

'Allegro'

Key of 'A' Minor (Finger numbers to fret with are shown below Tab.)

Line 1

Am Dm

1	0	1	3	1	3	2	2	2	2	0	2	3	2	2	2	2	0	2	3	2	0	2
2	1	1	3	3	2	2	2	2	2	0	2	3	2	2	2	2	0	2	3	2	0	2
3	2	2	2	2	2	2	2	2	2	0	2	3	2	2	2	2	0	2	3	2	0	2
4										0	2	3	2	2	2	2	0	2	3	2	0	2
5	0									0	2	3	2	2	2	2	0	2	3	2	0	2
6																						

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

Line 2

E Am/C E7/B

1	0	1	0	1	3	0	3	2	1	2	0	2	1	2	2	1	2	2	1	4	1	0	1	4	1
2	0	0	1	1	1	1	1	1	1	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1	1
4	2									2	3	2	0												
5										3															
6																									

2 1 0 1 0 1 0 1 2 1 3 1 2 1 0 1 3 2 1 2 0 2 1 2 2 1 4 1 0 1 4 1

Line 3

Am Dm

1	0	1	3	1	3	2	2	2	2	0	2	3	2	2	2	2	0	2	3	2	0	2
2	1	1	3	3	2	2	2	2	2	0	2	3	2	2	2	2	0	2	3	2	0	2
3	2	2	2	2	2	2	2	2	2	0	2	3	2	2	2	2	0	2	3	2	0	2
4										0	2	3	2	2	2	2	0	2	3	2	0	2
5	0									0	2	3	2	2	2	2	0	2	3	2	0	2
6																						

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

Line 4

Am/E Am/E Asus2/E E

1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1
4	2									2														
5																								
6																								

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

Line 5

Am E Am E7 Am

1	0	0	4	5	0	0	1	3	1
2	1	0	3	5	0	0	1	3	1
3	2	1	2	4	5	0	1	3	1
4									
5	0		0	0	0				
6		0	0	0	0				

3 1 0 1 0 0 1 3 1 3 1 1

'Allegro' - Performance Notes (1)

Composed by Mauro Giuliani in the late 1700's, *'Allegro'* has since remained one of the standard arrangements learned by guitarists of all skill levels. With its classical influence, the obvious choice for a guitar to play for *'Allegro'* would be a classical guitar with nylon strings, however a steel-string acoustic will work just as well. The following pages feature a detailed, section by section approach on how to play each line. Once all lines are memorized, review the summary page for added details on how to improve and fine-tune a complete arrangement performance.

Approach to Practice

Initially, the idea of playing a complete version of *'Allegro'* by memory may seem too great of a challenge. The proper approach will be to memorize one section, and then one line, at a time. Students will typically spend a few days practicing one line before moving on to the next. Regardless of how long it takes to memorize any particular section or line, the key is to first establish a solid foundation before learning additional parts.

Apply Proper Fingertyle Technique

Proper *fingertyle technique* will be applied throughout the entire piece, by assigning the first, second, and third fingers to pluck the third, second, and first strings respectfully. The thumb is assigned to pluck either the fourth, fifth, or sixth strings. With proper fingertyle technique, the right hand will remain steady and in position, allowing the primary focus to shift to chord changes with the fretting hand.

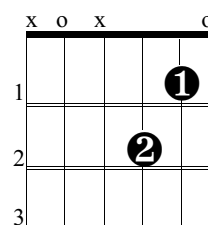
Line 1

	Am		Dm	
1		0		1
2	1		1	
3	2	2	2	2
4				
5	0		0	2
6			3	0
	0 2 1 2	0 2 1 2	0 2 1 2 3 2 0 2	0 2 3 2 1 2 3 2

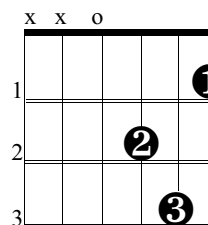
Sections 1-2 Instead of the standard 'Am' chord shape, fret with a *'two-finger' Am chord shape* shown right. (The reason for using this chord shape for 'Am' involves a fretting hand adjustment required to play section 2). Learn four notes at a time, then apply a count of '1-2-3-4-1-2-3-4' to establish a steady tempo. For section 2, the second finger remains 'anchored' on the third string/second fret, while the first and third fingers shift across the fretboard in order to fret the *bass line* played along the fifth string. Note the alternating between the fifth string (*plucked with thumb*) and the third string (*plucked with the first finger*). Try to let the fifth-string bass line notes ring or sustain a little longer than the third string notes.

