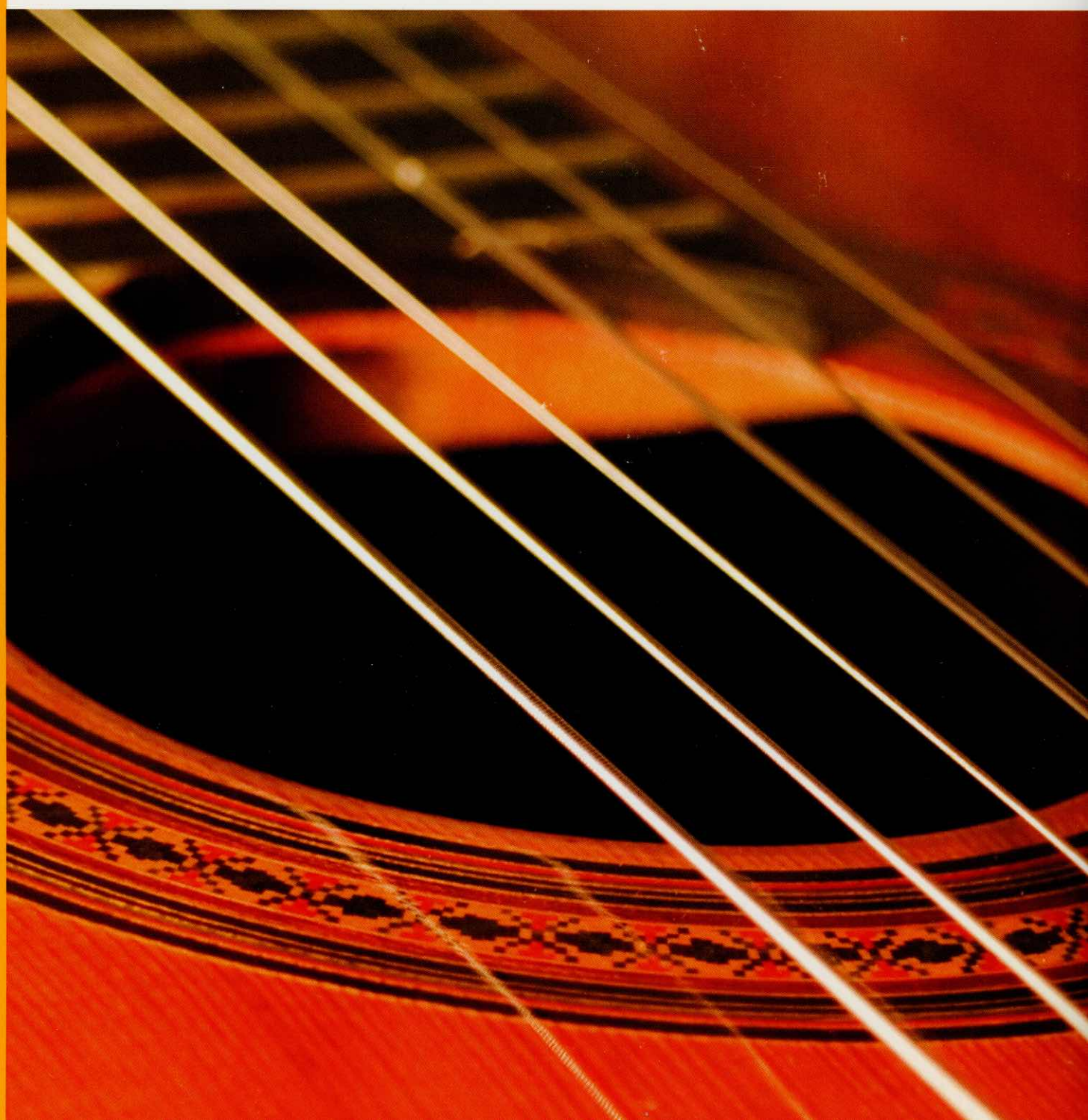
PREP

Classical Guitar

Repertoire and Etudes

2018 Edition

The Royal Conservatory®
The finest instrument is the mind.



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RCM PUBLISHING

Classical Guitar

Preparatory Repertoire and Etudes

2018 Edition

Classical Guitar Series, 2018 Edition

The *Guitar Series* was originally published in 1989 and represented one of the most complete progressive collections of repertoire and technical material for developing guitarists. The fourth (2011) edition (*Bridges*®) was received with great acclaim and came to be used widely as a resource and curricular framework for teachers and students. The present fifth edition has been substantially updated and refined to continue meeting the demands of modern teaching and learning.

We believe that the well-rounded guitarist will have an understanding of the instrument's history, as well as practical exposure to 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 and other plucked-string music. Each book features compositions dating from the Renaissance to the present day and as always, we have aimed for a balance of style choices for repertoire and studies at all levels. In making selections, we have prioritized modernization of repertoire choices by the new addition of works by both re-emerging masters of past centuries and by the great composers of today including Santiago de Murcia, Matteo Carcassi, Heinrich Albert, Agustín Barrios, Héctor Ayala, Dušan Bogdanović, Andrew York, Nikita Koshkin, Roland Dyens, and Sérgio Assad.

This edition further aims to provide students with a clear, well-paced pathway for musical development and to nurture the technique necessary to successfully meet those developmental challenges. The guitar student who works carefully through this series under the guidance of a good teacher should gain not only technical proficiency, but also artistic maturity. Because the chosen repertoire at any given level falls within a carefully sequenced range of technical and musical difficulty, from the late-elementary (Preparatory–Level 1) to late-intermediate and early advanced levels (Levels 7–8), students can be assured that their learning path will be graduated, well rounded, and complete. Technical and conceptual challenges are progressively introduced from one book to the next to ensure the steady development of musical skills. Etudes have been chosen for building technique and musicality specifically relevant to the repertoire of each level.

A Note on Editing and Performance Practice

A systematic and thorough approach to fingering is fundamental to a student's success in learning to play the classical guitar. We have maintained fingering indications at what we consider a minimum level for learning materials, encouraging notation literacy and teacher/student decision making, while providing recommendations and guidelines based on accepted pedagogical principles with the least possible clutter. In the interest of efficient learning, 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 even where none are suggested.

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 original source material. Metronome markings for both repertoire and studies are suggested tempos, made under consideration of both accepted stylistic ranges and technical expectations. A range is given in each case. We encourage guided creativity in making interpretive decisions. Teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingerings to achieve a desired musical and expressive outcome.

For examination requirements of The Royal Conservatory Certificate Program, please refer to the *Classical Guitar Syllabus, 2018 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 symbol 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
RH	right hand
	arpeggiando: play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
h.XII	play a natural harmonic at the 12th fret
8va h.VII	play a natural harmonic at the 7th fret; harmonic will sound an octave higher than written
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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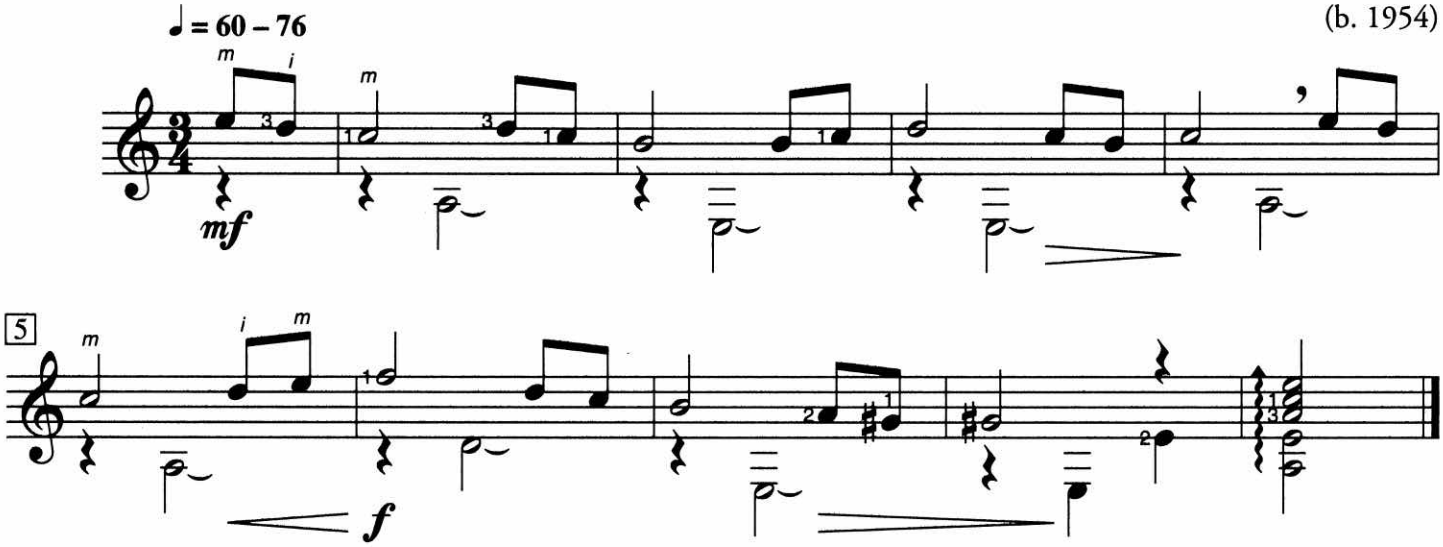
Petit poney

Little Pony

Yvon Demillac
(b. 1954)



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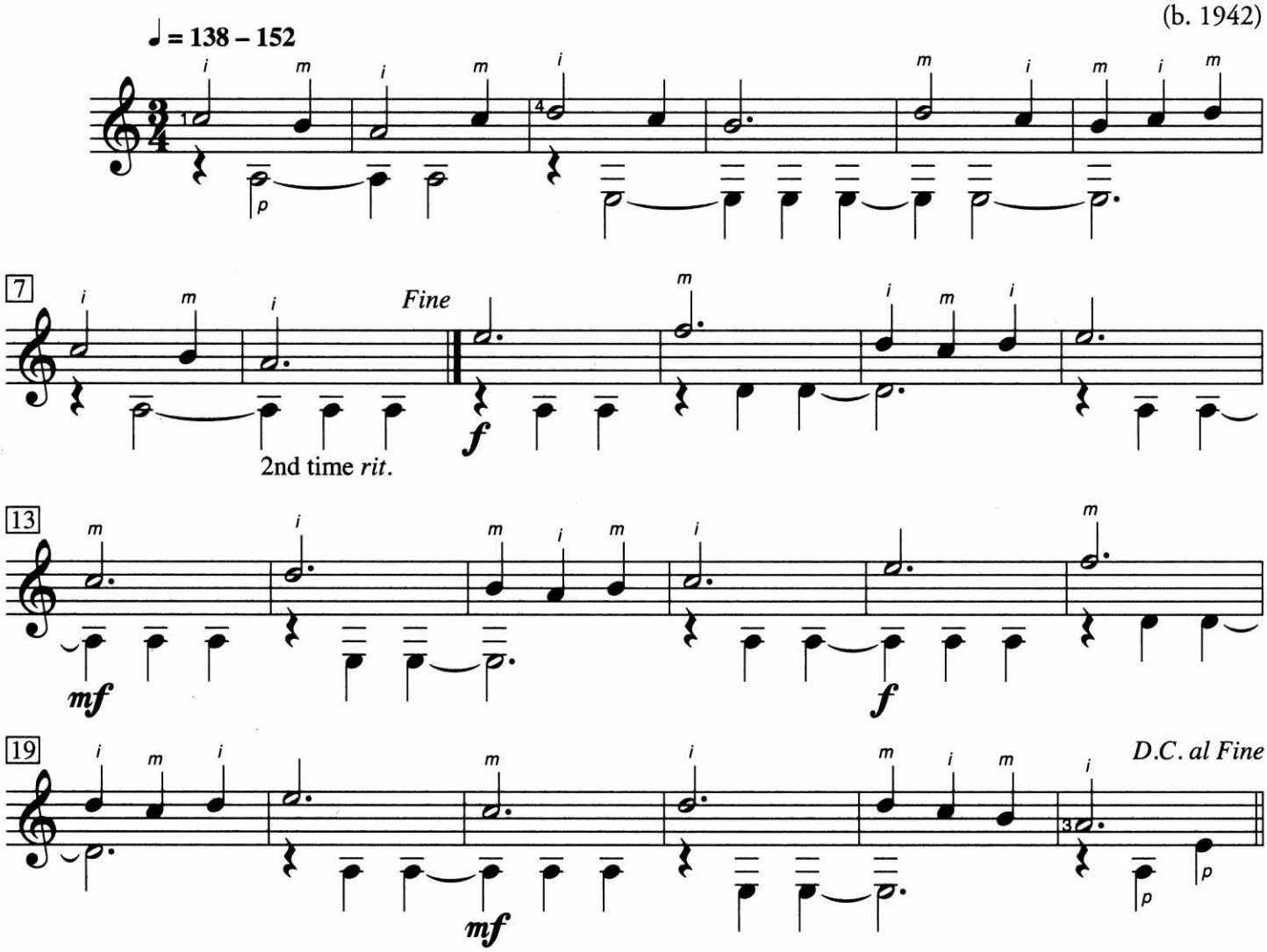
Danse des îles

Dance of the Islands

Florian Lambert
(b. 1942)



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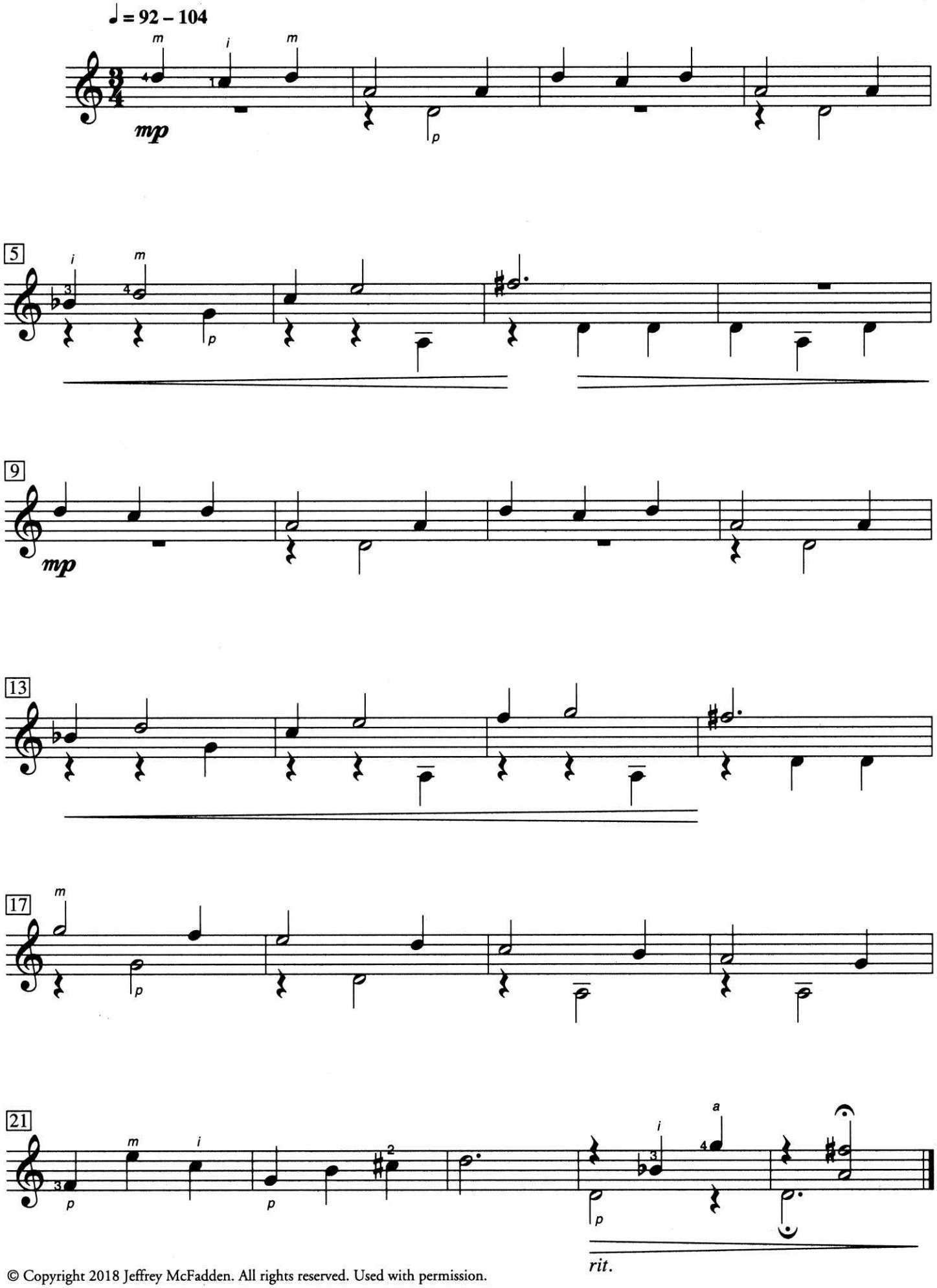
Tea in Picardy

Jeffrey McFadden
(b. 1963)



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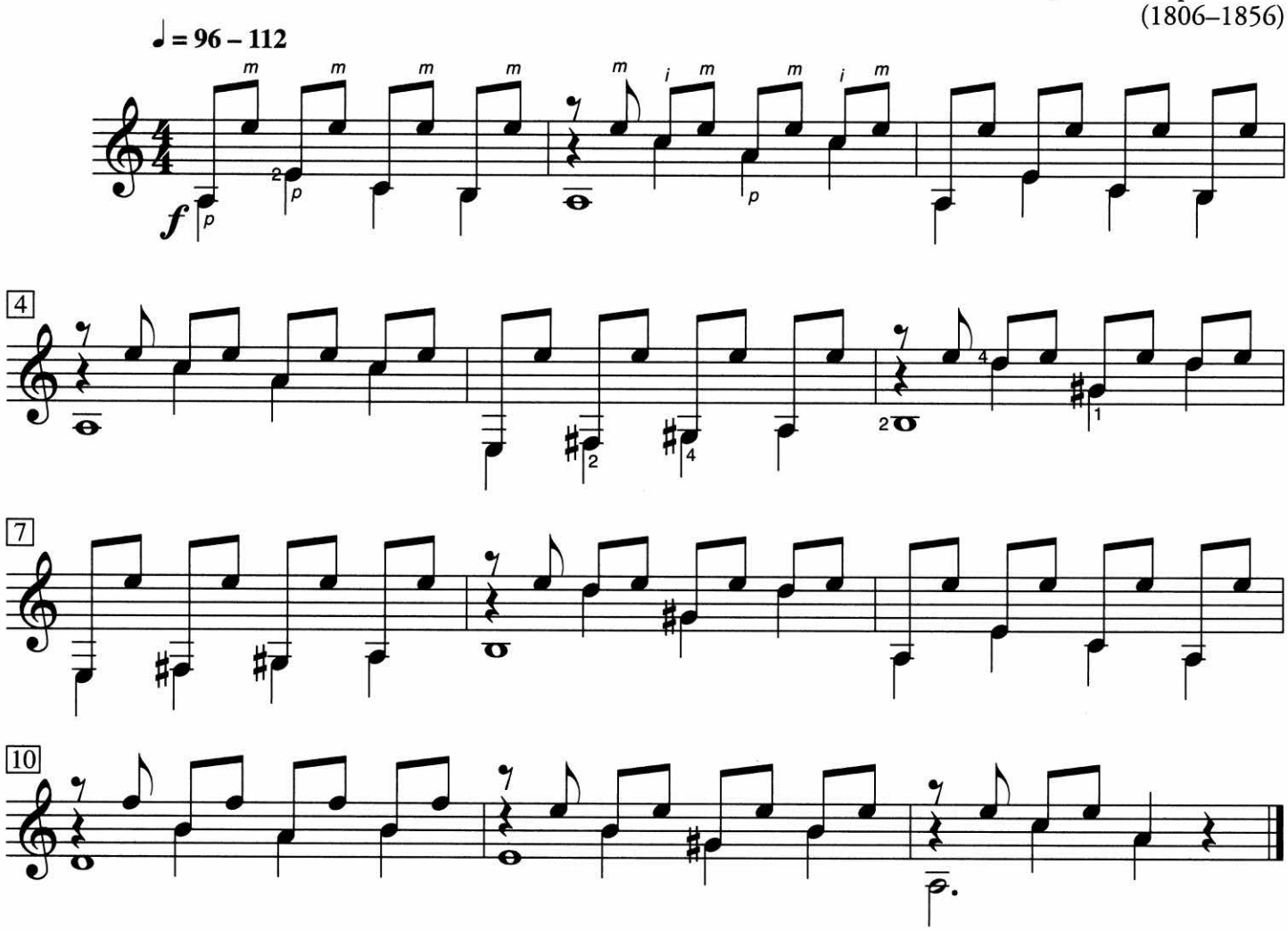
First Exercise on the E String

