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A Guitar Scale Excerpt Workbook: Annotated Scale Exercises Developed from Luigi Leganni's 36 Caprices Op. 20

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A GUITAR SCALE EXCERPT WORKBOOK: ANNOTATED SCALE EXERCISES
DEVELOPED FROM LUIGI LEGNANI’S 36 CAPRICES OP. 20

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For my students
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ABSTRACT

Luigi Legnani’s 36 Caprices are thought to be among the most demanding works in all of classical guitar literature. This is due in large part to the extraordinary number of virtuosic scale passages found throughout these pieces. Yet there are no works available that provide a logical step-by-step approach to help develop the skills needed to perform these passages.

This project acts as an excerpt workbook designed specifically to help advanced guitar students perform the scale passages found in Luigi Legnani’s 36 Caprices Op. 20, while simultaneously introducing practice techniques that are applicable to scales found throughout the guitar repertoire. Using concepts illustrated by Scott Tennant in his seminal book Pumping Nylon, this workbook combines the practicality and convenience of pre-conceived exercises devoted solely to the performer’s physical development, with pragmatic observations emphasizing important technical concepts unique to each exercise-set.

Most scale passages found in these capricci are not merely single-position scalar lines but are a confluence of several fundamental techniques that often occur simultaneously with the scale itself, such as contrapuntal bass lines, shifts, chord accompaniment, and slurs. It is therefore assumed students who would use this study already have a working knowledge of these aforementioned techniques. This project will allow them to apply their knowledge in the most practical way—i.e., to execute some of the most difficult works in classical guitar literature, namely Legnani’s 36 Caprices.
INTRODUCTION

Luigi Legnani’s famous *36 Capricci per tutti i tiuni maggiori e minori per la chitarra* are known to challenge all but the most accomplished guitar virtuosi.¹ Many factors contribute to their overall difficulty, such as arpeggios, slurs, uncompromisingly fast tempi, and difficult key signatures. However, it is the scale passages that most likely cause guitarists the greatest challenge. This project acts as a workbook, providing the advanced guitar student a step-by-step guide to learn and execute all scale passages found throughout the *capricci*, while simultaneously introducing practice techniques that are cross-applicable to the entire guitar repertoire. Excerpt workbooks of this nature are noticeably absent from the vast collection of classical guitar pedagogical resources. It is therefore my hope that the present study will begin to fill this void and ultimately become a vital resource for all advanced guitar students.

Conceptually, this project is an amalgam of two seminal disquisitions on guitar performance, Abel Carlevaro’s *Master Class* series and Scott Tennant’s *Pumping Nylon: The Classical Guitarist’s Technique Handbook*. In his *Master Class* series, Carlevaro provides detailed annotations of several standard guitar works, using exercises to showcase technical and musical concerns for the performer to heed. He touches on a broad range of guitar techniques throughout these books, and the accompanying exercises are usually quite brief, leaving the guitarist with more text to read than exercises to physically perform.²

In *Pumping Nylon*, Tennant introduces a methodical approach to scale practice. He shows how to take any scale excerpt from the concert repertoire and deconstruct it into manageable exercises, isolating the minutia of various mechanical movements and other sequences. He then shows how to rebuild the passage into a cohesive final product. I believe this simple yet effective way of constructing graduated exercises from a single scale excerpt could easily be applied to scale passages found throughout an entire piece or set of pieces.

By focusing solely on scale technique, the current project explores the potential of these two practical approaches; merging them not for one or two random excerpts but for an entire body of work known for its difficult scale passages, Luigi Legnani’s *36 Caprices*.

---

Chapter One, entitled “The Exercise Model,” cites examples from *Pumping Nylon*, providing specific aspects adopted for this study. Subsequently, the criteria used to choose the forty-two excerpts, as well as a description of the workbook exercise model, are presented. Following this is a brief overview of technical concepts and guitar notation found throughout the study. Chapter Two is the bulk of the study and presents in chronological order all excerpts, exercises, and annotations. Indices of differing exercise combinations are included as Appendix A, offering the reader varying practice routines based on different technical issues. A master copy of a daily metronome journal is included as Appendix B. Ideally, this chart should remain unmarked so students may continue to make multiple copies over many months and years.
CHAPTER 1
THE EXERCISE MODEL AND EXPLANATION OF NOTATION

**Concepts from *Pumping Nylon***

To fully understand the exercise model used for this study, it would be best to examine specific aspects of Scott Tennant’s *Pumping Nylon*—in particular the section entitled “Problem Solving in Scales.” In this section Tennant details techniques he employs to solve scale problems in his own daily practice. I have chosen to use several of these techniques and apply them to the scale excerpts in this study.

The first technique is to mark all right-hand string crossings in the score. By doing this, the performer can make an informed decision when choosing the most efficient and logical right-hand fingering. Tennant writes that when performing an ascending scale involving a change from the third to second string, it is much easier to change from *i* to *m* rather than *m* to *i*.\(^3\) This concept is a fundamental tenet of sound right-hand fingering, and every attempt has been made to apply it throughout this project. Tennant goes on to recommend that the performer write out the passage isolating the right-hand fingering (i.e., transcribe the passage in such a way that maintains the correct rhythm but eliminates the left hand entirely, leaving the performer a simple series of open strings to practice). This is illustrated in Example 1.1 below.

![Example 1.1](image-url)

**Example 1.1** Tennant, *Pumping Nylon*, p.71\(^4\)

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Another idea taken from *Pumping Nylon* is to augment the rhythm of the entire passage, both with original pitches as well as the open string alteration. Doing this compels the performer to practice the passage at a much slower and methodical pace. Tennant demonstrates this by using a scale twenty-three notes in length and made up entirely of thirty-second notes. In Example 1.2, Tennant has augmented the thirty-second-note rhythm to a much more manageable string of eighth notes. The slur at the midpoint of the passage translates to a tie in the open string alteration, thus allowing the performer to break the alternating right-hand finger pattern.

![Example 1.2](image)

**Example 1.2** Tennant, *Pumping Nylon*, p.72

The final concept taken from *Pumping Nylon* is to break down the scale excerpt into smaller groupings (see Example 1.3). By doing so, a tremendous amount of focus can be directed towards these individual groups, creating a much more productive practice session. Once these groups have been thoroughly learned, they are systematically linked together one-by-one until the passage has been recreated in its entirety (see Example 1.4).

![Example 1.3](image)

**Example 1.3** Tennant, *Pumping Nylon*, p.73

![Example 1.4](image)

**Example 1.4** Tennant, *Pumping Nylon*, p.73

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5 Ibid. p. 72.
6 Ibid. p. 73
7 Ibid. p. 73
Criteria and the Model

Forty-two excerpts were chosen for this study, all of varying lengths, keys, tempi, and levels of difficulty. The criteria for choosing these passages were fairly straightforward: the passage must contain a series of notes in step-wise motion that can be logically broken down into smaller groupings for practice. This means a passage with as few as six consecutive sixteenth notes could have been included, but a passage containing only four was most likely left out. A scale excerpt employing multiple techniques (e.g., contrapuntal lines, chords, slurs, etc.) was looked at as a perfect candidate for this project, as it is quite common to find these types of complex scale passages throughout the guitar repertoire.

