

24 Caprices

Transcriptions



Section Two

Transcriptions of the *Caprices*

Introduction

There is yet no “Urtext” of the *Caprices*. The *Edizione nazionale delle opere di Niccolo Paganini* (1976-) is still in progress with six volumes completed and three in preparation. There are a number of different editions of the *Caprices* available in both hard copy and e-book, such as those edited by Kaspars Vilnitis,⁶⁶⁷ Harold Berkley,⁶⁶⁸ and Fabrizio Ferrari.⁶⁶⁹ However, the Peters Edition⁶⁷⁰ is arguably the most renowned and widely used performing edition, featuring the distinctive fingerings of the distinguished violinist and violin pedagogue Carl Flesch. This, in conjunction with decades of published reprints, makes it the preferred choice on which to base the transcriptions.

Transcriptions

The transcriptions have been faithful to the original notes, dynamics, note groupings, and tempi of the Peters Edition. However, because the guitar is a transposing instrument the actual sounding pitch is an octave lower. All octave transpositions (*8va*) in the Peters Edition have been applied in the accompanying tablature, making any further transposition unnecessary.

⁶⁶⁷ Ebooks, <http://ebooks.ebookmall.com/title/paganini-24-caprices-for-violin-op1-paganini-vilnitis-ebooks.htm>; assessed on July 4th 2007.

⁶⁶⁸ Nicolo Paganini. *Paganini Op.1 Twenty-Four Caprices*. USA: Schirmer, Inc., 1944

⁶⁶⁹ Nicolo Paganini. *24 Caprices Op.1*. Virtual sheet music, Inc., 2005.

⁶⁷⁰ Nicolo Paganini. *24 Capricen fur Violine Solo Opus 1*. London: Peters, 1984

Digressions from the original score

Due to the fact that this is not a scholarly edition, there are a number of digressions from the original score that are not signaled in the normal manner with brackets and dotted slurs. Figure 1 shows the bow strokes as given in the Peters Edition and the transcription showing how these might appear in a scholarly edition using dotted slurs.

Figure 1

‘Caprice No. 5’, bar 1

Peters Edition



Transcription

E - 12-17-15-13-12
B - 13
G - 9-14
D - 10
A - 14-13-10
E - 14-12-11
B - 13-12-10

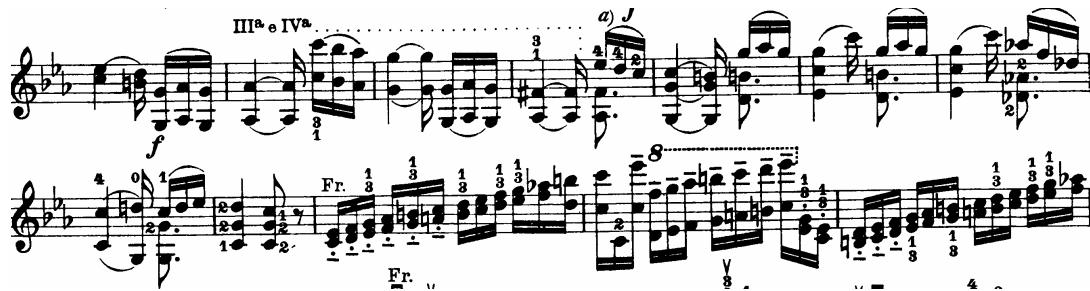
A certain degree of licence has been taken in application of electric guitar technique.

One of the most apparent is the addition of the double-handed arrangements that appear in a number of the caprices. Figure 2 shows how artistic licence can be used to its maximum effect creating different timbral options. In contrast to the original violin version, bars 12-16 of the transcription illustrate a more percussive right-hand technique. However the double-handed arrangement is less abrasive in terms of timbre, bridging the gap between the Peters Edition with the main transcription.

Figure 2

'Caprice No. 5', bar 8-19

Peters Edition



Transcription

Transcription

Double-handed arrangement

The difference in technical requirements between the instruments render violin fingering, bow phrasing and positional information virtually irrelevant in terms of electric guitar playing. Figure 3 illustrates how these factors have been replaced in the transcription

with tablature which provides positional information whilst suggesting fingering and plectrum stroke information.

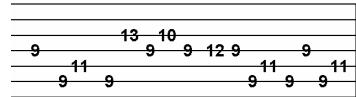
Figure 3

‘Caprice No. 12’, bar 62

Peters Edition



Transcription



Moreover, digressions from the phrasing provided by the Peters Edition occur in a number of places. These have been replaced by phrasing idiomatic to guitar technique. This is most apparent in ‘Caprice No. 17’ and ‘Caprice No. 24’, where hammer-ons and pull-offs replaces the original phrasing. Figure 4 shows how the original bowing phrase has been disregarded in favor of one that more clearly defines the note groupings per string whilst using the more legato technique of pull-offs. This to some degree mimics the original sound of the bow stroke whilst making it relevant for guitarists.

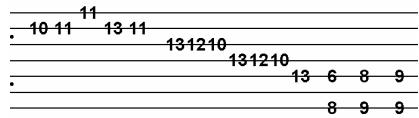
Figure 4

‘Caprice No. 17’, bar 7

Peters Edition



Transcription



Electric guitar harmonics differ to those offered in ‘Caprice No. 9’ to such a degree that they are unusable in their current form. Although a multitude of harmonic techniques are available, none suitably replicate the notation of ‘Caprice No. 9’, necessitating their removal from the transcription. Figure 5 illustrates the removal of the harmonics and the consequent effect on the overall passage.

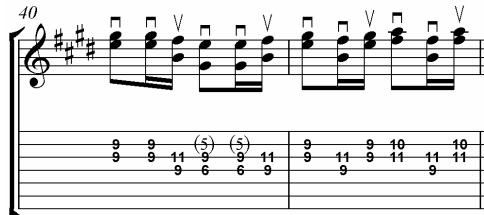
Figure 5

‘Caprice No. 9’, bar 40

Peters Edition



Transcription



In addition to this, repeat bars have been added to ‘Caprice No. 15’ in bars 28 and 29 to avoid repeating the same information. Due to the constant referencing of the material in the text, bar numbers have also been added that do not appear in the original Peters Edition.

Historical aspects

In Paganini's youth the diverse and colorful musical culture was evident in everyday life. People in his neighborhood often sang ballads and gypsies played in the streets. Ligurian dances and the music of bagpipers echoed through the rural outskirts of Genoa, and the inheritance of the baroque violin was all pervasive. These musical influences can be seen to a certain extent in the compositional style of the *Caprices* with influences such as baroque, ballads, gypsy music and folk dance all present.

The influence of the hunting song, for example, can be clearly seen in ‘Caprice No. 9’, with its cantering rhythm and a strong harmonic emphasis of thirds, sixths and the use of fifths to create a fanfare-like melody.

Figure 6

‘Caprice No. 9’, bars 1-3

Peters Edition



Furthermore, Paganini gives the direction *Imitando il Corno* in the second answering phrase in the lower octave to clarify the influence of the hunting horn.

Figure 7

‘Caprice No. 9’, bars 8-11

Peters Edition



In order to create the atmosphere of the hunt in transcription, it was necessary to assign a plectrum motif that continually repeats down down up strokes. This effect colors the rhythmic patterns and repeated phrasing of the melody whilst allowing the music to maintain swift motion.

Figure 8

‘Caprice No. 9’, bars 1-3

Transcription

Allegretto

dolce

E B G D A E R

12	10	9	9	11	9	6	12	10	9	9	11	(5)	(5)	9	11	9	10	10	11
13	11	9	9	11	9	6	13	11	9	9	11	9	6	9	11	9	11	11	

One of the musical tools favored by many composers from the baroque period, particularly for the violin, was the use of sequences for both prolongation and modulation. Throughout the *24 Caprices* this compositional tool has been employed extensively, as in this excerpt.

Figure 9

‘Caprice No. 9’, bars 64-71

Peters Edition

For this reason it was necessary to echo the sequential elements in conjunction with the original musical intention by replicating the given bow strokes in the transcriptions. Additionally, it is possible to further enhance sequential passages by replicating each portion of the sequence using similar string choice and plectrum strokes.

Figure 10

‘Caprice No. 9’, bar 64-71

Transcription

‘Caprice No. 14’ presents another fanfare, but this time for trumpets heading off a March.

Figure 11

‘Caprice No. 14’, bars 1-2

Peters Edition

Moderato.

Due to the strong rhythmic element running throughout the “March” sections it was again necessary to replicate more closely bow strokes with plectrum strokes in the transcriptions. With the rhythmic element being so central it was also necessary to create a staccato effect by utilizing the palm of the right hand as demonstrated below.

Figure 12
 ‘Caprice No. 14’, bars 1-2

Transcriptions

Moderato

The transcription consists of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a dynamic marking 'f' at the beginning. The bottom staff is a guitar neck diagram with six strings labeled E, B, G, D, A, E from top to bottom. Note positions are marked with numbers (5, 6, 8, 3) and letters (E, B, G, D, A, E) corresponding to the strings.

This Caprice actually demonstrates sequence in a way that reveals Paganini's earlier influences and exposure to classical guitar technique with chords followed by single note melody.

Figure 13
 ‘Caprice No. 14’ bars 13-17

Peters Edition

The transcription is a single staff in treble clef and one flat key signature, showing a continuous sequence of chords and single notes.

Within the transcriptions the rhythmic structure was to a certain extent preserved utilizing down-strokes on the chords followed by an up-stroke or an up-down-up-stroke. Although this doesn't exhibit the same smooth legato quality of notes under the same bow stroke, it befits the influential opening rhythmic motif.

Figure 14

‘Caprice No. 14’ bars 13-17

Transcription

This musical figuration appears in a number of different places and is dealt with in a number of different ways ranging from double-handed finger-tapping to nylon-string finger technique, the choice being dependent on the individual musical needs of the Caprice being played.

‘Caprice No. 20’ shows yet another influence of vernacular music on Paganini. Here is a modal-like bagpipe tune over a D pedal drone.

Figure 15

‘Caprice No. 14’ bars 1-17

Peters Edition

An understanding of these and other musical influences provides valuable insight into the way we perform the *Caprices*. These influences demand the performer to make technical as well as aesthetic decisions when approaching these works—works that are not so much self-contained but drawn from the world around them.

Presentation

The 24 *Caprices* and the corresponding transcriptions appear in their original published order, each one prefaced by an accompanying technical overview.

Key for technical overviews

The technical overview table can be broken down into half-bars or eighth notes. The size of the incremental breakdown is dependent on the technical building blocks and their perceived relevance within each bar.

The numbered points within each of the technical notes correspond with a number and asterix within the score.

Key

FH: First half of the bar

SH: Second half of the bar

p: pull-off

h: hammer-on

Scale B=♪

B1: 1st eighth

B2: 2nd eighth

B3: 3rd eighth

B4: 4th eighth

B5 5th eighth

B6 6th eighth

B7 7th eighth

B8 8th eighth

Chicken-picking and finger-picking guide.

P=Plectrum

T=Thumb

1=First finger

2=Second finger

3= Third finger

4= Fourth finger

Plectrum Stroke Abbreviations

Down Π

Up V

Down-strokes Πs

Up-strokes Vs

Down-Up ΠV

Up-Down VΠ

Down-Up-Down ΠVΠs

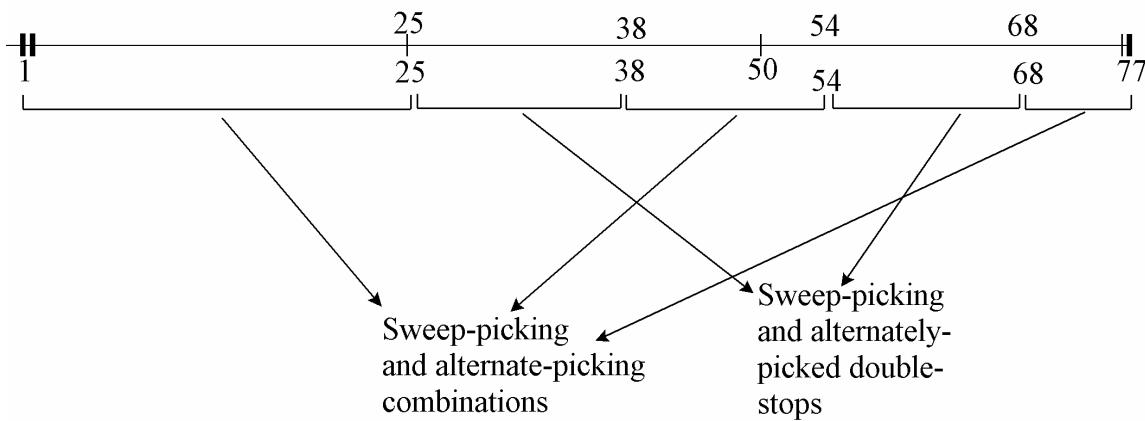
Up-Down-Up strokes VΠV

Down-Up strokes	ΠV_s
Up-Down strokes	$V \Pi_s$
Down-Down-Up strokes	$\Pi \Pi V_s$
Consecutive Down	$\Pi \Pi \Pi_s$
Strokes	s

Caprice I: technical break down, overview and notes

Bar numbers	Sweep-picking			Alternate-picking
	String-skipping	Double and triple-stops	Combination of alternate-picking and sweep-picking	Double-stops
1-50	3 FH, 5, 6 SH, 7 SH, 8-13, 14 SH, 25 B1 and B3, 26 B1, 27 SH, 29, 31, 33, 35, 37, 39, 40-44, 49 FH, 50 SH	15 SH, 16, 21-24, 25 B2 and B4, 26 B2-B4, 27 FH	1, 2, 3 SH, 4, 6 FH, 7 FH, 13 FH, 14 FH, 15 FH, 17-20, 45-48, 49 SH, 50 FH	28, 30, 32, 34, 36, 38
51-77	51 FH, 54 FH, 56-58, 59 B1, 60 FH, 61-62, 63 FH, 65 B2-B4, 66	51 SH, 52, 53 FH, 75	53 SH, 54 SH, 55 B1, 60 SH, 63 SH, 65 B1, 67, 69-74, 76, 77	55 B2-B4, 59 B2-B4, 64, 68

Technical overview



'Caprice I' can be broken down into two very specific techniques; alternately-picked double-stops and sweep-picked single notes. The technique predominantly used in the theme consists of string-skipped sweep-picking. Alternately-picked double-stops serve as a tool to aid modulation. The consistency of the plectrum technique helps imitate the original ricochet bowing, giving it a similar feel on the electric guitar.

1. ΠΠΠs in the cadential areas (bars 15-17, 25-27, 51- 52) allow for a heavier emphasis on the chords than would be possible using the more conventional alternating-plectrum strokes. The use of ΠΠΠs are feasible because not only do the thirty-second notes change to sixteenth notes but the cadential points also allow for a relaxation in tempo.
2. In bar 45 the plectrum stroke on the last note is arranged so that the second and third note of bar 46 is a string-skipped sweeping motion which is retained for the rest of the bar.
3. In order to maintain stylistic continuity, bars 69-76 have been arranged to utilize the same sweep-picking technique across fewer strings, giving the final cadential phrase a *legato* feel and tone.

Technical summary

The majority of ‘Caprice I’ utilizes the sweep-picking technique. However, intermittent use of alternately-picked double-stops occurs as does consecutive down-stroked triple stops.

Andante

I

simile

E B G D A E B
7 6 9 9 6 7 | 6 9 9 9 6 7 | 7 9 9 7 7 | 6 9 9 6 7 |

4

E B G D A E B
7 6 9 9 6 7 | 8 8 4 4 | 5 9 6 6 |

7

E B G D A E B
7 11 11 11 | 12 12 | 14 14 | 16 16 | 17 17 |

10

E B G D A E B
8 11 14 11 | 13 13 | 14 12 14 | 18 18 | 16 16 | 19 19 | 18 18 | 19 17 | 19 17 |

1221 2112 1524 2415 | 1221 2112 | 18 18 | 15 15 | 12 12 |

13

E B G D A E B
7 11 | 4 7 7 4 | 4 7 | 4 7 7 4 | 4 7 | 5 7 |

8 5 6 | 6 5 | 4 7 | 5 6 | 6 5 | 4 7 | 5 7 | 6 9 | 6 6 |

*1

16 9 8 7 7 | 12 9 | 9 9 9 9 | 10 7 | 6 9 9 11 11 | 9 9 6 7 10 9 9 9 10 7 |

 19 7 7 | 8 8 | 9 9 9 9 | 10 7 | 6 9 9 11 11 | 9 9 6 7 10 9 9 10 7 |

 22 8 8 | 5 5 | 10 10 | 15 15 | 19 19 | 22 22 |

 * 1 8 12 | 10 14 | 12 14 | 15 17 | 15 17 | 15 24 27 |

 25 8 10 | 9 12 | 10 12 | 11 14 | 12 14 | 14 10 | 12 16 | 12 16 | 14 17 | 15 17 | 16 14 | 15 24 27 |

 28 15 13 12 | 16 14 12 14 11 9 7 5 4 2 | 3 3 | 4 4 | 5 7 7 5 | 6 3 | 5 3 | 15 13 12 | 16 14 12 14 12 10 9 7 5 4 2 |

31

3 3 3 3

4 4 5 7 7 5

3 5 5 3 3 6 6 3

15 13 12
16 14 12 14 12 11 9 7 5 4 2

3 5 4 4 3 3

3 3 5 3 3 5 5 3

34

14 13 11 11
15 13 12 12 13 12 10 8 6 5 3

4 4 4 4

5 5 4 4

15 14 12 12
16 14 13 13 14 13 11 9 7 6 4

6 3 4 6 6 4

7 4 7 4

37

5 5 5 5

6 6 5 5

5 7 7 5 5 7

16 15 13 13
17 15 14 14 15 14 12 10 8 7 5

6 6 6 6

7 7 7 7

6 8 8 6 6 8

6 6 8 6

40

6 6 9 9

6 6 9 9

7 7 7 7

8 8 7 7

9 9 9 9

7 7 7 7

5 7 7 5 5 5

6 6 6 6

43

*2

8 8 8 8

9 9 8 8

10 10 8 8

8 8 10 10

8 11 11 11

11 11 11 11

11 11 11 8

6 6 6 6

9 8 8 9

46

simile

8 11118 6 6 6 9 9 10 10 6 9 9 6 8 11118 6 9 9 6

8 11 11 8 9 8 9 9 11 11 9 7 9 8 11 11 8 9 7 7 9

9 9 10 10 6 9 9 6 7 9 9 7 11 11 10 10 9 9 12 12

10 11 11 9 9 7 7 9 7 11 11 7 12 10 11 10 11 12 13 13

9 10 12 12 9 11 14 13 12 14 12 14 13 14 12 11 10 11 12 13 14

12 13 14 11 12 11 9 13 11 9 13 11 9 11 9 13 11 7 11 11 7 7 9 9 7 12 11 9 13 14 12 12 13 14 12

10 12 12 10 10 12 12 12 12 13 13 12 12 13 13 12 12 14 14 13 14 12 12 14 14 13 14 12

12 13 14 12 12 13 13 12 12 14 14 12 14 16 11 13 14 13 14 16 14 13 14 13 14 12 14 16 13 14 12 14 16 14 13 14 13 14 12 14 16 15 14

*1

49

9 9 10 10 6 9 9 6 7 9 9 7 11 11 10 10 9 9 12 12

10 11 11 9 9 7 7 9 7 11 11 7 12 10 11 10 11 12 13 13

9 10 12 12 9 11 14 13 12 14 12 14 13 14 12 11 10 11 12 13 14

12 13 14 11 12 11 9 13 11 9 13 11 9 11 9 13 11 7 11 11 7 7 9 9 7 12 11 9 13 14 12 12 13 14 12

52

9 10 12 12 9 11 14 13 12 14 12 14 13 14 12 11 10 11 12 13 14

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55

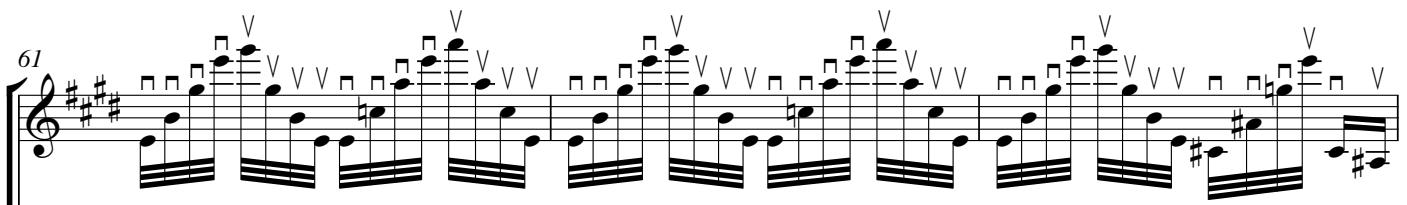
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12 11 10 10 12 12 12 12 13 13 12 12 13 13 12 12 14 14 13 14 12 12 14 14 13 14 12

58

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12 13 14 12 12 13 13 12 12 14 14 12 14 16 11 13 14 13 14 16 14 13 14 13 14 12 14 16 15 14



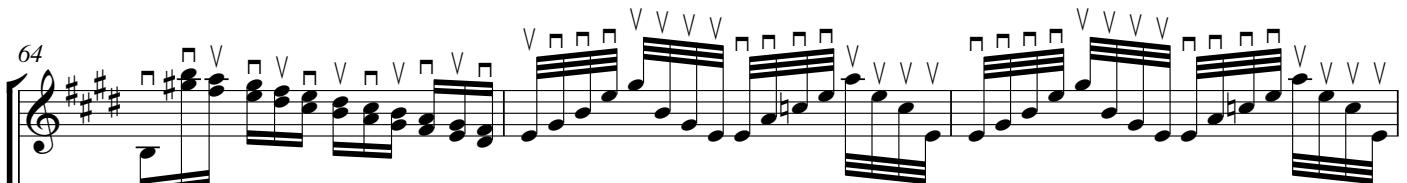
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13 13 14 14 13 13 14 14 13 13 14 12

14 9 15 15 12 14 14 15 12 14 14 12

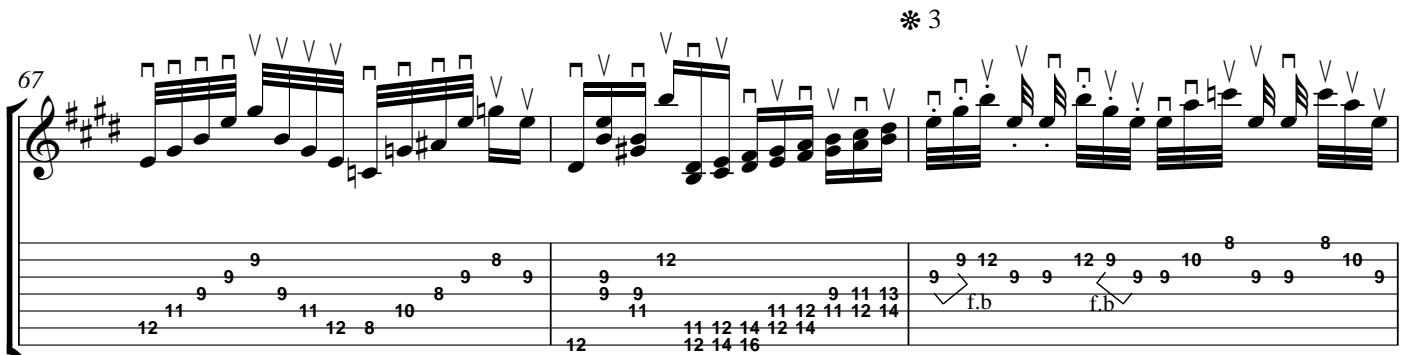
12 12 12 12 12 12 12 12 12 14 12 13

14 11 14 11 12 11 11 10 12 11 11 10



12 10 9 11 9 8 9 9 10 9 9 9 10 9 10

13 11 9 11 9 7 12 11 9 11 9 12 11 7 11 9 9 11 12 12 10 10 12 11 9 9 11 12 12 10 9 10

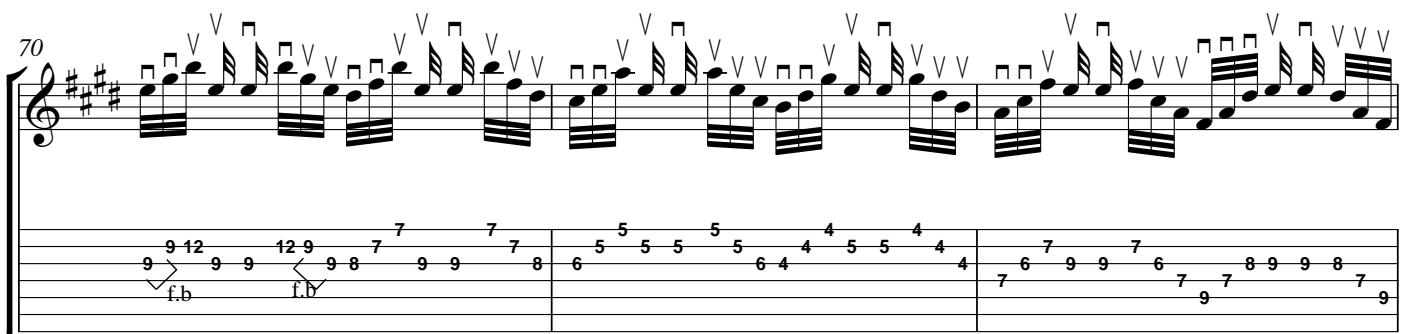


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9 9 11 12 8 10 9 9 12 11 12 14 11 12 14 12 14 16

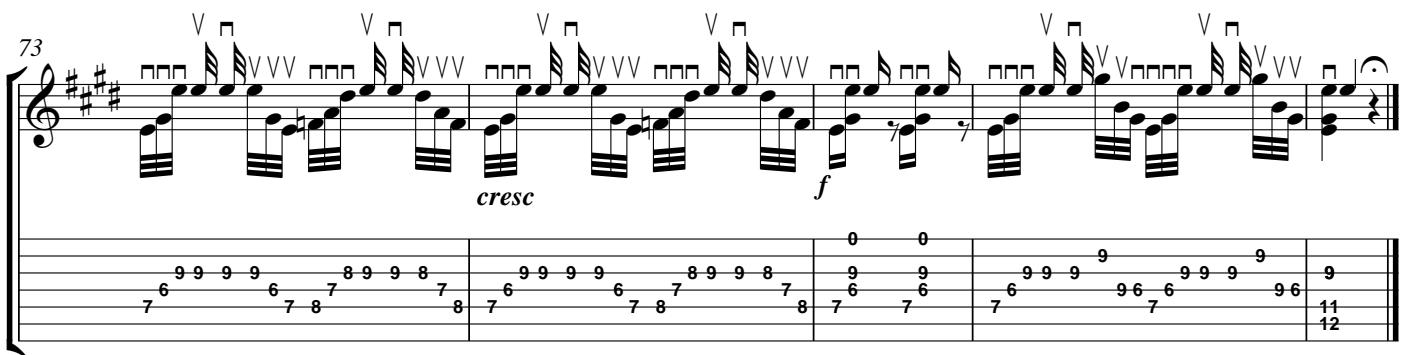
9 12 9 9 12 9 9 8 7 7 7 7 6 5 5 5 5 5 6 4 4 5 5 4 4

9 12 9 9 12 9 9 8 7 9 9 8 7 6 7 9 9 7 6 7 8 9 9 8 7



9 12 9 9 12 9 9 8 7 7 7 7 6 5 5 5 5 5 6 4 4 5 5 4 4

7 6 7 9 9 7 6 7 8 9 9 8 7 7 6 7 9 9 7 6 7 8 9 9 8 7



6 9 9 9 9 8 7 8 6 9 9 9 9 8 7 8 6 9 9 9 9 8 7 8

7 6 7 8 7 8 6 7 8 7 8 6 7 6 7 6 7 6 9 9 9 9 8 7

6 9 9 9 9 8 7 8 6 9 9 9 9 8 7 8 6 9 9 9 9 8 7 8

7 6 7 8 7 8 6 7 8 7 8 6 7 6 7 6 7 6 9 9 9 9 8 7

6 9 9 9 9 8 7 8 6 9 9 9 9 8 7 8 6 9 9 9 9 8 7 8

7 6 7 8 7 8 6 7 8 7 8 6 7 6 7 6 7 6 9 9 9 9 8 7

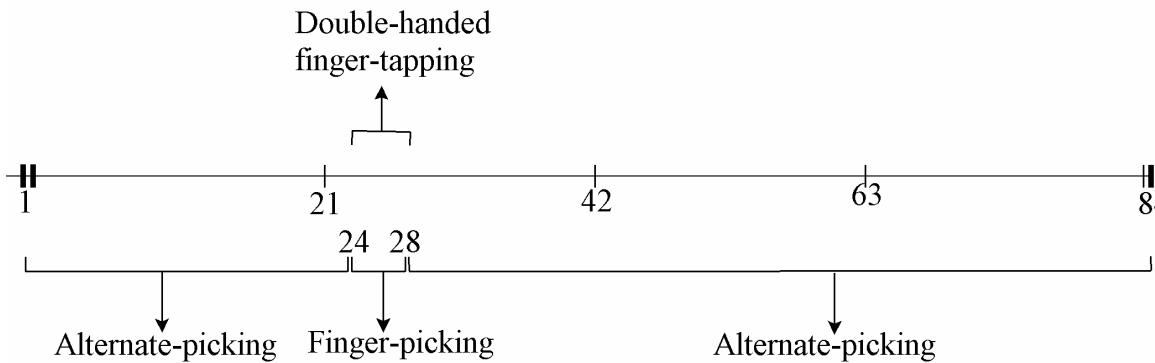
6 9 9 9 9 8 7 8 6 9 9 9 9 8 7 8 6 9 9 9 9 8 7 8

7 6 7 8 7 8 6 7 8 7 8 6 7 6 7 6 7 6 9 9 9 9 8 7

Caprice II: technical break down, notes and overview

Bar Numbers	Sweep-picking		Alternate-picking		Finger-picking techniques	Double- handed finger- tapping
	Adjacent string motion and alternate- picking combination	String- skipping double and quadruple- stops	String- skipping and adjacent string motion	Finger- picking	Chicken- picking	
1-50	24 B1	15	1-14, 16-23, 24 B2-B6, 29- 50	24-28	24-28	24-28
51-84	54 SH, 55- 57, 73 FH	84	51-53, 54 FH, 58-72, 73 SH, 74-83			
Ossia				24-28	24-28	

Technical overview



The starting position of 'Caprice II' is heavily influenced by the stretches that arise during the piece. With smaller stretches comes greater control of the general tone of the string; much of the fingering throughout the caprice, therefore, revolves around the starting position.

A strict alternate-picking approach has been adopted throughout the piece with the pedal note below or above the melody line determining whether a passage will start with a ΠV or an $V \Pi$. However, it is necessary to reverse the picking strokes on a number of occasions in order to optimize the motion so that the plectrum moves towards the next note wherever possible.

1. Bar 24 the *ossia* staff shows nylon string finger picking starting with two hammer-ons. These hammer-ons allow time for the plectrum to be placed between the first and second knuckle of the second finger. The plectrum stroke in brackets on the first note of bar 24 can be played if desired (this is dependent on how fast an individual can place the plectrum between the first and second knuckle) instead of the hammer-on.
2. At the beginning of bar 24, the picking is reversed by using two sweep-picked Π s; this method of stroke reversal occurs on a number of occasions.
3. Reversing the picking stroke is seen again after the repeats at the end of bar 34. On the first pass, picking is strictly alternate as indicated by plectrum strokes immediately above the notes. However, the plectrum strokes on the second pass are notated in brackets with the reversal occurring in preparation for the pedal note below the melody in bar 35.
4. The plectrum motion in bars 54-57 changes for the descending diminished arpeggios from alternate-picking to sweep-picking.
5. For the correct picking orientation to occur in these arpeggios, the last note of beat one in bar 54 and the first note of beat two are both sweep-picked Vs.

6. The first half of bar 73 is a sweep-picked arpeggio which allows alternating plectrum motion to be maintained until the end of the piece.

Double-handed arrangement

The guiding principle in the double-handed arrangement is that the right-hand executes the larger chord double-stop stretches, whilst the left hand stays closer to the headstock.

Technical summary

With some minor exceptions, ‘Caprice II’ has been arranged to utilize string-skipping alternate-picking. A large proportion of the caprice is based around a pedal note either below or above the melody. When the pedal note is above the melody, the optimal picking motion is ΠV and when the pedal note appears below, the $V \Pi$ pattern is utilized. The technique used throughout the caprice to reverse the plectrum motion is two sweep-picked notes in the same direction.

II

Moderato

dolce

The sheet music consists of six staves. The top staff is a standard musical staff with a treble clef, a key signature of two sharps, and a time signature of 8/8. The bottom five staves are tablatures for a six-string guitar, showing the strings E, B, G, D, A, and E from top to bottom. Fingerings are indicated above the tablature, such as 'V' for index finger, 'V' for middle finger, etc. Measure numbers 1 through 18 are placed at the beginning of each measure. The music is divided into measures by vertical bar lines.

Below the tablature, numerical patterns indicate the frets being played. For example, in the first measure, the strings are played at 12, 11, 12, 10, 12, 8. The patterns continue throughout the piece, providing a visual guide for the player.

22

*2

Finger-picking

12-16

Chicken-picking

12-14

Guitar tablature:

11	12	11	14	14	14	14	14
14	10	12	14	14	14	14	14

14	14	12	12	12	12	12	12
12	12	14	10	12	12	12	12

14	13	14	12	10	9	14	13	14	12	10	9						
12	11	14	0	0	0	0	13	0	14	0	12	0	11	0	0	11	12

26

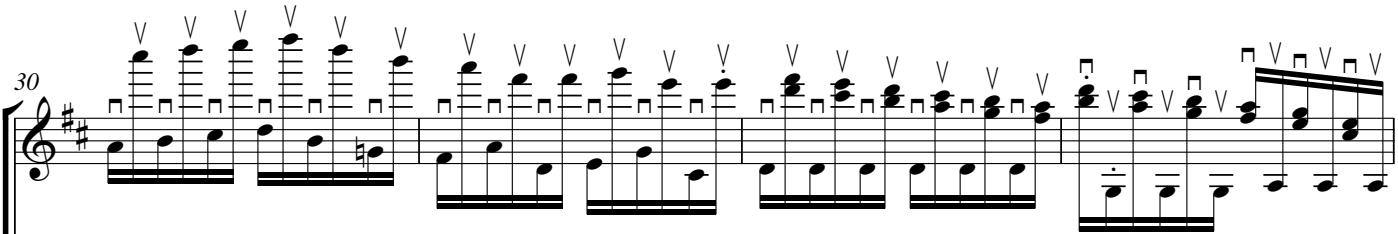
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F.P.

C.P.