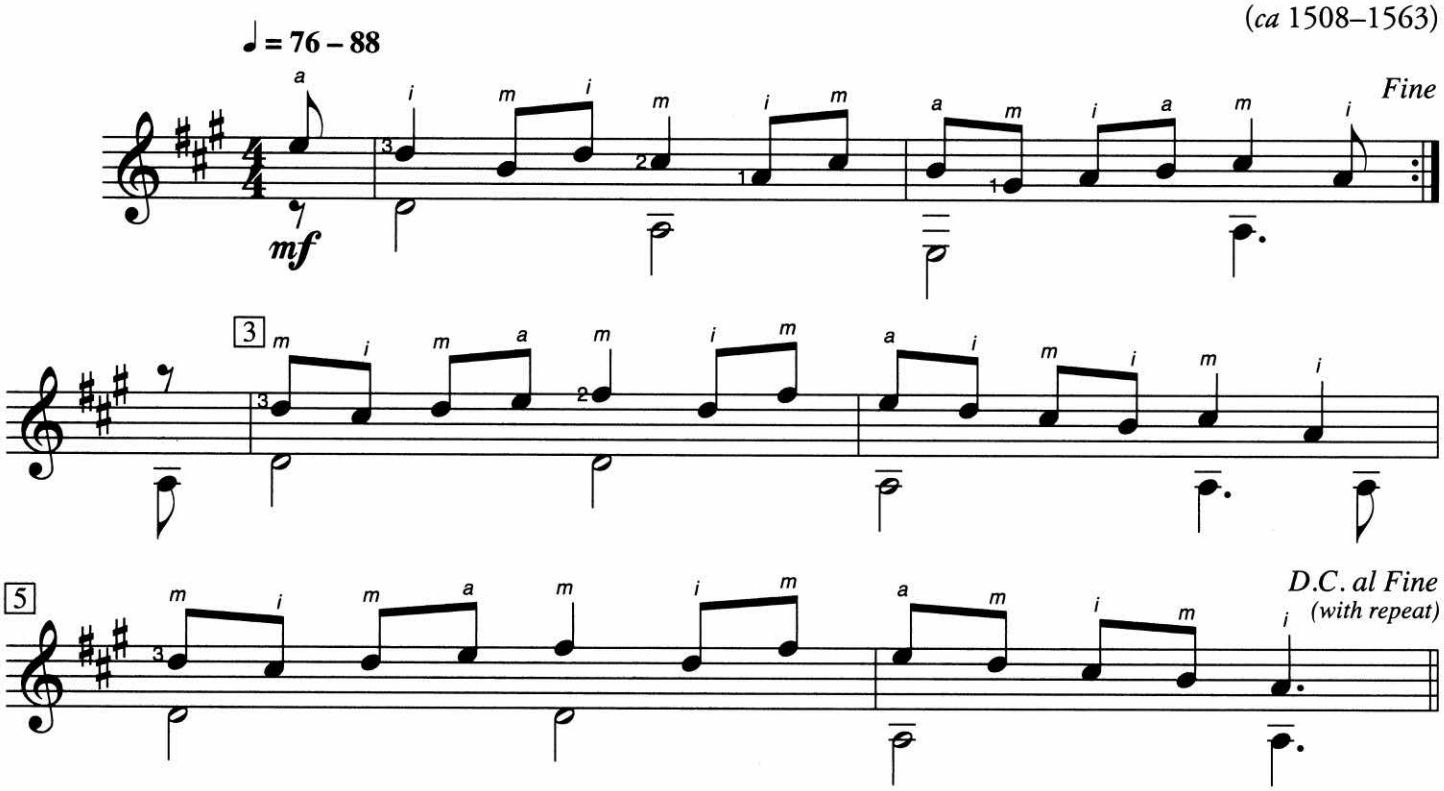
Johann Kaspar Mertz
(1806–1856)



Source: *Schüle für die Gitarre*

Dutch Dance

Hans Neusidler
(*ca* 1508–1563)



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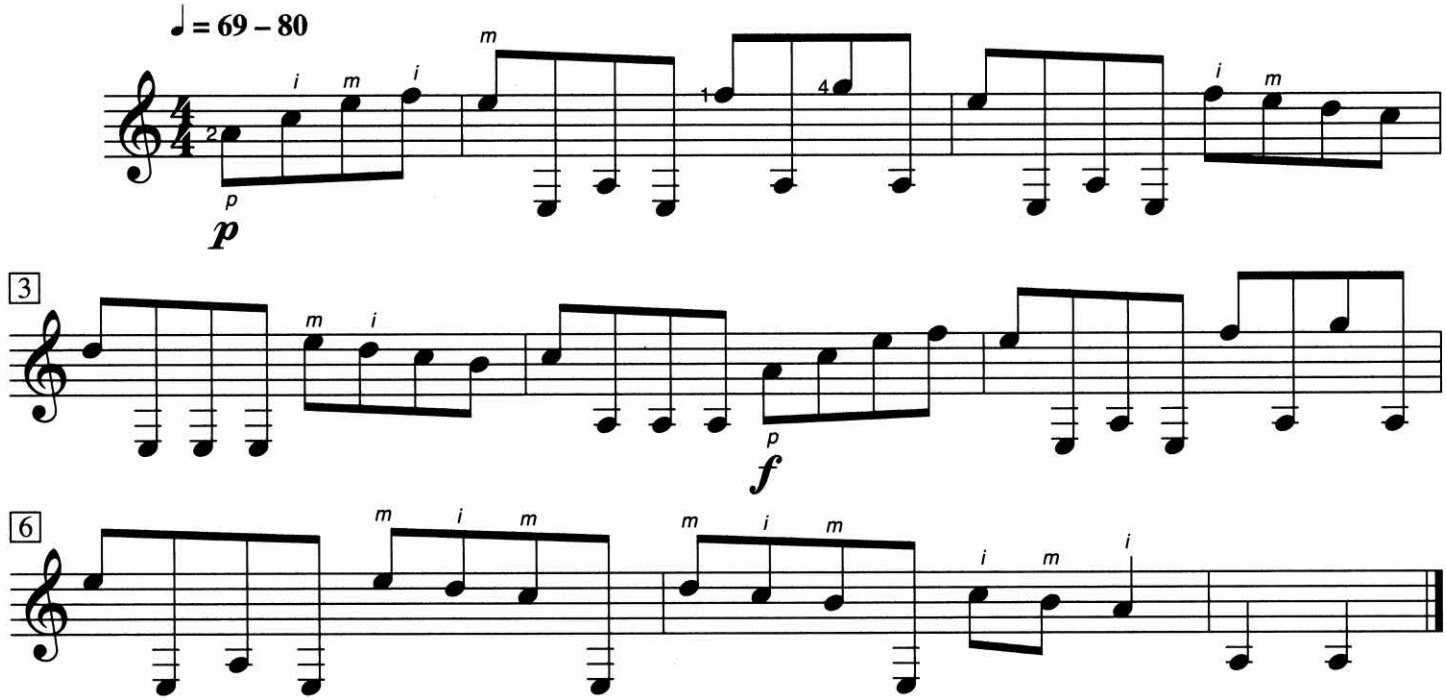
Promenade

Robert Hamilton
(b. 1952)



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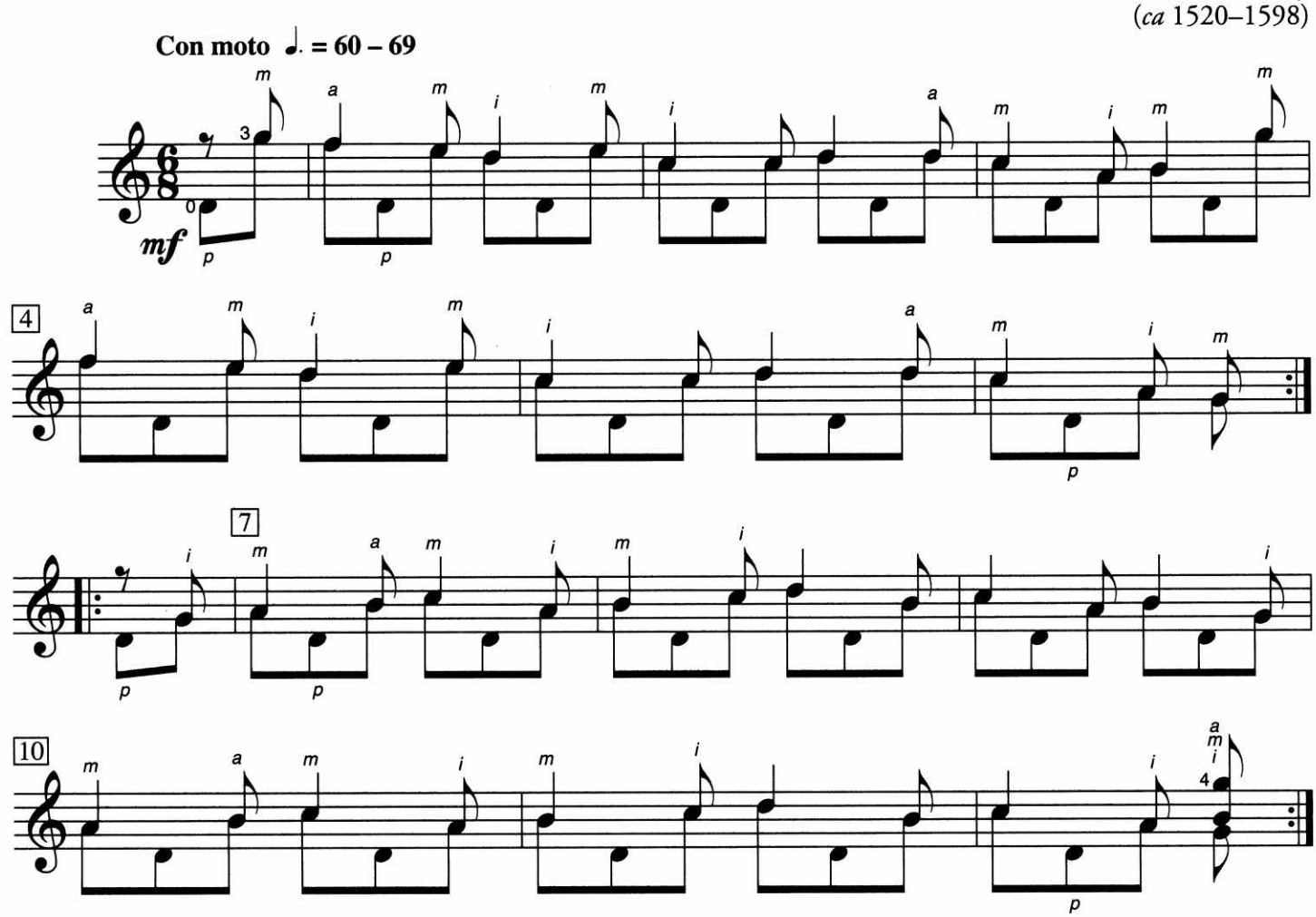
Bransle de Poitou

Adrian Le Roy
(*ca* 1520–1598)



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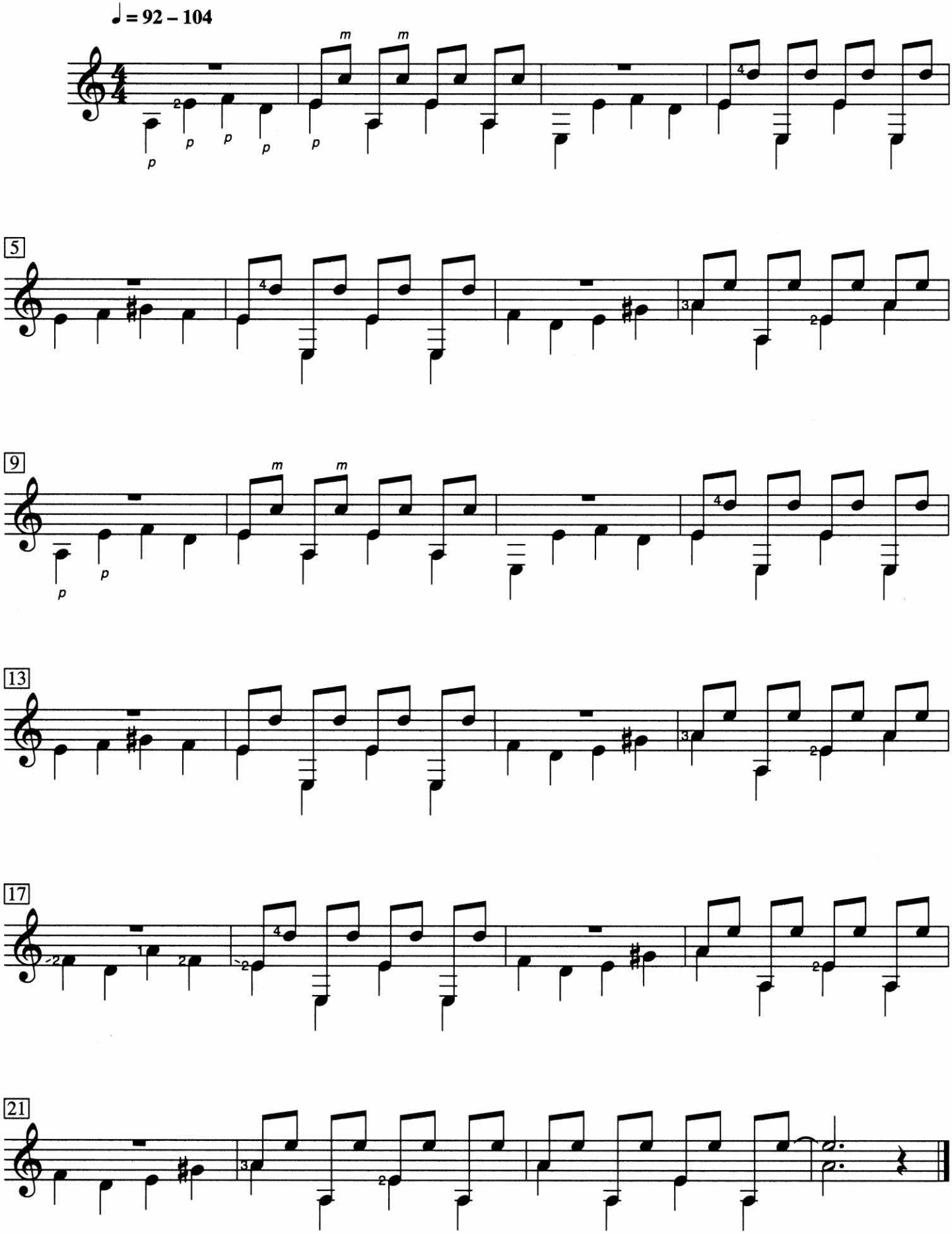
Moorish Dance

Aaron Shearer
(1919–2008)



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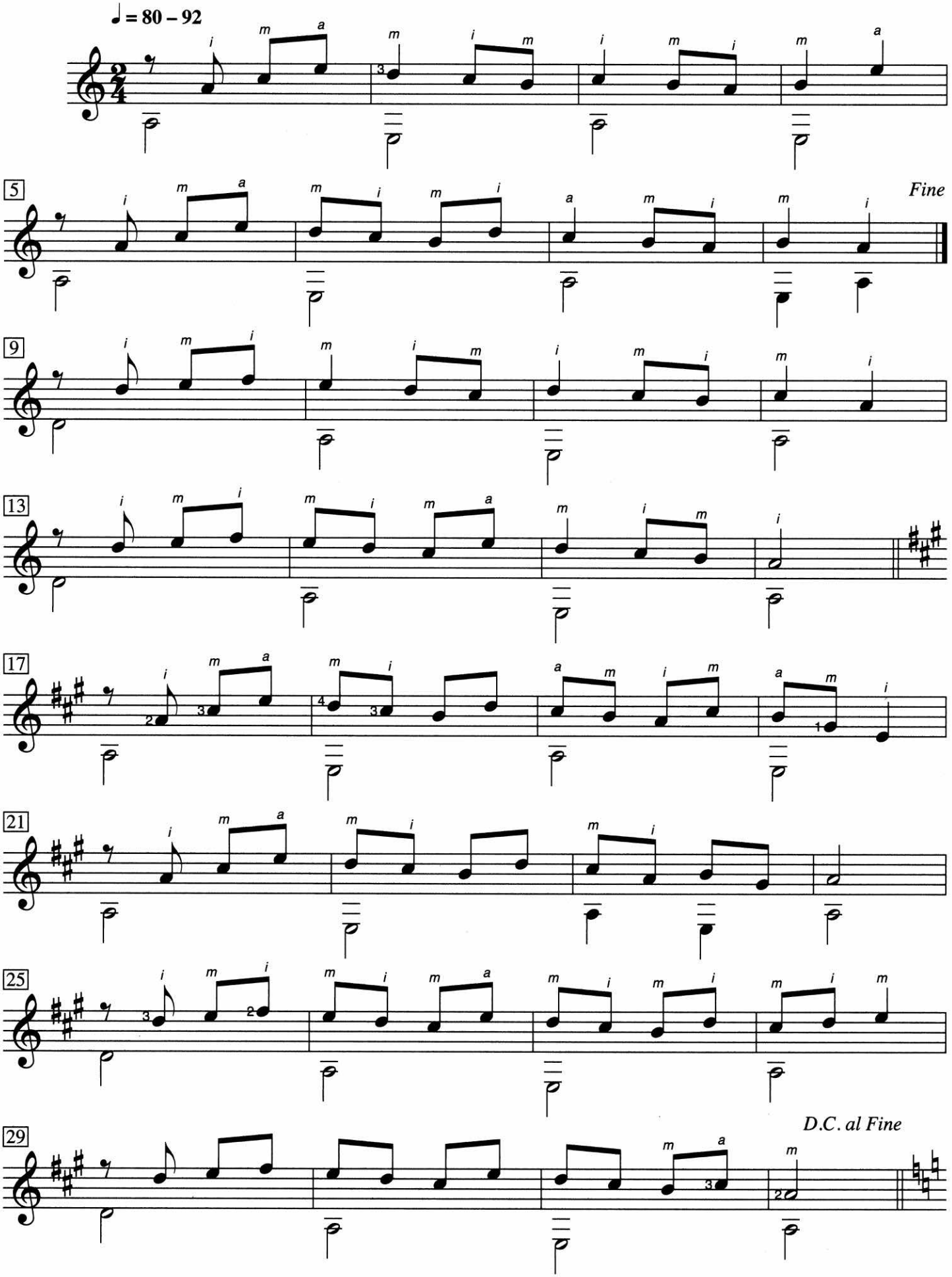
Carrousel

