20

Experiences

Charles Alexander Allred

This set of pieces is dedicated to Robert Guthrie for his playing, teaching, example, and encouragement.

About the Music

These pieces were mostly inspired either by searching for naturally-working patterns on the guitar, or by creating melodic-based exercises to practice different techniques. The necessity to study these particular techniques came about in both a general sense and from specific instances in other pieces of music. The goal in studying these techniques is to allow the mental emphasis to be placed on dynamics, character, and interpretation.

The pieces have been specifically ordered to create an overarching progression. However, they may also be studied and/or performed in smaller, customized groups. At the end of each piece, a suggested amount of silence has been notated to allow before starting the next piece. Occasionally, written notes are given when explanation is necessary.

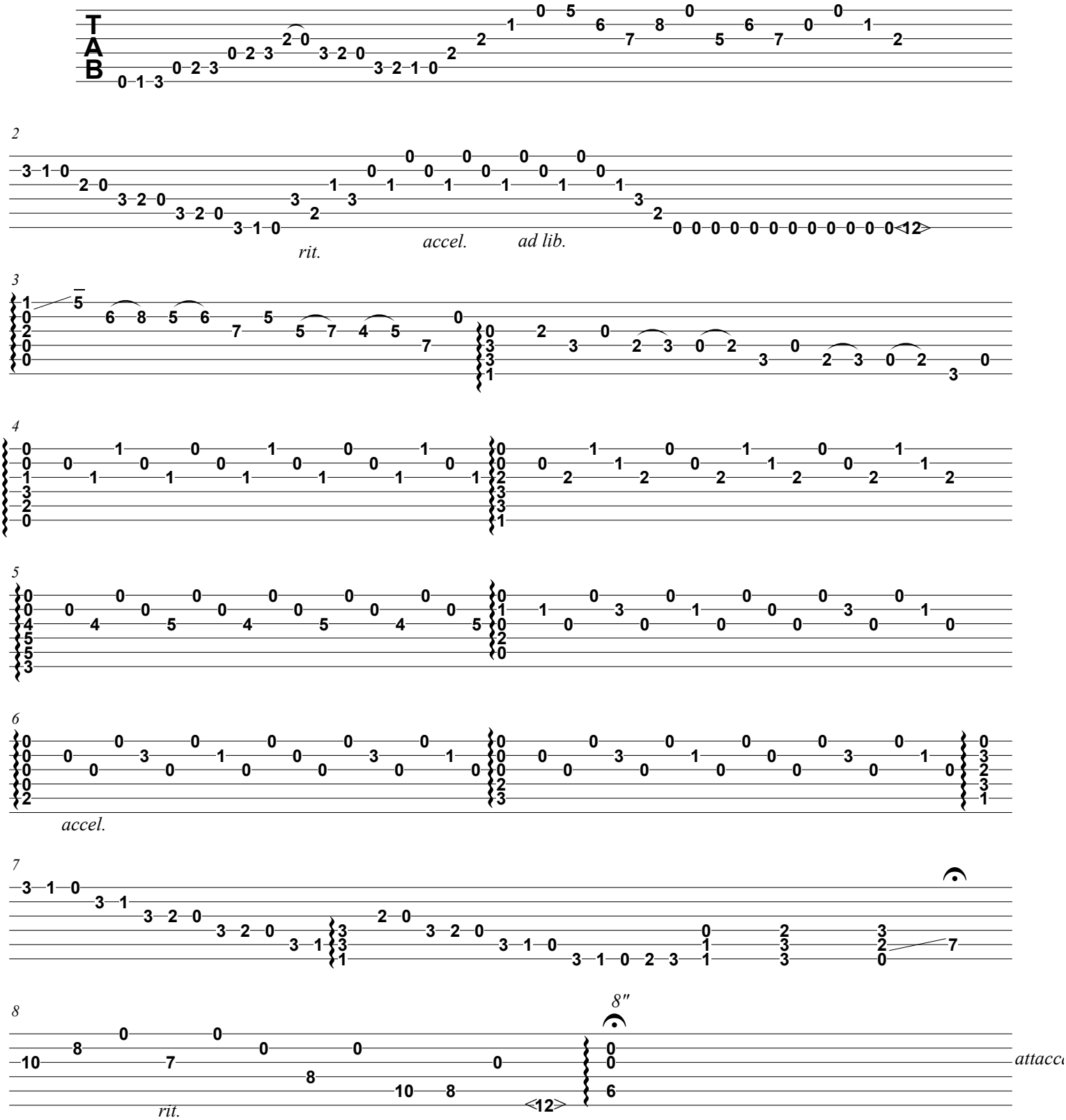
Musically, these pieces draw inspiration from many different genres of music including classical, flamenco, rock, pop, and heavy metal. The combination of these styles and the challenge of making their elements work on fingerstyle guitar has, among other things, greatly helped me to define my voice through the guitar. I hope this music has a similar or equally beneficial effect for you, and I appreciate you playing these pieces!

1. Preludito

(Hommage to Sabicas)

Charles Alexander Allred

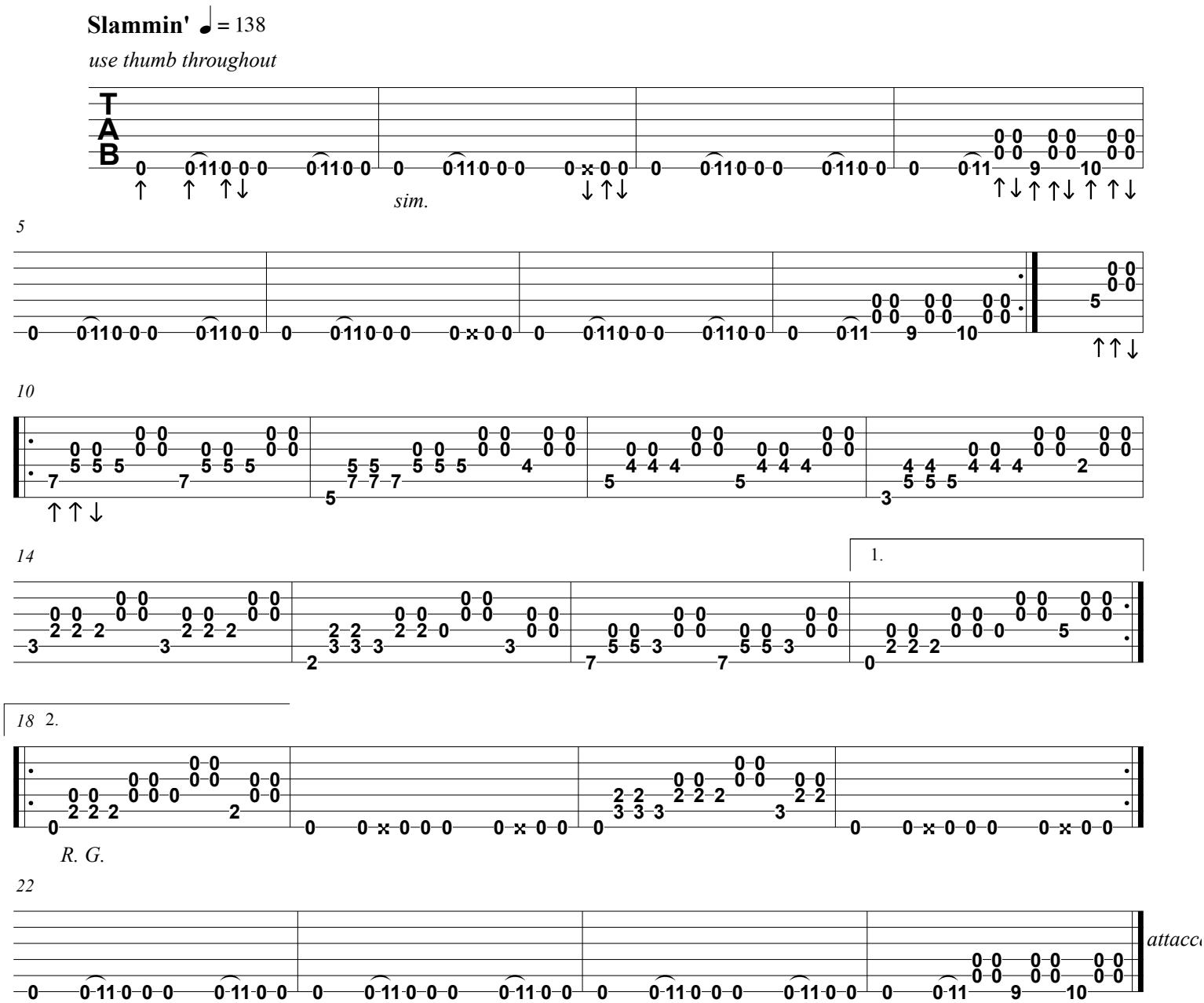
Free & Dramatic



Notes:
This piece may be played at either a fast or a slow tempo.

