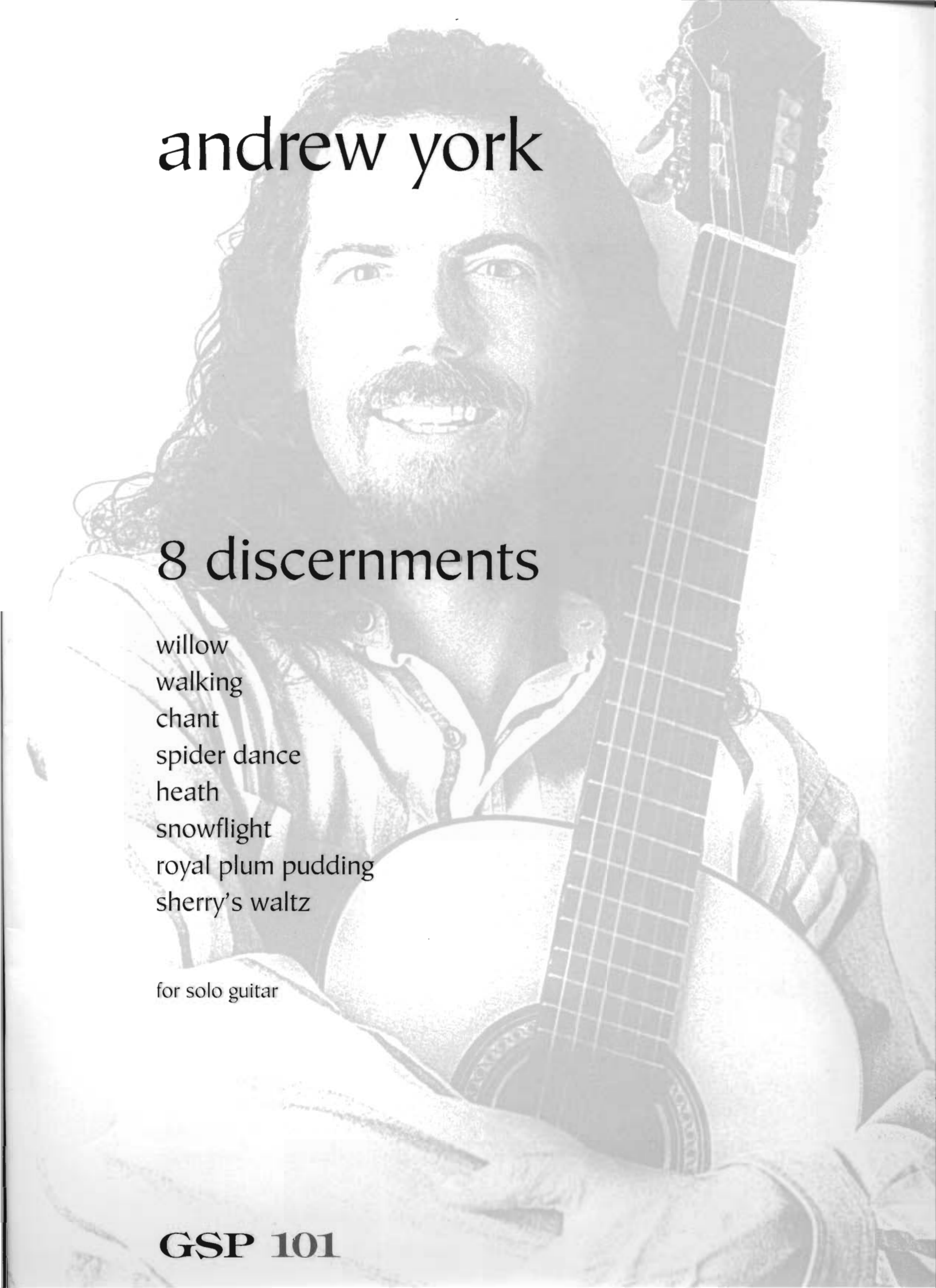


andrew york

8 discernments

willow
walking
chant
spider dance
heath
snowflight
royal plum pudding
sherry's waltz

for solo guitar

GSP 101

A NOTE ABOUT DAMPING

Where there is an obvious or implied change of chord, it is important to damp any notes ringing over that conflict with the new harmony; otherwise the clarity of the harmonic change is clouded. Open string bass notes with their significant sustain, are prominent sources of this problem and should be damped with the right hand thumb or left hand fingers. Within the harmony though, chord tones may often be allowed to ring until the harmony changes. The notation doesn't always give a clue; what is done for convenience in notation might not indicate appropriate damping or ringing-over strategies. Judgement must be used. These pieces make excellent exercises for damping techniques and musical decision-making as to when to damp and when to ring-over.

WILLOW

Let the chords ring, as indicated by the extended ties in the first two measures. Typically, even when the bass notes are written as single eighth notes, they are meant to sustain. In measures 5 and 6 though, don't let the last two eighth notes in each measure ring together — treat them as a single line melody.

WALKING

In this piece it is critical to damp bass notes. For example, the first bass note *E* must not ring over into the second bar; that would weaken the *B* minor harmonic change there. Watch out for open string bass notes that will ring over beyond their domain and cause havoc.

CHANT

In this simple two-voice work, the bottom voice moves at half the rate of the top voice for most of the piece. Be sure to play the bottom voice legato, and allow each note its full duration.

SPIDER DANCE

I don't allow the bass notes to ring out until the phrase beginning in line 4, which is marked "*l.v.*". These measures should ring as chords.

HEATH

In this two-voice lute style piece, the bass notes shouldn't ring out beyond their durations, except in the second page, lines four and five. This phrase is written in running eighth notes for convenience, but notes should ring within the chord shapes. Even so, damp open ringing bass notes when the harmony changes.

SNOWFLIGHT

Here, notes are meant to ring over throughout, harmony permitting of course.

ROYAL PLUM PUDDING

At the risk of sounding redundant, or repeating myself unduly, or saying the same thing all the time, let no bass notes ring beyond their duration in this piece. At the start, the harmony moves from tonic to dominant every two beats. Both the *D* major and *A* minor have open bass notes, but don't let them ring over each other at all. This is tricky to damp them all, but absolutely necessary for the proper clarity and spirit of the piece.

