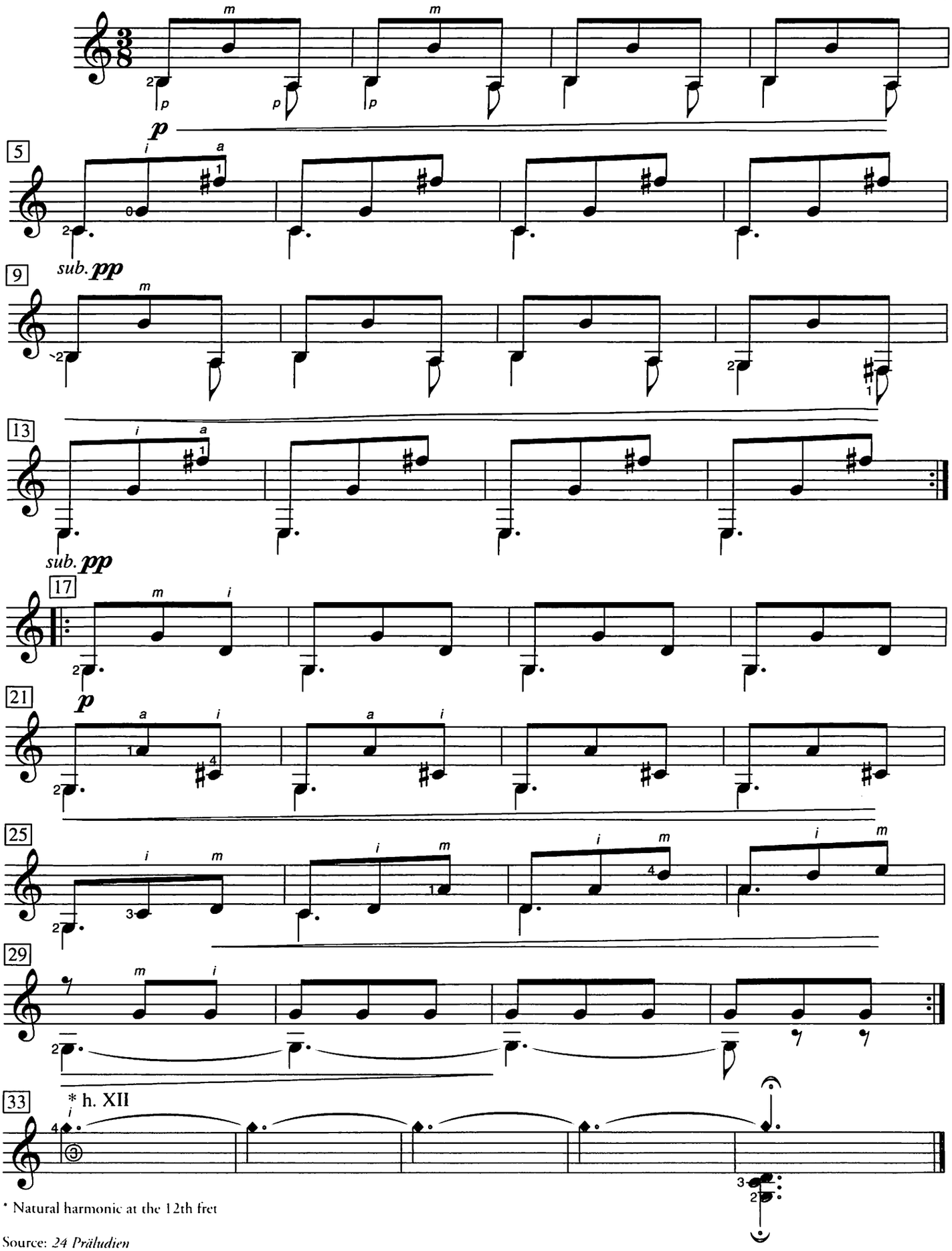
Dance

Carlo Domeniconi
(b. 1947)