2. Baptism

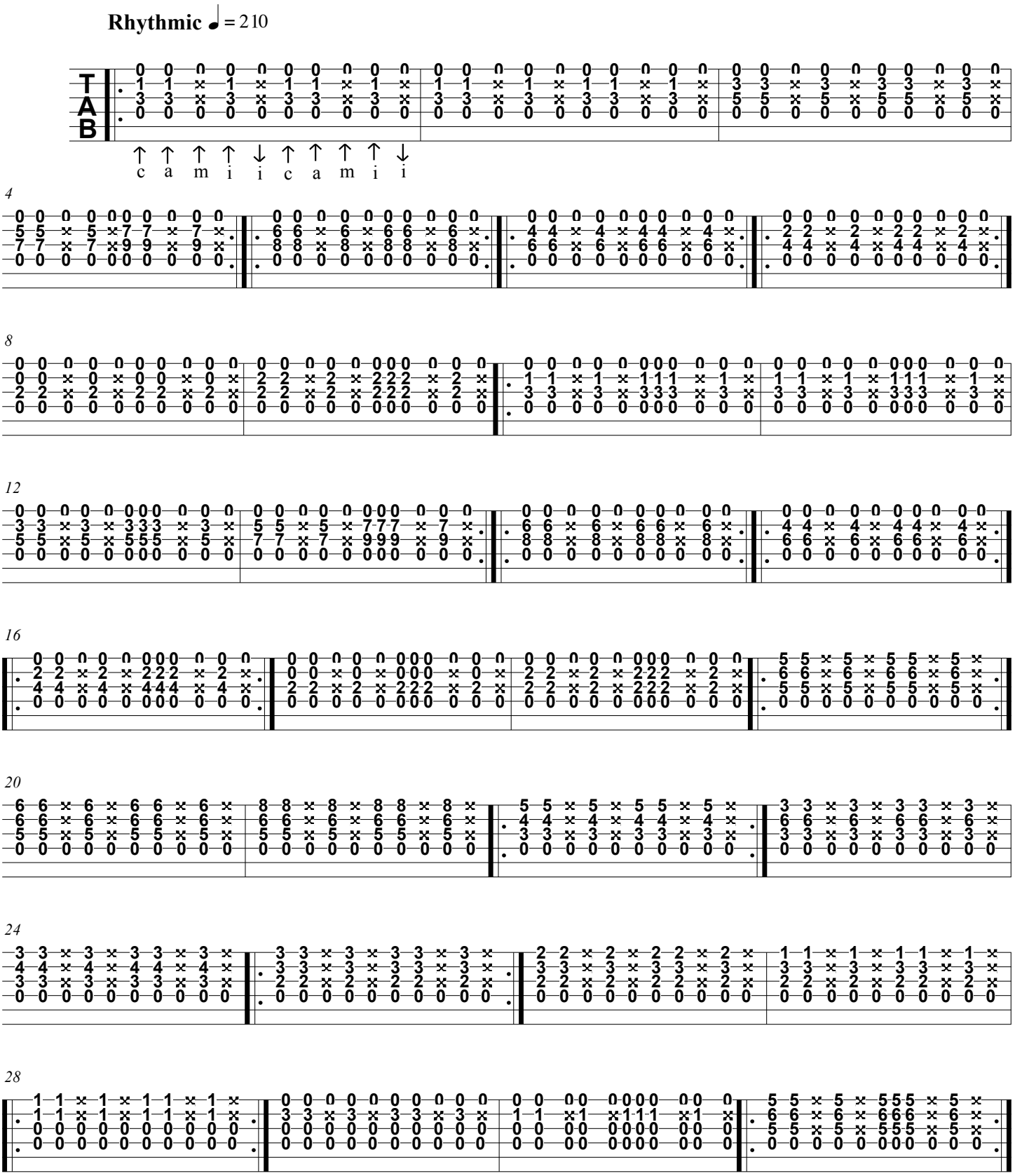
Charles Alexander Allred

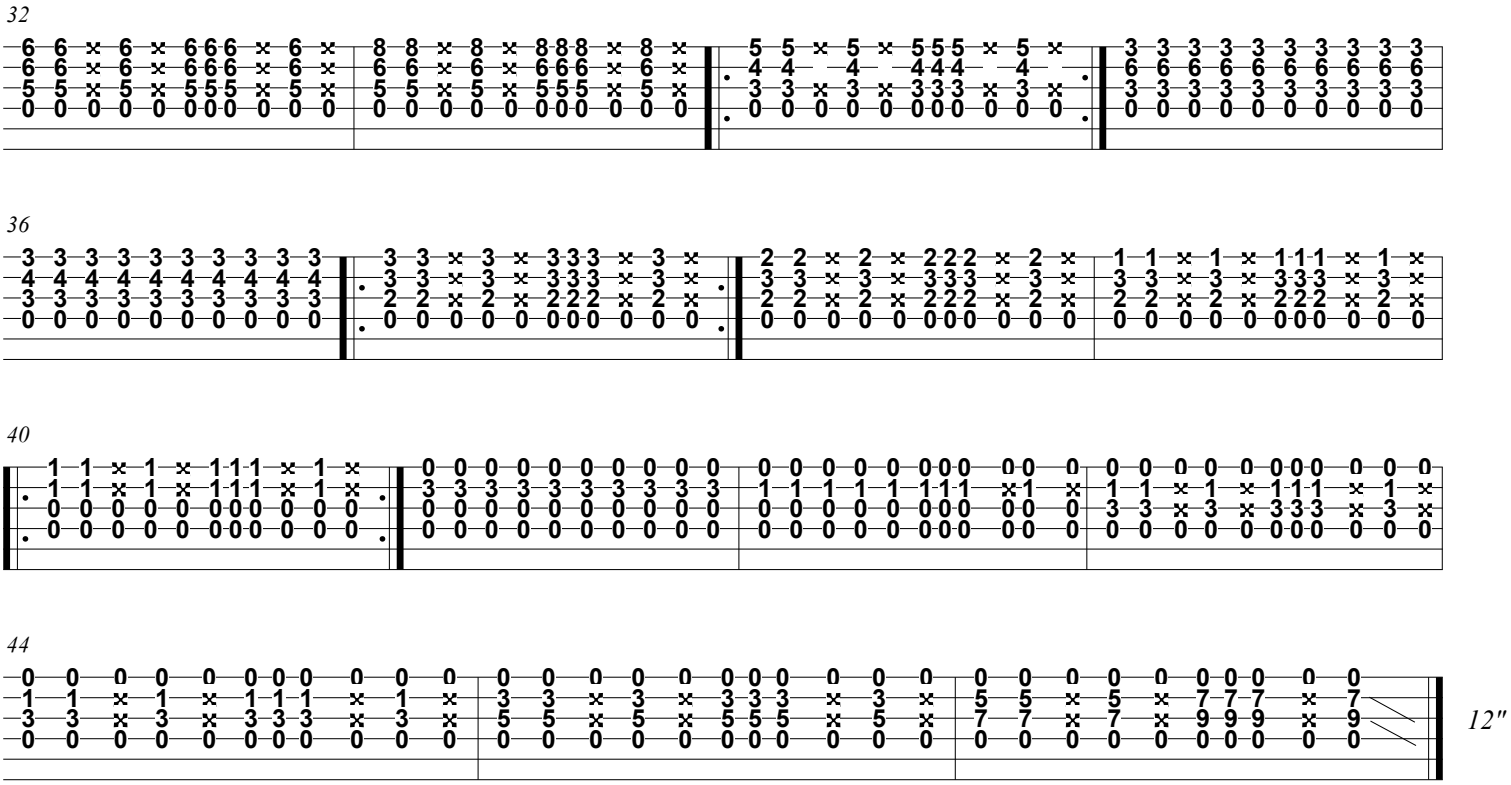


Notes:
Rhythmic improvisation may be used as needed.

3. Uzumaki (Spiral)

Charles Alexander Allred



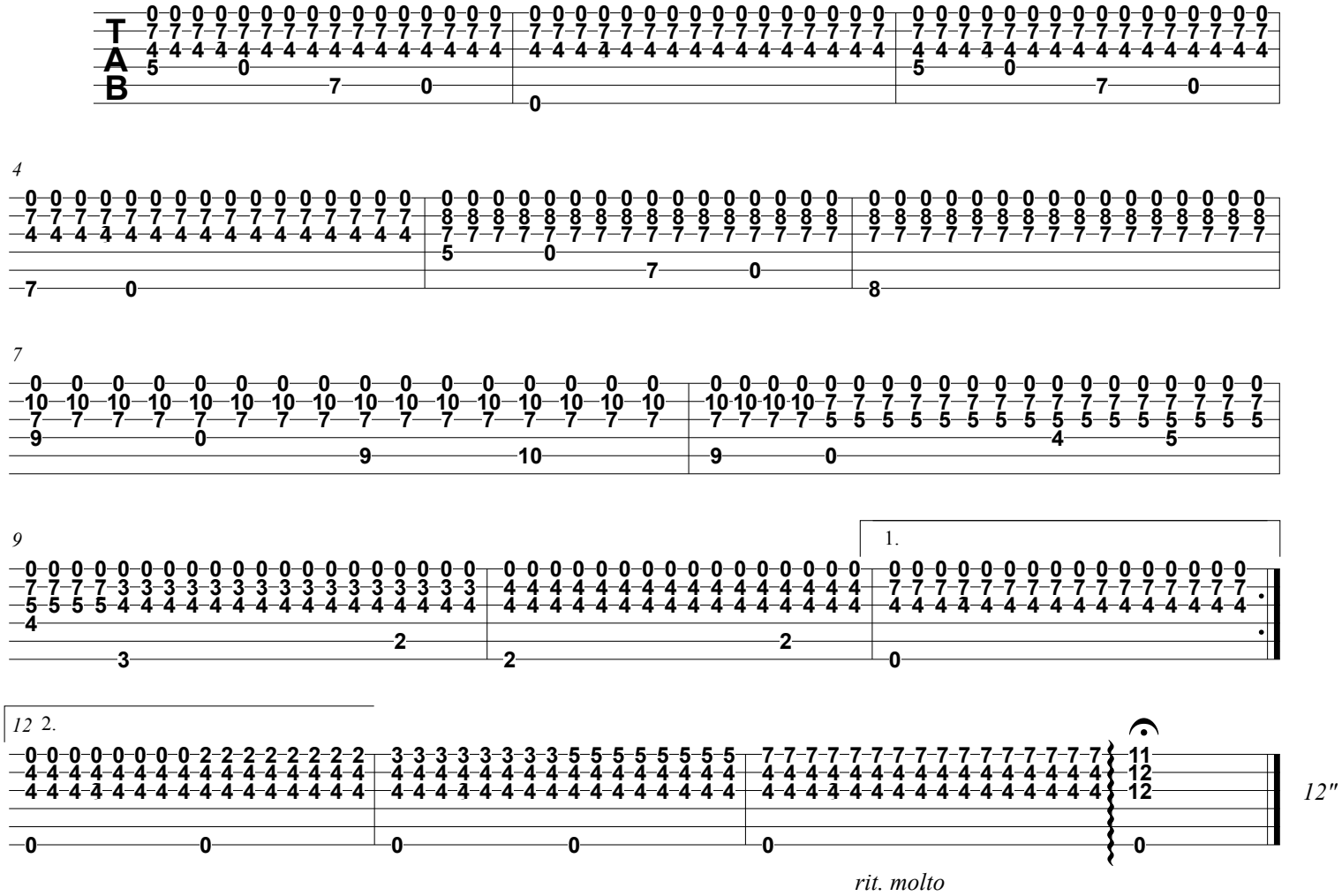


Notes:
Rhythmic improvisation may be used as needed.