The model used throughout the workbook is identical for each excerpt. Any minor variances are addressed in the annotation portion of that specific exercise-set. Each excerpt is labeled chronologically 1-42 and is presented in sequential order as they occur throughout Opus 20. At the top of each exercise-set are its caprice number, tempo indicator, and a suggested final metronome marking for the performer to work toward. The excerpt itself has been reproduced as found in the original Artaria edition, circa 1822. Any fingering notated in the excerpt is that of Legnani and not of the author. Any fingerings or alterations in the exercises that follow were chosen by the author for the purpose of this project.

Following each excerpt are five sets of corresponding exercises, labeled by the excerpt number (e.g. Excerpt 1; Exercises 1c). “Exercise 1a” is a fingered version of the excerpt and includes a marking of all string crossings. “Exercise 1b” is the same edited passage, but rhythmically augmented so as to encourage slow practice. “Exercise 1c” is identical to 1b except that the left hand has been written out, thus making it purely a right-hand exercise using only open strings. The next group of exercises is labeled “Exercises 1d.” These exercises break the excerpt into five-note groupings, alternating between open strings and the original pitches. By separating the excerpt into these groupings, not only are various problem areas isolated, such as shifts, slurs, strings crossings, etc., but it also ensures that the student will practice through to the strong beats. This is especially important in setting up “Exercises 1e,” where the groups of five become nine, then the nine become thirteen, and so on until the excerpt is reproduced in full. If done properly, the result will have each strong beat acting as a springboard to the next, thus a constant sense of forward motion becomes ingrained in the performer.
The exercises are followed by a brief annotation, first pointing out specific techniques being employed or developed in the excerpt, followed by suggested interpretive ideas that the performer might find useful while practicing the passages. This method of listing the excerpts, exercise-sets, and annotations allows the performer to utilize the information in the most practical and accessible way.

**Concepts and Notation**

Since this project was created with the advanced guitarist in mind, it is not necessary to elucidate basic terminology here. However, it may benefit the reader to clarify just some of the concepts and notations used throughout the workbook, namely string muting, extensions, aimed-directed movement, barrés, and guidefingers.

One of the more critical guitar techniques used throughout this project is that of string muting. This is the act of physically stopping string(s) from vibrating in order for the performer to fully realize the various rhythms in the score. That is to say, string muting prevents a note from sustaining longer than it should. This can be accomplished by carefully maneuvering right- or left-hand fingers. There is, however, no standard way of notating this technique. Therefore, I have chosen to use a dotted-line tie to represent the length of the sustained note, followed by the symbol representing a pedal-stop in piano notation to indicate when the note must be cut off.

![String muting notation.](image)

**Example 1.5** String muting notation.

The important left-hand technique of extension is mentioned several times throughout this project, and should therefore be clarified for the performer. Noted guitar pedagogue Frank Koonce describes this technique in his article “Left Hand Bag Full of Tricks:”
Classical guitar training for many of us has included careful study of the *Diatonic Major and Minor Scales* as fingered by Segovia. Segovia's patterns are based upon the left hand assuming a “block” position encompassing four frets. To obtain notes beyond those within the block, the hand shifts along a string to a higher or lower position while maintaining its four-fret span. This is good basic training to establish disciplined and efficient habits of movement. Nevertheless, there are instances in which a different type of movement would be more appropriate—that of compressing or extending the block position to encompass fewer or more than four frets.8

Aim-directed movement is a concept used by guitarists to refine left-hand movement and provide mental clarity. Simply put, aim-directed movement is determining the most efficient manner for the left-hand fingers to travel between the notes; thus eliminating unstable movements while simultaneously allowing for calm anticipation of notes before they happen.9

A barré requires the flattening of a left-hand finger in order to press down two or more strings at the same time. The barré is one of the most common and important techniques used in guitar literature. However, each barré is different depending on how many strings are to be depressed. The notation used for this project indicates the exact fret position, vertical length, and duration of each barré. A Roman numeral designates fret position while an Arabic number in subscript represents the number of strings covered. The duration of the barré is indicated through the use of brackets.

![Example 1.6 Barré notation.](image)

A three-string barré in fifth position lasting two full beats.

Example 1.6 Barré notation.

A common variant of the barré is called a hinge barré. Koonce again writes, “A hinge barré works like the hinge on a door; it remains attached at one end of the finger while the other end is lifted to accommodate open strings. This very useful technique allows a skilled player to have more control over the sustain and articulation of multiple voices.”10 For this project I have chosen to designate hinge barrés by placing a lower-case letter \( \hat{h} \) inside parentheses while notating its duration with a dotted-line, helping to differentiate it from the more customary barré.

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Example 1.7 Hinge barré notation.

A guidefinger is a left-hand technique used to create smooth transitions between differing positions on the neck of the guitar. This occurs when a left-hand finger remains on a given string between two different positions. Guidefingers are designated by a single line situated between two left-hand finger numbers.

Example 1.8 Guidefinger notation.
CHAPTER 2
THE SCALE EXCERPT WORKBOOK

Excerpt 1: Caprice 7, mm. 1-4
Tempo: Prestissimo
Final Metronome Goal: dotted quarter note=100bpm

Excerpt 1, Caprice 7, mm. 1-4.

Exercise 1a.

Exercise 1b.

Exercise 1c.
Exercises 1d.

Exercises 1e.

The right-hand fingering was chosen mainly to facilitate the two short bursts of sixteenth notes found in measures 1 and 3. These five-note bursts are executed best by using i-m
alternation beginning with the $i$ finger, as that combination tends to be the strongest for most guitarists. Using this fingering fits two of the excerpt’s four string crossings nicely. However, this solution does result with the $i$ finger being repeated between measures 2 and 3. This seemingly goes against the commonly held notion that guitarists should employ right-hand alternation throughout a passage at all costs. Yet after careful consideration, I have concluded that the rhythmic distance between these two notes is enough that it will not pose a problem for the performer. Furthermore, I found it also logical that the first note of the passage also reflects this right-hand repetition, thus maintaining an identical pattern for both segments of the excerpt.

In addition to these fingering issues, the performer must also pay attention to the bass note lengths so that they are treated properly with the right-hand thumb. It is necessary for the performer to mute the fifth string at the eighth-note rests found in measures 1 and 3. Otherwise the open A-string will ring throughout the passage.

Since the excerpt is the opening of the caprice, the starting dynamic should from a musical standpoint be *mezzo-forte* and should rise along with the ascending lines in the passage. The performer must be sure to follow all accents as well. This can easily be accomplished by plucking the accented note using rest stroke. It may also be desirable to perform the eighth notes in measure 2 with some degree of separation, adding levity to a spirited passage. The left-hand fingering was chosen with this in mind, as the first finger jumps from the first to second string between the $c^3$ and $g^{#2}$. Using this fingering has the added benefit of keeping the left hand in one position, thus eliminating any shifts.

**Excerpt 2: Caprice 10, m. 28**

**Tempo:** Allegretto con moto

**Final Metronome Goal:** quarter note=130bpm

Excerpt 2, Caprice 10, m. 28.
The right-hand fingering is fairly straightforward, starting the sixteenth-note run with the \textit{i} finger to ease string crossings. The left-hand fingering uses a hinge barré at beat 2. This eliminates the difficult task of lifting from a six-string barré to the fingertips only to move back to a six-string barré in a different position. Using a hinge barré on the downbeat of measure 3 is also the easiest way to move cleanly into the six string barré that follows. The term \textit{loco} written over beat 3 in the original example tells the performer to move to first position. Legnani clearly meant for the shift to occur at that moment and not during the scale.