SHERRY'S WALTZ

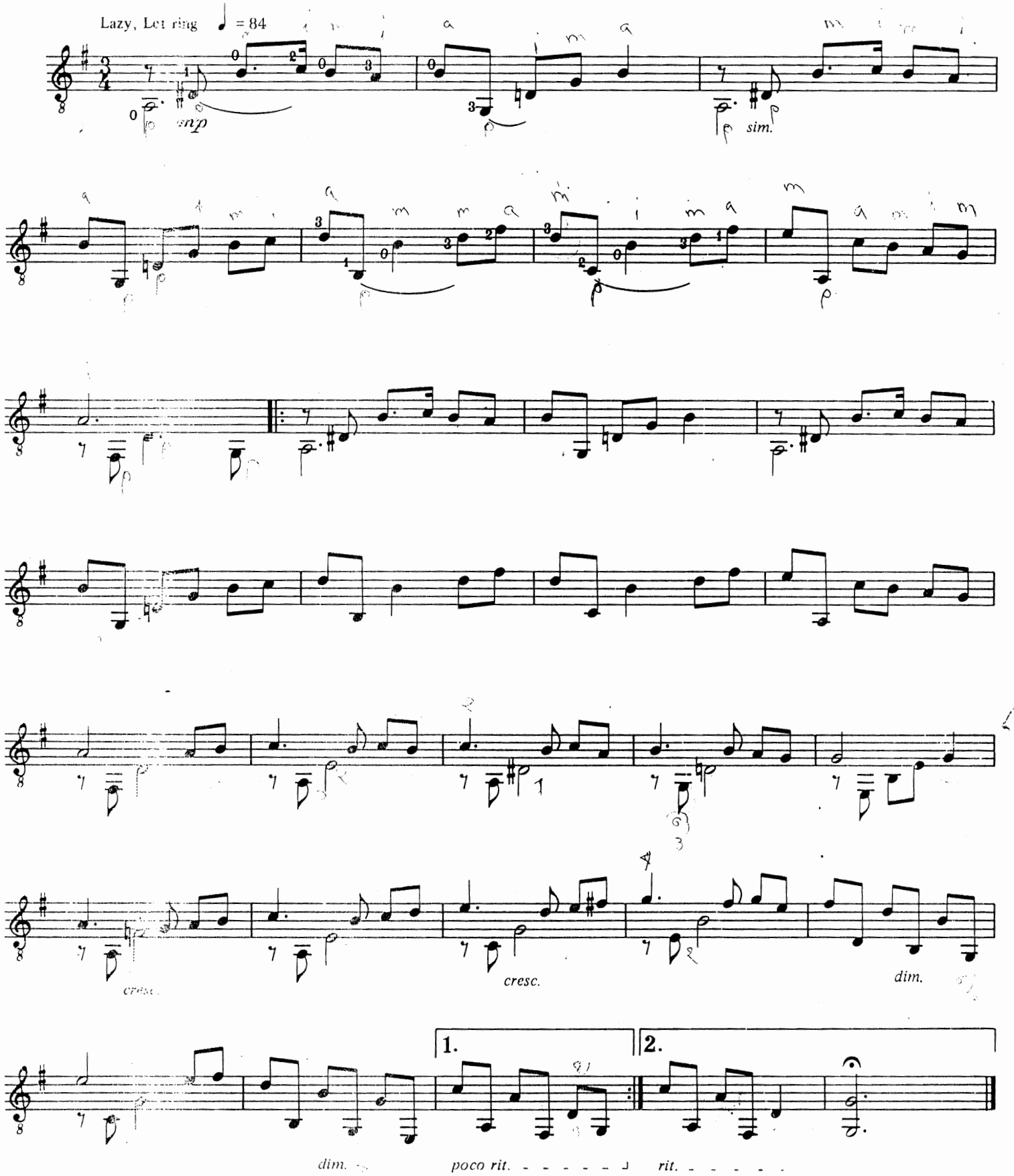
As indicated in the first three measures, the bass notes are meant to sustain throughout the measure. Again, you must be aware of notation convenience and use your musical judgement as to when to sustain and when to damp.

I hope you will enjoy the pieces musically, and become absorbed in expressing the different character of each one.

Andrew York — London, 1991

Willow

Andrew York



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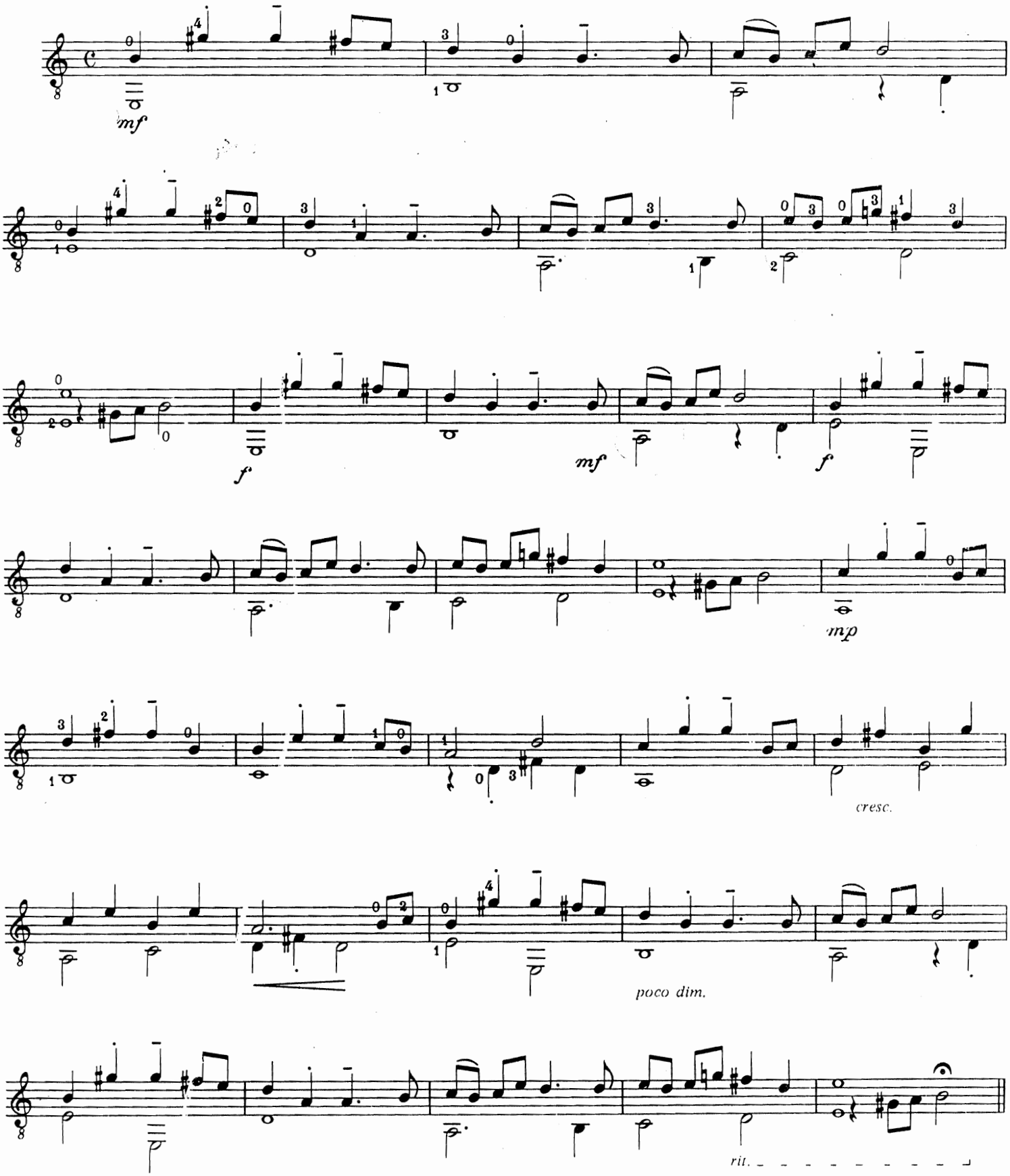
Walking