Energico ♩. = 69 – 88



* Natural harmonic at the 12th fret

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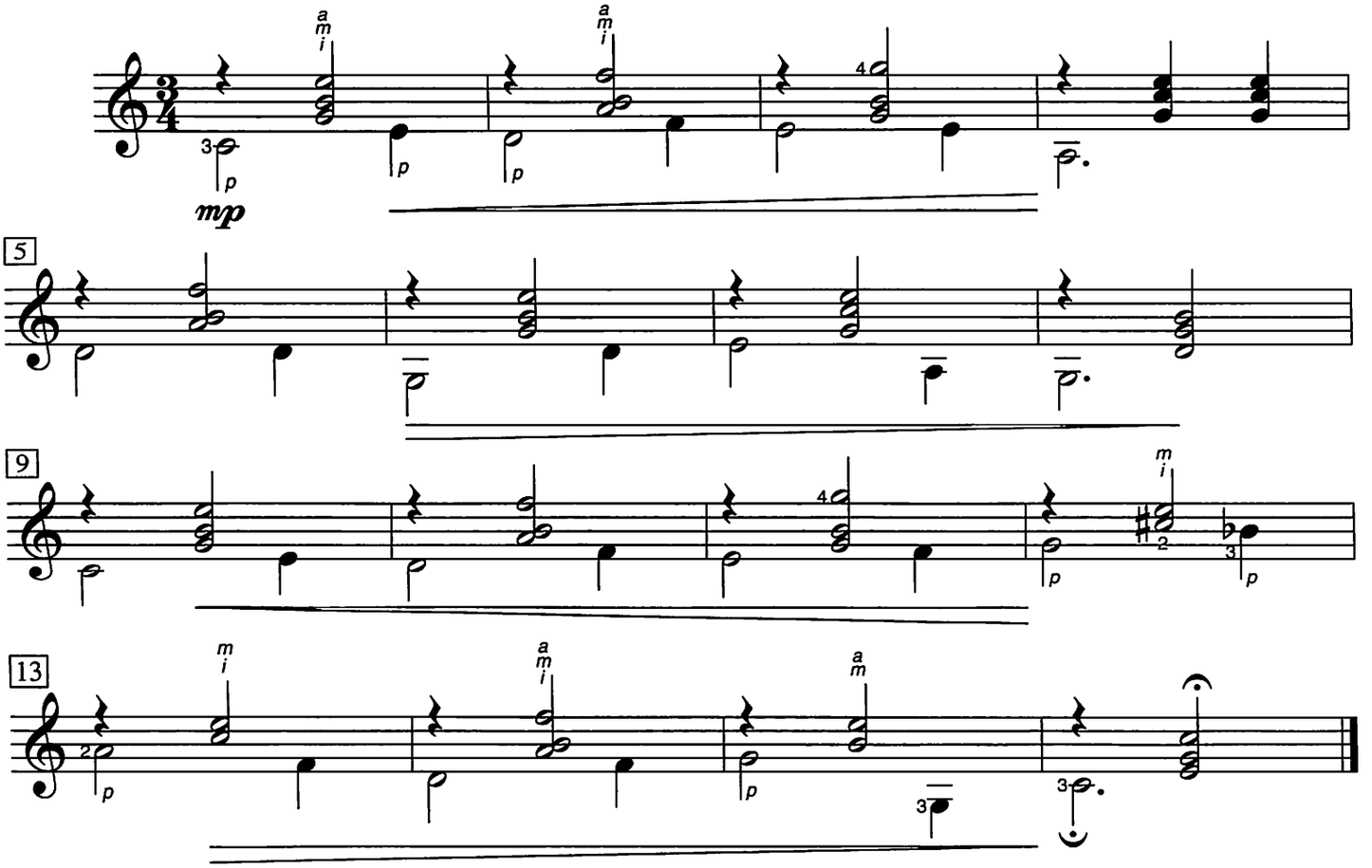
Study no. 13

Jazzy Blues

Peter McAllister
(b. 1954)

