

# GABRIEL BIANCO

ETUDE NO. 5, OP. 48 (GIULIANI)





# ABOUT THE ARTIST

Gabriel Bianco is considered to be one of nowadays's finest classical guitarists. Gabriel has won first prize in several international competitions, has performed in over fifty countries spanning every continent, and has recorded 8 CDs.

Gabriel Bianco has performed in concert in prestigious venues such as the Théâtre du Châtelet, la Folle Nantes Day, the Radio-France Occitanie Festival, the International Festival of guitar in Paris, the Tchaikovsky Hall in Moscow, the Herbst Theatre in San Francisco, the Luis Arango Auditorium in Bogota, the Central Conservatory of Beijing, the Musashino Art Center and the Yamaha Hall in Tokyo, the Kyiv Philharmonic, the Zurich Opera and the Lausanne Opera.

Gabriel Bianco is passionate about chamber music. He has been a member of Quatuor Eclisses since its creation in 2012, for which he has composed many arrangements and has recorded 4 records with the Ad Vitam record label. Bianco has recorded 2 solo records, the first with the Naxos label in a Bach, Mertz & Koshkin programme then with the Ad Vitam Records label in Da Milano, Scarlatti, Regondi & Paganini programmes. Gabriel is very active in the creation of contemporary pieces.

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# Etude No. 5, Op. 48

## DOWNLOAD EDITION

The arpeggio pattern throughout this etude is worth including in regular practice. It uses every finger of the right hand and guides the hand into an ideal position. Starting with the thumb, moving through each finger, then returning before repeating: *p-i-m-a-m-i*. Spend some time practicing the right hand on its own to fully control the motion. There are two ways to approach this arpeggio: with preparation; and without.



## Arpeggios With and Without Preparation

Preparation is particularly useful in the early stages to develop control. As soon as *p* plays, *i* immediately lands on string 3. Then *i* plays, and *m* immediately lands on string 2. Continue through the rest of the pattern, preparing each finger as soon as the previous finger has played. Remain relaxed working through this exercise, avoiding tension in the hand or shoulder. Work at varying speeds to ensure balance and stability.

Playing without preparation, each finger completes one motion through the string, rather than stopping on the string before moving on. Both approaches are valuable techniques to be comfortable with. When stability and regularity are needed, preparation is ideal, and when speed is required, without preparation is ideal.

## The Left Hand

Throughout the opening chord changes, the open E string needs to ring through. The left hand must find a suitable angle to hold the chord shape without interfering with the first string. Make sure the fingers play on the tips and do not lie flat on the strings.



As the left hand shifts through the different positions, place the fingers down as needed. If all fingers are placed down together, it builds up tension in the hand and causes squeaks on the bass strings. One guide finger should remain on the string between chords to maintain a legato flow. In measures 7 to 8, finger 4 adds a melodic line within the arpeggio. This should be placed down when needed within the flow of the arpeggio, rather than on the beat. This will maintain a clearer legato line. Use the same approach for measures 9 to 10.

This is a great study to work on slowly every day to build a secure technique with all aspects of arpeggio playing. Working with a metronome will help to keep the rhythm even and steady. Practice with right-hand preparation at a slower tempo and without preparation at a faster tempo. When increasing tempo, be very careful with the regularity, ensuring notes within an arpeggio do not bunch up together. Aim for a gentle touch to get a pleasing tone, as playing without preparation can often result in more pull off the fingernail than intended. Try a variety of tempos to find something that has energy but is still within total control.

With this study (or any other), always consider the purpose of the piece and what it aims to improve. This will give a clear focus to warming up and practicing beyond simply exercising the fingers.



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