Guitar tablature:

11	14	0	13	0	14	0	12	0	11	0	9	14	13	14	12	10	9	17	15	14	15	17	19	19	19	19	22	22						
0	0	14	0	13	0	14	0	12	0	11	0	9	11	12	9	11	12	11	0	16	0	14	0	12	0	14	0	16	17	17	19	15	19	16



34

*3

9 10 | 7 11 10 9 | 8 7 9 8 7 11 | 12 11 12 12 12 12 12
12 11 12 12 11 | 9 | 7 6 7 7 7 7 | 7 7 7 7 7 7 | 7 8 9 10

*2

38

*2

12 12 12 12 12 | 12 12 16 15 14 | 13 16 14 13 12 | 17 16 17 17 17 17
11 12 9 12 10 9 | 12 11 12 12 12 | 12 12 12 12 12 | 12 13 14 15

42

17 17 17 17 17 | 14 14 14 13 12 | 11 | 10 10 10 10 | 12 12 12 11 10
16 12 14 12 16 14 | 12 11 12 12 12 | 10 9 10 10 | 10 10 10 10 | 13

* 2

smorzando

50

p

* 5 * 4

53

59

*2

*2

12	15	9	12	12	16	15	17	15	14	12	15	12	14	15	17	18	14	13	14	14	14	13	14	14
11	12		9	10	12	13	14	13	14	13	14	14	12	13	14	13	14	14	13	14	14	15	14	

63

*2

14	13	14	14	14	13	14	14	14	13	14	14	15	14	12	15	17	19	17	15	14	12	11	12	12
12			13	14		12	10	10	12	10	9	12	14	15	14	12	11	11	12	11	12	11	12	

68

*2

12	12	12	12	12	12	11	8	11	11	11	9	11	11	11	11	11	11	11	11	12	8	12	9	12	10
12	11	9	8	9	12	11														12	11	12	11	12	11

72

*6

segue

9	11		10	12	12	6	8	7	6	9	7	6	9	12	10	9	15	14	12	11	12	11	11	12	11
11			9	12	9	12	10			9															

76

segue

10 7 9 6 8 5 7 8 7 7 5 6 | 7 6 8 6 7 4 7 6 | 4 6 7 4 6 3 5 7 4 6 3 5 | 7 4 6 3 5 7 4 6 3 5 7 4

80

5 8 5 8 9 7 10 9 | 9 8 9 11 9 7 | 12 11 12 11 14 | 12 19 18 19 19 | 16 21 20 21 21 | 19 19 12 11 12 12 12 12 12 12 | 12 11 12 12 12 12 12 12 12 12 | 7 7 9 7

Double-handed arrangement
bars 24-28

Right hand

Left hand

12 11 14 19 18 13 14 19 17 12 10 10 10 10 10 | 14 9 7 11 7 12 7 14 7 11 7 12 7 10 12 9 10 12

R.H

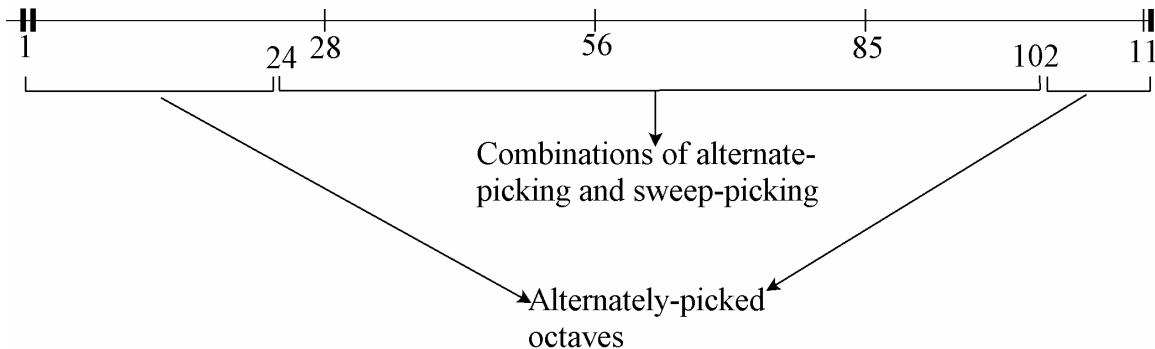
L.H

11 14 19 18 13 14 19 17 12 15 5 5 5 5 5 | 14 9 7 11 7 12 7 9 7 11 7 12 7 10 12 9 10 12 | 11 5 16 5 14 5 12 5 14 5 16 5 17 15 14 15 17

Caprice III: technical break down, notes and overview

Bar numbers	Sweep-picking		Alternate-picking	
	Sweep-picking adjacent string motion and string-skipping	Combination of alternate-picking and sweep-picking	Straight alternate-picking	Octaves
1-50	25 B1, 32	28, 34, 39-43, 50	25 B2-B3, 26-27, 29-31, 33, 35, 37-38, 44, 45-49	1-24
51-100		51-54, 57, 67, 71-83, 88-90, 92-93	55-56, 58-66, 68-70, 84-87, 91, 94-100	
101-112		102	101	103-112

Technical overview



‘Caprice III’ is broken into three sections which utilize two distinctive techniques. The first and last sections employ alternately-picked octaves. Within these two sections, many of the octaves utilize $\Pi\Pi\Pi$ s rather than a strict $V\Pi$ motion. This serves to control the tone of the octaves and retain uniformity of sound. An V is used only in the faster sixteenth-note octave runs where the continuity of string tone can suffer if $\Pi\Pi\Pi$ s are used.

All the octaves share the same shape on the fingerboard being performed by either the first and third fingers or the first and fourth fingers, depending on individual preference. The scalic octave patterns are arranged to keep position shifts to a minimum.

Within the *presto* section, finger-barrés are common when notes on different strings occupy the same fret. Where possible, sweep-picking accompanies the finger-barrés to further optimize the plectrum motion.

Technical summary

In each of the three musical sections, variations on alternate-picking and sweep-picking techniques are used.

III

Sostenuto

Musical score for measures 1-6 of section III, Sostenuto. The score consists of two staves. The top staff is in common time (C), treble clef, key of A major (two sharps), dynamic f. The bottom staff shows six horizontal guitar neck diagrams. Measure 1: E, B, G, D, A, E. Measure 2: 9, 11, 12, 9, 12, 14, 16. Measure 3: tr (trill) over 12, 14, 16, 12. Measure 4: tr (trill) over 10, 9, 14, 12, 11, 14, 13. Measure 5: 13, 12, 10, 9, 12, 10, 9, 15, 14, 12, 15, 14, 12, 10, 9. Measure 6: 12, 10, 9, 14, 12, 10, 8, 7, 12, 10, 10, 8.

Musical score for measures 7-12 of section III, Sostenuto. The score consists of two staves. The top staff is in common time (C), treble clef, key of A major (two sharps). The bottom staff shows six horizontal guitar neck diagrams. Measures 7-12: 10, 8, 11, 9, 8, 12, 11, 9, 7, 6, 10, 9, 7, 13, 8, 6, 7, 11, 12, 14, 15, 12, 15, 17, 19, 15, 20, 19, 19, 20, 17, 16, 21, 16, 17, 14, 16, 17, 19, 21, 17, 14, 12, 16.

Musical score for measures 13-18 of section III, Sostenuto. The score consists of two staves. The top staff is in common time (C), treble clef, key of A major (two sharps). The bottom staff shows six horizontal guitar neck diagrams. Measures 13-18: 10, 8, 11, 9, 8, 12, 11, 9, 7, 6, 10, 9, 7, 13, 8, 6, 7, 11, 12, 14, 15, 12, 15, 17, 19, 15, 20, 19, 19, 20, 17, 16, 21, 16, 17, 14, 16, 17, 19, 21, 17, 14, 12, 16.

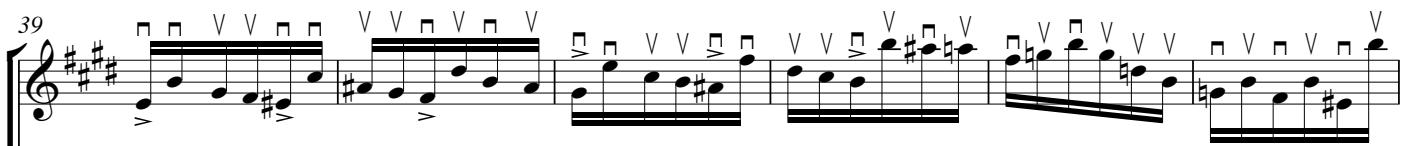
Musical score for measures 19-24 of section III, Sostenuto. The score consists of two staves. The top staff is in common time (C), treble clef, key of A major (two sharps). The bottom staff shows six horizontal guitar neck diagrams. Measures 19-24: 10, 8, 11, 9, 8, 12, 11, 9, 7, 6, 10, 9, 7, 13, 8, 6, 7, 11, 12, 14, 15, 12, 15, 17, 19, 15, 20, 19, 19, 20, 17, 16, 21, 16, 17, 14, 16, 17, 19, 21, 17, 14, 12, 16.

Musical score for measures 25-30 of section III, Sostenuto. The score consists of two staves. The top staff is in common time (C), treble clef, key of A major (two sharps). The bottom staff shows six horizontal guitar neck diagrams. Measures 25-30: 10, 8, 11, 9, 8, 12, 11, 9, 7, 6, 10, 9, 7, 13, 8, 6, 7, 11, 12, 14, 15, 12, 15, 17, 19, 15, 20, 19, 19, 20, 17, 16, 21, 16, 17, 14, 16, 17, 19, 21, 17, 14, 12, 16.

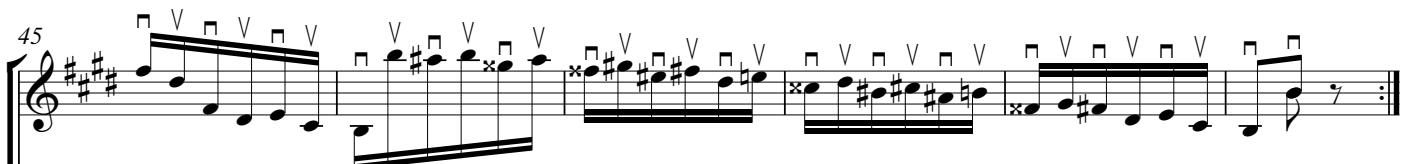
Presto

Musical score for measures 31-36 of section III, Presto. The score consists of two staves. The top staff is in common time (C), treble clef, key of A major (two sharps). The bottom staff shows six horizontal guitar neck diagrams. Measures 31-36: 10, 8, 11, 9, 8, 12, 11, 9, 7, 6, 10, 9, 7, 13, 8, 6, 7, 11, 12, 14, 15, 12, 15, 17, 19, 15, 20, 19, 19, 20, 17, 16, 21, 16, 17, 14, 16, 17, 19, 21, 17, 14, 12, 16.

Musical score for measures 37-42 of section III, Presto. The score consists of two staves. The top staff is in common time (C), treble clef, key of A major (two sharps). The bottom staff shows six horizontal guitar neck diagrams. Measures 37-42: 10, 8, 11, 9, 8, 12, 11, 9, 7, 6, 10, 9, 7, 13, 8, 6, 7, 11, 12, 14, 15, 12, 15, 17, 19, 15, 20, 19, 19, 20, 17, 16, 21, 16, 17, 14, 16, 17, 19, 21, 17, 14, 12, 16.



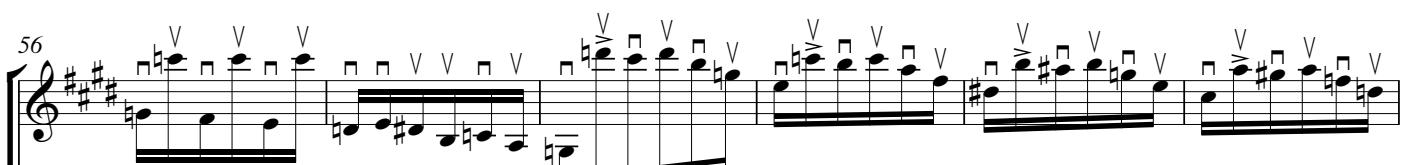
12 14 11 14 13 16 | 13 13 14 13 | 11 14 11 14 13 16 | 13 16 14 | 16 15 14 | 16 17 16 12 12 14 | 15 14 14 13
 f.b. f.b.



16 13 | 16 15 16 14 15 | 12 13 10 11 13 9 | 12 13 10 11 13 9 | 10 11 14 11 12 14 | 14 12



12 11 9 8 9 | 11 8 12 11 8 9 | 12 10 9 7 9 | 11 7 12 11 7 9 | 10 9 13 13 13 12



13 13 13 | 15 14 15 12 12 | 14 | 13 12 13 10 11 | 12 11 12 8 9 | 11 14 13 14 10 12



11 12 11 12 10 12 | 10 9 9 7 9 | 10 8 7 | 12 10 10 8 10 | 12 10 10 10 | 8 10 9 10 10 12 | 9 8 7 8 5 7 5 | 8 7 8 7 4

70

10 9 10 7 9 7 9 11 10 12 12 14 12 15
11 12 f.b. 15 12 14 15
10 12 10 13

75

5 7 7 8 8 10 12 11 8 6 5 8 7 8
8 f.b. 12 11 8 f.b. 7 8
5 6 6 8 7 5 8 9 7
f.b. 5 5 8 6 8 6 5 8 6 9 8 7

82

5 8 7 6 5 8 11 8 10 11 8
f.b. 10 11 8 11 13 12 10 12 13
9 12 10 9 12 10 11 13 12 11 13 12
12 10 13 13 10 12 11 12 13 10 12
f.b. 13 10 12

89

11 11 13 13 14 11
f.b. 13 14 11 12 14 11
12 11 13 9 9 11
14 13 14 12 14 12
11 9 f.b. 9 9
11 12 8 10 9 8 11 9 10 8
11 8 10 7 9 7

96

6 9 7 10 8 11
9 12 11 9 11 12 9 15 12 14 11 14 12 12 11 12 10 11 13 14 11 12 9 10 12 13 10 11 13
11 14 12 13 14 12 14

Sostenuto

103

f

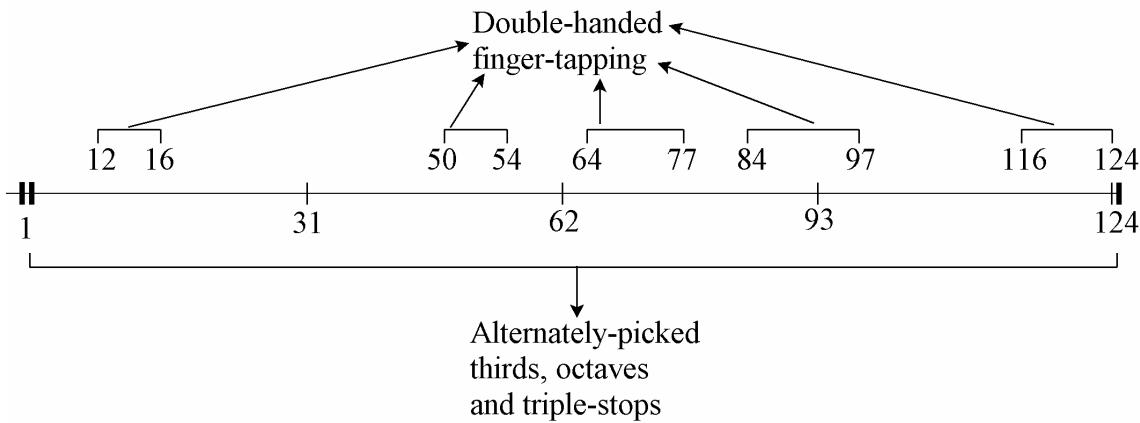
tr *p*

The sheet music consists of two staves. The top staff is for the left hand, showing a treble clef, common time, and a key signature of one sharp. It features sixteenth-note patterns with grace notes and slurs. The bottom staff is for the right hand, showing a standard guitar tablature with six strings and a six-fret neck. Below the tablature are two rows of numbers representing fingerings: the first row (bottom to top) is 9, 11, 12, 9, 11, 14, 12, 9, 9, 11, 12, 14, 14, 17, 16, 19, 17, 12, 19, 15; the second row (bottom to top) is 7, 9, 10, 7, 9, 12, 10, 7, 12, 19, 15, 9, 15, 22, 18, 20, 22, 20, 12, 7, 0, 0, 5, 0, 7, 17.

Caprice IV: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking	Double-handed finger-tapping
	Combination of alternate-picking and sweep-picking	Thirds, octaves and triple-stops	
Bars 1-50	1, 4-5, 21.22 FH, 23 FH	2-20, 22 SH, 23 SH, 24-50	12-16, 50-51
51-100	78	51-77, 79-100	51-54, 64-77, 84-97
101-124		101-124	116-124

Technical overview



'Caprice IV' utilizes many variations on alternate-picking and sweep-picking, which are influenced by the multi-stopped nature of the piece.

1. Bar 21 utilizes sweep-picking double-stops to sweep-picked single notes. The picking is organized in such a way so as to make the string-skipping easier. The motif occurs in groups of three; the first two notes sweeping in an upward direction with the third changing the direction of the pick and moving it towards the next group of three notes.

Double-handed arrangement

Throughout the double-handed arrangements, both the right and left hands swap between single notes and double-stops. The deciding factors when assigning a note or notes to a certain hand are duration, stretch, position shifts and voice exchange. In ‘Caprice IV’, however, the majority of the fingering is dictated by the notes’ durations and their physical stretch. For example, in bars 67 and 68 the accompaniment is exclusively in the left hand whilst the melody is in the right. In bar 74, however, the double-stopped sixteenth notes are played with the right hand while the left hand plays the descending notes. As the stretch increases, it becomes increasingly difficult for the left hand to tap out the double-stopped notes.

Technical summary

‘Caprice IV’ can be reduced to one technique, alternately-picked multiple stops, with occasional sweep-picking to facilitate optimal plectrum motion.

Caprice IV

Maestoso

Musical score for Caprice IV, Maestoso section, measures 1-2. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (guitar). Measure 1 starts with a piano dynamic (*p*) and ends with a forte dynamic (*f*). Measure 2 continues the melodic line.

Guitar tablature for Caprice IV, Maestoso section, measures 1-2. The tab shows six strings (E-B-G-D-A-E) with fingerings and string numbers. Measures 1 and 2 are shown.

E					
B					
G	5	5	5	7	
D	10	10	5	10	
A	3				
E					
B					

Musical score for Caprice IV, Maestoso section, measures 3-4. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (guitar). Measure 3 starts with a forte dynamic (*f*). Measure 4 continues the melodic line.

Guitar tablature for Caprice IV, Maestoso section, measures 3-4. The tab shows six strings (E-B-G-D-A-E) with fingerings and string numbers. Measures 3 and 4 are shown.

8	8	7	8	7	6
10	10	5	10		
8	8	7	8	7	
10	9	10	9		
8	9	8	9		
9	9				

Musical score for Caprice IV, Maestoso section, measures 5-6. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (guitar). Measure 5 starts with a forte dynamic (*f*). Measure 6 continues the melodic line.

Guitar tablature for Caprice IV, Maestoso section, measures 5-6. The tab shows six strings (E-B-G-D-A-E) with fingerings and string numbers. Measures 5 and 6 are shown.

10	9	9	13	12	8
10	10		10		8
8	8	10			
12	10	11	10		
13	12	13	12		
12	10	11	9		
10	11	10	9		

Musical score for Caprice IV, Maestoso section, measures 7-8. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (guitar). Measure 7 starts with a dynamic *sforzando* (*sforz.*). Measure 8 continues the melodic line.

Guitar tablature for Caprice IV, Maestoso section, measures 7-8. The tab shows six strings (E-B-G-D-A-E) with fingerings and string numbers. Measures 7 and 8 are shown.

7	8	10	9	12	8
6	9	10	9	12	10
6	8	10	8	12	10
8	10	11			
11					
13					
11					
15	11				
16	13				
12	13	15			

*1

20

12	15	11	13	15	16	19	20	22
12	10	12	13	15	17	19	21	
14				13, 10	15, 12			

23

12	10	12	10	13	10
13	10	10			
12	13	12	11	10	
11	9		13	11	10

26

10	12	12	13	12	11	9	12	9	8
12	13		15	13	11	11	11	11	
11									

29

8									
6	12	12	12	12	12				
14	14	13	12	11	11	10	11	11	10
16	16	15	14	13	13	13	11	11	13

32

f

11 10 11 11 10 11 11 10 11 11 10 11 11 13 15 13 11 15 13 12 13 12 15 13

12 13 15 13
10
11

35

dim

13 12 13 12 13 12 13 12 13 12 13 12 13 10 12 13 12 13 12 13 10 13 12 13 12 13 10 15 13 12 13 11 13 11 10 15

37

cresc

p

11 6 5 7 9 11 6 5 7 9 8 11 6 5 7 9 11 10 9 12 8 11 7 6 5 8 7 6 5 8 7 6 5 8 9 11 8

39

molto cresc

10 7 10 11 13 10 7 10 14 10 11 9 6 5 9 11 9 6 5 8 7 8 10 10 10 7 7 8 10 10 11 10

41

f

15 18 16 15 17 15 15 13 17 13 15 17 15 16 18 15 11 10 11 13 11 10 11 12 10 8 9 8 6 7

13 17 15 13 16 15 13 16 13 15 17 8 6

11 16

44

dim

p

46

cresc

f

48

50

tr

tr h h

55

p

6 7 5 6 4 | 11 6 7 5 6 4 | 5 | 6 | .

8 8 | 8 | 8 | 3 | .

59

7 6 9 8 6 | 8 6 5 8 | 7 | 8 6 5 8 | 10 9 9 11 10 | 9 9 | .

64

6 6 8 6 | 5 8 10 10 10 | 6 9 8 8 8 | 11 9 11 9 | 13 11 | .

9 9 | 5 8 6 5 | 6 9 9 8 6 | 11 9 | 9 9 | .

68

11 9 13 11 | 11 9 13 11 | 10 10 11 9 10 7 8 | 11 9 10 7 13 16 16 | 15 15 15 | .

11 8 | 11 8 | 10 8 9 7 8 5 6 10 | 11 9 10 7 13 14 13 12 | 11 | .

72

V V V V V V V V

10	13	14	12	13	10	11	8
10	10	11	9	10	7	8	5
10							
8							

14	12	13	10	11	11	11	11
11	9	10	7	8	11	11	11
					9	8	7

74

V V V V V V V V

10	11	11	11	10	9	7	6
10	11	11	11	10	9	8	10
8	9	8	7	8			

9	7	7	6	8			
8	7	8	8				
11	8	8					

7	6	11	11	8			
6		9	9				
9							

77

tr

p h h

V V V V V V V V

6	5	5					
8	6	8	4	4	4	6	
9	9						

7	7	6	7	7	6	9	11
9	9	4	9	9	9	11	

80

V V V V V V V V

6	6	6	6	5	8	6	9	8
7	7	6	5	5		11	6	

9	9	13	9	11	13	11	11	13
11	11							

83

13 14 13 13 12 9 8 9 7 8 11 9 8 6 5 4 9 13 11
14 13 12 9 7 7 11 9 7 6 6 9 11

5 6 5 9 7 5 6 5 4 7 8 7 6 9 7 10 4
5 5 5 9 7 5 6 6 6 7 6 9 8 9 9 10 7

13 13 12 15 13 9 9 12 15 13 9 9 9 9 9 8 8 13 17 15 6 5 8 5 5 8 7
14 14 11 11 10 10 10 10 14 14 8 8 6 6 15

7 10 8 12 10 9 10 8 12 10 9 10 8 12 10 8 11 11 14 15 14 15 11 12 12
6 9 9 12 10 10 9 9 12 10 10 9 9 12 10 10 11 11 11 12 8 9 10

8 7 8 8 8 8 8 7 8 8 8 7 8 8 6 8 10 12 10 12 13 12 10 8 6 14 15 14 15 11 12 12
9 8 9 8 9 8 9 8 7 8 9 8 7 8 10 9 10 12 12 10 9 7 9 10 12 10 9 7 9 10 12 10 9 12 11 12 10 13 12 11 12 10 13 9 12 11 12 10 13

102

dim *p*

cresc

molto cresc

f

tr *tr_h*

dim

cresc

p

113

17	18	20	17	19	20	22	24	22	20	19	17	20	18	17		13	11	7	8	10	10	11
7	15	17	19	15	17	19	21	22	21	19	17	15	19	17	15	8	7	5	5	10	14	12
8															8	8	7	8	10	10	11	
															10							

115

23	24	21	22	19	20	18	24	21	22	19	20	12	13		8	8	8	12	11	11	10	14	13
21	22	20	21	18	19	16	22	19	20	18	19	16	13		9	12	9	5	12	11	10	12	9
8															10		7						
															8								

119

13	12	12	12	12		8	8	10	8	8	8	6	7		5		4	6	6	5	8	
12	9	10	12			9	10	9	10	9	10	5	7		7		3	6	5	8		
10	10	12	14												8							

122

5	4	6	5	8		5	7		9													
7	3	6	5	8		7	8		10													
8																						

Double-handed arrangement
bars 12-16

Right hand

Left hand

12

Guitar tab (fretboard diagram) for bars 12-16:

10	8	17	18	17
10	10	14	15	17
3	3	10	11	10

17	17	17	18	17
15	13	15	10	11
11	11	9		

17	17	13	15	11
15	11	9		
8	8			

10	12	10	12	13
12	10	10	12	13
8	8			

12	10			
10	10			
8	8			

bars 50-54

R.H

L.H

50

tr h h

Guitar tab (fretboard diagram) for bars 50-54:

12	13	13	15	
8	8	11	11	
6		8	16	8

18	17	16	16	11
11	11	9	8	

16	15	14	13	13
11	11	8	5	6

13	12	10	13	13
8	9	5	6	6

10	13	13	13	8
6	5	6	6	8

bars 64-77

R.H

L.H

64

Guitar tab (fretboard diagram) for bars 64-77:

16	15	15	18	16
13	13	9	9	9

10	10	10	10	11
8	8	8	8	8

6	8	6	5	6
---	---	---	---	---

11	11	11	11	11
8	8	8	8	8

15	14	14	13	15
11	11	9	9	9

15	14	14	13	15
11	11	8	8	8

15	14	14	13	15
11	11	11	11	11

plectrum strokes plectrum strokes plectrum strokes

R.H.

L.H.

Fretboard fingerings:

14	10	11	9	10	7	8
10	8	9	7	8	5	6
8	8	9	7	8	5	8

11	9	10	7
13	9	8	7
11	9	8	7

15	15	15
11	11	11
8	7	6

14	10	11	9	10	7	8	5
10	8	9	7	8	5	6	11
8	8	9	7	8	5	6	11

13	14	12	13	10	11	8
14	10	11	9	10	7	8
10	8	9	7	8	5	6

11	11	13	10	11
11	8	10	7	8
11	11	11	11	11
9	8	7	8	7

R.H.

L.H.

Fretboard fingerings:

14	15	15	15	14	13	11	10
10	11	11	11	10	9	5	8
8	9	8	7	8	5	6	13

13	11
6	11
8	8

16	15	13
11	11	13
8	8	13

16	15
11	9
9	9

15	16	13
9	9	13
9	9	11

16	15	13	15
13	11	11	11
9	9	9	9

bars 84-97

R.H.

L.H.

Fretboard fingerings:

13	13	16	14	13
9	9	9	9	9
7	7	11	9	7

11	11	14	13	11
10	9	9	9	9
6	6	6	6	6

10	9	13
6	16	14
10	10	9

14	11	14	11	11
14	7	9	9	11
5	6	6	6	6

13	16	13	18	14	19	9
9	9	11	12	6	6	6
7	8	9	9	10	10	10

11	16	11	16	13	12	16	15	12
9	9	9	9	9	9	9	9	9
6	6	6	6	6	6	6	6	6

90

R.H.

L.H.

13 13 12 11 12 | 13 13 13 13 13 | 12 12 13 12 10 | 15 13 15 13 12

94

R.H.

L.H.

12 10 13 12 10 | 9 10 13 12 10 | 9 10 13 12 10 | 8

bars 116-124

116

R.H.

L.H.

12 10 12 7 | 17 17 17 16 15 | 15 13 15 14 13 | 13 16 8 8 8

12 14 3 | 10 15 8 | 8 9 | 12 10 | 16 13 15 17 | 17 18

120

R.H

L.H

The music score consists of two staves: Right Hand (R.H.) and Left Hand (L.H.). The R.H. staff uses a treble clef and includes sixteenth-note patterns. The L.H. staff uses a bass clef and includes eighth-note patterns. Below the staves is a guitar tablature with six strings. The tab shows fingerings and string numbers for each note. The first measure has fingerings: 8, 8, 14, 13, 12, 10. The second measure has fingerings: 10, 6, 8, 13, 11, 10, 13. The third measure has fingerings: 10, 8, 6, 11, 11, 10, 13. The fourth measure has fingerings: 10, 15, 6, 12, 10, 8. The fifth measure has a finger 17 on the 6th string.

8	8	14	13	12	10
12	13	13	14	15	10
13	15	9	10	10	

10	6	8	13	11	10	13
6	8	8	8	8	8	
8						

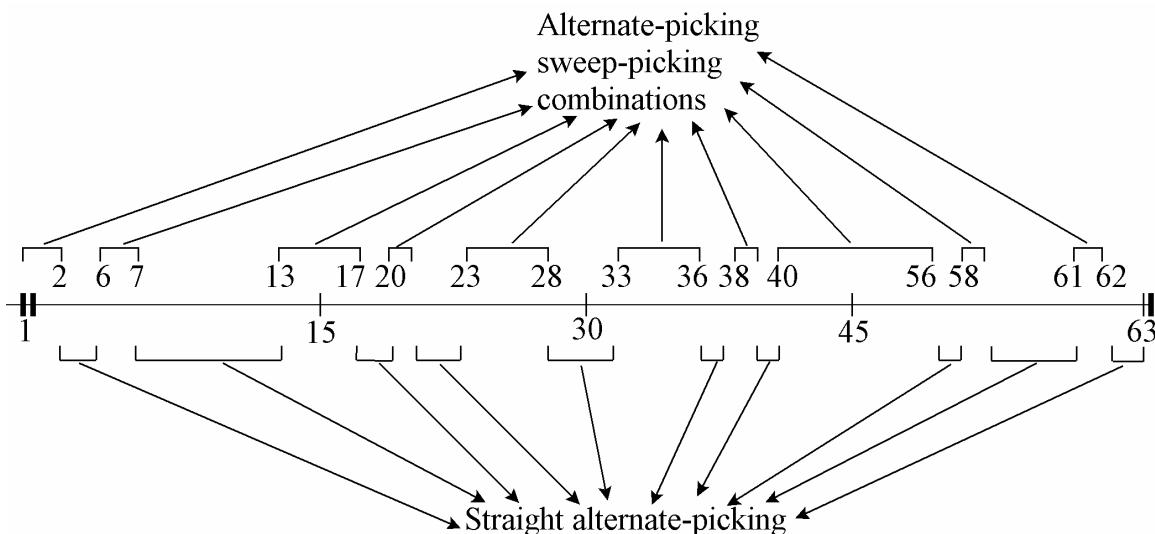
10	8	6	11	11	10	13
6	8	8	8	8	8	
8						

10	15	6	12	10	8
6	15	6	12	10	8
8					

Caprice V: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking
	Combination of alternate-picking and sweep-picking	Straight alternate-picking
Bars 1-50	1-2, 6-7, 13-17- 20, 23-28, 33-36, 38, 40-50	3, 4-5, 8-12, 21-22, 29-32, 37, 39
51-62	51-56, 58, 61-62	57, 59-60, 63
Ossia	11-12, 13 B1-B2, 24-28, 33,34 FH, 40-41	44-50

Technical overview



'Caprice V' can be broken down into two technical areas; the introduction and conclusion, and the middle section. The approach taken in the introduction and conclusion is almost identical in technique even though modulation has occurred. The ascending arpeggios require a combination of sweep-picking and alternate-picking with alternate-picking used in the scalic portion. As every consecutive ascending arpeggio increases in range, the scalic segment increases in length, making it necessary to shift position in order to accommodate all the notes. When these linear shifts are made gradually they are less audible and less abrupt. To assist this, the notes have been

arranged in a four-notes-per-string pattern rather than the more common three-notes-per-string pattern, making a slide possible on the last note. In bar 1, for example, the first scalic pattern is arranged three-notes-per-string; in the second run, a combination of three and four-notes-per-string can be seen.

The main body of the caprice, which begins in bar 4, comprises the second technical area. This is characterized by a combination of alternate-picking and sweep-picking.

1. The *ossia* staff that appears in bar 11 and 12 offers an alternative picking option that combines hammer-ons with sweep-picking. The use of hammer-ons changes the tone quality of the notes considerably due to the lack of pick attack. However, in this case beat two of bar 13 sees the start of two bars of sweep-picking with the *ossia* staff functioning as a timbral bridge between the aggressive alternate-picking that occurs in bar 8 (the introduction of the theme an octave higher) and the sweep-picking in bar 13.
2. Bars 24 to 28 and 33 to 34 offer an alternative plectrum idea in the *ossia* staff with groupings of two as opposed to single stroke alternation.
3. The *ossia* staff of bars 40 and 41 offers a contrasting alternately-picked approach from the sweep-picked main staff.

Technical summary

'Caprice V' has an even distribution of two different techniques; the first alternate-picking and sweep-picking combinations, the second straight alternate-picking.

V



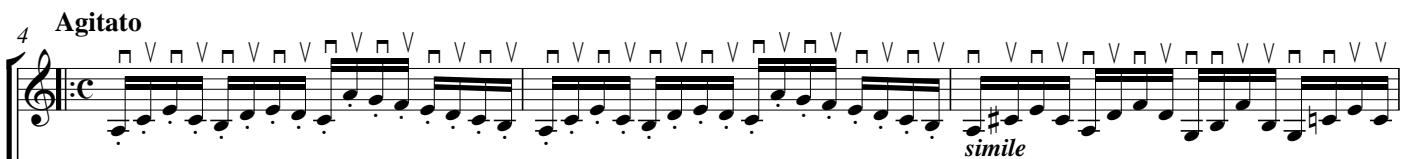
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B	13	13
G	15 13 12	18 17 15
D	14 13 10	17 16 14 13
A	10	15 14 12 10
E	14 12 11	14 12 11
B	7 12	13 12 10
	13 12 10	13 12



12 17 20 24 22 20 19	12 17 20 24 29 27 25 24 22
13	13
9 14	25 24 22 21
22 21 18	22 21 19
21 19 17	22 21 19 18
21 19 18 15	20 19 17
19 17 15 14	20 19 17
17 16 13 12	18 17 15 13 12
8	10
15 13 12 10	



5	5
6 7 8 9	9 8 7 6
7 8 9 10	10 9 8 7
8 9 10 11	11 10 9 8
9 10 11 12	12 11 10 9
10 11 12 13	13 12 11 10



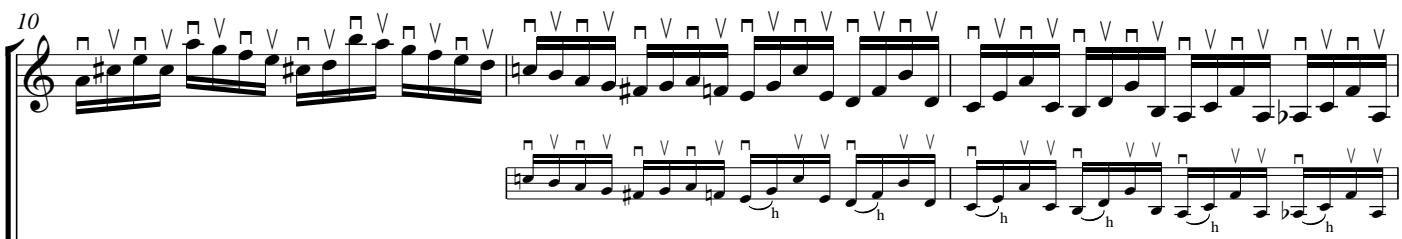
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7 5	7 5
5 8 7 5 7 5 8	5 8 7 5 7 5 8
5 8 7 5 7 5 8	5 9 7 9 5 5 8 5
5 8 7 5 7 5 8	8 7 8 7 8
5 8 7 5 7 5 8	8 7 8 f.b.