4. Confrontation

Charles Alexander Allred

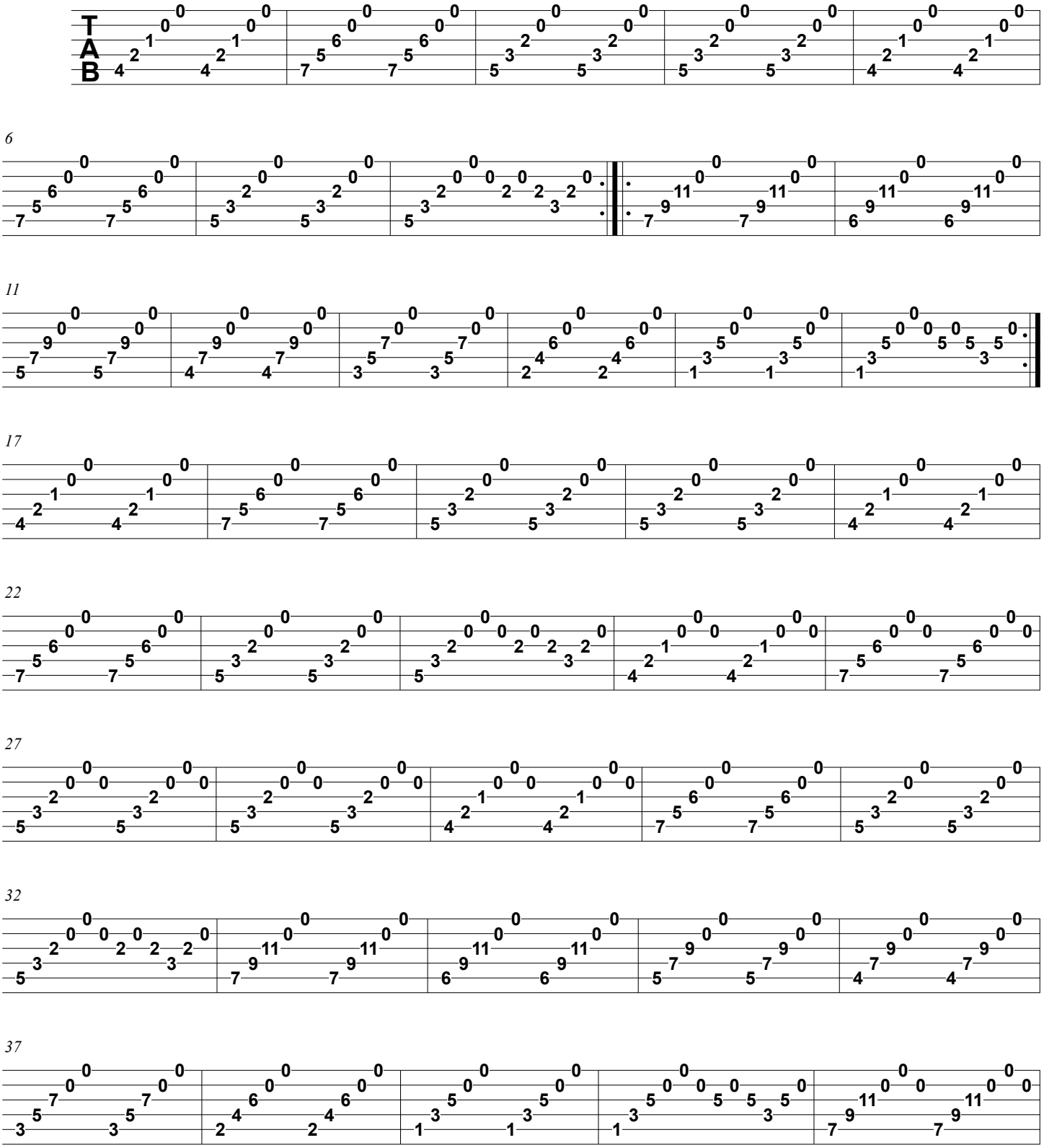
Introspective, with gentle rubato ♩ = 64