Slowly ♩ = 100 – 108



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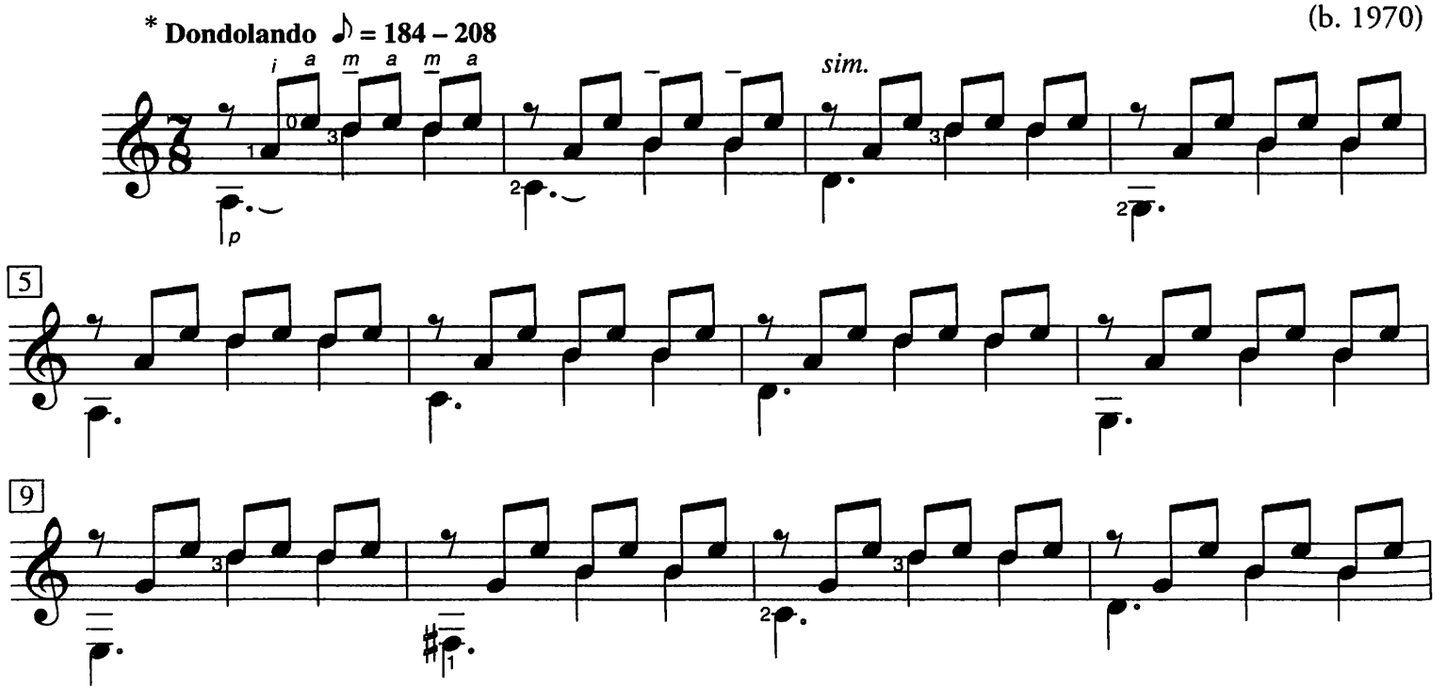
Study no. 14

La Settima Luna

Simone Iannarelli
(b. 1970)