Sections 3-4 Practice combining sections 1-2 before moving on the section 3. For the 'Dm' section, the same fingertyle pattern is plucked with the right hand, with the only difference being the bass note shift from the fifth string ('Am') to the fourth string ('Dm'). For a smoother chord transition from 'Am' to 'Dm', keep the second finger 'anchored' down on the third string/second fret. For section 4, keep the second finger anchored on the third string while the first and third fingers *'lift and shift'* to fret the bass line notes played on the fourth string. Before moving on to Line 2, establish a solid foundation by practicing all of Line 1 by memory.

Chord Shapes



'Two Finger' Am



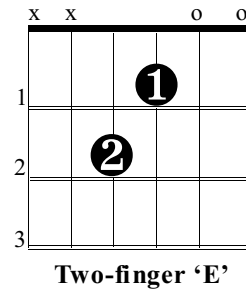
Dm

'Allegro' - Performance Notes (2)

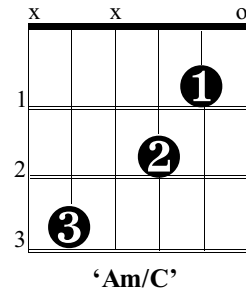
Line 2

	E	Am/C	E7/B
1	0	0	0
2	0	1	3
3	1 1 1 1	1 1 1 1	1 1 1 1
4	2	2 3 2 0	
5		3	2
6			
	2 1 0 1 0 1 0 1	2 1 3 1 2 1 0 1	3 2 1 2 0 2 1 2
			2 1 4 1 0 1 4 1

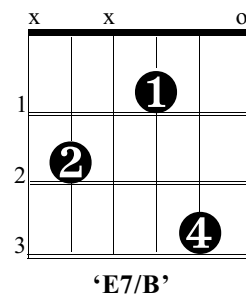
Sections 1-2 Rather than using a standard 'E' chord shape, fret with a **two-finger 'E' chord shape** shown right. (The reason for using two fingers to fret 'E' involves a fretting hand adjustment required to play section 2.) Learn four notes at a time, then apply a count of '1-2-3-4-1-2-3-4' to establish a steady tempo. For section 2, the first finger remains 'anchored' on the third string/first fret, while the second and third fingers fret the **bass line** played on the fourth string. Let the fourth-string bass line notes ring or sustain a little longer than the third string notes.



Section 3 The 'Am/C' chord is a two-finger 'Am' chord shape with a 'C' bass note used (fifth string/third fret) instead of the standard 'A' bass note. This technique of changing or altering the bass note of a chord is called **inversion**. Inverted chords, such as 'Am/C', are often referred to as **'slash chords'**. With a **slash chord**, the chord symbol is on the left of the slash ('/') mark, while the **inverted bass note** is to the right. Use the same '1-2-3-4-1-2-3-4' count to get a proper sense of tempo.



Section 4 The most challenging section will be the transition from 'Am/C' to 'E7/B', which requires a specific focus on how each individual fretting finger shifts from 'Am/C' to 'E7/B'. The key is to prioritize which fretting fingers shift first to fret 'E7/B'. Since the bass note for the 'E7/B' is played first, the priority will be to shift the second finger over from 'Am/C' to fret the bass note of 'E7/B', followed by the first finger to the third string, then the fourth finger to the second string. Make sure to practice this chord change the same correct way a few consecutive times in order to develop proper **muscle memory** with the fingers.



Line 3: 'Cycle/Loop Effect'

Line 3 simply repeats Line 1 ('Am and Dm'). Before moving on to Line 4, practice repeating the first two lines together a few times in succession. Since Line 3 is identical to Line 1, repeating the first two lines together a few times creates a **'cycle/loop effect'** that will help develop a better sense of the overall arrangement of 'Allegro' compared to just initially focusing on learning one section at a time.

