

# Canarios

Gaspar Sanz  
(1640-1710)

Vivo (♩ = 100)

Musical notation for measures 1-4. The piece is in G major and 6/8 time. Measure 1 starts with a *mf* dynamic. Fingerings are indicated by numbers 1-3. A circled 2 above the staff indicates a second ending for the final measure.

Musical notation for measures 5-8. Measure 5 begins with a circled 2 above the staff. The piece concludes with a *f* dynamic. Fingerings and slurs are clearly marked throughout.

Musical notation for measures 9-12. Measure 9 features a *mf* dynamic. A circled 1 above the staff is present in measure 10. The notation includes various slurs and fingerings.

Musical notation for measures 13-16. Measure 13 includes a  $\frac{3}{8}$  Cl. (Crescendo) marking. A circled 2 above the staff is located in measure 14. The piece ends with a *f* dynamic.

Musical notation for measures 17-20. Measure 17 starts with a circled 3 above the staff. The notation includes slurs and fingerings for the final measure.

Musical notation for measures 21-24. Measure 21 begins with a circled 4 above the staff. The notation includes slurs and fingerings.

Musical notation for measures 25-28. Measure 25 starts with a circled 2 above the staff. Measure 28 ends with a circled 3 above the staff. The piece concludes with a *f* dynamic.



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Measures 1-4 of the piece. The music is in G major and 6/8 time. The first system shows the treble clef staff with a melody starting on G4, followed by a bass clef staff with a bass line. The guitar tablature below shows fingerings for the treble (T), middle (A), and bass (B) strings. A dynamic marking of *mf* is present. A second ending bracket with a circled 2 is above the final measure.

Measures 5-8. The melody continues with various rhythmic patterns. The guitar tablature includes a circled 2 above measure 5. A dynamic marking of *f* appears at the end of measure 8.

Measures 9-12. The melody features a series of eighth notes. A circled 1 is above measure 10. A dynamic marking of *mf* is present. The guitar tablature shows complex fingerings for the bass strings.

Measures 13-16. A triplet of eighth notes is marked with a circled 3 and a 'Cl' above measure 13. A circled 2 is above measure 15. The guitar tablature shows a circled 3 above measure 15.

Measures 17-20. The piece concludes with a final melodic phrase. A circled 3 is above measure 19. The guitar tablature shows a circled 3 above measure 19.

21

T 5 3 2 3 2 0 0 2 0 3 3 (3) 5  
A 2 4 2 0 2 0 4 2 0 2 0 2 3 3 (3) 5  
B 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0

25

T 3 2 3 5 7 5 7 3 (3) 5 2 3 2 0 3 2 3 7 (7) 10  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

29

T 7 7 9 9 10 10 (10) 0 0 0 2 2 2 3 3 7 8 7  
A 3 0 0 0 0 0 2 0 0 0 2 4 0 0  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

33

T 5 7 5 4 2 4 5 4 5 5 3 5 7 5 7 9 7 9 10 10  
A 4 2 0 0 0 0 5 7 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

37

T 10 10 10 10 10 10 10 9 9 10 10  
A 7 7 8 8 7 7 7 10 10 7 7  
B 0 0 0 0 0 0 0 0 0 0 0

41

*f*

T 10 10 9 9 7 7 5 5 3 3 5 5 2 2 2 3  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

45

*p*

$\frac{3}{6}$  CII

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

49

*f*

$\frac{4}{6}$  CV

T 10 7 8 7 5 8 7 3 (3) 2 3 2 5 3 2 3 5  
A 0 5 0 0 0 0 0 0 0 0 0 0 0 (0)  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

53

*mf*

T 3 2 3 0 2 3 2 2 (2) 10 7 9 10 9 10 9 10  
A 0 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 7 0 0 0 0 0 0

57

*f* *mf*

T 10 9 10 9 10 9 7 9 7 5 7 5 7 5 7 5 3 5 2 3 (3)  
A 0  
B 0

# Musical Tip Sheet

## The Big 5:

1. Reduce work with posture and a positive attitude
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 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, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

## Musical Starting Points:

1. Decide 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 the ones 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 (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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