4 7 8 5 7 6 4	5	4 7 10 12
12 15 15 14 12 14 12	15	14 12 10 14 12 10
12 15 15 14 12 14 12	15	14 12 15 14 12 15 14

* 1



12

15 14 12 15 14 15 12 13 12 15 15 12 10 13 14

13

8 12 12 8 7 10 10 7 5 8 5 4 8 8 4

14

f.b 5 8 7 10 12 10 13 15 17 19 20 15 17 19

15

17 16 14 17 15 14 15 16 14 12 16 14 13 14

f.b

16

14 12 10 14 12 11 12 10 9 10 10 9 7 10 9 7 5 8 7 f.b 8 9 10 12 13 8 10 12 8

17

18

8 7 6 5 9 8 7 6 9 8 7 6 10 9 8 7 11 10 9 8 12 11 10 8 7 5 8 5 8 7 5 8 5

19

f.b

20

1. 8 7 5 8 5 7 5 8 7 5 4 5 7 4 2. 8 7 6 5 8 8 10 8 f.b 10 10 12 10 11 10 8 12 12 11 10 12

21

22

1. 20 15 17 15 19 16 15 13 17 12 13 12 16 10 12

23

25

12 10 8 12 11 10 13
13 11 12 10 8 12 11 13
f.b.

15 14 16 12 11 10 13 12 11 10 12
10 f.b. 17 15 15 13 12 13 11 12 11 10
f.b.

12 11 10 12 11 10 8 7 6 8
13 12 13 11 12 11 10 8 7 6 8
f.b.

17 12 13 11 15 12 11 10 13 8 10 8 12 6 8
10 20 15 17 15 19 16 15 13 17 12 13 12 16 10 12
13 17 12 13 11 15 12 11 10 13 8 10 8 12 6 8

28

11 10 12 11 12 10 12 8 7 6 5
11 12 10 12 8 7 6 5
10

8 7 6 5 9 8 7 6 9 8 7 6 10 9 8

20 15 17 15 19 16 17 13 17 12 13 12 16 10 12
15

30

7 11 10 9 8 12 11 10 8 11 11 10 10 13 10 13
13 12 11 10 9 13 12 11 10 9 13 12 11 10 14

*2

13 12 11 10 14 13 12 11 9 13 13 11 8 11 14 11 9
11 13 10 11 13 11 13 12 11 13 14 12 11 13 15
f.b.

11 9 11 13 10 11 13 11 13 12 11 13 14 12 11 13 15
f.b.

9 16 11 13 10 14 11 13 11 13 8 9 7 11 8 10



4

f.b 10 10 11 9 13 15 10 7 10 9 10 15 | 6 5 6 7 8 6 8 6 9 8 12 13 11 13
13 14 11 f.b 11

11 10 12 13 13 10 11 10 11 9 11 | 9 8 11 8 11 9 11 9 10 11 9 11 9 8 11 10 13 11 9 13 11

f.b

f.b

42

5 6 8 4 7 4 6 7 11 9 8 7 11 f.b. 6 8 5 6 4 6 3 4 7 6 4 7 f.b.

6 11 9 12 11 9 9 12 10 9 10 13 11 11 11 14 13 11 13 13 13 13 13 16 14 15 f.b.

12 11 14 12 11 12 11 12 10 14 15 13 11 16 11 14 13 16 13 15 13 18 13 16 14 20 14 f.b.

12 11 14 11 14 12 14 12 16 14 19 14 12 10 14 15 13 11 16 11 14 13 16 13 15 13 18 13 16 14 20 14

13 11 12 11 14 13 12 13 12 11 12 13 11 12 11 12 10 9 10 9 10 9 8 7 8 9 7 8 7

13 11 16 11 14 13 16 13 14 12 15 12 13 11 16 11 12 10 13 10 11 9 14 9 10 8 11 8 9 7 12 7

8 6 5 6 7 5 6 5 7 5 4 5 6 4 5 4 5 3 2 3 2 3 2 3 2 4 2

8 6 9 6 7 5 10 5 7 5 8 5 6 4 9 4 5 3 6 3 4 2 7 2 3 2 7 2 3 2 8 2

50

8va

7 12 16 10 10 10 10 | 7 12 16 19 24 28 13 12 13 12 15 12 13 17 15 13 17 15 13 16 14

11 9 10 10 10 10 | 9 10 f.b. 14 13 13 12 15 15 13 17 15 13 17 15 13 16 14

12 9 f.b. 10 f.b.

53

13 17 15 13 17 15 14 15 15 13 12 15 13 12 12 | 13 13 12 10 13 12 10 10 12 10 8 12 10 9 12 10 9 f.b. 10 12 10 8 12 10 9 f.b.

f.b. 14 15 13 12 15 13 12 12 | f.b. 10 12 10 8 12 10 9 f.b. 10 12 10 8 12 10 9 f.b.

55

10 10 8 7 10 8 6 9 8 8 5 7 8 5 7 6 | 8 5 5 5 7 7 4 7 4 6 5 7 4

57

14 13 12 11 10 9 13 12 11 10 9 13 12 11 10 | 9 8 7 6 10 9 8 7 10 13 13 12 9 12 10 12

10

59

10 13 12 10 13 12 9 12 10 13 12 10 13 12 9 12 10 13 12 10 13 12 9 12 |

61

12 17 15 13 12
13 14 15 13 12
14 13 10 14 12 10
14 12 11 13 12 10
13 12 10 8 7 12
10 8 7 12

12 17 20 19 16
13 14 18 17 15
17 16 14 13 15 14 12 10
14 12 11 13 12 10
13 12

62

12 17 20 24 22 20 19
13 22 21 18
21 19 17 21 19 18 15
19 17 15 14 17 16 13 12
15 13 12 10 8 7 12
10 8 7 12

12 17 20 24 29 27 25 24 22
13 25 24 22 21
22 21 19 22 21 19 18
20 19 17 20 19 17 16
18 17 15 13 12

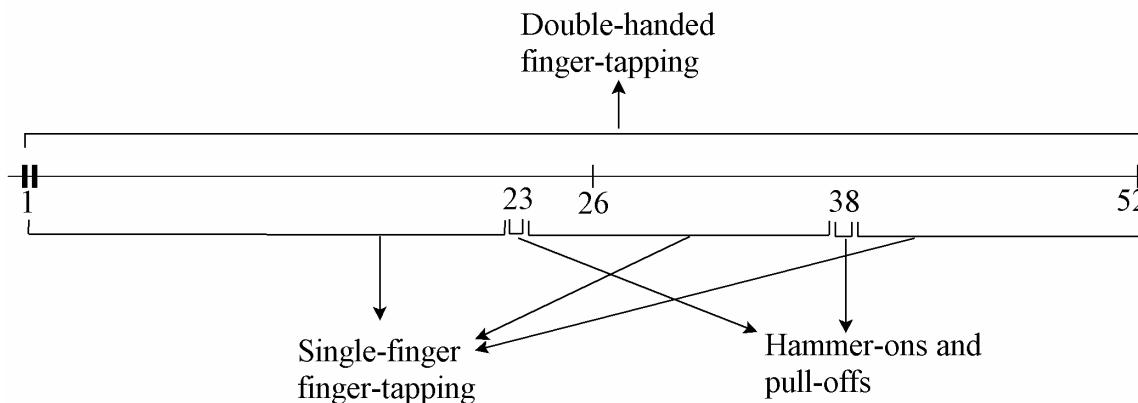
63

10 11 12 13 9 10 11 12 8 9 10 11 7 8 9 10 6 7 8 9 6 9 8 7 6 10 9 8 7 11 10 9 8 12 11 10 9 13 12 11 10 5 5 7

Caprice VI: technical break down, notes and overview

Bar numbers	Single-finger finger-tapping	Hammer-ons and pull-offs	Double-handed finger-tapping
1-52	1-22, 23-37, 38 SH, 39-52	23,38 FH	1-52

Technical overview



‘Caprice VI’ is the only caprice that can be played almost entirely utilizing one specific technique whilst retaining its original *legato* feel. By utilizing single-finger finger-tapping in conjunction with hammer-ons and pull-offs it is possible to achieve a similar tone quality to that of the original.

The transcription is arranged to take advantage of single-finger finger-tapping. The arrangement used is illustrated in bar one, with the left hand tapping out and holding down the first two-note chord (G and D), using the first finger of the right hand to hammer-on the B note and pull-off back to the G. Unlike the double-handed arrangement, where the hands function independently of each other, the success of this technique requires interdependency between the hands.

The only exception to the single finger-tapping occurs in bars 23 and 38 where a single note is held down by the tapping finger and hammer-ons and pull-offs in the left hand create the tremolo. This is employed to avoid the unusable fingering that arises if single finger-tapping is strictly adhered to.

Double-handed arrangement

This caprice can be divided into two individual parts, the melody and the accompaniment. Not bound by traditional guitar technique, it is possible to assign the melody to one hand and the accompaniment to the other. With a few minor exceptions (illustrated in point 1) the accompaniment is played with the right hand and the melody with the left, which not only provides an easier memorization tool but also helps preserve the continuity of the melody.

The accompaniment can be divided into two distinctive techniques. First, a hammer-on and pull-off that occurs when two notes are played as a tremolo on the same string, secondly, two hammer-ons that occur when the tremolo notes appear on different strings. The majority of the tremolos take place between different strings although, when necessary, the two notes can occupy the same string through a slight alteration of technique.

Although there is no timbral preference between the two methods, a tremolo between two strings has a less *legato* feel due to the difference in the physical playing action.

1. As stated, most of the tremolos have been assigned to the right hand. However, there are places where it is necessary to reverse the role of the two hands. This reversal occurs when the melody and harmony occupy the same area on the fingerboard, or the two hands are in very close physical proximity to each other. Examples of this can be seen in bars 10, 17-18, 37 and, 47.
2. Tremolos can be more difficult to play between strings that occupy the same fret. The end of bar 1 illustrates how to avoid a tremolo between two strings on the same fret by using a combination of hammer-ons and pull-offs and a wide stretch in the right hand (also see bar 27).
3. Bar 8 sees the left-hand notes appearing first between the two trilled strings and then below them. Avoiding accidentally striking one of the trilled strings is the key to performing this passage successfully.

Technical summary

The one finger finger-tapping technique is used almost entirely throughout the piece.

VI

(Adagio)

1

p

E
B
G
D 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 13 5 13 5 13 5 13 5 13 5 13 5 13 5 13 5 13 5 12 5 12 5 12 5 12 5 12 5 12 5 12 5 12 5 10 5 10 5 10 5 10 5 10

A
E
B

p

2

simile e sempre legato

7 8 5 8 5 8 7 5 8 8 12 6 10 5 8 7 8 11 8 11 8 11 9 12 9 12 5 8 5 8 4 7 6 12 5 10 5 9

5

12 13 10 13 10 13 12 13 10 14 10 15 13 13 13 20 13 20 14 20 10 13 13 17 11 15 11 15 11 15 11 15 12 15 12 15

8

cresc f

7 10 7 15 8 15 7 10 8 12 7 15 8 15 8 16 7 8 11 5 9 9 12 10 12 12 15 13 10 13 10 13 11 12 15 6 12

11

p

8 5 9 11 5 11 8 10 6 11 6 11 5 11 8 10 6 11 6 11 4 5 11 5 11 6 5 5 8 6 8 10 7 13

14

cresc *f* *dim*

p *cresc*

f

p *cresc*

f

12 14 15 14 12 10 10 12 10 14 10 15 10 15 13 10 15 13 10 16 10 13

10 13 12 15 13 17 12 15 10 13 10 14 10 15 10 15 13 10 15 13 10 16 10 13

10 12 9 15 7 8 10 13 8 12 10 13 7 10 8 12 9 12 9 12 12 15 9 12 10 15 7 10 8 12 8 12 7 10 6 12 8

5 13 5 12 5 11 6 10 5 9 5 8 6 8 6 8 5 8 5 9 5 9 3 5 9 5 9 5 9 7 10 9 12

6 8 6 8 5 6 5 8 5 9 5 9 8 11 11 15 10 13 8 11 10 13 11 15 10 13 8 11 6 10

10 13 7 10 8 12 8 12 7 10 10 13 9 12 9 12 9 12 8 11 10 13 12 10 10 8

8 8

7 10 9 12 10 14 10 14 7 12 7 10 7 14 10 14 8 12 7 10 6 9 6 9 6 9

12 11 7 11 7 11 12 12 11 14 5 10 13 5 8 12 6 10

12 11 7 11 7 11 12 12 11 14 7 10 7 14 7 10 7 14 7 12 7 10 7 13 5 10

12 14 15 14 12 10 10 12 10 14 10 15 10 15 10 15 13 10 15 13 10 16 10 13

10 13 12 15 13 17 12 15 10 13 10 14 10 15 10 15 13 10 15 13 10 16 10 13

28

f

13 12 11 10 9 | 11 10 11 10 10 10
11 15 11 19 11 18 11 17 10 16 14 15 | 12 18 12 18 12 18 12 18 12 18 12 15

30

f *h* | *f* *h*

15 13 12 12 11 | 8 8 7 7 | 12 10 13 10 10 13 10
13 17 13 21 13 20 13 19 12 18 15 17 | 9 15 9 15 9 15 9 15 9 12 | 10 14 10 14 10 15 8 11 11 15 8 11

33

h *h* | *h* *h*

10 8 7 | 8 12 8 12 8 13 | 13 12 10 | 12 10 | 10 14 10 14 10 15 13 17 13 17 13 16
8 12 8 12 8 13 | 6 10 10 13 6 10 | 11 15 11 15 11 17 | 12 15 12 | 10 13 13 16 10 13 | 10 14 10 14 10 15 13 17 13 17 13 16

36

h *h* | *h* *h*

smorzando

10 16 12 16 12 15 | 11 15 10 13 12 15 | 11 14 13 17 12 16 10 13 | 13 17 10 13 | 14 17 11 15 10 | 14 10 10 15 10 13
10 | 10 10 | 10 10 | 10 10 | 10 10 | 15 15 | 14 13 16 11 15 10 13

39

p

10 | 12 11 | 13 10 | 10 13 | 10 13 | 10 18 | 10 17 | 10 15 | 12 13 10 | 10 13 | 12 10 | 10 13 11 | 15 13 10 | 13 17 11 | 15 10 | 13 16 11 | 15 10 | 13 13

41

10 13 10 13 10 13 10 13 10 13 11 14 12 17 12 17 14 16 10 16 12 17 12 15

43

10 14 11 14 10 15 10 15 10 14 10 15 13 20 14 20 13 20 14 20 15 17 18 13 16 13 15 11 12 13 15 10 17 10 14

46

10 13, 8, 12, 10, 13, 8, 12, 9, 12, 7, 10, 8, 12, 10, 13, 13, 17, 10, 13, 12, 15, 9, 12, 10, 8, 7, 6, 9

49

10 8 7 6 9 10 8 10 8 15 8 11 8 12 8 13 8 10 8 15

51 *morendo*

10 11, 8, 11, 10, 8, 11, 8, 11, 8, 11, 10, 12, 8, 12, 10, 12, 8, 12, 10, 12, 8, 12, 10

Double-handed arrangement bars 1-52

2

R.H.

simile e sempre legato

L.H.

Fretboard diagram for the left hand:

7	8	13	13	12	11	10	10	8	7	11	13	11	13	11	13	11	14	12	14	12
15	15	15	13	13	11	10	10	8	13	11	13	11	13	11	13	11	14	12	14	12

Musical score for piano:

R.H. (Right Hand): Treble clef, key signature of B-flat major (two flats). The first measure consists of six eighth-note pairs. The second measure consists of six eighth-note pairs. The third measure consists of six eighth-note pairs. The fourth measure consists of six eighth-note pairs.

L.H. (Left Hand): Treble clef, key signature of B-flat major (two flats). The first measure consists of four eighth notes: D, E, C, B. The second measure consists of four eighth notes: A, G, F, E. The third measure consists of four eighth notes: D, C, B, A. The fourth measure consists of four eighth notes: D, C, B, A.

Fretboard diagram:

5	18	18	3	17	1	0	14	7	13	13	7	8	8	8	8	7	7	7		
20	18	20	19	17	16	15	20	15	8	15	15	15	13	15	13	15	14	15	13	12

7

R.H.

* 3

L.H.

cresc

5 6 5 3 | 3 15 6 15 4 15 3 1 20 | 13 15 13 16 7 10 13 11 11 9 14 12

11 10 11 11 10 12 10 | 17 15 17 10 17 15 18 17 17 | 10 13 13 11 10 12 11 10 13 12

10

R.H.

* 1

L.H.

f

6 | 3 | 4

13 12 12 10 8 7 | 10 8 11 12 10 6 | 11 10 11 10 11 11 | 10 11 10 11 10 11 16 11 16

13

R.H.

p

L.H.

cresc

p

6 6 8 9 12 9

4 3 3 3 5 | 5 7 7 6 6 10 | 12 10 13 12 14 12 14 12 12 11 14 12

11 11 10 10 11 11 10 12 13 | 13 12 14 15 15 13 12 13 15 | 10 12 13 14 12 14 12 12 11 14 12

* 1

16

R.H.

f

dim

L.H.

f

dim

p

10 11 11 6
10 12 10
12 13 13 12 12 15 6 7
13 13 11 8
11 10 11 11 10 11 9 10 8
11 13 11 13 10 8 10 8 10 9 10 9 .

19

R.H.

cresc

L.H.

cresc

15 14 14 14 15 14 12 10 14 12
8 8 8 8 8 8 8 8 8 8
15 13 17 15 18 17 18 17 15 15 13
8 8 8 8 8 8 8 8 8 8
14 12 14 12 14 12
8 8 8 8 8 8 8 8 8 8
13 11 10 10 8
8 8 8 8 8 8 8 8 8 8

22

R.H.

f

p

cresc

L.H.

f

p

cresc

5 7 8 7 5 8
13 11 13 11 10 15 13 11 10
2 11 11 2 2 2 2
12 12 12 12 14 16 14
2 15 2 2 2 2 2 2
17 19 20 19 20 19 17 15

25

R.H.

* 2

L.H.

28

R.H.

L.H.

31

R.H.

L.H.

R.H.

L.H.

34

35

36

37

8va-----

smorzando

p

8	7	5	7	5	7	3	1	3	3	1	15	11	11	15	14	13	12	11			
11	10	11	10	11	12	10	8	13	11	10	15	14	15	14	10	15	18	17	18	17	16

R.H.

37

* 1

L.H.

8va-----

smorzando

p

16	14	13	12	11	10	8	8	7	5	3	5	17	15	14	5	11	5	10	15	17	15	17	15	17	20	19	17	17			
5	5	5	5	5	5	10	10				19	16	15	15	14	13	11	11	10	10	10	17	17	15	17	15	17	15	17	15	17

R.H.

40

L.H.

(8)-----1

10	10	8	6	5	8	5	3	6	5	3	2	12	17	12	17	12	11	10	11	13	12	10								
17	15	17	15	17	15	14	12	10	15	13	13	15	13	13	15	15	13	16	14	12	17	12	17	12	11	10	11	13	12	10

43

R.H.

L.H.

6

16 14 16 14 15 20 15 20 15 14 15 20 14 15 15 13 15 14 15 15 13 13 11 11 10 11 10 10 13 10 10 12 10 7 9

46

R.H.

L.H.

* 1

p

p

15 13 13 12 12 12 12 10 13 12 13 10 12 10 9 7 5 3 2 1 4

8 5 8 5

49

R.H.

L.H.

5 3 2 1 4

8 6 8 7 8 8 8 8 5 8 5

5 3 5 3 5 3

8 6 8 10 8 8 10 8 6 8 10

51

morendo

R.H.

pp

L.H.

pp

5 5 5

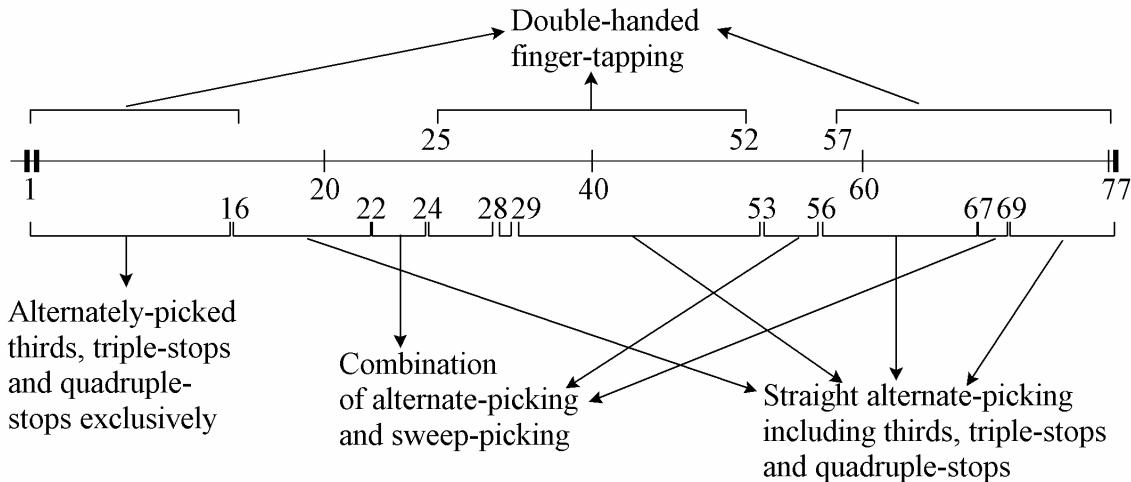
8 6 8 6 8 8 6 8 6 8 7 8 7 8 7 8 7 8 7

5 5 5

Caprice VII: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking		Double-handed finger-tapping
	Combination of alternate-picking and sweep-picking	Straight alternate-picking	Octaves, thirds, triple-stops and quadruple-stops	
Bars 1-50	22-24, 28, 48 FH	17 SH, 18, 19 SH, 20, 21 SH, 34, 49 FH, 50 FH	1-16, 17 FH, 19 FH, 21 FH, 25-27, 29-30, 35-47, 48 SH, 49 SH, 50 SH	16, 25-50
51-77	51 SH, 52 SH, 53-56, 58 SH, 66 SH, 67-69	57 FH, 59 FH, 62-65, 70 SH, 71 SH, 73, 76	51 FH, 52 FH, 57 SH, 58 FH, 59 SH, 60-61, 66 FH, 70 FH, 71 FH, 74-75, 77	51-52, 57-77

Technical overview



'Caprice VII' can be broken down into two technical areas. The first, from bars 1 to 16 relies heavily on ΠΠVs. The second, from bar 17 to the end, is a combination of sweep-picking, ΠΠVs and multi-stopped notes and alternately-picked single note scalic melody.

1. The plectrum pattern $\Pi\Pi\nu$ is predominant in the theme. However, for ease of picking it is often modified to $\Pi\nu\Pi s$.

Double-handed arrangement

1. Up to bar 35 the right hand has played the top notes of each passage. However, at this point, the two hands swap roles with the right hand playing double-stopped chords allowing the left hand to play the inverted pedal. The voice exchange continues throughout the modulatory section until the beginning of bar 48.
2. The arrangement of right-handed arpeggios in bars 47-51 has been made in order to preclude finger-barrés. The reason for this is that the speed required to move the same finger from one fret to another is less than using two different fingers. As the frets are closer together higher up the neck, rearranging the notes to make use of this can be advantageous as in this case. The disadvantage, however, is that different fingering patterns need to be learnt for the arpeggios.

Technical summary

Within ‘Caprice VII’, much use has been made of $\Pi\Pi\Pi s$ and $\Pi\Pi\nu s$ in order to enhance the characteristic patterns of the theme. Alternate-picking in combination with different variations remains the predominant technical feature.

VII

f

p

pp

E
B
G
D 14 14 17 16 14 13 16 14 17 15 17 18 15 17
A 15 14 12 11 14 12 14 12 14 10 9 12 10 9 13 15
E 12 12 12 10 8 12 10 8 7 10 9 15 14 12 11 10 8
B

E
B
G
D 14 12 17 16 14 13 16 17 15 17 18 15 17
A 15 14 12 11 14 12 14 12 14 10 9 12 10 9 13 15
E 12 12 12 10 8 12 10 8 7 10 9 15 14 12 11 10 8
B

f

8va

E
B
G
D 14 16 12 17 17 20 19 17 16 19 17 17 15 13 17 19 20 22 24 24 25 27 18 17 18 16 15
A 14 14 10 14 16 13 14 14 14 17 16 14 13 16 14 14 12 10 9 15 14 15 14 12
E 12 12 14 11 12 10 9 21 10 9 21 9 21 10 8 7 10 13 12 13 15 12 15 17 19 21 22 24 21
B

15

8va

E
B
G
D
A
E
B

f.b.

20 24 20 27 24 20 20

E
B
G
D 17 14 12 10 9 21 8 10 9 21 8 10 9 7 10 9 7 10 8 7 10 13 12 13 15 12 15 17 19 21 22 24 21
A 14 14 12 10 9 21 10 8 10 8 10 8 10 10 13 12 13 15 12 15 17 19 21 22 24 21
E 13 12 10 10 8 10 8 10 8 10 8 10 8 10 10 13 12 13 15 12 15 17 19 21 22 24 21
B

(8) - 1

19

8va

E
B
G
D
A
E
B

20

E
B
G
D 17 16 15 14 13 12 14 12 10 13 12 10 14 12 10 13 12 10 14 15 17 14 17 21 17 19 24 21 24 27 24 27 24
A 15 14 13 12 11 10 14 12 10 13 12 10 14 12 10 13 12 10 14 15 17 14 17 21 17 19 24 21 24 27 24 27 24
E 13 12 10 10 8 10 8 10 8 10 8 10 8 10 10 13 12 13 15 12 15 17 14 17 21 17 19 24 21 24 27 24 27 24
B

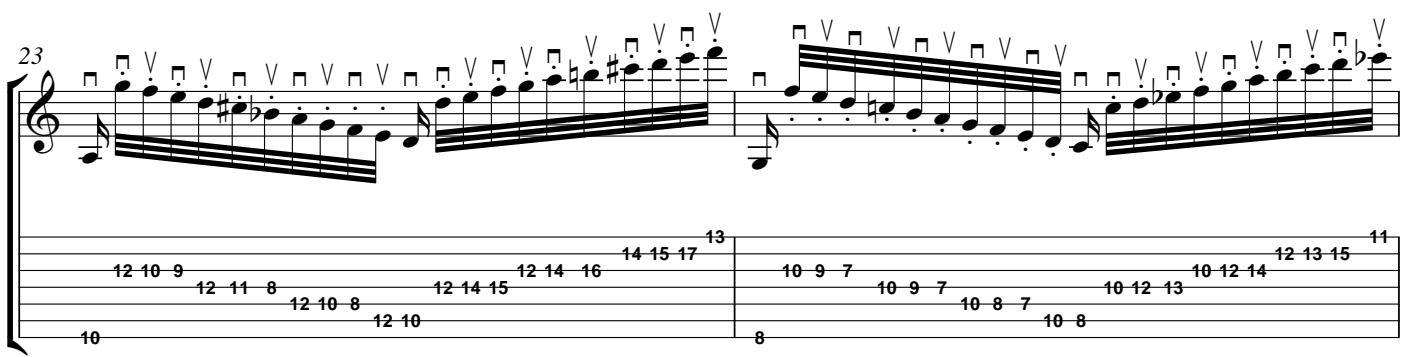
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21

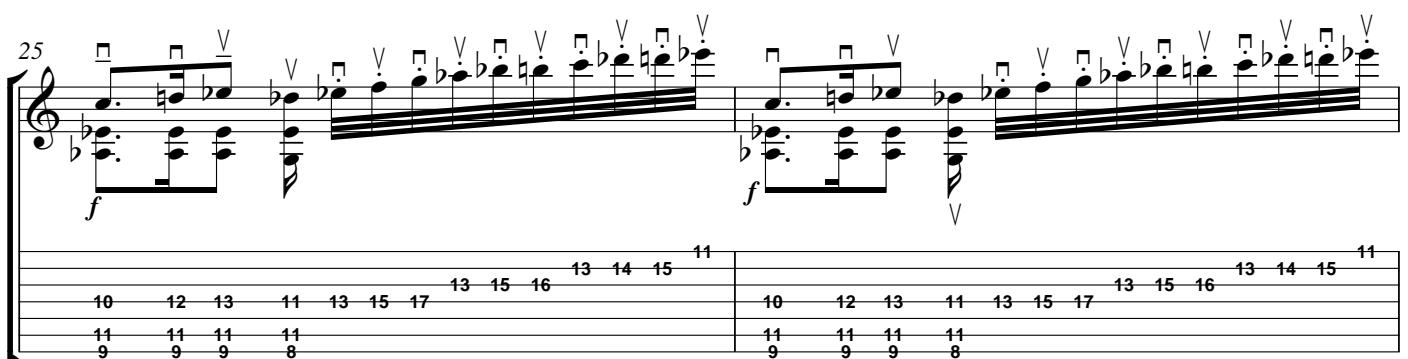
E
B
G
D
A
E
B

30

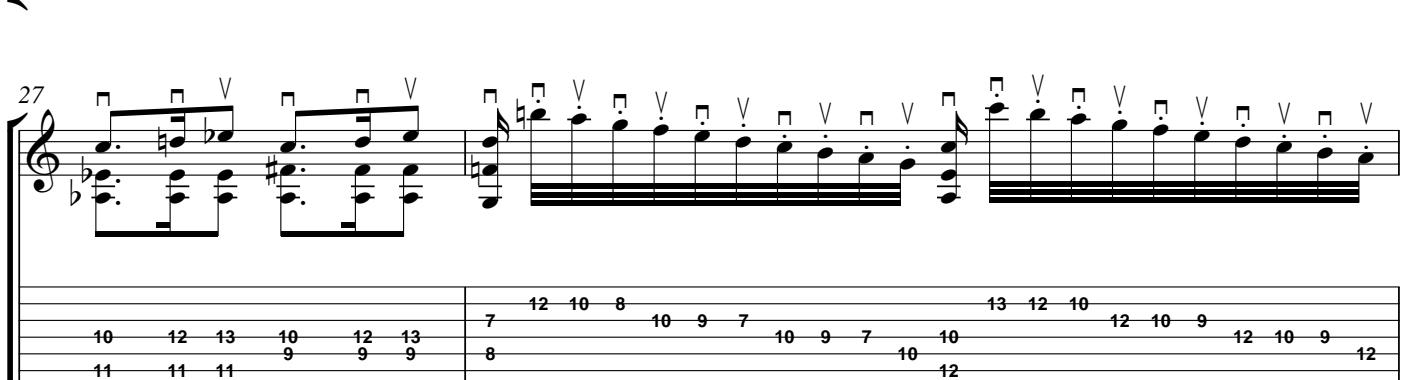
E
B
G
D 19 16 15 14 13 12 10 9 7 10 9 7 10 8 7 10 13 12 15 13 12 15 13 12 15 17 19 15 17 19 17 18 20 17
A 17 14 13 12 11 10 14 12 10 13 12 10 14 12 10 13 12 10 14 15 17 14 17 21 17 19 24 21 24 27 24 27 24
E 13 12 10 10 8 10 8 10 8 10 8 10 8 10 10 13 12 13 15 12 15 17 14 17 21 17 19 24 21 24 27 24 27 24
B

23 V


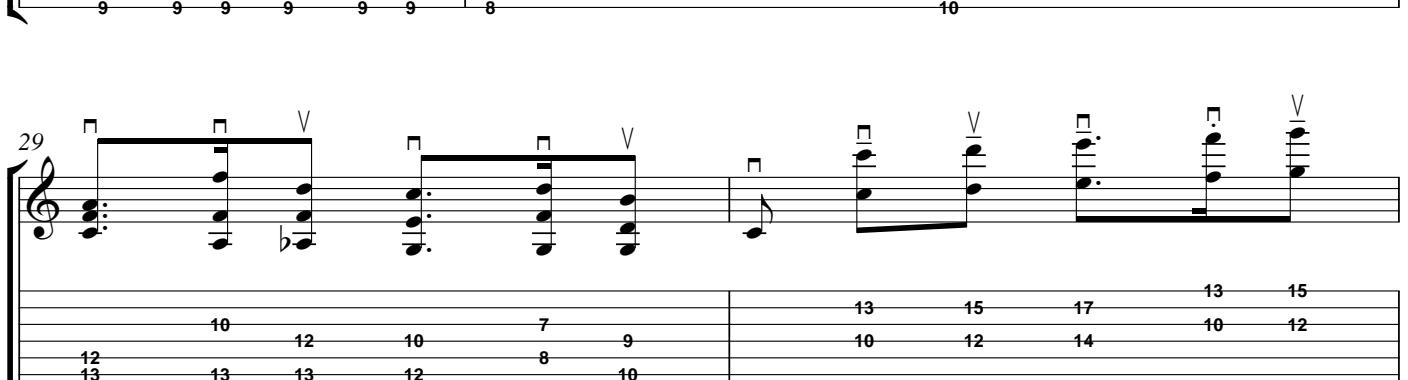
 13 10 9 7 10 9 7 10 8 7 10 12 13 10 8
 11 12 13 15

 25 V


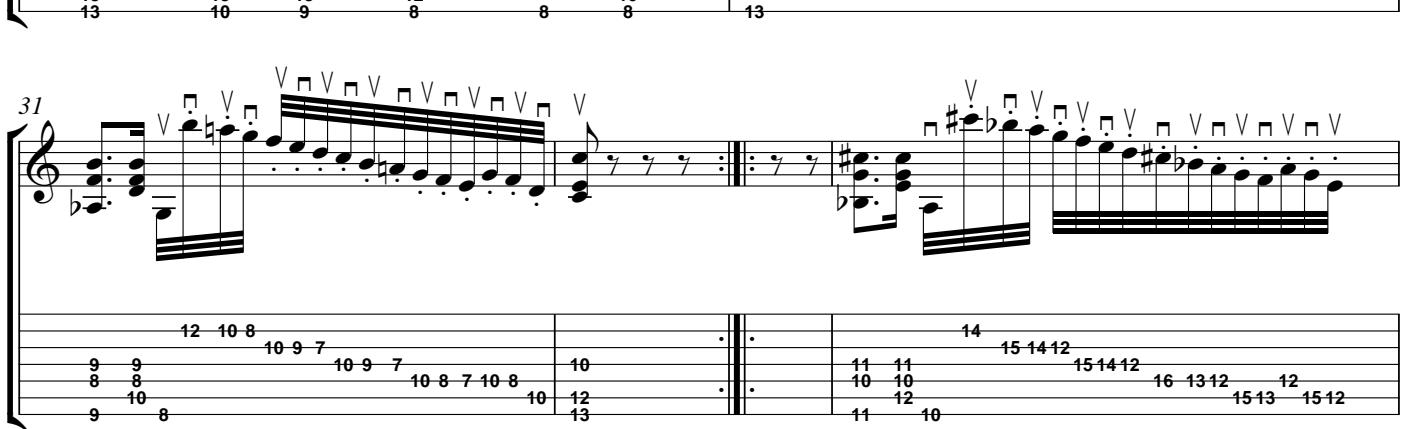
 11 10 12 13 11 13 15 17 13 15 16 10 12 13 11 13 15 17 13 15 16 13 14 15

 27 V


 10 12 13 10 12 13 7 12 10 8 10 9 7 10 9 7 10 10 13 12 10 12 10 9 12 10 9 12

 29 V


 10 12 10 7 9 13 15 17 10 12 14 13 15 17 10 12

 31 V


 12 10 8 10 9 7 10 9 7 10 8 10 10 11 11 10 10 11 12 15 14 12 15 14 12 16 13 12 15 13 15 12

35

simile

12	12	12	12	13	14	14	9	9	10	14	15	15	10	10	10	16	11	11	11	11	10
10	12	13	12	11	11	12	11	12	13	12	13	12	13	11	13	11	13	14	12		
13	12	13	15	13	12	14	15	13	15	13	15	12	13	11	14	11	13	14	12		
15															14						

39

12	12	12	12	12	13	15	13	13	14	14	15	17	17	15	15	15	13	13	11	11	10	10
9	10	12	13	11	10	10	11	15	15	15	16	18	16	16	16	15	15	13	10	13	11	11
10	12	14	15	13	11	15	14	14	14	13	13	18	18	18	17	17	17	10	11	13	14	12

44

11	10	13	13	11	11	10	8	12	12	8	9	11	11	9	9	11	11	11	12	11	13	11
14	14	14	13	13	11	11	11	13	13	11	11	11	11	12	14	13	11	14	13	11	11	16
11	11	11	12	12	11	11	11	12	11	11	11	12	12	12	14	13	11	14	13	11	14	

49

11	9	13	12	13	13	9	13	11	9	13	11	13	13	13	12	11	14	13	14	11	14	13	11
															14	13	11	14	13	11	14		

51

14	14	14	12	10	12	12	10	12	14	15	10	12	8	12	12	12	10	11	13	9	9	10
14	14	12	10	14	12	14	15	10	12	8	11	9	9	12	10	11	9	11	13	9	10	
15	14	12	10	13	10	13	14	12	14	15	10	12	8	12	10	11	9	11	13	9	10	

53

55

57

59

62

65 8va-----

 9 7 12 7 11 14 11 14 18 14 16 21 21 24 21 24 | 28
 14 11 10 9 8 7 12 11 9 12 11 9 12 10 9 12

 12 11 9 12 11 9 12 10 9 12 10 | 10 12 14 9 11 12 12 9 10 12 9 11 13 10 12 13 | 10 12 14 15 17 15 13
 10 10 15 15 15 15 15 15 15 15 15 15 15 15 15 15 | 12 10 15 15 13 13 15 15 15 15 14 16 18 14 16 18 15 16 18 15

 7 12 11 9 12 11 9 12 10 9 12 10 | 10 12 13 12 9 10 12 9 11 13 10 12 13 | 10 12 14 15 17 15 13
 10 10 15 15 15 15 15 15 15 15 15 15 15 15 15 15 | 12 10 15 15 13 13 15 15 15 15 14 16 18 14 16 18 15 14 12 15

 10 12 14 15 17 15 13 15 14 12 15 14 12 | 10 12 14 17 16 14 13 14 16 18 14 16 18 15 17 19 16 | 10 12 14 15 17 15 13
 10 10 15 15 15 15 15 15 15 15 15 15 15 15 15 15 | 12 10 15 15 13 13 15 15 15 15 14 16 18 14 16 18 19 16 18 20 18 19 21

 11 14 14 14 11 16 13 | 16 16 18 19 21 | 13 13 16 14 13 16 14 12 | 16 14 12 | 10
 12 12 15 12 17 14 | 12 | 13 12 | 16 14 12 | 16 14 12 | 15 14 12 | 10
 10 14 15 | 16 16 | 14 14 | 12 | 16 16 | 17 | 13 12 | 16 16 | 16 16 | 14 14 | 12 | 10

Double-handed arrangement
bar 16

Right hand

Left hand

Guitar neck diagram (Fretboard):

		15	15
17	11	17	11
14	14	14	14
10	10	10	10
8	10	8	10

bars 25-52

R.H.