Learning Steps

- Step 1:** Memorize Line 1
- Step 2:** Memorize Line 2
- Step 3:** 'Cycle/Loop Effect'

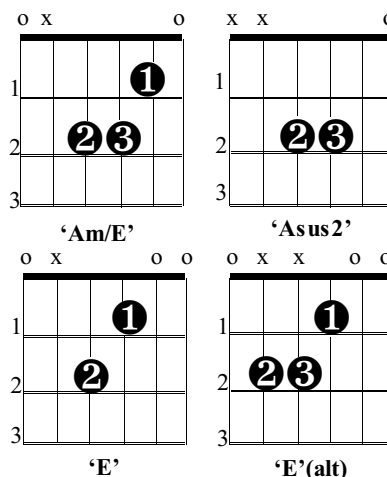
'Allegro' - Performance Notes (3)

Line 4

	Am/E	Am/E	Asus2/E	E
1	0	0	0	0
2	1	1	0	0
3	2 2 2 2	2 2 2 2	2 2 2 2	1 1 1 1
4	2		2	
5				
6	0	0		0
	2 3 1 3 0 3 1 3	0 3 1 3 0 3 1 3	2 3 0 2 0 3 0 2	0 1 0 1 0 1 0 1

Sections 1-2 For both 'Am/E' sections, use a standard 'Am' chord shape, with the only adjustment being the thumb plucks the fourth string bass note in section 1, then the sixth string bass note in section 2. In both instances, 'E' replaces 'A' as the bass note played for the 'Am' chord, so the proper chord symbol for each section is 'Am/E' (*an inverted 'slash' chord*).

Sections 3-4 For the 'Asus2/E' chord, simply lift the first finger off the second string from the previous 'Am/E' shape. When going to section 4, keep the second finger anchored on the third string/second fret while shifting to the two-finger 'E' chord shape. For the 'E' chord, some may prefer to use a 'full' or standard 'E' chord shape for easier memorization. Note how the bass note ('E') in each section shifts between the fourth and sixth strings.



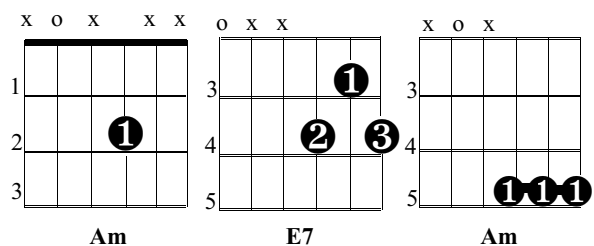
'The Four Arpeggios' One method to memorize the complete arrangement of 'Allegro' is to nickname various sections. With Line 4 consisting of four arpeggios, it could actually be referred to as **'The Four Arpeggios'**.

Line 5

	Am	E	Am	E7	Am
1	0	0	4	5	5
2	1	0	3	5	5
3	2	1	2	4	5
4					
5	0		0	0	0
6	0		0	0	0
	1 0 3	0 0 1	1 3 1	1 1 1	1 1 1

Ending

Ending - Chord Shapes



Sections 1-2 Section 1 is a basic 'Am-E' chord change consisting of four notes each. Since 'Am' & 'E' have similar chord shapes, simply shift the entire 'Am' chord shape down one string to play 'E'. The Ending consists of a three-beat chord change where the right hand fingers and thumb will simultaneously pluck or pinch strings for each chord. The first 'Am' chord is actually an implied 'Am' chord, consisting of just two 'A' notes (*open fifth string, and third string/second fret*) 'pinched' together with the thumb and first finger. For the 'E7' and final 'Am' chords, the right hand fingers and thumb will simultaneously pluck four strings. This is done by aligning the right hand fingers along the top three strings and using a sort of **'claw-effect'** to pluck the top three strings together with the fingers while the thumb simultaneously plucks the bass note.

Arrangement Notes Once Line 5 is memorized, practice combining Lines 4 & 5 together.

‘Allegro’ - Summary

Putting It All Together

After gradually learning a section at a time, the focus now shifts to playing the *complete arrangement* of ‘Allegro’ by memory. Regardless of how slowly it is played, the first step is to simply be able to play through the entire piece without having to rely on written notation. When trying to do this, there will obviously be occasional mistakes with playing incorrect notes. As long as it is known what *should* be played, the percentage of incorrect notes will eventually decrease as the complete arrangement continues to be practiced.