Rhythmic , Bold

Andrew York



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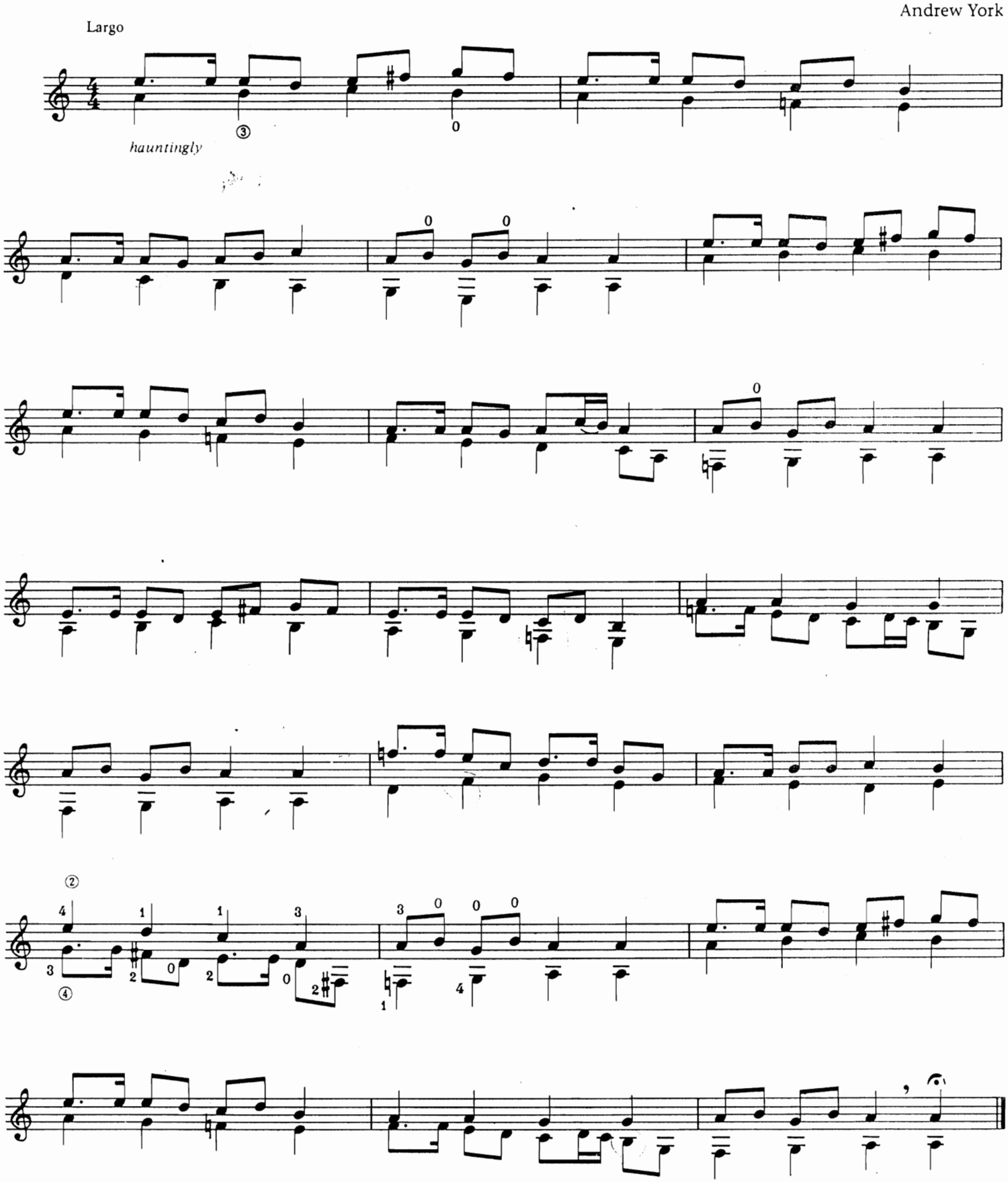
Chant