Claude Gagnon



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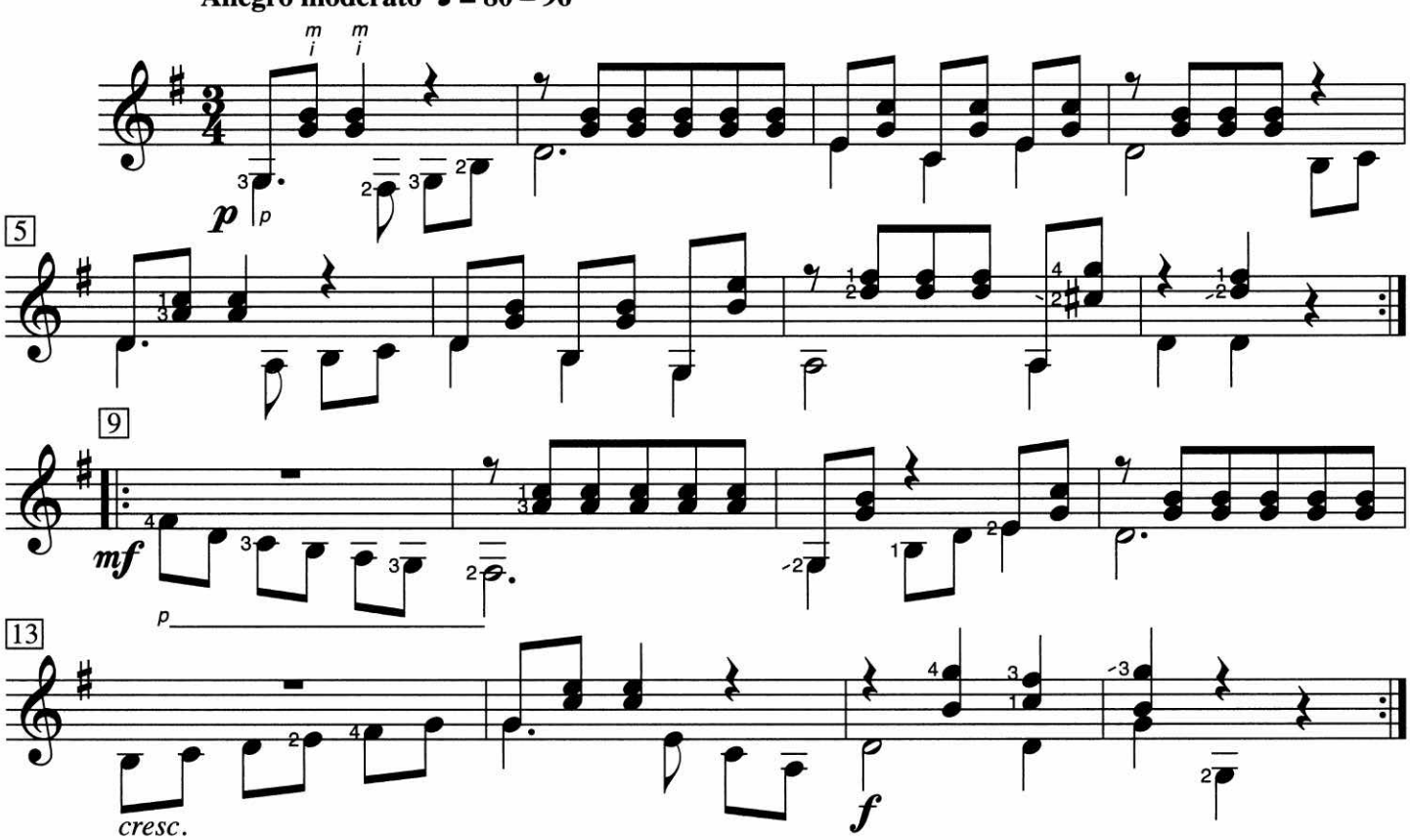
Ejercicio

José Ferrer
(1835–1916)



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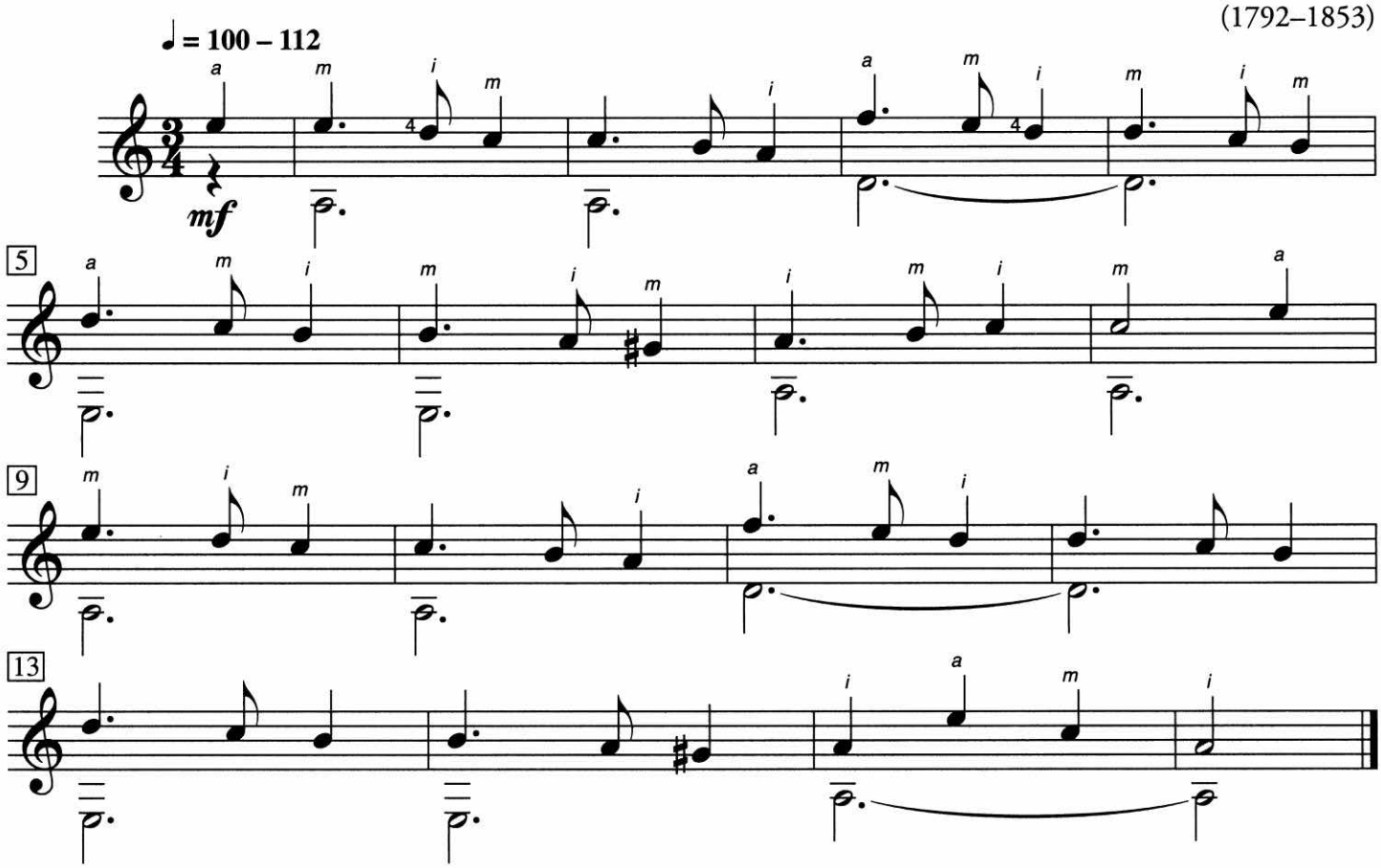
Sicilienne

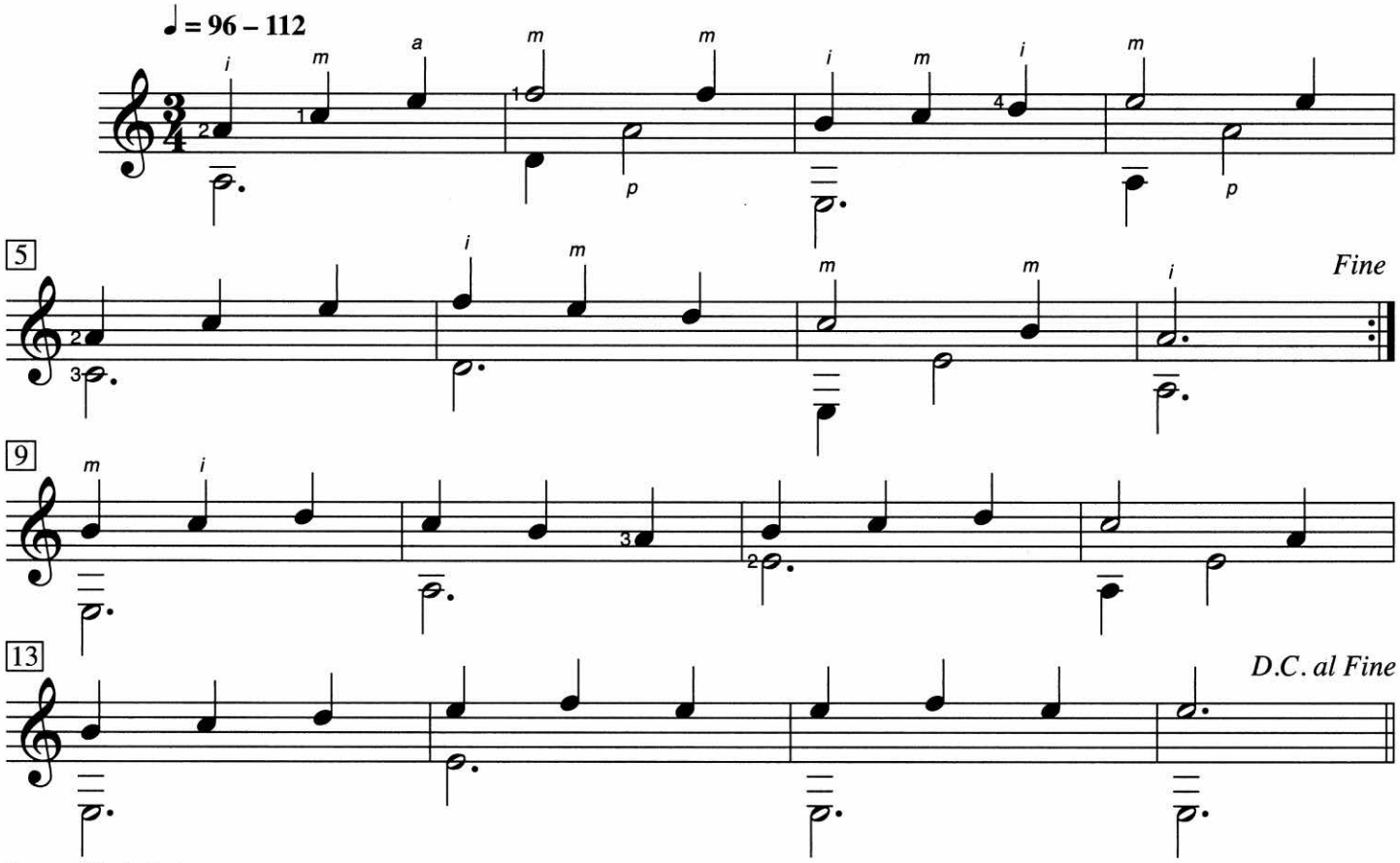
Matteo Carcassi
(1792–1853)



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, part 3, no. 22

New Morning

Niels Eikelboom
(b. 1973)



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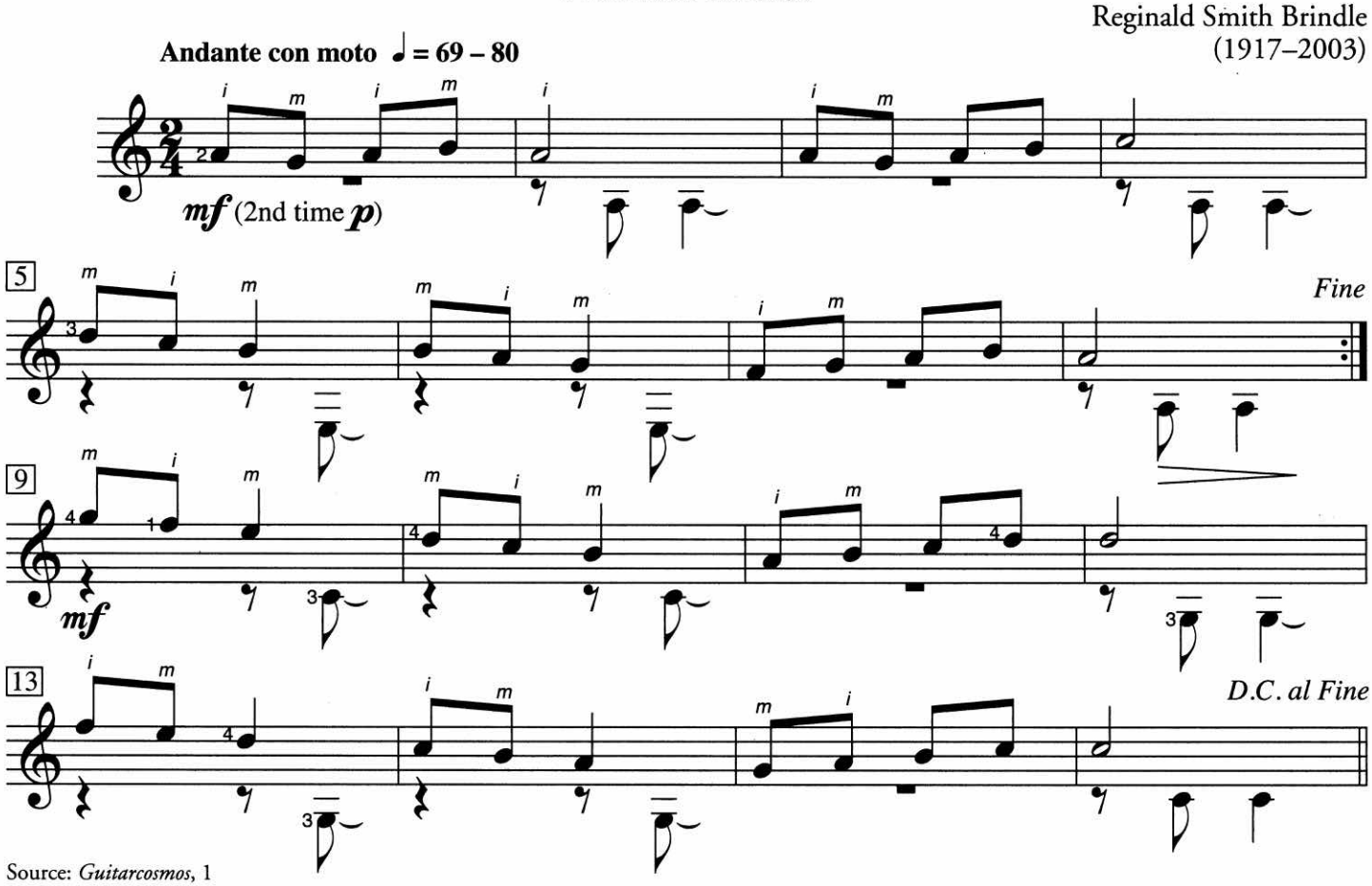
Aeolian Mode

Reginald Smith Brindle
(1917–2003)



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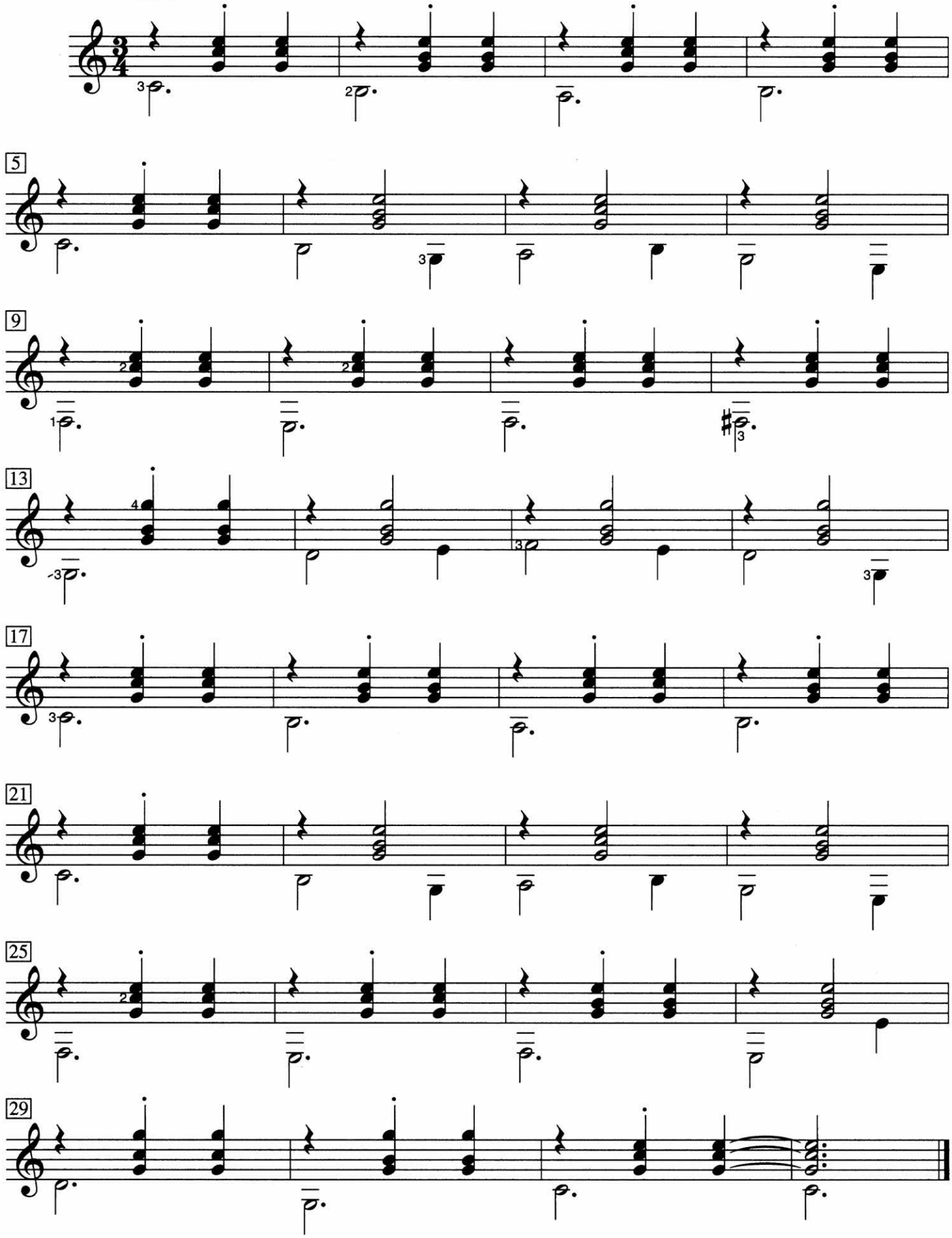
The Carousel Waltz

