YAMAHA

Classic Guitar Course

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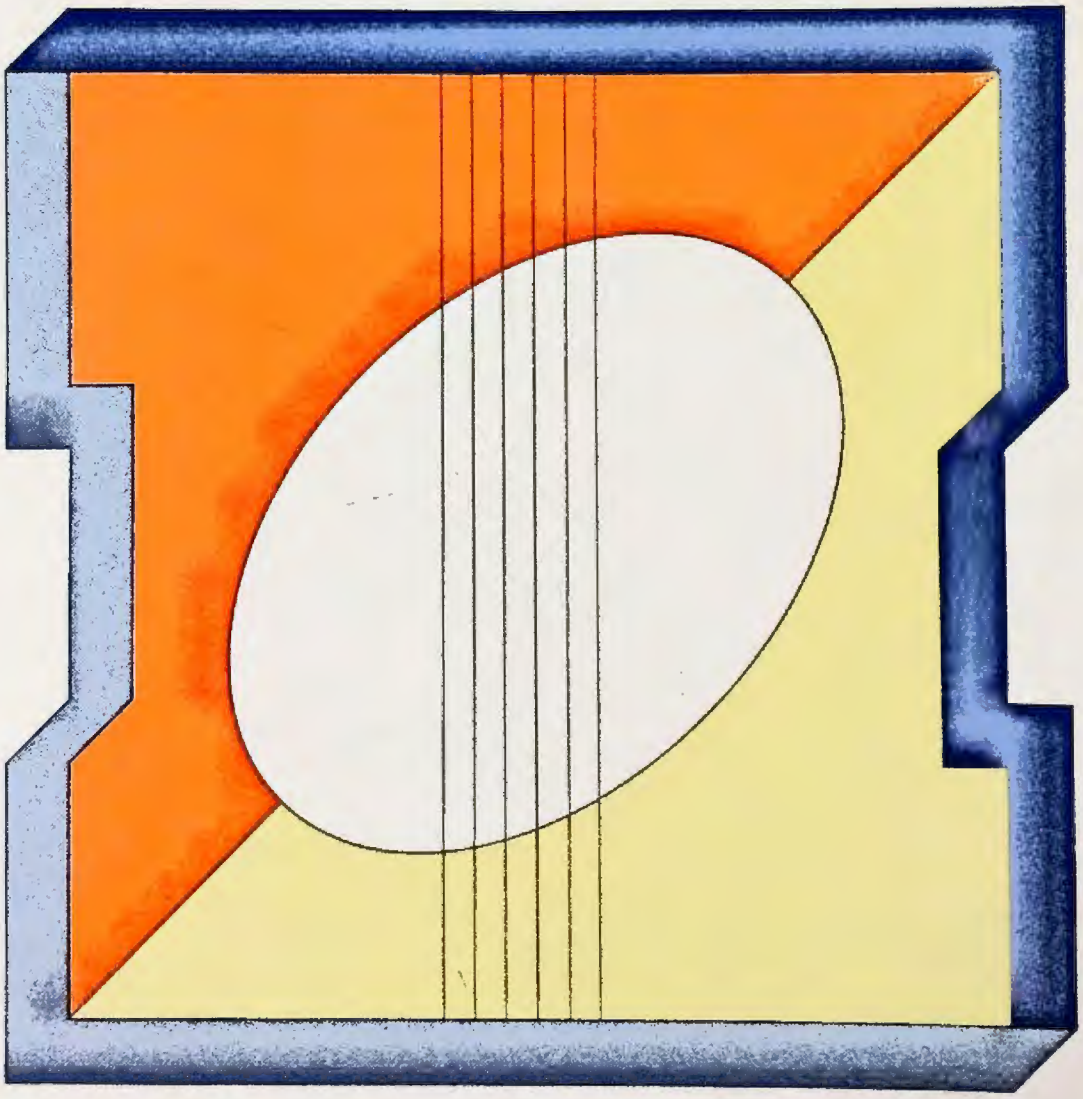