Andrew York



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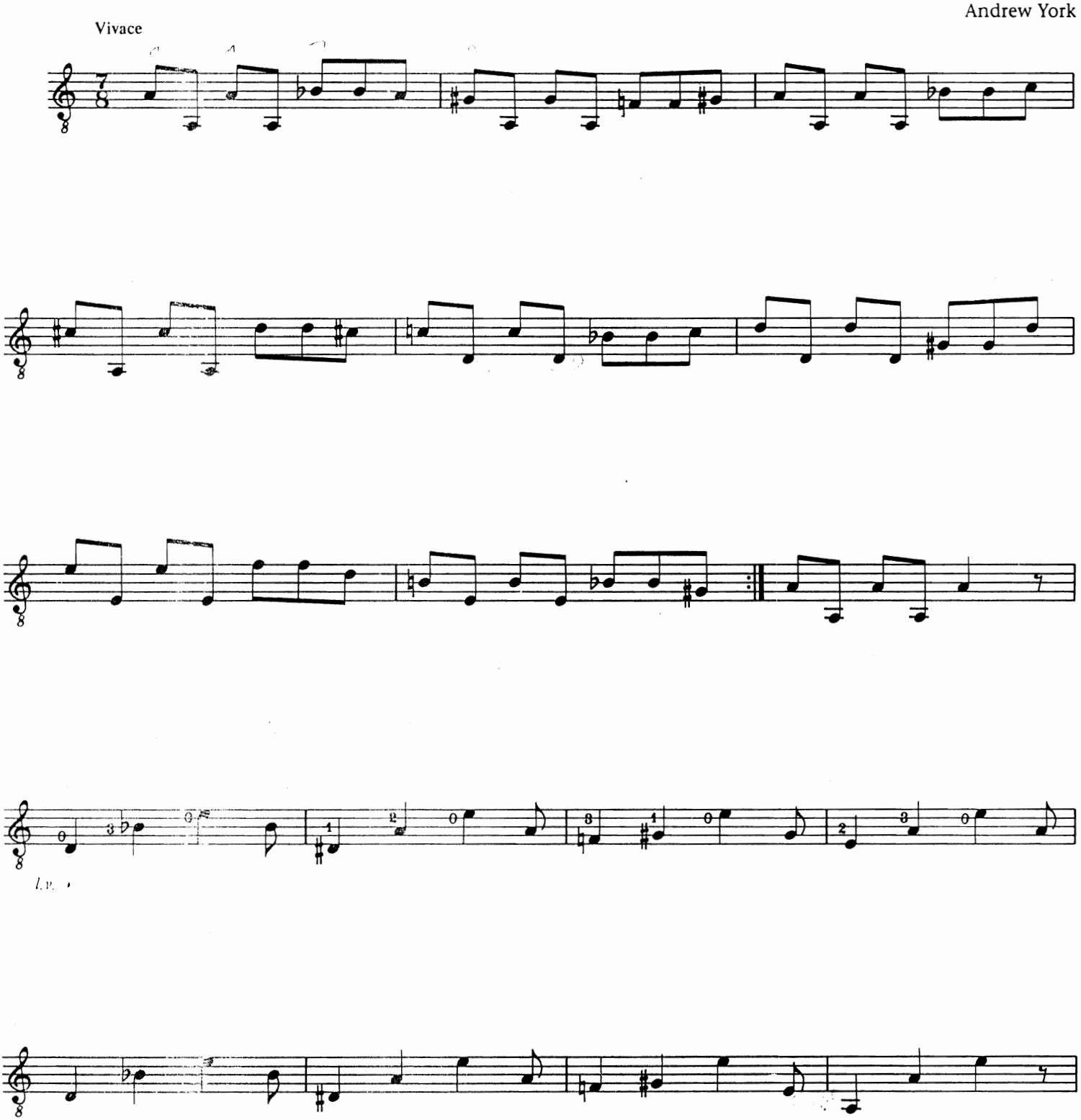
Spider Dance

