

## Using the Rest Stroke

In the first book, the classical guitar music you played was mostly *arpeggios* (broken chords) in which you used a *free stroke*. In this lesson, the music contains a melody with a bass accompaniment. You will play the melody with a *rest stroke* ( $\nabla$ ), unless there is a free stroke indication ( $\cup$ ). It's important that you recognize and hear the melody and bass as two distinct parts; like a duet. The melody should be played *legato* (connected) and in phrases, rather than merely playing note to note. The bass is always played with the thumb and with a free stroke.

## Andantino

Use a rest stroke on the melody (stems up) and free stroke on the bass. *Always* alternate between the *i* and *m* fingers.

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The musical score for 'Andantino' is written in 4/4 time. It consists of four staves of music. The melody is written in the treble clef and the bass in the bass clef. The melody uses rest strokes (indicated by inverted triangles) and fingerings (i, m). The bass is played with a free stroke (indicated by a cup symbol) and fingerings (p, i, m). The piece ends with a double bar line and repeat dots.

## Étude

On beat one and three, you will play the melody and bass note simultaneously. Again, the melody will be played with a rest stroke and the bass note will be played with a free stroke. This may feel awkward at first.

The musical score for 'Étude' is written in 4/4 time. It consists of three staves of music. The melody is written in the treble clef and the bass in the bass clef. The melody uses rest strokes (indicated by inverted triangles) and fingerings (1, 2, 3, 4). The bass is played with a free stroke (indicated by a cup symbol) and fingerings (p, 1, 2, 3, 4). The piece ends with a double bar line and repeat dots.