

Mauro Giuliani - Grazioso

Practice and Performance Guide



Enjoy the artistic challenges of Mauro Giuliani's "Grazioso" (Op. 51, No.2). Includes sheet music and detailed comments.

Use this study guide to develop your musical expression, technical precision, and classical guitar proficiency.

Giuliani Op. 51 No. 2 *Grazioso*

Practice & Performance Guide

<https://classicalguitarshed.com/sm-giuliani-op-51-no-2/>

About the Piece

Composer: Mauro Giuliani (1781–1829)

Period: Late Classical/Early Romantic

Time Signature: 6/8 (two big beats per measure, each with three subdivisions or small beats)

Key: C Major

Character: *Grazioso* = graceful and elegant

Understanding “*Grazioso*”

The marking “*Grazioso*” is crucial to your interpretation. It means:

- Graceful and elegant gestures
- Smooth, connected (*legato*) melody lines
- Round, full, beautiful tone quality
- NOT aggressive, accented, or abrupt
- Flowing forward momentum without being rushed

Structural Analysis

Form Overview

The piece plays straight through with no repeats, but contains these distinct sections:

1. **Opening melody** (m1-8) with flowing line and bass accompaniment
2. **Multi-voice (polyphonic) texture** section (m9-12)
3. **Tension/climax section** with repeated notes (m13–18) This section is 6 measures instead of the typical 4
4. **Return** to opening material as outro (m19-22)

Pickup Notes Pattern

- The piece begins with 2 pickup notes that establish the melodic flow
- This pickup pattern continues throughout. Use it to guide your practice sections
- **General Practice Tip:** Don't end practice sections at bar lines. Instead, extend over them for musical completion

Practice Strategy

1. Section Work

First Section (Measures 1-8):

- Practice melody alone first (stems-up notes)
- Then bass line alone (stems-down notes)
- Combine slowly, keeping the character of the each

Second Section (Measures 9–12):

- New texture with more active bass
- Practice parts separately before combining
- Notice the longer note values in melody

Tension Section (Measures 13–18):

- 6-measure phrase instead of typical 4
- Features repeated notes building tension
- Practice dynamic movement and contrast carefully (more below)

2. Melody Practice

- Play melody line by itself multiple times
- Focus on smooth connections between notes
- Listen for any “clipped” or disconnected sounds
- Work on graceful phrasing even at slow tempos

3. Bass Line Practice

- Play the bass and accompaniment parts alone
- Make them as smooth and connected as possible
- Listen to bass as if it's your only responsibility

Technical Guidance

Left Hand

Stretches and Positions:

- Expect stretches between the 3rd and 4th fingers
- For C major chord positions (like m1), a slight hand tilt is acceptable
- Allow the thumb to come up slightly higher for comfort if needed
- Avoid extreme wrist angles
- Don't force a perfectly perpendicular hand position if it causes tension

Right Hand

Use the provided fingerings.

They're specifically designed to:

- Avoid finger repetitions
- Minimize awkward string crossings
- Enable smooth, connected playing at moderate tempo
- Support the graceful character

Tone Production:

- Play at an angle to strings rather than straight across
- Push through strings rather than pulling up
- Move from the large knuckle joint
- Keep nails consistently shaped and polished
- If playing without nails, keep them trimmed short

Musical Interpretation

Dynamics and Voicing

Basic Principles:

- Keep the melody louder than the bass and accompaniment
- Don't accent high notes automatically
- Use the bass notes to establish downbeats, not just melody notes

Phrasing Guidelines

- Generally get louder going down in pitch to create momentum
- Back off the top ascending notes in non-climactic melodic lines
- Connect melody notes as smoothly as possible
- Avoid making every note equal. Think in phrases, not individual notes

The Tension Section (Measures 13–18)

Repeated Notes Technique:

- Repeated notes generally start less and get louder
- Don't let first repeated note "bang." Leave room to grow
- Each group of repeated notes should build progressively
- Scale the intensity. Each group slightly louder than the previous

Dynamic Strategy:

- To get louder effectively, first get quieter
- Build contrast rather than starting loud
- M13-18 naturally wants to build. Embrace it while staying "*grazioso*"

Rhythm and Rest Treatment

6/8 Time Feel:

- Two big beats per measure (dotted quarters)
- Count: 1–2–3, 4–5–6 or ONE-two, TWO-two
- Think “jig-like” but elegant, not bouncy