L.H.

Guitar neck diagram (Fretboard):

15	17	18	16	13	15	16	13	14	15	16				
11	11	11	11	9	9	8	13	15	17	13	15	16		
9	9	9	8				15	17	18	16	13	14	15	16

R.H.

L.H.

Guitar neck diagram (Fretboard):

15	17	18	15	17	18	17	19	17	15	16	14	17	16	14				
11	11	11	14	14	14	13	19	17	15	19	17	15	12	17	15	14		
9	9	9	9	9	9	8	16	19	17	15	19	17	15	10	17	15	14	17

29

R.H.

L.H.

Guitar tablature for the left hand:

8	15	8	17	15	17	14	
8	5	13	12	13	10	8	
22	9	8	8	8	8	8	

Guitar tablature for the right hand:

13	15	17	13	15	
10	12	14	10	12	

31

R.H.

L.H.

Guitar tablature for the left hand:

14	9	16	14	12	15	14	12	10	9	7	10	8	7	10	8	10	7	8	.	
13	13	15	8																	.

33

R.H.

L.H.

*1

Guitar tablature for the left hand:

11	11	18	15	14	17	15	14	17	16	13	17	15	13	17	15	12	13	12	8
10	10	12																	
11	10	11																	

35

R.H.

simile

L.H.

simile

9	9	9	9	9	10	10	10	10	10	10	11	11	11	11	11
11	12	14	15	13	12	13	15	17	18	16	13	14	16	17	15
					13	15	17	18	18	16	14	16	18	19	17

38

R.H.

L.H.

8	8	8	8	8	9	11	9	9	10	10	11	13	13	11	
14	15	17	19	15	16	15	15	15	15	15	15	16	18	16	16
15	17	19	15	18	16	16	16	14	14	13	13	13	13	13	

41

R.H.

L.H.

11	11	9	9	11	7	7	6	6
16	15	15	14	10	13	11	11	11
12	12	13	10	11	8	9	7	7

43

R.H.

L.H.

Fretboard diagrams for the left hand:

7	6	4	4	6
14	14	14	13	13
11	11	11	12	12

7	6	4	7	7
14	14	14	13	13
11	11	11	12	11

13	14	11	9	11
9	9	9	6	9
6	6	6	7	6

9	9	7		
14	16	13		
12	13	14		

* 2

47

R.H.

L.H.

Fretboard diagrams for the left hand:

11	15	12	11	13	11
14	13	14	13	11	11
13		14	13	11	9

7	7	7			
14	11	11	9	8	
13	13	11	9	9	

9	8	12	13	8	9
11	9	13	11	9	8
		13	11	13	8

13	11	13	15	11	10
11	15	13	13	11	10

49

R.H.

L.H.

Fretboard diagrams for the left hand:

9	13	9	9	11	9
12	11	13	11	9	13
		12	14	12	11

4	4	4			
12	14	12	11	14	12
16		14	12	15	

4	4	4			
14	12	10	10	8	9
14	12	10	10	8	9

7	12	10			
12	14	15	10	12	8
14	15	10	12	8	

51

R.H.

L.H.

8 8 8 12 10 11
12 10 9 13 13 14 9
14 12 11 10 12

bars 57-77

57

R.H.

L.H.

15 14 12 15 14 12
16 13 12 15 13 12
15 13 12 13 12 10

14 10 6 8 5 4 12 13 9 14 15 14
12 12 7 11 10 12 14 13

59

R.H.

L.H.

15 14 12 15 14 12
16 13 12 15 13 12
15 13 12 13 12 10

9 7 5 14 10 6 8 5 4
12 12 8 5 4 5 5

13 11
10 10
15 13 14
12 12 11
7 4

R.H.

L.H.

6 8 10 11 17 15 13 15 14 12 15 14 12 15 17 15 13 12

6 8 10 11 17 15 13 15 14 12 15 14 12 15 17 15 13 12

R.H.

L.H.

6 8 10 8 7 10 9 14 16 18 15 17 19 16 10 16 18 19 16 18 20 18 19 21 17

15 15 15 15 15 15 11 11 12 14 16 18 15 17 19 16 18 19 16 18 20 18 19 21 17

R.H.

L.H.

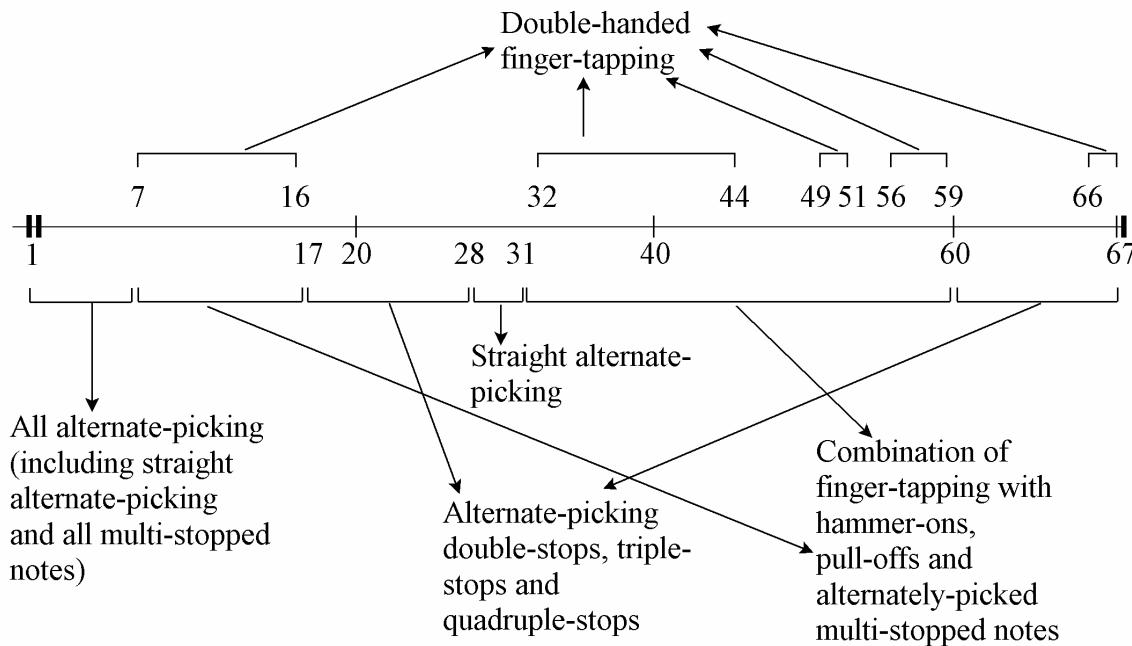
7 10 10 10 7 9 17 19 21 22 24 15 17 13 9 16 14 13 16 14 12 16 14 12 14 11 12 17 12 12 17 10 14 11 12 17 14 12 17

12 12 15 16 17 14 13 12 12 17 8 14 12 16 14 12 16 14 12 15 14 12 5

Caprice VIII: technical break down, notes and overview

Bar numbers	Alternate-picking		Finger-tapping in combination with hammer-ons and pull-offs	Finger-picking techniques	Double-handed finger-tapping
	Straight alternate-picking	Octaves double stops, triple-stops and quadruple-stops			
Bars 1-50	5-6, 28-31	1-4, 7, 17-27, 32 SH, 33 SH, 34 SH, 35 SH, 36, 39 SH, 40 SH, 41 SH, 42 SH, 43, 45-48, 50	8-16, 32 FH, 33 FH, 34 FH, 35 FH, 37-38, 39 FH, 40 FH, 41 FH, 42 FH, 44, 49		7-16, 32-44, 49-50
51-67	55	52-54, 56-58, 60-67	51, 59		51, 56, 57, 59, 66-67
Ossia				32 SH, 33 SH, 34 SH, 35 SH, 39 SH, 40 SH, 41 SH, 42 SH	

Technical overview



‘Caprice VIII’ provides a different challenge for transcription owing to its extended two-part writing. The polarization of melody and accompaniment lends itself particularly well to a double-handed approach with either the right or left hand dominant. This helps to a certain extent to retain the *legato* feel of the original violin version.

The principal transcription makes use of the dexterity of the left hand using hammer-ons and pull-offs whilst the right hand taps out the pedal note. In contrast, the double-handed arrangement has been orchestrated to rely more heavily on the right hand.

1. From bar 8 to bar 16 the chromatically descending bass note is played in the right hand whilst the left hand plays the sixteenth notes. It is important when playing the descending whole note scale with the right hand this far down the fingerboard to avoid touching the strings that the left hand is striking with either the forearm or the fingers. To reduce the aforementioned problem the notes are arranged so that one string is between the notes being tapped by the right and left hands, the exception being bar 14 where the scalic element in the left hand moves up to the string immediately adjacent to that being tapped by the right hand.
2. An alteration to the hand functions occurs in bar 15 with the first double stop played with a left-hand hammer-on (indicated with a L.H); the rest of the bar is played with right-hand hammer-ons.
3. Bar 32 introduces a new thematic idea which is best approached by dividing the bar in half. The first half of the bar employs a similar approach to that used in bars 8 to 16. However, in this instance, the left hand plays the sustained D flat,

whilst the right hand plays the sixteenth notes. The second half of the bar is performed with alternately-picked double-stops with the *ossia* staff offering a secondary option. Having the ability to change between the two techniques quickly is largely dependent on the guitarist's ability to change plectrum positions. In this case moving the plectrum to between the first and second knuckle joints on the second finger is preferable. Changing between techniques must be seamless with the only discerning aural change being that of string tone.

4. From the technical viewpoint bar 59 stands out as a rhythmic motif that appears in isolation in 'Caprice VIII'. Unlike bar 32 and its subsequent bars, bar 59 is more easily executed with both hands functioning independently. The arrangement of the notes sees both hands retain their autonomy whilst transition into and out of the bar remains as uncomplicated as possible.

Technical summary

The technical analysis of 'Caprice VIII' can be broken into two sections: the first from bars 1-7, 17-31 and 60-67, which are variations on alternate-picking; the second is a combination of finger-tapping, hammer-ons and pull-offs.

Maestoso

VIII.

ff *tr*

E B G
D 13 9 10 8 7
A 11 7 8 6 5 11 10
E 11 7 8 6 5 9 8
B

5 *p* *p* *f*

13 15 17 13 15 17 15 16 18 18 20 22 19 20 22 20 21 23 9 11
8

* 1

8 R.H dolce

8 7

6 8 10 8 6 8 10 8 6 8 10 6 8 10 11 10 8 10 11 10 8 10 11 8

10 R.H R.H R.H R.H

6 5 10 12 13 12 10 12 13 10 12 10 8 12 13 12 10 8

13 R.H R.H L.H

10 12 13 12 10 12 13 10 12 10 13 12 13 12 10 8 7 8 12 14 15
5 6 11 13 14 13 11 13 14 13 14 13 11 15 12 14 13 11 10 11 13 15
11 13 14 13 11 13 14 13 14 13 11

16

10	17 14	15 19 14 17 12 15 10 13 8 12 7 10 5 8 12 15 10 13 8 12	8 13 10 8 8 11 10 8 8 12 10 8 7 13 10 7
13 15 16 15 13 15 16 15 16 15 13	16 15 13	12 15 10 13 8 12 7 10 5 8 12 15 10 13 8 12	8 12 6 10 5 8 6 7 8 8 13 10 8 7 13 10 7

19

7 8 10 8 10 11 13 15 13 11 10 11 10 10	13 11 10 11 10 10 8 6 8 7 8 9 10 10 8 7 5
8 10 12 14 15 12 11 12 11 12 11 10 9 10 9 8 7	10 8 7 8 10 11 12 10 10 8 6 8 9 10 10 8 6 5 5

21

7 8 5 7 8 10 12 13 10 8 7 8 7 8 7	10 8 7 8 7 5 12 10 9 10 8 6 8 6 5 6 7 8 9 10 10 8 6 5 5
6 8 10	10 8 6 8 9 10 10 8 6 5 6 5 5

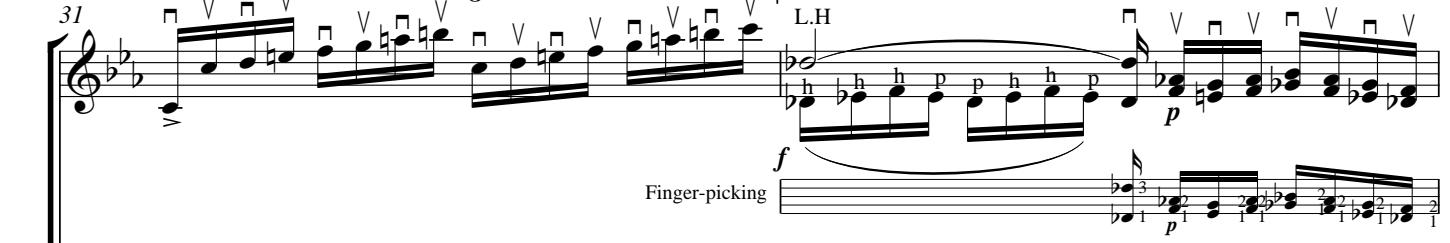
23

6 8 5 6	11 7 8 9 5 8 7 11 11 9
---------	------------------------

28

20 21 23 25 27 28	20 22 23	20 22 23	20 22 23	16 18 20 22 24 25
18 20 22 2021 23	18 20 22 19 2022 2021 23	18 20 22 19 2022 2021 23	15 17 19 17 18 20	16 18 20 22 24 25

* 3

31 

L.H. Finger-picking

f

13 15 17 19 15 17 19 16 17 19 17 18 20 17 19 20

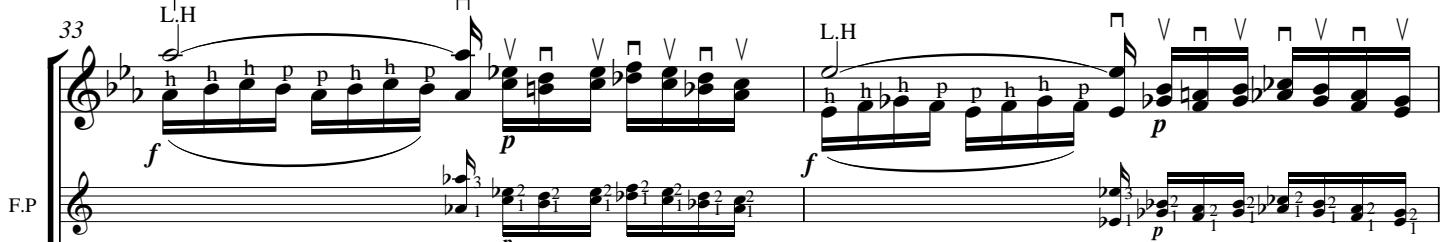
6 9 11 13 11 9 11 13 11 9

11 6 5 6 8 9 8 6 9 8 11 9

9 11 13 11 9 11 13 11 9 11 9

33 L.H.

f

F.P. 

p

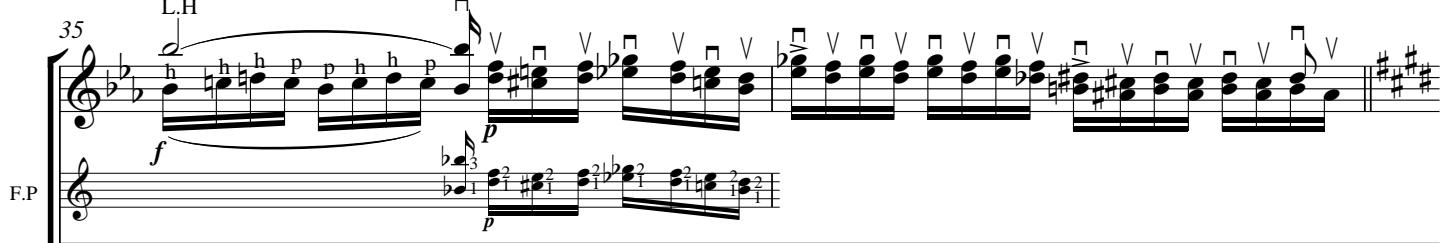
9 13 8 7 8 10 8 6 5

4 6 8 9 8 6 8 9 8 11 8 7 8 9 11 9 8 6 4

11 13 15 13 11 13 15 13 11

35 L.H.

f

F.P. 

p

11 5 7 5 8 5 7 5 11 6 5 6 7 6 8 7 10 8 7 6 7 8 7 6 6 8 6 8 6 0

8 9 8 9 8 9 8 8 9 8 8 9 8 8 9 8 8 8 8 8

37 L.H. L.H. L.H.

decresc

f

Finger-picking

p

1413141614131413 6

11 1311131413111311 13 121314131213 9

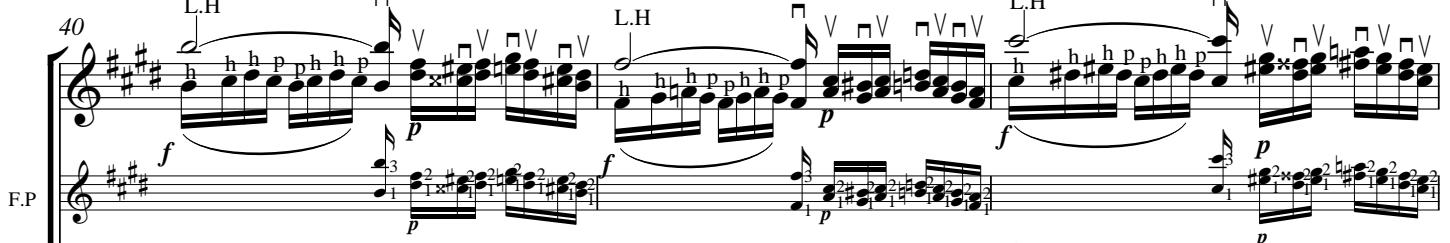
16 1515 17161516 16 12 14161412141614 19

9 9 9 8 9 11 9

7 11 10 11 12 11 12 11 1412

40 L.H. L.H. L.H.

f

F.P. 

p

7 12 11 10 11 1311 11 1011 1311

9 11 1311 9 11 1311 9 13 1213 1413 1413 1614 9 11 1211 9 11 1211 9 11 119

7 11 6 5 6 7 6 9 7 9 7 11 13 15131113151311

9 14 9 8 9 10 9 10 810 1110 1110 1311

43

10	9	10	9	10	9	10	9	7	6	7	6	7	6	7	6	6
11	10	11	10	11	10	11	9	8	6	8	6	8	6	8	6	6
9	11	12	11	14	12	11	11	12	11	9	11	11	9	11	9	5
12	11	11	12	14	12	11	11	12	11	9	11	11	9	11	9	8
8	9	11	11	12	11	11	12	11	9	11	11	9	11	11	9	8

46

12	13	12	10	8	10	9	10	8	7	8	7	8	6	5	6	7	8	7	5
9	10	10	8	7	8	7	8	6	5	6	5	6	5	6	5	6	8	7	5
8	10	8	6	5	6	5	6	5	3	6	5	6	5	8	6	5	6	8	6
5	6	5	6	5	6	5	6	5	3	6	5	6	5	8	6	5	6	8	6
6	5	6	5	3	6	5	6	5	8	6	5	6	5	8	6	5	6	8	6

49

12	13	11	10	14	15	13	11	13	11	10	14	12	10	12	10	8	7	13	10	8	7	13	
11	13	14	13	11	10	13	11	10	13	11	10	13	11	10	13	12	10	8	7	13	10	8	7
6	6	8	6	5	6	5	6	5	6	5	6	5	6	5	6	5	6	5	6	5	6	5	6
10	10	13	12	11	10	13	11	10	13	11	10	13	11	10	13	12	10	8	7	13	10	8	7

52

7	8	7	6	5	8	7	6	5	9	8	7	6	5	9	8	7	6	5	10	9	8	7	11
5	8	7	6	5	8	7	6	5	9	8	7	6	5	9	8	7	6	5	10	9	8	7	11
6	10	9	8	6	10	9	8	6	11	10	9	8	7	11	10	9	8	7	10	9	8	7	11
8	6	10	9	8	6	10	9	8	6	11	10	9	8	7	11	10	9	8	7	10	9	8	7
6	10	9	8	6	10	9	8	6	11	10	9	8	7	11	10	9	8	7	10	9	8	7	11

55

8va

L.H.

pp

5 7 8 6 8 10 12 8 10 11 13 15 17 19 20
11 9 11 10 12
8 11 13 9 11 9 7 9 11 9 7 9 11 9 7 9 11 9

58

* 4

cresc

right hand

left hand

19 16 11 8 9 6
7 16 13 8 5 13 18 13 6 3
5 11 16 11 11 15 11 13 17 13
12 10 12 13
13

10 11 13 15 13 11 10 11 10
9 11 13 11 13 15 16 15 13
12 13 12 13 12 13 12

61

13 11 10 11 10
15 13 12 13 11 13 11 9 8 9 10 11 11 9
13 12 10 8 10 11 12 12 10 12 10
13 12

11 12 10 12 10
10 12 13 12 13 12 13 12 13 12 13 12
10 11 13 11 13 15
11 13 15

12 13 12 13 12 10
10 12 13 12 13 12 13 12 13 12 10
15 14 15 14 15 14

10 12 13 12 13 12 10
15 14 15 13 11 13 11 11 01 11
15 13 11 13 14 15 15

12 13 13 11 10 8
15 13 11 13 14 15 15

64

tr

f

5 8 6 8 6 8 7 8
6 6 8 6 10 8 6 6 8 8

Double-handed arrangement
bars 7-16

Right hand

Left hand

dolce

13	15	8	7
10	12		
6	8		
4	6	11 13 15 13 11 13 15 13 11 13 15 13 11 13 15 11	13 15 16 15 13 15 16 15 13 15 16 15 13 15 16 13

10

R.H.

L.H.

6	5	10 12 13 12 10 12 13 10 12 13 10 11 13 11 13 11 13 15 13 11 13 15 13 11 13 15 11
		5 12 13 12 10 8 12 13 12 10 8

13

R.H.

L.H.

10 12 13 12 10 12 13 10 12 10 8 12 13 12 10 8	7
5 6	11 13 14 13 11 13 14 13 14 13 11 15 12 14 13 11

15

R.H.

L.H.

Fretboard diagram for the left hand:

8	12	13	15
5	12	13	15
11	13	15	

Fretboard diagram for the right hand:

12	13	15	12	14	15
13	15	16	15	13	15
16	15	16	15	13	17
15	13	16	15	13	14
16	15	13	17	16	15

bars 32-44

32

R.H.

L.H.

Fretboard diagram for the left hand:

6	11	13	11	9	11	13	11	9	13	12	13	14	13	11	9
9	11	13	11	9	11	13	11	9	13	12	13	14	13	11	9

Fretboard diagram for the right hand:

11	13	15	13	11	13	15	13	11	13	15	13	11	15	12	13	15	13	11	10
13	15	16	15	13	15	16	15	13	15	16	15	13	15	14	15	16	15	13	11

34

R.H.

L.H.

Fretboard diagram for the left hand:

8	11	13	14	13	11	13	14	13	11	14	13	12	13	14	13	11	9
11	13	14	13	11	13	14	13	11	14	13	14	16	14	13	11	9	

Fretboard diagram for the right hand:

13	15	17	15	13	15	17	15	13	15	17	15	13	17	16	14	15	16	15	13	12
15	17	16	14	15	17	18	17	15	16	17	18	17	15	13	12	11	10	9	8	

36

R.H.

L.H.

11 10 11 10 11 10 11 10
13 12 13 12 13 12 13 11
13 11 13 11 13 11 13 11
14 13 14 13 14 13 14 13

8

14 13 14 16 14 13 14 13
11 13 14 16 14 13 14 13
6

13 11 13 14 13 11 13 11

38

R.H.

L.H.

13 12 13 14 13 12 13 11 9
10 16 15 16 17 16 15 16

19

9

14 7 14 13 14 16 14 12 14 16 14
16 15 16 17 16 14 12 14 16 14
11 12 14 16 14 12 14 16 14 12 11

40

R.H.

L.H.

7 7
9 11 13 11 9 11 13 11
13 12 13 14 13 14 13
14 16 14 12 13 14 12

11 10 11 13 11 12 11 13 11
13 14 13 14 13 14 13
16 14 12 13 14 13 14

9 11 12 11 9 11 12 11 9
12 11 12 11 9 11 12 11 9
14 12 14 12 13 14 12 13

16 14 12 13 14 13 14 13
16 14 12 13 14 13 14 13

9 8 9 10 9
10 8 10 11 10 11 10
11 13 15 13 11 13 15 13 11
13 11

43

R.H.

L.H.

14 13 14 13 14 13 11 10 11 10 11 6
16 15 16 15 16 15 14 13 11 10 11 10 11

12 11 12 14 12 11 12 11 9
9 12 11 12 14 12 11 12 11 9
16 14 16 17 16 14 16 14

bars 49-51

49

R.H.

L.H.

12 13 11 10
14 15 13 11 13 11 10
14 12 10 12 10 8
13 12 10 12 13

0 6 0 6 10 13 11 10 11 13 15 13 10

11 13 14 13 10 13 12 11 11 13 14 13 10 13 11 10 11 13 15 13 10

51

R.H.

L.H.

2 4 2 4
13 15 16 15 12 15 14 13 13 15 16 15 12 15 13 12

bar 56-57

56

R.H.

L.H.

pp

18 20 4
15 17 7 9 11 9 7 9 11 9 7 9 11 9

11 13 9 11 11 9

bar 59

6 8 9 6
8 5 13 13 6 8 13 10 12 13
11 11 11 11 11 10 11

bar 66-67

R.H.

L.H.

66

f

tr

3 3 4

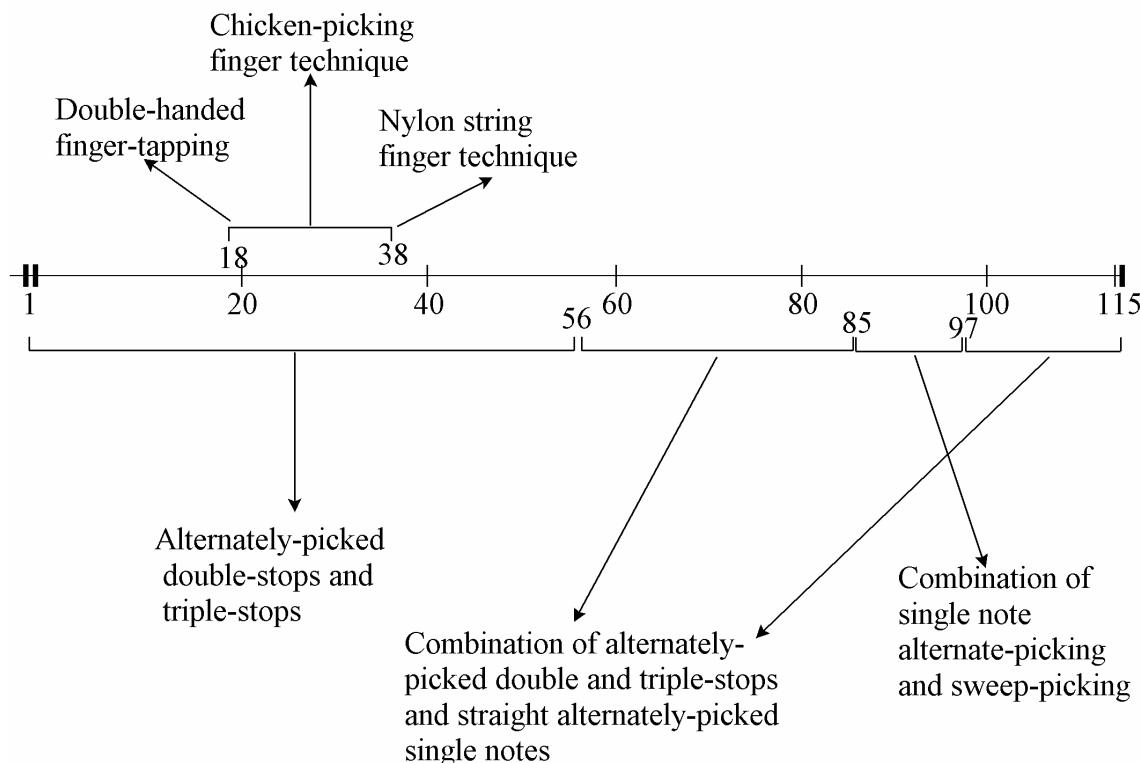
10 11 13 11

11 8

Caprice IX: technical break down, notes and overview

Bar numbers	Alternate-picking		Sweep-picking	Finger-picking techniques	Double-handed finger-tapping
	Straight alternate-picking single notes	Combination of double-stops, triple-stops and single note	Combination of alternate-picking and sweep-picking	Finger-picking	
Bars 1-50		1-50			18-38
51-100	58, 62-69, 74, 78-84	50-56, 57, 59-61, 72, 73, 75-77, 98-100	70, 71, 85-97		
101-115		101-115			
Ossia				18-38	18-38

Technical overview



From a technical perspective, ‘Caprice IX’ is divided into two sections, the first of which is a theme and variation utilizing double and triple-stops and the second consisting mostly of single-note melody.

The double and triple-stopped theme is built around a repetitive rhythmic figure consisting of an eighth note followed by two sixteenth notes; this figure continues until bar 61 with minimal alteration. In the original score the two sixteenth notes are played on the same bow stroke. The original bowing pattern is best replicated using two Π s followed by an V .

1. As in ‘Caprice XIX’ there are bracketed tablature notes which offer different options for playing intervals of a sixth. Although the bracketed option provides a smaller physical stretch the problem of dampening the string between the two notes arises: bar 46 contains two such examples.
2. The same $\Pi\Pi V$ pattern is used in the triple and quadruple-stopped chords that begin in bar 19. The V has the plectrum moving towards the lowest note of the chord in the next bar. The two sixteenth notes in tablature are arranged to minimize the distance the plectrum has to travel.
3. Bar 23 sees the introduction of four-note chords. As the rhythmic pattern remains constant these chords are played using a Π and are easier to play when arpeggiated.

Double-handed arrangement

Wherever possible, the right hand has taken the upper melodic voice with the left hand tapping out the remaining harmonic material. This idea is only altered when the stretches become physically impractical.

1. Although the strings that the notes appear on are in close physical proximity to one another, the distance between the two hands on a linear scale can be relatively large, as in bar 22.

Technical summary

Alternate-picking dominates this caprice especially in the sections of double, triple, and quadruple-stopping. In the more single-note orientated melody sweep-picking and alternate-picking and their combinations are more commonplace.

IX

Allegretto

dolce

E											
B	12	10	9	9	11	9	13	10	9	9	11
G	13	11	9	9	11	9	6				
D											
A											
E											
B											

5

12	10	9	11	12	10	9	9	(5)	12	10	9
13	11	9	9	13	11	9	9	9	13	11	9

9

f

(5)	9	6	6	7	6	7	9	11	11	9	12	11
6	12	9	9	7	9	7	11	12	11	9	7	11

13

p

f

p

7	6	7	9	9	10	13	11	9	9	11	9	11
9	7	9	9	9	11	13	11	6	6	7	9	11

*2

17

*3

Chicken-picking

Finger-picking

(5) 12 12 10 12 11 12 12 8 11 9 5 8 5 8 7 7 3 7 8 10 7 10 12 8 10 12
 9 1412 9 1614 10 1614 11 9 10 6 7 7 0 12 1214 5 10
 6 12 11 14 10 12 13 10 9 7 3 10 8

25

F.P.

C.P.

8 10 12 10 10 11 8 12 10 12 11 8 11 9 8 9 10 9 12
 9 10 9 9 9 7 11 11 7 9 9 10 9 7

29

F.P.