Richard Summers
(b. 1953)

Happily ♩ = 138 – 168



Source: *A Contemporary Method for Classical Guitar*, 3

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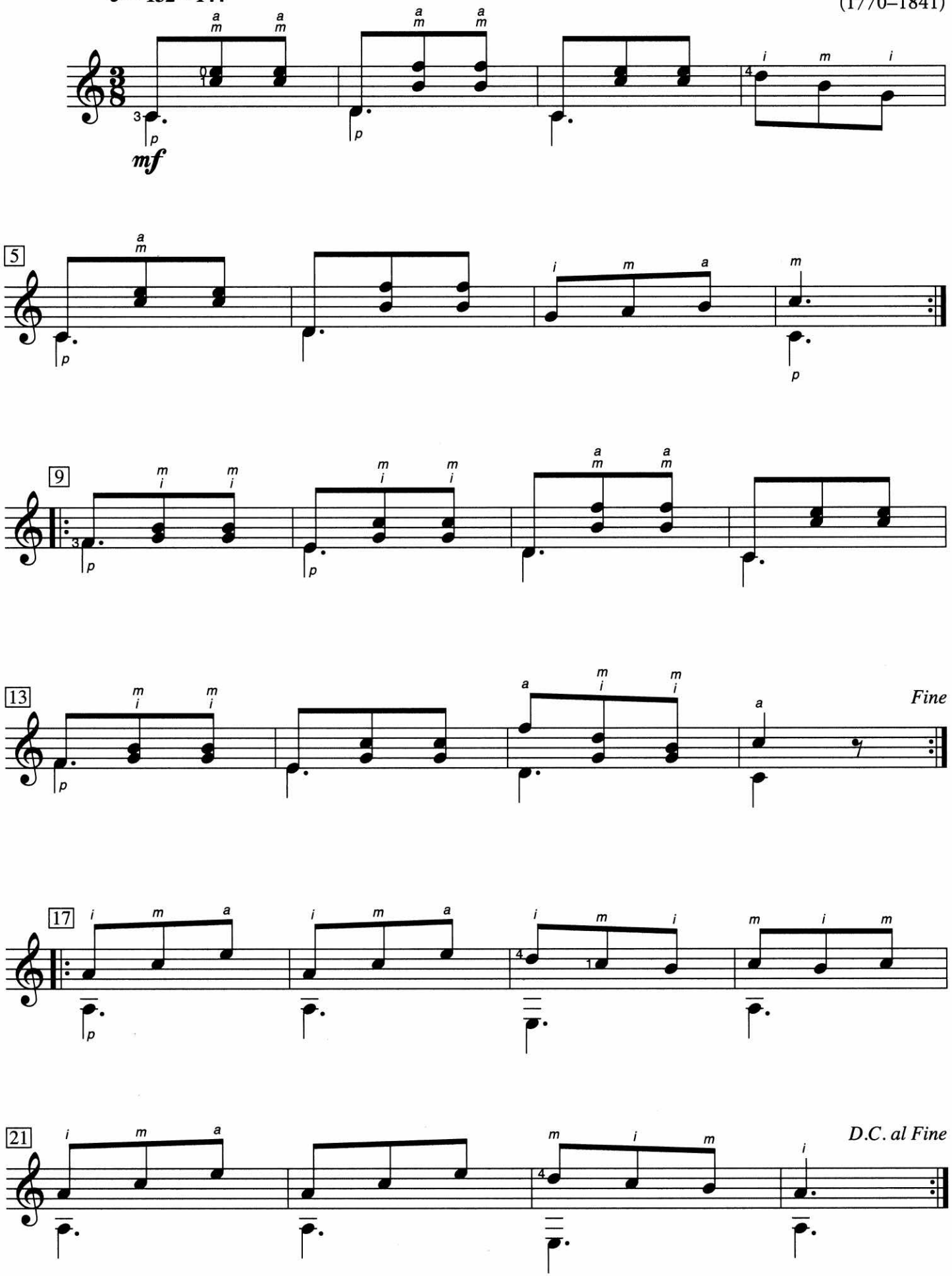
Waltz

op. 241, no. 1

Ferdinando Carulli
(1770–1841)

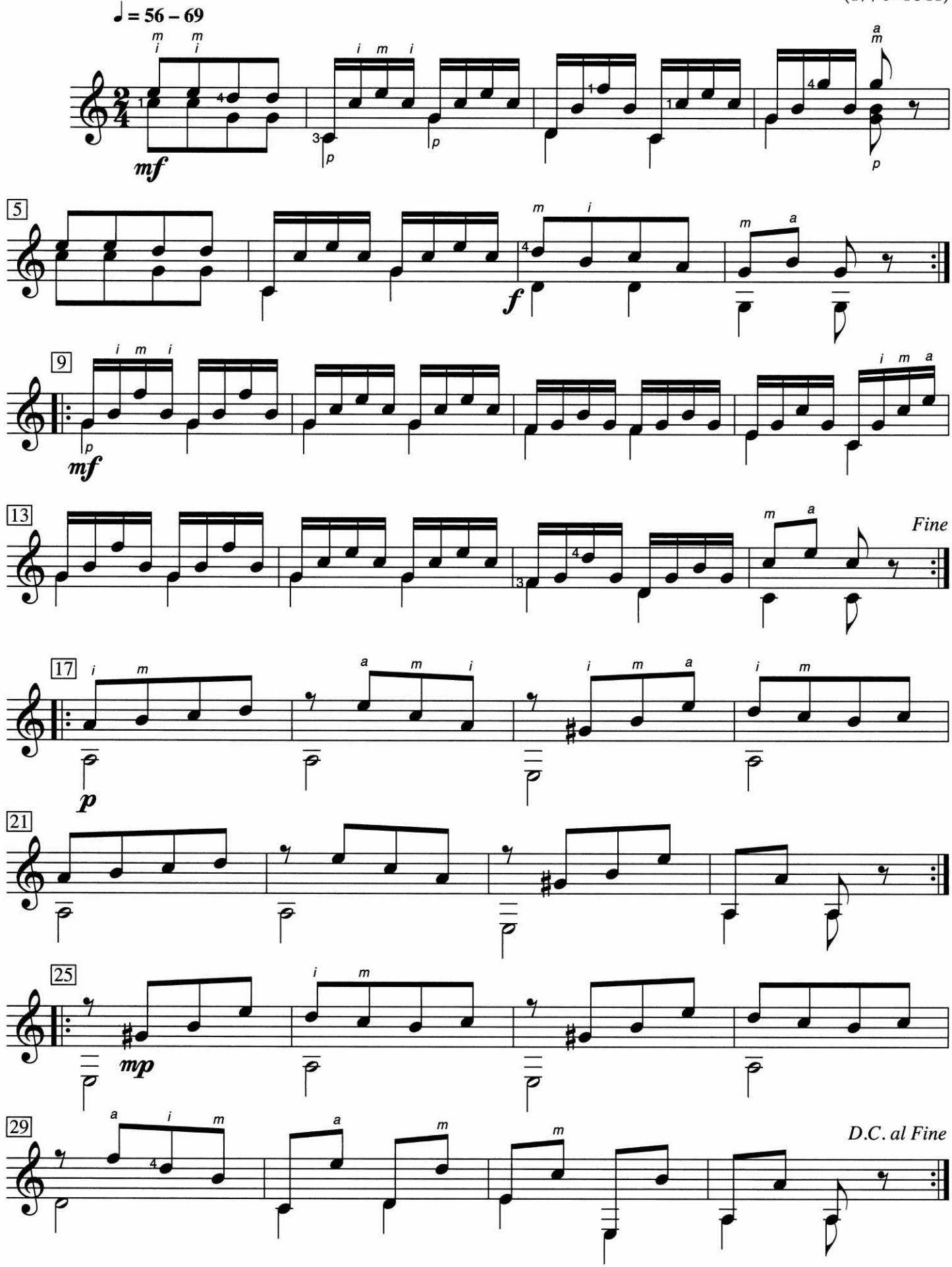


Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241

Andante in C Major

op. 241, no. 2

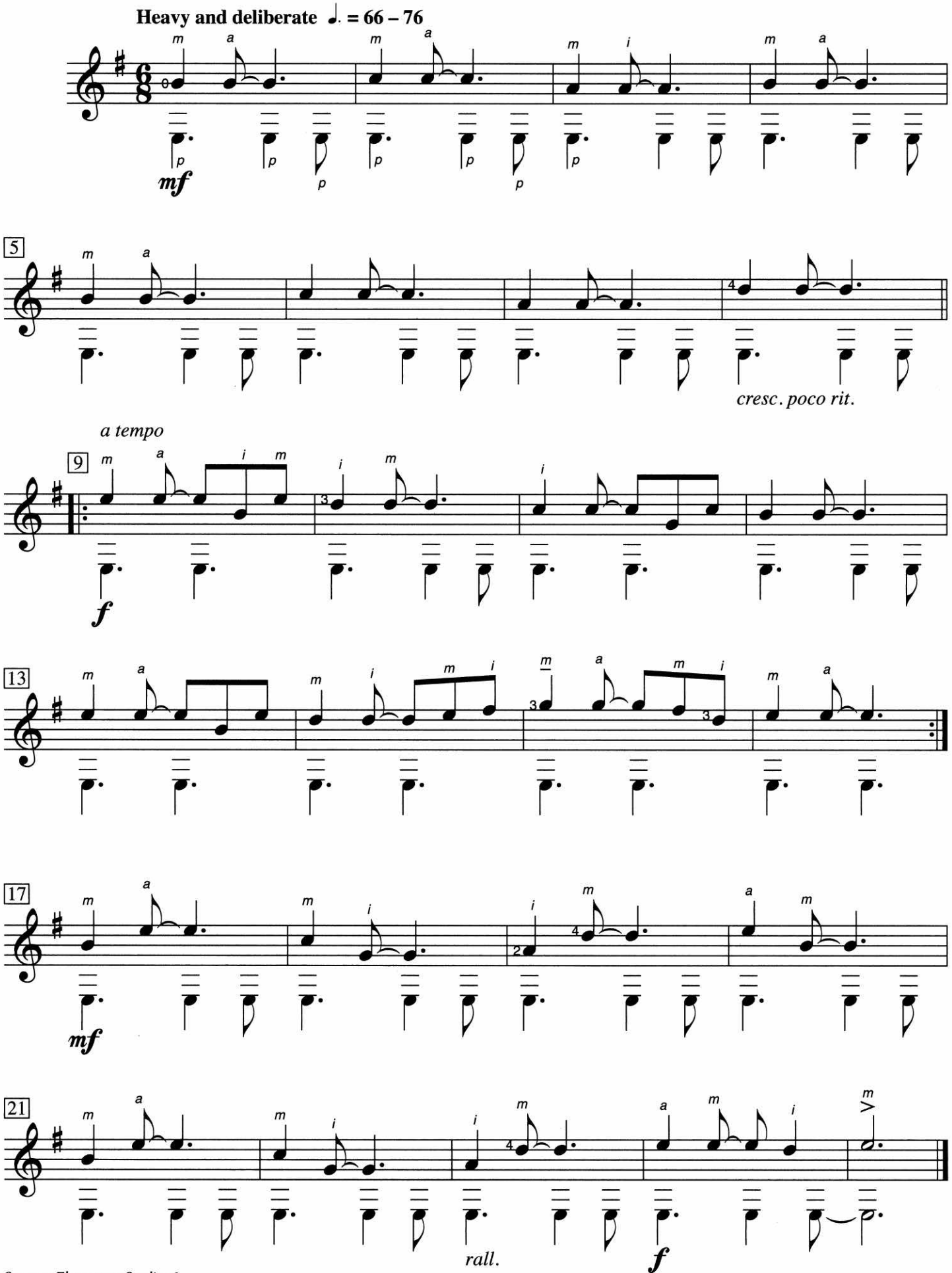
Ferdinando Carulli
(1770–1841)



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

Sciapodus

Shawn Bell
(b. 1958)



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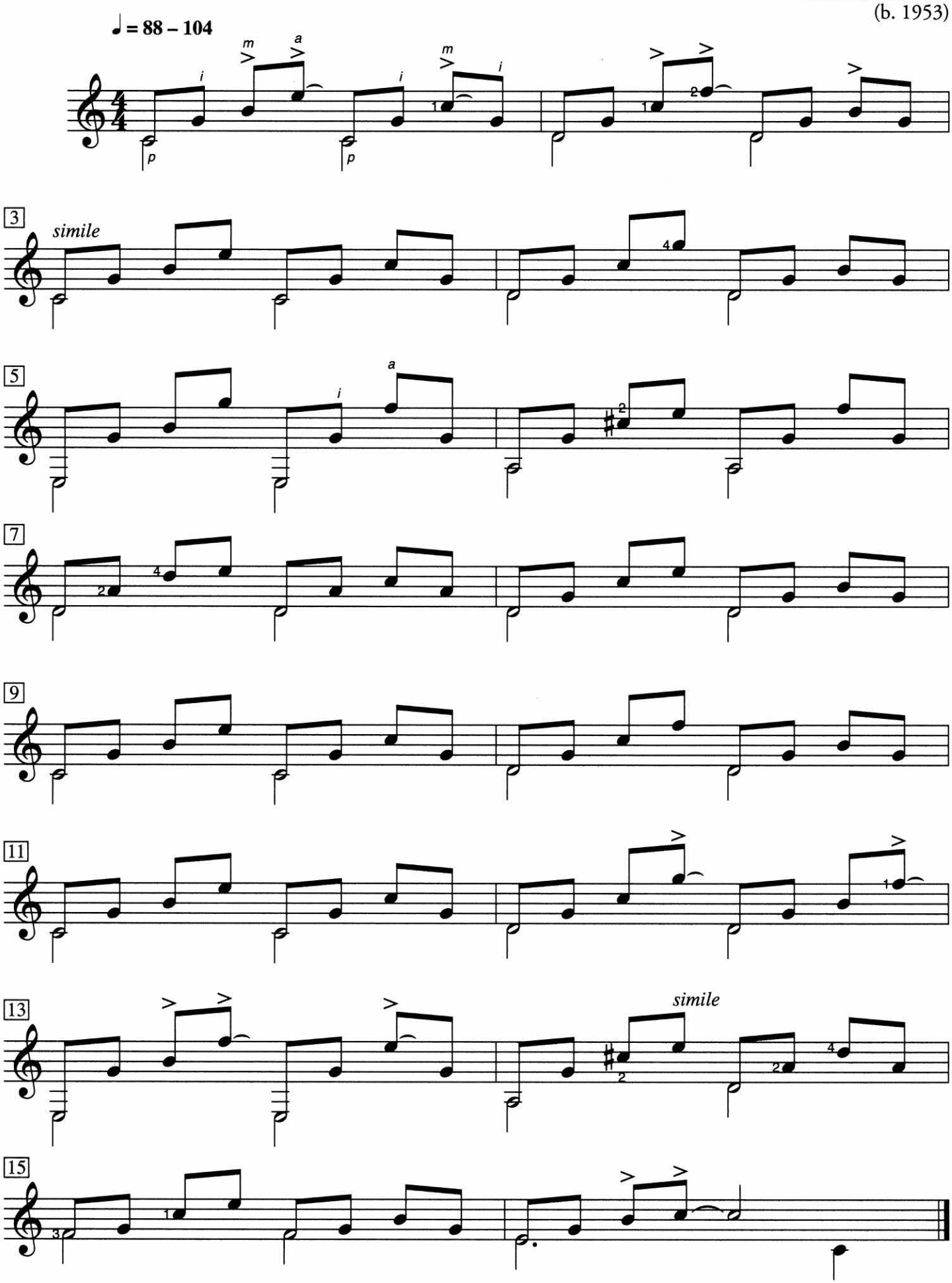
"Eight"

Richard Summers
(b. 1953)



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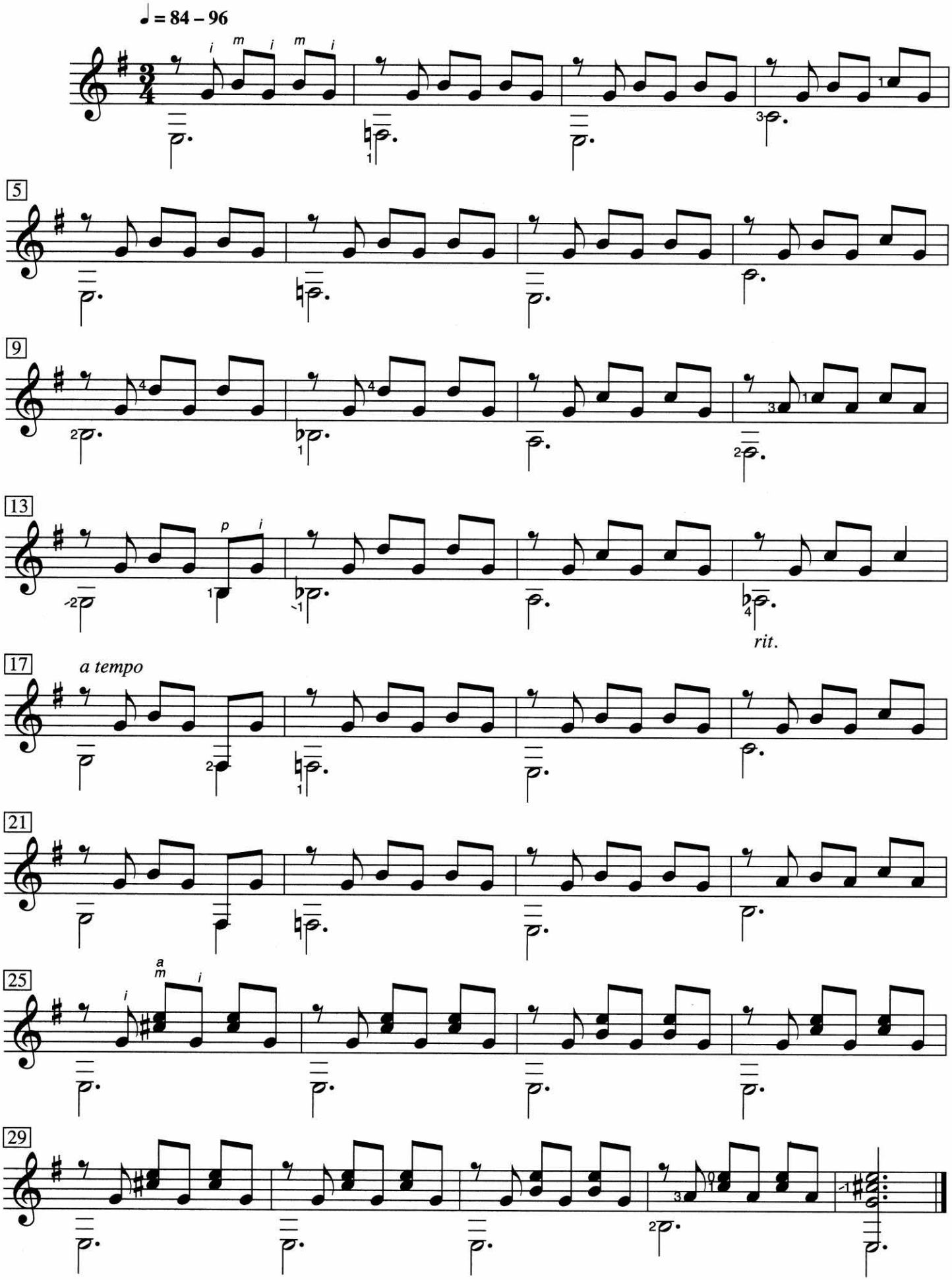
Venus Beam

