

Petite Polka

Fifty original compositions and arrangements
for guitar solo - Op. 27, No. 38

Charles J. Dorn
(1839 - 1909)

Measures 1-4 of the piece. The music is in G major (one sharp) and 2/4 time. It features a rhythmic pattern of eighth notes and chords. Fingerings are indicated with numbers 1-4. A circled '3' is present in measure 4.

Measures 5-8. Measure 5 starts with a circled '2'. Measure 8 contains a triplet of eighth notes marked '3/8 CII'.

Measures 9-12. Measure 9 starts with a circled '1'. The music continues with eighth-note patterns and chords.

Measures 13-16. Measure 13 starts with a circled '0'. Measure 14 has a bracket labeled 'HB II' over a triplet. Measure 16 ends with a circled '5' and the word 'Fine'.

Measures 17-20. Measure 17 starts with a circled '4'. Measure 18 has a circled '2'. Measure 20 has a circled '2'.

Measures 21-24. Measure 21 starts with a circled '0'. Measure 24 has first and second endings marked '1.' and '2.' respectively. The piece concludes with a double bar line.

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Musical notation for measures 1-4. The piece is in G major (one sharp) and 2/4 time. The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is written on a single staff with fingerings (1-3) and accents. The guitar tablature below shows fret numbers for the treble (T) and bass (B) strings.

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

Musical notation for measures 5-8. The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody continues with fingerings and accents. The guitar tablature shows fret numbers for the treble (T) and bass (B) strings.

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

Musical notation for measures 9-12. The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody continues with fingerings and accents. The guitar tablature shows fret numbers for the treble (T) and bass (B) strings.

T	2	2	2	0	2	0	3	3	2	3	0	0	0	2	4	2	0	0	4	0
A	0	0	0	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	0	2	2	0	0	0	0	0	0	0	0

Musical notation for measures 13-16. The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody concludes with a 'Fine' marking. The guitar tablature shows fret numbers for the treble (T) and bass (B) strings.

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

17

T
A
B

D.C. al Fine

21

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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