YAMAHA MUSIC FOUNDATION

YAMAHA

Classic Guitar Course

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by T. Koizumi

Preface

This book follows "YAMAHA Classic Guitar Course Vol. 2" and is intended as a reference text for those who have already reached grade 6 and are preparing to take the examination for instructor status. Part 1 covers a wide range of guitar – related material including its history, the history of flamenco music and descriptions of many of its styles and techniques. Part 2 includes a number of F. Tarrega's etudes and a few of his compositions. It is important that the student take the time to learn these thoroughly; not only as exercises, but also to gain insight into the musical spirit of a man who was extremely influential in the development of today's guitar music.

We urge our readers to always keep in mind that careful and continuous practice is the only way to attain a high degree of technical and musical proficiency.

A piece by F. Sor and a duet by F. Carulli are included at the end of this book as reference for the next level.

CONTENTS

PART 1

The History of the Guitar and its Music 4
Flamenco 9
Flamenco Music 10
Flamenco Techniques 13
Useful Techniques 15

PART 2

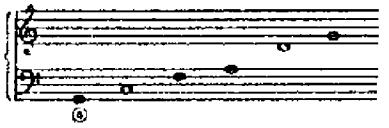
Collection of SHORT ETUDES ..... F. Tárrega 25
PRELUDE in A ..... F. Tárrega 34
ETUDE in A ..... F. Tárrega 35
ENDECHA-OREMUS ..... F. Tárrega 36
PAVANA ..... F. Tárrega 37
ROSITA ..... F. Tárrega 39
VALS ..... F. Tárrega 40
MAZURKA ..... F. Tárrega 42
CAPRICHIO ÁRABE ..... F. Tárrega 44
ALBORADA ..... F. Tárrega 48
GRAN JOTA ..... F. Tárrega 50
Variations on the Theme of "MAGIC FLUTE" (op. 9) ..... F. Sor 59
SERENADE (op. 96-1) ..... F. Carulli 65
ROMANZE ..... N. Paganini 77
ROSAS ..... Flamenco 80
SOLEARES ..... Flamenco 82

Part 1

The History of the Guitar and its Music

The origin of the guitar is not certain, but it can be traced back to ancient Egypt (3000 B.C.), where it is believed to have begun as the *lyra*, an ancient string instrument. Over the centuries, the *lyra* underwent many transformations and assumed many forms, including the medieval *lute*, finally reaching Spain where it gradually developed into the guitar as we know it today.
There are two hypotheses concerning the guitar's origin and development: (a) – that it started as a *lute* in Assyria, passed through Egypt, Persia and Arabia, and finally reached Spain around the 8th century, – and (b) – that in accordance with (a), the Assyrian *Ketharah* and the Greek *Kitara* gradually became the *Citara-Roman* which was subsequently improved and renamed the *Rotta* or *Chrotta*. Then, in 16th century Spain, it became the *Vihuela* – the guitar's closest relative.

Two forms of guitar were prevalent during the 12th century in Spain; the *Guitarra Latina*, which is reputedly a derivation of Greek and Roman instruments, and the *Guitarra Morisca* which is said to have been handed down from Arabia. The former had four single strings, was somewhat similar to today's guitar, and was commonly played in the graceful punteado style. The latter was an oval shaped instrument with a rounded back and several double, and sometimes triple, strings. The *guitarra morisca* was played in a rougher rasgueado style.
The *vihuela*, which appeared in Spain in the 16th century, also took on several forms; the *vihuela de mano*, played with the fingers; the *vihuela de arco*, played with a bow; and the *vihuela de plectro*, played with a plectrum. The present day guitar is a direct descendant of the *vihuela de mano*.
The 2nd through 6th strings of the *vihuela* are multiple and the 1st string is single. The most common tuning is G-C-F-A-D'-G' (6th to 1st). This would be the same as lowering the 3rd string a half tone in standard guitar tuning with *a capo* at the 3rd fret.



