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Track 1

There is a recording included with this book. It includes performances by Benjamin Verdery of all the pieces. Use it to help insure that you are interpreting the rhythms correctly and capturing the style of each work. The symbol above will be shown with each piece. The track number below the symbol corresponds to the piece you want to hear. Track 1 will help you tune to this recording.

Enjoy!

Notes on Estudio by Francisco Tárrega

It is appropriate that the first piece in this book is by Francisco de Asis Tárrega, as many feel he was the father of modern guitar technique. He was born in Valencia, Spain in 1852 and died in Barcelona, Spain in 1909. He composed the beloved *Recuerdos de la Alhambra* and *Capriccio Arabe* among many other works. He played like Sor, without using nails, and played on a guitar made by Torres, who many feel was the father of modern guitar construction. He was one of the first to establish the playing position of putting the guitar on the left leg. This may have been due to the larger body size of the Torres guitar. Tárrega was the first to transcribe some of Isaac Albeniz pieces, and felt the works sounded better on the guitar than the piano. He also taught Miguel Llobet, Maria Rita Brondi and Emilio Pujol—all influential guitarists.

In this piece, the melody, mostly on the 1st string, is played with the *a* finger. Make sure it sings out clearly and sweetly. Also, notice that this piece, and a few others in the book, have been marked extensively with *phrase* marks. These long lines over the music are there to help make sense of the music—to show you where ideas begin and end. You should put in marks like this (in pencil!) where I have not.



Track 2

ESTUDIO

Francisco Tárrega

♩ = 100 - 112

Musical score for "Estudio" by Francisco Tárrega, featuring five staves of music. The score includes dynamic markings (*p*, *mp*, *mf*, *f*), articulation marks (accents, slurs), and fingering numbers (1-4). The piece is marked with a tempo of 100-112. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The first staff starts with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff includes a section marked "BV" and a double bar line. The fourth staff continues the melody. The fifth staff ends with a double bar line and a repeat sign. The score includes various dynamic markings such as *p*, *mp*, *mf*, and *f*, and includes a key signature change to one sharp in the final staff. The piece is marked with a tempo of 100-112 beats per minute. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The first staff starts with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff includes a section marked "BV" and a double bar line. The fourth staff continues the melody. The fifth staff ends with a double bar line and a repeat sign. The score includes various dynamic markings such as *p*, *mp*, *mf*, and *f*, and includes a key signature change to one sharp in the final staff.



Track 7

INT *à* BEGRIFE

Owe Walter

$\text{♩} = 88$

Moderato