This excerpt is taken from the final section of the caprice. The passage itself is also found at measures 29, 37, and 38. The rapid scales move directly into very conventional V-I harmonic movement. Dynamically, I suggest the performer start already close to \textit{forte}, and then crescendo further into the final chord.

\textbf{Excerpt 3: Caprice 16, mm. 11-12}
\textbf{Tempo: Andante sostenuto}
\textbf{Final Metronome Goal: quarter note=70bpm}

Excerpt 3, Caprice 16, m.11-12.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Excerpt3.png}
\caption{Excerpt 3a.}
\end{figure}
The two key technical concerns are to maintain the six-string barré throughout beat 3 of measure 11 as well as master the consecutive shifts found in beat 4 of the same measure. The bass note at the start of the excerpt must be held until beat 4. It would be best to place the right-hand thumb on the sixth string at beat 4 to reduce the risk of excess string noise when lifting off of the barré. Also, please note that the left-hand fingering chosen in the exercises differs from what is written in the original published score. It is clear that the published fingering is
physically impossible to execute and must therefore be a misprint. The alternate fingering I have chosen reflects what I believe to be the most logical choice and creates the smoothest transition to the final chord.

The dynamic level of this excerpt should be *piano*, as this is written at the beginning of the section. Musically, it is uncomplicated, and would be most effective if performed in a straightforward manner.

**Excerpt 4: Caprice 16, mm. 25-26**

*Tempo: Andante sostenuto*

*Final Metronome Goal: quarter note=70bpm*

Excerpt 4, Caprice 16, mm. 25-26.

Exercise 4a.

Exercise 4b.
Exercise 4c.

Exercises 4d.

Exercises 4e.
The technical issues presented here are related to position shifts. The first instance occurs between the opening chord and the $d^{b3}$. This shift requires that the $a^b$ in the bass voice be shortened and played as an eighth note. The other position changes involve the use of a guidefinger, the second of which goes into the final chord of the excerpt. One must take great care to assure that the notes surrounding these shifts are not cut off prematurely.

Musically, I recommend the performer begin the passage at the dynamic level piano and let the pulse breathe as the rallentando suggests. The performer might want to experiment with right-hand positions for the final chord to determine what level of dolce works best. The more traditional approach would be to pluck the chord where the guitar neck meets the soundhole.

**Excerpt 5: Caprice 17, mm. 43-44**

**Tempo: Allegro**

**Final Metronome Goal**: quarter note=120bpm
Exercise 5b.

Exercise 5c.

Exercises 5d.

Exercises 5e.

This short, rapid scale contains two techniques that require the performer’s attention: thumb planting and slurs. Since the d¹ in measure 43 is an open string, it must be muted at the appropriate time by the right-hand thumb. This will prevent the note from sustaining through the subsequent measures. The slurs are typical of guitar literature and are best developed through the groupings in Exercises 5d. It is worthy to note that one must make a smooth shift between the second slur and the downbeat of beat 2. However, this should not pose as much of a problem, as the open first string masks the move.
Musically, I recommend that the passage be played *forte* at the beginning and *decrescendo* to the written *piano*. This scale excerpt brings the piece back to its A-section, and therefore should be performed with a certain amount of forward momentum.

**Excerpt 6: Caprice 17, mm. 58-60**  
**Tempo:** Allegro  
**Final Metronome Goal:** quarter note=120bpm

Excerpt 6, Caprice 17, mm. 58-60.

Exercise 6a.

Exercise 6b.

Exercise 6c.
At the beginning of the sixteenth-note passage it is advisable to place the right-hand thumb on the third string, thus preventing the open string from sustaining throughout the passage. However, at the string crossing in measure 59, the thumb should be placed on the fourth string, simultaneously stabilizing the right hand for the remainder of the scale while also anticipating the d^1 at the end of the excerpt.
The passage should be played *fortissimo*, as this is written previously at measure 52. The initial chord of the passage, written as a quarter note, should be converted to an eighth note in order to maintain the pulse and not delay the entrance of the scale. It is also advisable to place subtle accents at both downbeats of measure 59. Doing this enhances the peak of the scale, the descending line that follows, and gives the re-articulated \( a^2 \) more character.

**Excerpt 7: Caprice 19, mm. 50-51**

*Tempo: Allegretto grazioso*

**Final Metronome Goal:** quarter note=78bpm

Exercise 7a.

Exercise 7b.

Exercise 7c.
This brief excerpt is a single octave B-Major scale beginning at the twelfth fret. The $i$ finger was chosen for the first note of the excerpt, as it logically closes the figure preceding it. This finger is again chosen for the second note to allow for a smooth string crossing. The shift between the $f^\#3$ and $g^\#3$ on the first string is the main technical focus of this passage. Shifting on a single string in the upper tessitura of the guitar can be fairly difficult and deserves special attention. In order to isolate this shift, I chose to deviate slightly from this study’s original exercise model. These instances are marked with an asterisk in Exercises 7d and 7e.

I advise the performer to practice at piano, as this is the dynamic marking from measure 48.
Excerpt 8: Caprice 19, mm. 55-56
Tempo: Allegretto grazioso
Final Metronome Goal: quarter note=78bpm

Excerpt 8, Caprice 19, mm. 55-56.

Exercise 8a.

Exercise 8b.

Exercise 8c.

Exercises 8d.
Exercises 8e.

This short excerpt contains a simple single-octave scale beginning with third finger at the third string. The resulting left-hand fingering eliminates all shifts, keeping the left hand in fourth position. The $i$ finger was chosen for the first note of the excerpt, as it logically closes the figure preceding it. This finger is used again for the next note, as it works best for the ensuing string crossing. However, this repetition is not detrimental to the passage, since the slow tempo creates ample rhythmic space between the two notes in question.

The dynamic level at measure 53 is marked piano, therefore this passage should be performed piano as well. This excerpt is directly related to a previous scale passage in the same caprice which has the same B-Major scale, one octave higher. Therefore, it would be musically beneficial for the performer to think of the present excerpt as an echo.

**Excerpt 9: Caprice 20, mm. 10-11**

- **Tempo:** Marziale
- **Final Metronome Goal:** quarter note=90bpm

Excerpt 9, Caprice 20, mm. 10-11.

**Exercise 9a.**
Both the left- and right-hand fingering are rather uncomplicated. The technical difficulty arises from correctly timing the rest in the bass voice. In addition to transferring the full six-string barré into a hinge barré, the performer must take care to place the right-hand thumb on the sixth string to properly execute the rest. This action is the best method to guarantee complete silence. Also by doing this the thumb is prepared for the f at the downbeat of measure 11. The
other technical issue of interest is the shift to first position at the end of the passage. This is addressed in the final portion of Exercises 9d.

The excerpt should begin at *fortissimo*, as this is the dynamic marking in the previous measure. The performer should be careful to ensure great dynamic distinction at the final note of the passage for appropriate musical effect.

**Excerpt 10: Caprice 21, anacrusis – m. 1**

- Tempo: Allegro giusto
- Final Metronome Goal: half note=70bpm

Excerpt 10, Caprice 21, anacrusis - m.1.

Exercise 10a.

Exercise 10b.
Exercise 10c.

Exercises 10d.

