

Sor-Segovia 20 studies No. 14

Fernando Sor
(1778-1839)

Andante $\frac{2}{6}$ CV

Bien cantada la parte superior

7

4/6 CII

1. 2.

10

4/6 CII

13 $\frac{4}{6}$ CII

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

p ④ ⑤

22 $\frac{3}{6}$ CV p

25 $\frac{3}{6}$ CV mf $\frac{6}{6}$ CVIII

28 $\frac{4}{6}$ CIV $\frac{6}{6}$ CIII

31 $\frac{3}{6}$ CV

34 $\frac{3}{6}$ CV $\frac{3}{6}$ CVI $\frac{3}{6}$ CV

37 $\frac{3}{6}$ CIV $\frac{3}{6}$ CV $\frac{3}{6}$ CIV

40 $\frac{3}{6}$ CV $\frac{3}{6}$ CIV $poco rit.$

43 $\frac{2}{6}$ CV

46 $\frac{3}{6}$ CII

49 $\frac{4}{6}$ CII

52 $\frac{4}{6}$ CII

55 p

58 $cresc.$ $\frac{4}{6}$ CII $\frac{4}{6}$ CVII

61 $\frac{3}{6}$ CII

Etude

Sor-Segovia 20 studies No. 14

Op. 6 No. 12

Fernando Sor
(1778-1839)

Andante

2/6 CV

Bien cantada la parte superior

TAB

4

3/6 CII

TAB

7

4/6 CII

1. 2.

TAB

10

4/6 CII

TAB

13 $\frac{4}{6}$ CII

5 5 0 0 0 0 3 2 4 2

2 2 2 2 2 2 4 4 4 4

4 4 4 4 4 4 5 5 5 5

16 $\frac{4}{6}$ CII

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

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

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

19 $\frac{4}{6}$ CVII $\frac{3}{6}$ CII

7 9 9 9 5 7 2 3 0 2 0 2 3 0 2 4 4 3 2 3 2

7 7 7 4 6 0 2 2 2 1 2 4 4 3 4 4 2

8 4 0 2 2 4 0 0 0 0 0 0 0 0 0 0 0

22 $\frac{3}{6}$ CV $\frac{3}{6}$ CV $\frac{3}{6}$ CV $\frac{3}{6}$ CV

5 5 5 5 5 6 5 6 5 5 3 3 3 3 3 5 7 0 0 0 5 0 5 0

5 5 5 5 7 5 7 5 4 4 4 4 4 5 5 7 7 7 7 7 5 7 5 7

0 0

25 $\frac{3}{6}$ CV $\frac{6}{6}$ CVIII 3

mf

TAB

28 $\frac{4}{6}$ CIV $\frac{6}{6}$ CIII

TAB

31 $\frac{3}{6}$ CV $\frac{3}{6}$ CV

TAB

34 $\frac{3}{6}$ CV $\frac{3}{6}$ CVI $\frac{3}{6}$ CV

TAB

4

37 $\frac{3}{6}$ CIV

TAB: 4 5 4 5 4 5 | 7 5 5 5 5 5 | 4 5 4 5 4 5 6 5

40 $\frac{3}{6}$ CV

poco rit.

TAB: 7 5 5 5 5 5 | 4 5 4 5 6 5 4 5 | 6 5 4 5 6 7 8 9

43 $\frac{2}{6}$ CV

TAB: 5 5 7 5 5 5 | 9 5 5 5 5 5 | 5 4 2 4 3 3 3 3 3 3

46 $\frac{3}{6}$ CII

TAB: 5 2 3 4 5 2 3 5 | 7 5 2 3 2 2 | 0 5 0 2 2 2 2 2

49 $\frac{4}{6}$ CII

TAB: 3 3 2 2 2 2 2 2 | 2 0 1 2 1 2 | 0 0 0 1 1 0 2

52 $\frac{4}{6}$ CII

TAB

55 *p*

TAB

58 $\frac{4}{6}$ CII $\frac{4}{6}$ CVII

cresc.

TAB

61 $\frac{3}{6}$ CII

TAB

Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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