C.P.

10 12 11 8 11 9 12 15 13 12 12 12 15 12 13 16 14 15 17 14 12 14 12
 9 9 7 11 11 14 12 12 12 10 14

33

F.P.

C.P.

13 16 12 10 12 11 12 14 11 8 11 9 8 11 9 8 11 9 8 9 11 5 7 8
 10 9 11 7 11 9 10 8 6 10 6 8 9 7 9 7 8 6

37

F.P.

C.P.

5 6 5 7 8 9 12 13 11 9 9 11 (5) 12 10 9 9 11 (5) 13 11 9 9 11 6 12 13 11

40

9 9 11 (5) (5) 9 11 9 10 10 12 10 9 11 12 10 9 9 11 (5) 12 10 9 11 12 10 9 9 11 (5) (5)

* 1

45

f

49

p f p

53

f

9 10 9 11 9 11 (5) 9 9 11 9 6 4 7 9 12 10 13 11 9 9 11 9 6 4 7 6 6 9 12 9 6 11 9 6 9

57

10 7 7 9 5 7 9 7 9 10 9 10 12 9 11 13 10 13 12 10 9 7 10 8 5 10 7

61

8va

16 17 19 22 20 19 17 17 17 15 13 17

9 6 14 15 17 14 16 18 16 17 15 17 19 22 20 19 17 17 17 15 13 17

7 4 12 10 9 12 10

13 13 15 15 13 12 15 12 12 15 15 15

17 15 13 17 15 10 8 7 10 8 15 13 12 15 13 17 15 14 17 16

13 14 12 10 14 12 15 14 12 15 13 12 10 8 12 11 14 14 14 16 14 17 15 15 17 15

8va

17 19 20 24 22 20 19 15 13 17 12 15 17 15 13 15

14 15 15 17 19 15 17 19 16 17 19 17 18 20 17 19 20 19 15 13 17 15 13 15

8va

15 17 19 25 24 22 20 17 17 12 15 12 13 15 13 15

14 10 14 15 17 14 15 17 16 17 15 17 18 15 17 19 25 24 22 20 17 17 12 15 12 13 15 13 15

81

13 13 | 15 15 14 17 14 15 | 15 17 | 16 19 16

15 13 12 15 13 | 17 15 14 17 15 | 17 15 14 17 15 | 14 12 11 14 12

85

17 | 18 17 20 17 18 | 17 17 20 17 17 | 16 17 20 17 16

14 12 10 14 12 10 12 10 8 | 15 15 17 13 12 | 14 15 17 17 | 13 15 17 14

89

17 15 19 15 17 | 14 12 17 12 14 10 10 | 14 12 16 12 14 14 | 14 12 15 12 14 13

17 15 17 15 | 13 | 12 13 | 12 | 11 15 | 17 12 | 11 | 15 | 17 14

93

f.b

19 19 10 12 10 11 | 5 9 8 9 7 10 10 10 8 | 9 8 7 8 9 | 12 14 12 14 | 12 12 10 12 10 8 8 7 8 6

20 20 21 | 12

97

p dolce

2 7 | 12 10 9 9 (5) 12 10 9 9 7 (5) (5)
 2 6 4 13 11 9 9 11 6 9 6 11

101

9 11 9 11 10 10 12 10 9 11 12 10 9 9 11 (5) 12 10 9 9 11 (5) (5)
 9 9 11 9 11 9 9

105

f

9 10 9 11 9 9 (5) (7) 6 7 9 7 9 11 12 11 7 6 7 9 7 9 (7) 6
 9 9 11 9 11 9 9 6 6

109

p f p

9 7 9 11 12 11 12 10 13 11 9 9 11 (5) 4 (5) 9 11
 7 9 7 9 7 9 6 6

113

9 10 9 11 9 11 (5) 11 13 11 (5) (5) (5) 6 6
 9 11 9 11 9 9 6 9 6 6

Double-handed arrangement
bars 19-37

19

Right hand

Left hand

*1

Fingerings for Left hand (below staff):

16	14	12	14	12	11
9	7	6	9	7	11
12	11	14	17	16	14
10	8				
7					

17	16	14	14	13	14
10	6				
7					

17	16	12	12	14	12
10	7	9	5	5	3

24

R.H

L.H

Fingerings for Left hand (below staff):

16	14	16	17	15	17
12	10	14	8	17	14
10	8	14	10	19	16
8				16	

17	14	16	19	16	17
14	10	15	10	10	8
10	8	14	10	11	8
8					

29

R.H

L.H

Fingerings for Left hand (below staff):

19	17	16	12	11	14
14	11				
11					

16	15	17	16	16	
14	11				

17	15	16	17	16	14
14	12				
11					

15	17	14	16	14	12
12	9				
9	7				

33

R.H

L.H

Fingerings for Left hand (below staff):

13	12	12	14	12	11
10	7	10	9		

16	14	12	11	14	
9	6	16	7	14	
6	8				

17	16	14	12	16	14
10	8	10	10	10	8
8	6				

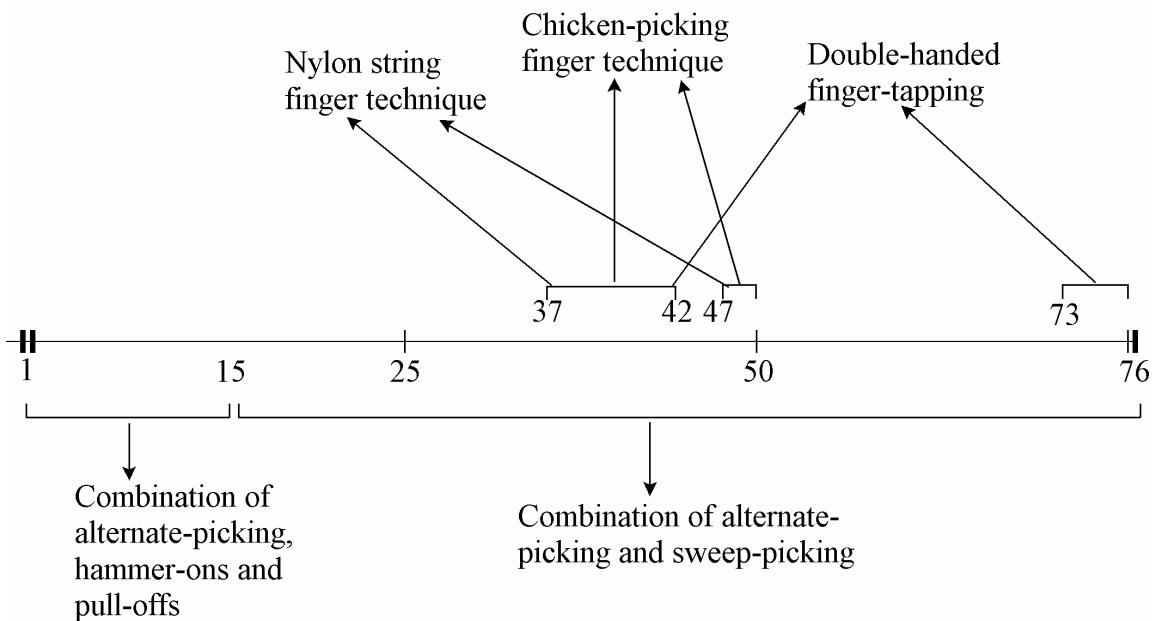
13	14	16	14	16	17
9	7	10	8	17	
7	5	10	8		

10	14	10	9	11	8
8	5	7			

Caprice X: technical break down, notes and overview

Bar numbers	Alternate-picking		Sweep-picking	Finger-picking techniques		Double-handed finger-tapping
	Straight alternate-picking single notes	Combination of hammer-ons and pull-offs and alternate-picking	Combination of alternate-picking and sweep-picking	Finger-picking	Chicken-picking	
Bars 1-50	7, 12, 15-16, 20, 22-23, 27, 32, 34, 37-43, 45, 47-50	1-6, 8-11, 13-14	17-19, 21, 24-26, 28-31, 33, 35-36, 44, 46			37-42, 47-50
51-76	57, 59-62, 69-77		51-56, 58, 63-68			73-76
Ossia				37-42, 47-50	37-42, 47-50	

Technical overview



Although providing a technical workout of alternate-picking, string-skipping, hammer-ons, pull-offs and sweep-picking, 'Caprice X' can be broken into two dominant techniques, each working symbiotically with a complimentary technique. The first of

these is the combination of alternate-picking with hammer-ons and pull-offs and the second, a combination of alternate-picking and sweep-picking.

1. In bar 1, the appoggiatura starts with a Π followed by a hammer-on and $\Pi\Pi\Pi$ s.

Although on first examination this method does not seem to use the most efficient plectrum motion, it does help to reinforce the rhythmic idea.
2. Within the sequential writing of bars 5 and 6, three techniques are combined for the maximum efficiency. The first two notes are sweep-picked, the next two are a pull-off and hammer-on with the subsequent three being alternately-picked starting with an V . Not only do these techniques combine extremely effectively for “neighbour” note patterns, but they also retain a similar sound and feel to the original bowing strokes that tie the neighbour notes together.
3. In beat two of bar 6, the plectrum pattern is a slightly altered form of that encountered in bar 5. Instead of beginning with an V on the fourth note a Π is used. This facilitates correct plectrum motion by the time bar 7 has been reached.
4. Bar 25 sees the introduction of string-skipping sweep-picking in order to overcome the large intervallic leaps, especially those found at the end of bar 25. The plectrum solution allows pick motion to be at its most efficient when the large seven-string leaps occur. These are made more difficult by appearing in the space of four sixteenth notes. The plectrum solution also has the benefit of striking all the strong beats with a Π , which in turn allows the trills to retain uniformity of tone.
5. Within bars 25 and 26, the recurring neighbour note idea is often played with hammer-ons. However, a combination of alternate-picking and sweep-picking can be more effective in certain situations in retaining a consistent tone when executing larger leaps. When the subsequent note/notes require larger stretches or

the plectrum needs to jump over many strings, the quality of tone and duration of

the notes can suffer by using hammer-ons and pull-offs.

6. Bars 28-31 start with alternately-picked neighbour note sequences and end with a sweep-picked arpeggio. To move from one bar to the next, the last note and the first note of the subsequent bar are both sweep-picked II_s . Bars 28-31 exhibit the same choice of strings and plectrum strokes with pitch alteration the only difference.
7. The *ossia* staff clearly shows the preparation idea, which allows time for the pick to move to the second knuckle of the second finger, whilst the fingerboard hand is executing the hammer-ons and pull-offs.
8. The finger-picking version of the *ossia* staff beginning in bar 37 shows a bracketed finger number which indicates where the initial vibration for the hammer-ons and pull-offs needs to occur. The vibration in question can be initiated with either a left-hand hammer-on or with the first finger plucking the string.
9. The plectrum motion is reversed towards the end of bar 56 so that the beginning of bar 57 can start with an V . This V allows the G and its lower octave to be reached more easily; a similar idea occurs at the beginning of bar 59.
10. Reversing the plectrum motion again occurs at the end of bar 61, this time to facilitate picking that arises in bar 62 and 63.

Technical summary

Whether combined with hammer-ons and pull-offs or sweep-picking, alternate-picking is the dominant technique that arises in ‘Caprice X’.

X

*** 1**

Vivace

martellato

E
B 10 11 10 8
G 12 10 8 7
D 8 10 8 7
A 10 9 10 9
E 10 8 10 11 9 10 8 11 10
B 8 10 11 8 10 11 9 10 8 11 10

*** 2**

tr

4
10 8 10 11 8 10 9 10 8 11 10
10 9 10 8 11 10 8 10 9 10 8 7 10 8
10 9 10 8 7 10 8 11 10 11 10 9 12

*** 3**

7
11 10 9 8 7 6
9 8 7 7 5 4
5 4 5 4 7 7
5 6 5 8 6 5
8 6 5 10 8
12 10 8 7 10 8 7 10 9
10 9 8 7 6

10
10 8 10 11 8 10 9 10 8 11 10
10 11 10 8 10 8 7 10 8 7 10 9 10 8 11 10

13
10 9 10 8 11 10 8 7 10 8
10 9 10 8 7 10 8 11 10 11 10 9 12
11 10 9 8 7 6 5 4

This sheet music for guitar features six staves of musical notation. The first staff uses a standard staff with a treble clef, a key signature of one flat, and a time signature of 6/8. It includes performance markings like 'Vivace' and 'martellato'. The second staff shows a guitar neck with fingerings (e.g., 10, 11, 10, 8) and a tablature below. The third staff continues the guitar neck with fingerings. The fourth staff begins with a 'tr' (trill) and includes a tablature. The fifth staff continues the guitar neck with fingerings. The sixth staff begins with a 'tr' and includes a tablature. The seventh staff continues the guitar neck with fingerings. The eighth staff begins with a 'tr' and includes a tablature. The ninth staff continues the guitar neck with fingerings.

16

20

p

24

cresc

* 5

* 6

28

f

32

*7

Finger-picking
h p p

*8

37

f

F.P.

Chicken-picking

f

41

F.P.

C.P.

45

tr V n V V V tr V n V V V

Finger-picking: f

Chicken-picking: f

Guitar tablature:

9	9	10	11
9	9	11	
8	5	7	9
	9	6	8
8	9	10	9
	7		

14	12	10	
11	13	11	9
11	12	9	
12	12	11	9

15	14	12	
12	14	13	11
12	11	9	
13	12	11	9

49

F.P.: p

C.P.:

Guitar tablature:

11	9	7	12	11	9
12	11	13	12	11	
10	14		12	10	9
			12	10	9
12	10	9	12	10	9
10	14		12	10	9

9			12	14	12
			14	15	13
			15	13	12
			13	12	11
			12	10	12

10	10	10	12	11	10
12	11	10	12	11	10
10	10	9	12	11	9
12	11	10	12	11	9

53

tr V n V V V tr V n V V V

cresc f

* 9

Guitar tablature:

12		9	10	12	10	9	8	9	10	9
10	9	10	10	9	8	9	10	11	8	10
					8	8	10	11	8	10
					10	11	10	11	8	10
					11	11	10	12	9	10
						11	10	12	9	10

8	10	11	10	12	10	8	12	10	8	12	10	8
8	10	11	10	12	10	8	12	10	8	12	10	8
						13	10	10				

3fr

57 *9 tr *9

5 8 10 11 10
8 12 10 8 12 10 9 5

8 5 6 8 10 9 10 8 6 5 10 8 10 9 10 8 6 10 8 10

*10

61 tr tr

10 9 10 8 7 11 10 11 10 9 8 11 10 9 8 7 6

8 10 8 7 7 5 4 10 9 8 7 8 10 11 10 10

65 tr tr tr tr

8 11 10 8 20 23 20 21

8 10 12 8 15 18 16 15 16 12 15 14 12 15 18 14 0

12 10 7

69 tr tr tr tr tr tr

p cresc

10 9 10 9 8 7 11 10 11 8 11 10 9 10 9 8 10 10 8 10

12 11 12 11 10 9 13 12 13 12 10 13 12 11 12 13 10 11 12 11 10 12

73

f

Chord diagrams and fingerings:

- 10fr (bottom string)
- 12fr (top string)
- 10fr (bottom string)
- 10fr (top string)
- 12fr (bottom string)
- 10fr (top string)

Fretboard diagram for measure 73:

12	11	12	11	10	11							
8		12	10		12	10	10	9	10	10	8	10
10		10	10	10								
8												

75

Chord diagrams and fingerings:

- 10fr (bottom string)
- 12fr (top string)
- 10fr (bottom string)
- 10fr (top string)
- 12fr (bottom string)
- 10fr (top string)
- 12fr (bottom string)
- 10fr (top string)
- 3fr (bottom string)

Fretboard diagram for measure 75:

8	7	8	11	10	11	8	7	8	11	10	11	8
8		12	10		12	10	12	10	12	10	8	8
10		10	10	10	10		10	10	10	10	10	10
8												

Double-handed arrangement
bars 37-42

37

Right hand

f

Left hand

f

18 16 14 | 17 15 13 | 15 13 16 15 13 | 15 13 16 15 13 | 16 15 13 12 | 16 15

40

R.H

L.H

16 15 13 | 18 16 14 | 16 14 13 | 18 16 | 16 14 12 | 15 13 7 | 9 8 6 | 9 8 | 16 15 13 | 16 14 13 | 16 14 12 | 16 14

bars 47-50

47

R.H

f

L.H

14 12 10 | 13 11 9 | 12 9 | 12 11 9 | 15 14 12 | 14 13 11 6 4 | 7 6 4 | 16 14 12 | 16 14 13 | 17 16 14 | 17 16 | 17 15 14 | 14 12 10 | 14 12

11 7 5 | 8 | 16 14 12 | 16 14 13 | 17 16 14 | 17 16 | 17 15 14 | 14 12 10 | 14 12

bars 73-77

R.H.

L.H.

Fretboard diagram for the guitar neck:

	15	14	11				
17	16	17	12	10			
13		12	10	9	10		
10	10	10	10	10	8		
8						10	

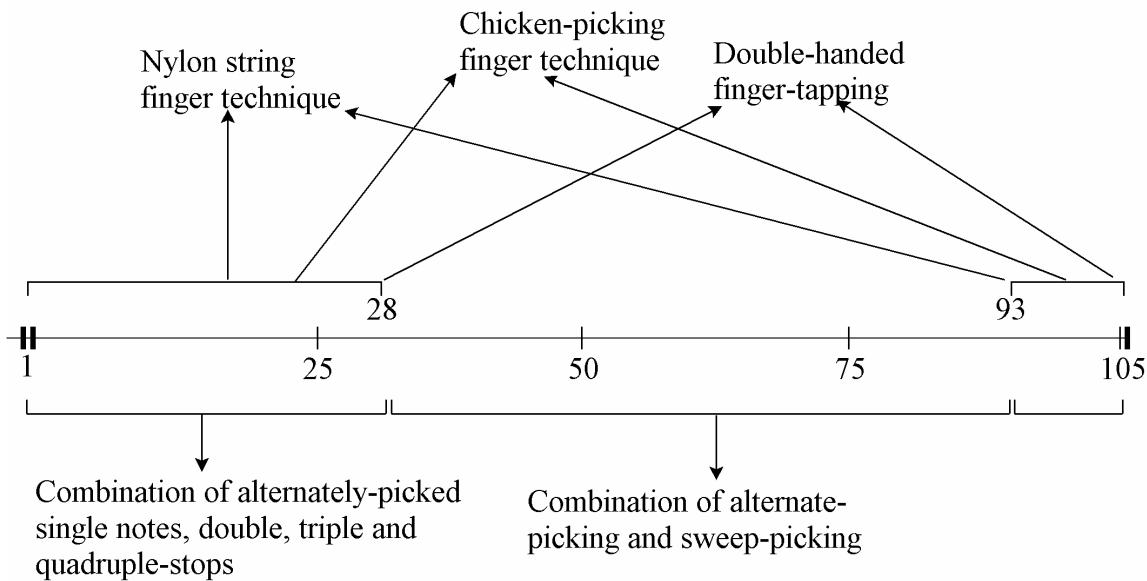
	15	14	11				
17	16	17	12	10			
13		12	10	9	10		
10	10	10	10	10	8		
8						10	

	15	14	11				
17	16	17	12	10			
13		12	13	13			
10	10	10	10	10	10		
8						10	

Caprice XI: technical break down, notes and overview

Bar numbers	Alternate-picking		Sweep-picking	Finger-picking techniques		Double-handed finger-tapping
	Straight alternate-picking single notes, double-stops, triple-stops and quadruple-stops	Combination of hammer-ons and pull-offs and alternate-picking	Combination of alternate-picking and sweep-picking	Finger-picking	Chicken-picking	
Bars 1-50	1-3, 7-11, 15-28, 35	4-6, 12-14,	29-34, 36-50			1-28
51-100	57, 59, 74, 77, 80-84, 93-100		51-56, 58, 60-73, 75-76, 78-79, 85-92			93-100
100-105	101-105					101-105
Ossia				1-28, 93-105	1-28, 93-105	

Technical overview



A wide range of techniques can be used effectively in ‘Caprice XI’. This transcription, however, offers four technical solutions. In the chicken-picking *ossia* staff both the plectrum strokes and finger picking solutions are valid within this context.

1. Arpeggiation of notes makes the larger intervals in the chords easier to play. This is especially so in the *andante* section: a good example of this is the first chord of bar 7.

Double handed arrangement

1. Within bars 15-17 the hands not only switch parts but also interchange positions on the neck. This can be extremely confusing as it requires the right hand to perform string-skipping relatively quickly.
2. In contrast, bars 19-25 return to a more “ordered” approach revealing the harmonic underpinning of the caprice. This section requires the harmonic support to be performed by the left hand and the melody by the right, a concept which is mirrored in bars 93-105.
3. In bars 99-100 the functions of the hands change with the melody now assigned to the left hand and the harmony to the right.

Technical summary

Although alternate-picking is the dominant technique in ‘Caprice XI’, the *ossia* staves and the double-handed finger-tapping additions take up nearly half of the caprice.

Andante

XI

Chicken-picking

Finger-picking

Guitar tab (Fret positions):

E	8	12	10				
B			12	10	10	9	7
G					5		
D	10	9		6			
A		10		7	10	12	10
E	7		8	5	9	10	10
B	10				9	7	8

C.P.

F.P.

Guitar tab (Fret positions):

E	12	10	12				
B	5	12	11	14	13	12	
G	7	8	10	8	7		
D	7				9	10	
A	11				13	12	12
E	8				11	11	8
B	8						9

C.P.

F.P.

Guitar tab (Fret positions):

E	8	9	8	6			
B	5	5	8	7	5		
G	6		8		3		
D	4	5	6	7	5		
A	5		8	7	6		
E	4		7	8	7	10	10
B	6				6		9

13

C.P.

F.P.

5

5

8 7 5 8 7 8 6 6 8

10 9 8 7 9 10 9 10 8 9 9 8 10 11

12 13

17

C.P.

F.P.

6 9 10 5 8 6 7 5 7 8 4 5 6 7 8 5 6 7

12 10 12 10 5 6 7 10 7 10 8 9 10 12 10 5 6 8 7

6 5 7 6 5 8 7 10 12 10 5 6 7

21

C.P.

F.P.

5 10 12 10 9 10 5 7 8 8 7 10 12 13 10 10 8 12 13 15 12 12 10 13 15 17

7 9 8 7 10 8 9 12 10 11 14 14 12 10 11 14 12

25

C.P.

F.P.

18 19 15 17 13 12 | 5 5 5 5 | 7 7 5 9 | 10 12 10 | 12 5 9 | 5

15 14 12 | 7 8 7 8 6 | 10 10 | 8 8 8 7 | 10 10 | 7 8

16 15 15 | 8 10 | 10 10 | 9 8 8 | 10 10 | 8 8

Presto

29

13 12 12 11 14 12 | 15 12 | 10 5 7 | 8 7 8 7 | 10 10 | 12 13 | 12 13 12 15 | 10 12 8

33

12 12 10 12 12 13 | 12 10 9 | 7 9 | 10 10 7 5 | 5 9 10 | 7 10 12 9 | 10 12 9 | 13 15 | 10 12 12 15 | 10 12 13

V

12 10 8 | 12 10 8 6 5 | 5 6 5 8 5 | 7 9 7 12 13
 10 9 | 12 11 | 8 7 5 4 | 5 8 6 | 7 9 9 14 14 | 15 12

8va

21 19 24 20 | 22 21 21 19 21 | 21 23 19 21 | 24 21 23 19 | 19 21 12 | 17 15 20 20 17 | 17 15 17 13

8va

13 17 20 25 | 14 18 17 17 | 19 12 10 10 | 13 10 12 10 | 10 13 12 10 | 10 13 17 22 | 11 15 13 13 | 12 13 10 12 | 13 13

6

12 13 | 15 12 | 12 14 | 14 11 | 13 10 | 8 10 | 10 10 | 13 10 | 12 13 | 10 12 | 13 11 | 13 11 | 12 13 | 13 13 | 15 11 10 | 10 12 | 14 13 10

53

13 10 10 12 12 11 11 8 10 9 11 | 8 10 10 11 9 8 11 9 | 8 10 10 12 13 8 11 9 | 10 10 9 11 9 11 13 9 13

13 10 10 12 12 11 11 8 10 9 11 | 8 10 10 11 9 8 11 9 | 8 10 10 12 13 8 11 9 | 10 10 9 11 9 11 13 9 13

57

9 10 8 6 6 5 | 6 8 6 9 6 8 5 8 | 6 8 6 9 6 9 11 11 13 9 10 12

9 10 8 6 6 5 | 6 8 6 9 6 8 5 8 | 6 8 6 9 6 9 11 11 13 9 10 12

61

11 8 9 11 8 7 11 14 19 | 10 8 6 9 7 5 8 7 5 8 | 6 9 8 6 9 13 18

11 8 9 11 8 7 11 9 10 11 13 14 11 | 10 11 10 13 11 13 11 11 10 8 | 6 9 8 6 9 13 18

65

p

8 6 4 7 5 3 6 9 13 11 10 13 14 13 11 | 10 11 10 13 11 13 11 11 10 8 | 9 6 8 11 10 11 11

8 6 4 7 5 3 6 9 13 11 10 13 14 13 11 | 10 11 10 13 11 13 11 11 10 8 | 9 6 8 11 10 11 11

69

16 13 13 13 | 14 13 11 11 11 | 14 13 11 13 10 10 10 | 13 11 9 | 14 18
10 8 10 11 | 11 11 10 13 9 | 11 13 10 10 10 | 11 13 11 9 | 14

73

14 11 12 | 12 13 16 12 11 | 11 | 12 9 12 14 11 10 | 13 14 15 12 13 | 12
11 13 12 12 | 13 11 | 14 | 12 11 | 13 13 | 13 14 | 12 | 14

77

9 10 9 10 | 11 8 9 10 8 7 | 8 | 12 9 11 12 10 8 | 10 | 10 | 8 | 10 12 10
10 | 10 | 8 | 9 | 8 | 9 | 10 | 10 | 11 | 12

81

9 12 10 15 | 14 14 14 12 | 9 12 10 10 10 8 | 7 6 5 7
8 9 10 12 | 13 12 11 12 | 9 10 7 8 | 7 6 5 4

85

(8)

89

Tempo I

93

Chicken-picking

Finger-picking

97

C.P.

F.P.

101

C.P.

F.P.

Double-handed arrangement
bars 1-28

1

Right hand

Left hand

Fretboard diagram for bar 1:

12	16	14		
10	9	17	15	
7	5			

15	14	12		
10	8	7		
5	14	9		

10	7	5	4	5
8				

14	12			
8				

17	16	14		
15	12	8	7	8
12	17			

12	13	15	13	12
13	12	13	12	13
8				

Fretboard diagram for bar 1:

12	16	14		
10	9	17	15	
7	5			

15	14	12		
10	8	7		
5	14	9		

10	7	5	4	5
8				

14	12			
8				

17	16	14		
15	12	8	7	8
12	17			

12	13	15	13	12
13	12	13	12	13
8				

6

R.H.

L.H.

Fretboard diagram for bar 6:

17	16	15		
19	18	17		
8				

15	14			
12	13	15	13	12
8				

17	15	13		
18	17	12	16	
9				

17	14			
15	14			
10	9			

12	15	13	12	15
8	8	6	5	10
6	5	10	8	6

13	12			
15	13	12		
8				

Fretboard diagram for bar 6:

17	16	15		
19	18	17		
8				

15	14			
12	13	15	13	12
8				

17	15	13		
18	17	12	16	
9				

17	14			
15	14			
10	9			

12	15	13	12	15
8	8	6	5	10
6	5	10	8	6

13	12			
15	13	12		
8				

11

R.H.

L.H.

Fretboard diagram for bar 11:

10	13	12	15	13	13
6	8	8	10	11	12
4	5	6	7	8	7

13	12				
13	13	12	13	13	12
11					

12	13	15	13	12	13
10					

13	12				
15	13	12			
8					

13	12				
15	13	12			
10					

14

R.H.

L.H.

13 12 11 10 14 13 12 13 15 14 12 14 15 17 18 18 17 15 15 14 15 14 13 12 4 13 12 5 17
11 10 9 8 9 11 13 9 14 15 13 15 16

*1

R.H.

L.H.

6 13 5 12 13 9 10 12 10 12 13 9 10 11 12 8 9 10 11 12 16 14 12 15 10 9 7 5 15 14 12 10 11 8 7 15 15 17 15 14 15 10 12 9
11 15 10 13 11 13 15

*2

R.H.

L.H.

12 17 16 14 16 17 14 15 13 16 17 19 16 17 15 13 15 17 18 19 19 17 17 16 5 5 5 5 5 3 3 2 3 5 4 9
10 10 8 12 12 11 10 11 12 11 10 10 7 8 10 12 13 11 10 10 8 10 12 13 11 10 10 12 13 13 13 12 10 13 13 9 8 8

* 2

bars 93-105

93

R.H.

L.H.

12 16 14
10 9
17 15

15 14 12
10 10 12 10 9 10

14 12 12
10 13 12

14 16 17 14
15 13

12 13 15 12 17 15
7 5 6 9 7

10 8 7 9 5 9 8

* 3

99

R.H.

L.H.

17 18 18 17
10 9
17 16

5 5 5 5 5 3

3 2 3 5 4

9 10 7 5 4, 17

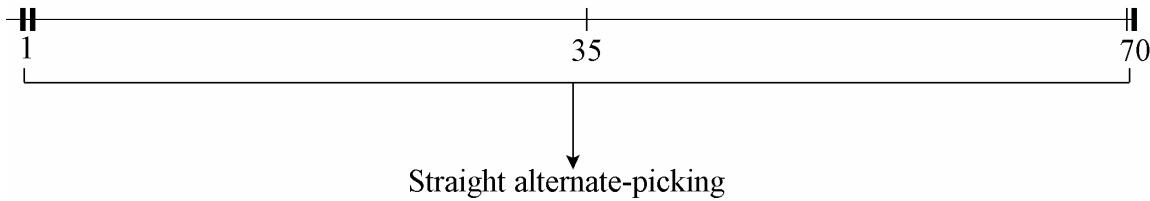
14 10 17 15 14, 14 17 14 17 14 17 14 10 10 8 8

13 13 9 8 8 8 9 8 8 8 13 12 10 8 13 12 10 8 13 12 10 8 8 8 8

Caprice XII: technical break down, notes and overview

Bar numbers	Alternate-picking		Sweep-picking
	Straight alternate-picking	Combination of alternate-picking and sweep-picking	
Bars 1-50	1-3, 5-7, 9-29, 31-50.	4, 8, 30	
51-70	51-70		

Technical overview



There are many technical similarities between ‘Caprice XII’ and ‘Caprice II’, the most important of which is the use of straight alternate picking. ‘Caprice II’ has the pedal tone primarily above the melody whilst ‘Caprice XII’ has it below. This creates a fundamental difference between the two caprices in terms of plectrum stroke order. ‘Caprice II’ predominantly uses a \square on the strong beats in the bar, with the opposite applying to this caprice.

Another noticeable difference is the consistent utilization of alternate-picking. Unlike ‘Caprice II’, which reverses its plectrum strokes at different points to accommodate the melody, the alternate-picking in this caprice remains constant throughout. Such a rigid picking philosophy creates different plectrum possibilities best seen in the contrasting pick motions of bars 16 and 17. Bar 16 has the plectrum motion moving towards the next note whereas the motion in bar 17 is away from the next note.

Technical summary

Alternate-picking is used exclusively throughout this caprice.

XII

Allegro

sempre legato

sempre legato

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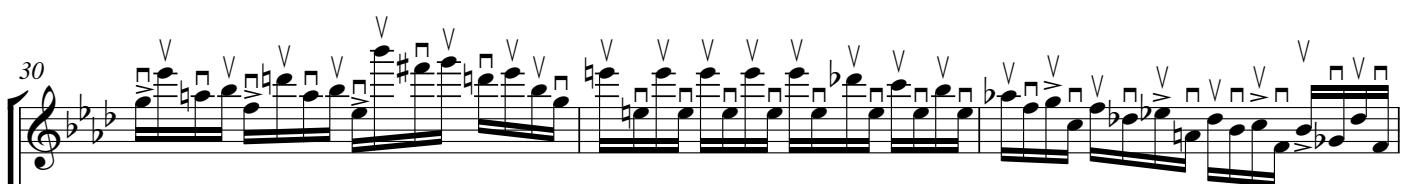
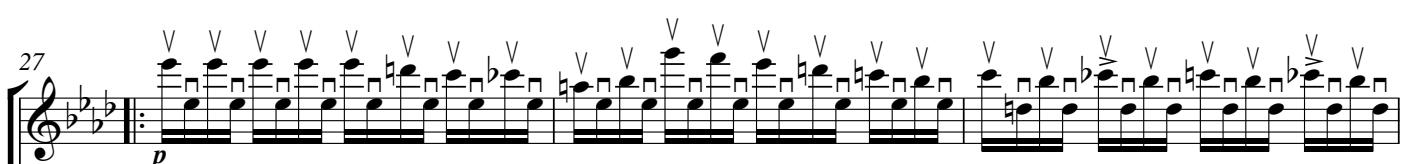
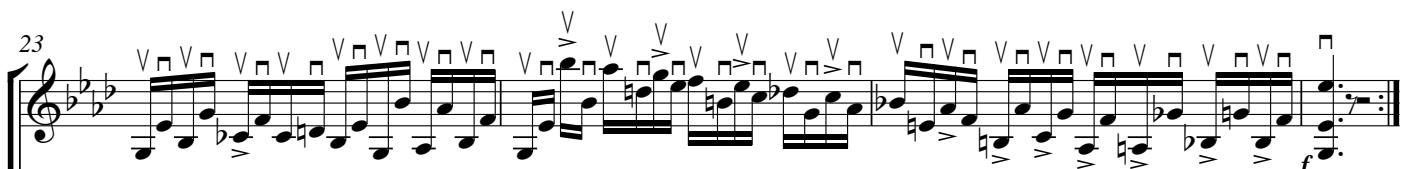
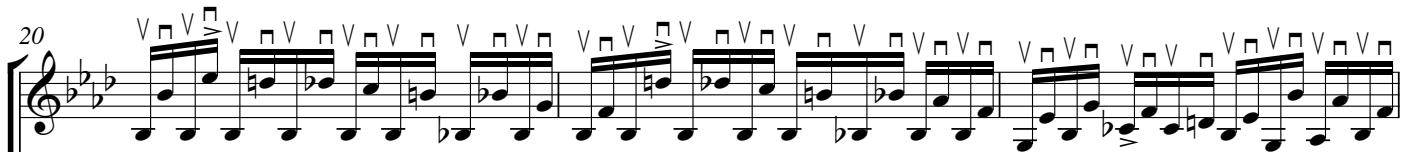
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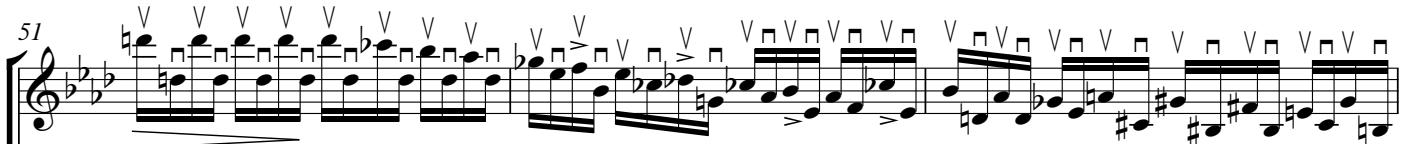


The sheet music consists of six staves of musical notation for a six-string guitar. Each staff includes a treble clef, a key signature of two flats, and a time signature of common time. The first five staves are standard staff notation, while the sixth staff is a tablature staff showing the fret numbers for each string. Measure 33 starts with a series of eighth-note chords. Measures 34-35 show a more complex rhythmic pattern with sixteenth-note figures. Measures 36-37 continue this pattern, with measure 37 featuring a melodic line highlighted by slurs. Measures 38-39 show a return to a more chordal style. Measures 40-41 conclude the section with a final melodic flourish. The tablature below each staff provides a visual representation of the fingerings and string crossings required to play the parts.