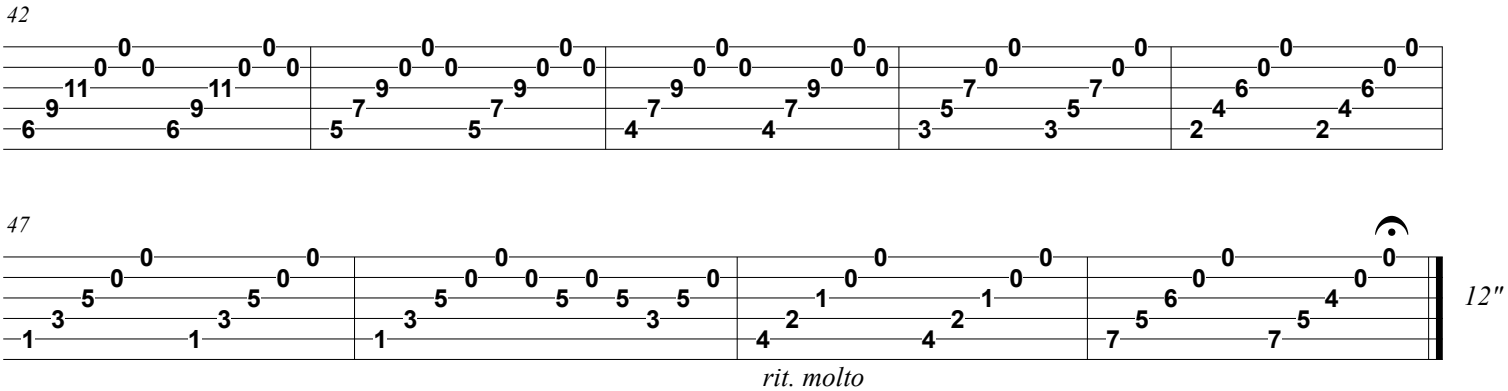


5. Drifting

Charles Alexander Allred

Rhythmic, with long, moody waves of dynamics ♩. = 56

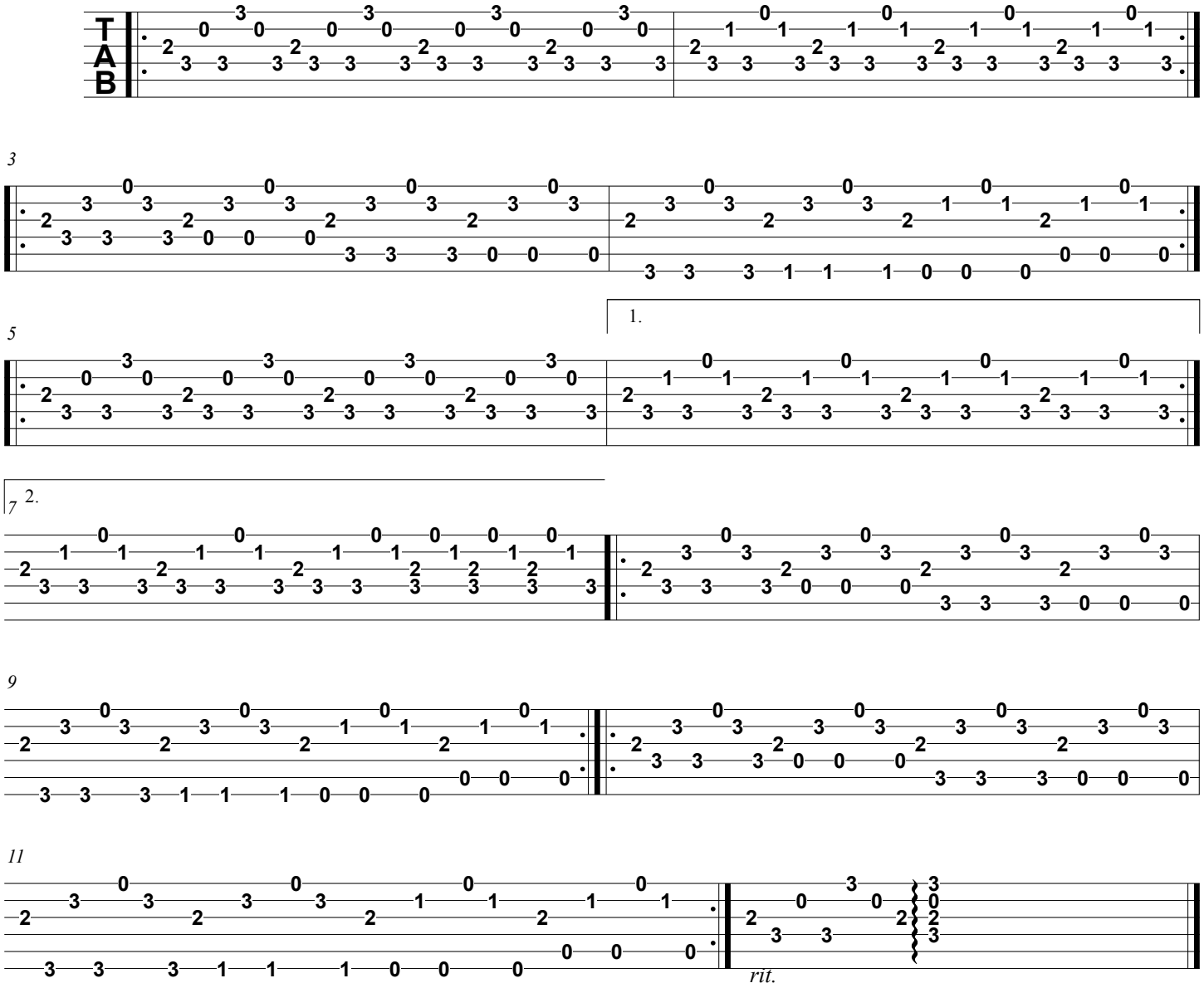



42
47
12"
rit. molto

6. Separation

Charles Alexander Allred

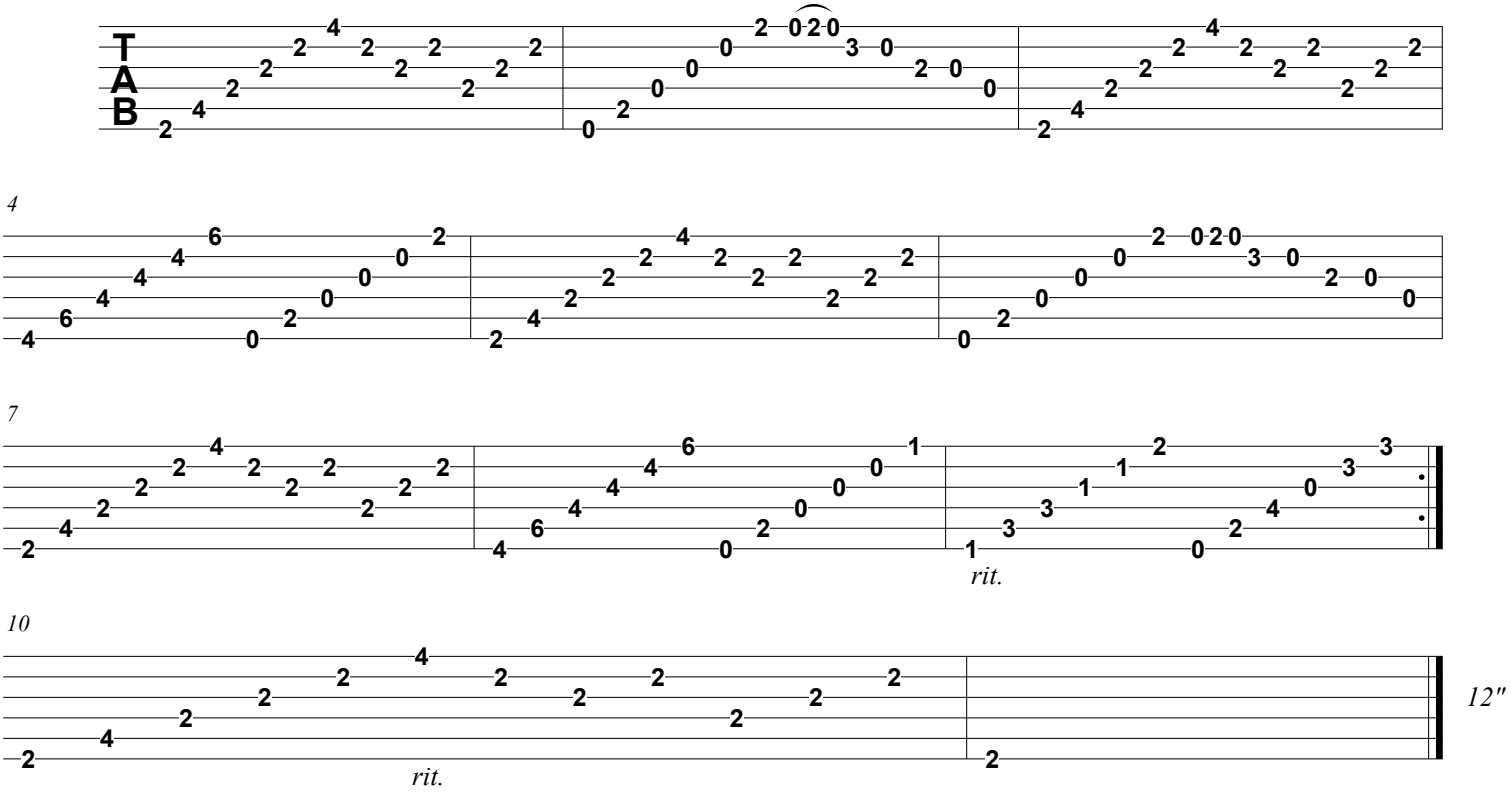
Reminiscent ♩ = 76



7. Breather II

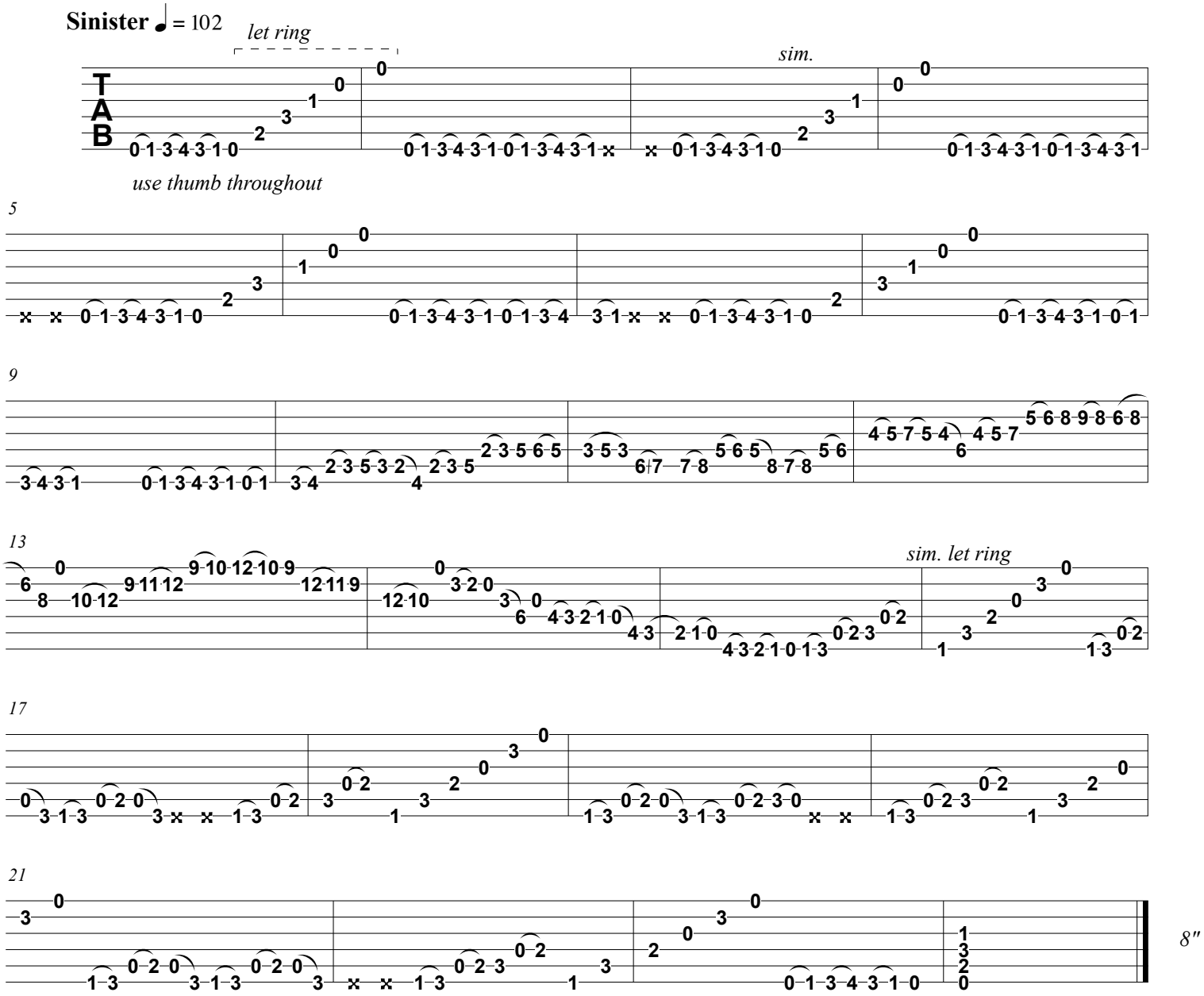
Charles Alexander Allred

Reasonably Free, With Rubato ♩ = 100



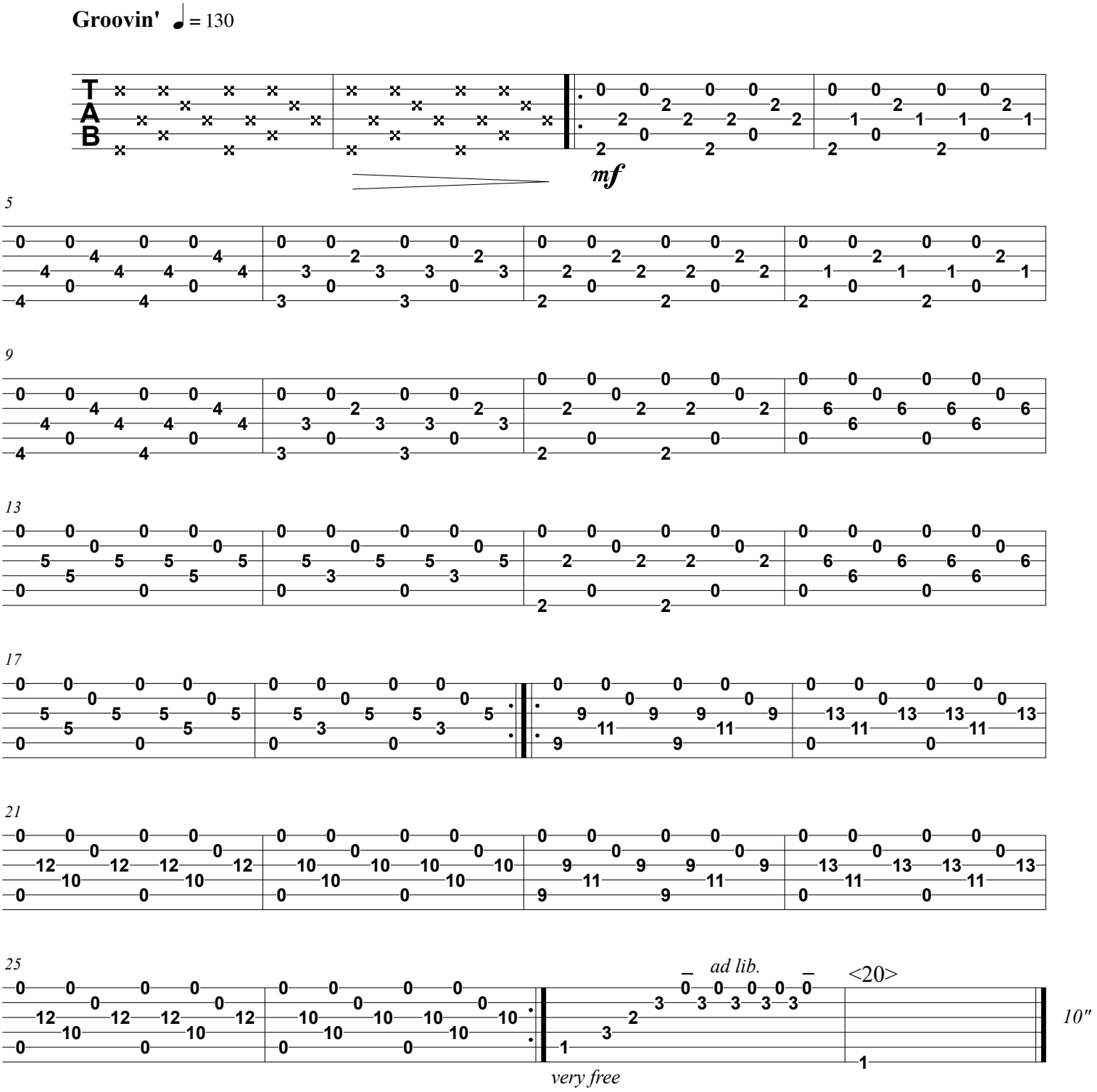