Exercises 10e.
The shift between the end of the first scale and the beginning of the second is the principal issue of this excerpt. Even at a slower tempo, the written quarter-note rhythm at the downbeat of measure 1 is virtually impossible to execute with any kind of metrical accuracy. Therefore a modicum of rhythmic freedom should be given to the performer to jump from one position to the other.

The accents at the beginning of each ascending scale are easily observed. Rest stroke should be used to achieve the first accent. The second accent will be achieved simply by using the right-hand thumb to pluck the note. The sheer weight of the appendage gives the note enough of an accent that the performer will not need to exert any extra effort. The speed of the excerpt gives the passage its overall musicality. The key is to not over play, as is indicated in the score with *a mezza voce*. This should come as a relief to the performer, as playing in this manner can only help to achieve the caprice’s breakneck tempo.

**Excerpt 11: Caprice 21, mm. 2-4**

**Tempo:** Allegro giusto  
**Final Metronome Goal:** half note=70bpm
Exercises 11e.
Like the opening scale passages found in Excerpt 10, the quarter-note rhythms of the present excerpt are nearly impossible to honor. Therefore, the performer must take certain liberties with timing to execute the excerpt, namely shortening the quarter notes and taking a short breath between the first and second ascending scales. The descending scales that follow should not cause as many problems for the performer, although the quarter notes still need to be shortened in order to facilitate shifts. At the asterisk at beat 1 of measure 3 in Exercise 11a, I have added a slur that assists in playing the scale rapidly.

The accents found throughout the passage are easily executed using rest strokes. It is also desirable to play this excerpt in an understated manner, allowing the tempo to give the passage its overall character.

**Excerpt 12: Caprice 21, mm. 6-7**

**Tempo: Allegro giusto**

**Final Metronome Goal: half note=70bpm**

Excerpt 12, Caprice 21, mm. 6-7.
Exercise 12a.

Exercise 12b.

Exercise 12c.

Exercises 12d.

Exercises 12e.
This brief passage includes three consecutive slurs which should be practiced carefully, as they do not occur on strong beats. Like the other examples taken from this caprice, this excerpt should be performed quickly and in an understated manner.

Excerpt 13: Caprice 21, mm. 9-10
Tempo: Allegro giusto
Final Metronome Goal: half note=70bpm

Excerpt 13, Caprice 21, mm. 9-10.

Exercise 13a.

Exercise 13b.

Exercise 13c.
This excerpt consists of two ascending scales with one position change between them. At the moment of this position change, the quarter-note a\textsuperscript{1} should instead be played as an eighth note. This allows for a smooth execution of the passage and is consistent with similar instances found throughout this caprice. Otherwise, the left- and right-hand fingerings are fairly ordinary and should not be too difficult to master.
The dynamic level of the passage should be played no more than *mezzo-forte*. It would also be musically appropriate for the performer to add a slight *crescendo* into each of the scales as they ascend.

**Excerpt 14: Caprice 21, m. 12**  
**Tempo: Allegro giusto**  
**Final Metronome Goal: half note=70bpm**

Excerpt 14, Caprice 21, m. 12.

Exercise 14a.

Exercise 14b.

Exercise 14c.
Exercises 14d.

This short excerpt, a descending E-Major scale, is formed by four pairs of slurred notes. All articulated notes are to be plucked with the thumb. This repetition of fingering should not be an issue, since the resultant rhythm is a series of eighth notes. The slurs themselves are the main difficulty of this passage; therefore, I have slightly altered the exercise model in Exercises 14d to focus specifically on this technique.

Musically, it makes sense to perform a *decrescendo* through the scale. The passage closes the B-section of the caprice, and therefore should be given a sense of resolution at the final note.
Excerpt 15: Caprice 21, mm. 20-21
Tempo: Allegro giusto
Final Metronome Goal: half note=70bpm

Excerpt 15, Caprice 21, mm. 20-21.

Exercise 15a.

Exercise 15b.

Exercise 15c.

Exercises 15d.
Exercises 15e.

This excerpt is a descending single-octave chromatic scale containing two small position changes. The first can be executed by way of left-hand extension. This occurs at the string crossing between the notes $c^\#$ and $c^2$. The second is a single-fret shift occurring at the end of the passage and is executed by using a guidefinger between the notes $f^2$ and $e^2$.

I recommend implementing a slight *decrecendo* through to the final quarter note, accompanied by a slight *accelerando*.

**Excerpt 16: Caprice 21, mm. 22-23**

*Tempo: Allegro giusto*

*Final Metronome Goal: half note=70bpm*

Excerpt 16, Caprice 21, mm. 22-23.
Exercise 16a.

Exercise 16b.

Exercise 16c.

Exercises 16d.

Exercises 16e.
This excerpt is a descending single-octave chromatic scale with no position changes. The difficulty of this passage stems from its fast tempo and multiple string crossings. To best facilitate these string crossings, the $a$ finger is used for the first note. This is followed by strict alternation using $m$ and $i$.

I recommend implementing a slight *decrescendo* through to the final quarter note, accompanied by a slight *accelerando*.

**Excerpt 17: Caprice 21, mm. 24-25**  
Tempo: Allegro giusto  
Final Metronome Goal: half note=70bpm

Excerpt 17, Caprice 21, mm. 24-25.

Exercise 17a.

Exercise 17b.

Exercise 17c.
Exercises 17d.

Exercises 17e.

This excerpt, like measures 22-23, is a descending single-octave chromatic scale with no position changes. The difficulty of this passage stems from its fast tempo and multiple string crossings. For the sake of comfort, the i finger is used for the first note followed by strict alternation.

I recommend practicing a *decrescendo* through to the final quarter note, ending the passage at *piano*. This is done for dramatic effect as the ensuing final chords are played at *fortissimo*. The performer may wish to incorporate a slight *accelerando* as well.

**Excerpt 18: Caprice 23, mm. 10-12**

*Tempo: Allegro maestoso*

*Final Metronome Goal: quarter note=108bpm*

Excerpt 18, Caprice 23, mm. 10-12.
Exercises 18e.
Smaller segments of this excerpt can be found in measures 8-10 of the same caprice. However, in order to avoid redundancy only the larger passage is included in this study. There are five technical issues that the performer must consider when practicing.

- First is to synchronize thumb and finger movement in the right hand. The constant eighth-note pattern in the bass voice forces the thumb into a series of string crossings, during which a line of sixteenth notes appears in the upper voice.
- Second is to maintain a three-string barré throughout the passage.
- Third is to closely observe the right-hand finger pattern. This consists mostly of $i$ and $m$ alternation with two instances of the $a$ finger to facilitate string crossings.
- Fourth is to utilize the guidefinger that occurs at the downbeat of measure 12. This movement, coupled with the partial barré, creates a slightly awkward stretch that must be maintained for the forthcoming passage.
- Fifth is to execute the accent written at measure 12. The performer may wish to experiment using rest stroke with the $m$ finger while employing free stroke with the thumb.

The excerpt should be performed *dolce*, as is indicated in the score two measures prior to this passage. Therefore, the dynamic of the passage should be *mezzo-piano* and played over the sound-hole of the guitar. The set of repeated sixteenth notes should be performed with a sense of forward motion which can be accomplished by way of a subtle *accelerando*. Musically, it may also benefit the performer to slightly *crescendo* through the entire passage.
Excerpt 19: Caprice 23, mm. 14-16
Tempo: Allegro maestoso
Final Metronome Goal: quarter note=108bpm

Excerpt 19, Caprice 23, mm. 14-16.