Jeffrey McFadden
(b. 1963)



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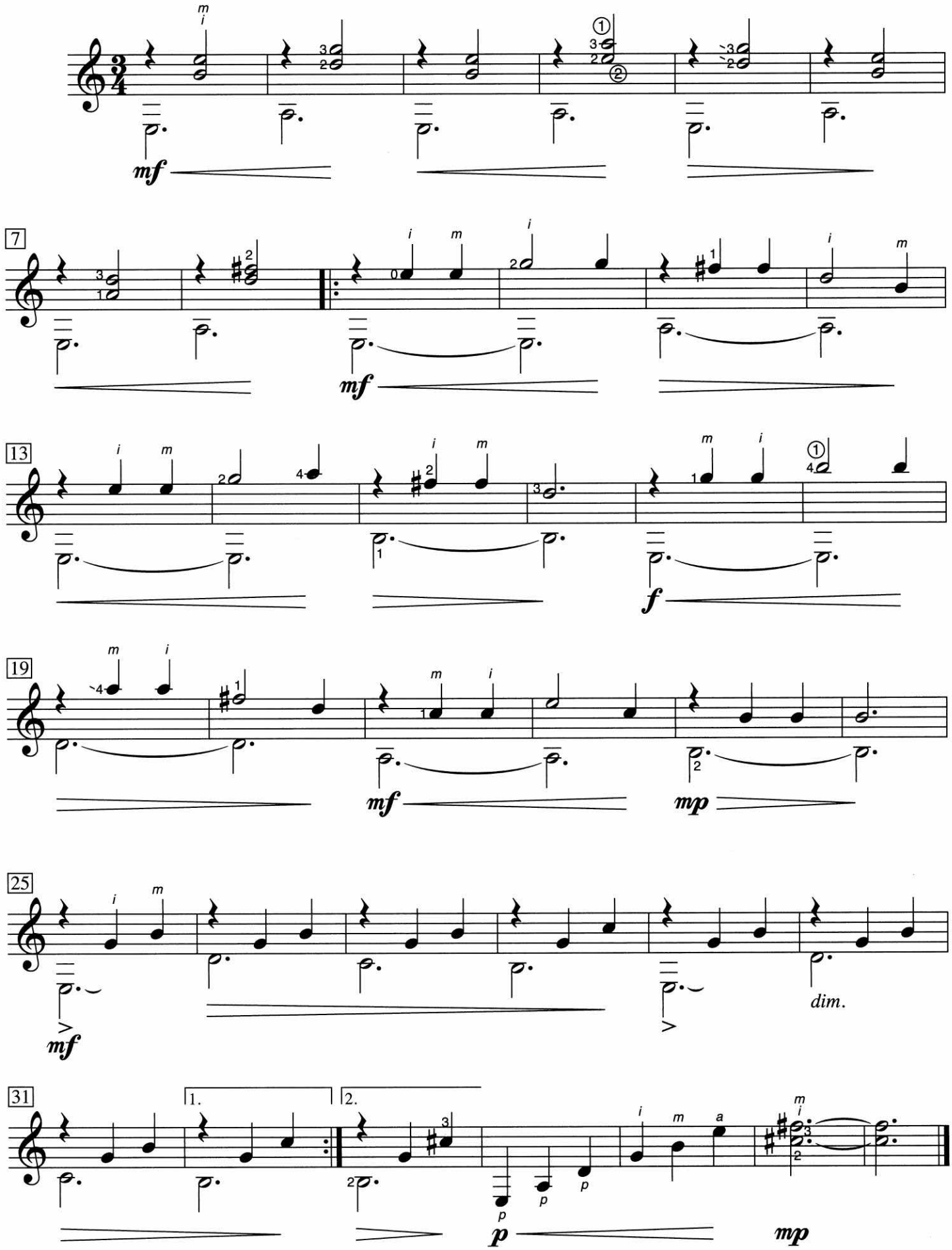
Oasis-Express

Takashi Ogawa
(b. 1960)



Source: *Petit album évocateur et facile*

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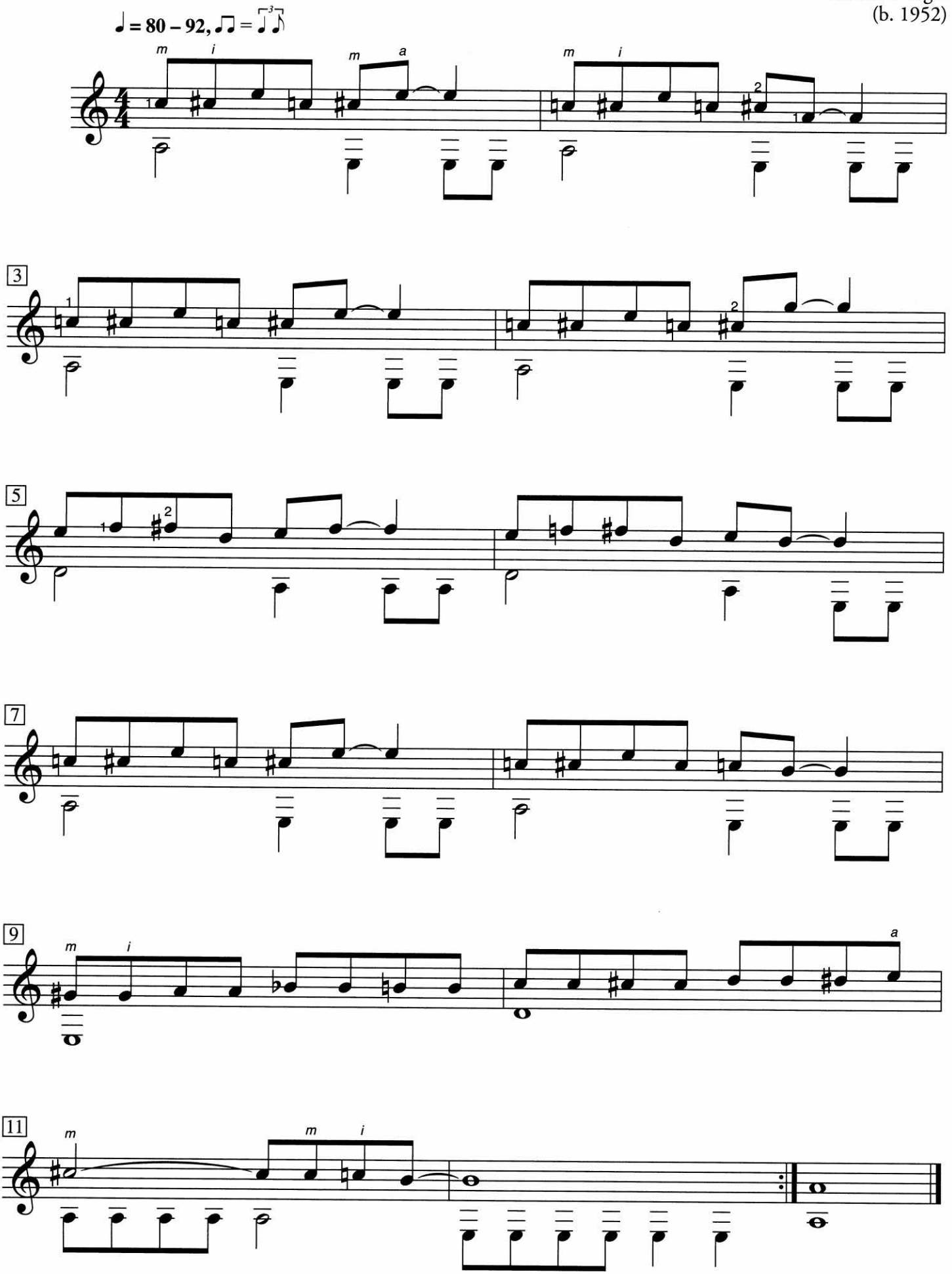
Petit blues

Marc Bélanger
(b. 1952)



Source: *Piécettes*

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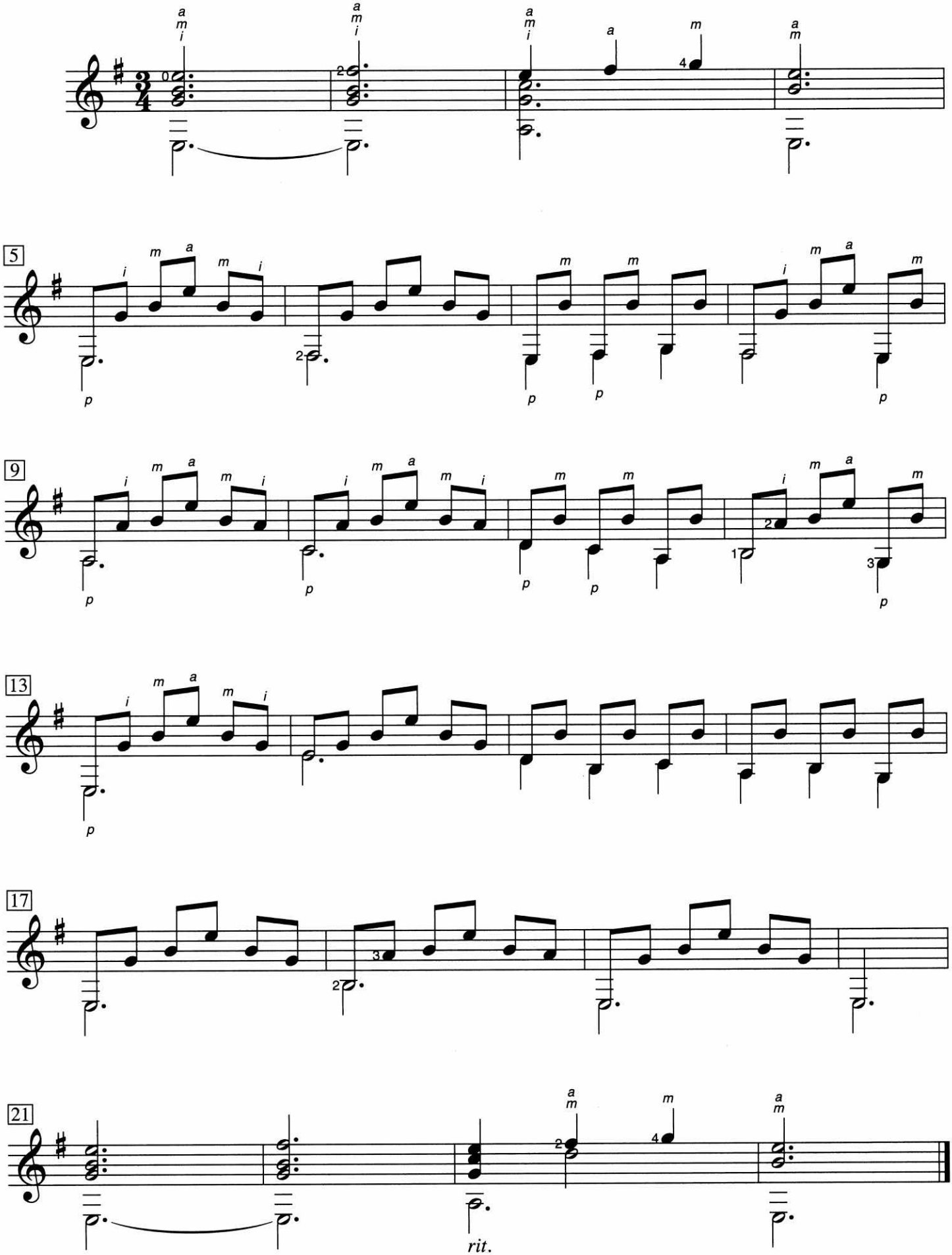
Dreams

Richard Summers
(b. 1953)

Flowingly ♩ = 92 – 108



Source: *A Contemporary Method for Classical Guitar*, 3

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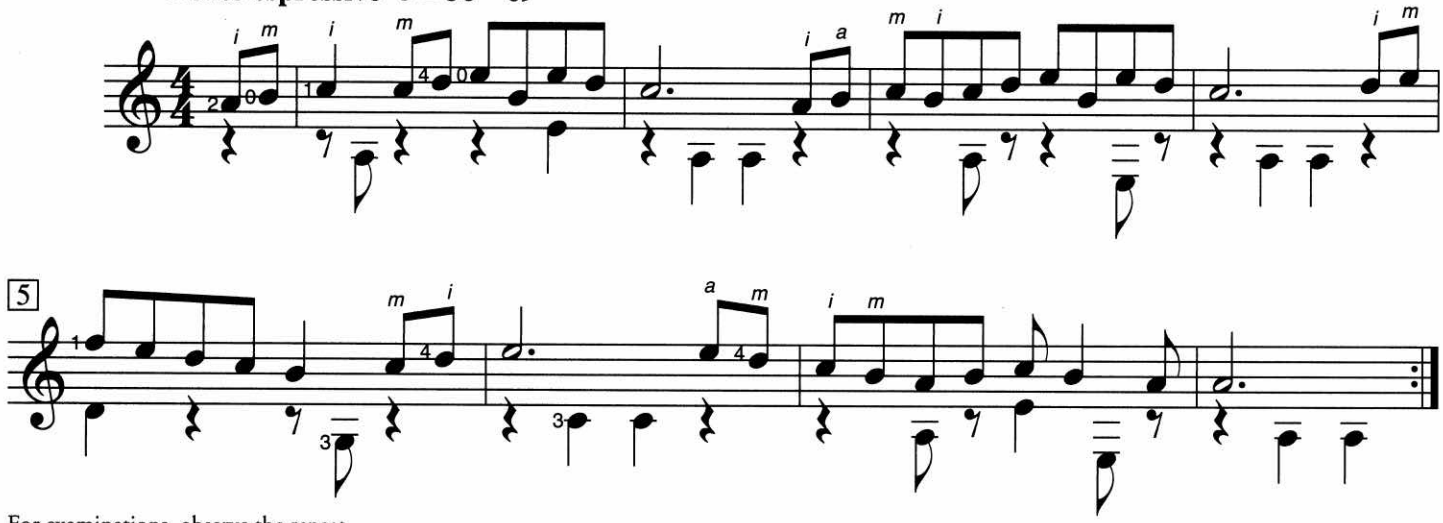
La fin de l'été

The End of Summer

Frédéric Costantino
(b. 1971)

Lento espressivo ♩ = 56 – 69



For examinations, observe the repeat.

Source: *Sept ballades enchantées*, no. 4

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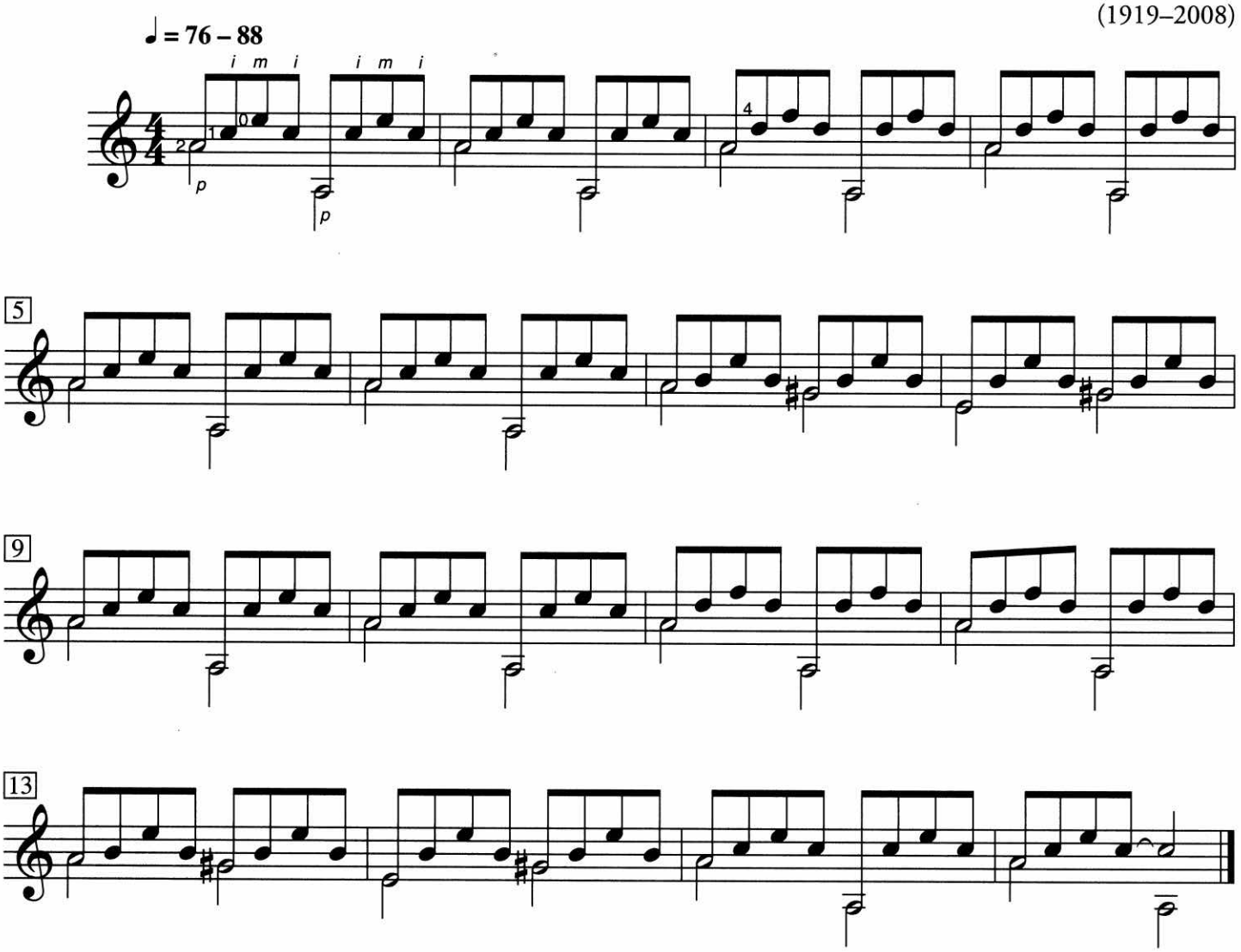
Etude no. 1

Etude in A Minor

Aaron Shearer
(1919–2008)