Andrew York

Vivace



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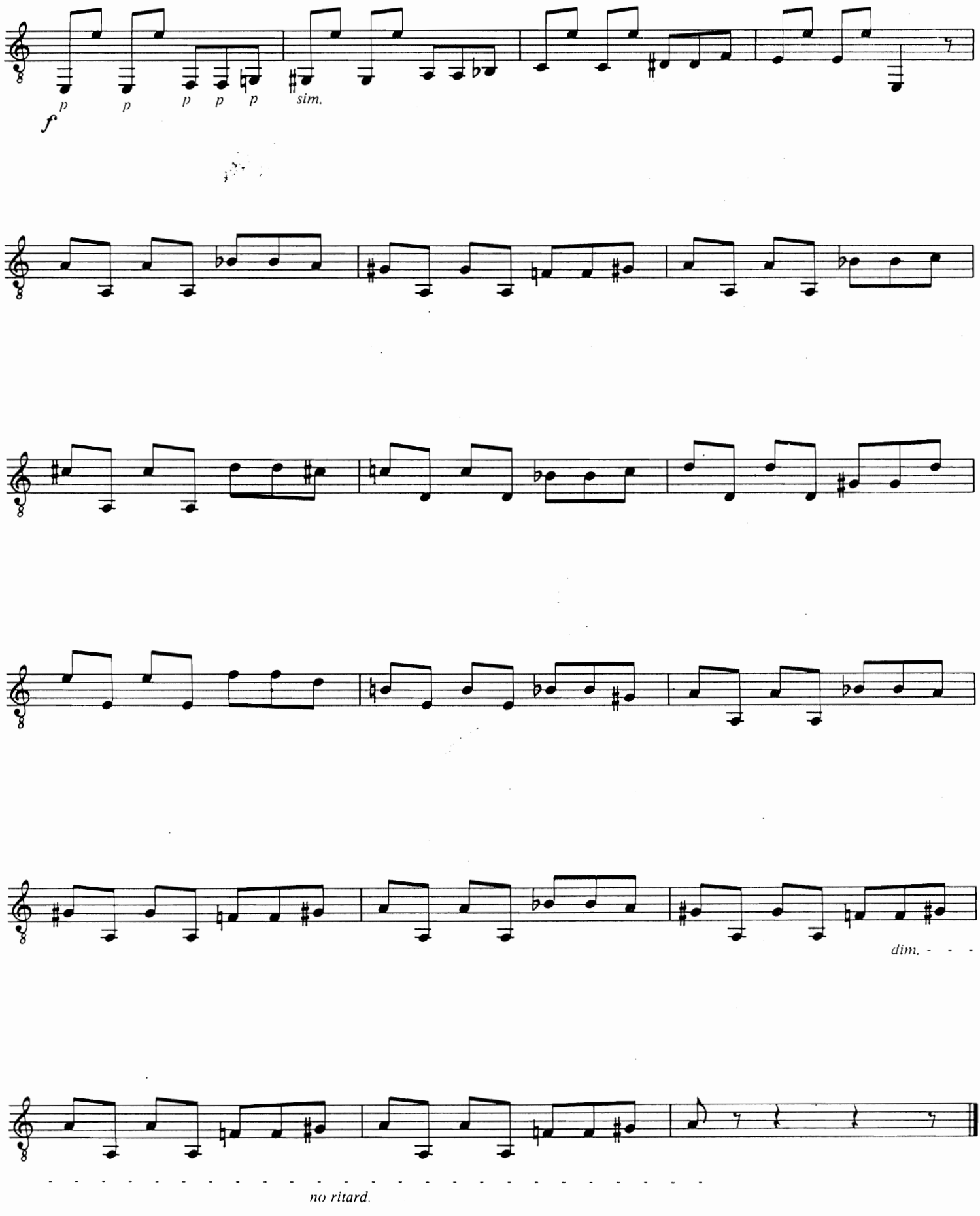
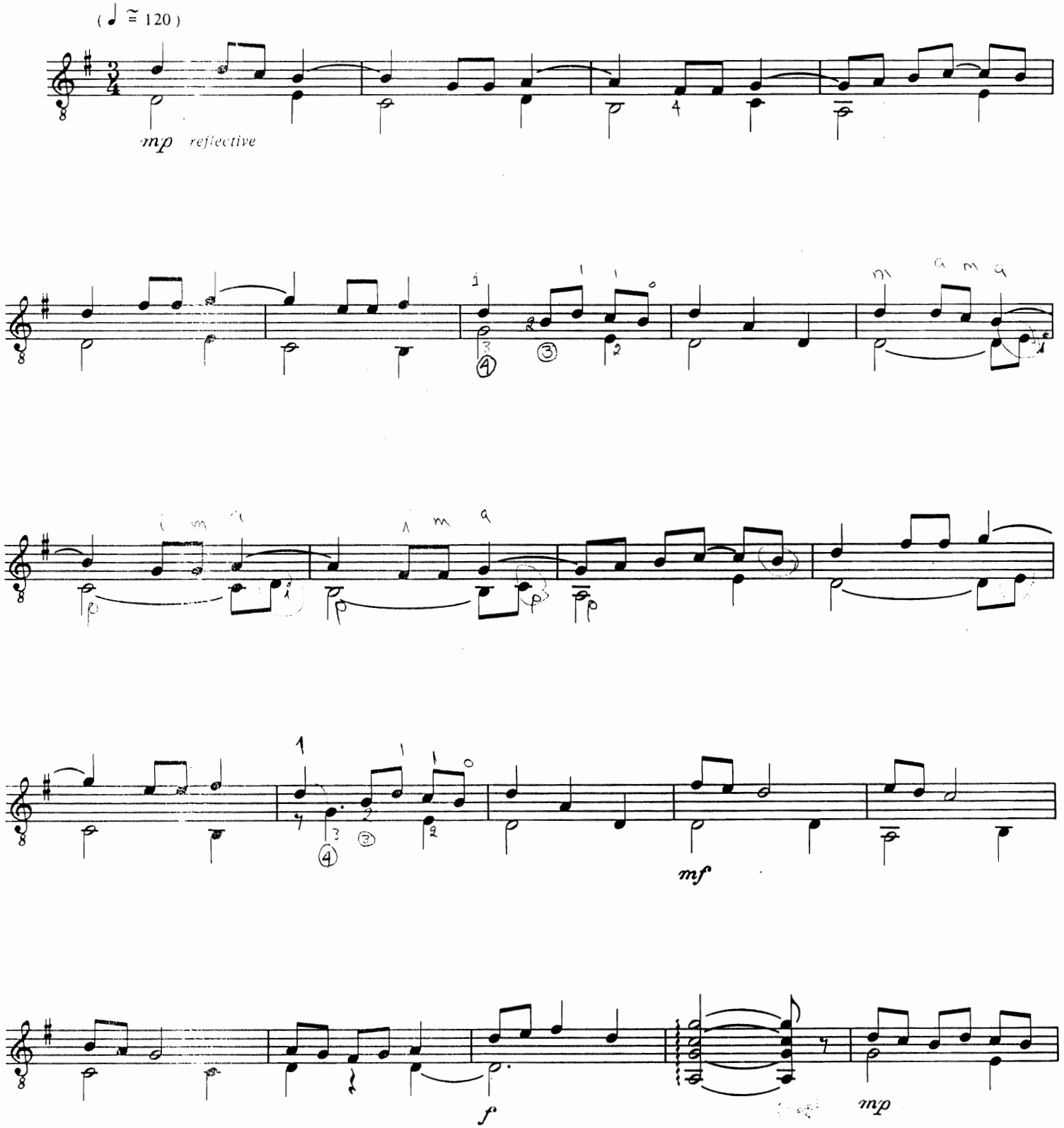

f
p
p
p
p
p
sim.
dim.
no ritard.

