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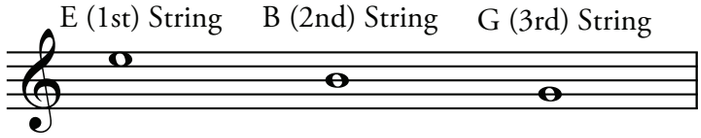
About the Audio Recording

Throughout the book, you will see the audio icon to left. It indicates there is a companion audio recording for that example or lesson.

THE OPEN 1ST, 2ND, AND 3RD STRINGS

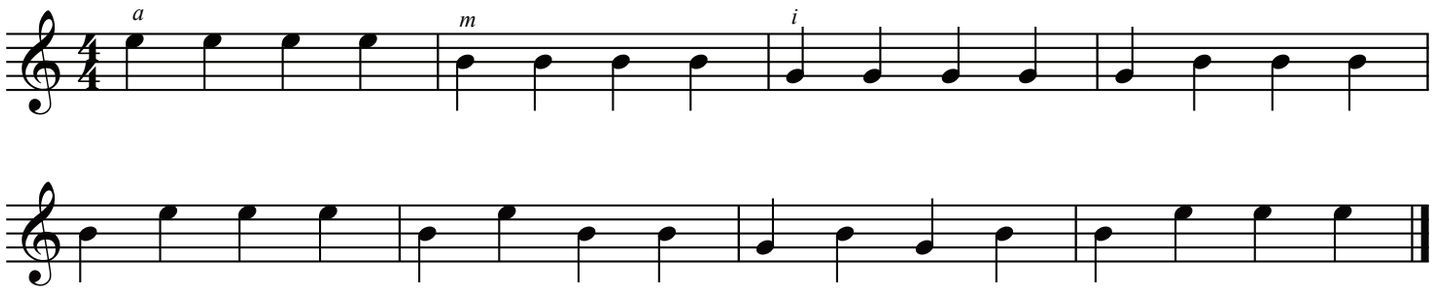


Now that we understand how to use the fingers in rest stroke, we can apply this knowledge to play the first three open strings. With your thumb prepared on the 5th string, group your fingers on the first three open strings. For now, *i* will play the 3rd string (G), *m* will play the 2nd string (B), and *a* will play the 1st string (E).

Be sure to begin by visualizing while saying the notes out loud or prereading. Clarify in your mind the location of each note on the guitar and which right hand finger you are going to use. Then say and play.

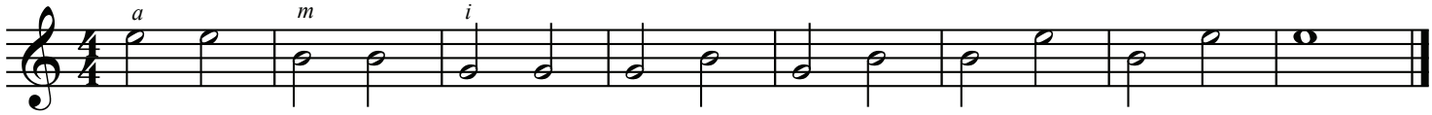
Exercise 1 **TRACK 1**

Be sure to preread, then say and play. Also, isolate any difficult sections.

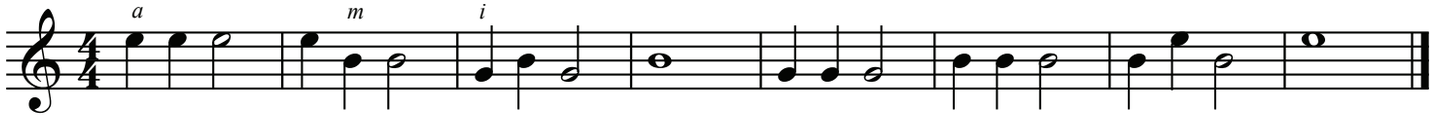


Exercise 2 **TRACK 2**

Work slowly and evenly.