8. Obsession

Charles Alexander Allred



9. Tuesday Afternoon

Charles Alexander Allred

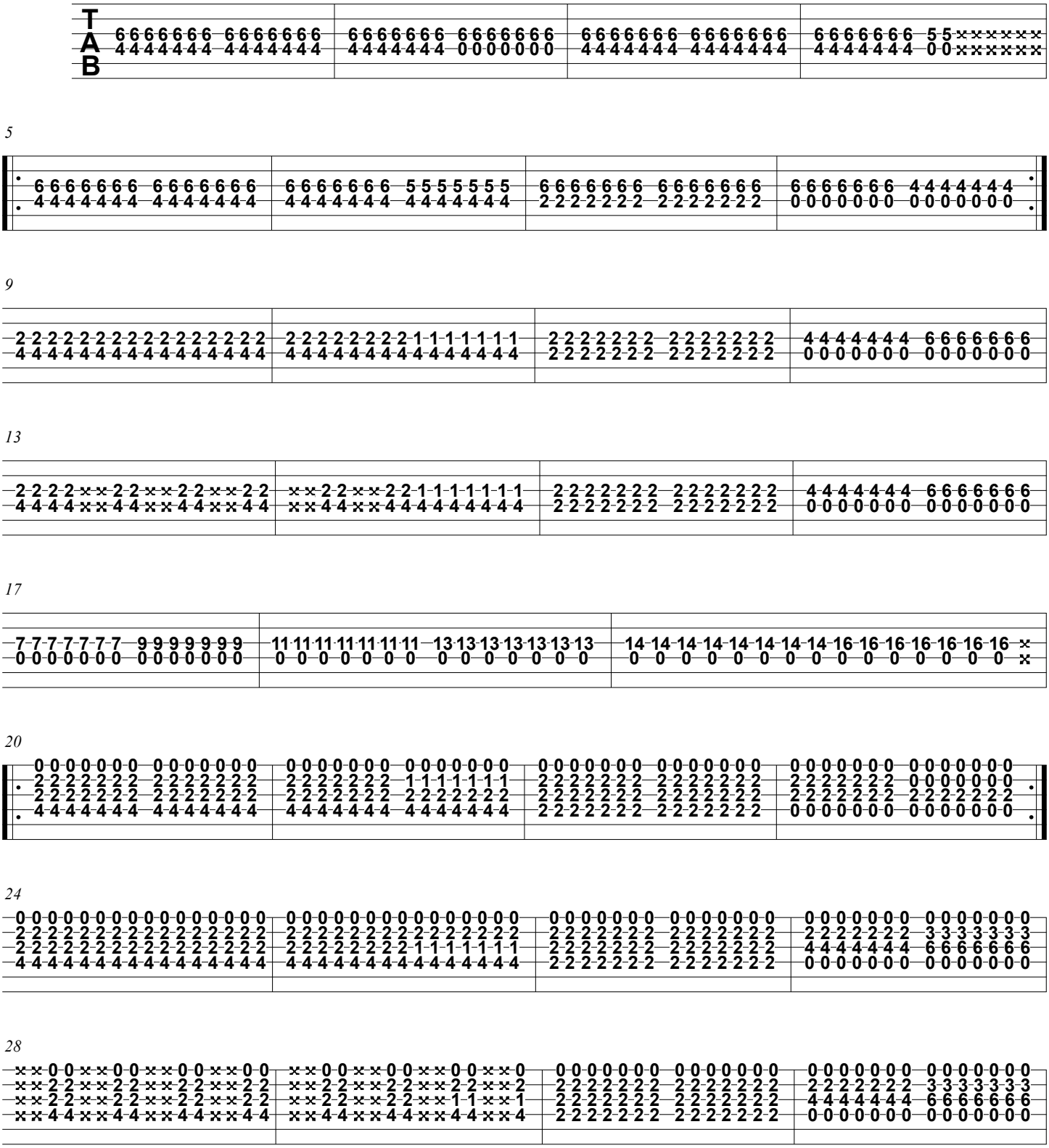


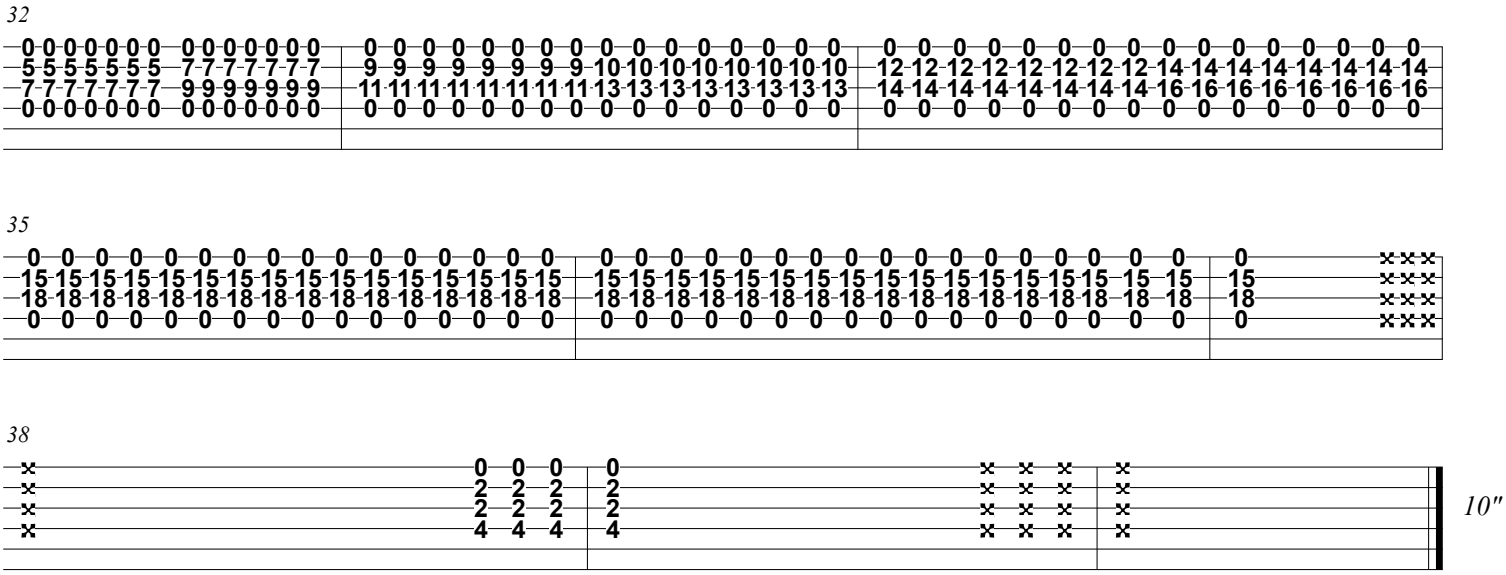
Notes:
On the repeats, give a slight accent to the first of every group of four 16th notes to create a polyrhythm.

10. Silent Horse

Charles Alexander Allred

Rhythmic ♩ = 118



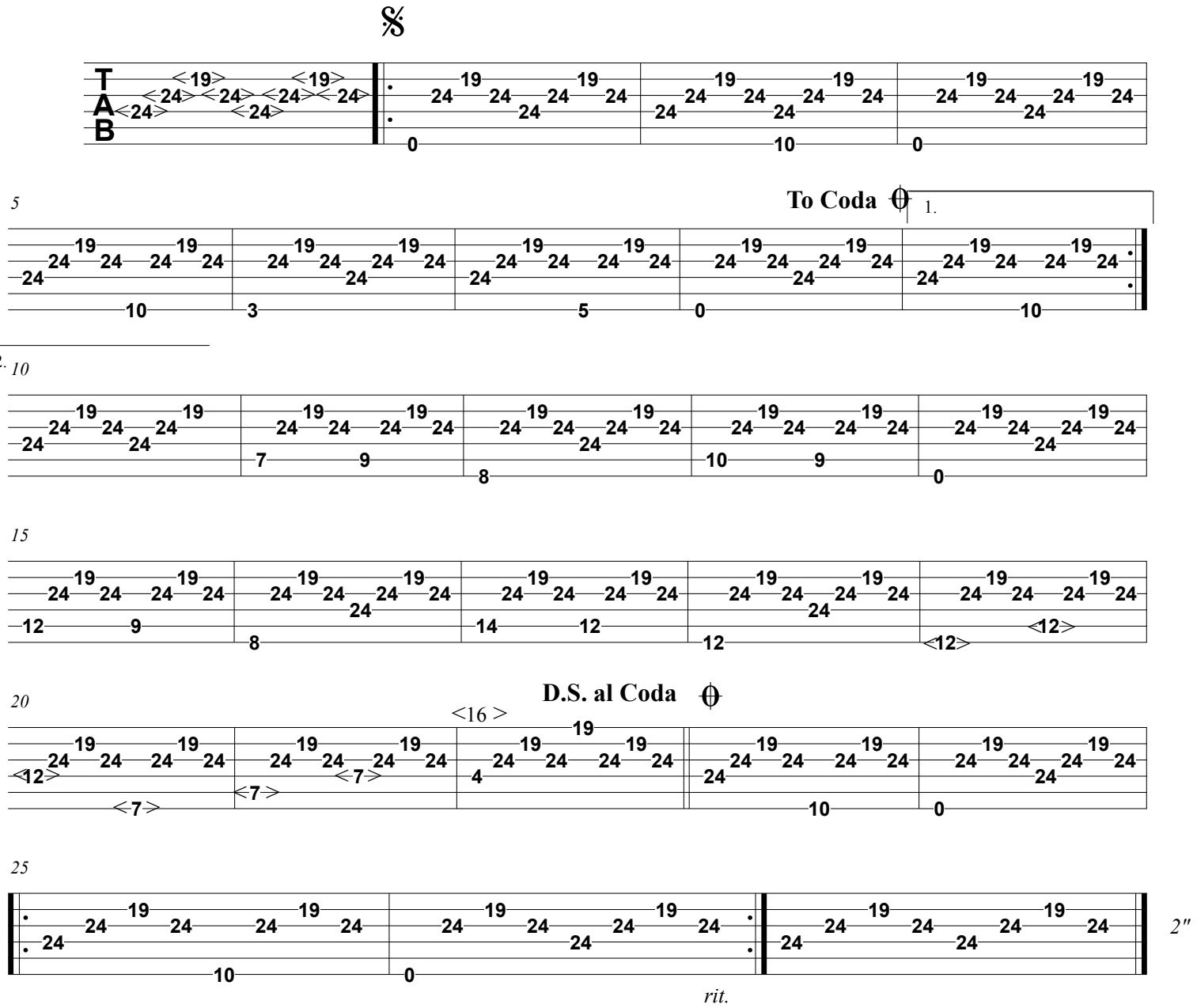


Notes:
Rhythmic improvisation may be used as needed.