Heath

Andrew York



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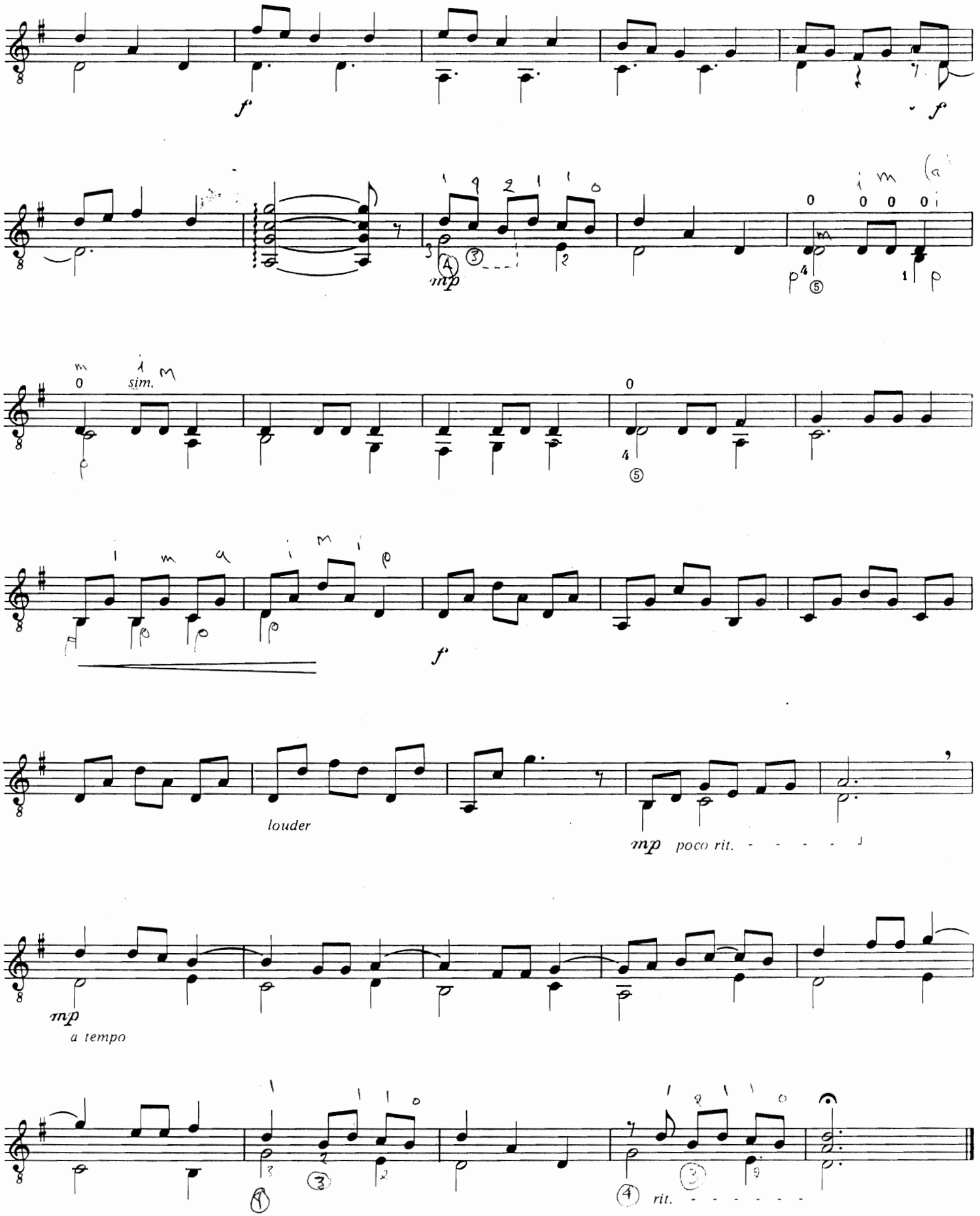
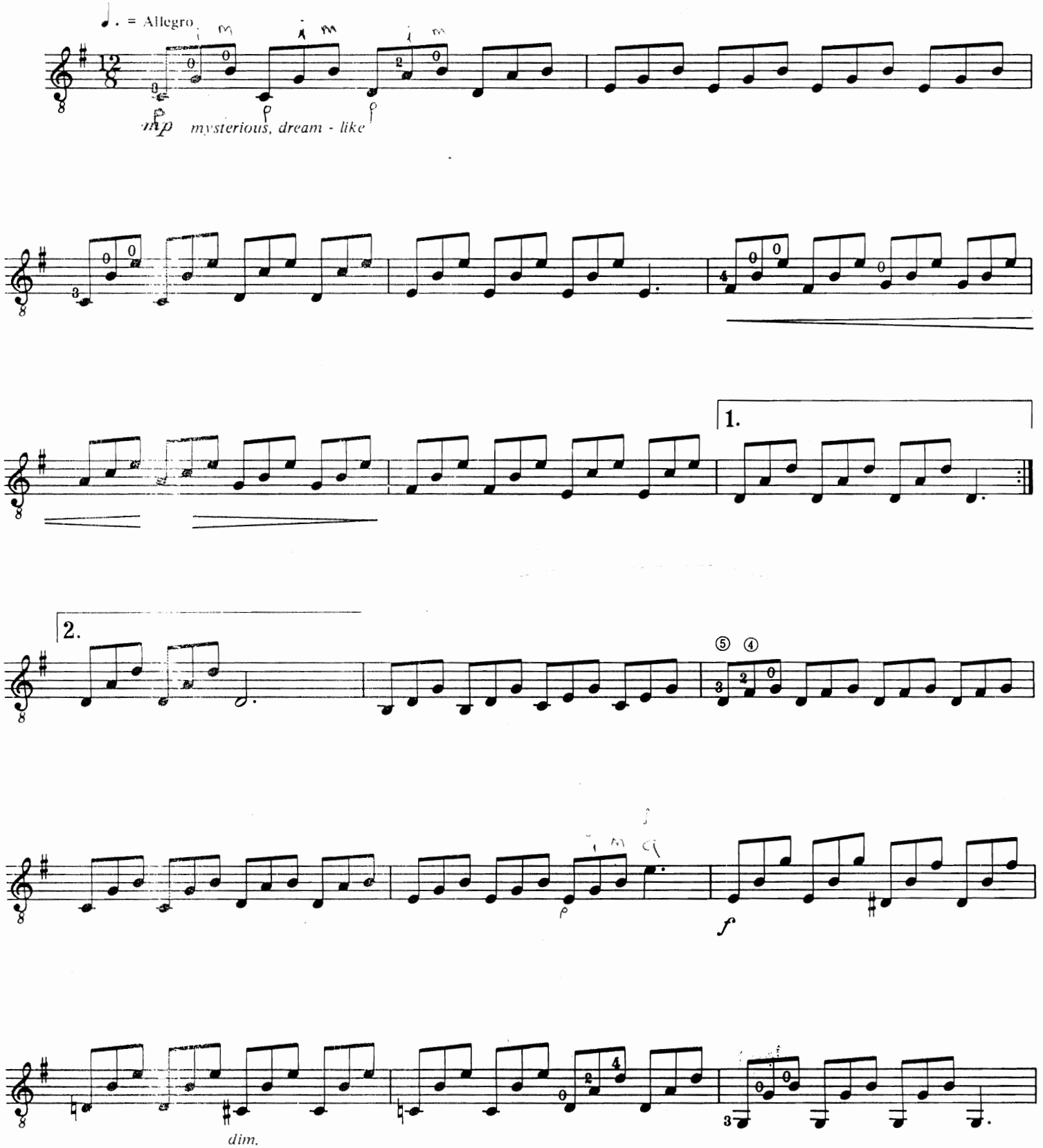

f
f
mp
sim.
f
louder
mp poco rit.
mp
a tempo
rit.