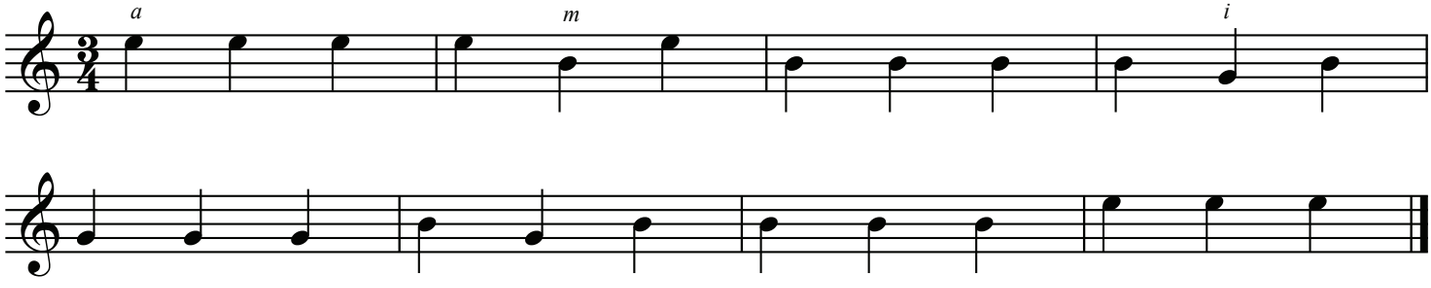


Exercise 3 **TRACK 3**



Exercise 4 **TRACK 4**

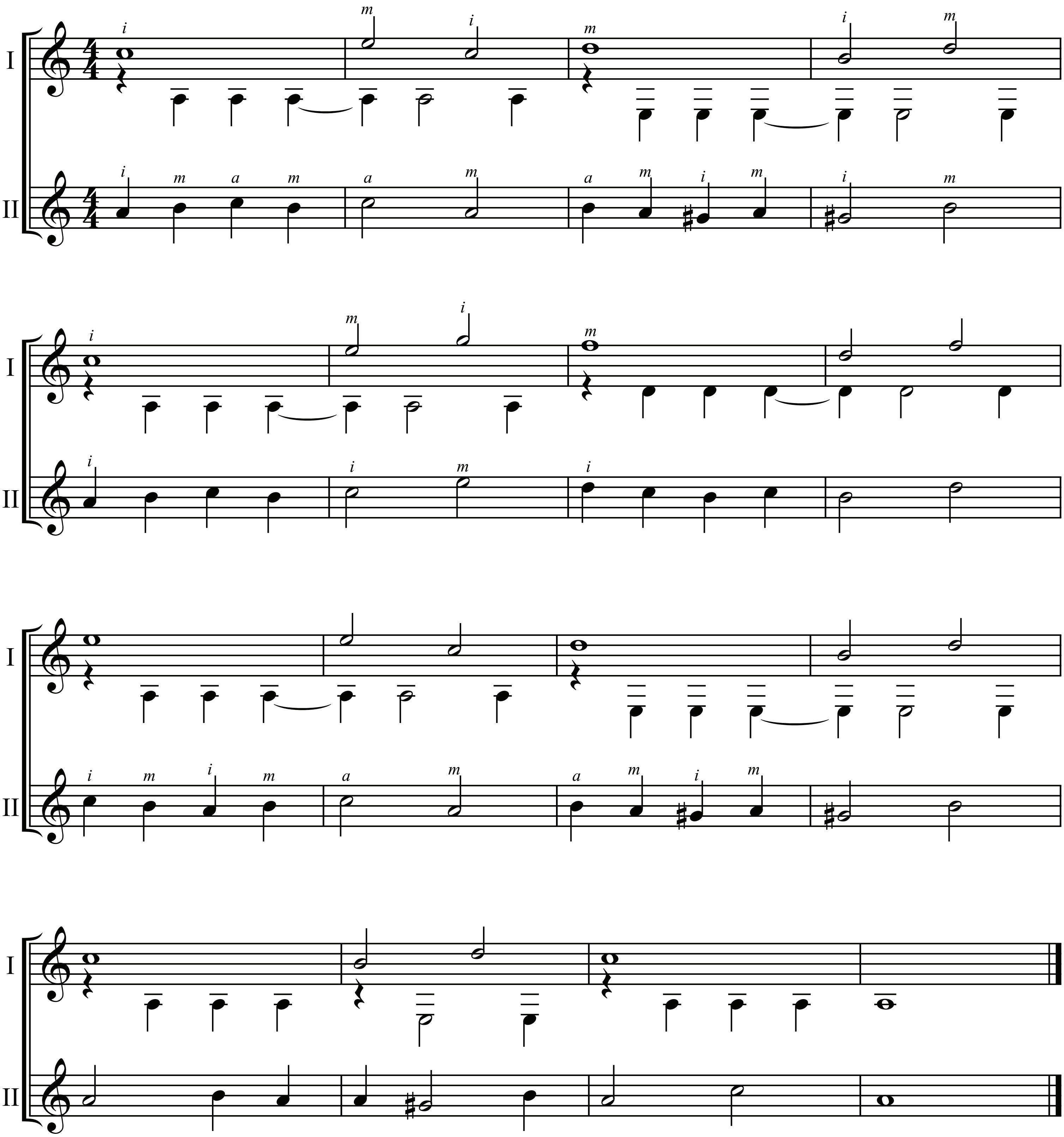
What is meant by $\frac{3}{4}$? (See page 15.)