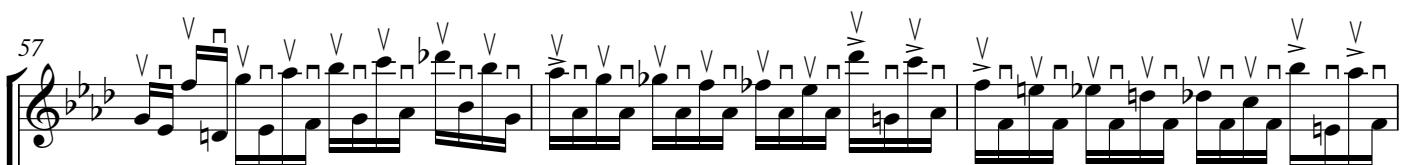


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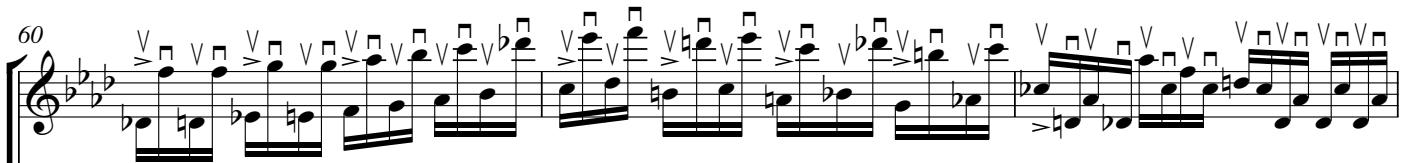
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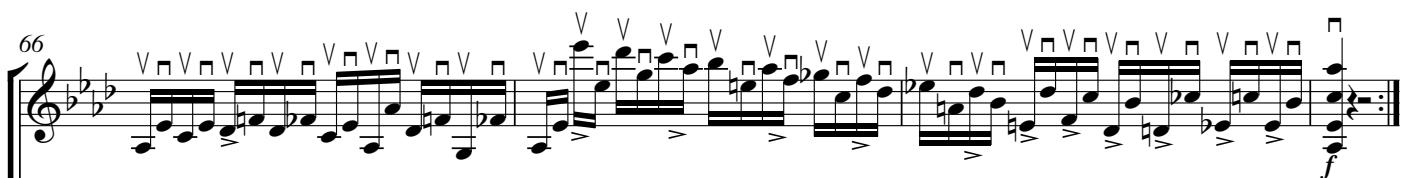
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10 12 13, 11 13 14 15 | 10, 11, 13, 10, 11, 13, 10 | 11, 11, 11, 11, 11, 13, 11, 10, 11 | 13, 12, 11, 10, 9, 14, 13 | 10, 9, 13, 12, 11, 10 | 13, 13, 13, 13, 13, 13, 12, 13



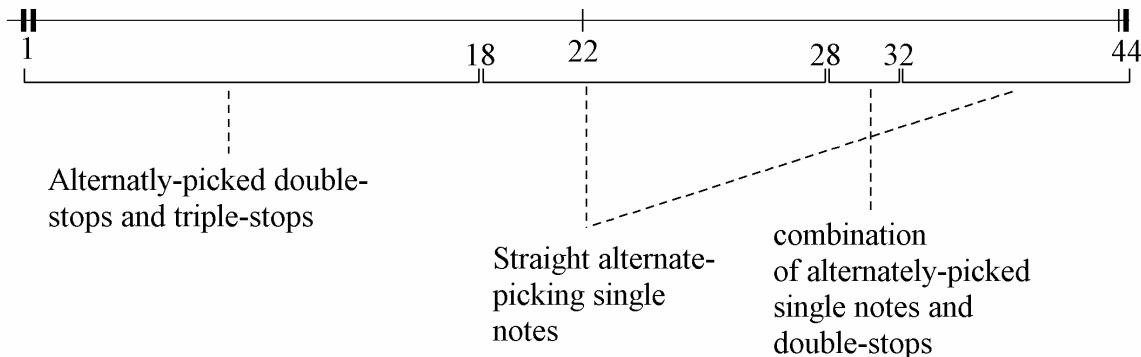
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Caprice XIII: technical break down, notes and overview

Bar numbers	Alternate-picking			
	Alternately-picked double and triple-stops	Combination of single note and double-stops	Straight alternate-picking single notes	Combination of hammer-ons and pull-offs and alternate-picking
Bars 1-44	1- 18, 23 B1-B4, 27	29-32	19-22, 23 B5-B6, 24-26, 28, 33-44	
Ossia				19-20 FH, 24-25 FH, 28-31, 33-34 FH, 38 SH-39, 40 SH, 41 SH-43

Technical overview



‘Caprice XIII’ can be divided into two separate sections; bars 1-18 and bars 19-44. The first section illustrates the predominance of alternately-picked double-stops, with the plectrum motion within the second section being reminiscent of ‘Caprice XII’ in which the strong beats in the bar are played with an V.

- 1 In bar 19 there are a number of possible options for plectrum motion including any number of combinations between the *ossia* staff and main staff. For

- example, it is possible to use the bracketed plectrum stroke option for the first half of bar 20 and the *ossia* staff for the second.
- 2 In attempting to retain the bowing style of the original that slurs adjoining notes under the same bow stroke, the *ossia* staff takes advantage of the benefits provided by using hammer-ons and pull-offs when playing conjunct sequences; one of these is the ability to place accents with a Π where desired. Sweep-picking in combination with hammer-ons and pull-offs can be used to economize further the plectrum motion. This is illustrated with the sweep-picking motion between the last note of beat one and the first note of beat two in bar 20 and, to a larger extent, in bars 29-31. One of the drawbacks of using hammer-ons and pull-offs in combination with plectrum strokes is the timbral inconsistencies that are created. In this case, a light plectrum pressure is more desirable if timbral inconsistencies are to be kept to a minimum.
- 3 The finger-barrés that occur at the end of bar 38 and midway through bar 39 are most effectively performed using the second finger.
- 4 The plectrum motion in the *ossia* staff at the end of bar 41 has been altered slightly to facilitate optimal picking in the subsequent bars.

Technical summary

Whether the combination is string-skipping, hammer-ons, pull-offs, or adjacent string motion, alternate-picking is the most prevalent technique employed in ‘Caprice XIII’.

XIII

Allegro *dolce*

* 1 * 2

24

Guitar tablature (bottom staff):

10	9	10	12	10	9	10	12
8	10	8	10	8	10	8	10

10	9	10	12	11	10	9	8	7
8	10	8	10	8	10	8	7	

8	7	6	5	8	7	5		
6	5	9	8	6	5	8		
							5	
							8	

28

dolce

* 2

dolce

Guitar tablature (bottom staff):

15	15	15	15	14	15	15	13	12	13	12	10
.	.	.	12	16	12	10	13	10	10	13	10

13	12	13	13	11	10	11	11	10	11	11	12	14	13	14	15	
10	14	10	8	12	8		13	13	13	13	13	16	12	12	11	15
							13	13	13	13	13	10	11	9	10	10

33

f

Guitar tablature (bottom staff):

10	9	10	12	10	9	10	12
8	10	8	10	8	10	8	10

12	10	8	10	10	9	10	11	12
8	10	8	10	8	11	12	10	9

12	11	10	8	13	5	11	10	16	8	14	6	15	7	16	8	
10	9	8	7	5		8	7	11	10	16	8	14	6	15	7	16

* 3

37

14 15 16 14 15 13 | 15 14 12 | 13 12 10 11 10 11 | 13 11 11 11 | 13 11 11 | 10 | 13 13 | 9 9 9 | 9 7 9 10 11 | .

11 12 13 10 12 10 | 13 12 10 11 10 11 | 9 f.b. | 9 11 f.b. | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | .

* 4

41

8 10 11 | 15 14 | 15 14 15 | 12 15 | 12 12 11 12 | 10 | 10 10 10 | 8 | 12 12 10 10 | 8 | 10 10 | 8 | .

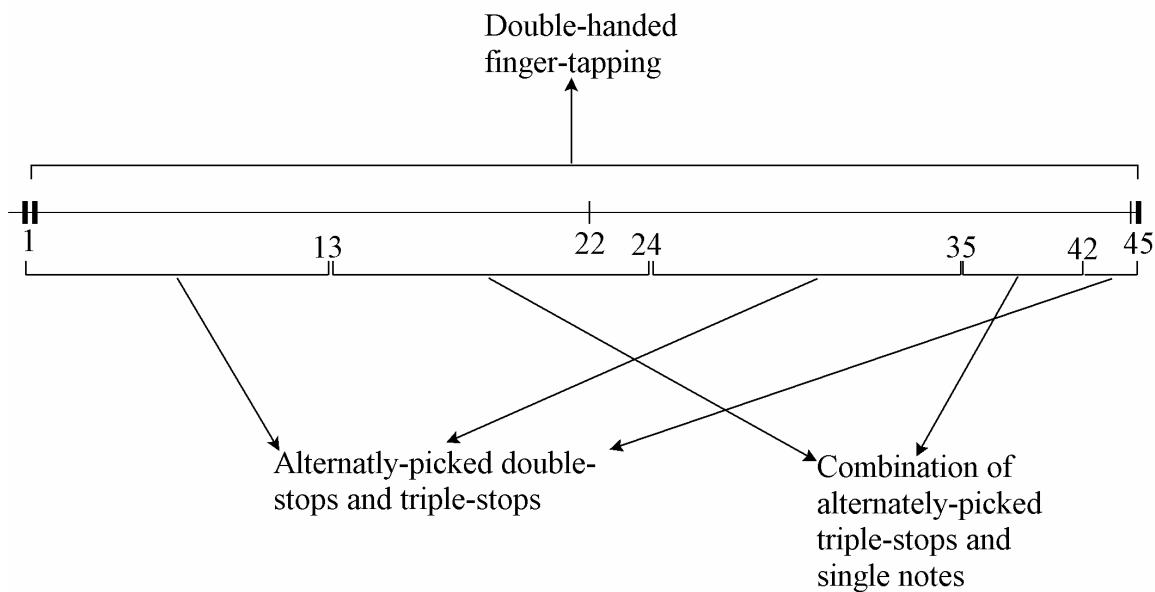
7 8 10 12 10 12 | 10 | 12 12 12 11 12 | 10 12 | 10 9 10 | 8 | 10 9 10 | 8 | 10 10 | 8 | .

D. C. senza replica

Caprice XIV: technical break down, notes and overview

Bar numbers	Alternate-picking				Double-handed finger-tapping
	Double-stops	Combination of triple-stops and single notes	Triple-stops	Quadruple-stops	
Bars 1-45	1-2, 9-10, 24, 25 B1, 28-29, 33 B2-B4, 34 B 2-B4, 44 B2-B4, 45	7-8, 13-24, 35 B2-B4, 36-37, 39-42	3-6, 11-12, 25 B2-B4, 26-27, 30- 31, 38, 43- 44 B1	32, 33 B1, 34 B1, 35 B1	1-45

Technical overview



Being similar in length to ‘Caprice XIII’, ‘Caprice XIV’ is dominated by extensive use of harmonic chord voicing with an underlying rhythmic pattern. As was done in ‘Caprice IX’, the assigning of a plectrum pattern to a specific rhythmic idea reinforces the overall cohesion of the caprice whilst retaining the feel of the original. ΠΠΠs dominate the rhythmic idea, illustrated in bar one, with ΠΠΠs followed by an V and another grouping of ΠΠΠs.

$\Pi\Pi\Pi$ s can as in this case allow the palm of the hand to generate more uniform notes, cutting them off and controlling *staccato* and *tenuto* phrasing. For this reason, the chord voicings are arranged to have the minimum number of unused strings between them. However, as the notes in the chord voicing become further apart this becomes more difficult to achieve. Bar 32 is a case in point: if the fingering is to remain realistic performing it this way is one of the practical options. However, it leaves three unused strings between the notes of the chord which must be dampened. The double-handed arrangement helps in the aforementioned problem by offering a complete or partial alternative to the more traditional electric guitar technique.

From bar 13 to the end the plectrum strokes have been arranged wherever possible so that all chords are played with a Π . This helps to emphasize the rhythmic element whilst allowing the palm of the hand to control note duration and string noise.

Technical summary

Alternate-picking constitutes the technical backbone of ‘Caprice XIV’.

XIV

Moderato

simile

*1

simile

p

cresc

ff

p

cresc

30

ff

9 9 9 9 9 | 13 13 13 13 13 | 8 8 8 8 8 | 11 15 15 11 15 | 11 13 13 10 13
 10 10 10 10 10 | 14 14 14 14 14 | 9 9 9 9 9 | 13 15 15 12 15 | 12 13 13 10 13
 11 11 11 11 11 | 12 12 12 12 12 | 10 10 10 10 10 | 10 11 | 13 11

35

11 13 11 10 11 13 11 | 8 12 11 12 13 12 | 12 13 12 13 14 13 | 13 13 13 12 11 | 13 12 13 14 13
 12 12 | 10 8 | 11 9 | 13 12 13 12 11 | 11 12 13 14 13
 13 11 | 11 | 10 | 13 12 11 11 | 11 12 13 14 13

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8 10 8 9 11 | 12 11 10 11 12 11 | 11 10 11 9 10 | 8 7 8 7 | 8, .
 6 10 | 13 11 | 10 13 | 6 6 6 6 | 6 6 6 6 | 6 .
 8 | 11 | 10 | 8 8 8 8 | 8 8 8 8, .

Double-handed arrangement bars 1-45

Right hand

Left hand

1

f

11

10 10 10 10 10	3 3 3 3 3	3 3 4	8 8 8 11 8	10 14 15	15 14 12 10 12 14 10	11
11 11 11 11 11	10 10 10 10 10	10	13 13 13 13 13	8 13 12	10 7	13
11 11 11 11 11	11 11 11 11 11	11 13 11	11 11 11 15 11	5 9 10	6 6	10
11 8	11 8	11 8				11

The image shows a musical score for two hands (R.H. and L.H.) and a fretboard diagram below it. The score consists of two staves: the top staff for the Right Hand (R.H.) and the bottom staff for the Left Hand (L.H.). The R.H. staff uses a treble clef and the L.H. staff uses a bass clef. Both staves are in common time and have a key signature of one flat. The R.H. part features eighth-note patterns, while the L.H. part includes rests and sixteenth-note patterns. The fretboard diagram below the staves shows the positions of the fingers (1 through 17) across six strings, corresponding to the notes played by each hand. The numbers above the strings indicate the pitch of the notes: 8, 8, 8, 8, 8; 12, 12, 12, 12, 12; 6, 6, 6, 6, 6; 7, 7, 7, 7, 7; 9, 9, 9, 9, 9; 10, 8; 12, 12, 11, 12, 13, 12; 15, 12; 17, 14, 15, 16, 15; 15, 12, 13, 14, 13.

16

R.H.

L.H.

13 11 12 13 12 12 9 10 11 10 10 10 8 12 8 7 7

11 9 10 7 6 8 8 4 5

8 8 7 7

20

R.H.

L.H.

3 6 6 7 7 10 5 5 6 13 13 14 14 18 18 18 18

10 12 12 5 8 8 13 13 12 13 8 8 15 12 11 11 14 14

24

R.H.

L.H.

Fretboard diagram for the guitar neck:

18	18	18	18	18	18
13	13	13	13	13	13
9	9	9	9	9	9

18	18	18	18	18	18
13	13	13	13	13	13
8	9	9	9	9	9

10	10	10	10	10	10
9	9	9	9	9	9
9	9	9	9	9	9

13	13	13	13	13	13
10	10	10	10	10	10
11	11	11	11	11	11

18	18	18	18	18	18
13	13	13	13	13	13
10	10	10	10	10	10
9	9	9	9	9	9

4	4	4	4	4	4
9	9	9	9	9	9
7	7	7	7	7	7

32

R.H.

L.H.

Fretboard diagram for the guitar neck:

17	17	17	17	17	17
13	13	13	13	13	13
9	9	9	9	9	9
10	10	10	10	10	10
11					

20	20	16	20		
15	15	15	12	15	
12					
8					
6					

18	18	15	18		
15	13	13	10	13	
13					
11					

20	17	15	14	15	17	15
17						
13						
10						

15	12	11	12	13	12
13					
10					
8					

12	13	12	13	14	13
10	13	12	13	14	13
6	10				
9					

13	13	13	13	13	12
11	12	13	14	13	11
9					
8					

39

R.H.

L.H.

Fretboard diagram for the guitar neck:

13	13	15	17	18	15
10	13	12	13	14	13
11	10				
8					

17	15	14	15	16	15
13	12				
10	13				
8					

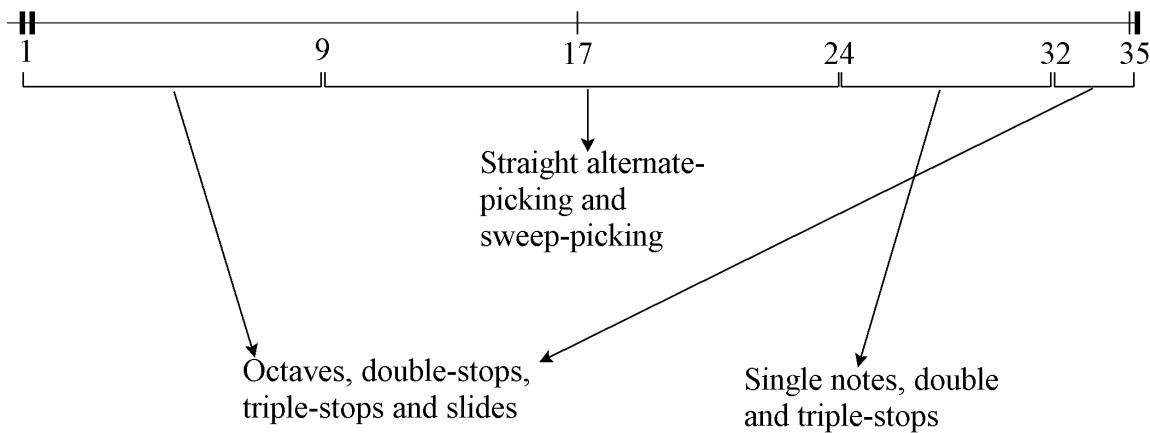
15	14	15	13	15	16
13	12				
10	13				
8					

13	12	13	13	12	12
11	11	11	11	11	11
9					
8					

Caprice XV: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking		
	Combination of alternate-picking and sweep-picking	Straight alternate-picking single note	Octaves, double-stops, triple-stops including slides	Single notes, double and triple-stops
Bars 1-35	9 SH, 10-11 B1, 11 B5-B6, 12-13 B1, 13 B5-B6, 14-17 B3, 18 B1-B4, 21 B3, 29 SH	20, 21 B1-B2, 21 B4-B6, 22-23, 29 FH	1-9 FH, 11 B2-B3, 13 B2-B3, 17 B4-B6, 18 B5-B6, 19, 33-35	24-28, 30-32

Technical overview



The octaves played between bars one and nine have the same finger spacing, making the main focus the linear movement and the slides. With so much linear motion occurring in the left hand, the dampening of the unused middle string in the finger pattern is of paramount importance.

Both notes connected by the slide are either a semitone or whole tone apart, having been arranged on the same string. This helps retain both the continuity of tone and the phrasing, further reinforcing the rhythmic structure and overall octave theme. By

utilising a combination of ΠΠΠs and slides, it is possible to optimize the plectrum motion whilst retaining palm control over the *portato* phrasing.

1. In both beats four and five of bar 16, the plectrum motion consists mainly of sweep-picked down-strokes arranged to make linear motion unnecessary. However, sweep-picking is interrupted between the last note of beat three and the first note of beat four requiring a string-skip before continuing. Skipping the D string, or indeed omitting any string from a continuous sweep, creates a unique set of problems. In this case, the notes either side can create an inequality of tone.
2. Within bars 24 and 25, the movement from the single note to double-stopped thirds utilizes a string-skipping sweep-picking technique that occasionally requires the plectrum to traverse all seven strings in the space of a sixteenth note. The second double-stop is played with a V which moves the plectrum towards the next note, a five-string skip away.
3. The plectrum reversal within bar 26 is initiated by a reversal in the order of low and high notes. Sweep-picked Vs are used mid-bar in order to retain optimal plectrum technique.
4. The last six notes of bar 29 utilize sweep-picking for the express purpose of retaining the plectrum pattern established in bars 24 and 25 and applying it to bars 30 and 31.
5. Retaining optimal plectrum motion through sweep-picking also occurs at the end of bar 32.

Technical summary

Alternate-picking in combination with slides, double-stops, triple-stops, consecutive down-strokes and sweep-picking, are the main techniques used in ‘Caprice XV’.

XV

Posato

p *f* *p* *f* *p*

E B G D A E B
 9 11 12 10 8 9 11 8 9 11 12 10 13 12 10 12 8 9 9 7
 11 10 9 7 5 6 7 9 8 9 9 10 12 10 9 7 10 11 9 6 7

6 *f* *p* *f* *decresc* *f* *p*

8 9 10 10 8 7 7 8 8 7 6 8 7 5 11 12 7 12 11 14
 5 6 7 11 7 5 4 4 5 9 5 4 3 5 4 2 10 8 9 8 9 9 8 11 10

10 *f*

12 12 15 12 15 19 17 15 19 14 16 14 17 12 12 15 12 17 13 11 12 17 14 12 17

11 *f* *p*

11 12 11 14 15 16 11 12 11 14 12 15 14 13 14 17 17 20 15 19 13 14 12 18 16 19

13 *f* *p* *f* *p*

16 17 15 19 16 17 21 20 19 24 21 19 22 17 17 17 20 18 16 17 19 17 22 15 19 16 14 15 19 19 19 17 22 17 19 17 20

*1

(8)

15 15 19 15 19 15 20 13 17 17 15 20 15 19 | 14 13 14 14 16 17 16 10 8 7 12 9 7 10 12 17 15 16 17 15 19

17 19 15 17 16 16 17 16 15 16 12 12 13 14 16 12 16 15 16 17 19 12 13 14 11 12 8 14 9 14 12 12 16 9 9

Fine

19 15 17 16 16 17 16 15 16 12 12 13 14 16 12 16 15 16 17 19 12 13 14 11 12 8 14 9 14 12 12 16 9 9

20

8 8 12 10 8 11 9 7 10 9 7 10 9 7 10 8 7 10 8 10 12 14 10 12 14 11 12 12 12 15 12 15 15 15 19 15 22 19 27 8

10 14 12 10 14 12 10 12 11 9 12 11 9 12 10 9 12 10 7 5 7 9 5 7 9 6 7 7 7 10 11 10 14 15 17 19 22 10 11 10 0

*2

24

14 12
15 13
13 14 | 12
12 14
12 14
14
12

7 8 10 7 8 5 | 14 15 17 14 15 12 | 15 | 7 8 5 | 7 8 5 | 8 | 9 10 12 9 10 | 12 10

*3

26

14 12 10
12 10
9 | 14 15
14 16 14 12 11
12 11 9 | 0 0 | 5 8 7 5
5 0 | 8 7 5 6 7 9 7
10 6 7 8 9 5 8
11 12 8

*4

29

7 8 10 12 15 15 19 20
19 16 17 | 8
7 9 10 7 9 10 8 | 8 10
9 11 11
7 10 7 10 9 10
5 7 9 5 7 9 7 | 14 .

*5

31

12 8
8 10 | 14 | 15 12 8
16 0 12 9 | 10 7 0 11
12 8 | 10
5 7 9 5 7 9 7 | 10 9

33

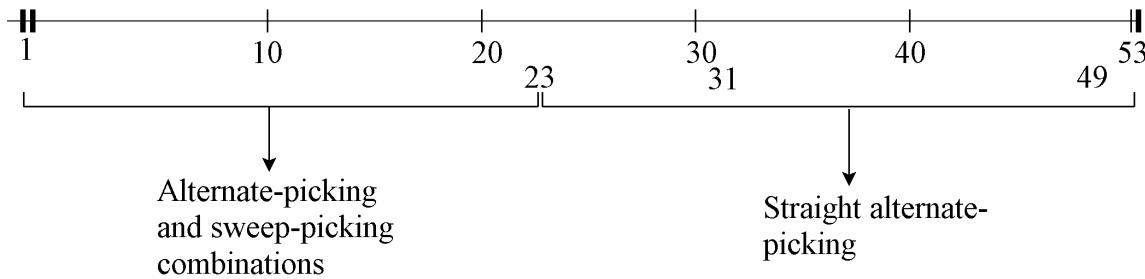
f | p | f | p | f | D. C. al Fine

14 15 13 17 14
11 12 0 | 0 0 | 9 10 5 5 | 5 5 7 5 | 11 12
8 | 8 | 8 | 8

Caprice XVI: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking
	Combination of alternate-picking and sweep-picking	Straight alternate-picking
Bars 1-50	1-5, 6 B1-B2, 8 B1-B2, 9 B1-B2, 9 B5-B6, 11, 13-15, 19-21, 23, 32 B1-B2, 34 B5-B6, 39, 50	6 B3-B6, 7, 8 B3-B6, 9 B3-B4, 10, 12, 16-18, 22, 24-31, 32 B3-B6, 33, 34 B1-B4, 35-38, 40-49
Bars 51-53	51	52-53

Technical overview



To preserve the overall flow of ‘Caprice XVI’ sweep-picking has been used wherever possible. The resulting reduction in plectrum pressure lends sweep-picking a character which is more in line with the smooth overall flow of the caprice.

1. Alternate picking is used where large string-skips occur, one such example can be seen in bar 7. In this case, alternating between stationary high notes and descending low notes creates increasingly larger string-skips.
2. Another extreme example of string-skipping occurs in bars 50 and 51. Unlike the string-skips that occur in bar 7, a sweep-picking solution that more closely resembles the original bowing strokes is possible. In the original, the high notes are played under the same bow stroke. Apart from the first beat of bar 50, all the

other high notes are played with the same plectrum motion. Although this does not give exactly the same attack of the original it more closely mimics the *legato* sound than would an alternate-picking option.

Technical summary

To retain the *legato* sound of ‘Caprice XVI’, sweep-picking has been combined with alternate-picking at every opportunity, provided it does not reduce the optimal plectrum movement.

XVI

Presto

Musical score for section XVI, Presto, measures 1-2. The score consists of two staves. The top staff is for a six-string guitar, and the bottom staff is for a six-string bass. Both staves are in common time (indicated by '3/4'). The key signature is one flat (B-flat). Measure 1 starts with a dynamic 'f' and ends with a dynamic 'f'. Measure 2 also starts with a dynamic 'f' and ends with a dynamic 'f'. The bass staff has tablature below it, showing fingerings for each note.

E						
B						
G						
D						
A	10	8	7	8	10	10
E						13
B						14

Musical score for section XVI, Presto, measures 3-4. The score consists of two staves. The top staff is for a six-string guitar, and the bottom staff is for a six-string bass. Both staves are in common time (indicated by '3/4'). The key signature is one flat (B-flat). Measure 3 starts with a dynamic 'f' and ends with a dynamic 'f'. Measure 4 also starts with a dynamic 'f' and ends with a dynamic 'f'. The bass staff has tablature below it, showing fingerings for each note. Measure 4 includes a fermata over the bass line.

* 1

Musical score for section XVI, Presto, measure 6. The score consists of two staves. The top staff is for a six-string guitar, and the bottom staff is for a six-string bass. Both staves are in common time (indicated by '3/4'). The key signature is one flat (B-flat). The score continues from the previous measure, ending with a repeat sign and a double bar line.

15 10	15 14 12	17 14	16			
12	13	14				
11						

Musical score for section XVI, Presto, measures 9-10. The score consists of two staves. The top staff is for a six-string guitar, and the bottom staff is for a six-string bass. Both staves are in common time (indicated by '3/4'). The key signature is one flat (B-flat). The score continues from the previous measure, ending with a repeat sign and a double bar line.

9	8	6	9	8		
7	10		7	9		
10						

12

4 7 5 3 7 6 6
5 8 8 6 6 8
6 5 5 8 8 6
8 7
11 10 13 18 17 15 15 f.b.

15

14 15 15 17 15 14 14 15
17 15 14 16 15 14 17 15 14 15 13
15 12 13 12 14 13 12 15 13 12 13 14 12

18

12 14 13 12 15 13 16 16 17
15 15 14 12 15 14 13 15 14 15 16 14
17 15 14 16 15 13 15 17-13-12-11-8

21

10 10 8 f.b. 11 12 7 10 8 10 10 11
13 10 13 10 13 13 10 13 12
13 11 12 10 12 13 9 12 10 12 11 13

24

f

10 10 10 10 10 | 11 10 11 10 9 10 | 9 8 9 | 10 9 10 8 7 8 | 6 5 6

10 11 10 7 8 | 10 8 7 | 8 6 5

27

smorzando

10 10 13 13 | 13, 13, 12, 12, 15, 15 | 11, 11, 15, 15 | 13, 13, 17, 17 | 16 | 13, 13, 17, 17 | 16 | 14, 14, 17, 17 | 16

30

p

15 13 15 > 11, 10, 12, 11, 10 | 13, 12, 9, 10 | 11, 10, 9, 8 | 11, 10, 9 | 8, 6, 7 | 8, 5, 7, 9, 8, 7, 8, 6 | 8

33

f

15 14 13 12 | 16, 15, 14, 12 | 16, 15, 14 | 12, 16, 15, 14, 13 | 17, 15, 13, 12 | 16, 15, 14 | 11, 12, 8, 7, 5, 3 | 10, 10, 8, 6, 5, 3

11

36

f

10 12 9 12 12 11 10 11 10 14 f.b. 13 14 11 12 10 13 11 10 8 13 10 12 13 11 12 11 10 11 15 f.b.

39

13 15 16 12 12 10 12 9 10 13 10 8 11 10 8 11 10 9 12 10 8 7 10 8 12 10 8 7 11 9 12 11 10 8 11 f.b.

42

10 13 11 15 8 11 10 13 6 10 8 11 8 12 10 14 7 10 8 12 10 13 12 15 8 12 10 13 12 13 9 10 11 12 13 10

45

f *f* *f*

10 8 6 8 7 11 10 9 8 11 10 9 8 12 11 10 11 9 8 11 10 9 8 12 10 2

48

* 2

10 14 10 14 15 10 10 11 11 12

8 8 8 8 8

51

3

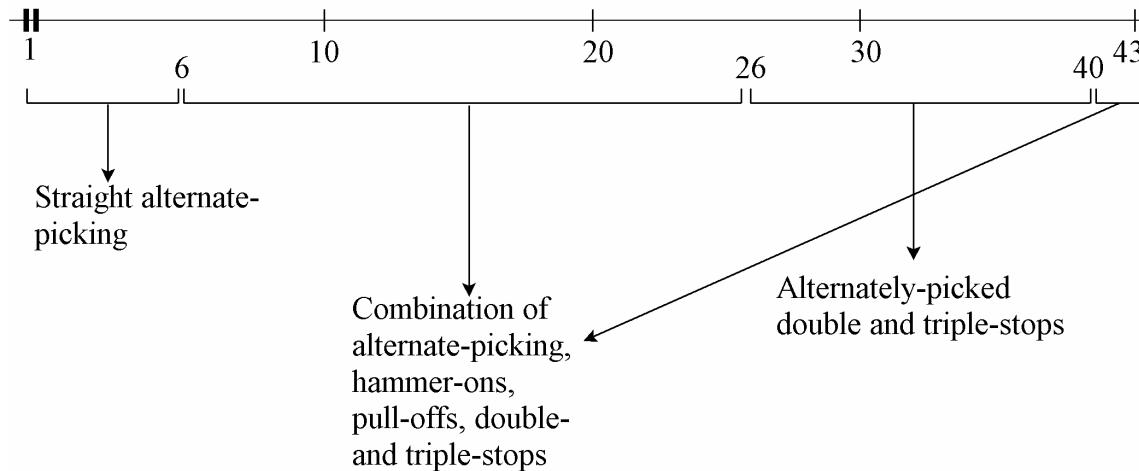
12 12 12
13 13 10
8 8 10 11
7 8 9 10
11

8 8 8 8 8

Caprice XVII: technical break down, notes and overview

Bar numbers	Alternate-picking		
	Straight alternate-picking single note	Combination of alternate-picking and hammer-ons and pull-offs	Double and triple-stops
Bars 1-43	1-6, 19 SH	7 FH, 8 B3-B4, 10 FH, 11 B3-B5, 12 FH, 13 B3-B5, 14 B3-B5, 15 B3-B5, 16 B1-B2, B6-B8, 17 B3-B5, 18 B3-B8, 19 FH, 20 B3-B4, 20 B7-B8, 21 B3-B8, 22 B1-B4, 23 B3-B4, 24 B3-B5, 25 B3-B4, 41 FH, 42 B3-B4	7 SH, 8 B1-B2, 8 B5-B8, 9, 10 SH, 11 B1-B2, 11 B6-B9, 12 SH, 13 B1-B2, 13 B6-B8, 14 B1-B2, 14 B6-B8, 15 B1-B2, 15 B6-B8, 16 B3-B5, 17 B1-B2, 17 B6-B8, 18 B1-B2, 20 B1-B2, 20 B5-B6, 21 B1-B2, 22 B5-B8, 23 B1-B2, 23 B5-B8, 24 B1-B2, 24 B6-B8, 25 B1-B2, 25 B5-B8, 26-40, 41 SH, 42 B1-B2, 42 B5-B8, 43

Technical overview



From a technical perspective, ‘Caprice XVII’ can be broken down into three specific sections; bars 1-6, 7-26 and 27-40. In the first, section alternately-picked single-note melody is used in conjunction with double and triple-stops. In the second, the dominant technique is hammer-ons and pull-offs, used in conjunction with alternate-picking and, to

a lesser extent, with the ΠΠΠs commonly found on double-stopped eighth notes. The third section consists of alternately-picked octaves.

The main theme begins in bar 7 with all the scalic patterns grouped where possible three-notes-per-string. The original bow strokes and *legato* feel can be recreated to some extent by using hammer-ons and pull-offs. This creates a contrast between the diatonic thirty-second-note runs and the eighth notes. When playing the eighth notes with ΠΠΠs, the palm of the plectrum hand can be rested on the strings to control the *portato* phrasing.

In the alternately-picked octaves starting in bar 27, the notes have been arranged three-notes-per-string where possible to minimize linear shifts that can be cumbersome at these speeds. To aid these shifts when they do occur the same fingering is utilized for every pair of octaves.

1. The first notes of bars 1 and 2 consist of unison notes played on different strings.

In this case the physical restrictions of such a stretch make it easier to play the notes where the frets are closest together.

2. Bar 20 illustrates one of the most effective ways to play chromatic scales on the electric guitar; four notes per string, one plectrum stroke for each group of four notes with the other three played with either hammer-ons or pull-offs.