During the 16th century, the *vihuela* and guitar were distinguished by the number of strings used. At that time, according to Juan Bermudo, the *guitarra latina* had four strings; the 2nd through 4th being multiple and the 1st single. It was during this period that many great *vihuela* players such as Luis Milan, Narvaez and Mudarra, were actively shaping an important part of the guitar's history.
Luis Milan (1500?-1566) was the first to publish a volume of works for the vihuela "*El Maestro*", (1535). This album included "*Pavana*", "*Fantasia*" and numerous other works which are popular with guitar players even today. All of Milan's works were originally published in tablature, as this was the standard notation of the day. The publication of "*El Maestro*" opened the way for many other *vihuela* pioneers including Luis de Narváez, Alfonso Mudarra, Enriques de Valderrabano, Juan Bermudo, Diego Pisador and Miguel de Fuenllana to publish their own works, and *vihuela* music flourished. By the end of the 16th century, however, the *vihuela* and its music were slowly dying out, making way for the age of the guitar.

While the *vihuela* was at its peak of popularity in Spain, a number of famous lute players were active in other parts of Europe – F. Spinaccino, the oldest known Italian composer of lute music, V. Galilei, father of Italian astronomer G. Galilei, Dennis Gaultier, a famous lute player of the French court, and John Dowland (1562 – 1626), representative of the English music of the age of Queen Elizabeth. But with the appearance of the harpsichord and guitar at the end of the 17th century, the lute also vanished.

At this point we should make special note of Vicente Espinel (1551 – 1642) and Juan Carlos Amat of Spain. Espinel dedicated extremely to the guitar and its development, and was successful in adding an extra string to the traditional 4-string *guitarra latina*, creating what has ever since been known as the Spanish Guitar. In 1586 Amat published the first textbook for guitar in Barcelona, and was largely responsible for spreading the 5-string guitar throughout Spain. The seeds that these two sowed gradually spread beyond the Spanish borders and infiltrated all other areas of Europe where the lute was at its height of popularity. The most well known guitarists of this period were F. Corbetta, G. Sanz and R. de Visée.

F. Corbetta (1615 – 1681), after working as a court musician in Spain for several years, moved to Germany, and then on to France where he worked for Louis XIV. Later, he moved to England where

he became a court musician for Charles II. Corbetta was very influential in spreading the guitar through Europe.

Gasper Sanz (1640 – 1710) published a guitar textbook in 1674 describing a number of important playing techniques including rasgueado, punteado, the trill and slur. His most famous works, "*Pavana*", "*Folia*", "*Españoletas*" and "*Canarios*" are still popular with guitarists today.

Robert de Visée (1650 –1725) is said to have studied under Corbetta, and later to have become court guitar teacher to Louis XIV. His most famous work is "*Suite in D minor*".

Other noted guitarists of the 17th century were G. Montesando and L. Roncalli of Italy, R. de Ribayaz of Spain and G. Logy (1643 – 1721) of Vienna. All were famous as both guitar and lute players.

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During the 18th century, in the period between the baroque and rococo eras, the guitar lapsed into an age of stagnation. Also, with the publication of a textbook by Spanish guitarist Santiago de Murcia, cifra style tablature completely vanished and the modern style of music notation came into its own. Spanish guitarist F. Fernandiere is reputed to be the first to publish a guitar textbook in modern notation.

It was around this time that keyboard and stringed instruments were at their peak, and the great composers such as Rameau, D. Scarlatti, Händel, J.S. Bach and S.L. Weiss were active.

Boccherini (1743 – 1805), an Italian cellist, deserves mention here. After moving to Spain in the 1760's, he composed the first piece for chamber orchestra and guitar.