Exercise 19a.

Exercise 19b.

Exercise 19c.
Exercises 19d.

Exercises 19e.
This passage is similar to Excerpt 18. There are three technical issues the performer must consider when practicing. First is to synchronize thumb and finger movement in the right hand. The constant eighth-note pattern in the bass voice forces the thumb into a series of string crossings, during which a line of sixteenth notes appears in the upper voice. These notes are plucked with $i$ and $m$ alternation, with the exception of the $a$ finger used at two string crossings. Second is to maintain a three-string barré throughout the passage. This barré creates an awkward stretch in the left hand that will need to be practiced. Third is to shift to a fourth-position barré at the downbeat of measure 16. The result of this left-hand movement should be a seamless transition to the downbeat without shortening the two C-sharps of the previous beat.

The excerpt should be performed dolce, as is indicated in the score. Therefore, the dynamic level of the passage should be mezzo-piano and played over the sound-hole. The set of
repeated sixteenth notes should be performed with a sense of forward motion. This can be accomplished by way of a subtle *accelerando*. Musically, it may also benefit the performer to slightly *crescendo* through the entire passage to the written *forte*.

**Excerpt 20: Caprice 23, mm. 21-22**

*Tempo: Allegro maestoso*

*Final Metronome Goal: quarter note=108bpm*

Excerpt 20, Caprice 23, mm. 21-22.

Exercise 20a.

Exercise 20b.

Exercise 20c.
There are two factors to focus on when working on this short excerpt. First, the performer must be able to execute the descending scale while maintaining a six-string barré. Secondly, the g in the bass voice must be stopped by the right-hand thumb at beat 4. Therefore, the performer must be sure to correctly synchronize the thumb and fingers of the right hand, especially in Exercises 20d, in order to properly observe the rest. I suggest performing at the dynamic level *forte*.

**Excerpt 21: Caprice 27, mm. 14-16**

**Tempo:** Allegretto espressivo

**Final Metronome Goal:** quarter note=120bpm

Excerpt 21, Caprice 27, mm. 14-16.
Exercise 21a.

Exercise 21b.

Exercise 21c.

Exercises 21d.
Exercises 21e.

In measure 14 the first finger must release the barré and curl smoothly to the eighth fret of the second string. This must be done in a deliberate and relaxed manner without retaining any tension from the barré. Also, in addition to the slur at measure 15, special attention must be paid to the guidefinger at the end of the excerpt. This guidefinger liberates the first, third and fourth fingers, allowing the performer to efficiently prepare the final chord through aim-directed movement.

This same passage is used to close the caprice at measure 65, yet it should not be interpreted as a *grande finale* to be played *fortissimo*. The excerpt should be played no more than *mezzo-piano*. The passage written prior to this excerpt creates a nice moment of tension. Therefore, the portion that follows should provide a sense of resolution. If performed with too much volume, this sense of resolution will be lost.

**Excerpt 22: Caprice 28, mm. 5-6**

**Tempo:** Largo

**Final Metronome Goal:** eighth note=84bpm

Excerpt 22, Caprice 28, mm. 5-6.
Exercise 22a.

Exercise 22b.

Exercise 22c.

Exercises 22d.

Exercises 22e.

This very short excerpt is possibly the most straightforward passage of this entire project. Lasting only seven notes, it follows basic right-hand alternation beginning with the $i$ finger, has only two string crossings, and does not shift. No interpretive comments are necessary other than to say that the performer may wish to incorporate a slight *decrescendo* throughout the passage.
Excerpt 23: Caprice 28, mm. 6-8
Tempo: Largo
Final Metronome Goal: eighth note=84bpm

Excerpt 23, Caprice 28, mm. 6-8.

Exercise 23a.

Exercise 23b.

Exercise 23c.

Exercises 23d.
Exercises 23e.
Several technical issues must be addressed this excerpt. In measure 6 the descending scale is at first plucked with the right-hand fingers; then, as it continues across the barline, the notes are to be plucked with the thumb. Since thumb strokes are naturally heavier than finger strokes, care must be taken to mask the transition. There are two gudefingers used in this passage. At the downbeat of measure 8 the second finger is used, letting the first finger prepare for the fifth string. In the bass voice of the same measure, the first finger must be used for both the g and f♯, as the second and fourth fingers are unavailable.

The passage should be fairly understated and not played more than mezzo-forte. A slight crescendo may be desirable through the first descending line. However, the arrival of its final note is concurrent with the start of an ascending line in the upper voice. In this case, the first note of the ascending scale must be played softer than the final note of the descending scale on the same beat. This will allow for a nice crescendo through the ascending scale.

Excerpt 24: Caprice 29, m. 32
Tempo: Prestissimo
Final Metronome Goal: dotted quarter note=104bpm
Exercise 24b.

This very short excerpt focuses on slurs played at a very quick tempo. The anacrusis is the conclusion of an arpeggio and must be plucked with the a finger. Keeping the articulation
connected between the anacrusis note e^2 and the following a^2 will be a challenge at performance tempo.

The excerpt should be played *forte*. Performing an accent on the final d^1 might be beneficial as this note is the beginning of an ascending arpeggio.

**Excerpt 25: Caprice 29, m. 34**
**Tempo:** Prestissimo
**Final Metronome Goal:** dotted quarter note=104bpm

Excerpt 25, Caprice 29, m. 34.

Exercise 25a.

Exercise 25b.

Exercise 25c.
This brief excerpt includes one slur, one string crossing, and one fairly difficult shift. The difficulty of the shift is in large part due to the fast tempo of the piece. It should be executed with the notated guidefinger while keeping fret noise to a minimum.

The excerpt should be played forte. Performing an accent on the final note might be beneficial as this note begins an ascending arpeggio.
Excerpt 26: Caprice 29, m. 38
Tempo: Prestissimo
Final Metronome Goal: dotted quarter note=104bpm

Excerpt 26, Caprice 29, m. 38.

Exercise 26a.

Exercise 26b.

Exercise 26c.
Exercises 26d.

This short excerpt is the third taken from this caprice. All three are similar in nature and are taken from the caprice’s B section. The passage includes two slurs and one string crossing. The left hand will be more relaxed by using the fourth finger on the g₂. Consequently, the notes d₂ and e#₂ are played with the second and first fingers, respectively.

The excerpt should be played forte. Performing an accent on the final note might be beneficial as this note begins an ascending arpeggio.
Excerpt 27: Caprice 30, mm. 12-13

Tempo: Maestoso

Final Metronome Goal: quarter note=80bpm

Excerpt 27, Caprice 30, mm. 12-13.

Exercise 27a.

Exercise 27b.

Exercise 27c.
The overlapping figures in this excerpt make proper execution of the rhythms quite difficult. By using open strings to facilitate position shifts within certain scales, the left hand is able to execute both pitches and rhythms, making for a rather pleasant solution. At the
designated point, it is necessary for the left-hand finger to lift off the sustaining quarter note in order to make a smooth transition to the next beat. By doing so the performer creates the illusion that the quarter note is being sustained the appropriate length of time, when in actuality the synchronous sixteenth-note motion is masking the fact that it is being shortened by one sixteenth note. This is a common technique in classical guitar and is fittingly applied here. The two guiderfingers and right-hand fingering were chosen based upon the aforementioned solution.

