

Contredanse No. 7

Op. 9

Dionisio Aguado
(1784-1849)

Musical notation for measures 1-4. The piece is in G major (one sharp) and 6/8 time. Measure 1 starts with a treble clef and a key signature of one sharp. The bass line features a sequence of notes: 4, 2, 3, 1, 0, 2, 3, 1, 0. Measure 2 continues with notes: 1, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 3 has a guitar fingering diagram above it labeled $\frac{5}{6}$ CII, with notes: 3, 4, 1, 3, 4, 4, 1, 0, 2, 3, 1, 0. Measure 4 ends with a double bar line and a circled 4 below the staff.

Musical notation for measures 5-8. Measure 5 continues the bass line with notes: 7, 4, 2, 3, 1, 0, 2, 3, 1, 0. Measure 6 has notes: 1, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 7 has a guitar fingering diagram above it labeled $\frac{6}{6}$ CII, with notes: 4, 1, 4, 1, 0, 2, 3, 1, 0. Measure 8 ends with a double bar line and a circled 7 below the staff.

Musical notation for measures 9-12. Measure 9 starts with a repeat sign and notes: 1, 3, 4, 1, 0, 2, 3, 1, 0. Measure 10 has notes: 1, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 11 has a guitar fingering diagram above it labeled $\frac{5}{6}$ CII, with notes: 3, 4, 1, 3, 4, 4, 1, 0, 2, 3, 1, 0. Measure 12 ends with a double bar line and a circled 4 below the staff.

Musical notation for measures 13-17. Measure 13 starts with a repeat sign and notes: 1, 3, 4, 1, 0, 2, 3, 1, 0. Measure 14 has notes: 1, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 15 has notes: 1, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 16 has a first ending bracket labeled 1. and notes: 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 17 has a second ending bracket labeled 2. and notes: 0, 2, 3, 1, 0, 2, 3, 1, 0. The word "Fine" is written above measure 17.

Musical notation for measures 18-21. Measure 18 has a guitar fingering diagram above it labeled $\frac{3}{6}$ CII, with notes: 4, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 19 has notes: 4, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 20 has a circled 1 above the staff and notes: 1, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 21 has notes: 1, 0, 2, 3, 1, 0, 2, 3, 1, 0.

Musical notation for measures 22-25. Measure 22 has a circled 2 above the staff and notes: 4, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 23 has a guitar fingering diagram above it labeled $\frac{5}{6}$ CIV, with notes: 4, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 24 has a guitar fingering diagram above it labeled $\frac{3}{6}$ CII, with notes: 1, 0, 2, 3, 1, 0, 2, 3, 1, 0. Measure 25 ends with a double bar line and a circled 7 below the staff.

26 $\frac{4}{6}$ CII

30 $\frac{4}{6}$ CII

34 $\frac{3}{6}$ CII

38 $\frac{5}{6}$ CIV $\frac{3}{6}$ CII **D.C. al Fine**

18 $\frac{3}{6}$ CII $\frac{3}{6}$ CII ①

TAB: 5 0 7 0 | 5 0 2 0 4 0 | 2 5 4 7 | 5 5 7 5 4 5

A: 2 7 | 2 4 | 3 3 | 2

B: 2 6 | 2 | 0 2 | 2

22 $\frac{5}{6}$ CIV $\frac{3}{6}$ CII

TAB: 9 6 7 6 4 6 | 2 5 5 4 2 | 2 0 2 5 3 0 | 2

A: 4 4 | 2 0 | 2 5 3 0 | 2

B: 4 | 0 | 0 | 0

26 $\frac{4}{6}$ CII ②

TAB: 0 3 2 5 5 4 3 2 0 | 0 2 6 6 4 4 2 1 | 2 1 2 4 2

A: 1 4 2 6 6 4 4 2 | 1

B: 0 0 | 0 0 | 0 | 0

30 $\frac{4}{6}$ CII ②

TAB: 0 3 2 5 5 4 3 2 0 0 2 0 4 0 | 1 4 2 6 6 4 4 2 1

A: 0 2 2 6 6 4 4 2 | 1

B: 0 0 | 0 0 | 0 | 0

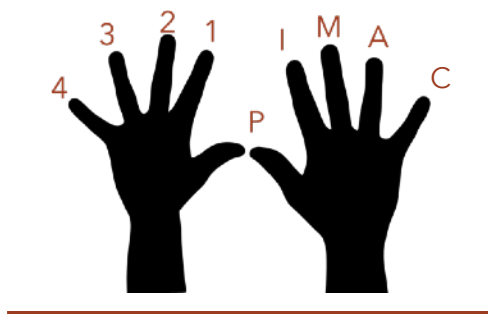
34 $\frac{3}{6}$ CII $\frac{3}{6}$ CII ①

T
A
B

38 $\frac{5}{6}$ CIV $\frac{3}{6}$ CII D.C. al Fine

T
A
B

Fingering Notations



Practice Tips

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes! Count aloud.)
7. Play hands together in rhythm, with a slow metronome, counting aloud.

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)
6. Repeated notes get louder (start quiet if you need to)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For problem spots, state the problem out: where, what, how. ("What's going on here?")
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Record yourself frequently. Listen or watch to decide what to practice next.

If you're planning on playing guitar for years to come, it pays to shore up your basics. We'd love to help. The Woodshed® Classical Guitar Program is a step-by-step method that guarantees flowing music. Train great habits of form, positioning and movement so your hands move freely and you play beautifully.

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