Technical summary

There are two equally dominant techniques within ‘Caprice XVII’; the first hammer-ons and pull-offs and the second, alternate-picking.

XVII

*1

Sostenuto

f

E
B
G
D
A
E 11 11 14 14 12 12 12 12
B 16 16 16 16 16 16 16 13

5

13 15 11 16 15 13 16 15 13 13 15 14 15 12 14 12 15 13 12 15 13 15 12 15 12 13 12 13 11

18

15

11

Andante

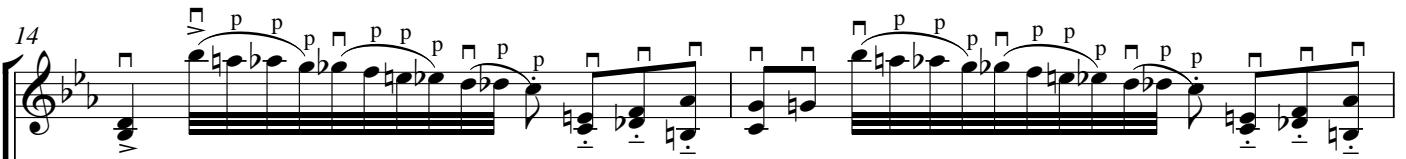
6

10 11 13 11 13 12 10 13 12 10 13 6 8 9 10 6 11 8 15 13 11 13 12 10 13 12 10 13 6 8 10 6 8 9 11 8

11 10 9 8 11 10 9 8 12 11 10 9 13 5 6 7 8 10 5 8 10 12 10 11 13 15 13 5 6 8 10

12

11 10 9 8 11 10 9 8 12 11 10 9 13 5 6 7 8 10 5 8 10 12 10 11 13 15 13 5 6 8 10



15

16

17

18

19

* 2

20

21

13 12 11 10 14 13 12 11 14 13 12 11 15 14 13 12 16 15 14 13 17 16 15 14 18 17 16 15 9 8 7 6 10 8 6 9 10

22

6 5 8 6 7 8 7 6 9 10 6 11 8 6 9 8 6 8 7 5 8 6 8 9 10 11 6 10 6 11 15 13 11 15 13 11 13 12 10 13 12 10 13 6 8 5 8 9 6

24

9 11 11 8 11 9 8 10 8 7 10 8 6 8 9 5 6 11 15 13 11 15 13 11 13 12 10 13 12 10 13 6 8 12 6 8 9 11 8

Fine

27

12 13 10 9 10 12 13 12 13 15 12 11 12 14 12 10 12 13 13 12 13 10 11 10 11 13 15 15 15 15 16 15 16 15 14 15 12 11 12 10 11 10 11 13 12 11 12 10 10 8 7 8 10 11 10 11 13 8

30

13 12 13 11 10 11 | 10 9 10 8 7 8 | 13 13 11 11 | 13 13 12 12 11 | 11 12 12 12 | 10 12 11 12 | 10 12 10 12 13 12 13 | 10 11 10 11 13

10 9 10 8 7 8 | 10 10 8 8 | 11 11 10 10 9 | 9 10 10 | 13 10 9 10 12 13 12 13 | 8 10 9 10 | 11 8 7 8 10 11 10 11

33

15 15 15 16 15 16 | 15 14 15 | 13 12 13 11 10 11 | 12 12 12 13 12 13 | 12 11 12 10 | 10 9 10 8 7 8 | 13 11 9 8 8 8 | 10 8 6 5 10 7 | 9 10 10 | 8 8 8 7 8 7 10 11 7 10 | 6 6 6 5 6 5 8

37

16 13 10 | 13 10 7 | 15 18 | 21 18 | 12 10 12 13 15 16 | 13 15 | 12 13 | .

13 13 13 12 13 | 10 13 | 12 15 12 15 | 13 | 18 15 17 | 15 15 15 15 14 15 | 12 13 12 13 15 | 10 9 10 12 | 9 7 9 10 12 13 | 10 | 9 10 10 | 8 .

41

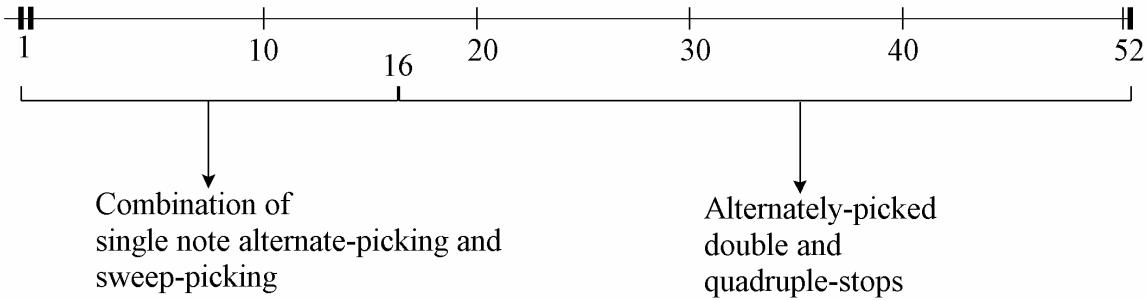
D.C. sin' al Fine senza replica

10 11 11 8 | 11 9 8 | 10 8 7 | 10 8 | 6 8 9 | 8 9 10 | 11 15 13 11 | 15 13 11 | 13 12 10 | 13 12 10 | 13 6 8 5 | 8 9 8

Caprice XVIII: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking	
	Combination of single note alternate-picking and sweep-picking	Straight alternate-picking single note	Double-stops and quadruple-stops
Bars 1-50	1-16	17, 19 B4-B8, 26, 28 SH, 30 SH, 35, 39-40, 42 SH, 48 SH	18, 19 B1-B3, 20-25, 27, 28 FH, 29, 30 FH, 31-34, 36-38, 41, 42 FH, 43-47, 48 FH, 49-50
Bars 51-52	52		51

Technical overview



'Caprice XVIII' falls logically into two discrete sections; bars 1-16 and 17 to the end.

The arrangement of the fingering in the entire first section means that it can be played in one position. One of the big advantages of this is the fact that both hands can work together to dampen the excess string noise. This can be more difficult when the left hand is making linear shifts on the neck as it can create unwanted noise which the right hand must control.

On closer analysis, bars 1-16 can be divided in two with the second eight bars being effectively a repetition of the first eight in both melodic content and technique. Finger-barrés are also utilized to make notes on consecutive strings that occupy the same fret easier to play, as in bar 1.

1. When arranging double stops in the *Allegro* section the tuning of the guitar creates the need for the use of finger-barrés to play the fast double-stops. Such examples occur in bars 21, 22 and 23.
2. Bars 29-30 replicate bars 27-28 and the plectrum technique reflects this.
3. Within the *Allegro* section, the main theme generally consists of variations of bar 17. The octave leap followed by a scale is picked in two different ways; two sweep-picked Γ s, or alternately-picked, the subsequent notes influencing which plectrum motif is used. Bars 35 and 36 are examples of the two variations that occur throughout this section.
4. With the introduction of the fourths and sixths in bars 36-38 the format for the fingerings changes slightly. The interval of a sixth in this caprice is best performed using two fingers rather than the more obvious solution of a finger-barré. Using two fingers allows the underside of the first finger to dampen the unplayed string, as in this case.

Technical summary

Although sweep-picking does occur within both sections, it does so only to facilitate efficiency in the more dominant alternate-picking technique.

XVIII

Corrente

6

E
B
G
D
A
E
B

f.b

f.b

f.b

f.b

f.b

f.b

12

Fine

Allegro

17

c

p

13 12 10 12 10 9 12

10

17 15 13 12 10 8 10 9 7 10 9 7 10 9 7 10 8 7 12 10 8 12 10 8 7 8 5 12

14 f.b 15 f.b.f.b 12 10 9 10 9 7 12 10 8 10 8 7 12 10 8 12 10 8 7 8 5 12 14 12 10 14

15 13 12 14 12 10 14

*1

13 12 10 15 13 12 13 12 10 12 10 9 12 10 9 12 10 8 13 12 10 10 8 8 5 6 7 8 9 10 10 8 9 5 7 8 9 11 10 9

12 f.b 14 f.b 14 12 10 14 12 10 9 12 10 9 12 10 8 13 12 10 10 8 8 7 10 8 9 5 7 8 9 11 10 9

12 f.b 14 f.b 14 12 10 14 12 10 9 12 10 9 12 10 8 13 12 10 10 8 8 7 10 8 9 5 7 8 9 11 10 9

22

cresc

12 10 8 7 7 8 8 9 9 5 6 7 8 9 13 13 12 | 12 10 8 7 7 8 9 12 10 9 8 8 9 5 7 8 9 10 12
f.b f.b

24

p

12 9 10 12 10 12 13 12 13 10 12 14 10 12 13 12 13 10 | 12 12 10 11 9 12 10 9 10 12 11 9 12 10 9 12
14 f.b f.b

* 2

27

cresc *p*

12 10 8 10 12 | 12 11 9 10 9 7 10 9 5 7 8 7 5 7 10 12 11 9 12 10 9 12
9 f.b 10 f.b f.b

* 2

29

cresc *p*

12 10 8 10 12 | 12 11 9 10 9 7 10 9 5 7 8 7 5 7 10 13 12 10 12 10 9 12
9 f.b 10 f.b f.b

31

12 10 8 15 13 12 | 12 10 8 6 8 17 15 13 15 13 12 16 14 12 14 12 10 10 10 12 14 14 12 14 13 14 11
9 13 12 10 12 10 8 7 9 15 13 12 15 13 12 16 14 12 14 12 10 12 14 14 12 14 13 14 11
10 f.b f.b

Musical score for guitar, measures 39-40. The score consists of two staves. The top staff shows a treble clef, dynamic markings *f*, *p*, and *cresc*, and a bass clef. The bottom staff shows a bass clef and a 12th fret position indicator. Measure 39 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 40 begins with a sixteenth-note pattern, followed by eighth-note pairs, and concludes with a sustained note. Fingerings and string numbers are indicated below the staff.

39

f

p

cresc

12

11 9 9

5 4 7 5 8 7 5

2 3 6 6 5 6 5 3 6 7 5 7 5 8 7 5 7 8 7 5 7 8 7 5 7 8

lb

F.b

42

p

cresc

7 5 4 7 5 4 7

6 5

8 5

5

10 8 7 5 8 7 5 8 7 5 7 5 7 5 4 7 5 4

4 5

f.b. f.b. f.b. 9 7 5 9 7 5 9 7 5 9 7 5 9 7 5 4 7 5 4

44

p

f

6 5 3
7 5 4
5 4 2
7 5 3 5
3 5 7 5 8 7
5 7 8 [8]
6 7 5 7 5 9 7 5 7 8 7

46

8 7 5 8 7 | 5 7 5 4 7 5 9 7 6 | 5 5 7 5 7 5 6 5 7 5 7 5 7 4 5 | 7 8 7 6 f.b.

48

7 6 7 | 10 8 6 9 7 6 9 | 5 10 8 6 9 7 5 7 | 12 10 8 13 12 10 12 10 8 12 10 9 10 | 12 10 9 12 f.b. f.b.

50

cresc

f

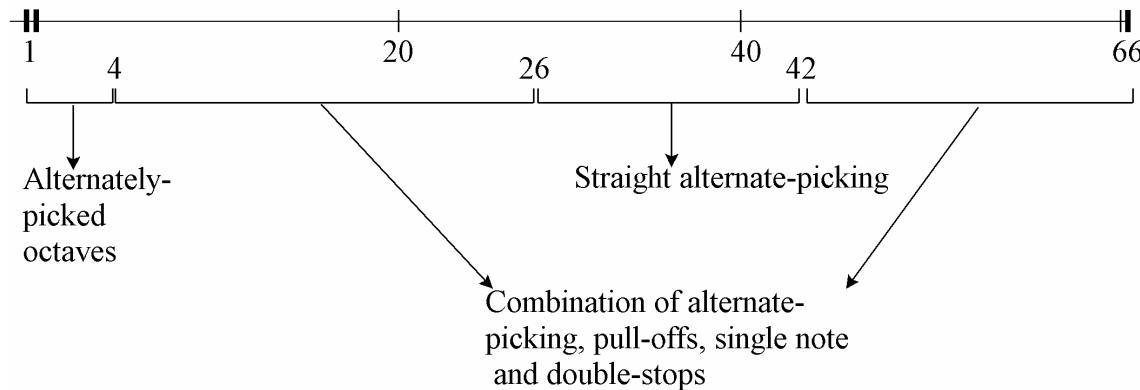
D. C. la Corrente

9 5 7 9 10 5 10 | 6 6 10 10 10 10 9 7 10 | 7 5 5 5 10 10 10 10 10 9 7 6 6 6 6 7 10 7 7 4 6 | 5 5 f.b.

Caprice XIX: technical break down, notes and overview

Bar numbers	Alternate-picking		
	Straight alternately-picked single notes	Combinations of single note, double-stops, hammer-ons and pull-offs	Octaves
Bars 1-50	27-42	5-26, 43-50	1-4
Bars 51-66		51-66	

Technical overview



'Caprice XIX', like its immediate predecessor, is divided into two major sections with the first four bars being of little technical consequence. The main theme that starts in bar 5 utilizes continuous ΠΠΠs. This allows the palm on the right hand to retain maximum control of the *staccato* phrasing, continually dampening and cutting off the notes when necessary. In combination with the pull-off *acciaccatura* this helps retain the original character of this section giving it a “bouncy” feel. The second section, which begins in bar 27, has been arranged for straight alternate-picking. Dampening also plays an important part in this section in maintaining the *staccato* and *tenuto* phrasing of the original.

Within the *Allegro* section the double-stopped chords have been given two performing options. The bracketed notes provide a fingering option that utilizes a smaller stretch. The alternative, which demands a larger stretch, has the advantage of eliminating the chance of striking the middle string that must otherwise be dampened in the bracketed version.

Technical summary

Whether it be single note ΠΠΠs or double-stops, alternate-picking is the predominant technique used in ‘Caprice XIX’.

XIX

Lento

Allegro assai

Musical score for guitar showing measures 1-6. The first measure is Lento (p) with grace notes. Measures 2-3 are Allegro assai (pp). Measures 4-6 are Allegro assai (p) with dynamic changes.

E	18	15	11	18				
B								
G	15	12	8	15 15	15	12	8	11
D					8	8		
A				13	13	10	6	
E					6			
B								

Musical score for guitar showing measures 7-12. The first measure is Lento (p), followed by measures 8-12 Allegro assai (f).

6	6	6	8	6	5	6		
(3)	8							
4								

Musical score for guitar showing measures 11-15. The first measure is Lento (p), followed by measures 12-15 Allegro assai (f).

11	11	11	13	11	10	11		
(5)	10							
6	6							

Musical score for guitar showing measures 15-19. The first measure is Lento (p), followed by measures 16-19 Allegro assai (f).

11	11	11	11	10	11			
6	8							
8	10	6						

19

11 13 11	11 13 11	11 13 11	10 11 10	11	8	11	7	11 11 11 13 11 10 11
(6) 11 8	(6)(5) 11 10 8 6	(5) 10 6	(4) 9 5	(4) 9 (8) 5 13	(8) 13	(6) 11 8	(5) 10 6	(6) 11 8

23

11 11 11 13 11 10 11	15 15 15 16 15 13 15	18 18 18 20 18 17 18	8 8 8 9 8 6 8 7
(6) 11 8	(6) 11 8	(6) 11 8	(6) 11 8

f la prima volta, e p la seconda volta

27

30

32

6 5 5 8 6 5 8 | 8 9 8 8 9 8 8 9 8 | 8 5 6 8 5 7 4 5 .

35

6 8 6 5 6 8 6 8 5 6 8 6 8 6 | 6 8 5 6 8 5 7 8 5 7 8 6 8 10 11 | 6 8 6 5 6 8 6 8 6 6 8 6 5 7 .

38

8 7 5 8 6 5 6 5 8 6 5 8 7 8 6 5 8 5 6 8 6 5 6 8 5 | 6 5 8 5 6 5 8 6 5 8 6 5 8 .

41

8 9 8 8 8 9 8 6 5 5 5 8 6 5 | 8 5 6 8 5 7 4 5 .

p *f*

8 8 8 10 8 7 6 (5) 10 6

44

11 11 11 13 11 10 11 | 11 11 11 13 11 10 11 | 11 11 11 13 11 10 11 | 11 11 11 13 11 10 11

(6) 11 8 | (5) 10 6 | (8) 13 9 | 6 10 | 9 | 8 6 | (6) 11 | 8 6 | (5) 10 6 | 8 6 |

48

11 11 11 13 11 10 11 | 11 11 11 13 11 10 11 | 16 16 16 18 16 15 16 | 10 10 10 8 | 11 10 11 13 11

(6) 11 8 | (6) 11 8 | (5) 10 6 | (5) 10 6 | (4) 9 5 | (4) 9 5 | (4) 9 5 | 10 8 | 11 10 11 13 11 |

52

11 11 11 13 11 10 11 | 11 11 11 13 11 10 11 | 5 8 8 8 5 8 7 8 | (5) 10 6 | (8) 13 9 | 8 8 8 5 8 7 8 | (8) 13 9 |

56

11 11 11 13 11 10 11 | 11 13 11 11 13 11 | 11 13 11 10 11 10 | 11 8 11 | (6) 10 6 | (6) 11 8 | (6) 11 10 | (5) 10 6 | 8 6 |

60

p *f* *p* *f* *p* *f*

11 11 11 13 11 10 11 | 11 11 11 13 11 10 11 | 15 15 15 16 15 13 15 |
(6) 11 8 | (6) 11 8 | 8 | (6) 11 8 | 8 | 8 |

63

p *f* *p* *f*

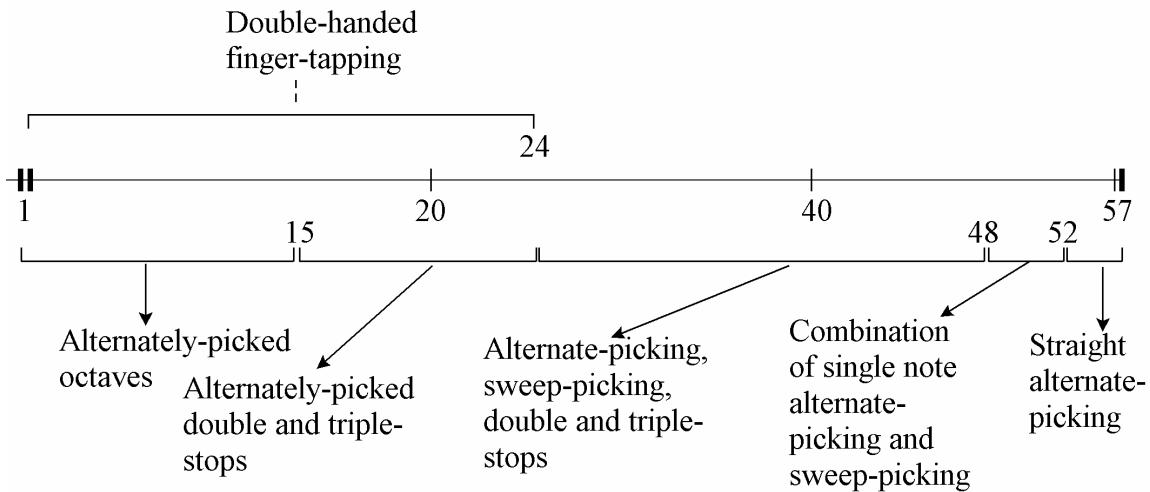
18 18 18 20 18 17 18 | 23 23 23 25 23 22 25 23 22 23 |
(6) 11 8 | (5) 11 8 | 8 6 8 6 8 6 8 6 8 6 8 |

7fr 7fr 7fr 8
x x x x

Caprice XX: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking			Double-handed finger-tapping
		Combination of single note alternate picking and sweep-picking	Straight alternate-picking single note	With pedal note	
Bars 1-50	28 FH, 33 SH, 34 FH, 35, 36 FH, 40 FH, 41 FH, 42 FH, 43 FH, 44-45, 47 B5-B6, 48-50	25-27, 29-31, 32 FH, 33 FH, 37-39	1-15	16-24, 28 SH, 32 SH, 34 SH, 36 SH, 40 SH, 41 SH, 42 SH, 43 SH, 46, 47 B1-B4	1-24
Bars 51-57	51-52	53-55, 56 FH		56 SH, 57	

Technical overview



From the standpoint of technique 'Caprice XX' divides logically into two distinct sections. The first, bars 1-24, is characterized by a melodic line over a pedal-note accompaniment; the second section, bar 25 to the end, utilizes a combination of alternately-picked single-note melody with ΠΠΠs employed for the octaves.

The arrangement of the first fifteen bars takes advantage of the open D string. To retain timbral consistency, both the pedal note and the higher melody note make use of a \square on beat one of the bar.

Double-handed arrangement

Although the first 24 bars use traditional technique, the double-handed addition shows how its two-part character can be more fully realized. The left-hand plays the simple pedal tone whilst the right hand plays the melody. In bars 17 to 24, the physical stretches dictate which hand plays the single note and which plays the double-stopped portion of the chord.

Technical summary

Alternate-picking in combination with other techniques occupies specific sections of ‘Caprice XX’.

XX

Allegretto

dolce

E	7	8	5	7	7	2	10	8	7	8	5	7
B	0	0	0	0	0	0	0	0	0	0	0	0
G												
D	0	0	0	0	0	0	0	0	0	0	0	0
A												
E												
B												

7	8	5	7	7	2	10	8	7	8	5	7
0	0	0	0	0	0	0	0	0	0	0	0

19	15	17	18	19	20	19	18	19	15	10	12	10	9
14	11	12	13	14	16	14	12	14	11	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0

7	6	7	9	5	9	7	6	7	9	5	7	9	11	10	11	15	14	12	14	18	21	26
9	8	9	11	9	6	8	9	7	9	8	9	11	10	11	15	14	12	14	11	11	11	9

A musical score for piano, page 29. The score consists of two staves. The top staff shows a melodic line with various note heads and grace notes. The bottom staff shows harmonic support with bass notes and grace notes. Dynamic markings include 'tr' (trill) over several measures and 'V' (volume) over specific notes. The key signature is A major (two sharps), and the time signature is common time.

A musical score for piano, page 33. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. The music features a series of eighth-note patterns with grace notes and dynamic markings such as 'tr' (trill) and 'V'. The score is set against a background of vertical bar lines.

12	10		8 7	9 8 9	9 7	6 4 6	14 14 14	17 17 17	16 16 16		17 17 17
12 11 12	12 11 9 11	11	9 8 9	9 8 9	9 7	6 4 6	14 14 14	12 11 12	13 13 13	11 9 11	14 14 14
12	10		8	9		5 9	7	11 15	13	10 14	12

A diagram showing a 16x16 grid of cells. The grid is divided into several sections by thick black lines. Labels include:
- Top row: "16 16 16" (repeated three times).
- Second row: "13 13 13" (repeated three times), "11 9 11" (repeated three times), and "10 10 10" (repeated three times) followed by "11".
- Third row: "12 11 12" (repeated three times), "8 8 8" (repeated three times) followed by "10", and "12 13 12".
- Fourth row: "11 15" (with a small "13" above it), "f.b.", "f.b.", and "14 10".
- Fifth row: "12 9" (with a small "12" above it), "12 11 12" (with a small "12" above it), "12 11 12" (with a small "12" above it), and "10 10 10" (with a small "11" above it).
- Sixth row: "14" (with a small "12" above it), "14" (with a small "12" above it), "14 10" (with a small "12" above it), and "11 11 11".
- Seventh row: "13 13 13" (with a small "12" above it), "12 12 12" (with a small "12" above it), "10 10 10" (with a small "11" above it), and "13 12".
Arrows point from some labels to specific cells in the grid, indicating connections or paths.

48

11 9 11 10 12 11 9 10 12 10 9 7 7 7 9 7 8 7 9 10 9 8 11 9 7 8 6 7 7 8 6 7

f.b.

Musical score for guitar solo, page 51, measures 1-10. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It features sixteenth-note patterns with various slurs and grace notes. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It includes fingerings (e.g., 10, 12, 14), string indications (e.g., f.b.), and a dynamic marking 'f'. Measure numbers 1 through 10 are indicated above the staves.

Sheet music for guitar, page 55, ending with *D.C. al Fine*. The music consists of two staves. The top staff shows a melodic line with various dynamics and articulations. The bottom staff provides a harmonic foundation with a bass line and chordal harmonies. Fingerings and string indications are provided for the bass line.

D. C. al Fine

Fret positions for the bass line:

9	8	9	6	7	9	7	6	7	9	6	7	7	6	7	9	10	12	14	14	14	14	12	9	.
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	---	---

Fret positions for the bass line (continued):

12	.
----	---

Double-handed arrangement
bars 1- 24

1

Right hand

dolce

Left hand

dolce

Fingerings (Right hand):
 11 12 11 14 12 11 12 14 11 12 11 12 14 13 14 11 14 12 11 14 14 11
 10 10 12 10 10 12 10 10 12 10 10 12 10 10 10 10 10 10 10 10 11 14

8

R.H.

L.H.

Fingerings (Right hand):
 10 13 12 11 12 9 11 14 12 11 12 14 11 12 11 12 14 13 14 11 11 14
 7 10 10 10 12 10 10 12 10 10 12 10 10 10 10 10 10 10 10 10

15

R.H.

L.H.

Fingerings (Right hand):
 2 12 2 11 12 9 12 5 19 14 15 11 17 12 18 19 14 15 11 17 18 19 14 20 16 19 18 12

20

R.H.

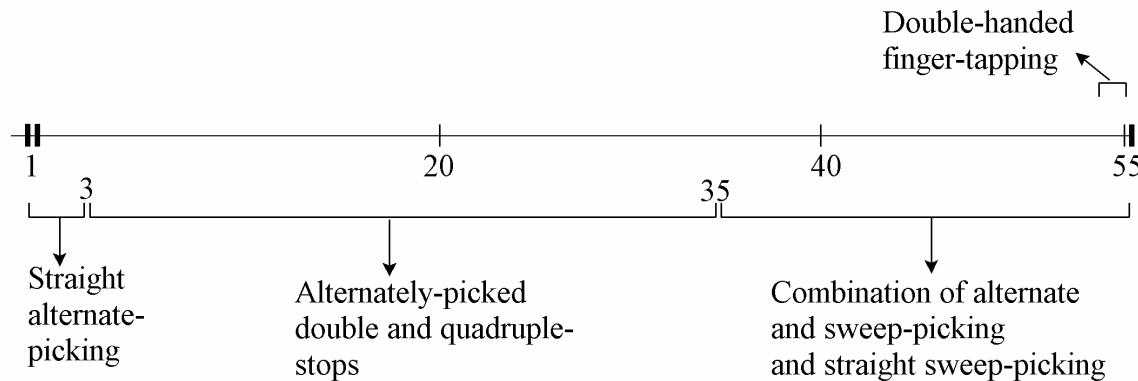
L.H.

Fingerings (Right hand):
 19 15 14 16 14 13 14 16 14 12 17 11 12 14 12 11 10 10 10 14 15 14 10 10 10 10

Caprice XXI: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking		Double-handed finger-tapping
	Combination of single note alternate-picking and sweep-picking	Straight alternate-picking single note	Double-stops Quadruple-stops	
Bars 1-50	36 B1, 37 B1, 40-42, 43 B1, 44, 45 B1, 46, 47 B1, 48, 49 B1-B6, 50 B1-B2, B5-B6	1-3, 12 B1-B6, 20 B1-B6, 28 B1-B6, 36 B2-B8, 37 B2-B8, 38-39, 43 B2-B8, 45 B2-B8, 47 B2-B8, 49 B7-B8, 50 B3-B4, B7-B8	4-11, 12 B7-B8, 13-19, 20 B7-B8, 21-27, 28 B7-B8, 29-35	
Bars 51-58	51 B1-B2, B5-B8, 52, 53 B1, 54 B1, 55 B1, 56 B1	51 B3-B4, 53 B2-B8, 54 B2-B8, 55 B2-B8, 56, B2-B8, 57 B1-B5	57 B7, 58 B1, B3, B5	54-55

Technical overview



'Caprice XXI' like 'Caprice XX' can be divided into two specific sections. Alternately-picked double-stops dominate the first section (bars 1-35), whilst the second section uses a combination of alternate-picking and sweep-picking.

The *ossia* tablature staff offers an alternative fingering for the sixth intervals that are predominant throughout the first section. Although requiring a larger stretch, the

alternative tablature staff provides an option that eliminates the need to dampen a middle string, allowing a “wider” vibrato to be used if desired.

The plectrum patterns that occur in the first section have been arranged so that down-strokes coincide with the strong beats in the bar wherever possible. By manipulating the plectrum strokes, the cadences at bars 11, 19, 27 and 35 are at their most effective. Because all these cadences follow the same rhythmic pattern, the last triplet immediately preceding the cadential bars begins with an up-stroke thus maintaining the same plectrum pattern.

1. The scales in bar 28 have been arranged four-notes-per-string so that the linear shifts necessary to play the scale can be made in small increments. Through the use of slides, the linear shift performed by the fourth finger sliding from the third to the fourth note on each string is more gradual and less liable to interrupt the flow of the scale.
2. Bars 40 and 41 are root position and first inversion arpeggios that are arranged so that each arpeggio requires no linear motion. In addition, plectrum motion has also been optimized to take advantage of sweep-picking strengths.

Technical summary

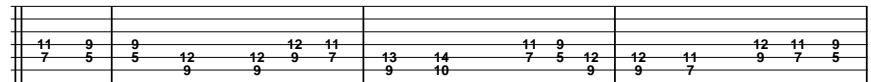
ΠΠΠs and a combination of alternate-picking and sweep-picking are used throughout this caprice.

XXI

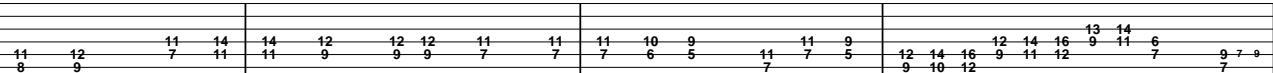
Amoroso

con espressione

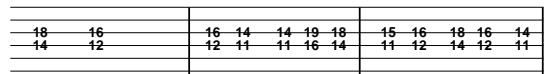
Musical score for guitar part 1, measures 1-7. The score consists of two staves. The top staff uses a treble clef and common time, with a key signature of three sharps. The bottom staff shows the corresponding fingerings for each note. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2-7 show eighth-note patterns with various rests and grace notes.



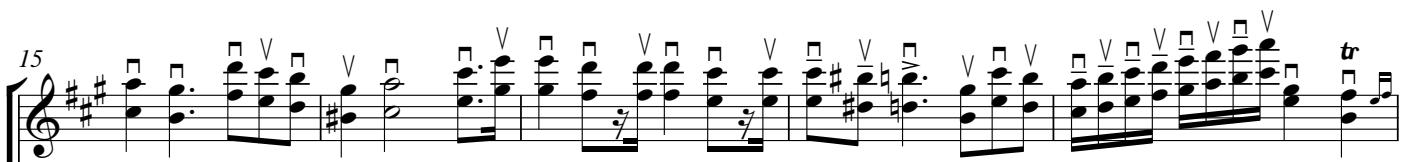
Musical score for guitar part 1, measures 8-15. The score continues with eighth-note patterns and rests. Measure 8 begins with a sixteenth-note pattern. Measures 9-15 show more complex patterns with grace notes and rests. Measure 10 is labeled with a circled '10'.



Musical score for guitar part 1, measures 16-23. The score continues with eighth-note patterns and rests. Measures 16-23 show more complex patterns with grace notes and rests. Measure 17 is labeled with a circled '17'.

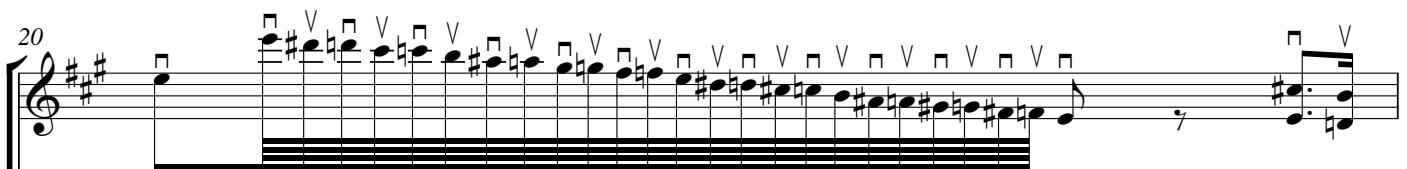


Musical score for guitar part 1, measures 24-31. The score continues with eighth-note patterns and rests. Measures 24-31 show more complex patterns with grace notes and rests. Measure 25 is labeled with a circled '25'.

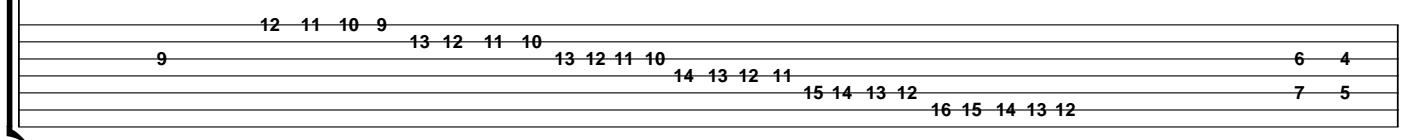


14	13	15	14	16	13	14	14	17	17	15	15	15	15	14	14	14	13	12	13	18	16	14	16	17
11	9	11	9	12	10	11	9	13	13	11	11	11	9	9	9	9	8	7	9	14	12	10	12	14

10	9	10	9	12	9	10	9	12	12	10	10	10	10	9	9	9	8	7	9	14	12	10	12	14	16	17
11	9	11	9	12	10	11	9	13	13	11	11	11	9	9	9	9	8	7	9	14	12	11	12	14	14	16



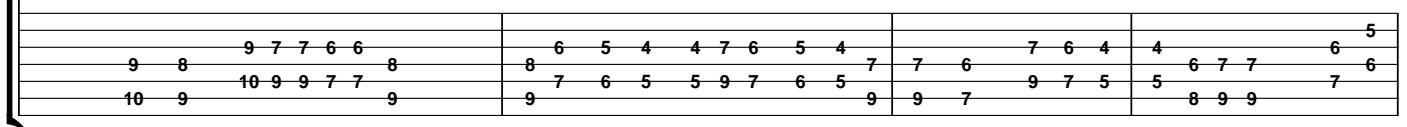
11 9
7 5



6 4
7 5



14	13	14	12	12	11	11	13	11	10	9	9	9	12	11	10	10	9	9	12	11	9	9	11	6	
10	9	10	9	9	7	7	9	9	13	11	10	9	9	9	9	12	11	10	14	13	12	15	14	13	12



25

14	12	12	11	11	10	10	11
11	9	9	7	7	6	6	7

11	10	9
7	6	5

11	12	8
8	9	9

* 1

28

γ.

14	12
9	7

29

12	11	17	15	15	14	14	11
7	6	12	11	11	9	9	6

11	14	13	12	12	15	14	13
6	9	8	7	7	11	9	8

12	13	11	9	7
11	9	8	7	6

33

tr

C

17	15	15	14	14	13	13	14	14	13	12
13	11	11	9	9	8	8	9	9	8	7

12	10	10	9	9	8	8	9	9	8	7	9	10	10	12	14	15	14	15	
13	11	11	9	9	8	8	9	9	8	7	10	11	11	11	13	14	13	14	16

Presto

36

10	9	7	9	7	6	9	7	6	9	7	5	9	7	5	7	6	4	7	6	4
10												4				7	5	4		

*2

39

17	16	14	17	15	14	16	14	13	16	14	12	16	14	13	18	17	16	17	16	19
12															17	21	16	17	16	19

f.b.

f.b.