*** Dondolando ♪ = 184 – 208**



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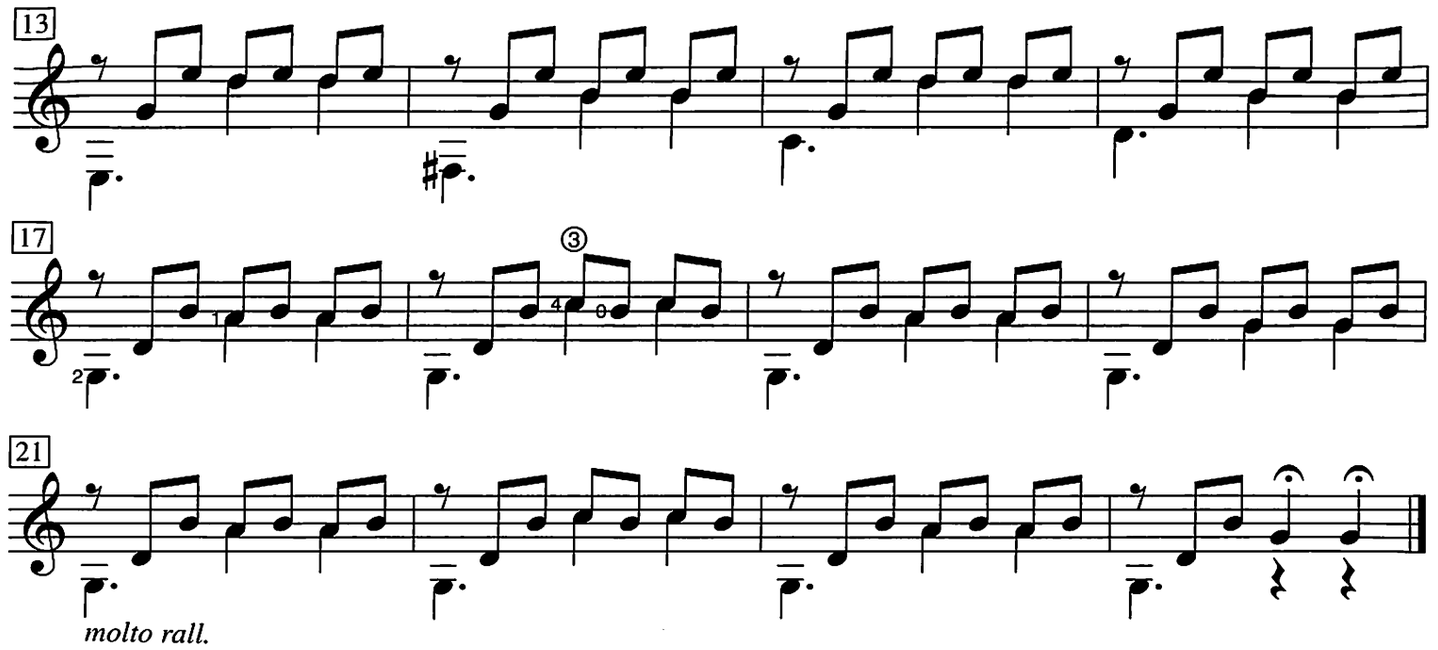
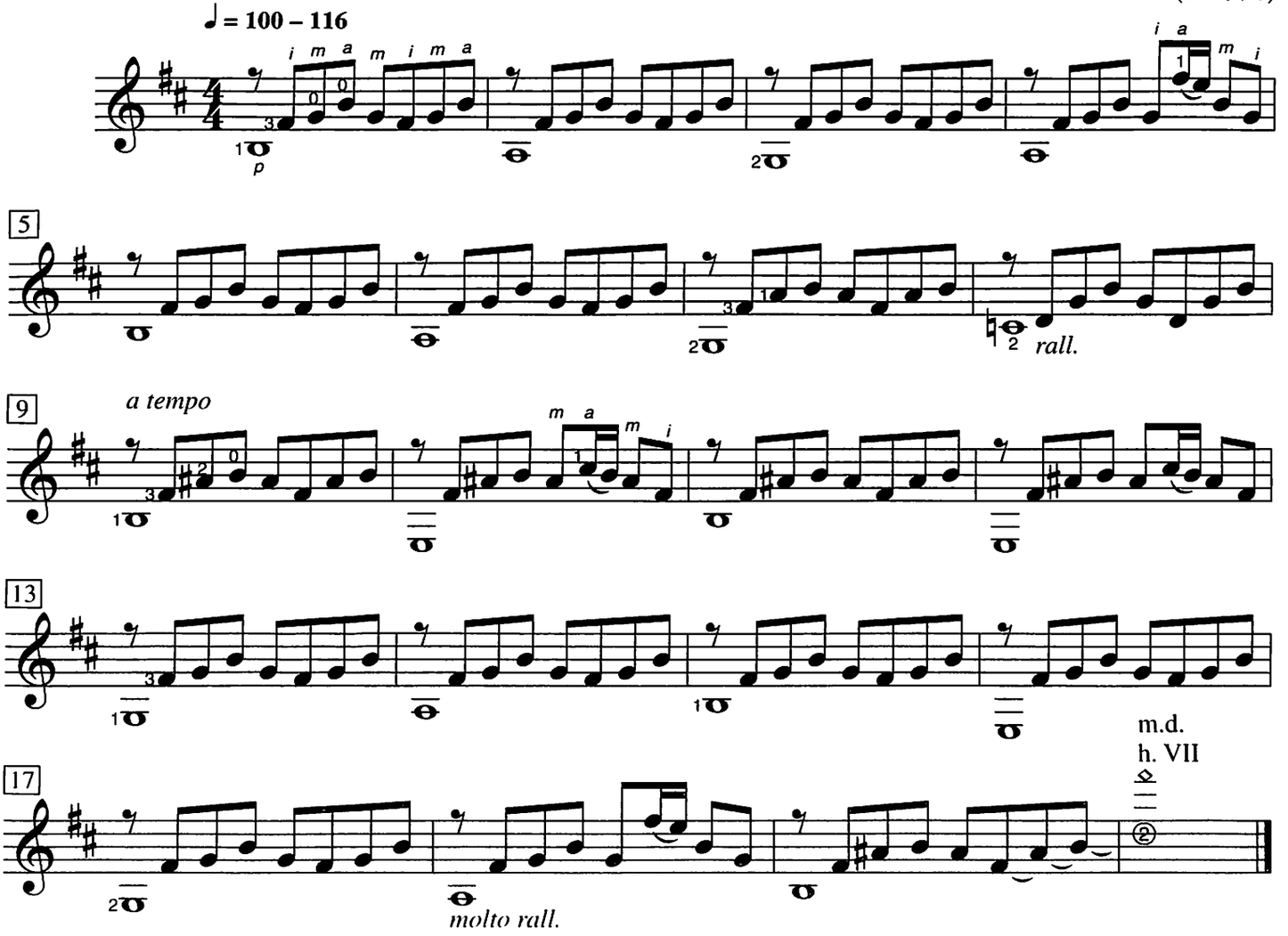