Since this passage represents a sudden burst of activity in this caprice, it would be good to perform the passage at *mezzo-forte*. This would create a lovely contrast to the piece’s previous material, yet remain in character with the music that follows. It should also be noted that this excerpt uses imitation in both voices, albeit briefly. Therefore, however the performer chooses to phrase each scale in this excerpt, it should be mirrored in the imitating voice.

**Excerpt 28: Caprice 30, mm. 19-20**
**Tempo: Maestoso**
**Final Metronome Goal: quarter note=80bpm**

Excerpt 28, Caprice 30, mm. 19-20.

Exercise 28a.

Exercise 28b.
This very short excerpt focuses on two specific techniques performed at a quick tempo. There are two slurs followed by a position shift. This shift is made easier by utilizing an open string. The right-hand alternation was chosen to best facilitate the three string crossings.

The performer must keep a sense of connectedness throughout the passage, with a focus on the shift occurring on the e\textsuperscript{2}. While there needs to be a sense of forward motion, the dynamic level should still be \textit{piano}, providing a nice contrast to the \textit{forte} written later in the same measure.

\textbf{Excerpt 29: Caprice 30, mm. 27-28}
\textbf{Tempo: Maestoso}
\textbf{Final Metronome Goal: quarter note=80bpm}
Exercise 29a.

Exercise 29b.

Exercise 29c.

Exercises 29d.
This scale passage combines sixteenth-note passages with bass notes, open string shifts, slurs, and an extension. The left-hand fingering is dictated by the quarter note f at measure 27. This note must be played with the first finger. Consequently, the second, third, and fourth fingers are used for the subsequent sixteenth notes. In order to avoid a potentially unstable shift on the first string, the f^2 at beat 2 is played on the second string, thus preserving the fluidity of the line. After the first slur between the notes b^2 and c^3, the performer must incorporate a left-hand extension to reach back one fret to the g^#2. This movement is of minor difficulty, but will still need some attention. The final sixteenth note d^2 is played with the fourth finger, allowing the third finger to prepare for the final quarter note on the sixth string.

Dynamically, the passage should be played *forte*, as this is written in the measure prior to this excerpt. The performer should *crescendo* through the ascending scale and then slightly *decrescendo* through the slurred passage. It is also advisable to place subtle accents at the first note of each slur; doing this will enhance the downward motion of the passage.
Excerpt 30: Caprice 31, mm. 4-6
Tempo: Allegro
Final Metronome Goal: half note=90bpm

Excerpt 30, Caprice 31, mm. 4-6.

Exercise 30a.

Exercise 30b.

Exercise 30c.
Exercises 30d.

Exercises 30e.
This excerpt combines a rapid pulse with chords, thumb scales, slurs, and open-string bass notes. The quarter-note chords in measure 4 should not pose a problem so long as the rests are honored, otherwise the performer will quickly find the measure unplayable. The concurrent chords and thumb scales in measure 4 are also not inherently difficult movements to make. However, once coupled with the fast tempo, the repeated thumb strokes will most likely need attention. In measure 5 the quarter notes in the bass voice must be prevented from sustaining through the measure. The thumb must briefly rest on the vibrating string at the moments indicated in the exercises. The left-hand fingering at measure 6 was chosen specifically for the passage that follows this excerpt.

The dynamic of this passage is *forte* and all accents should be carefully observed. The stopped bass notes in measure 5 adds levity to the excerpt and is in keeping with the character of the whole caprice. The scale from measure 4 should *crescendo* and *decrescendo* depending on the direction of the line and measure 5 should distinctly *crescendo* every other beat (i.e., at the accents). This sets up the musical release that begins at measure 6.

**Excerpt 31: Caprice 31, mm. 9-11**
**Tempo:** Allegro
**Final Metronome Goal:** half note=90bpm

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Excerpt 31, Caprice 31, mm. 9-11.
Exercise 31a.

Exercise 31b.

Exercise 31c.

Exercises 31d.
Exercises 31e.
The right-hand fingering was chosen to facilitate string crossings. However, finger alternation was not as much a priority as was consistency in finger pattern, namely the \(i, a, m\) finger pattern. There are several technical difficulties found in this passage, consisting of slurs, position shifts, string muting, and hinge barrés. The string muting occurs throughout the quarter-note movement of the bass voice. The right-hand thumb must mute the proper string at each quarter-note rest and must be properly synchronized with the right-hand fingers. In measure 11, beat 3, and measure 12, beat 1, the first finger is used for the sixth string notes. For this reason it is logical to maintain the length of this stretch and execute the forthcoming \(f^{\#2}\) and \(g^{\#2}\) with hinge barrés. There are three shifts in this passage, the first two are relatively minor but the third is particularly difficult. This third shift occurs between the final \(f^{\#2}\) and b. It is a five-fret position change, so the performer must practice the shift with speed and accuracy without leaving the \(f^{\#2}\) prematurely.

Any interpretive elements to this passage are already written into the score. I would simply reiterate that the performer must execute the crescendo and accents while implementing the aforementioned technical solutions.

**Excerpt 32: Caprice 33, anacrusis - m. 1**

Tempo: Pollacca

Final Metronome Goal: quarter note=90bpm

Excerpt 32, Caprice 33, anacrusis - m.1.
Exercise 32a.

Exercise 32b.

Exercise 32c.

Exercises 32d.

Exercises 32e.

The key technical issue in this passage stems from the shift from second to fifth position. The open E string is used to mask the shift and maintain the continuity of the line. The final two notes of the scale, f♯2 and g², use the third and fourth fingers of the left hand. It is advisable to
leave the third finger in place when plucking the g²; by doing so the left hand remains in optimal position for the downbeat of measure 1.

This passage is the opening of the caprice. Even though it is marked forte, it would also be appropriate to crescendo through the line. To better serve the accent in measure 1, the performer may wish to plant the m and a fingers onto the second and first strings after plucking the initial chord. This will not only create a rhythmic accent by shortening the first chord, but also help to give more volume to the second.

Excerpt 33: Caprice 33, mm. 3-4

Exercise 33a.

Exercise 33b.

Exercise 33c.
Exercises 33d.

It is impossible to hold the opening sixth string note its full quarter-note value. The second finger must be lifted in order to properly execute the shift to fifth position. The remaining left-hand fingering in measure 3 was chosen to minimize tension and instability in the left hand, facilitating string crossings to create a smooth transition to the final chord.

This excerpt should be played \textit{piano}, as is indicated in the score prior to this passage at measure 2. It would be musically appropriate to \textit{crescendo} through the ascending scale and give a very subtle lilt at its zenith before continuing to the end of the passage.

\textbf{Excerpt 34: Caprice 33, mm. 7-8}

\textbf{Tempo: Pollacca}

\textbf{Final Metronome Goal: quarter note=90bpm}

Excerpt 34, Caprice 33, mm. 7-8.
Exercise 34a.

Exercise 34b.

Exercise 34c.

Exercises 34d.
Like measures 3-4 of the same caprice, the opening sixth string G cannot be held its full quarter-note value. It can be sustained for the length of three sixteenth notes, but then the second finger must be lifted in order to shift into fifth position. However, unlike its counterpart at measure 3, this passage holds the b\textsuperscript{2} for a full eighth note, then a guidefinger is employed to help shift the left hand back to second position. These shifts must not create audible breaks in the scale and therefore warrant special attention from the performer.