You should make a continuous effort to think of where the notes are located on the guitar, and then find them without looking at the instrument. **The eyes should be kept on the music!**

For the fastest, easiest progress, you are urged to apply the visualization steps outlined on page 26. After you are comfortable with "Prelude No. 3," proceed to play it as a duet with track 21.

Prelude No. 3 **TRACK 21**



Arpeggio Using *p*, *i*, *m*, *a*, *m*, *i* Consecutively

Prepare to play exercise 40 by placing the hand as shown in figure 75.

Fig. 75

Next, play the bass note with *p* on beat 1 (fig. 76); *i* plays on the "&" of beat 1 (fig. 77); as *i* plays, the pull of *i* pulls in *m* to play on beat 2 (fig. 78); the pull of *m* pulls in *a* for the "&" of beat 2 (fig. 79). As each finger plays the string, it continues to move inward to pull the subsequent finger until *a* plays, and *m* and *i* are reset on their respective strings (fig. 79). Finger *m* plays on beat 3 (fig. 80); the pull of *m* brings *i* in to play on the "&" of beat 3, and *p* is reset on the bass string (fig. 81). When *p* plays, the fingers reset onto their respective strings together to start their next cycle (fig. 76). Note that there are two reset movements in this arpeggio form: when *p* plays and the fingers are reset (fig. 76), and when *a* plays and *m* and *i* are reset (fig. 79).

Fig. 76

Fig. 77

Fig. 78

Fig. 79

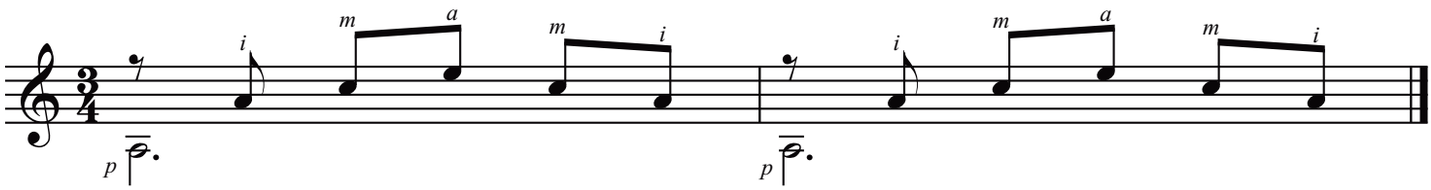
Fig. 80

Fig. 81

At first, exercise 40 is played with fingers prepared, thus creating a slightly staccato sound. As fluency is acquired, the fingers will only make contact at their instance of playing and create a more legato arpeggio.

Exercise 40

Be sure *c* moves sympathetically with *a*.



