

CLASSICAL GUITAR CORNER ACADEMY

# ALLEGRO

BY MAURO GIULIANI

STUDY GUIDE

**GRADE 2**

BY SIMON POWIS





# CLASSICAL GUITAR CORNER ACADEMY

A structured curriculum, a supportive community,  
and world class teachers to guide you.

The Classical Guitar Corner Academy serves adult amateur guitarists by providing them with the highest quality education available. It is an opportunity for you to access a world class education from your home and join a vibrant community of guitarists who are studying the classical guitar alongside you.

The Academy caters for absolute beginners, intermediate players, and also advanced players. You will have the opportunity to get personal feedback, undertake grade exams, post performances, and join meetups with other members. At any time, you can access the comprehensive curriculum which has already helped thousands of guitarists achieve their musical goals.

Guitarists who study here are fun, dedicated, supportive, and friendly. We celebrate small victories like your first performance (no matter what it sounds like!), and large ones like being awarded a CGC grade certificate.

The CGC Academy is a wonderful place to study, and it gets results.



Explore the Academy and learn more:  
[www.classicalguitarcorner.com/join-cgc](http://www.classicalguitarcorner.com/join-cgc)

# Introduction

## About the Study Guides

The joy of learning is fostered by clear goals, a guided path, and a clear sense of progress. To help you enjoy your study of the classical guitar I have created this series of study guides.

The *Study Guides* at Classical Guitar Corner are designed to give both teacher and student a structured approach to learning. Musical and technical issues are addressed individually in each piece so that the student does not get overwhelmed or frustrated. In each workbook I break down the piece into fundamental components such as fingering, shifting, articulation, dynamics, phrasing etc.. Besides being productive and efficient, this method of learning will also help the student to approach each new work in a way that will produce the best results.

Perfect for the self-taught guitarist, or teacher and student, these guides are really just like having a one-on-one lesson with your truly!

Have Fun

*Simon Powis*



## About the Academy

The Academy at Classical Guitar Corner has become much more than an online resource to learn classical guitar. It has become a community, a sanctuary for learning, a source of inspiration, and a family.

With a structured approach to learning, students at the Academy benefit from a clear path to progress. That path guides them through the maze of materials that make up the learning process and leaves them feeling positive about music. The feeling of achievement, of success, and of mutual respect fuels further dedicated practice and a virtuous cycle ensues.

If you find that these materials suit your learning style and help you focus in your practice sessions, then I highly encourage you to join the CGC Academy as it is a world class institution filled with people who are passionate about the classical guitar.

[www.classicalguitarcorner.com](http://www.classicalguitarcorner.com)

## **About Simon Powis**

A passionate and expressive style coupled with a formidable technique has garnered attention for Simon Powis as a talented soloist, chamber musician and innovator. Growing up in Sydney, Australia, Powis began his studies at the age of five on the cornet. Inspired by his brother's musical pursuits he took up the guitar at age eleven and began an enduring obsession that would result in performances throughout Europe, Australia, Asia, and the Americas.

After completing his studies at the Sydney Conservatorium of Music with Raffaele Agostino in 2004, Powis traveled extensively throughout Europe to study with some of the world's most renowned virtuosos. Oscar Ghiglia, David Russell, Pavel Steidl and Aniello Desiderio have had a great impact on the musical style and technical foundation that Powis possesses. From 2006 to 2010 he attended Yale University on full scholarship, and under the mentorship of Benjamin Verdery he was awarded the first doctorate for a classical guitarist in over thirty years.

As a teacher Powis has instructed masterclasses in Lima, Mexico City and New York and at Yale he was employed as both a guitar instructor at the school of music and a teaching fellow in the department of music. With a growing interest in pedagogy he decided to undertake research in sight reading for his doctoral thesis. Insights and encouragement from Jerry Willard, David Leisner, John Williams and Ben Verdery have helped develop sight reading seminars that Powis has given in music schools, guitar societies and guitar festivals around the world.

Over the past ten years, Powis has increasingly focused on creating a unique approach to online classical guitar education. Classical Guitar Corner and its accompanying Academy provide a variety of educational resources for the public and a comprehensive graded curriculum for students of the Academy. Replete with a podcast, masterclasses, Summer School, articles, tutorial videos, exams, and live performance seminars, Powis serves a large community of classical guitarists around the world. In addition to the online resources Powis has compiled and authored over 12 books including practice routines, graded repertoire, study guides, and sight reading challenges.