This excerpt is marked forte in the score, which also contrasts the similar excerpt found at measure 3; however, the scale should still crescendo up to the b\textsuperscript{2}. Since this note is written as an eighth note, it should have a certain amount of inflection attributed to it. Therefore, the performer should execute the remainder of the passage with great forward motion.

**Excerpt 35: Caprice 33, mm. 23-25**

**Tempo:** Pollacca

**Final Metronome Goal:** quarter note=90bpm
Exercise 35a.

Exercise 35b.

Exercise 35c.

Exercises 35d.
There are three basic technical issues found within this excerpt, namely position shifts, slurs, and the proper treatment of rests in the lower voice. The rather substantial left-hand shifts are made easier by facilitating open strings at select moments. The right-hand fingering, while
almost exclusively alternating, was also chosen specifically to aid these shifts. The slurs found in the excerpt are straightforward and occur mostly on downbeats. The dots which accompany many of the non-slurred notes should not be interpreted as staccato markings; they merely reinforce the fact that the notes are not to be slurred. The bass notes are all performed on open strings and therefore require extra attention from the performer. Once the open string has been plucked, it is up to the guitarist to then physically stop the string from vibrating at the appropriate moment. In this instance it is best to use the right-hand thumb, resting it on the vibrating string where indicated in the exercises.

Interpretively, one must be sure to realize the crescendo that begins in measure 24. Therefore, I suggest a starting dynamic of mezzo-forte at the beginning of the excerpt, which should then decrescendo to a mezzo-piano at measure 24. This will allow the proper dynamic space for the crescendo leading to the forte marked at measure 25. It may also behoove the performer to add a slight rallentando towards the end of the scale for musical effect, as the end of the passage signifies a recapitulation of the A-section.

Excerpt 36: Caprice 35, mm. 5-7
Tempo: Larghetto cantabile
Final Metronome Goal: quarter note=60bpm

As one can see in Exercise 36a, this excerpt follows a fairly straightforward alternating right-hand finger pattern, allowing the guitarist to comfortably execute most string crossings. The performer must take care to realize all rests in the bass voice. Here, the right-hand thumb should be used to dampen the vibrating low strings at the appropriate times. The other technical demands showcased within this excerpt are mostly left-hand oriented, such as the six string barré at the beginning, the shift to the e₃ on beat 3 of measure 6, the shift to the chord on beat 1 of
measure 7, as well as two second-string shifts at the end of the excerpt. Each of the aforementioned issues has been appropriately isolated in Exercises 36d and 36e.

Interpretively, this example is fairly straightforward. The section from which this excerpt is taken is marked piano, therefore the performer should not stray far from that volume. However, it may be desirable to apply an understated phrasing throughout the line. That is to say, when the scale climbs upwards the volume should increase slightly with it, and the reverse is true for when the scale descends again. Another interpretive element I have added can be found at the f^b2 in Exercises 36e, which I have marked with an asterisk. I suggest that it may be musically desirable to create a suspension by letting this note sustain through to the following e^b2. Finally, the bass note found at the downbeat of measure 7 cannot technically be held to its full quarter-note value; therefore, it is advisable that artistic license be given to essentially treat this note as an eighth note rather than a quarter note.

Excerpt 37: Caprice 35, mm. 7-8
Tempo: Larghetto cantabile
Final Metronome Goal: quarter note=60bpm

Excerpt 37, Caprice 35, mm. 7-8

Exercise 37a.
Exercise 37b.

Exercise 37c.

Exercises 37d.

Exercises 37e.
This brief passage of thirty-second notes should eventually be combined with measures 5-7 of the same caprice (also covered in this project). There are very few technical issues in this passage to discuss. There is one instance of an open string used to facilitate a position shift in the left hand. There is also a slightly awkward jump to the final chord in measure 8. I strongly suggest paying special attention to the final measure in Exercises 37d to help develop this final shift.

Like the passage preceding it, this example is fairly straightforward interpretively. Its character is almost that of a cadenza, bringing to a close the first major section of the piece. In the end it would be best to treat this passage with a subtle accelerando leading up to the $d^3$, only to retreat by using a slight rallentando to the final chord. Dynamically, it would make sense to begin the passage at mezzo-piano and then crescendo through to the marked forte at the downbeat of measure 8.

**Excerpt 38: Caprice 36, mm. 1-5**
**Tempo:** Moderato
**Final Metronome Goal:** quarter note=70bpm

Excerpt 38, Caprice 36, mm. 1-5.
Exercise 38a.

Exercise 38b.

Exercise 38c.
The primary objective of this passage is to give the appearance of a single fluid line, as if through constant ascending slurred notes. Therefore, it is of utmost importance to focus on and master not only the slurs but also the dynamic level of each right-hand pluck, working to disguise the fact that the performer is not executing one single ascending line of slurred notes. Additionally, for musical effect the performer may wish to slightly accent the first note in each double-octave scale.

In Exercises 38d, I have chosen to break from the original exercise model to allow the individual string crossings to be isolated. By doing this, the slurred groupings are not in fours but in threes, allowing the performer to concentrate on blending the plucked notes with the slurred. Even though the groupings are in threes, they are not triplets as they might appear. In Exercises 38e, I return to the approach of building the ascending line using the strong beats as important markers. Also, there is a single asterisk in Exercises 38e, found in the fourth and eighth lines, designating where I chose to not repeat material already covered in preceding exercises. The double asterisk in the eighth line marks the penultimate exercise in which both E Major and A Major scales are repeated consecutively. This leads perfectly to the final excerpt in
full. I believe this rather extensive group of exercises not only works to build the original excerpt to fruition, but is also quite beneficial to left-hand endurance.

Excerpt 39: Caprice 36, mm. 5-6
Tempo: Moderato
Final Metronome Goal: quarter note=70bpm

Excerpt 39, Caprice 36, mm. 5-6.

Exercise 39a.

Exercise 39b.

Exercise 39c.
Exercises 39d.

Exercises 39e.
The right-hand fingering uses strict alternation up until the final note on the sixth string. This last note is to be plucked with the thumb, as this will facilitate the passages following it.

This run of plucked triplets acts as a form of respite from the caprice’s opening thirty-second-note scales and acts as a transition to other sections of the piece. Therefore, it would be musically beneficial to execute a slight *accelerando* through the descending line, providing a lovely sense of forward motion. In the score, there is a repeat to the beginning of the piece just before the final note of this excerpt. The first note after this repeat is the same e to be played at *forte*. However, after executing the triplet scales the second time through, it should be noted that this same note begins a new section played at *piano*. The editorial asterisk underneath the *forte* in Exercise 39a suggests the performer practice this final E in two different ways, first as *forte* and then once more as *piano*.
Excerpt 40: Caprice 36, mm. 13-15
Tempo: Moderato
Final Metronome Goal: quarter note=70bpm

Excerpt 40, Caprice 36, mm. 13-15.

Exercise 40a.

Exercise 40b.

Exercise 40c.
Exercises 40d.

Exercises 40e.
There are several technical issues that need to be addressed from this short excerpt. First is the slight jump the left hand must make at the onset when moving from the f⁷ to high d⁷.