11. The Future

Charles Alexander Allred

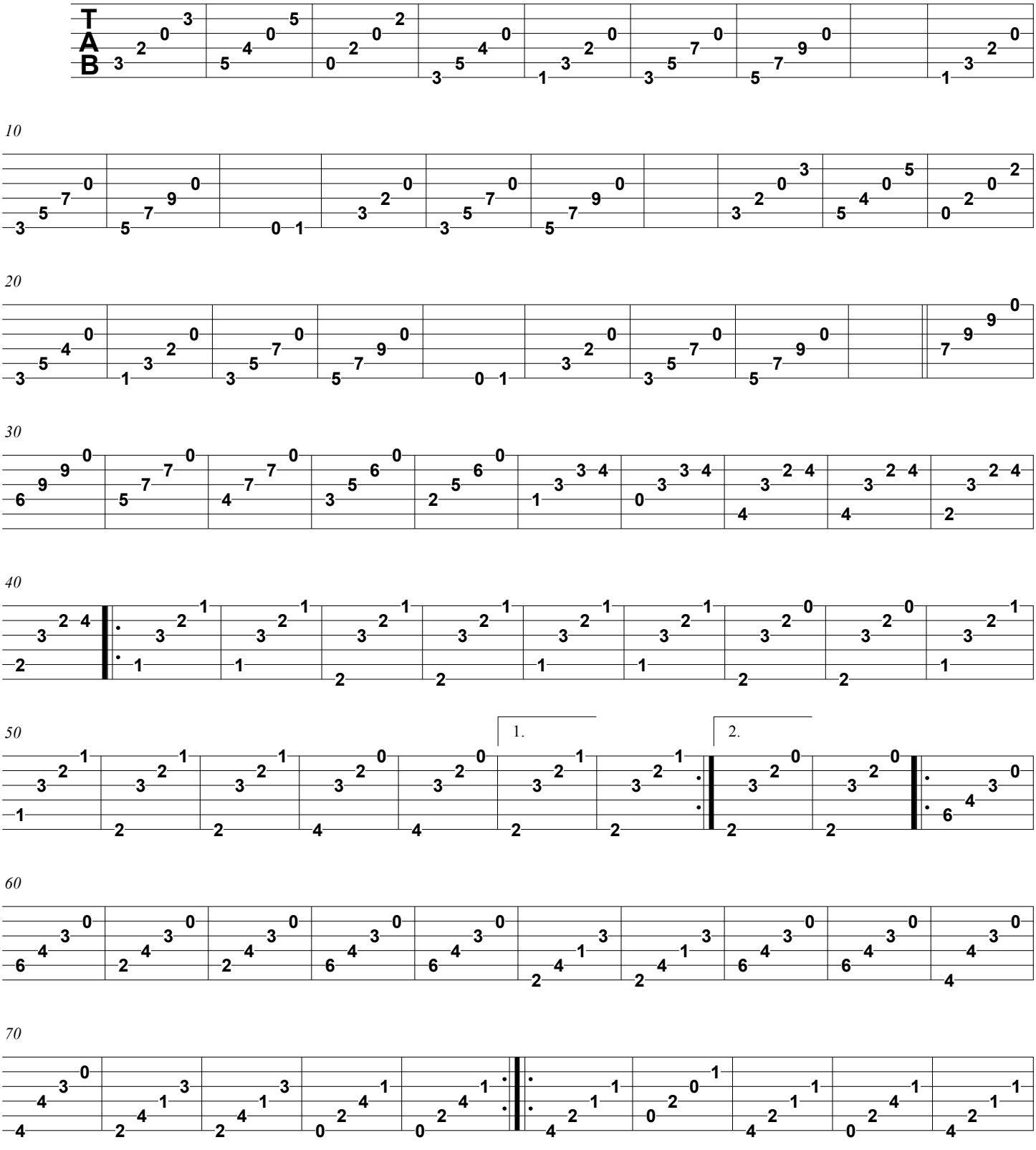
Foreboding ♩ = 52

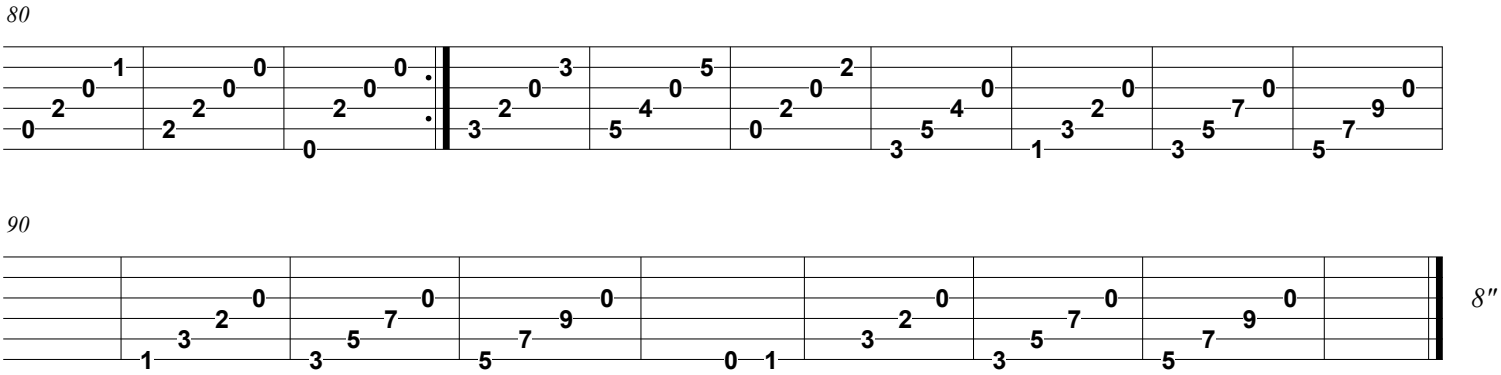


12. Feelings

Charles Alexander Allred

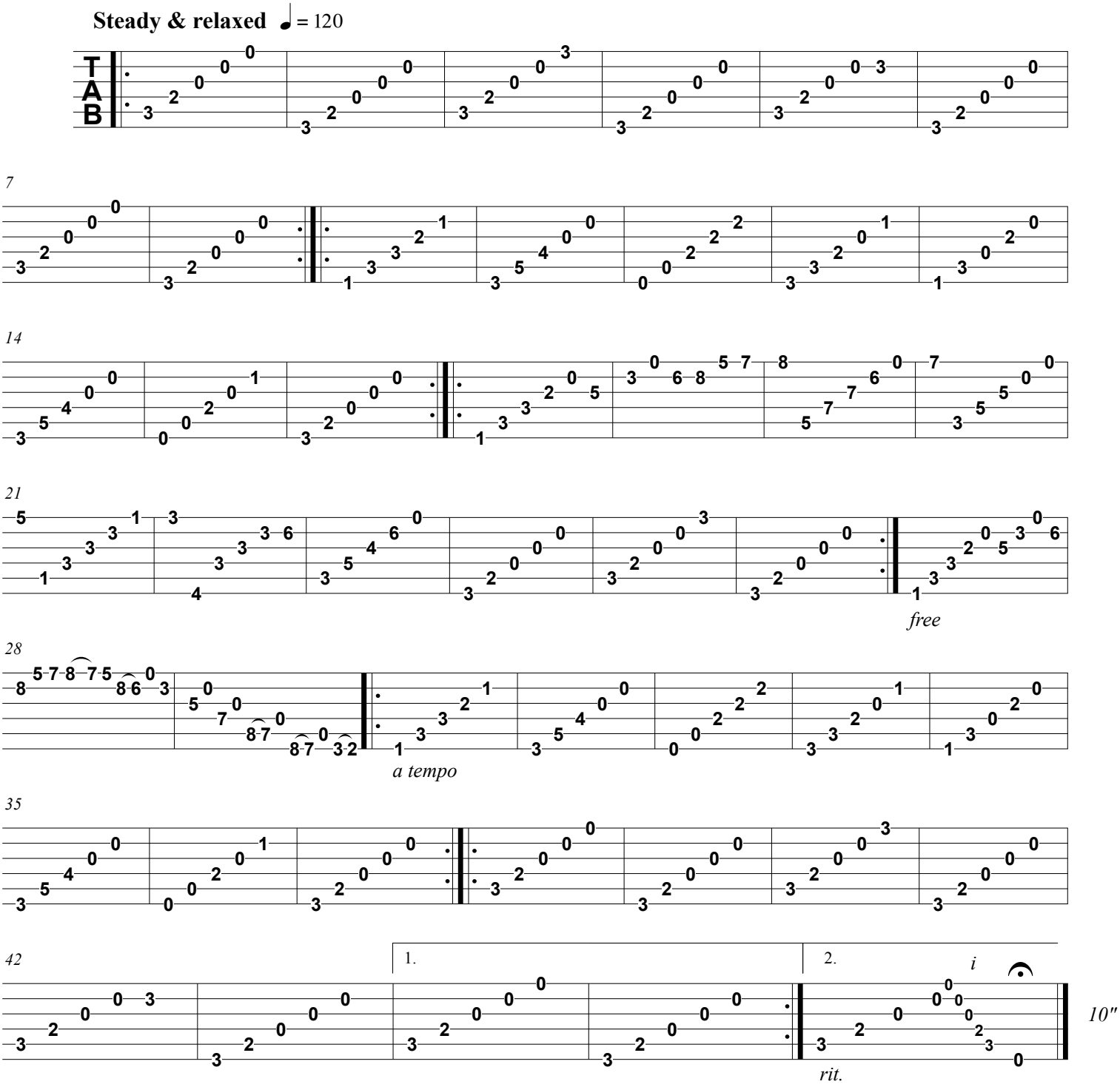
Introspective; Slightly free, with somber dynamics 𝅗𝅥= 50




80
90
8″

13. Only In Dreams

Charles Alexander Allred



14. During the Life of Stars

Charles Alexander Allred

Rhythmic & Optimistic ♩ = 110

TAB

sim.

4

8

12

1.

2.

16

20

D.S. al Coda

24

28

rit.

8″

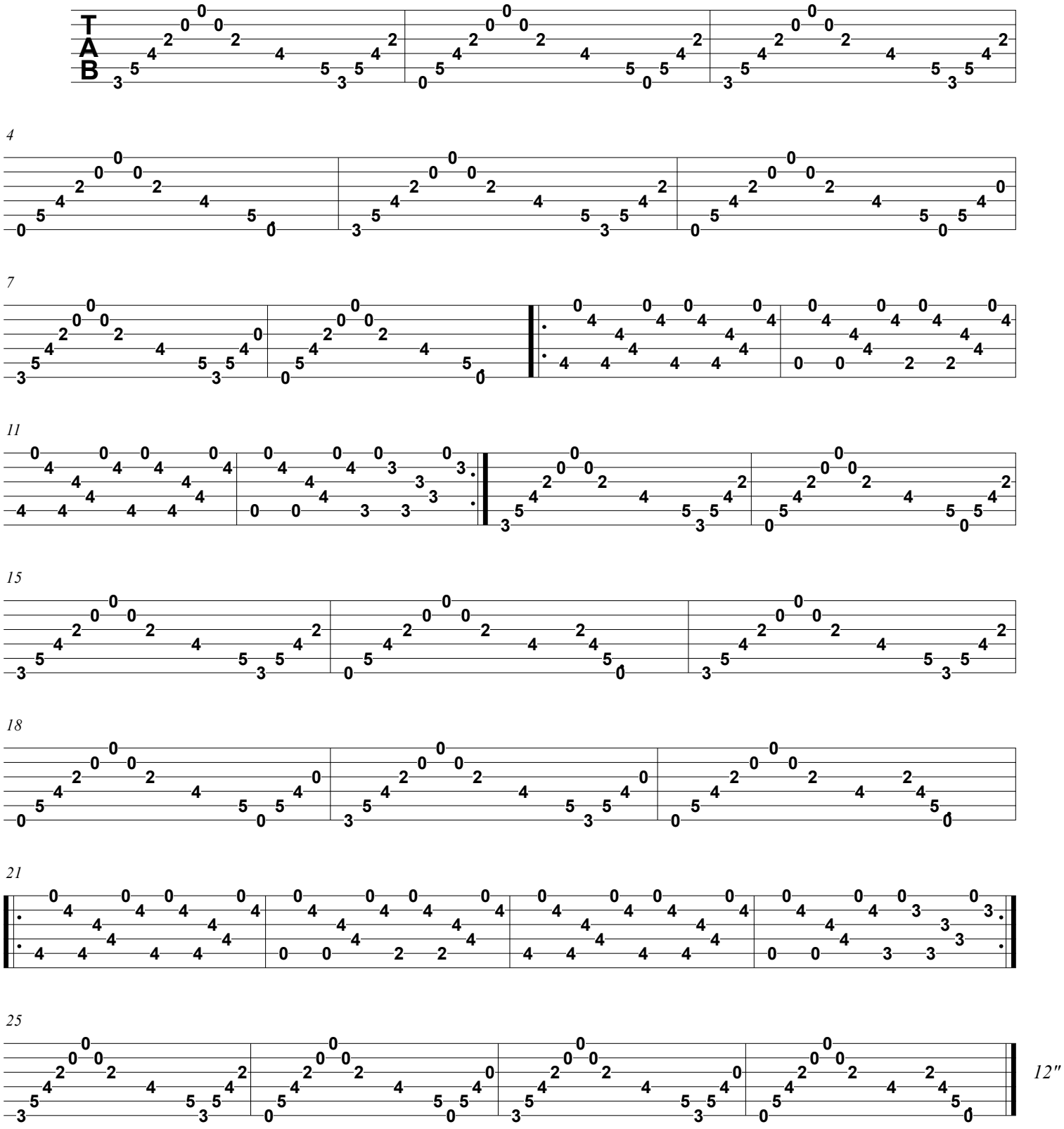
<19>

Notes:
After the D.S. al Coda in measure 27, re-take all indicated repeats until the coda symbol.