Snowflight

Andrew York



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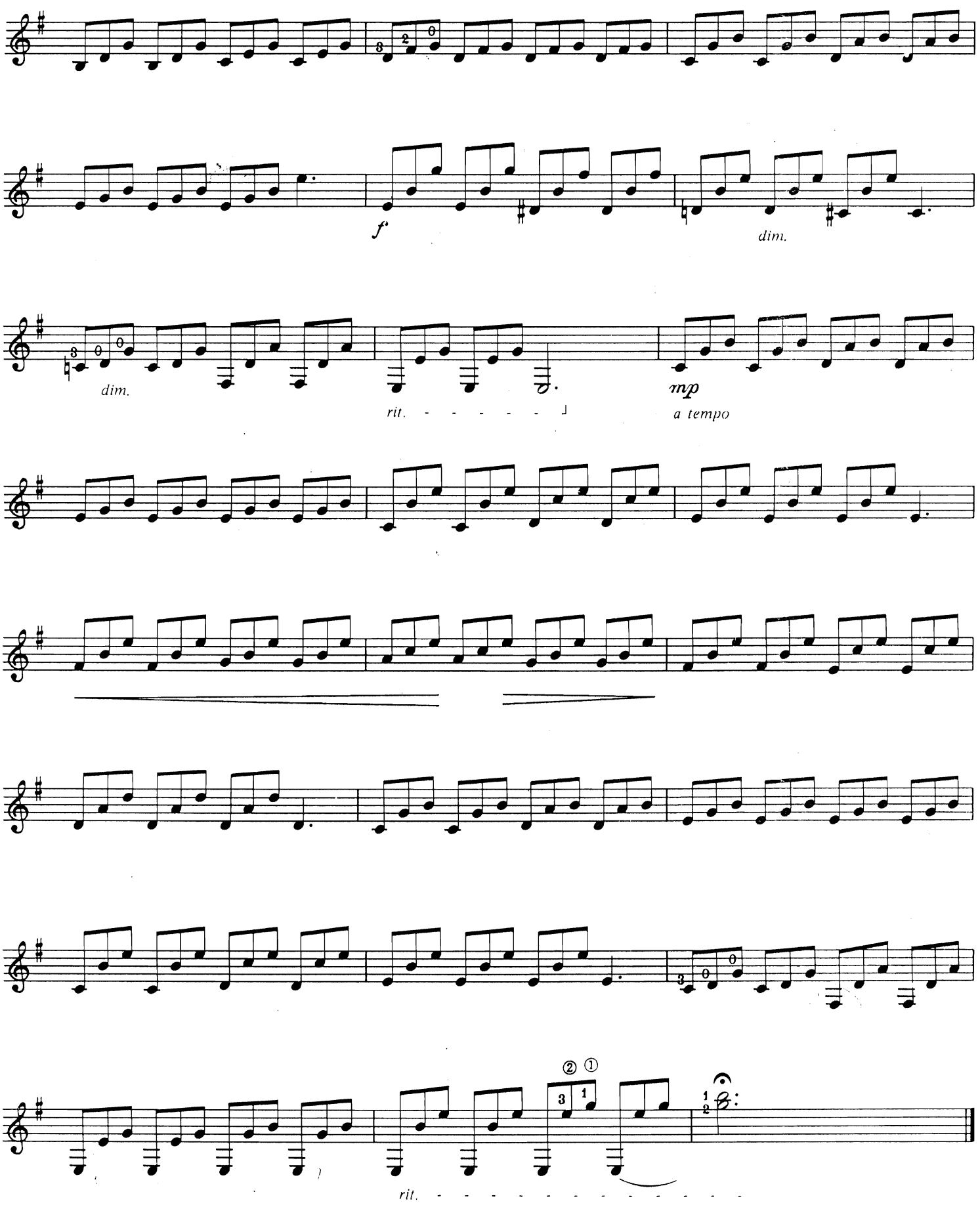
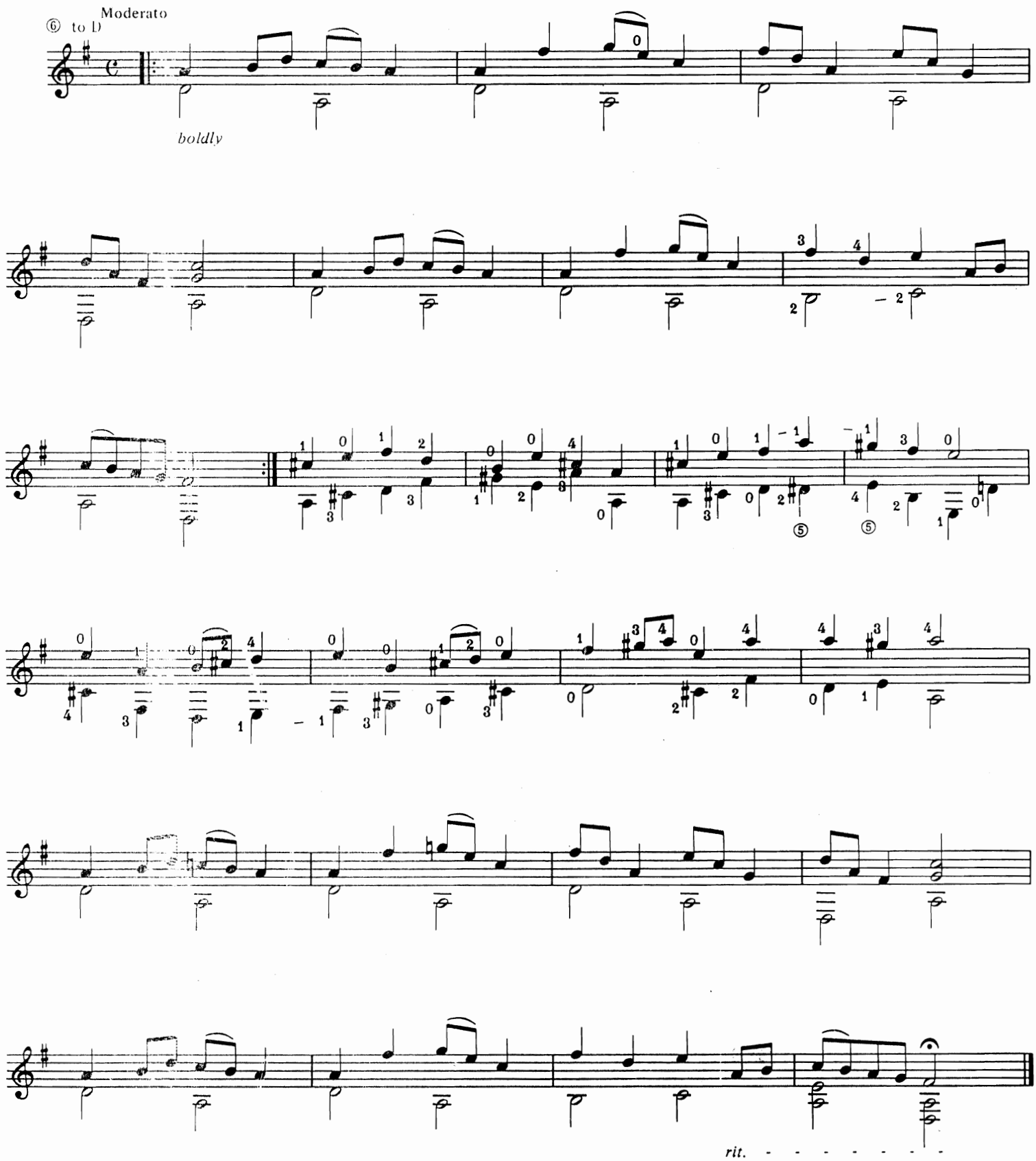

