

# No. 6

Based on a Hungarian Folk Tune

**Allegro**

From *Gyermeknek* ("For Children"), Volume 1

Béla Bartók  
(1881-1945)

Musical notation for measures 1-4. The piece is in 2/4 time. The first staff shows a treble clef and a bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a constant eighth-note accompaniment: G2, B1, D2, E2, F2, G2. Dynamics include *p* and *f*.

Musical notation for measures 5-8. The melody continues with quarter notes D5, E5, F5, and G5. The bass line remains the same. Dynamics include *f*, *i*, and *m*. The tempo marking *molto marc.* is present.

Musical notation for measures 9-12. The melody continues with quarter notes A5, B5, and C6. The bass line remains the same. Dynamics include *i*, *m*, and *sf*.

Musical notation for measures 13-16. The melody continues with quarter notes D6, E6, and F6. The bass line remains the same. Dynamics include *f*.

Musical notation for measures 17-20. The melody continues with quarter notes G6, A6, and B6. The bass line remains the same. Dynamics include *i* and *mf*.

Musical notation for measures 21-24. The melody continues with quarter notes C7, B6, and A6. The bass line remains the same. Dynamics include *i* and *sf*. A circled 3 indicates a triplet in measure 22. A 4/6 CII marking is present in measure 22.

Musical notation for measures 25-28. The melody continues with quarter notes G6, F6, and E6. The bass line remains the same. Dynamics include *f*.

29 *i m i a m a m m i m a m a m*

33 *m i m i a m a m i m i m a m*

37

41 *i m i a m a m i a m i m i*

45

49

53

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**Allegro**

Musical notation for measures 1-4. The piece is in 2/4 time. The first system consists of a treble clef staff and a guitar TAB staff. The treble staff has a dynamic marking of *f* at the beginning and *p* above the first two measures. The melody is a simple eighth-note pattern: G4 (fingering 2), A4 (fingering 0), B4 (fingering 2), G4 (fingering 0). The guitar TAB shows the corresponding fretting: 2-0-2-0 for each measure.

Musical notation for measures 5-8. The tempo marking *molto marc.* is present. The first system consists of a treble clef staff and a guitar TAB staff. The treble staff has a dynamic marking of *f* at the beginning and *i* and *m* above the first two measures. The melody is a simple eighth-note pattern: G4 (fingering 0), A4 (fingering 2), B4 (fingering 4), G4 (fingering 1). The guitar TAB shows the corresponding fretting: 0-2-4-1 for each measure.

Musical notation for measures 9-12. The first system consists of a treble clef staff and a guitar TAB staff. The treble staff has dynamic markings of *i* and *m* above the first two measures, and *sf* above the last measure. The melody is a simple eighth-note pattern: G4 (fingering 4), A4 (fingering 1), B4 (fingering 3), G4 (fingering 0). The guitar TAB shows the corresponding fretting: 4-1-3-0 for each measure.

Musical notation for measures 13-16. The first system consists of a treble clef staff and a guitar TAB staff. The treble staff has a dynamic marking of *f* at the beginning. The melody is a simple eighth-note pattern: G4 (fingering 2), A4 (fingering 0), B4 (fingering 2), G4 (fingering 0). The guitar TAB shows the corresponding fretting: 2-0-2-0 for each measure.

17 *i* *i*

*mf*

T 0 0 0 0 | 3 0 1 | 0 0 0 0 | 3 0 1

A 2 2 2 2 | 2 0 2 0 | 2 0 2 0 | 3 0 3 0

B 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

21 *i* ③  $\frac{4}{6}$  Cl *i* *sf*

T 3 1 1 0 | 0 5 2 | 3 1 1 0 | 0 1 2

A 3 0 3 0 | 2 5 2 | 2 2 2 | 0 2 0

B 0 0 0 0 | 3 3 3 3 | 3 3 3 3 | 2 2 2 2

25

T (2) 0 0 0 0 | (2) 0 0 0 0 | (2) 0 0 0 0 | (2) 0 0 0 0

A 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

B 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

29 *i m i a m a m m i m a m a m*

T 0 0 0 0 | 3 0 5 4 | 0 0 0 0 | 3 0 5 4

A 4 5 4 5 | 4 5 4 5 | 4 5 4 5 | 4 5 4 5

B 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

33 *m i m i a m a m i m i m a m*

T 3 5 5 4 | 0 5 2 4 | 3 5 5 4 | 0 1 2 3

A 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 3 3 3 3

B 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 3 3 3 3

37

TAB (2) 3 3 3 (2) 3 3 3 (2) 3 3 3 (2) 3 3 3

41

*i m i a m a m i a m i m i m i*

*pp*

TAB 0 0 0 0 3 0 1 0 0 0 0 0 3 0 1 0 3 3 3 3 3 3

45

TAB 3 1 1 0 0 1 2 0 3 1 1 0 0 1 2 3 0 0 0 0 3 0 3 0

49

*ppp*

TAB (2) 3 0 3 0 3 0 3 0 0 1 2 (2) 2 0 2 0

53

TAB (2) 2 0 2 0 0 1 2 (2) 2 0 2 0 (2) (2) 2 0 2 0

# 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.

From beginning to intermediate and beyond, how well you play depends on the quality of your basics.

And to improve your playing, you need only strengthen your fundamentals, and fill any gaps in your learning. The Woodshed® Classical Guitar Program can help you with that.

It's structured and organized to help you refine your skills, and always see forward progress in your daily practice.

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