

Estilo Popular Argentino

Miguel Llobet
(1878-1938)

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody consists of eighth and quarter notes. The bass line features a repeating pattern of chords with fingerings 0, 2, 5, 1. A bracket above the melody spans measures 2 and 3, labeled $\frac{6}{6}$ CVII.

Musical notation for measures 4-7. The notation continues the melody and bass line from the previous system. A bracket above the melody spans measures 6 and 7, labeled $\frac{6}{6}$ CVII.

Musical notation for measures 8-11. The tempo marking *Larghetto* and the instruction **Fine** are placed above the staff. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody features a sequence of notes with fingerings 1, 2, 3, 4, 3, 2, 1. The bass line has chords with fingerings 0, 2, 1. A bracket above the melody spans measures 10 and 11, labeled $\frac{6}{6}$ CVII.

Musical notation for measures 12-14. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody has notes with fingerings 1, 2, 1, 4. The bass line has chords with fingerings 0, 2, 1. A bracket above the melody spans measures 13 and 14, labeled 1. $\frac{6}{6}$ CVII.

Musical notation for measures 15-17. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody has notes with fingerings 4, 3, 2, 1, 4, 3, 2, 1. The bass line has chords with fingerings 0, 2, 1. A bracket above the melody spans measures 16 and 17, labeled $\frac{6}{6}$ CVII.

Musical notation for measures 18-21. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody has notes with fingerings 1, 2, 3, 4, 3, 2, 1. The bass line has chords with fingerings 0, 2, 1. A bracket above the melody spans measures 19 and 20, labeled 1. ②. A second bracket above the melody spans measures 20 and 21, labeled 2. ②. A third bracket above the melody spans measures 20 and 21, labeled $\frac{6}{6}$ CVII.

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Am⁶ Em B⁷ Em Am⁶ Em B⁷

4

T
A
B

4 Em Am⁶ Em B⁷ Em Am⁶ Em B⁷

T
A
B

8 Em Em **Fine** *Larghetto* *Canto* Em B⁷ Em

T
A
B

12 Am Em B⁷ Em B⁷

T
A
B

2

15

Em B7 B7

T
A
B

18

Em Em Em B7

T
A
B

21

Em Am Em B7 Em

D.C. al Fine

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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