‘Mind-Muscle-Memory-Retention’

Once the complete arrangement is memorized, the next step is to develop ‘*mind-muscle-memory retention*’, which is a sort of ‘auto-pilot’ that results from the proper practice and repetition of playing *correct* notes with *clarity*. Mind-muscle-memory retention is the ‘payoff’ for taking the time to initially concentrate on the specifics of practicing properly, because as the mind and fingers both become familiar with playing the complete arrangement, less energy and concentration is required to remember what to play.

‘Slow Is Fast’

Focusing on speed isn’t necessary as it will develop naturally through the repetition of playing correct notes with clarity. A bad habit is trying to try play ‘Allegro’ fast while making too many errors, which results in having to ‘stop and start over’ too often. A common expression used in learning music is that ‘*slow is fast*’, which means practicing anything correct and clear results in less errors and less ‘start-overs’. Less mistakes results in ‘getting’ the overall picture of a song sooner.

Priorities

1. Correct Notes
2. Clear Notes
3. Proper Tempo
4. Speed

‘80/20’ Focus

The eyes should be focused on the left (*fretting*) hand about **80 percent** of the time, while only focusing on the right (*plucking*) hand **20 percent** of the time. Many beginners tend to focus too much on the right hand, which often results in the left hand not being positioned properly to fret chords. Remember that when using *basic fingerstyle technique* that the right hand fingers are already properly positioned or aligned over each string, which allows the eyes to focus more on the fretting hand for chord changes.

Tempo

Once ‘Allegro’ can be played with minimal errors and clarity, the final challenge will be to focus on *tempo* by maintaining a steady and consistent beat throughout the song. A steady tempo should be prioritized over speed. A slower version of ‘Allegro’ played with a steady tempo simply sounds better than a sped-up version without steady tempo. There are four beats per measure, and the entire piece can be played along with a four-beat tap. Playing along with a steady tempo will expose sections and chord changes that will need more work, especially with the challenging ‘Am/C’ - ‘E7/B’ chord change. While playing ‘Allegro’, having an experienced musician simply ‘tapping’ along in person to help establish a beat is a good start to practicing tempo.

‘Allegro’ Defined

‘Allegro’ is the proper title for this arrangement, however ‘allegro’ is also a common musical term which means a ‘fast tempo’. Specifically, an *allegro tempo* will be between 120-160 beats per minute (*bpm*). An ‘allegro’ setting can be found on most *metronomes*, which are devices used to keep time via ‘clicks’ for any instrument.

Playing With a Metronome

There are numerous apps and *virtual metronomes* on the internet that can be used. When first attempting to play with a metronome, a realistic setting may be between 80-90 bpm, with the ideal performance to eventually play at 122 bpm. With practice, it may be possible to play ‘Allegro’ at greater speed, however, even with a steady tempo, too much speed tends to detract from the hearing the melody properly.

'Allegro'

Key of 'A' Minor (Finger numbers to fret with are shown below Tab.)

Line 1

Am Dm

1	0	1	3	3	1	2	3	2
2	1	1	2	2	2	2	2	2
3	2	2	2	2	2	2	2	2
4					0	2	3	0
5	0	0	2	3	0			
6								

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

Line 2

E Am/C E7/B

1	0	1	0	1	3	0	3
2	0	0	1	1	2	2	2
3	1	1	1	1	2	2	2
4	2	2	3	2	0		
5					3		2
6							

2 1 0 1 0 1 0 1 2 1 3 1 2 1 0 1 3 2 1 2 0 2 1 2 2 1 4 1 0 1 4 1

Line 3

Am Dm

1	0	1	3	3	1	2	3	2
2	1	1	2	2	2	2	2	2
3	2	2	2	2	2	2	2	2
4					0	2	3	0
5	0	0	2	3	0			
6								

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

Line 4

Am/E Am/E Asus2/E E

1	0	0	0	0	0	0	0
2	1	1	0	0	0	0	0
3	2	2	2	2	2	2	2
4	2			2			
5							
6		0				0	

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

Line 5

Am E Am E7 Am

1	0	0	4	5
2	1	0	3	5
3	2	1	2	4
4				
5	0	0	0	0
6		0	0	

3 1 0 0 0 1 3 1
3 1 1 1