

Etude

Sor-Segovia 20 studies No. 11

Fernando Sor
(1778-1839)

Op. 6 No. 3

Allegro moderato

1

Musical notation for measure 1: Treble clef, key signature of three sharps (F#, C#, G#), common time. The measure contains a half note chord (F#, C#, G#) with a *p* dynamic marking. This is followed by a series of eighth notes with fingerings: 4-1-0, 2-1-0, 4-3-1, 4-1-0, 4-1-0, 0-2-1, 4-2-1, 0-2-1, 4-1-0. A circled '2' is above the final eighth note. Slurs and hairpins are present.

3

Musical notation for measure 3: Treble clef, key signature of three sharps. The measure contains a half note chord (F#, C#, G#) with a *p* dynamic marking. This is followed by eighth notes with fingerings: 4-3-1, 3-2-1, 4-1-0, 0-2-1, 4-1-0, 0-2-1, 4-1-0. A circled '5' is below the eighth note with fingerings 3-2-1. Slurs and hairpins are present.

5

Musical notation for measure 5: Treble clef, key signature of three sharps. The measure contains a half note chord (F#, C#, G#) with a *p* dynamic marking. This is followed by eighth notes with fingerings: 4-3-1, 4-1-0, 1-3-2, 4-1-0, 1-2-1, 4-2-1, 0-2-1. A circled '4' is above the final eighth note with fingerings 4-2-1. Slurs and hairpins are present.

7

Musical notation for measure 7: Treble clef, key signature of three sharps. The measure contains a half note chord (F#, C#, G#) with a *p* dynamic marking. This is followed by eighth notes with fingerings: 4-3-1, 1-3-2, 4-2-1, 0-2-1, 1-3-2, 4-2-1, 0-2-1. A circled '2' is above the eighth note with fingerings 4-2-1. A $\frac{5}{6}$ CII marking is above the eighth note with fingerings 1-3-2. A circled '2' is above the eighth note with fingerings 4-2-1. A *p* dynamic marking is below the final eighth note. Slurs and hairpins are present.

9

Musical notation for measure 9: Treble clef, key signature of three sharps. The measure contains a half note chord (F#, C#, G#) with a *p* dynamic marking. This is followed by eighth notes with fingerings: 4-2-1, 2-1-0, 4-2-1, 0-2-1, 2-1-0, 0-2-1, 4-2-1. A circled '2' is above the eighth note with fingerings 4-2-1. Slurs and hairpins are present.

11

Musical notation for measure 11: Treble clef, key signature of three sharps. The measure contains a half note chord (F#, C#, G#) with a *p* dynamic marking. This is followed by eighth notes with fingerings: 1-2-4, 2-1-0, 0-2-1, 2-1-0, 2-1-0, 0-2-1, 2-1-0. A circled '2' is above the eighth note with fingerings 1-2-4. Slurs and hairpins are present.

27 $\frac{5}{6}$ Cl

29

31 $\frac{5}{6}$ Cl

33

35

37 *bien medido* *a*

39 *a*

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First system of musical notation. The treble clef staff shows a sequence of chords and melodic lines. The guitar tablature below is as follows:

T	0	4-2-0	0	5-4-2	0	4-2-0	0	7-5-4	0	4-2-0
A	1		2		1		4		1	
B	2		1		2		2		2	

Second system of musical notation. The treble clef staff shows a sequence of chords and melodic lines. The guitar tablature below is as follows:

T	2	5-4-2	2	4-2-0	0	4-2-0	0	4-2-0
A	2		2		1		1	
B	0		1		2		2	

Third system of musical notation. The treble clef staff shows a sequence of chords and melodic lines. The guitar tablature below is as follows:

T	0	5-4-2	0	4-2-0	2	4-2-0	1	7-5-4
A	2		1		2		2	0
B	1		2		4		2	0

Fourth system of musical notation. The treble clef staff shows a sequence of chords and melodic lines. The guitar tablature below is as follows:

T	2	5-4-2	2	7-5-4	0	0	3-2-0
A	2		2		1	0	
B	0		2		0	2	

9

TAB

T	0	7-5-4	0	5-3-2	0	3-2-0	0	7-5-3
A	2		2		0		0	
B	4		1		2		0	

11

TAB

T	1	2-3-5	2	3-2-0	0	4-2-0	0	3-2-0
A	2		0		0		0	
B	0		1		4		2	

13

TAB

T		7-5-3	3	8-7-5	3	7-5-3	3	10-8-7
A	2		5		4		0	
B	4		4		5		2	

15

TAB

T		8-7-5	1	5-3-2	3		7-5-3
A	2		2		0		3
B	3		0		3		4

17

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

T 3 10-8-7 3 7-5-4 1 8-7-5 0 10-8-7
A 4 4 4 2 2 3 3 4 3 4
B 3 2 2 6

19

4 3 1 2/6 C I 5/6 C II 4 2 1

T 0 8-7-5 1 0 0 4 0 5 3 2
A 1 1 2 0 0 2 2 2
B 2 2 0 1 2 4 1

21

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

T 0 3-2-0 0 5-3-2 0 3-2-0 0 7-5-3
A 0 2 1 2 2 0 0 0
B 2 1 1 2 0 0 0

23

1 2 4 5/6 C II 4 1 0 4 1 0

T 2-3-5 0 4 4 0 4-2-0
A 2 0 2 2 0 1
B 0 2 2 0 2 2

25

TAB

	0	5	4	2	0	4	2	0	0	7	5	4	0	7	5	4
T																
A	2				1				2				1			
B	1				2				4				2			

27

$\frac{5}{6}$ CII

TAB

	2	5	4	2	2	4	2	0	0	4	2	0	0	4	2	0
T																
A	2				2				1				2			
B	2				1				2				2			

29

TAB

	0	5	4	2	0	4	2	0	2	4	2	0	1	7	5	4
T																
A	2				1				2				1			
B	1				2				4				2			

31

$\frac{5}{6}$ CII

TAB

	2	5	4	2	2	7	5	4	0	0	2	3	7	5	4
T															
A	2				2				1	1	2	4			
B	0				2				0						

33

T
A
B

35

T
A
B

37

bien medido *a*

T
A
B

39

T
A
B

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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