## **Publications by Simon Powis**

Graded Repertoire for Classical Guitar  
20 Practice Routines for Classical Guitar  
Sight Reading for Classical Guitar  
Graded Duets for Classical Guitar  
Complete Major and Minor Scales and Arpeggios  
Classical Guitar Study Guides  
Practice Technique for a Musician  
Ensemble Editions for Classical Guitar

[www.classicalguitarcorner.com](http://www.classicalguitarcorner.com)

# No.13 "Allegro"

From Le Papillon Op.50

Mauro Giuliani

Edition by Simon Powis

classicalguitarcorner.com

## Allegro

3 2 1 0 1 3 0 2 1 3

3 2 1 2 3 2 0 3 2 2 1 4

5

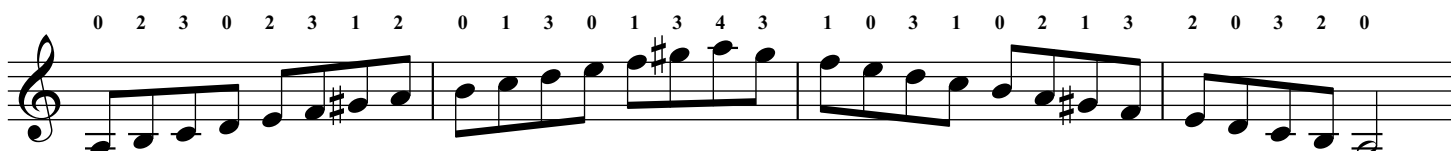
7 2 3 1 2 3 0 1

9 2 1 0 1 4 0 1 0 0

## Key

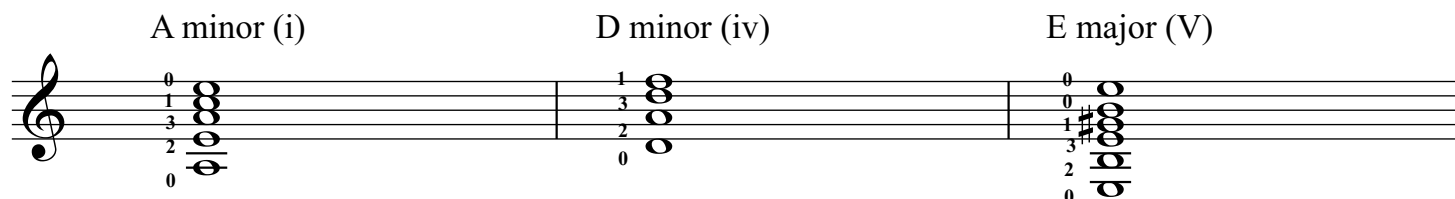
This piece is in the key of A minor, which has a key signature of no sharps or flats. One accidental does pop up quite often, however, and that is G#. An accidental is a note that does not belong to the key signature and it appears in this piece because of the dominant harmony, E Major. The following scale is A harmonic minor, play it through several times to familiarize yourself with the notes in the piece.

\* The G# on the first string will require you to shift your position going up and down the scale.



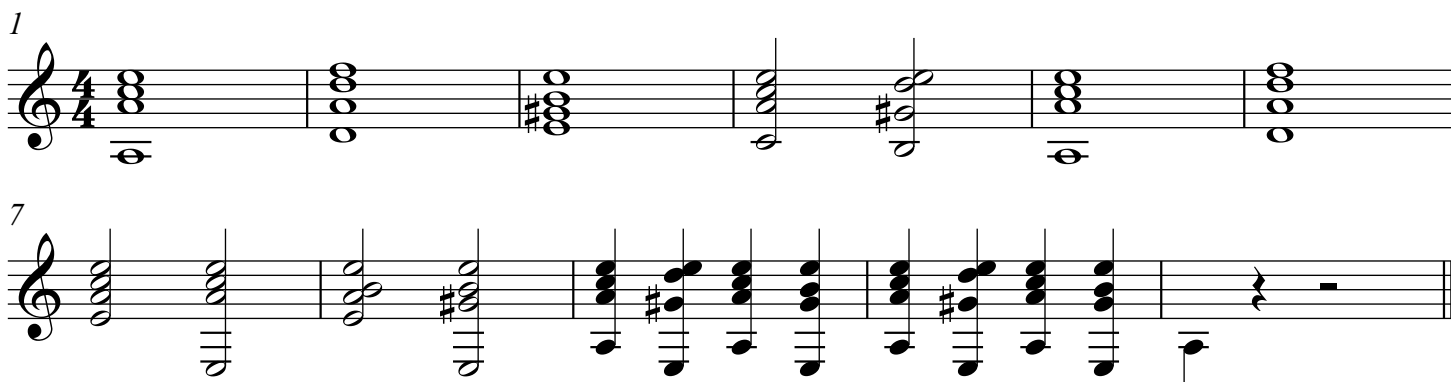
## Main harmonies

There are three chords/harmonies that dominate this work: A minor, D minor and E major. Once you have played through these three chords several times, look through the piece to find the places where they occur. They do not always use all the notes in the chord, there are some variations, and they will be arpeggiated throughout the whole piece.