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From the late 18th into the 19th century, interest in the guitar began to revive. Its leading exponent at the time was Miguel Garcia of Spain, who added two bass strings to the traditional 5-string arrangement. The 7-string guitar was soon abandoned, but later led to the development of the present-day 6-string configuration. Moretti and Aguado both studied under Garcia.

Federico Moretti, born in Napoli, later to be naturalized as a Spanish citizen, published a textbook entitled "*Basics of the Six-String Guitar*" in 1799; a work which was to become the foundation of modern guitar technique. Moretti's work was the beginning of the guitar's golden age, producing such great guitarists as Sor, Aguado and Giuliani.

Fernando Sor (1778 – 1839) is considered to be the greatest guitarist to appear between the 18th and 19th centuries. As a composer, he produced more than sixty pieces for the guitar, plus an impressive amount of opera, symphony and chamber music. The most edifying of his works for guitar are etudes op. 6, 29, 31 and 35, from which Andres Segovia selected the pieces for his book "*20 Studies for Guitar*". Some of Sor's most popular pieces are op. 9 "*Variaciones sobre un Tema de Mozart*", *op. 14* "*Gran Solo*", *duet op. 34* "*L'Encouragement*", and *op. 63* "*Souvenir de Russie*". "*Los dos Amigos*", a duet, is famous as a commemoration of Aguado's visit to Sor's home in Paris in the 1820's.

Dionisio Aguado (1784 – 1849) studied under M. Garcia (Padre Basilio). In 1825, after acquiring considerable fame as a guitarist, he moved to Paris, at that time the center of guitar music, and spent several years with Sor. Later, he returned to his mother country, Spain, where he lived out his final years teaching guitar. Aguado's textbooks and techniques are still in use today, and are in fact recommended by Andres Segovia. Sor's technique applies use of fingertips, whereas in Aguado's methods, finger nails are used.

Mauro Giuliani (1780 – 1840) of Italy enjoyed fame on a parallel with Sor's. After a concert tour in Europe from 1800 to 1807, he moved to Vienna where he composed and gave concerts, eventually becoming very successful. In 1832 he moved to London, where he and Sor are said to have met in artistic confrontation. Apparently, the audiences were divided between Sor's gracefulness and Giuliani's freehearted style, each gradually developing their own following. Giuliani's most important works are *op. 15* "*Sonata*", *op. 71* "*Sonatine*", *op. 150* "*Eroica*", piece for flute and guitar, violin and guitar, and strings (orchestra) and guitar.

Also active during the same period were Ferdinando Carulli (1770 – 1841), who was born in Napoli and lived in Paris, and left us with over 300 pieces; Matteo Carcassi (1792 – 1853) of Florence who toured Germany, France and England, finally settling in Paris until his death; Felipe Gragnani, a student and friend of Carulli; Luige Legnani, best known as accompanist of talented violinist N. Paganini; Francisco Molino of Florence who moved to Paris where he became a violinist and guitar teacher; Simon Molitor, a pioneer of the guitar in Vienna; Leonard de Call of southern Germany; Joseph Küffner of Germany who left small pieces for introductory guitar courses and chamber orchestra symphonies; and finally, Anton Diabelli of Germany, who became quite famous in Vienna where he taught piano and guitar.

Another great musician who was closely associated with the guitar was Italian violinist Niccolo Paganini (1782 – 1840). Paganini himself played and composed for the guitar. His works include solo pieces and pieces for guitar and string quartet.
Weber, Schubert and Berlioz also played and wrote for the guitar.

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But even the great masters of the guitar, Sor and Giuliani, were eventually overwhelmed by the steadily increasing popularity of the piano and orchestra. Other noted guitarists of this period are; Napoléon Coste (1806 – 1883) of France who played a seven-string guitar, Kaspar Mertz (1806 – 1856) of Hungary who played eight and ten-string guitars, and Giulio Regondi (1822 – 1872) of Italy who also played eight-string guitar. Some of the more famous names to come out of Spain are; José Broca, Antonio Cano, José Viñas, José Ferrer, Julian Arcas and Tomas Damas (Tárrega's teachers), and Juan Parga of flamenco fame.