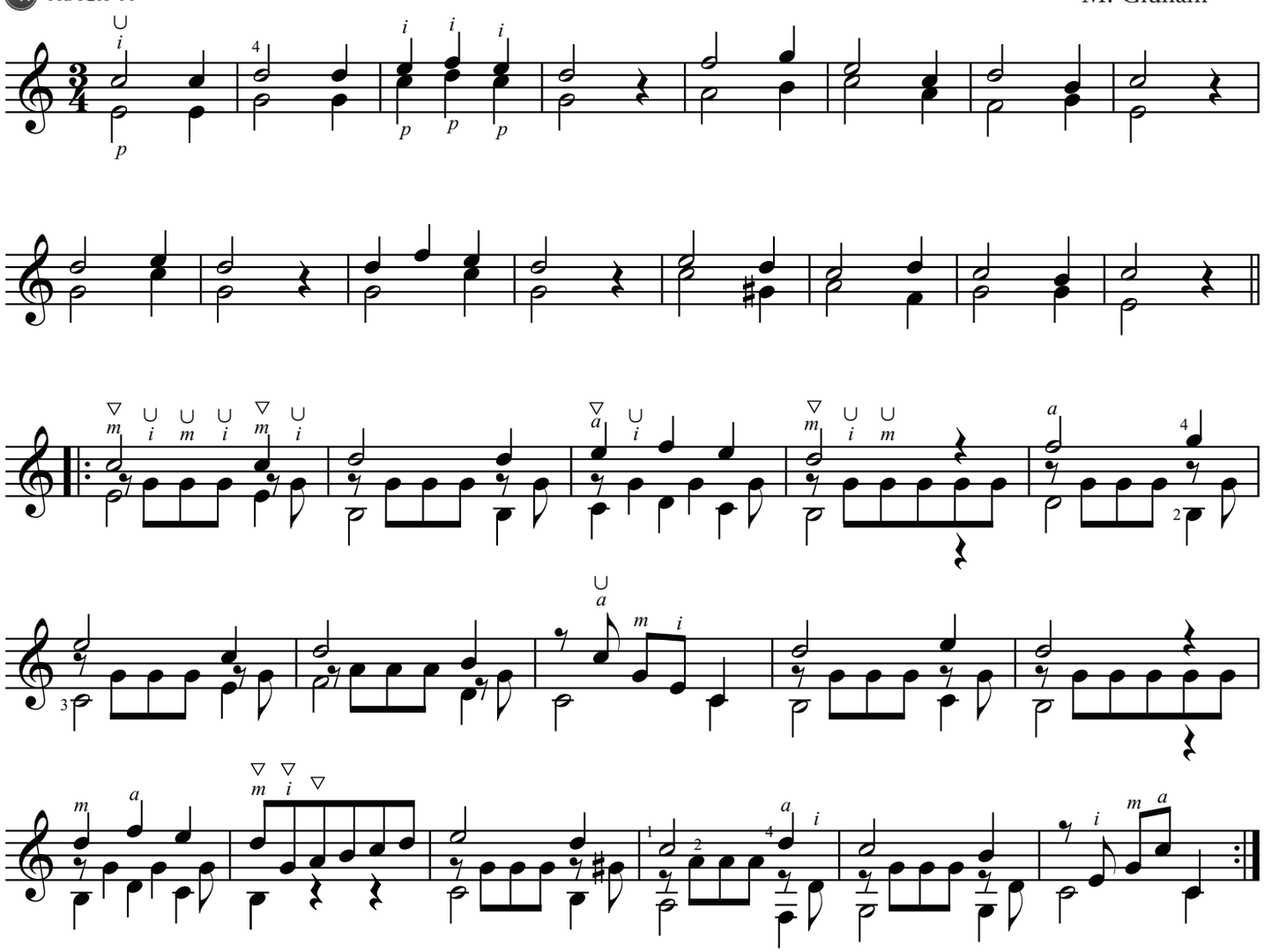
Mauro Giuliani

Mauro Giuliani was born in Bologna, Italy, in 1781 and died in Vienna in 1829. His education in music began at an early age, and the violin and flute were the first practical application of his studies. While still a youth, he entirely discarded those two instruments and began a serious and intense study of the guitar. He was, for the most part, self-taught. So extraordinary was his genius, however, that by the time he reached the age of 18, he had begun touring Europe as a virtuoso. More amazing still, he had already composed a number of brilliant compositions for the guitar. Throughout his life, he associated with the greatest musicians of his day, all of whom held him in the highest esteem. It is said that Beethoven, after hearing him play, exclaimed, "The guitar is a miniature orchestra in itself." Giuliani wrote over 300 compositions, which ranged in difficulty from easy exercises to works requiring a high degree of technical skill. His compositions still appear in the concert programs and recordings of our foremost guitarists.

The beginning 16 measures of the "Andantino" by Giuliani introduces a melody (theme) supported by one lower voice line. Both are played with the free stroke. The melody is repeated in the next 16 measures, but with the full harmonic support of two lower voices. In the three-part section, the melody is played rest stroke and the two lower parts free stroke. Due to the complexity of this section in three parts, it is strongly recommended that each part be analyzed and practiced separately before attempting to play them together as written. The entire composition must be played at the same tempo, the first 16 measures no faster than the last.

Andantino is another Italian word. When used as the name of a composition, it indicates a short piece of *andante* tempo and character.

Andantino

TRACK 41

M. Giuliani