15. Breather III

Charles Alexander Allred

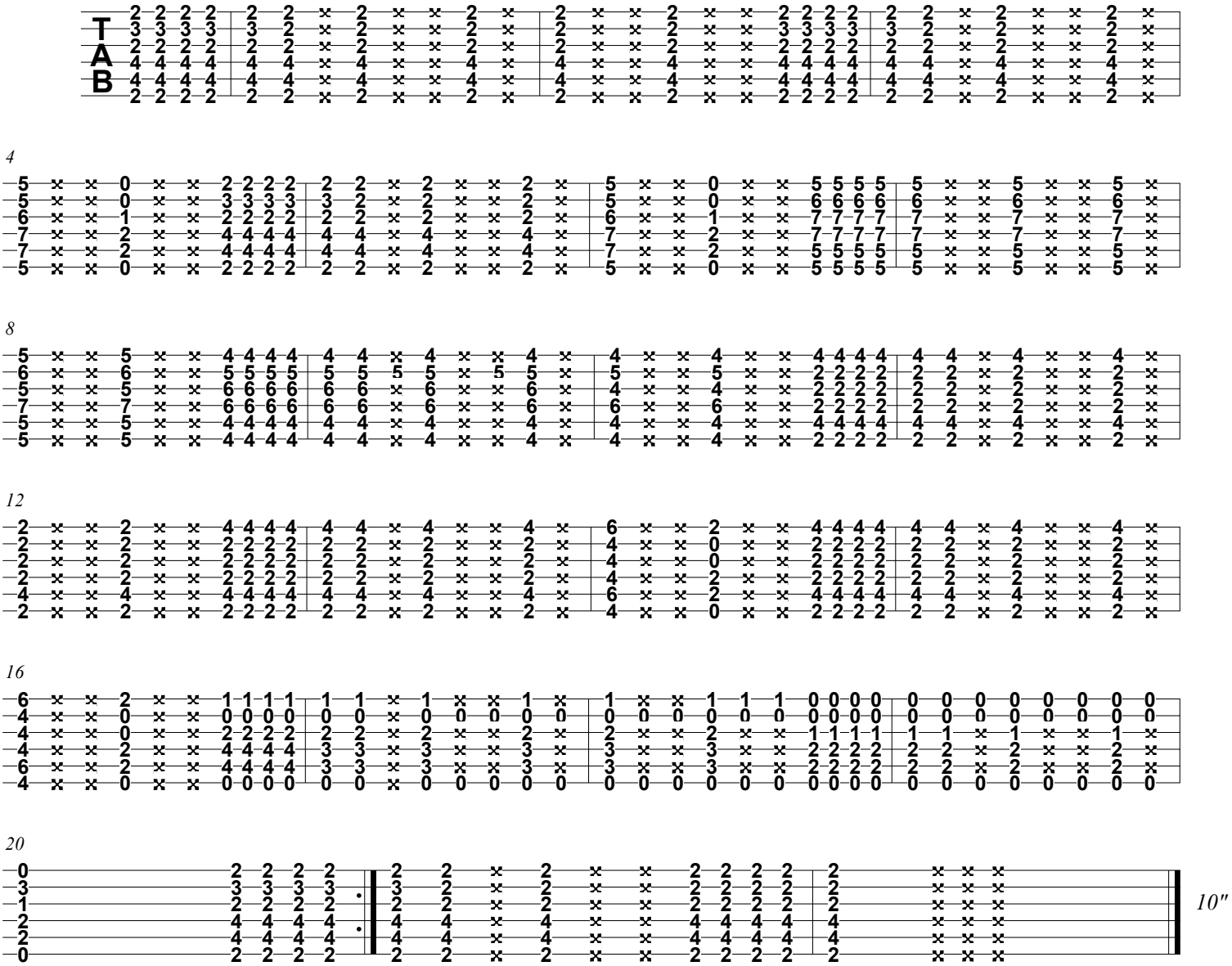
Tranquil Dance ♩ = 70



16. Chicka Chicka Bow Wow

Charles Alexander Allred

Rhythmic ♩ = 200

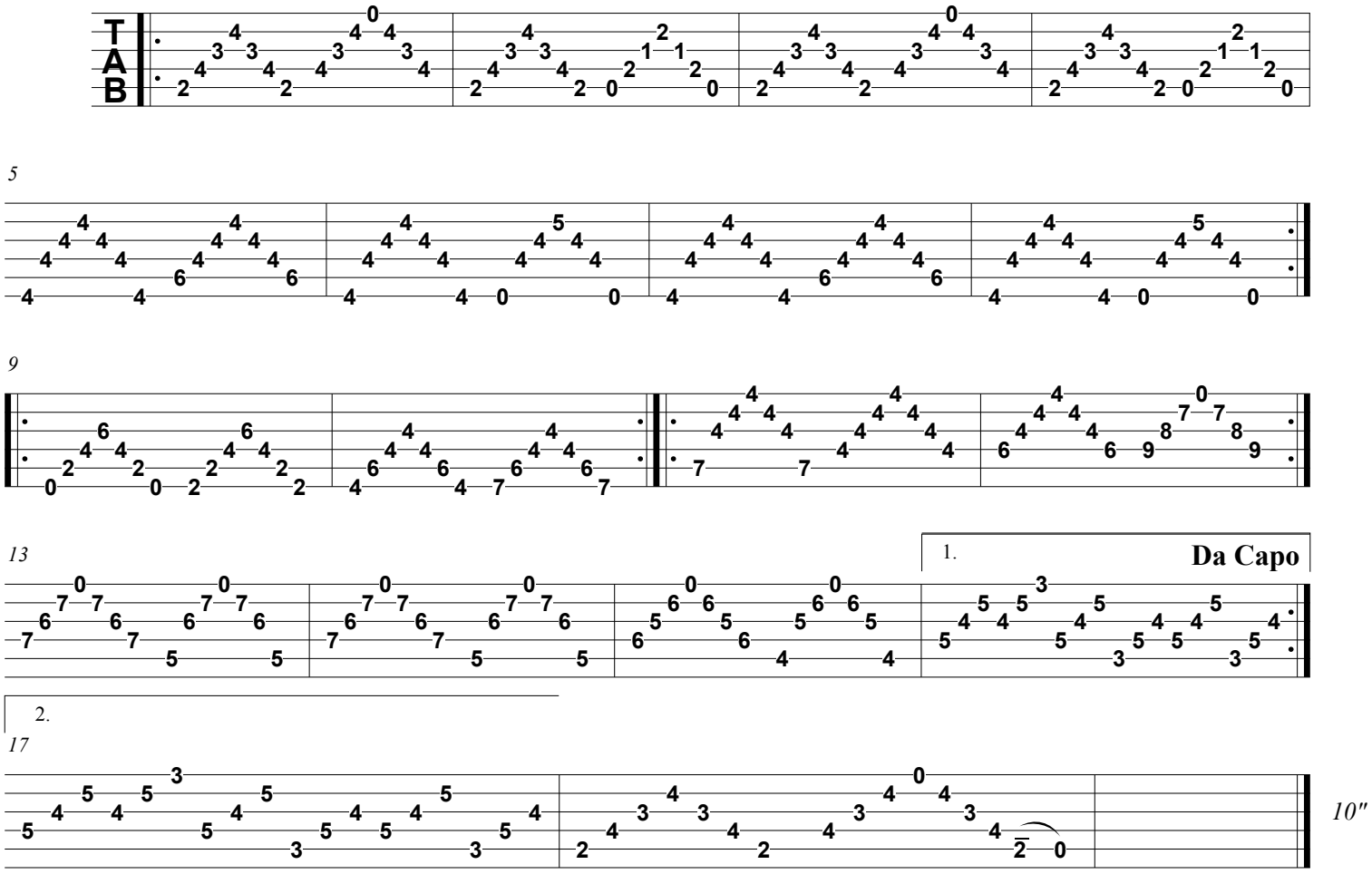


Notes:
Rhythmic improvisation may be used as needed.

17. Half-True Joke

Charles Alexander Allred

Rhythmic & Playful ♩. = 70

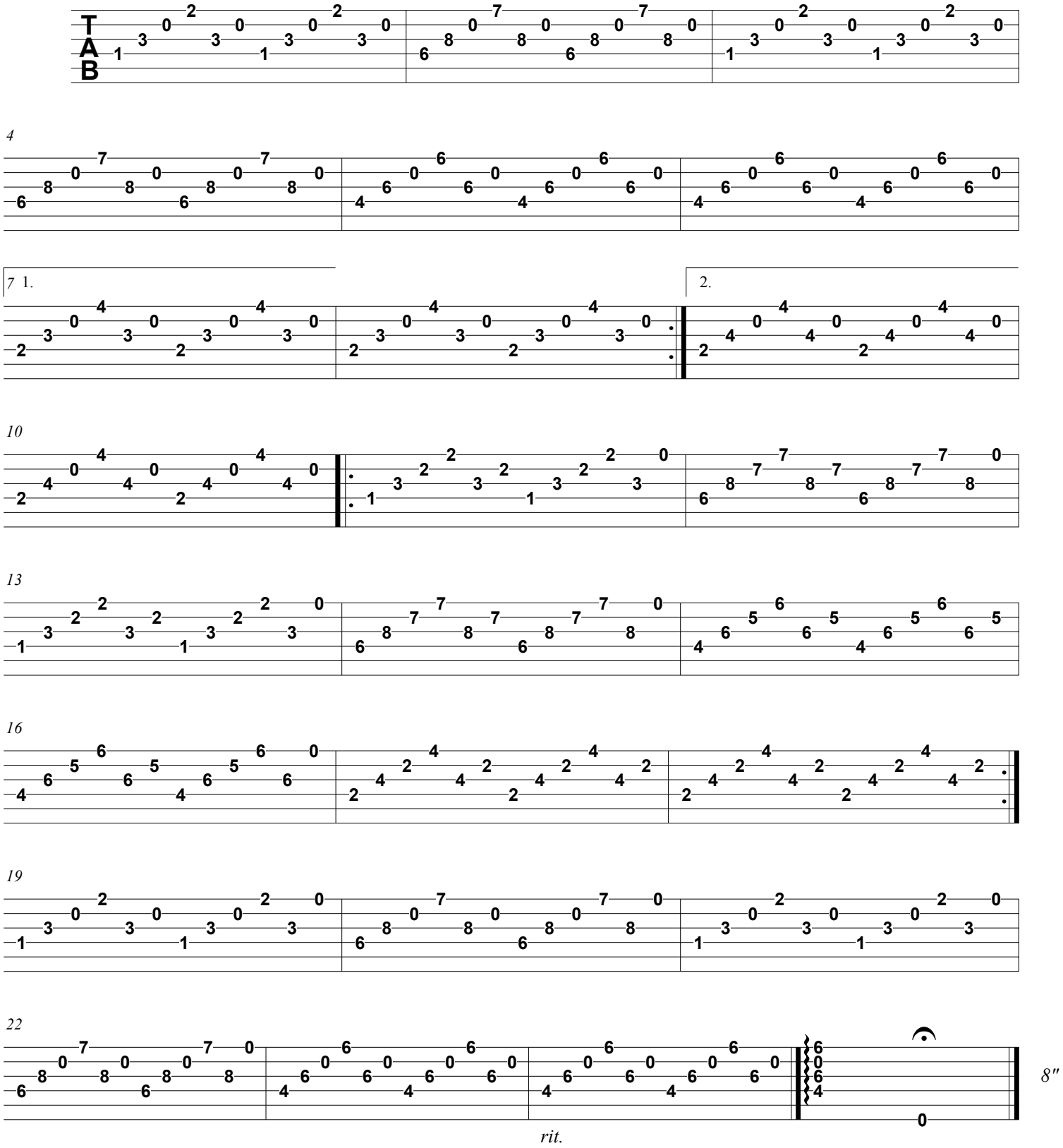


Notes:
After the Da Capo in measure 17, re-take all indicated repeats until taking the 2nd ending after measure 15.