With the help of J. Arcas, Antonio Torres (1817 – 1892) drew the standard for modern guitar in the 1850's.

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Now we come to the master of modern guitar music; Fransisco Tárrega (1852 – 1909). Tárrega was born in Villarreal, Valencia, and studied guitar from the age of eight. He later studied under J. Arcas and T. Damas. After majoring in piano and harmony theory at the music school of Madrid, he made his debut performance there as a guitarist, subsequently touring throughout Spain, Paris and London, acquiring fame and respect wherever he went.

Tárrega's success lay in his scrupulous exploration of the guitar's possibilities as an expressive tool, and making full use of them in his pieces and arrangements. Tárrega's technique and style were colorful but rational, and were carried on by his students, Llobet and Pujor. Even today, Tarrega's influence can be found in just about every classical guitarist's style. His arrangements include many of the works of the great composers including Bach, Beethoven, Schumann, Mendelssohn, Chopin, Albeniz etc., which along with his original works, are of great value to all guitarists.

Miguel Llobet (1878 – 1937) was the first to teach Tárrega's methods, which he did in Spain, all over Europe and in North and South America. His original pieces include "*El Testamento de Amelia*" and "*La Filla del Marxant*", which was inspired by a folk song of his birthplace, Catalonia. Llobet also arranged several of Albeniz' and Granados' pieces for the guitar.
Emilio Pujor (1886 –) was a composer, arranger and guitarist in direct line from Tárrega. His work includes a textbook entitled "*La Escuela Razonada de la Guitarra*", describing Tárrega's style and technique in detail.

Other guitarists who studied under Tárrega are Pascual Roch, Garcia Fortea, Daniel Fortea, Domingo Prat; and the female guitarists Pepita Roca and Josefina Robledo.

No text on the guitar and its history would be complete without mentioning the 20th century's greatest guitarist – Andres Segovia. Segovia was born in Jaén, Spain in 1894, taught himself how to play the guitar, and performed his first recital in Granada when he was fourteen. He toured Spain, South and Central America, and at a concert in Paris in 1924, received the acclaim that was to thereafter turn all eyes of the artistic world upon him. Many modern composers including Ponce,

Villa Lobos, Torroba, Tedesco and Tansman, were strongly influenced by Segovia and were inspired to write pieces for solo guitar and ensembles. With the appearance of Segovia, interest in the guitar reached its peak, and many other guitarists were soon to follow in the master's footsteps.

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Regino Sáinz de la Maza, who was the first to record Rodrigo's *"Concierto de Aranjuez"*, is one of Spain's greatest guitarists, and is also well known for his compositions for guitar and as a teacher.

Domingo Prat of Barcelona is famous for his devotion to the development of Argentinean guitar.

Julio S. Sagreras of Argentina wrote a seven-volume textbook of original pieces.

Also from Argentina was Mario Rodrigues Arenas, the author of a guitar textbook entitled *"La Escuela de la Guitarra"*.

Vincente Gascon, who was born in Spain and later emigrated to Argentina, wrote a guitar textbook called *"Metodo Moderno"*.

Other guitar exponents are: Isaias Savio of Uruguay, who published a number of guitar pieces, Julio M. Oyanguren, also from Uruguay, and Guillermo Gomez of Spain whose main works were completed in Brazil.

Female guitarists include V.Olcott Bickford of the U.S.A., Maria Luisa Anido of Argentina, a student of Prat and Llobet, Luise Walker from Vienna, also a student of Llobet, Ida Presti of France who died in an accident in 1967, Renata Tarrago from Spain and Lolita Tagore from India.

In the popular field there is Laurindo Almeida of Brazil, Vincente Gomez of Spain, who is presently active in the United States, Atahualpa Yupanqui of Argentina, also known as the "guitar poet", and Eduardo Falú, also from Argentina.