42

8va

9	5	5	6	7	9	6	7	4	6	0	14	16	18	16	17	19	21	23	24
5																			

f.b.

f.b.

f.b.

45

48

50

52

55

Double-handed arrangement

bars 54-55

Right hand

Left hand

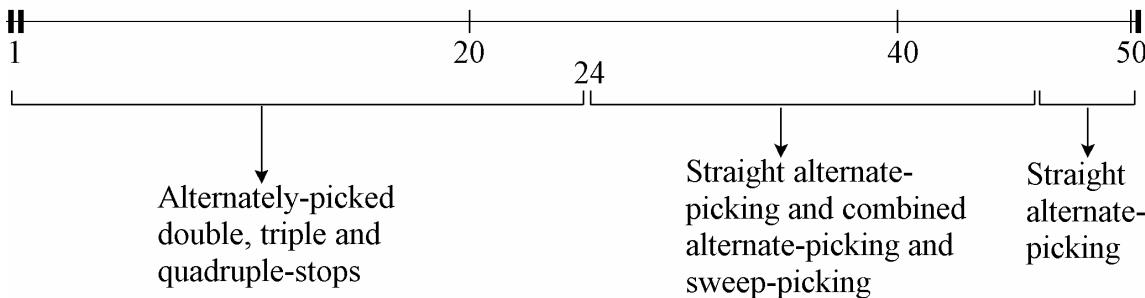
A musical score for a double-handed arrangement. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two sharps. The score begins at measure 59. The right hand part shows a series of eighth-note patterns: a rest followed by a eighth note, then three eighth notes grouped by a vertical bar. The left hand part shows a similar pattern of eighth notes. Below the staves is a six-line staff for the guitar, with fret numbers (13, 9, 7) on the top line and 10, 12, 16 on the bottom line. The guitar staff has three groups of three numbers each, separated by vertical lines.

13	9	7
10	12	16
13	9	7
10	12	16
13	9	7
10	12	16

Caprice XXII: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking		
		Combination of single note alternate-picking and sweep-picking	Straight alternate-picking single note	Hammer-ons and pull-offs
Bars 1-50	26-27, 28 FH, 30-31, 34, 36, 39 FH, 42 SH, 44 SH	25, 28 SH, 29, 32-33, 35, 37-38, 39 SH, 40-41, 42 FH, 43, 44 FH, 45-50		1-24
Ossia			40-41, 48	

Technical overview



The familiar theme of dividing the caprice into two specific technical areas continues in ‘Caprice XXII’. Bars 1-24 consist of ΠΠΠls and alternately-picked double and triple-stops. From bars 25-50 a combination of alternate-picking and sweep-picking are used. The alternate-picking can be further divided into adjacent string motion and string-skipping.

- 1 A combination of sweep-picking and alternate-picking occurring in the arpeggios of bars 25 and 26 are mirrored exactly in bars 29 and 30.

- 2 The plectrum motion is reversed on the last two notes of bar 42 and again at the end of bar 44. This reversal takes place to retain optimal plectrum motion throughout bars 43 and 44. At the end of bar 44 two sweep-picked Vs effect the return of the plectrum motion to its initial pattern.

Technical summary

The first half of ‘Caprice XXII’ is dominated by alternately-picked double, triple and quadruple-stops. However, in the second half alternate-picking and sweep-picking combinations are more prevalent.

Marcato

XXII

f

p

p

* 1 Minore

f

p

Fine

f martellato

* 1

31

11 11 10 12 10 9 10
12 11 12 12 11 10 9 10
13 12 13 13 12 11 10 9
14 12 11 10 9 10
15 14 13 12 11 10 9 10
16 15 14 13 12 11 10 9
17 16 15 14 13 12 11 10
18 17 16 15 14 13 12 11
19 18 17 16 15 14 13 12
20 19 18 17 16 15 14 13

35

15 14 17 17 15
13 12 13 13 12 13 13 12
14 15 14 15 15 17 18 8
13 12 13 13 12 11 10 8
14 15 14 15 15 17 18 8
15 14 13 12 11 10 8 8
16 15 14 13 12 11 10 8
17 16 15 14 13 12 11 10
18 17 16 15 14 13 12 11
19 18 17 16 15 14 13 12
20 19 18 17 16 15 14 13

39 *2

10 9 11
12 11 12 12 9 12
10 9 10 9 10 9 10 9 10 10
11 10 11 10 11 10 11 10 11 10
12 11 10 11 10 11 10 11 10 11
13 12 11 10 11 10 11 10 11 10
14 13 12 11 10 11 10 11 10 11
15 14 13 12 11 10 11 10 11 10

43 *2

12 11 12 10
13 12 13 12
12 11 12 12 11 12 12
10 9 10 11 10 10 9 10 10 9 10 10
11 10 11 10 11 10 11 10 11 10 11 10
12 11 10 11 10 11 10 11 10 11 10 11
13 12 11 10 11 10 11 10 11 10 11 10
14 13 12 11 10 11 10 11 10 11 10 11
15 14 13 12 11 10 11 10 11 10 11 10

47

D. C. al Fine

1.

1. 2.

10 15 13 17 22

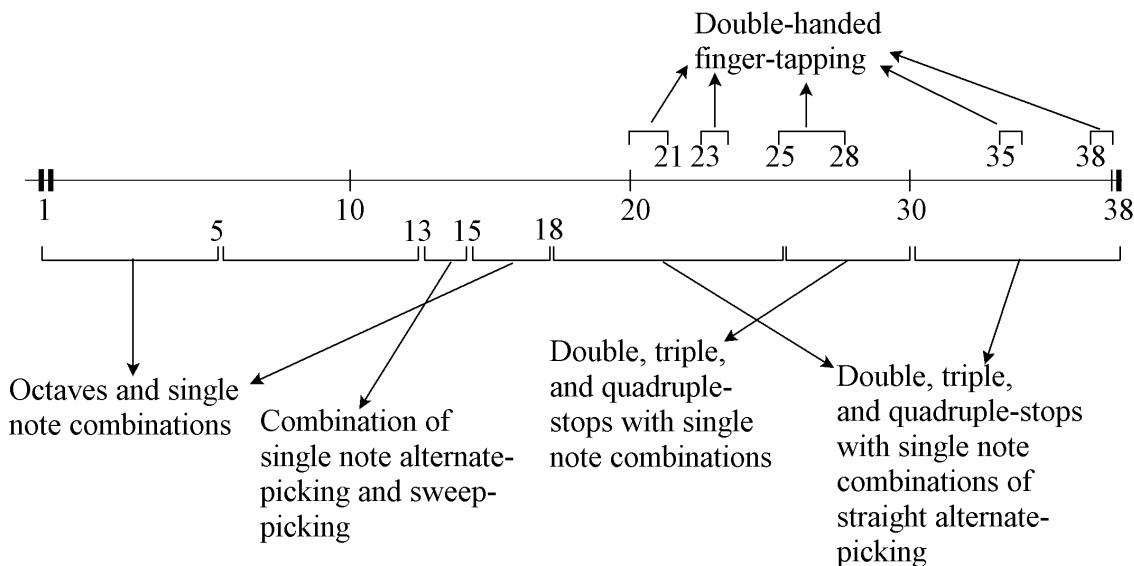
10 9 10 10 15 15

14 12 10 14 12 11 13 12 10 13 12 . 10

Caprice XXIII: technical break down, notes and overview

Bar numbers	Sweep-picking	Alternate-picking			Double-handed finger-tapping
	Combination of single note alternate-picking and sweep-picking	Straight alternate-picking single note	Octaves and single note combinations	Double, triple and quadruple-stops with single note combinations	
Bars 1-38	14-15, 36	6-13, 22, 23 B1-B6, 24, 31-33, 34, 37, 38 B1	1-5, 16-18	20-21, 23 B7, 25-30, 35, 38 B3	20-21, 23, 25-28, 35, 38

Technical overview



Although Caprice 'XXIII' is dominated by complex sequential ideas and their development, it can be broken down from the technical perspective into simpler combinations of alternate-picking. Alternate-picking combined with string-skipping, sweep-picking, double, triple and quadruple-stops can be found within this caprice.

1. The chromatic scales which occurred in bars 7, 9, 11, 12 and 13 as part of the melody have been arranged four-notes-per-string. However, unlike bars 7 and 9, the chromatic phrases in bars 11, 12 and 13 are changing incrementally from six to eight notes. This raises the issue of how to retain timbral consistency throughout a constantly changing number of notes over a repeated chromatic phrase. One of the ways to achieve this is to assign a consistent plectrum pattern to the majority of the bar as has been done in bars 7 and 9. As the chromatic run expands incrementally in bars 11, 12 and 13, the plectrum motion on the second note of the chromatic scale alters. This alteration is either reversed though sweep-picked or alternately-picked notes at the end of the bar, helping to ensure that each chromatic run is as consistent as possible.
2. To retain optimal plectrum efficiency in bars 8 and 10 string-skipping sweep-picks are needed in two instances. The first note of each bar is a continuation from the Π in the previous bar. The second is a smaller skip in the middle of the bar.
3. All the plectrum alterations in bars 20 and 21 are aimed at getting the Π s to coincide with the chords intensifying their musical impact. However, in the last chord in bar 21 Vs can not be avoided unless $\Pi\Pi\Pi$ s are played in a row. Given the speed of the notes it is unlikely this could be achieved comfortably. However, a bracketed note illustrates the preferred option.
4. Bar 26 provides an example of a situation in which the position of the proceeding notes dictate where the subsequent notes are played. In this case, the first two

- single note descending scalic patterns are the same. The second scalic run is played in a different position to the first due to the proceeding chord.
5. Retaining an alternate-picking pattern from bars 25 to 28 results in each chord being played by a Π.
 6. Where finger-barrés are used in bar 33 the natural inclination is to sweep-pick these two notes. Nevertheless, using alternation will optimize the plectrum motion for the next group of notes.
 7. Bar 34 requires a slight alteration at the end so as to allow the first chord in bar 35 to be played with a Π along with the remainder of the chords in that bar.
 8. The beginning of bar 36 sees the plectrum strokes after the sweep-picking arranged so the large string-skips that occur in the second half of the bar and all of bar 37 are as convenient to play as possible. These replicate the patterns encountered in bars 22 and 23.

Technical summary

The majority of this caprice utilizes alternate-picking as a means to execute musical techniques such as octaves and multiple stops. However, sweep-picking is also used to a limited extent in order to preserve plectrum efficiency.

XXIII

Posato

f

coll'ottava

* 1

E 6 11 6 11 6 11 13 15 16 15 13 11 | 18 15 . . | 18 18 18 17 16 15 | 19 18 17 16 | 15 18

B 8 8 8 8 8 8 | 15 13 . . | 17 |

G 10 12 13 12 10 8 | 13 |

D 13 | 17 |

A 6 8 10 6 6 8 10 | 13 |

E 6 8 10 | 15 |

B 18 |

* 2

* 2

* 2

* 2

16 15 15 13 12 13 13 16 | 16 16 15 14 13 | 17 16 15 14 | 17 16 15 |

15 13 13 11 10 11 | 11 14 | 14 13 12 11 | 15 14 13 12 | 11 14

11 | 15 | 10 | 13 | 15 |

18 16 |

12

f

14 13 12 11 | 15 14 13 12 11 | 11 14 | 14 13 12 11 | 15 14 13 12 | 14 11 | 10 11 | 10 13 18 | 11 8 | 11 8 | 6 8 10 |

13 | 12 | 13 | 12 | 10 | 12 | 13 | 11 | 6 |

* 3

Minore

16 | 10fr | 9fr | 8fr |

Fine f

15 18 | 4 | 5 5 8 5 5 10 5 4 6 5 | 8 |

12 15 | 8 11 10 8 | 6 8 6 5 8 6 5 8 11 8 | 8 |

6 8 10 | 8 9 11 |

21

10
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11
11
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8
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12
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28

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11
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7
10
8
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11
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13
11
10

29

decresc

 13 11 10 13 11
 11 8 13 11 10 13 11 13 12 10 13 12 11 10

 13 11 10 13 11 10
 11 8 13 11 10 13 11 13 12 10 13 12 11 10

 13 11 10 13 11 10
 11 8 13 11 10 13 11 13 12 10 13 12 11 10

 30

cresc

 13 11 10 13 11 10
 11 8 13 11 10 13 11 13 12 10 13 12 11 10

 13 11 10 13 11 10
 11 8 13 11 10 13 11 13 12 10 13 12 11 10

 13 11 10 13 11 10
 11 8 13 11 10 13 11 13 12 10 13 12 11 10

 31

cresc

 13 11 10 13 12 10
 11 8 13 11 10 13 11 13 12 10 13 12 11 10

 13 11 10 13 12 10
 11 8 13 11 10 13 11 13 12 10 13 12 11 10

 32

cresc

 15 13 11 15 13 12 10 8
 8 12 10 11 13 11 9

 13 12 11 13 10 11 13 10 11 9 8
 11 9 8 11 13 9

 33

cresc

 12 10 11 10 12 13 10 13 12

 f.b. 12 10 12 9 8

 12 13 10 13 12 10 11 13 10

 10 13 10 13

34

* 7

15 16 13 16 15 13 15 12 13 12 10 13 12 13 12 10 13 12 10 9 13 12 10 9 11 10 8 11 10

12

35

13 12 10 8 10 8 10 13 12 10 10 11 10 13 11 10 10 13 12 11 13 12 10

12 13 12 10 13 13

* 8

36

D. C. al Fine

12 13 15 10 12 14 11 10 11 10 11 11 10 11 10 11 13 15 16 3 0

13 1511 17 14 1110 8 1110 8 10 12 8 1110 13 1110 13 10 12 8 1110 13 13110 151311 161513 5 3 .

16 8 1110 8 1110 8 10 12 8 1110 13 1110 13 10 12 8 1110 13 13110 151311 161513 3 .

Double-handed arrangement
bars 20-21

20

Right hand

Left hand

15 10 8 6 13
11 8 11 15 10 8 6
8 8 15
16 15 13 10 11 15 14 16 15 13

14 17
10 10 8 7 10 8 8
10 10 10 8 7 10 8 8
10 10 10 8 7 10 8 8
10 12 13 15 11 13 16 15 13

15

bar 23

23

R.H

L.H

17
14
10
8

bars 25-28

25

17 12 18
14 8 10
10 10 8 7 10 8 10 8 11
10 18 16 20 18
20 18

26

R.H

L.H

11 15 16
8 10 8
5 13 11 10 13 11 13 11
10 11 10 10 10
18 16 15 18 16 18 16
17 15 13 17 15 13

27

3
16 11 16 11 6
5 17 15 13
17 15 13 3
16 11 16 11 6
5 17 15 13
17 15 13

28

R.H.
L.H.

8 21 16 21 16 20 16 20 16 19 16 19 16
6 15 13 12 15 13 12
5 15 13 13
6 13 11 10 13 11
5 4

bar 35

R.H.
L.H.

17 10 7 15 13 12 15 13
12 8 15 13 12 15 13
18 10 11 20 18 16 20 18
17 20 18 17 20

bar 38

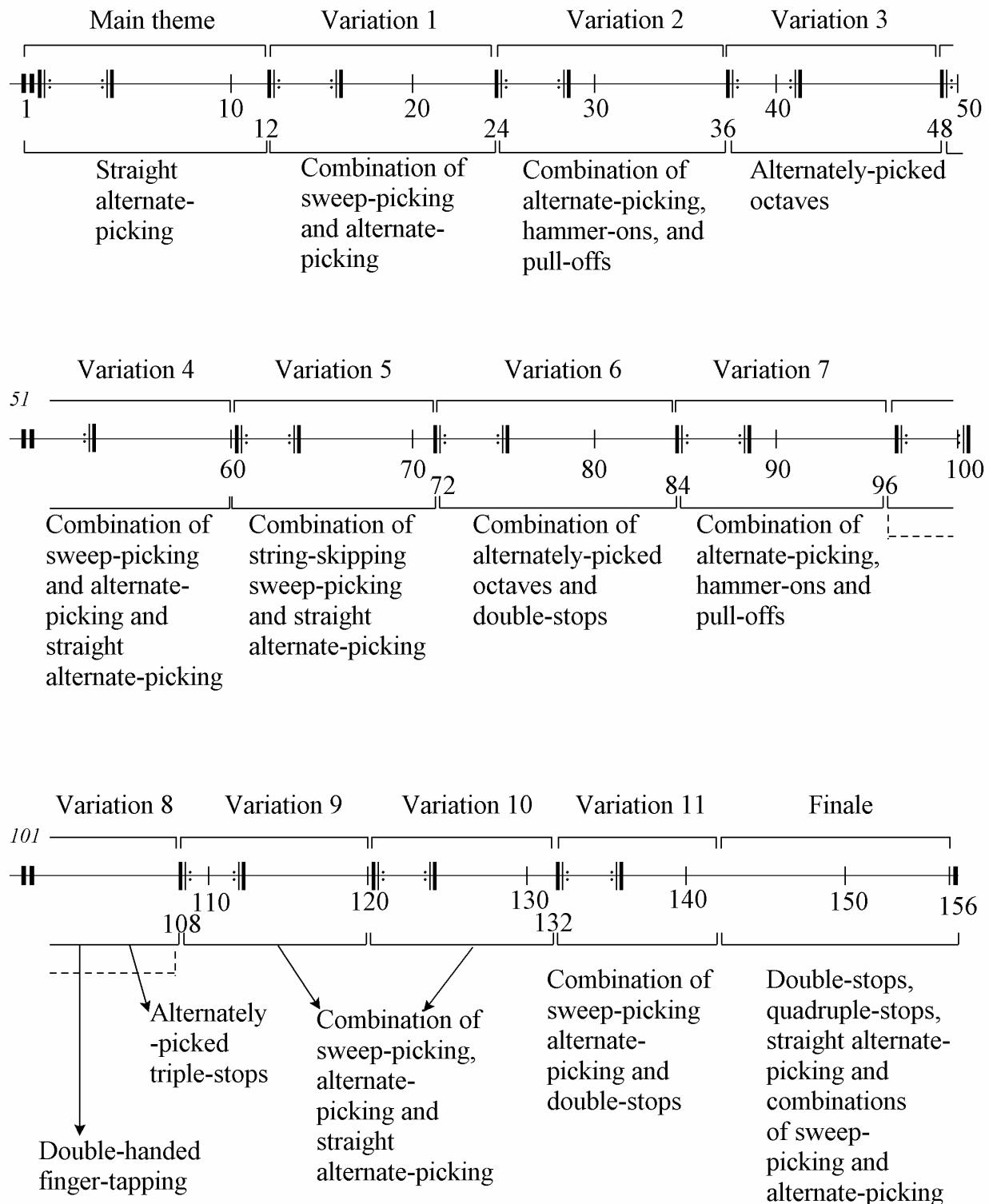
R.H.
L.H.

16
17 14 10
8

Caprice XXIV: technical break down, notes and overview

Bar numbers	Sweep-picking		Alternate-picking			Double-handed finger-tapping
	Sweep-picking string-skipping	Combination of alternate-picking and sweep-picking	Straight alternate-picking	Combined with hammer-ons and pull-offs	Octaves, double-stops and triple-stops	
First theme 1-12			1-12			
Variation 1 13-24		13-24				
Variation 2 25-36				25-36		
Variation 3 37-48					37-48	
Variation 4 49-60		50, 54, 56, 59-60	49, 51- 53, 55, 57, 58			
Variation 5 61-72	61-63, 65, 67, 69, 70-71		64, 66, 68, 72			
Variation 6 73-84					73-84	
Variation 7 85-96				85-96		
Variation 8 97-108					97-108	97-108
Variation 9 109-120		110, 112-116, 119-120	109, 111, 117-118			
Variation 10 121-132		126, 128, 130-132	121-125, 127, 129			
Variation 11 133-141		134, 136, 138, 140			133, 135, 137, 139, 141-142	
Finale 142-158		143-146, 148-150	156-157		147, 151, 158	

Technical overview



Caprice ‘XXIV’ incorporates many musical techniques that cover a wide technical spectrum, including alternate-picking, sweep-picking, hammer-ons and pull-offs, double-handed finger-tapping and string-skipping. In spite of this, it is arguably one of the least technically demanding of the Caprices and probably the most often performed.

Theme

The notes are arranged so that minimum linear motion is used. This gives the right hand maximum control over dampening and note duration whilst reducing the chance of creating unwanted string noise.

Variation 1

This variation utilizes plectrum efficiency through sweep-picking and to a lesser extent alternate-picking. The *appoggiaturas* are played with alternate-picking rather than sweep-picking in order to encompass the most sweep-picked notes consecutively.

Variation 2

The use of chromatic notes creates some unusual fingering patterns. These are most effectively overcome with the use of alternate-picking in combination with pull-offs.

Variation 3

As in a number of previous caprices, ΠΠΠs in combination with alternate-picking prove to be an effective way to execute the octaves; the finger spacing remains consistent throughout.

Variation 4

Because of the chromatic quality of this variation the scales have been arranged four-notes-per-string instead of the more usual three. This, in combination with sweep-picking and finger-barrés, makes it relatively comfortable to play.

Variation 5

Because of its demanding physical nature, alternate-picking and sweep-picking in combination with string-skipping is used in this variation. Although the rhythmic pattern remains constant for the most part, six and seven-string skips occur in a number of bars. This makes optimal plectrum motion the principal concern within this variation.

Variation 6

As the rhythmic structure of this variation is relatively uniform it is possible to assign a plectrum pattern to the double-stopped rhythmic motif without placing plectrum optimization at risk. Alternation in plectrum motion where the intervals of a tenth occur leaves the intervening strings in need of dampening. Although the physical stretches are not large, the underside of the left-hand fingers need to be employed to dampen any unwanted string noise.

Variation 7

As in numerous other occasions within the *Caprices*, the conjunct note sequences in this variation are best played using hammer-ons and pull-offs. The rhythmic structure in this variation can be grouped into three notes, a constant plectrum motif of one □ followed by a hammer-on and a pull-off, a pattern which is maintained almost throughout. In this way, timbral continuity can be retained and the bow strokes of the original imitated. From bars 93 to the end some extremely demanding string-skipping in combination with hammer-ons and pull-offs are encountered. The success of this kind of technical combination is the quick and correct positioning of the first finger on the left-hand. This is vital if the succeeding hammer-ons and pull-offs are to be played successfully whether they be a tone or semitone removed.

Variation 8

This variation makes use of the harmonic possibilities inherent in the violin. Because of the extremely demanding nature of dampening strings between notes in the chord voicing, a double-handed addition has also been added. The initial score makes use of open strings in combination with alternate-picking wherever possible. This reduces the number of notes that have to be fingered allowing the performer to concentrate on string dampening. The difficulty of dampening certain strings becomes apparent in bar 102.

Double-handed arrangement

Variation 8 is the only one in ‘Caprice XXIV’ that has a double-handed arrangement which can help combat some of the more difficult chord stretches. Moreover, the unused strings between the

notes of the chord can create string noise, a factor that is to a degree eliminated when arranged for two hands.

Variation 9

Although not as extreme as Variation 1, Variation 9 calls for a similar technical approach. However, unlike the earlier variation alternate-picking plays a more dominant role. Finger-barrés are of equal importance in this variation due to the chord inversions used.

Variation 10

From a technical viewpoint this variation is arranged in a similar fashion to that of its predecessor, utilizing alternate-picking in combination with sweep-picking and finger-barrés.

Variation 11

In preparation for the finale this variation is technically more extreme, making use of alternately-picked double-stops and sweep-picking. It can be broken into two individual sections; the first made up of alternately-picked double-stops in combination with sweep-picking and alternate-picking single note melody. As in previous occasions, the sweep-picked single note melody is accompanied by the use of finger-barrés to help optimize the plectrum motion.

Finale

This develops the technical elements of Variation 11, incorporating alternately-picked double-stops and large arpeggiated strings-sweeps. As in the introduction and conclusion to ‘Caprice V’, the arpeggios increase their range incrementally to build to a climactic point. The issue of retaining timbral continuity throughout such a phrase requires most of the bars to utilize the same technique. The notes have been arranged so that in bars 152-155 alternate-picking is only used to create a maximum spread of sweep-picking or where other plectrum choices have been exhausted.

Technical summary

Each variation has its own technique or combination of techniques giving each its own sound and timbral quality.

XXIV

Tema

Quasi Presto

p

E
B
G
D 7 7 7 10 9 7 | 9 7 7 7 10 9 7 | 9 7 . 14 14 14 15 14 12 | 15 12 12 15 14 12
A
E
B

7
12 12 12 14 12 10 | 14 10 10 14 12 10 | 10 9 9 12 10 9 | 9 7 7 10 9 7 | 8 8 9 7 9 | 7 5

Var. 1

13
10 8 12 8 | 5 4 7 4 5 | 10 8 12 8 10 | 9 12 10 | 14 12 17 12 | 14 14 14 16 | 10 13
10 9 10 12 | 4 6 7 | 10 12 | 7 . | f.b 14 14 16 | 12 13 f.b | 10 12 f.b

19
10 15 10 | 12 12 12 14 | 8 10 12 13 10 | 12 13 10 12 14 11 | 10 9 10 12 7 | 8 10 9 7 10 5 | 6 7 | 5
12 f.b 12 14 | 8 10 f.b | 12 13 10 12 14 11 | 10 9 10 12 7 | 8 10 9 7 10 5 | 6 7 | 5

Var. 2

25

p

29

33

Var. 3

37

Var. 4

49

p

17 16 15 14 18 17 16 | 18 17 16 18 17 16 14 | 17 16 15 14 18 17 16 | 18 17 16 18 17 . | 17 16 15 14 18 17 15 | 14 17 14 15 | 15 17

55

15 14 13 12 16 15 13 | 12 15 12 13 12 14 | 10 13 12 | 17 16 15 14 17 16 14 | 15 14 13 12 | 16 15 14 | 16 17 | 17 17 f.b. | 19 19 f.b. | 20 17

Var. 5

61

10 9 | 11 12 | 8 9 | 10 9 | 11 12 | 8 9 | 18 17 | 15 14 | 14 15 | 17 18 13

67

16 15 | 13 12 | 13 14 | 16 15 | 13 14 | 10 9 | 13 12 | 8 5 | 5 7 | f.b.

Var. 6

73

12 10 8 | 12 10 9 10 9 7 | 12 10 9 10 9 | 10 12 14 12 14 12 10 9 | 14 10 12 13 15 17 19 21 22 24 25 | 12 9 11 12 14 15 17 19 21 23 24 |

12 10 9 10 9 7 | 12 11 12 14 15 14 12 11 12 11 | 13 12 10 12 13 10 12 13 | 12 10 9 10 9 7 | 10 14 12 10 10 9 9 7 | 12 10 12 13 12 12 11 12 0 |

Var. 7

85

12 13 12 | 13 10 12 10 | 12 13 12 | 13 14 13 | 14 15 14 | 12 | 10 12 10 | 12 13 12 | 11 12 11 | 12 |

12 13 12 | 14 10 11 10 | 10 12 10 | 12 13 12 | 13 15 13 10 12 10 | 10 12 10 | 8 10 8 | 10 12 10 | 12 13 12 | 13 15 13 |

93

15 17 15 13 | 13 15 13 12 | 15 17 15 | 12 13 12 | 10 12 10 | 10

Var. 8

97

0 0 0 0 | 0 7 7 0 | 0 0 0 0 | 0 10 9 0 | 0 0 0 0
 10 14 12 10 | 9 9 7 11 | 10 14 12 10 | 9 8 7 11 | 11 12 14 11
 12 15 14 12 | 11 7 9 11 | 12 15 14 12 | 11 8 7 12 | 12 14 16 12

102

10 12 13 10 | 9 10 7 9 | 9 10 12 9 | 10 7 9 10 | 9 7 5 6 | 7 10 10 9 10
 10 12 10 10 | 7 8 10 | 10 10 10 10 | 10 10 10 10 | 8 7 5 5 | 10 11 12 12 | 10
 10 10 10 10 | 8 8 8 8 | 8 10 12 8 | 10 10 10 10 | 8 7 5 5 | 10 11 12 12 | 10

Var. 9

109

8 5 | 7 10 7 | 8 5 | 7 9 9 | 12 9 10 9 | 10 10
 9 5 7 9 5 7 | 9 9 | f.b. 11 7 | 11 12 10 | 12 13 10 13 10

115

10 7 8 | 10 7 9 8 5 7 8 | 12 10 9 10 9 7 10 9 | 7 10 8 7 10 8 7 10 | 8 10 f.b. 10 12 11 12 10 9 10 12 10

Var. 10

&va.

121

17 20 | 19 17 16 19 17 19 16 17 | 22 22 19 20 22 | 23 24 17 | 22 22 24 21 17 | 20 21 23 19 22 20 19 22

(8)

127

20 20 22 19 20 | 13 10 12 12 10 9 12 10 | 13 13 10 12 10 | 9 9 12 9 10 9 12 | 10 12 10 9 19 21 21 | 17 19

Var. 11

133

9 9 5 5 | 7 7 6 4 5 | 9 12 11 9 12 16 19 24 | 7 7 6 5 10 | 12 12 13 14 14 16 12 .

137

7

9 9 10 12
9 9 10 11
12 12 12 12
9 9 10 12

13 10 13 12
f.b.

10 13 17 22

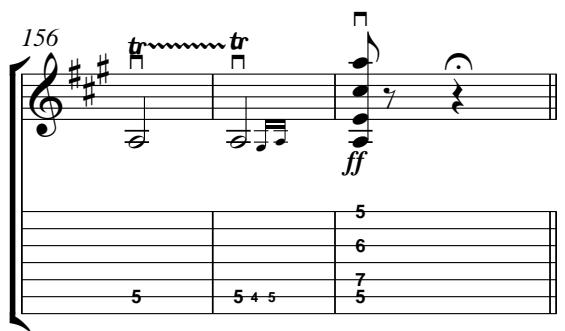
7 7 8 10
7 7 9 9
10 10 10 10
7 7 8 10

12 8 12 10
f.b.

8 12 15 20
9 10 12 10
f.b.

10 10 8 7
9 9 7 6
10 10 8 7

Sheet music for guitar, page 152. The top staff shows a melodic line with grace notes and sixteenth-note patterns. The bottom staff shows a harmonic line with fingerings: 10 14, 12 11, 9 10, 12 11, 9 10, 12 11, 9 10, 12 11, 9 10, 12 11, 9 10, 12 11, 14 f.b., 14 f.b., 14 f.b.



Double-handed arrangement
bars 97-108

Right hand

Left hand

97

f

108

13
15 17 10 15
10 12 15 10 .
5 5 5 5 .

5 7 7 5
10 14 12 10
12 15 14 12 .
11 7 9 11

5 5 5 5
10 14 12 10
12 15 14 12 .
9 13 14

5 14 13 5
11 8 7 14
12 14 16 12 .
12

5 5 5 5
11 12 14 11 .
12 14 16 12 .
5 5 5 5

R.H

L.H

103

5 6 8 5
14 15 17 14
10 10 10 10
8 10 12 8 .
8

6 7 5 6
14 14 14 14
10 10 10 10
8 7 5 10 .
8

14 12 10 11
15 14 12 10
8 7 5 10 .
8

12 10 10 9
10 11 12 12 .
10

14 14 13 14
12 10 10 9
10 11 12 12 .
10

bar 158

R.H

L.H

158

ff

ff

14
10
7
5

Conclusion

Through a systematic process of analysis and technical identification, this study has demonstrated that Paganini's *24 Caprices* can be effectively transposed to the medium of the electric guitar.

This thesis addresses the process of transcription by proposing techniques by which it becomes possible to perform the *Caprices* and what has an impact on the way the work is transcribed. Also investigated is how technical strategies created in the original are adapted in transcription. All this is framed by bringing to bear a variety of perspectives informed by electric guitar performance and technique.

Once this was satisfactorily achieved, technical identification and analysis was possible. The electric guitar techniques used in the *Caprices* were categorized into three distinct groups; sweep-picking, alternate-picking and hammer-ons and pull-offs. The latter included finger-tapping in both single-finger and multi-fingered forms, with the method of note generation responsible for their classification under hammer-ons and pull-offs.

The use of an analysis table allowed each technique to be correctly weighted. This provided the depth of development necessary to cover the *24 Caprices*. Alternate-picking and sweep-picking were found to be the most prolific techniques, followed by hammer-ons and pull-offs, with alternative techniques such as multi-finger-tapping, chicken-picking and finger-picking technique used less frequently.

Analysis revealed which techniques appear in relative autonomy and which were technically interdependent. Both alternate-picking and finger-tapping appeared in relative autonomy whilst sweep-picking often required an alternate-picking component. This meant that technical development of alternate-picking and sweep-picking needed to be concurrent. Despite these overlapping technical areas it was necessary to maintain a strict chapter division to retain a systematic and logical development methodology. Within a logical chapter order this allowed a natural progression from the easiest to the more difficult techniques, whilst preventing information repetition. Moreover, it provided a smooth technical synthesis at the macro level for techniques that required the aforementioned degree of concurrency.

Analysis also revealed that each technique could be divided into three different subsections based on movement, single-string playing (does not apply to sweep-picking), adjacent string motion, and string skipping motion. These movements were then applied to both static position and linear motion on the electric guitar neck. This progressive structure was the basis of the investigation for each chapter, from a simple single-string static position exercise to the non-overlapping linear sweep-picked string-skipping of ‘Caprice 1’.

Once the analysis had identified the individual micro and macro elements, a series of contextually focused exercises was designed. These exercises targeted the individual physical and musical techniques required to play the *Caprices*.

Although the hypothesis has been shown to be true, it is fair to say that some technical elements require much more development than others. For example, alternate-picking is a more “natural” technique to develop on the electric guitar when using a plectrum, whereas double-handed finger-tapping can be a lot more problematic in both its execution and development. Therefore the amount of time invested in the development of such techniques can be prohibitive and depends on the individual's natural aptitude for technical development.

Summary

The key to combating many of the technical complexities created when adapting music to an instrument for which it was not written, especially virtuosic music such as the *Caprices*, is the development of a systematic technical methodology. The methodology ranges from transcription and analysis through to the designing of technique specific exercises.

The far-reaching ramification for future development of electric guitar technique and its music goes beyond the *Caprices* for both performers and composers.¹

¹ One of the main guiding principles throughout the transcription of the *Caprices* was efficiency and the musical result and resulting technical development were heavily dependent on this methodological factor. However, a similar methodology could be applied to the same music with different parameters, producing a variety of musical results. For example, a different musical result using the *Caprices* could have been achieved using non-standard tunings and a heavier emphasis on adjacent string movement. This in turn promotes larger linear motion and its associated technical solutions.

Application of the same methodology and parameters to other pieces of music with similar levels of virtuosity, such as Eugene Ysaye's *6 Violin Sonatas Opus 27*, would result in different, interesting and progressive technical advancement for the electric guitar. Similarly this methodology can be applied to non-violin music, such as the Bach's Well-tempered Clavier, which would require a quasi-pianistic approach. The greater the level of proficiency required, and the more varied the musical techniques are within the score, the more profound the resulting technical advancements become.

This study provides a basis for future advancements in electric guitar technique.

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