♩ = 76 – 88



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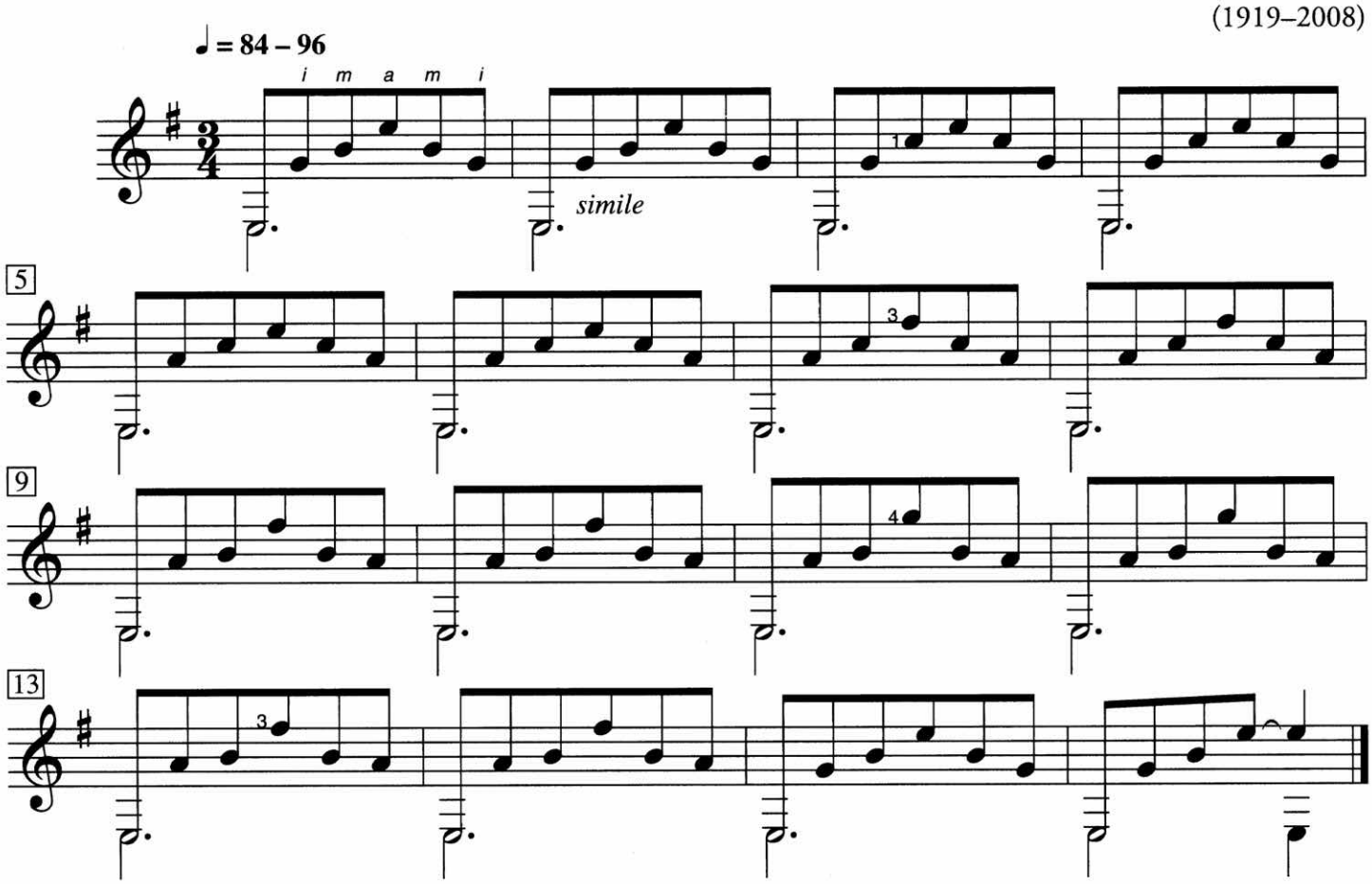
Etude no. 2

Prelude in E Minor

Aaron Shearer
(1919–2008)



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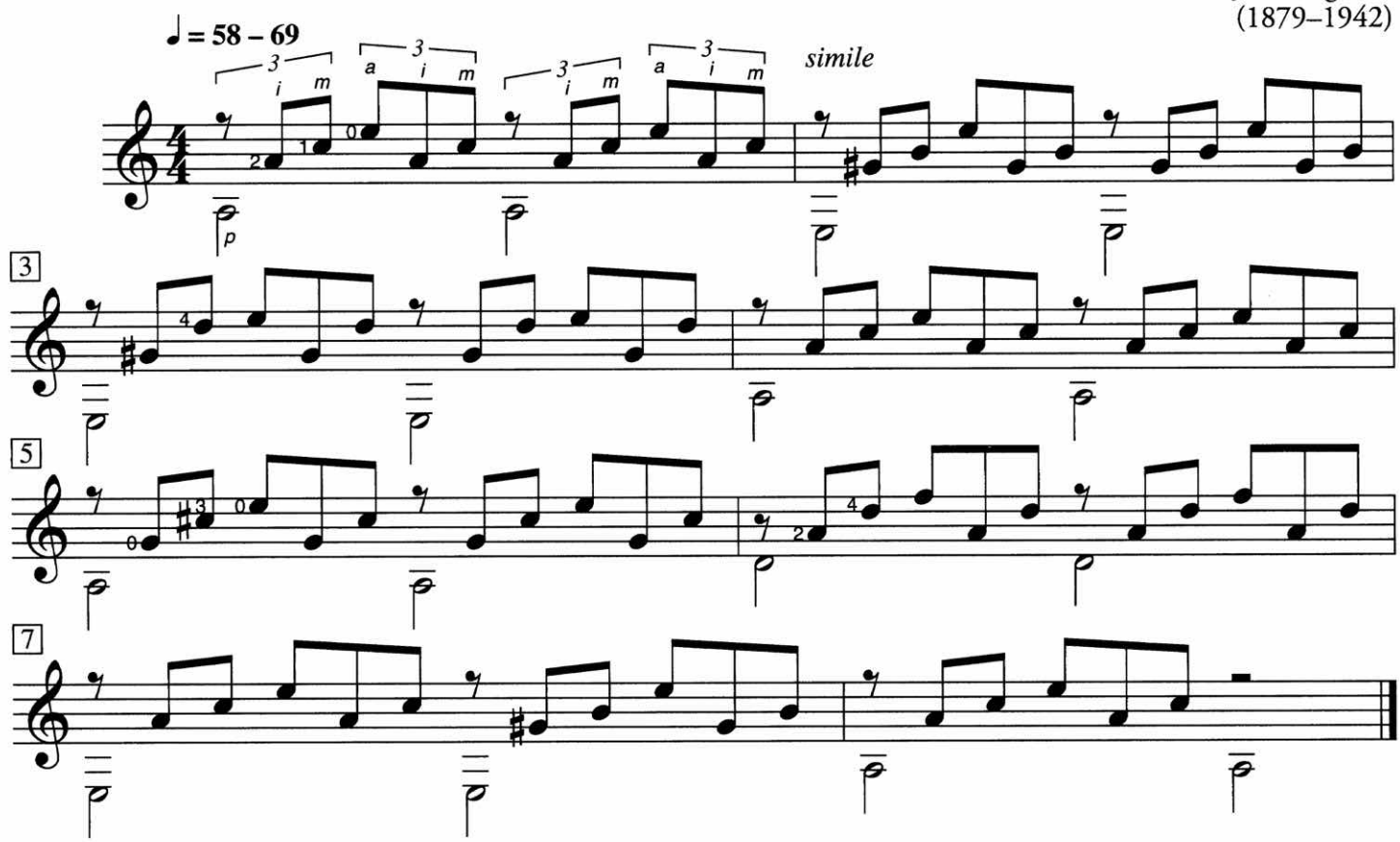
Etude no. 3

Lesson 46

Julio Sagreras
(1879–1942)



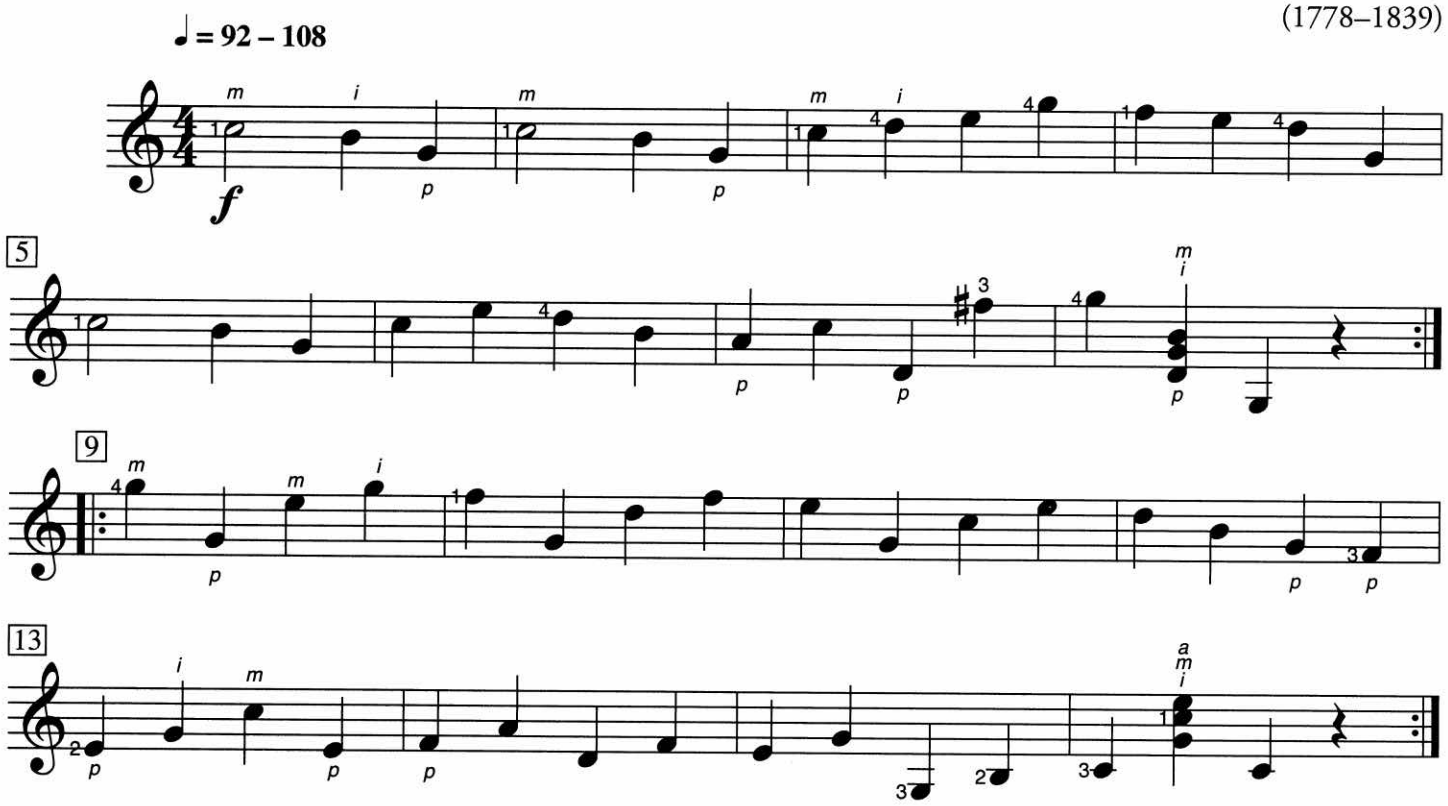
Source: *Primeras lecciones de guitarra*

Etude no. 4

Pour trouver les notes 1

op. 60, no. 1

Fernando Sor
(1778–1839)

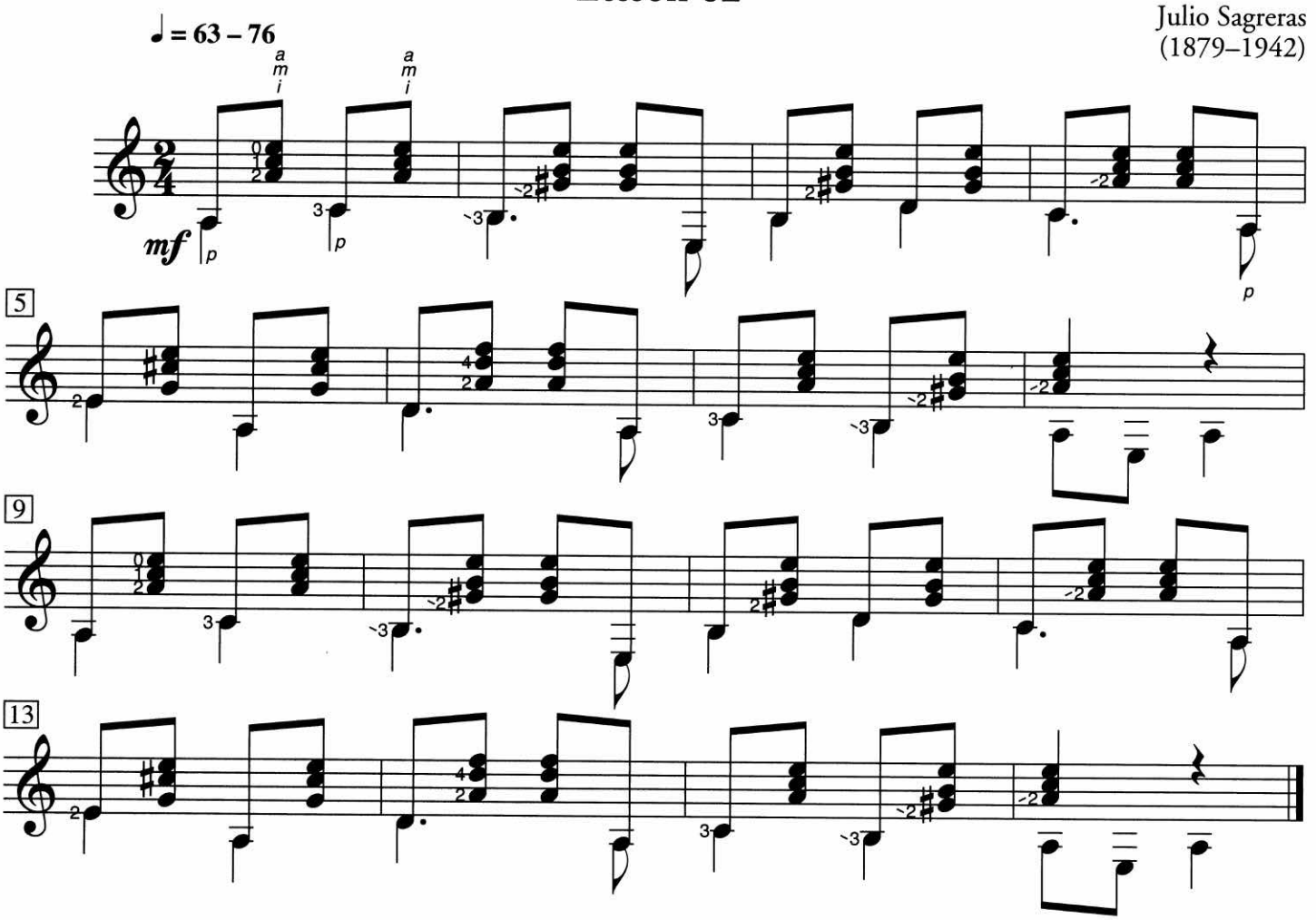


For examinations, observe the repeats.
Source: *Introduction à l'étude de la guitare*, op. 60

Etude no. 5

Lesson 62

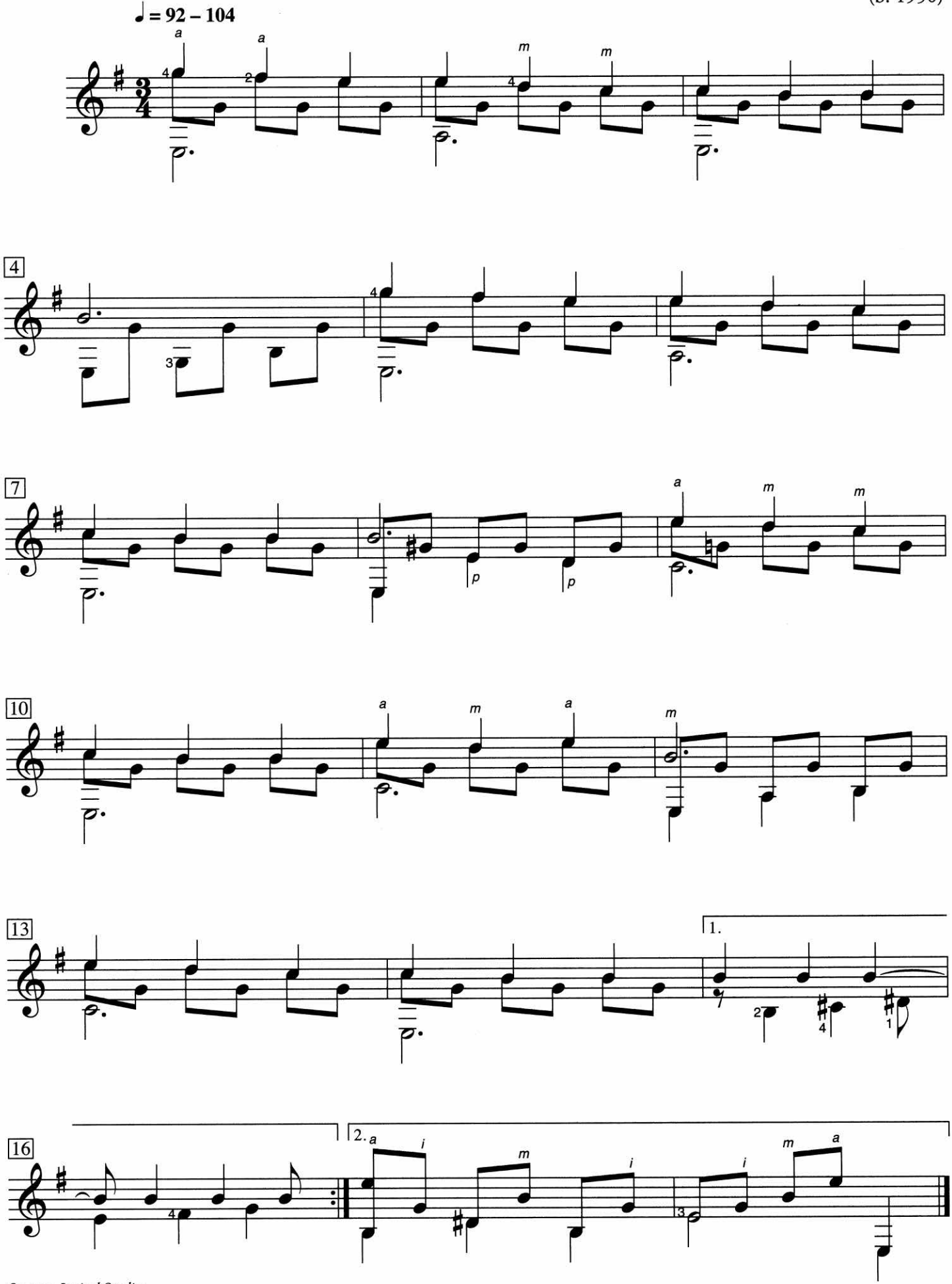
Julio Sagreras
(1879–1942)



Source: *Primeras lecciones de guitarra*

Lyrical Study No. 14

Richard Miles Jackman
(b. 1950)