## Block Chords

Now that we have gone through the bass voice, it is time to listen to the harmonic progression that is arpeggiated in this piece. Below you will find the block chords that make up the piece, but here they are not arpeggiated, leaving you free to concentrate on the movement of the left hand. Move your fingers as a unit, instead of one at a time, and keep each chord sounding for its full rhythmic value. Be careful in measure 9 and 10 to play the chords exactly as they are written.



## Bass voice

Play through the bass voice on its own so you can hear the independent line. Using your thumb, play the line from beginning to end, making it sing clearly with good phrasing and dynamics. Think about what harmonies go along with this bass line as you play it.

The image displays a musical score for the song "The Rose Tree". It consists of two staves, both in 4/4 time. The first staff, labeled with a "1" at the beginning, contains the vocal melody. It starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff, labeled with a "6" at the beginning, contains the piano accompaniment. It begins with a piano (*p*) dynamic and features a series of chords and single notes, including a prominent bass line with eighth and sixteenth notes. The score concludes with a double bar line.

## Bass stopping

Now, I have a question for you... did you really play all the rests in the exercise above? If not, you need to think about bass stopping!

Bass stopping is an advanced technique, (read about it on [classicalguitarcorner.com](http://classicalguitarcorner.com)) but it is a good concept to get into your head early, so let's see how it applies in this piece.

The key of A minor works well on the guitar because it uses the three open string bass notes, E A and D. With so many open strings it is easy for the bass notes to keep ringing after they should be cut, creating the same effect as holding down the sustain pedal on a piano.

In this exercise the dashes (-----) indicate the sustain of the note and the (x) marks the place where you need to stop the previous bass note from sounding. Just think of it like you are "playing" silence.

1

6

1

6

## Right Hand Exercise

Let's focus on the right hand. The arpeggio that runs throughout the piece appears in this exercise on open strings so as to keep the focus on the right hand. Practice the arpeggio slowly, and keep the rhythm steady. As you move the thumb around keep your hand position steady and relaxed.



## Left hand fingering

A pivot finger stays in the same position while other fingers around it move to different notes. In this piece the second finger is a pivot finger in measures 1-2 and 5-6. Identify exactly how long you can keep that pivot finger down so as to keep your left hand movement to a minimum.

Measures 1 - 2 and 5 - 6



Measures 7 - 8





## Dropped notes

With so many notes running along it is very common to skip the last note in a grouping of sixteenth notes or the note just before a shift. This happens because we are focused more on the left hand shift, and unless you are paying close attention, you might not notice that you dropped the note. To counter this, play through the piece slowly and accent all the notes marked with accents making sure they come out cleanly and in time.

**Slow!**

The musical score consists of six staves, each representing a measure of music. The notation is in treble clef with a key signature of one sharp (F#). The music features complex sixteenth-note patterns. Measures 1, 3, 5, 6, 8, and 9 contain groups of sixteenth notes, many of which are marked with an accent (>). Measure 1 starts with a first finger (1) and includes a second finger (2) and a third finger (3). Measure 3 includes a second finger (2), a third finger (3), and a fourth finger (4). Measure 5 includes a second finger (2) and a first finger (1). Measure 6 includes a second finger (2) and a third finger (3). Measure 8 includes a first finger (1) and a second finger (2). Measure 9 includes a first finger (1) and a fourth finger (4). The score ends with a double bar line in measure 9.