Even though this downbeat is not technically part of the scale passage, it is nevertheless necessary to practice in order to properly connect the preceding passage with the excerpt.

The second issue to address is the special treatment of open string bass notes plucked with the right-hand thumb. If the rhythm goes unobserved, the open strings will ring throughout the entire passage, thus destroying any sense of clear harmonic motion. Therefore, it is necessary for the performer to prevent these open strings from vibrating longer than is indicated. This can be done in a variety of ways, but as it applies to this specific passage I suggest two different techniques. First, at beat 2 of measure 13 there is a low a in the bass voice. This note must be stopped from sustaining through the other measures. I suggest the performer pluck the subsequent bass note e with a rest stroke (r.s.), causing the thumb to rest on the vibrating A string and efficiently stop the sustaining note. The second occurrence of this specific issue is found at the next bass note. Here it is best to simply dampen the vibrating low e by having the thumb recoil after plucking the low a. The third occurrence is at the next bass note, and I suggest the
same treatment. The timing of these thumb movements has been illustrated in the various exercises.

There is one slur in this excerpt. It is at this moment that the right-hand fingering briefly comes out of strict alternation in order to better facilitate the string crossing. Finally, there is a somewhat awkward jump in the left hand that will need attention. This occurs at the end of the passage when the left-hand fingers must jump from the f♯² on the third string to the low b on the sixth string. A person with larger hands may not be bothered with this maneuver, but anyone with a smaller hand size will want to pay it special attention.

Interpretively the passage is uncomplicated. One might want to experiment with shortening notes in order to convey a lighter character, which as a consequence might make the excerpt easier to play. I also suggest using a rest stroke with the a finger at the onset of the final descending scale. By doing this the d³ will become accented, and it may then feel more natural to *decrescendo* to the final chord.

**Excerpt 41: Caprice 36, mm. 20-22**

*Tempo: Moderato*

*Final Metronome Goal: quarter note=70bpm*

Excerpt 41, Caprice 36, mm. 20-22.
Exercises 41e.
The primary goal of this passage is to give the appearance of a single fluid line, as if through constant descending slurred notes. Therefore, it is of utmost importance to focus on and master not only the slurs but also the dynamic level of each right-hand pluck, working to disguise the fact that the performer is in fact not executing one single descending line of slurred notes. Additionally, for musical effect the performer may wish to slightly accent the first note in each double-octave run.

In Exercises 41d, I have chosen to stray from the original exercise model and break up the excerpt in such a way that isolates individual string crossings. By doing this, the slurred groupings are not in fours but in threes, allowing the performer to concentrate on blending the plucked notes with the slurred. Even though the groupings are in threes, they are not triplets, as they might appear. In Exercises 41e, I return to the approach of building the ascending line using the strong beats as important markers. Though the scales do repeat, the rhythms are not identical and should be practiced accordingly.

**Excerpt 42: Caprice 36, mm. 24-27**

*Tempo: Moderato*

*Final Metronome Goal: quarter note=70bpm*

Excerpt 42, Caprice 36, mm. 24-27.
Exercise 42a.

Exercise 42b.
Exercise 42c.

Exercises 42d.
Exercises 42e.
This excerpt is a chromatic scale that covers three octaves. It begins with a single-octave ascending scale and then descends three octaves to the final low e. Though kept to a minimum, there are several shifts throughout the passage. Two of these shifts are handily disguised by the open E strings found at beat 1 of measure 24 and beat 2 of measure 25. The other position changes are more subtle and are a mere one fret apart from one another. These slight position changes are easily executed by way of extension in the left hand and can be found ascending between the c\(^3\) and c\(^\#3\) in measure 24, as well as descending between the c\(^\#3\) and c\(^3\) at the downbeat of measure 25. Aside from the overall size and rapidity of the passage, these shifts represent the only other technical challenge found in the scale. The right-hand fingering was chosen specifically to facilitate as many string crossings as possible while still maintaining strict alternation. The a finger was used twice for this reason.

Musically, this final flurry of thirty-second notes has a cadenza-like character and should be treated as such. It is up to the performer to play this final passage with as much zeal as possible. Editorial slurs were avoided in this passage specifically to enhance and control the crescendo written through much of the excerpt.
CONCLUDING REMARKS

This project was devised to become a valuable resource for advanced guitarists learning Luigi Legnani’s 36 Caprices, Opus 20. It combines the practicality and convenience of pre-conceived exercises devoted solely to the performer’s physical development, with pragmatic observations emphasizing important technical concepts unique to each exercise-set. The method used to create these exercises is cross-applicable to all other scale passages in the repertoire, making this project all the more valuable to the performer.

It is also my hope that this manuscript will represent but one volume in what could potentially expand into a multi-volume work, not only through an ostensibly endless supply of scale excerpts from classical guitar literature, but also by addressing the many other technical demands of the instrument, such as arpeggios, slurs, and rasqueados.
## APPENDIX A
### INDICES OF SUGGESTED EXERCISE ROUTINES

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## APPENDIX B

**METRONOME JOURNAL: MASTER COPY**

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REFERENCES


_____. *Guitar Masterclass: Technique, Analysis & Interpretation of Fernando Sor 10 Studies*. Heidelberg: Chanterelle Verlag, 2007.


_____. *Guitar Masterclass: Technique, Analysis & Interpretation of Heitor Villa-Lobos’ 5 Preludes (1940) and Choro no. 1 (1929)*. Heidelberg: Chanterelle Verlag, 2007.


Legnani, Luigi. *36 Capricci per tutti i tuoni maggiori e minori per la chitarra*. Vienna: Artaria, n.d.


Minnesota native Kristian Anderson (MM, Arizona State University; BM, the University of North Texas) is an accomplished concert guitarist with over twenty years of playing experience. He has performed throughout Europe, across North America, and has appeared live on various NPR affiliates. Critics have hailed his solo performances, describing his talents as “show stopping” (dallasmusic.com) and encompassing “prodigious virtuosity” (Soundboard). As a multiple prize winner on the U.S. competition circuit, including three First Prizes, he now adjudicates various guitar competitions.

His experience as a chamber musician is equally as strong. As a founding member of the internationally renowned Tantalus Quartet, Kristian has been invited to perform at the Iserlohn Guitar Symposium in Germany, the New York Guitar Seminar, as well as various other important festivals, guitar societies, and colleges across Europe and North America. The Quartet has commissioned and premiered several new works from today’s leading composers.

His major teachers include the esteemed pedagogues Bruce Holzman, Frank Koonce, Thomas Johnson, and Alan Johnston. His numerous master class performances have regularly brought him before legendary guitar figures such as Oscar Ghiglia, Leo Brouwer, Roland Dyens, Eliot Fisk, Odair Assad, Christopher Parkening, among many more. He has held assistantships at both Arizona State University and Florida State University.

An experienced educator, Kristian has lectured at such institutions as Florida State University, St. Mary’s College at South Bend, the Loudoun County Guitar Festival, among others. He has held the position of Adjunct Professor at the University of North Texas at Denton, Texas, and is currently the Adjunct Professor of Guitar at Thomas University at Thomasville, Georgia. He is in demand as a master class teacher at various festivals and workshops, including the Acadia International Guitar Festival, Darton Guitar Workshop, the MacPhail Center for Music, and the Iserlohn Guitar Symposium.

Most recently Kristian was awarded an endorsement with D’Addario strings as a member of the Tantalus Quartet.