Alexandre Lagoya from Egypt became famous for a duet performance with Ida Presti. Karl Scheit of Austria studied and published works on music of the renaissance and baroque periods. José Rey de la Torre from Cuba studied under Llobet. Spanish guitarist Narciso Yepes became world famous following Segovia. Also there are Julian Bream, famed English guitarist, and Sigfried Beherend, a great German technician.

Some guitarists who studied under Sáinz de la Maza and Segovia are Alirio Diaz of Venezuela, José Tomas, José Luiz González, Jorge Ariza, and Jésus González Mohino, all from Spain. Oscar Ghiglia of Italy and John Williams of Australia also studied under Segovia and learned the most superior of techniques.

The four members of the Angel Romeros family, Manuel Diaz Cano from Spain, Turibio Santos of Brazil and Christopher Parkning of the U.S.A. are the backbone of the new generation of master guitarists.

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Here, let us introduce some modern composers and their guitar-related works. First, from Spain, there is Manuel de Falla (1876 – 1946), famous for his ballet *"Le Tricorne"* and an opera entitled *"La Vie Bréve"*. De Falla left us with a guitar work called *"Hommage à Debussy"*. Joaquin Turina (1882 – 1949) of Sevilla left us many original guitar pieces including *"Fandanguillo"*, *"Ráfaga"*, *"Sonatina"* and *"Hommage á Tárrega"*. Moreno Torroba (1891 –) of Madrid, best known for his strong individuality, has written a number of guitar pieces. His main works are *"Suite Castellana"*, *"Sonatina"*, *"Nocturno"* and *"Madroños"*. Fredrico Mompou (1893 –) of Barcelona presented his composition *"Suite Compostelana"* to Segovia. Oscar Esplá (1886 –) from Alicante wrote *"Impresiones Levantinas"*. Joaquin Rodrigo (1902 –) of Valencia, a blind composer, wrote *"Concierto de Aranjuez"*, a guitar ensemble *"Fantasia para un Gentilhombre"*, *"Fandango"*, *"Sarabanda"*, *"En Los Trigales"* and *"Entre Olivares"*.

From Uruguay there are Alfonso Broqua (1876 – 1946) and Carlos Pedrell (1878 – 1941), who wrote three small pieces for Segovia, Carlos Chavez (1899 –) from Mexico, and Agustin Barrios (1885 – 1944), a guitarist and composer born in Paraguay. Barrios' best known pieces are *"Choro de*

Saudade", *"Danza Paraguaya"*, *"Prelude"* and *"La Catedral"*.

Manuel Ponce (1885 – 1948) of Mexico, famous for his work *"Estrellita"*, composed many guitar pieces including a guitar ensemble entitled *"Concierto de Sur"*, *"Homenaje a la Seguidilla"*, *"Sonáta"*, *"Cancion Populares Mexicanas"*, *"Variations on Folia de España and Fugue"*, and *"Valse"*.

Hector Villa-Lobos (1887 – 1959), a great Brazilian composer, played the guitar himself and wrote several unique pieces for the guitar including *"Concerto in D"*, *"12 Etudes"*, *"5 Preludes"*, *"Choros"*, and *"Suite Populaire Brasilienne"*.

Antonio Lauro (1919 –) of Venezuela wrote a number of masterpieces of Venezuelan dance music including *"Valse Venezolanos"*, *"Suite Venezolanos"* and *"El Marabino"*. These pieces acquired the fame they deserved through the superb performances of a Venezuelan guitarist, Alirio Diaz.

