

# Jiga Inglesa

Gaspar Sanz  
(1640-1710)

Measures 1-3 of the piece. The first system shows measures 1, 2, and 3. Measure 1 starts with a treble clef and a 6/8 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3. Measure 2 continues the melody: D5, E5, F5, G5. The bass line: D3, E3, F3, G3. Measure 3 features a trill on G5, indicated by '0-1 tr'. The melody continues: A5, B5, C6. The bass line: A3, B3, C4.

Measures 4-6 of the piece. Measure 4 starts with a treble clef. The melody: D5, E5, F5, G5. The bass line: D3, E3, F3, G3. Measure 5: A5, B5, C6. The bass line: A3, B3, C4. Measure 6: D5, E5, F5, G5. The bass line: D3, E3, F3, G3. There are fingering numbers (1, 2, 3, 4) and a circled 3 in the bass line of measure 4.

Measures 7-9 of the piece. Measure 7: A5, B5, C6. The bass line: A3, B3, C4. Measure 8: D5, E5, F5, G5. The bass line: D3, E3, F3, G3. Measure 9: A5, B5, C6. The bass line: A3, B3, C4. A trill on G5 is indicated by '0-1 tr' in measure 9.

Measures 10-12 of the piece. Measure 10: A5, B5, C6. The bass line: A3, B3, C4. Measure 11: D5, E5, F5, G5. The bass line: D3, E3, F3, G3. Measure 12: A5, B5, C6. The bass line: A3, B3, C4.

Measures 13-15 of the piece. Measure 13: A5, B5, C6. The bass line: A3, B3, C4. Measure 14: D5, E5, F5, G5. The bass line: D3, E3, F3, G3. Measure 15: A5, B5, C6. The bass line: A3, B3, C4. A fermata is placed over the final note of measure 15. A '4/6 CII' marking is present above the staff in measure 15.

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0-1  
*tr*

T 2 0 1 3 | 0 1 0 1 0 0 2 4 | 5 0 4 3

A 0 0 0 | 3 0 0 0 0 0 0 0 | 3 2

B 0 0 0 | 3 0 0 0 0 0 0 0 | 3 2

4

T 5 3 4 | 1 0 0 2 | 3 0 0

A 5 2 3 0 | 1 0 0 1 2 | 0 0 2 0

B 0 2 3 0 | 2 0 0 1 2 | 0 0 3 0

7

0-1  
*tr*

T 1 1 0 | 0 0 1 3 | 0 1 0 1 0 1 3 0

A 2 0 2 4 | 0 0 0 0 0 0 0 0 | 3 2

B 0 0 0 | 0 0 0 0 0 0 0 0 | 3 2

10

T 1 0 2 4 | 5 0 0 3 | 0 3 0 2

A 0 0 0 | 2 3 0 0 | 2 0 0 2

B 0 0 0 | 0 3 0 0 | 2 0 0 2

13

4/6 ClI

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

# 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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