

March

from opera "Ricciardo and Zoraide"

Gioachino Rossini
(1792-1868)

arr. Felix Horetzky

Maestoso

Measures 1-3 of the March. The music is in G major and 2/4 time. Measure 1 starts with a forte (*f*) dynamic. Measure 2 features a sforzando (*sf*) dynamic. Measure 3 continues with a forte (*f*) dynamic. Fingerings are indicated with numbers 1-4. Chord diagrams for $\frac{3}{6}$ CII and $\frac{3}{6}$ CIII are shown above the staff.

Measures 4-6 of the March. Measure 4 starts with a forte (*f*) dynamic. Measure 5 features a piano (*p*) dynamic. Measure 6 features a sforzando (*sf*) dynamic. A repeat sign is present at the end of measure 6. Fingerings are indicated with numbers 1-4. Chord diagrams for $\frac{3}{6}$ CII and $\frac{3}{6}$ CIII are shown above the staff.

Measures 7-9 of the March. Measure 7 starts with a forte (*f*) dynamic. Measure 8 features a piano (*p*) dynamic. Measure 9 features a forte (*f*) dynamic. The section ends with a double bar line and the word "Fine". Fingerings are indicated with numbers 1-4. Chord diagrams for $\frac{3}{6}$ CII are shown above the staff.

Measures 10-12 of the March. Measure 10 starts with a piano (*p*) dynamic and includes the instruction "dolce". Measure 11 features a piano (*p*) dynamic. Measure 12 features a piano (*p*) dynamic. The section ends with a double bar line and the instruction "D.S. al Fine". Fingerings are indicated with numbers 1-4. Chord diagrams for HB III, $\frac{4}{6}$ CV, $\frac{6}{6}$ CII, and $\frac{3}{6}$ CV are shown above the staff.

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Musical notation for measures 1-3. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody with a 3/6 CII to 3/6 CIII change. Dynamics include *f* and *sf*. Fingering numbers are provided for the right hand. The guitar tablature below shows fret numbers for strings T, A, and B.

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

Musical notation for measures 4-6. Measure 4 starts with a 4-measure rest. Dynamics include *f*, *p*, and *sf*. Fingering numbers are provided. The guitar tablature below shows fret numbers for strings T, A, and B.

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

Musical notation for measures 7-9. Measure 7 starts with a 7-measure rest. Dynamics include *f* and *p*. The word "Fine" is written above the staff. Fingering numbers are provided. The guitar tablature below shows fret numbers for strings T, A, and B.

T	0	2	5	3	0	3	2	3	(3)	3	2	5	10	0	0	2
A	4	2		0		4		3		3		7		2	2	3
B	5		0		0	5		0		0		0		0	2	3

Musical notation for measures 10-12. Measure 10 starts with a 10-measure rest. Dynamics include *dolce*. The word "D.S. al Fine" is written above the staff. Fingering numbers are provided. The guitar tablature below shows fret numbers for strings T, A, and B.

T	3	7	2	3	2	(2)	0	3	2	3	2	3	2	4	6	5
A	5	5	3	3	3	(3)	2	4	3	3	2	4	3	4	5	5
B	0		2	2	2	2	2	2		2		2		0	6	5

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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