Rests vs. Long Notes:

- Where rests are written, stop the sound
- Where long notes are written, let them ring and connect
- Pay attention to the difference. It’s compositionally intentional

Practice Tips

Daily Practice Approach

1. **Always start with small sections** - don’t plow through the whole piece
2. **Practice parts separately first** before combining
3. **Listen actively** to your sound quality and connections
4. **Use the pickup note pattern** to determine practice section boundaries
5. **Take your time** - rushing defeats the graceful character

Tempo Development

- Start very slowly, focusing on beauty of sound
- Elegance is the goal, not speed
- Maintain forward momentum without rushing
- Slight *ritardando* (slow down) at the end is acceptable

Sound Quality Focus

- Spend time on melody alone, making it as beautiful as possible
- This “easy” practice is actually highly productive
- Get the sound in your ear first, then add complexity
- If parts aren't beautiful separately, they won't be beautiful together

Common Challenges and Solutions

Challenge: Stretches feel uncomfortable

Solution: Allow slight hand tilting. Don't force perfect perpendicular position.

Challenge: Right-hand fingerings feel awkward

Solution: Trust the provided fingerings - they solve potential problems down the road.

Challenge: Repeated notes sound static

Solution: Start quiet and crescendo through each group. Think "surge" not "stuck."

Challenge: High notes pop out too much

Solution: Consciously pull back on high notes. Let bass establish the beat.

Challenge: Piece sounds choppy

Solution: Practice melody alone until perfectly legato. Extend practice sections over bar lines.

Final Performance Notes

- Keep overall character graceful and elegant throughout.
- Before performing, mentally review the tempo and musical gesture.
- Maintain gentle forward momentum.
- End with a sense of completion and grace.
- Remember, this is beautiful music disguised as a technical study.

Giuliani has the ability to pack so much music in such a small amount of space. Embrace both the technical challenges and musical rewards of this elegant piece.

Etude No. 2

Op. 51

Mauro Giuliani
(1781-1829)

Grazioso

m i a m i m i a m i m i a m i a m i a m i p m i m a

m i m i m i m a m i m a m i m i m i m i p p a m

i m i a m i m i a m i m i m a m i m i m

a i i i m i m i i i m i m i i i m i a i i a i i a m m a m m

a i i i m i a m i m i a m i m i a m i p i m p i

Etude No. 2

Op. 51

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Grazioso

mf *p* *simile*

m i a m i m i a m i m i a m i a m i a m i p m i m a

TAB

5 *m i m i m i m a m i m a m i m i m i m i p p a m*

TAB

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

TAB

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

TAB

18 *a i i i m i a m i m i a m i m i a m i p i m p i*

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

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

B 3 3 3 3 0 3 3 3 3 3 3 3 3 3 3 3

Your Next Steps on Classical Guitar

If you've enjoyed exploring Giuliani's *Grazioso* in this guide, you'll love diving deeper with our full classical guitar program. It's built to help you make real progress—step by structured step, at your own pace. With detailed video lessons, practical exercises, and supportive feedback, you'll build confidence, expression, and true musical fluency.

In the program, you'll enjoy:

- Step-by-step organized lessons for reliable progress
- Clear video demonstrations and practice routines for each skill
- Friendly, expert support to keep you motivated
- A vibrant, supportive community of guitarists
- A proven path forward from beginner to confident musician



"My tone has improved. Greater clarity with fewer buzzes. I practice every day, sometimes it is short, sometimes longer, but consistency is my goal. I focus on technique first, then pieces. I have recently memorized 'Greensleeves'... Great program. I am so glad my husband encouraged me to try it. As a former professor, I adore your organization and attention to how adults actually learn. You had me at syllabus."

—Leah Holmes



"I've been a guitar hobbyist for over 30 years, and signing up for The Woodshed has revolutionized my playing. I'm learning good technique, playing relaxed and producing beautiful sounds. Even five-minute practices are enjoyable, and I'm finally building a repertoire."

—Brian Yates



"I've tried a lot of programs online and personal teachers, and no one compares to Allen. He's truly a master teacher. All of his lessons are sequential and progressive, and all of the components are of the highest quality - from the exercise sheets to the videos to the practice logs. It is money well spent and truly the best gift I give myself every year."

—Paulette Hummel



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