

A NOTE ABOUT DAMPING

Where there is an obvious or implied change of chord, it is important to damp any notes ringing over that conflict with the new harmony; otherwise the clarity of the harmonic change is clouded. Open string bass notes with their significant sustain, are prominent sources of this problem and should be damped with the right hand thumb or left hand fingers. Within the harmony though, chord tones may often be allowed to ring until the harmony changes. The notation doesn't always give a clue; what is done for convenience in notation might not indicate appropriate damping or ringing-over strategies. Judgement must be used. These pieces make excellent exercises for damping techniques and musical decision-making as to when to damp and when to ring-over.

WILLOW

Let the chords ring, as indicated by the extended ties in the first two measures. Typically, even when the bass notes are written as single eighth notes, they are meant to sustain. In measures 5 and 6 though, don't let the last two eighth notes in each measure ring together — treat them as a single line melody.

WALKING

In this piece it is critical to damp bass notes. For example, the first bass note *E* must not ring over into the second bar; that would weaken the *B* minor harmonic change there. Watch out for open string bass notes that will ring over beyond their domain and cause havoc.

CHANT

In this simple two-voice work, the bottom voice moves at half the rate of the top voice for most of the piece. Be sure to play the bottom voice legato, and allow each note its full duration.

SPIDER DANCE

I don't allow the bass notes to ring out until the phrase beginning in line 4, which is marked "*l.v.*". These measures should ring as chords.

HEATH

In this two-voice lute style piece, the bass notes shouldn't ring out beyond their durations, except in the second page, lines four and five. This phrase is written in running eighth notes for convenience, but notes should ring within the chord shapes. Even so, damp open ringing bass notes when the harmony changes.

SNOWFLIGHT

Here, notes are meant to ring over throughout, harmony permitting of course.

ROYAL PLUM PUDDING

At the risk of sounding redundant, or repeating myself unduly, or saying the same thing all the time, let no bass notes ring beyond their duration in this piece. At the start, the harmony moves from tonic to dominant every two beats. Both the *D* major and *A* minor have open bass notes, but don't let them ring over each other at all. This is tricky to damp them all, but absolutely necessary for the proper clarity and spirit of the piece.

SHERRY'S WALTZ

As indicated in the first three measures, the bass notes are meant to sustain throughout the measure. Again, you must be aware of notation convenience and use your musical judgement as to when to sustain and when to damp.

I hope you will enjoy the pieces musically, and become absorbed in expressing the different character of each one.

Willow

3

Andrew York

Lazy, Let ring ♩ = 84

0 *mp* *sim.*

3

7

7

7

7 *cresc.* *cresc.* *dim.*

1. 2. *dim.* *poco rit.* *rit.*

Walking

Rhythmic, Bold

Andrew York

mf

f

mp

cresc.

poco dim.

rit.

Chant

5

Largo

Andrew York

The musical score for "Chant" by Andrew York is written for guitar in 4/4 time, marked "Largo". The score consists of seven staves of music. The first staff begins with the instruction "hauntingly" and includes a circled "3" above a triplet of eighth notes. The notation includes various fingerings (0, 1, 2, 3, 4) and dynamic markings (p, f). The second staff has a circled "3" above a triplet and a circled "0" above a whole note. The third staff has a circled "0" above a whole note and a circled "3" above a triplet. The fourth staff has a circled "3" above a triplet and a circled "0" above a whole note. The fifth staff has a circled "3" above a triplet and a circled "0" above a whole note. The sixth staff has a circled "2" above a whole note and a circled "3" above a triplet. The seventh staff has a circled "3" above a triplet and a circled "0" above a whole note. The score concludes with a double bar line.

Spider Dance

Vivace

Andrew York



l.v.



f *p* *p* *p* *p* *sim.*

dim. - - -

no ritard.

Heath

Andrew York

(♩ ≈ 120)

The musical score for "Heath" by Andrew York is written for guitar in 3/4 time with a key signature of one sharp (F#). The tempo is marked as (♩ ≈ 120). The score consists of five staves of music. The first staff begins with the dynamic *mp* and the instruction *reflective*. The music features a melodic line in the treble clef and a bass line in the bass clef, often using a double bass (pedal point) technique. The second and third staves continue the melodic and harmonic development. The fourth staff includes the dynamic *mf*. The fifth staff concludes with a double bar line, a key signature change to natural (F), and the dynamic *mp*.

Musical notation for guitar, featuring seven staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 0, 4, 5, and 1. Performance instructions like "louder", "mp poco rit.", and "rit." are included.

Staff 1: *f* *f*
 Staff 2: *mp* 0 0 0 0
 Staff 3: 0 *sim.* 0
 Staff 4: *f*
 Staff 5: *louder* *mp poco rit.*
 Staff 6: *mp* *a tempo*
 Staff 7: *rit.*

Snowflight

Andrew York

A lovely, easy, arpeggio piece, this is one of 8 *Discernments* by York.

CHECKLIST:

- ✓ Be very attentive to tone production.
- ✓ Take this opportunity to feel the independence of each right hand finger.
- ✓ Don't move your left hand off of any chord before the right hand finishes the arpeggio.
- ✓ Follow the indicated dynamics.

♩ = 80-108

Track 7

mp mysterious, dream-like

*f**dim.**dim.**rit.**mp**a tempo**rit.*

(old)

Fedms

Royal Plum Pudding

Andrew York

⑥ to D Moderato

boldly

rit.

Sherry's Waltz

13

Andrew York

sim.

p.

3 4 1 2 0

sim.

p.

p.

p.

p.