Study no. 15

Souvenir d'automne

Simone Iannarelli
(b. 1970)



Source: *La guitare dans tous ses états*, vol. 2

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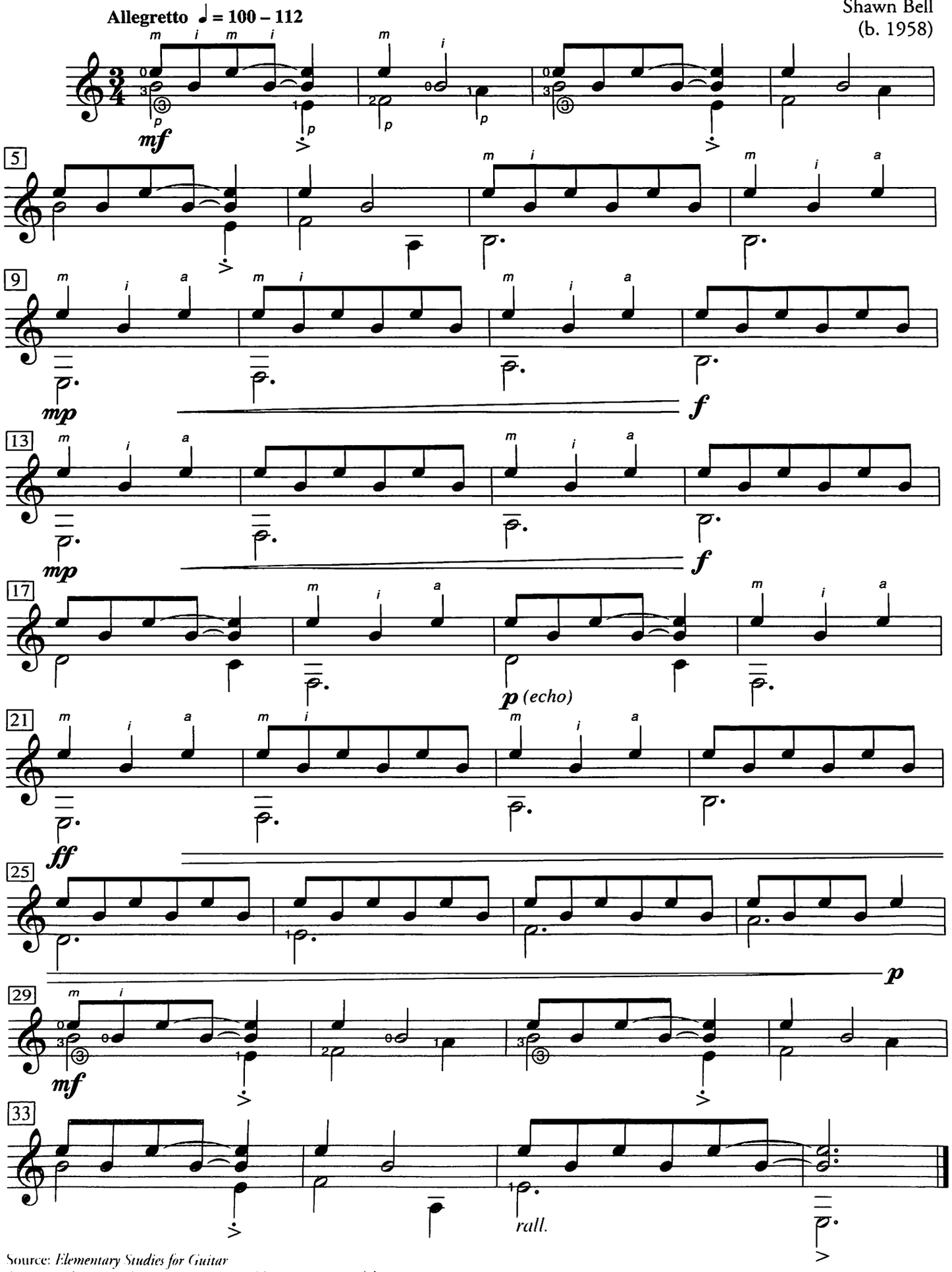
High Mountains and Old Trees

Shawn Bell
(b. 1958)



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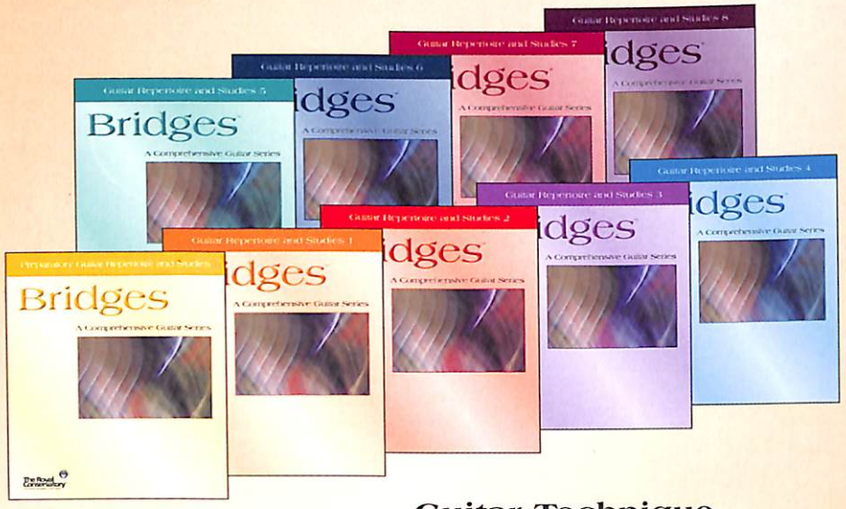

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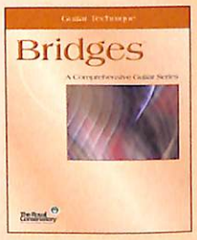

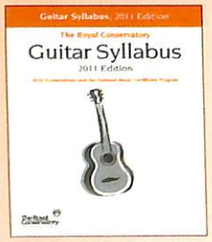

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