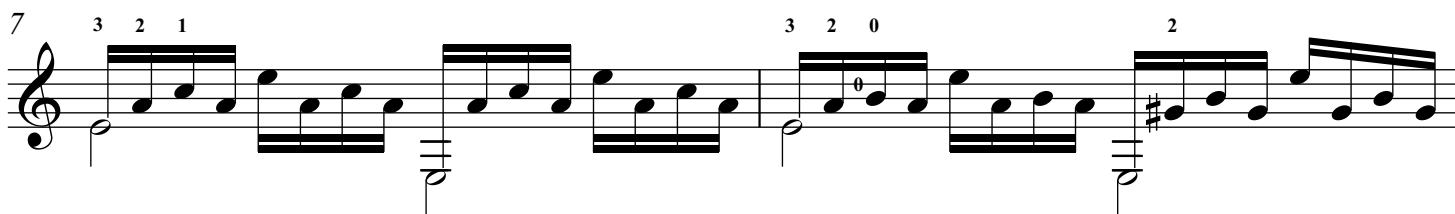
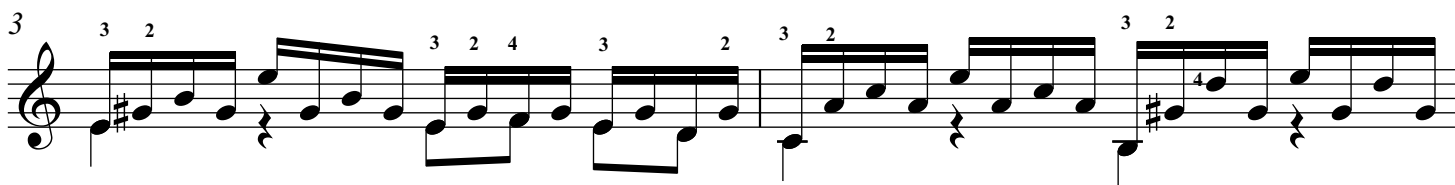
## Advanced Fingering

Fingering can make a huge difference in the way a piece sounds and feels when playing.

The fingering presented at the beginning of this workbook has the easiest shapes for the left hand to deal with, however, as you may have noticed in "Dropped Notes" there are some leaps with the second finger between measure 2 - 3, 3 - 4, and 6 - 7. Because this leap is happening with running sixteenth notes it can be really challenging to make it sound smooth.

A way to get around this is to change the fingering, the left hand might have to stretch a bit more but it works out to be a far more musical solution. Before you read through this fingering, I challenge you to go back to the first page and re-work the fingering yourself so that the second finger never leaves the string. It will either act as a pivot finger or a guide finger. It can be done!

### Allegro



(m9 and 10 is not the most practical solution but I put it in just to show you it can be done!)



## Dynamics and articulation

Musicality should be on your mind from the very outset of your study, but it does become easier to focus on once you have dealt with any technical issues. In this section let's try out some ideas for expression. There is no right or wrong when it comes to musicality, in fact it is the most personal part of making music. Once you have tried out my ideas below, experiment with some of your own!

### Allegro

The musical score is written for guitar in treble clef, 4/4 time, with an Allegro tempo. It consists of five staves of music, each starting with a measure number (1, 3, 5, 7, 9). The score includes various dynamics and articulation markings:

- Staff 1 (Measures 1-4):** Starts with a *mf* (mezzo-forte) dynamic. The first measure has a *mf* marking. The second measure has a *mf* marking. The third measure has a *mf* marking. The fourth measure has a *mf* marking. The fifth measure has a *mf* marking. The sixth measure has a *mf* marking. The seventh measure has a *mf* marking. The eighth measure has a *mf* marking. The ninth measure has a *mf* marking. The tenth measure has a *mf* marking.
- Staff 2 (Measures 5-8):** Starts with a *f* (forte) dynamic. The first measure has a *f* marking. The second measure has a *f* marking. The third measure has a *f* marking. The fourth measure has a *f* marking. The fifth measure has a *f* marking. The sixth measure has a *f* marking. The seventh measure has a *f* marking. The eighth measure has a *f* marking. The ninth measure has a *f* marking. The tenth measure has a *f* marking.
- Staff 3 (Measures 9-12):** Starts with a *p* (piano) dynamic. The first measure has a *p* marking. The second measure has a *p* marking. The third measure has a *p* marking. The fourth measure has a *p* marking. The fifth measure has a *p* marking. The sixth measure has a *p* marking. The seventh measure has a *p* marking. The eighth measure has a *p* marking. The ninth measure has a *p* marking. The tenth measure has a *p* marking.
- Staff 4 (Measures 13-16):** Starts with a *f* (forte) dynamic. The first measure has a *f* marking. The second measure has a *f* marking. The third measure has a *f* marking. The fourth measure has a *f* marking. The fifth measure has a *f* marking. The sixth measure has a *f* marking. The seventh measure has a *f* marking. The eighth measure has a *f* marking. The ninth measure has a *f* marking. The tenth measure has a *f* marking.
- Staff 5 (Measures 17-20):** Starts with a *f* (forte) dynamic. The first measure has a *f* marking. The second measure has a *f* marking. The third measure has a *f* marking. The fourth measure has a *f* marking. The fifth measure has a *f* marking. The sixth measure has a *f* marking. The seventh measure has a *f* marking. The eighth measure has a *f* marking. The ninth measure has a *f* marking. The tenth measure has a *f* marking.