

13

15

17

19

21

23

Etude

Op. 53, No. 5

Napoleon Coste
(1805-1883)

First system of musical notation, measures 1-2. The piece is in G major (one sharp) and 3/8 time. The first measure starts with a *mf* dynamic and a triplet of eighth notes (3, 2, 0). The second measure contains two groups of three sixteenth notes, each marked $\frac{3}{8}$ CVII. The guitar tablature below shows fret numbers for strings T, A, and B.

T	0	0	0	7	8	7	10	8	10	7	8	7
A	0	0	0	7	8	7	10	8	10	7	8	7
B	3	2	0	0	0	0	0	0	0	0	0	0

Second system of musical notation, measures 3-4. Measure 3 begins with a triplet of eighth notes (3, 4, 2). Measure 4 features a *p* dynamic and a triplet of sixteenth notes marked XII. The guitar tablature shows fret numbers for strings T, A, and B.

T	0	0	1	0	12	13	12	15	14	12	10	10	8	10	8	7	7	5	7	5
A	0	0	1	0	12	13	12	15	14	12	10	10	8	10	8	7	7	5	7	5
B	3	3	2	0	12	13	12	15	14	12	10	10	8	10	8	7	7	5	7	5

Third system of musical notation, measures 5-6. Measure 5 contains a triplet of eighth notes (3, 5, 3) and a triplet of sixteenth notes (4, 2, 4). Measure 6 features a triplet of sixteenth notes marked ②. The guitar tablature shows fret numbers for strings T, A, and B.

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

Fourth system of musical notation, measures 7-8. Measure 7 contains a triplet of eighth notes (1, 2, 0) and a triplet of sixteenth notes marked ②. Measure 8 features a triplet of sixteenth notes marked $\frac{4}{6}$ CIV. The guitar tablature shows fret numbers for strings T, A, and B.

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

9

mf

$\frac{3}{6}$ CII

T
A
B

11

p

VII

T
A
B

13

mf

T
A
B

15

T
A
B

17

T
A
B

19 $\frac{3}{6}$ CVII

TAB 3 2 0 0 7 8 7 10 8 8 7 8 7 0 0 0 0 2 0

21 XII *p*

TAB 1 0 1 0 12 13 12 15 14 12 10 12 10 8 10 8 7 8 7 5 7 5

23

TAB 3 5 3 2 3 2 5 5 5 3 4 3 2 3 2 1 0 0 0 3 0 2

25

TAB 3 0 3 0 3 5 2 5 3 5 2 5 3 7 7 1 0 0 3 0 2 4 0 5 0 5 4 6 7

27 $\frac{3}{6}$ CV

TAB 7 5 7 7 7 8 5 5 12 10 8 10 8 7 5 3 3 2 0 0 0 2 1 2 1 0 2 1

29

T
A
B

3 0 0 2 1 2 #3 0 1 0 | 7 8 9 10 12 | 10 3 3 2
0
3 2 3 4 0 2 0 | 2 3 0 1 2 1 2 2 1 1 2 2 2 0

31

T
A
B

3 0 0 2 1 2 #3 0 1 0 | 7 8 9 10 12 | 10 3 8 2
0
3 2 3 4 0 2 0 | 2 3 0 5 1 2 2 1 1 2 2 2 0

33

T
A
B

3 0 0 2 1 2 #3 0 1 0 | 7 8 9 10 12 | 10 3 8 2
0
3 2 3 0 2 4 0 0 1 3 0 7 8 7 8 10 12 14 15 0 1 3 3

35

T
A
B

3 0 0 2 1 2 #3 0 1 0 | 7 8 9 10 12 | 10 3 3 3
0
3 3 3 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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