18. Hope

Charles Alexander Allred

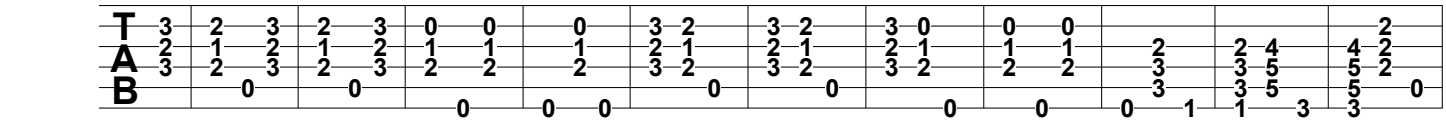
Contemplative ♩. = 100



19. Alpha

Charles Alexander Allred

Rowdy ♩. = 96



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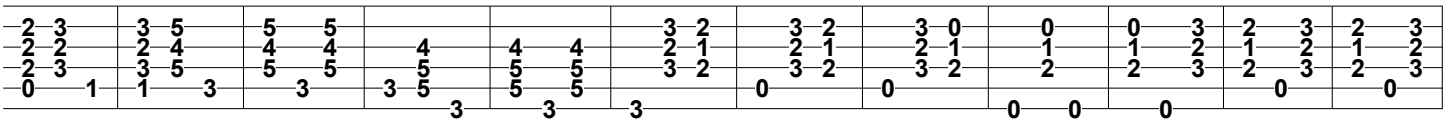

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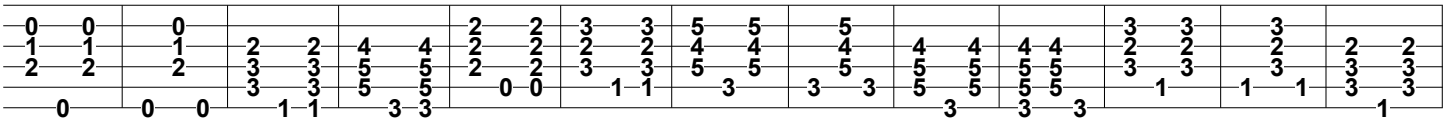

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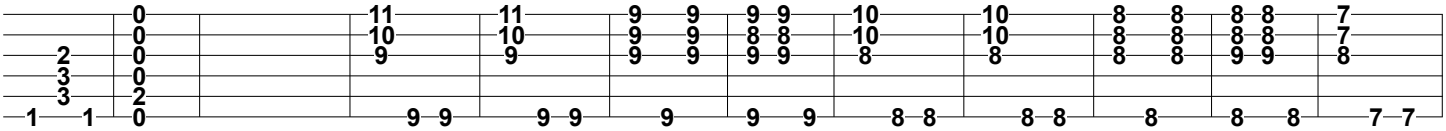

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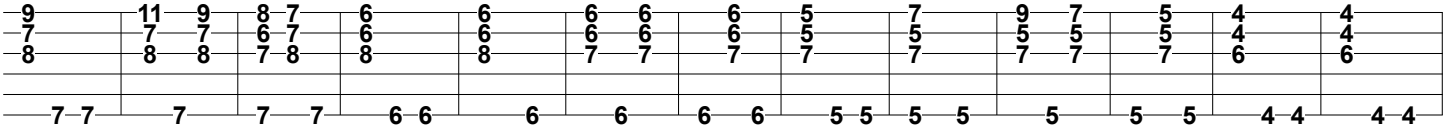

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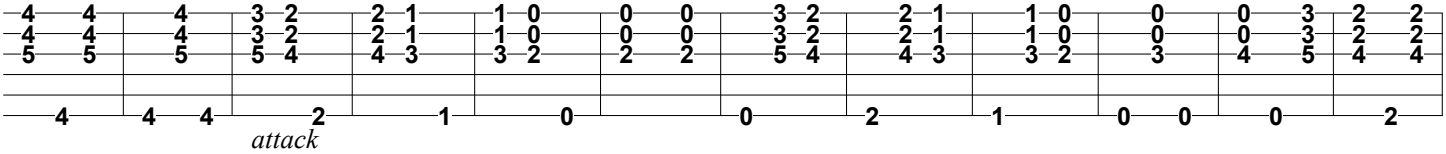

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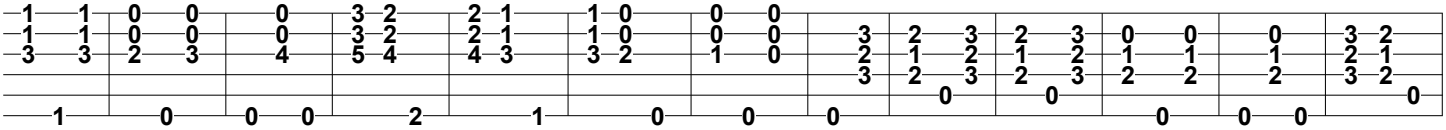

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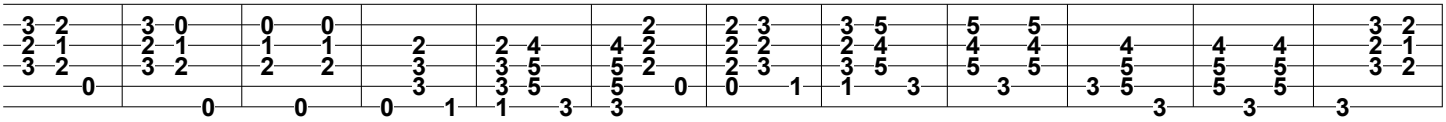

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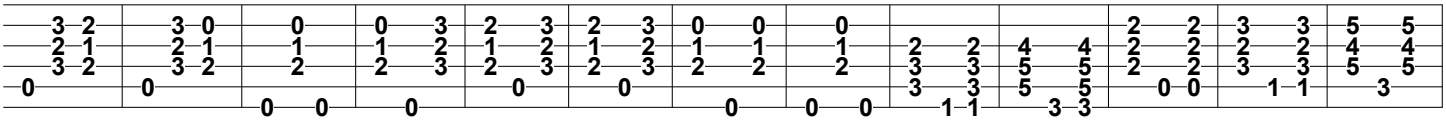

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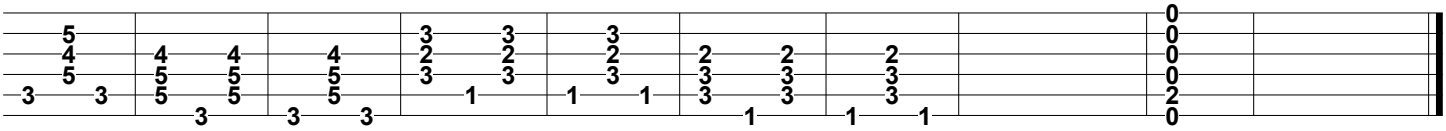
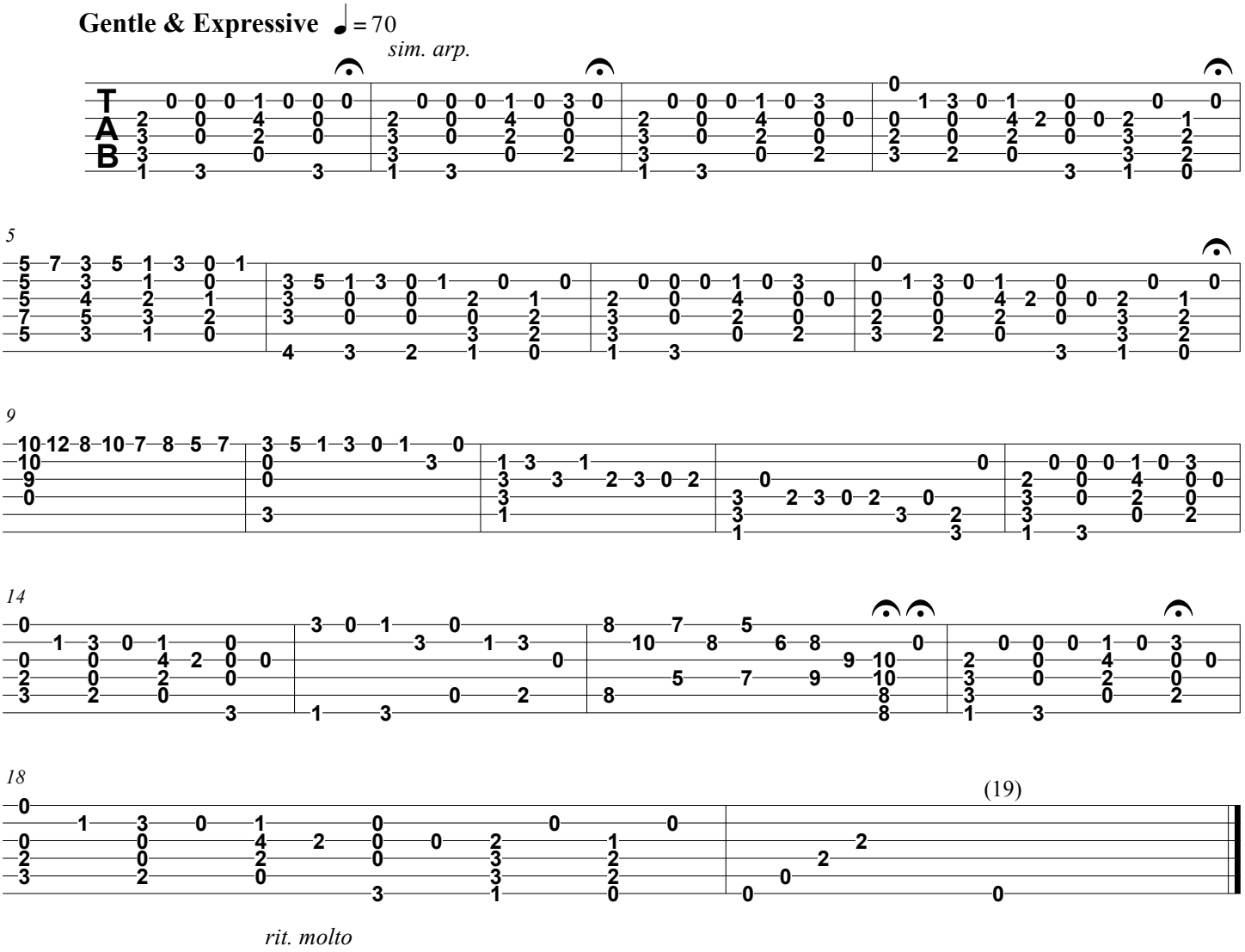


10″

20. There All Along

Charles Alexander Allred



Notes:
Take long fermatas in this piece.