

# Valse No. 6

Petite Pieces, Op. 14

Dionisio Aguado  
(1784-1849)

Measures 1-4 of the piece. The music is in G major and 3/4 time. The first staff shows a melodic line with slurs and fingerings (1, 4, 1, 4, 1, 4). The second staff shows a bass line with chords and fingerings (0, 2, 0, 2, 0, 2).

Measures 5-8. Measure 5 continues the melodic pattern. Measure 6 has a fermata. Measure 7 has a sharp sign above the staff. Measure 8 ends with a double bar line and repeat dots. The word "Fine" is written above the staff.

Measures 9-12. Measure 9 has a circled 2 above the staff. Measure 10 has a circled 2 above the staff. Measure 11 has a circled 2 above the staff. Measure 12 has a circled 3 below the staff. The piece ends with a double bar line and repeat dots.

Measures 13-16. Measure 13 has a circled 2 above the staff. Measure 14 has a circled 2 above the staff. Measure 15 has a circled 3 below the staff. Measure 16 ends with a double bar line and repeat dots.

Measures 17-20. Measure 17 has a circled 1 above the staff. Measure 18 has a circled 1 above the staff. Measure 19 has a circled 5 below the staff. Measure 20 ends with a double bar line and repeat dots.

Measures 21-24. Measure 21 has a circled 1 above the staff. Measure 22 has a circled 1 above the staff. Measure 23 has a circled 1 above the staff. Measure 24 ends with a double bar line and repeat dots. The text "D.C. al Fine" is written above the staff.

# Valse No. 6

Petite Pieces, Op. 14

Dionisio Aguado  
(1784-1849)

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The melody consists of eighth and quarter notes with slurs. The bass line features chords and single notes. Fingering numbers (1-4) are indicated above the notes. The guitar tablature below shows fret numbers for each string.

T	3	7	7	10	10	7	3	5	3-2	0	2	3
A							0		1			0
B							0	0	2	(0)		3

Musical notation for measures 5-8. Measure 5 continues the melody from the previous system. Measure 6 has a key signature change to A major (two sharps). Measure 7 has a key signature change to C major (no sharps or flats). Measure 8 ends with a double bar line and the word "Fine".

T	3	7	7	10	10	7	3	4	5	0	2	3
A							0	3	2		1	0
B							0	2	0		0	0

Musical notation for measures 9-12. Measure 9 has a key signature change to D major (two sharps). Measures 10 and 11 feature a melodic line with slurs and a bass line with chords. Measure 12 ends with a double bar line.

T	5	2-3	3	3	0	2-3	3	1-3-1	0	1	0	0
A	5				0			2	1	2	0	0
B	0				(0)			0				3

Musical notation for measures 13-16. Measure 13 has a key signature change to E major (three sharps). Measures 14 and 15 feature a melodic line with slurs and a bass line with chords. Measure 16 ends with a double bar line.

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

17

TAB

2	3	5	3	0	1	0	(0)	0	0	2	3	(0)	2
							2		0	2	3	3	3
							3		2	3	5	5	3

21

D.C. al Fine

TAB

2	3	5	3	0	1	2	3	(3)	0	3	1	.
							3	(3)		3	2	.
								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](#).