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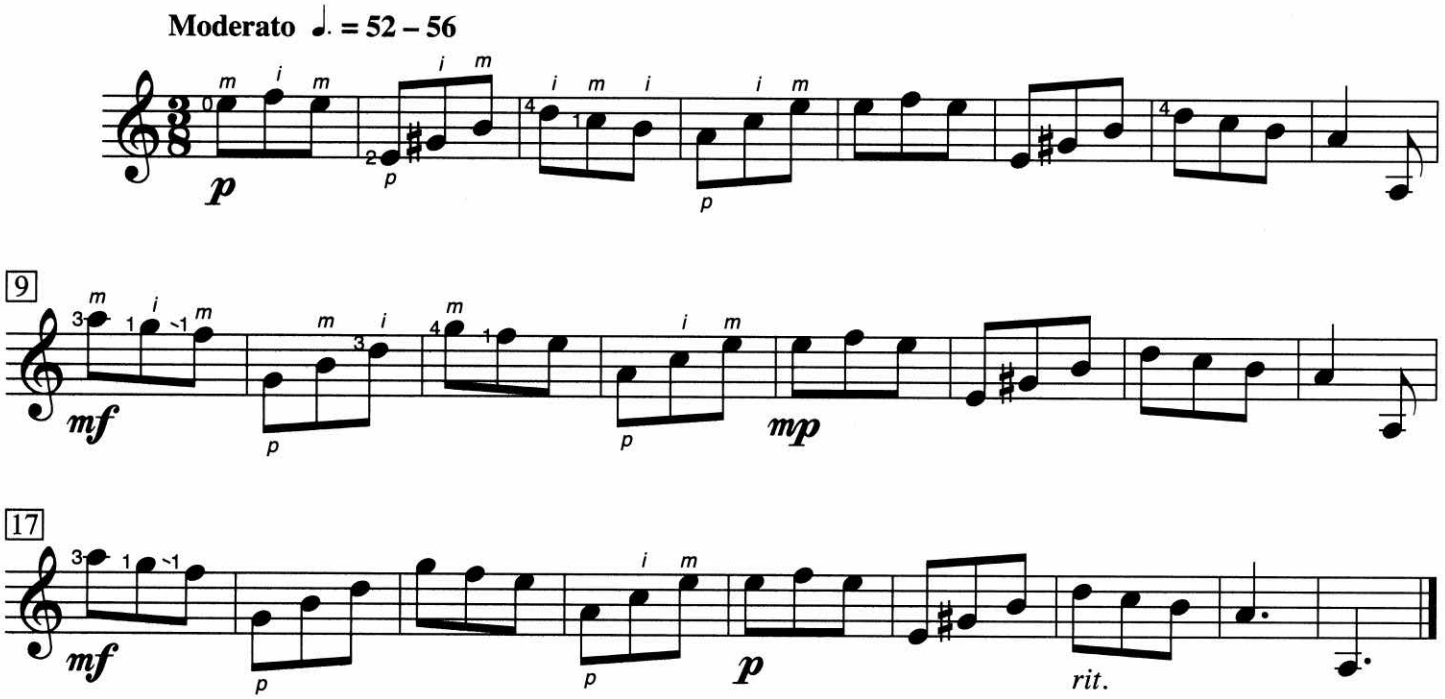
Etude no. 7

Ukrainian Melody

Ukrainian Folk song



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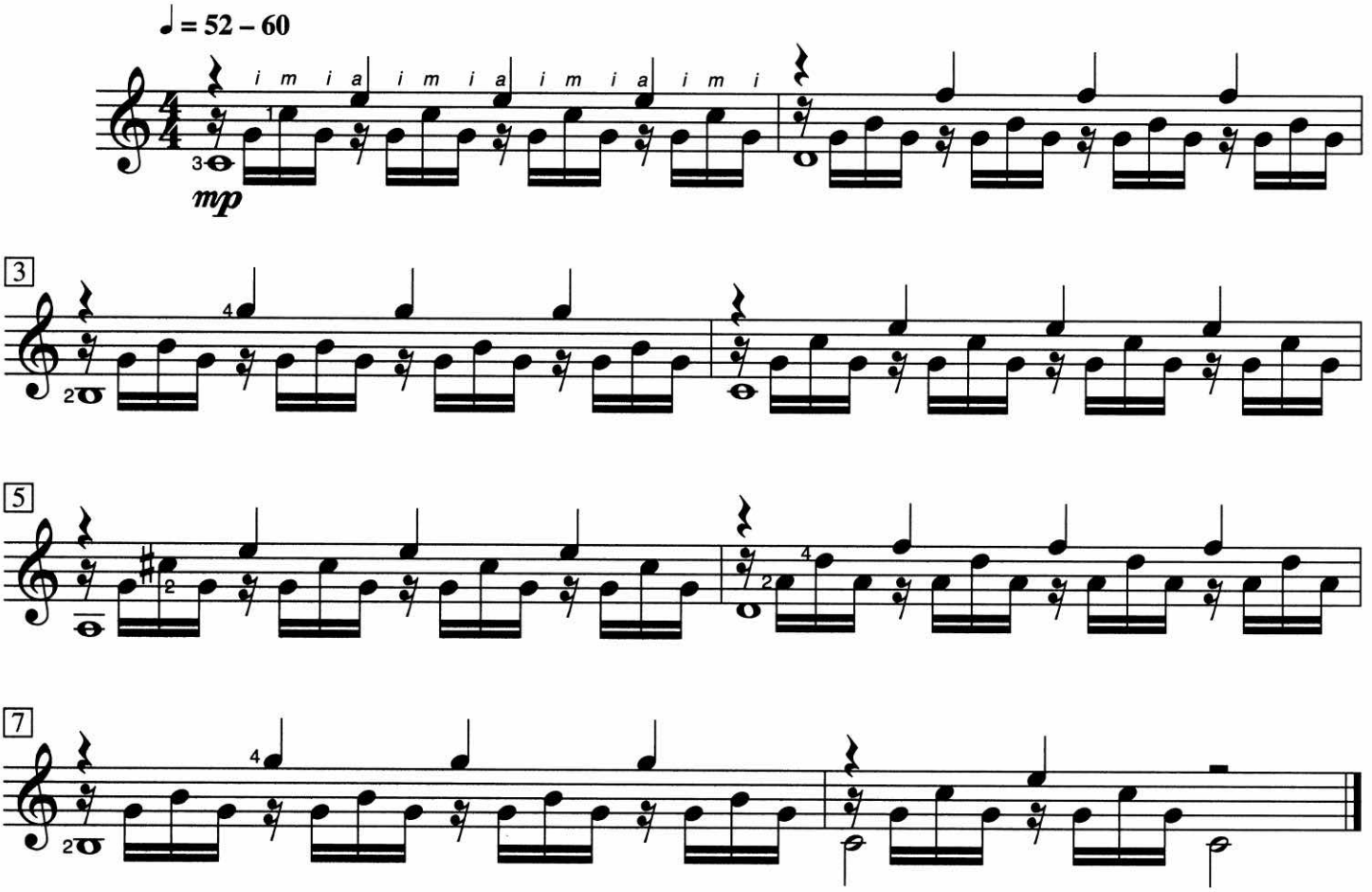
Etude no. 8

Lesson 48

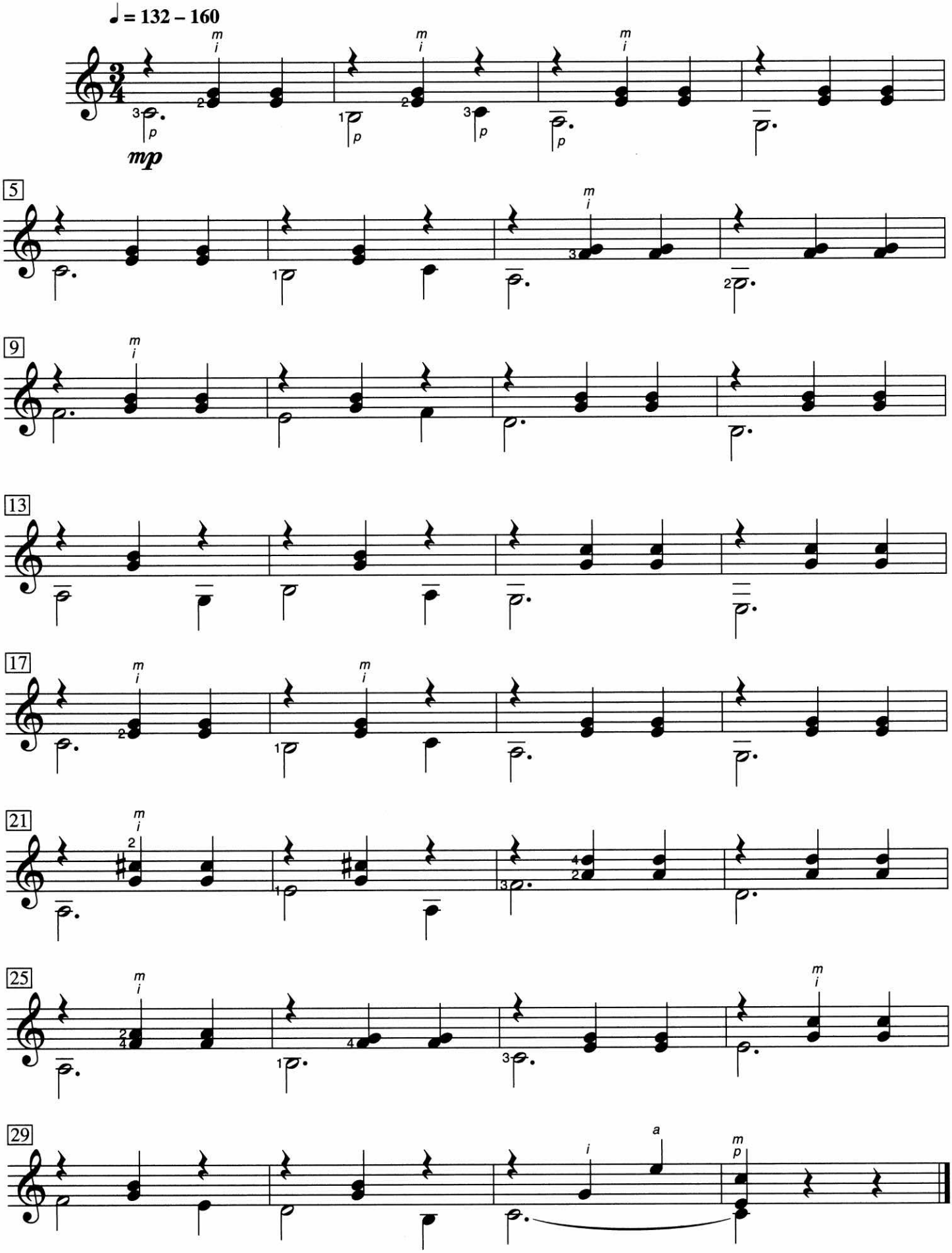
Julio Sagreras
(1879–1942)



Source: *Primeras lecciones de guitarra*

Lesson 61

Julio Sagreras
(1879–1942)

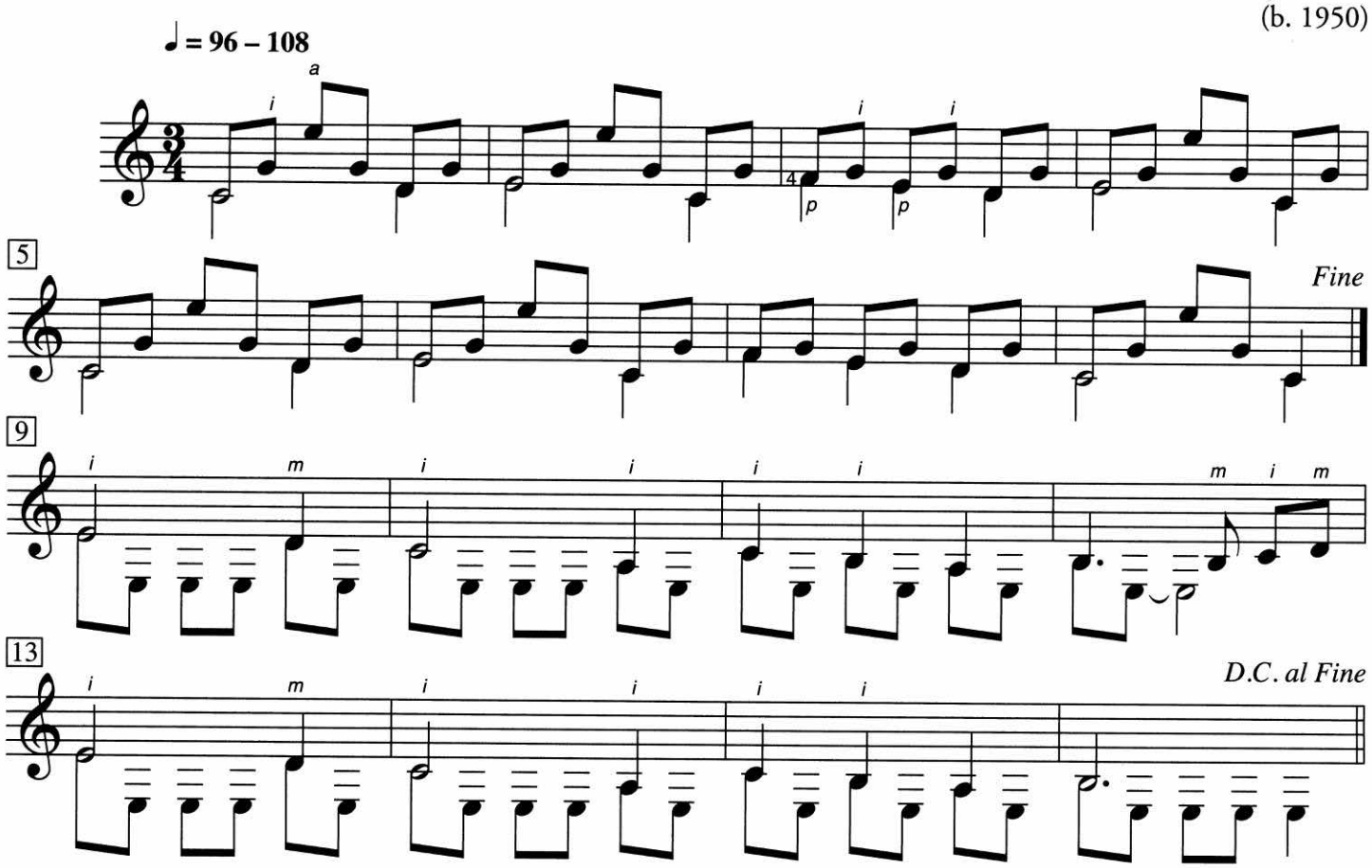


Source: *Primeras lecciones de guitarra*

Etude no. 10

Lyrical Study No. 4

Richard Miles Jackman
(b. 1950)



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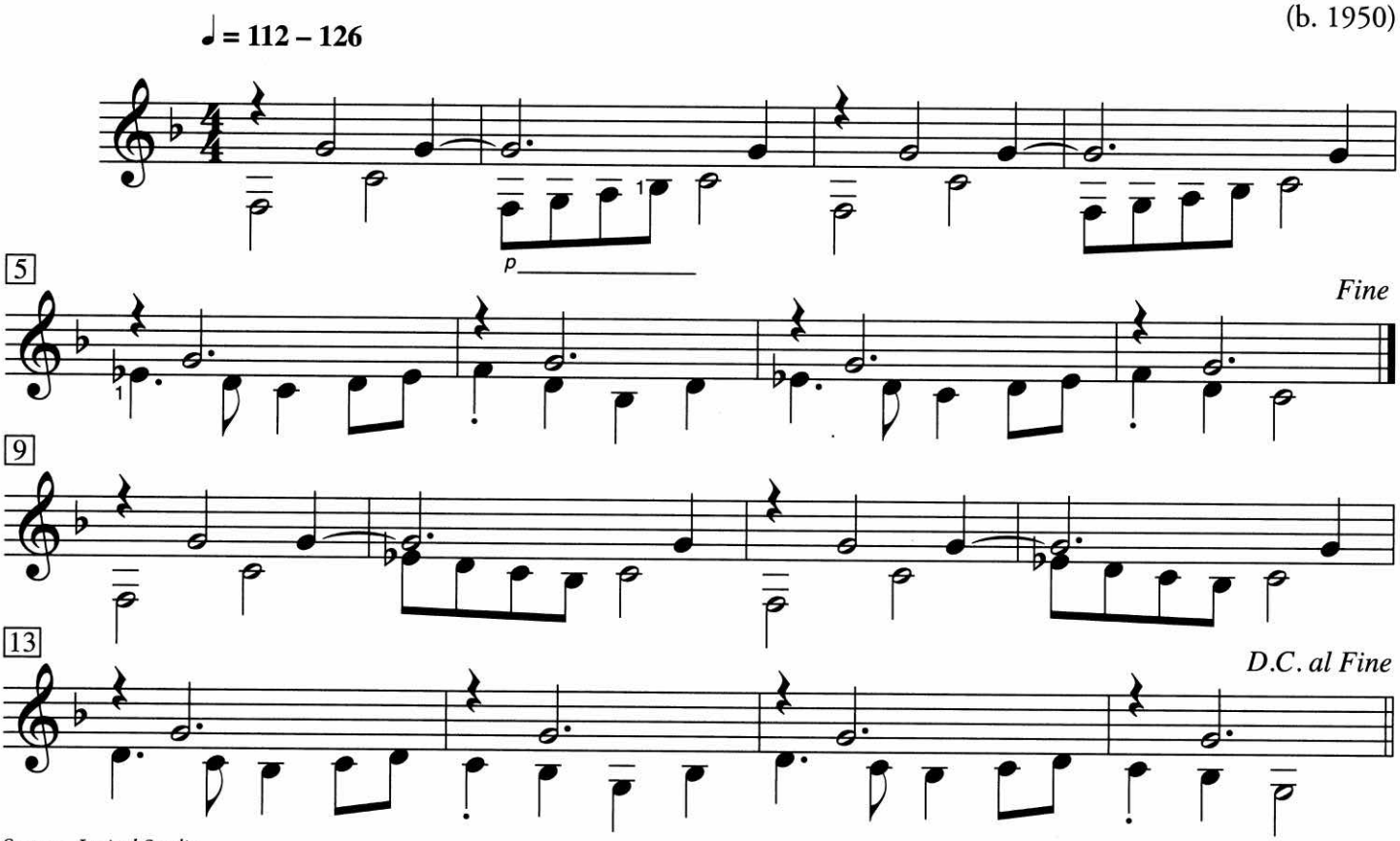
Etude no. 11

Lyrical Study No. 9

Richard Miles Jackman
(b. 1950)



