

Etude

Sor-Segovia 20 studies No. 16

Allegretto

Op. 29, No. 23

Fernando Sor
(1778-1839)

6/6 CIII

1 4 4 1 1 3

1 3 2 3 2 0

1 3 2 3 2 0

1 3 2 3 2 0

1 3 2 3 2 0

1 3 2 3 2 0

4

6/6 CIII

1 4 4 1 1 3

1 3 2 3 2 0

1 3 2 3 2 0

1 3 2 3 2 0

1 3 2 3 2 0

1 3 2 3 2 0

7

3/8 CII

0 2 0 2 1 2

0 3 0 3 1 2

0 2 0 2 1 2

0 3 0 3 1 2

0 2 0 2 1 2

0 3 0 3 1 2

10

3/8 CV

1 4 1 4

1 3 2 3

3/8 CIII

1 4 1 4

3/8 CII

1 4 1 4

3/8 CI

1 4 1 4

1 3 2 3

1 3 2 3

13

3/8 CII

1 4 1 4

1 3 2 3

3/8 CV

1 4 1 4

3/8 CII

1 4 1 4

3/8 CIII

1 4 1 4

1 3 2 3

1 3 2 3

16

3/8 CII

1 4 1 4

3/8 CI

1 4 1 4

3/8 CII

1 4 1 4

1 3 2 3

1 3 2 3

Musical notation for measures 15-21. The piece is in G major (one sharp) and 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. Fingerings are indicated by numbers 1-4. A circled number 5 is placed below the first measure. A horizontal line is drawn below the staff.

Musical notation for measures 22-24. Measure 22 starts with a circled number 3. Measure 23 has a circled number 3. Measure 24 has a circled number 3. Above the staff, there are labels for chords: $\frac{3}{6}$ CVII over measures 22-23, and $\frac{3}{6}$ CVII over measure 24. A horizontal line is drawn below the staff.

Musical notation for measures 25-30. Above the staff, there are labels for chords: $\frac{3}{6}$ CIII over measure 25, $\frac{3}{6}$ CII over measures 25-26, and $\frac{3}{6}$ CII over measure 29. A horizontal line is drawn below the staff.

Musical notation for measures 31-33. Above the staff, there are labels for chords: $\frac{3}{6}$ CII over measure 31, and $\frac{3}{6}$ CII over measure 32. A horizontal line is drawn below the staff.

Musical notation for measures 34-36. Circled numbers 2 and 3 are placed below the first measure of this system. A horizontal line is drawn below the staff.

a tempo

Musical notation for measures 37-42. Measure 37 starts with a circled number 3. Above the staff, there is a label for a chord: $\frac{6}{6}$ CIII over measures 37-42. A horizontal line is drawn below the staff.

Musical notation for measures 43-48. Above the staff, there is a label for a chord: $\frac{6}{6}$ CIII over measures 43-48. A horizontal line is drawn below the staff.

40 $\frac{6}{6}$ CIII

43 $\frac{3}{6}$ CIII, $\frac{3}{6}$ CII, $\frac{3}{6}$ CV

46

49

52 $\frac{2}{6}$ CIII, $\frac{3}{6}$ CX

55 $\frac{3}{6}$ CVIII, $\frac{6}{6}$ CVI, $\frac{3}{6}$ CV

58 $\frac{3}{6}$ CX, $\frac{3}{6}$ CVIII, $\frac{3}{6}$ CVI

61

$\frac{3}{6}$ CV

$\frac{3}{6}$ CIII

64

$\frac{3}{6}$ CIII

$\frac{3}{6}$ CIII

$\frac{3}{6}$ CIII

p

67

$\frac{3}{6}$ CIII

$\frac{3}{6}$ CIII

$\frac{3}{6}$ CIII

$\frac{3}{6}$ CIII

$\frac{3}{6}$ CIII

$\frac{3}{6}$ CIII

$\frac{3}{6}$ CIII

Etude

Sor-Segovia 20 studies No. 16

Allegretto

Op. 29, No. 23

Fernando Sor
(1778-1839)

6 CIII

Measures 1-3 of the etude. The music is in G major and 2/4 time. It features a repeating rhythmic pattern of eighth notes. The guitar tablature shows fingerings for the right hand (T, A, B strings) and fret numbers for the left hand. Measure 1 starts with a barre on the 6th fret (CIII). Measure 2 has a barre on the 4th fret. Measure 3 has a barre on the 3rd fret.

4

6 CIII

Measures 4-6 of the etude. Measure 4 has a barre on the 6th fret. Measure 5 has a barre on the 4th fret. Measure 6 has a barre on the 3rd fret. The tablature continues with fingerings for the right hand and fret numbers for the left hand.

7

6 CII

Measures 7-9 of the etude. Measure 7 has a barre on the 6th fret. Measure 8 has a barre on the 4th fret. Measure 9 has a barre on the 3rd fret. The tablature continues with fingerings for the right hand and fret numbers for the left hand.

10

6 CV

6 CIII

6 CII

6 CI

Measures 10-12 of the etude. Measure 10 has a barre on the 6th fret. Measure 11 has a barre on the 4th fret. Measure 12 has a barre on the 3rd fret. The tablature continues with fingerings for the right hand and fret numbers for the left hand.

13

3/6 CII, 3/6 CV, 3/6 CIII

T
A
B

16

3/6 CII, 3/6 CI, 3/6 CII

T
A
B

T
A
B

22

3/6 CVII, 3/6 CV

T
A
B

25 $\frac{3}{6}$ CIII $\frac{3}{6}$ CII $\frac{3}{6}$ CII

28 $\frac{3}{6}$ CII $\frac{3}{6}$ CII

31

a tempo

34 *rit.* $\frac{6}{6}$ CIII

37 $\frac{6}{6}$ CIII

40 $\frac{6}{6}$ CIII

43 $\frac{3}{6}$ CIII, $\frac{3}{6}$ CII, $\frac{3}{6}$ CV

46

49

52 $\frac{2}{6}$ CIII, $\frac{3}{6}$ CX

55

3/8 CVIII 3/8 CVI 3/8 CV

T 9 10 9 10 8 10 7 8 6 8 7 8 7 5 5

A 7 9 8 8 7 8 6 8 8 7 8 7 0 0

B 7 9 9 8 5 7 6 7 0 0 5 7

58

3/8 CX 3/8 CVIII 3/8 CVI

f

T 3 0 0 10 9 9 8 8 7 7 6 6

A 0 0 12 12 10 10 10 8 8 8 8 6 8

B 0 0 11 7 9 8 5 7 6 8

61

3/8 CV 3/8 CIII

T 7 7 5 5 3 3 3 5 6 7 5

A 8 8 7 7 4 3 4 3 5 3 3

B 0 7 0 5 4 5 5 5 4 4 5

64

(3/8) CIII

p

T 3 3 3 5 6 7 5 3 7 5 7

A 4 3 4 5 4 3 4 4 3 5 3

B 3 3 3 3 3 3 3 3 3 3 3

67

(3/8) CIII

T 3 7 5 7 3 7 3 7 3 7 3

A 4 5 5 4 4 5 4 5 4 5 4

B 3 3 3 3 3 3 3 3 3 3 3

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.

Get 15% off your Next Course at [ClassicalGuitarShed.com](https://classicalguitarshed.com)!

Use this coupon code at checkout for 15% off:

15% Coupon Code: BX63CM

Good for all [skills and repertoire courses](#), or [first month's membership](#).