

Table of Contents

This table of contents is designed to help you use this book as effectively as possible. Not only will it give you an “at-a-glance” tour of what the book contains and help you find the specific piece you seek, but it will also help you find pieces that relate to the specific areas of technique you wish to study. For the most part, pieces appear in rough chronological order, with exceptions here and there to avoid unnecessary page turns during pieces. The categories of technique are shown across the top. The box(es) checked next to a piece tell you which technique(s) apply to that piece. The technique categories are taken directly from *Pumping Nylon*, making this the perfect companion to that book for the advanced player. We hope you enjoy it. —*Nathaniel Gunod*

	Arpeggios	Ascending and Descending Slurs	Left-Hand Finger Independence	Planting	Right-Hand Independence	Scales	Tremolo	Chord Balancing	Speed Bursts	The Thumb	Shifts	Rasgueado
3..... Preface												
3..... About the Author												
4..... Glossary of Signs and Terms												
5..... The Frog Galliard (<i>John Dowland</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8..... Fantasia #18 (<i>Luis Milan</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12..... Fantasia #16 (<i>Luis Milan</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16..... Veintidós diferencias de Conde Claros (<i>Luis de Narváez</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
23..... Variations sur les “Folies d’Espagne” (<i>Mauro Giuliani</i>)												
23 Thema	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24 Variation I	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25 Variation II	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
26 Variation III	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
27 Variation IV	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
28 Variation V	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30 Variation VI	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
32..... Étude #11 (<i>Napoléon Coste</i>)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
34..... Fantasia Original (<i>Jose Viñás</i>)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
41..... Rasgueado Exercise in Soleá (<i>Adam del Monte</i>)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
44..... Alzapua and Thumb Study in Soleá (<i>Adam del Monte</i>)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
48..... Inspired by Villa-Lobos Etude #1 (<i>Joe Diorio</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
50..... Study #1 (<i>Carlos Rafael Rivera</i>)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
54..... Plainte (<i>Brian Head</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
59..... Concierto de Aranjuez— Cadenza (<i>Joaquín Rodrigo</i>)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>



Track
1

There is a recording included with this book. It includes performances of all the pieces by Scott Tennant except *Rasgueado Exercise in Soleá* and *Alzapua and Thumb Study in Soleá*, which are performed by Adam del Monte. Use it to help insure that you are interpreting the rhythms correctly and capturing the style of each work. The symbol above will appear to the left of each piece. The track numbers below the symbols correspond to the piece you want to hear.

Enjoy!

The Frog Galliard

John Dowland/arr. S. Tennant

I include this piece mainly because it is one of my favorite works by perhaps my favorite composer. I never tire of playing it, and I hope you will derive as much joy from it as I have over the years. Also, it offers some good opportunities for us to work out those nasty *a-i* scale passages we usually avoid! Note that the 3rd string is tuned to F \sharp .

CHECKLIST:

- ✓ Keep the overall feel of the piece light. Use primarily free-stroke throughout.
- ✓ For the scale passages, I suggest using free stroke *a-i* alternation, as these fingers are further away from each other than are *i-m*, creating a better balance in the hand and thus allowing for greater evenness and fluidity in the lines. This exchange may feel awkward at first, but will soon become your favored fingering pattern for many quick, light passages.

♩ = 96 - 108

③ = F \sharp

Track 1

mf

5

9

13

Study #1

Carlos Rafael Rivera

Carlos Rivera is a talented composer of Cuban heritage living in Southern California. His composition *Whirler of the Dance* was the set piece for the 1998 GFA competition. His music has passion and drive and is heavily Latin-based.

CHECKLIST:

- ✓ Despite the accents and quick tempo, the piece should maintain a fluidity throughout. Note the composer's indication, "Flowing."
- ✓ The accents may be done with either rest stroke or free stroke, depending on the depth-of-sound desired. Keep in mind, though, the dynamic indications.
- ✓ There are several places, such as the first note in measure 5, that have an accent over a slurred note. Instead of slamming the finger harder into the fretboard, play the first note of the slur softer, fighting the tendency to accent the first note of a slur.

Flowing
♩ = 240 BIV -----

Track 11

4

poco

7

m *i*

poco *cresc.*

10