f
dim.
dim.
rit.
mp
a tempo
rit.

Royal Plum Pudding

Andrew York



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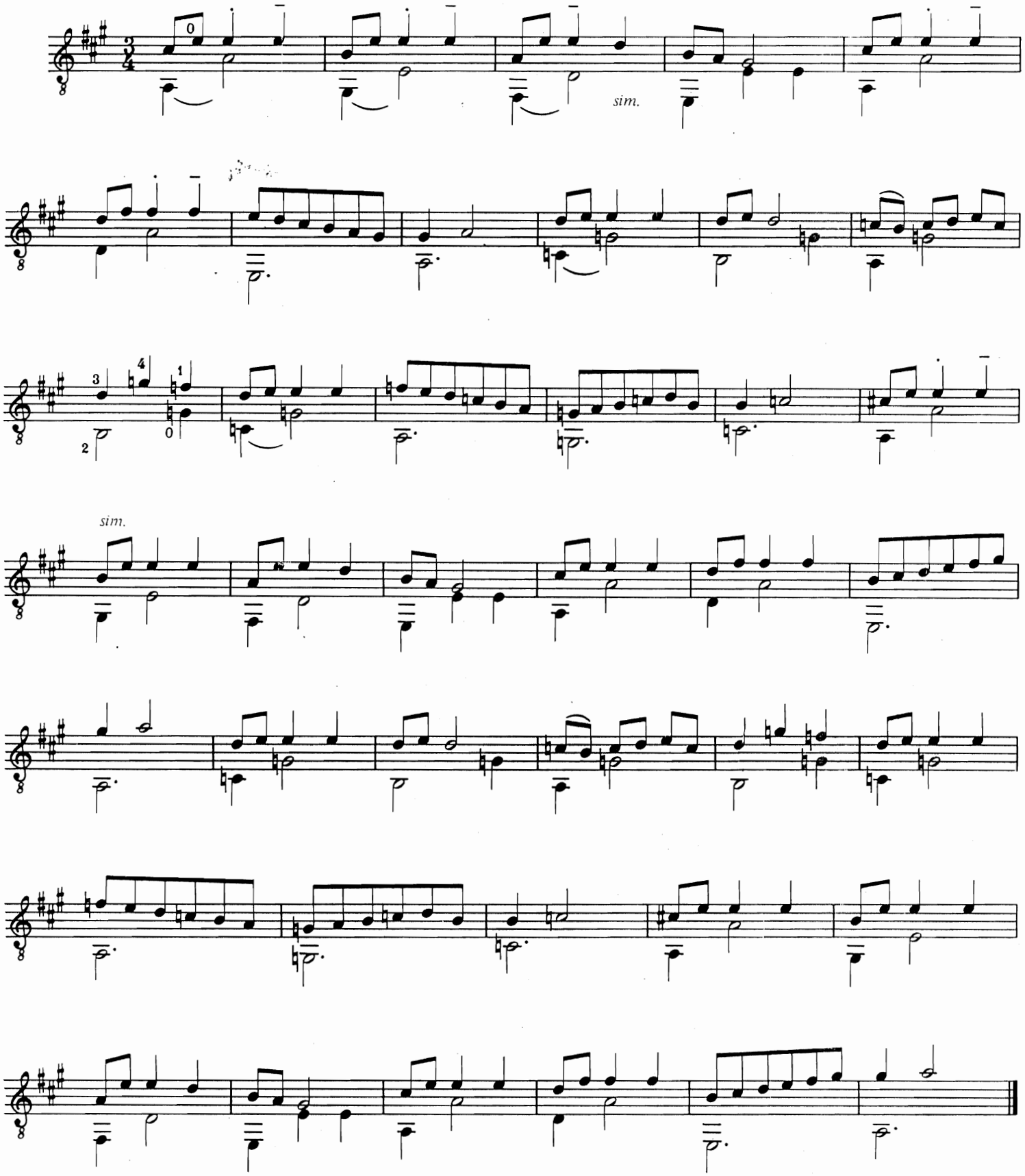
Sherry's Waltz

Andrew York



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