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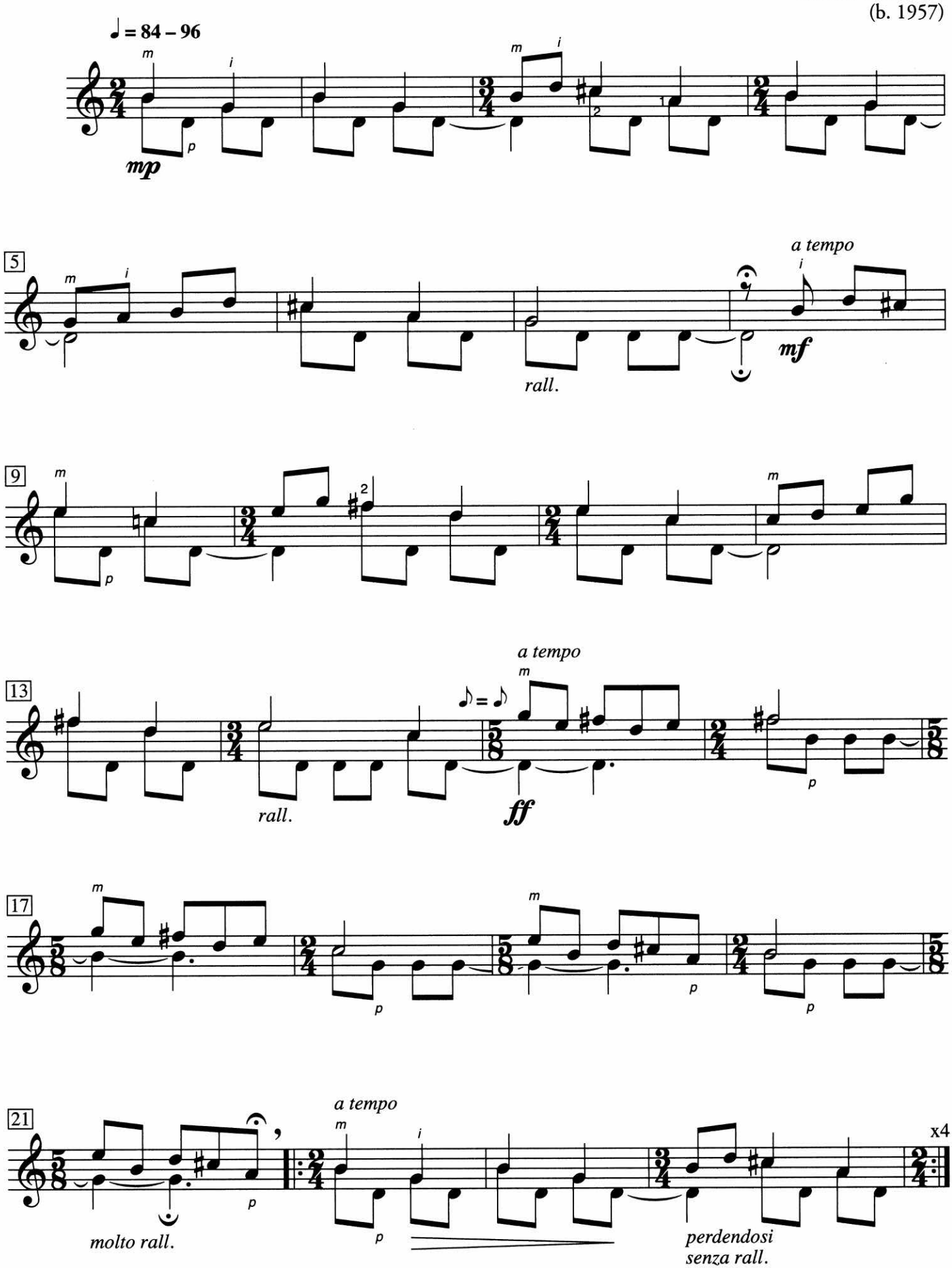
À la manière bulgare

In Bulgarian Style

Claudio Camisassa
(b. 1957)



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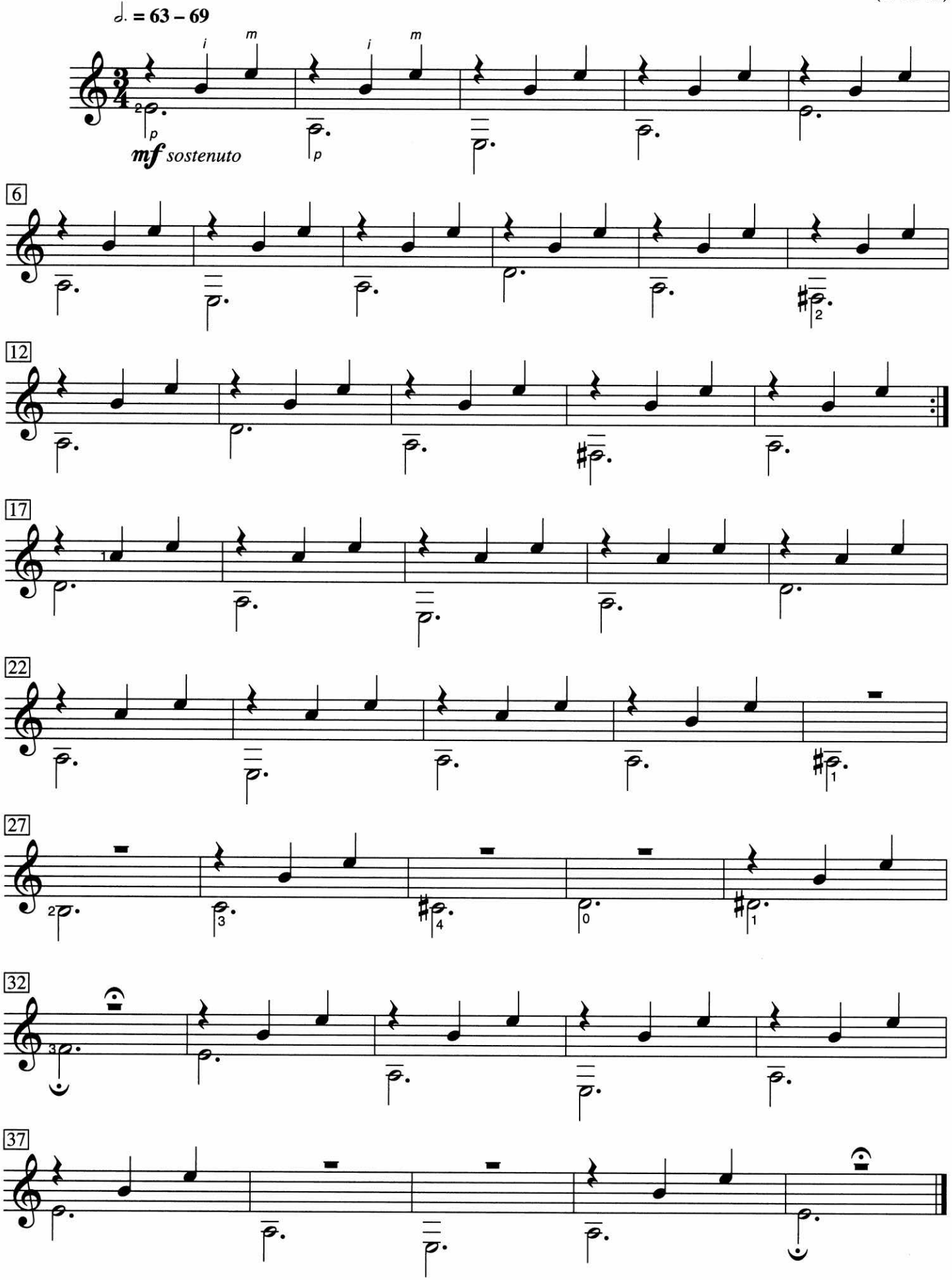
The Flask

Jeffrey McFadden
(b. 1963)



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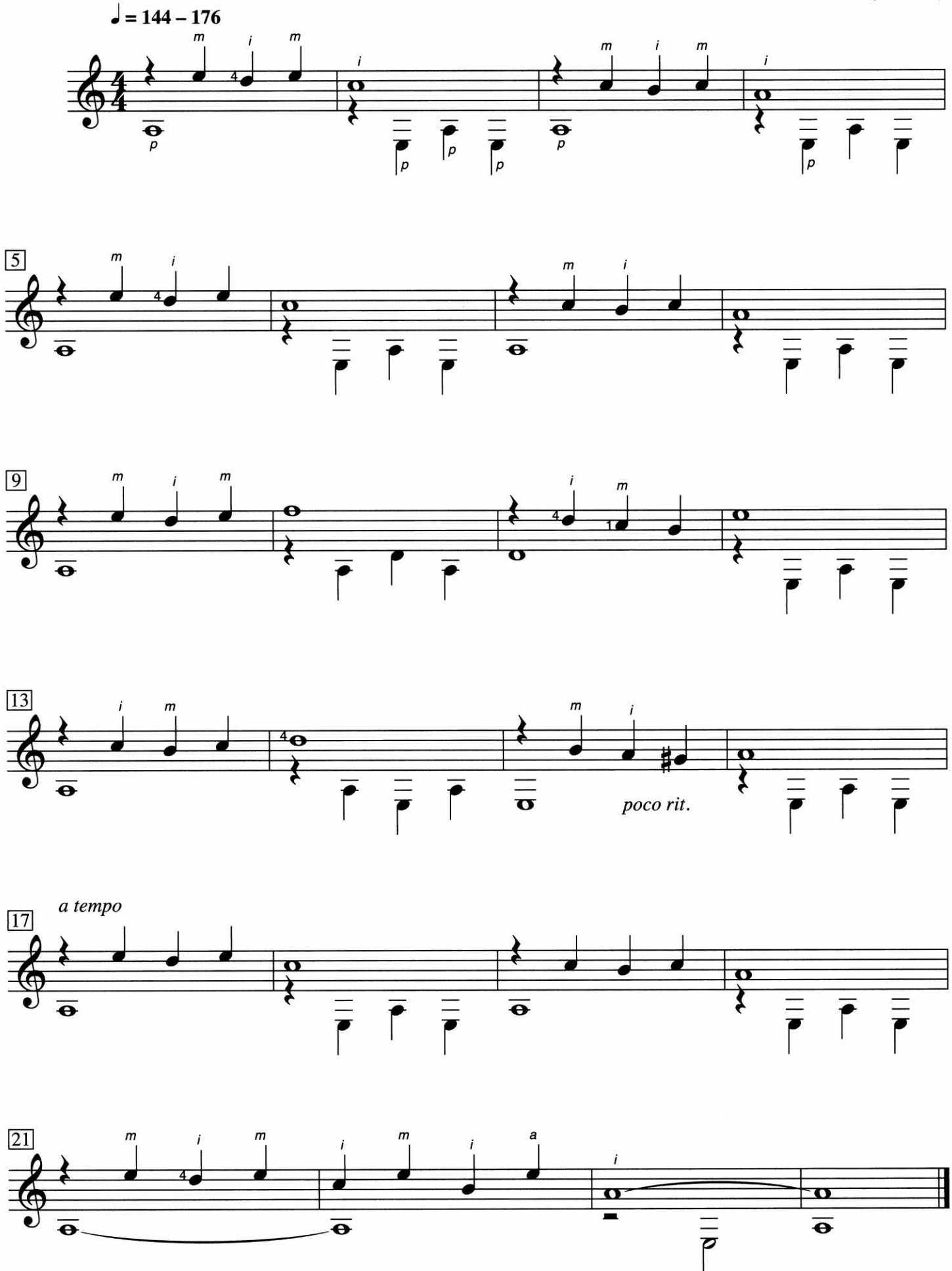
A Simple Dialogue

Shawn Bell
(b. 1958)



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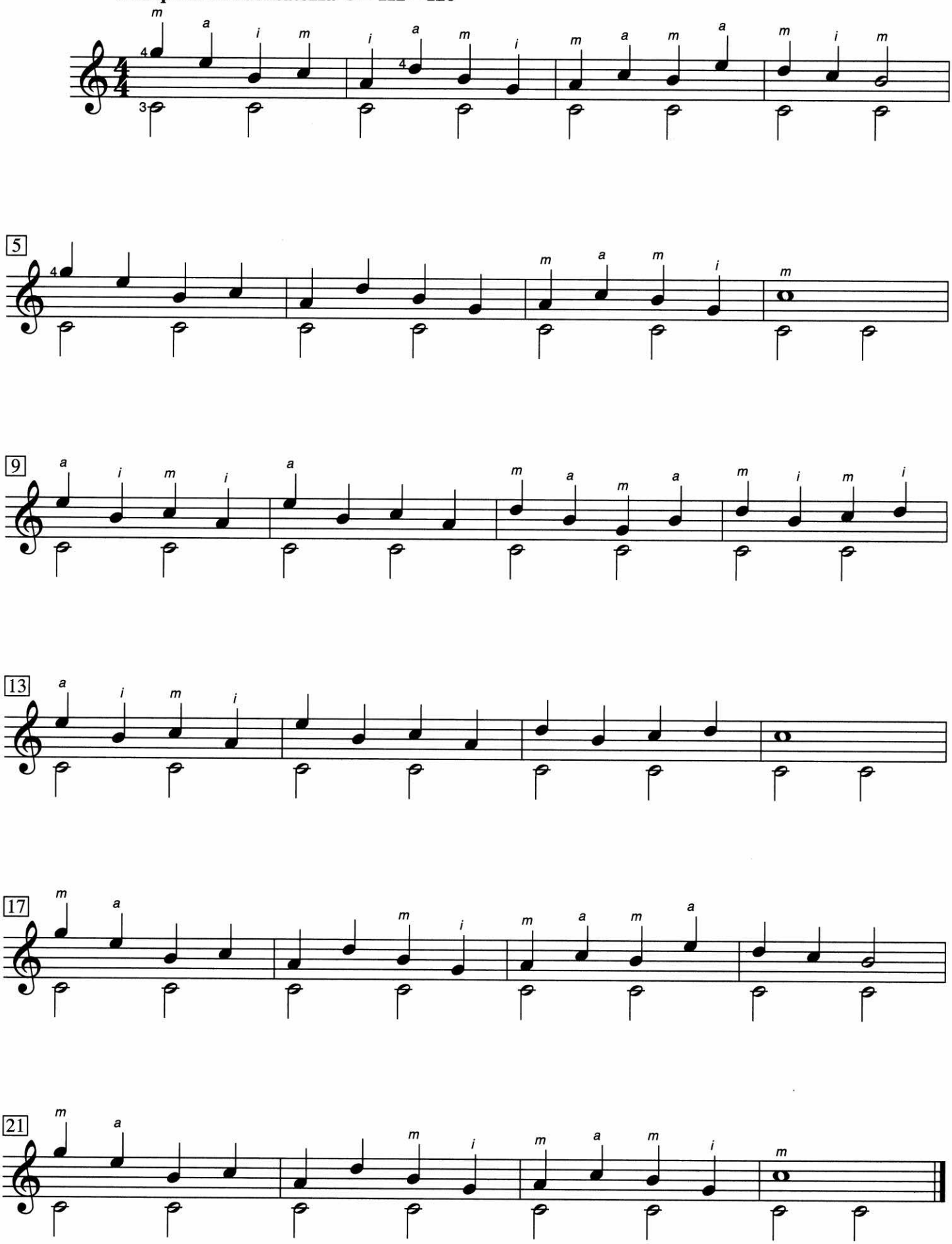
Ninou

Shawn Bell
(b. 1958)

Tranquillo con delicatezza ♩ = 112 – 126



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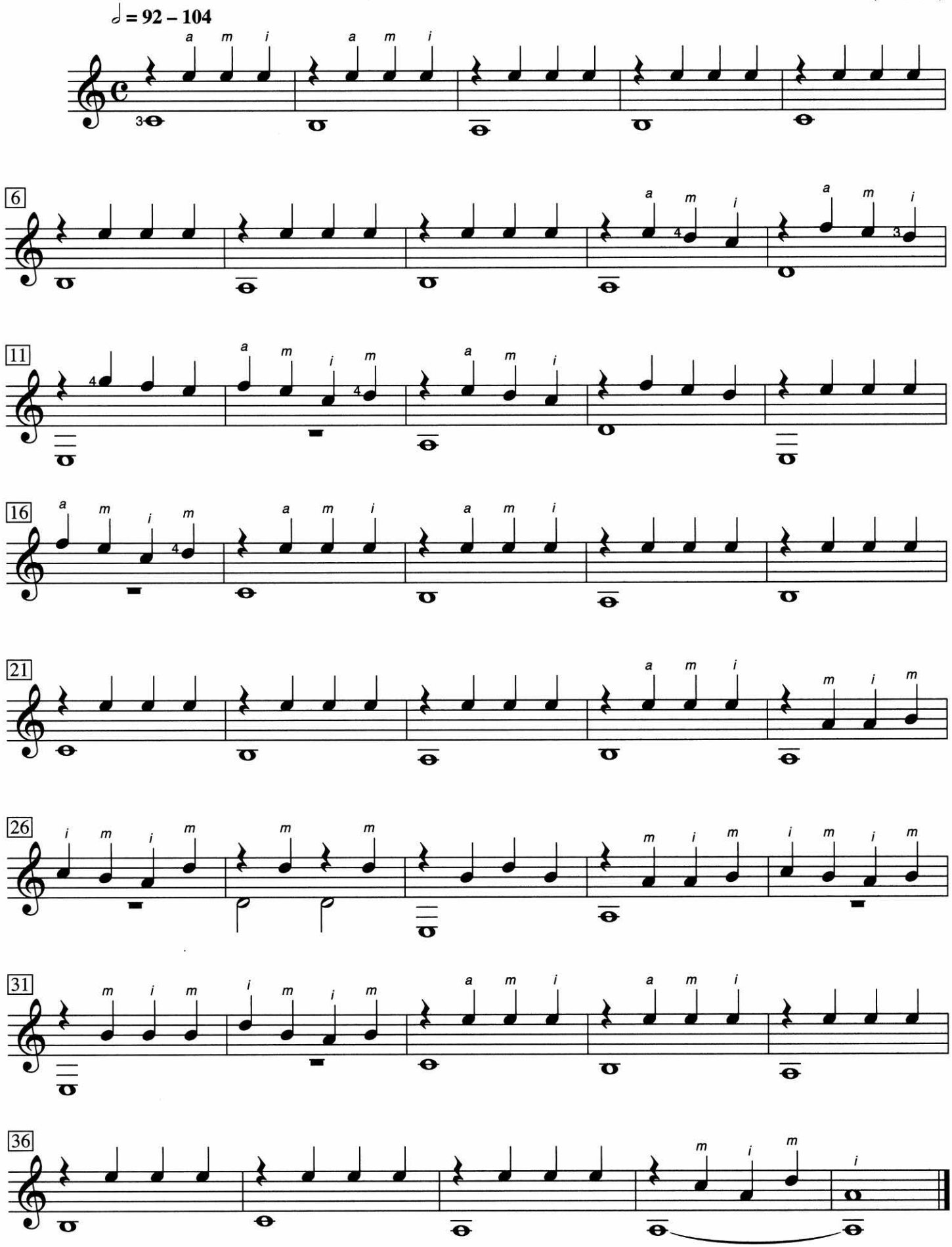
Cabdriver

Niels Eikelboom
(b. 1973)



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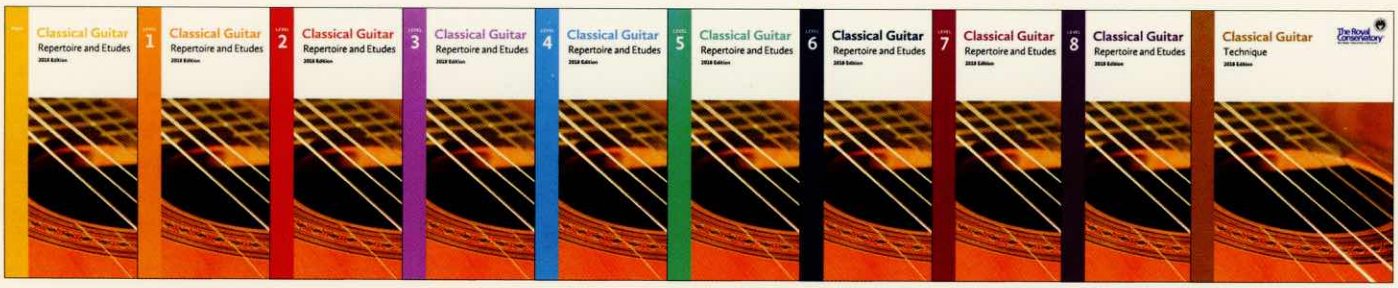

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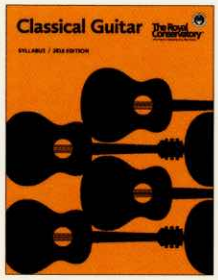

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