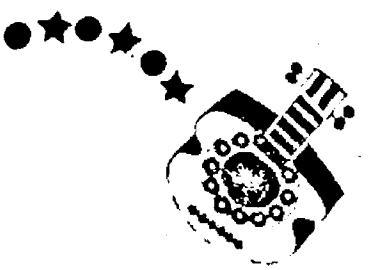
A great Italian composer, Castelnuovo Tedesco (1895 – 1968) wrote a guitar ensemble entitled *"Concerto in D"* at the request of Segovia. His most famous works are *"Sonata"*, *"Tonadilla"*, *"Tarantella"* and *"Platero and I"*, a guitar piece for a poem by the Spanish poet Juan Ramón Jiménez.

Alexander Tasman (1897 –) born in Poland but a resident of Paris, composed *"Mazurka"*, *"Cavatina"* and *"Suite in Modo Polonico"* for Segovia.

Albert Roussel (1869 – 1937) of France also composed a piece for Segovia entitled simply *"Segovia"*.

Other notables include Frank Martin (1890 –) of Switzerland, who wrote *"Quatre Pieces Brèves"*. Lennox Berkeley (1903 –) of England composed *"Sonatina op. 51"*, a dedication to Julian Bream. Another great English composer, Benjamin Britten (1913 – 1977), also wrote a piece for Bream entitled *"Nocturnal op. 70"*. Also, Stephen Dodgson's dedication to John Williams, *"Partita for Guitar"* cannot be forgotten. In more recent times, *"Canciones y Danzas"* composed by Ruiz Pipo (1938 –) of Granada, Spain, has been frequently performed by Narciso Yepes.

Cuba's new guitar star Leo Brouwer (1939 –) has written several pieces for chamber orchestra and guitar, as well as *"Dos Aire Popularies Cubains"*, *"Elogio de la Danza"* and *"Estudios Sencillos"*.



Flamenco is the folk music of Southern Spain and Andalusia. It is an original art that has developed with a long history. There are many explanations as to the origin of the word *flamenco*, but the most widely accepted today is that it is derived from the Gypsy slang *flamuneta* and *flamun*, originally *flama*, which means "flame" in English. Flamenco can be basically divided into three categories: *Cante Flamenco* with emphasis on vocals, *Baile Flamenco* with emphasis on dance, and *Flamenco Guitar* for guitar. The original flamenco, however, is known as *Cuadro Flamenco*, with song, dance and guitar combined in one art form.

Flamenco is said to be *Hay que sentir*, that is, felt by sense rather than intellect. The player, dancer and audience should ideally blend into one, and only then can the true essence of flamenco be appreciated.

The leading exponents of flamenco, the representatives of its passion and sorrow, were the gypsies who came from India to Andalusia, the southern most tip of Iberia, several hundred years ago. Andalusia, the historical heart of Spain, experienced many invasions by the peoples of many countries. One which had a marked effect on the culture of the area was that of the Moro people during the medieval era.

Under the pressure of these invasions the nomadic gypsies began to emigrate in the 1440s. It was during this time that the flamenco style was actually formed. Little by little, as singing and dancing skills were handed down through family lines and learned from other natives, new songs and dances were added to the gypsies' repertoire, and through the course of time, gradually became set in their own unique style. The gypsies of Andalusia were granted citizenship by Carlos III (1759 – 1788), and eventually settled down in the slums.

Songs which express the gypsies' despair and frustration were called *Cante Hondo* or *Cante Grande*. In this category are *Cañas, Polos, Siguiriyas, Serranas* and *Soleares*. Songs without guitar accompaniment are *Carceleras, Debla, Martinetes* and *Tonas*. All these pieces represent the main flamenco repertoire of the 18th and early 19th centuries.

Tio Luis el de la Juliana (1760 - 1830), El Planeta (1758 - 1860) and Diego el Fillo (1800 - 1860) are the note worthy guitarists of this period. In flamenco history, it is said that around 1845 - 1847 a Russian composer named Glinka was visiting Spain, and happened to hear a performance by gypsy guitarist F.Rodriguez Murciano (1795 — 1848) in Granada. Glinka was so deeply moved by Murciano's playing that he sat down and proceeded to take note of the guitarists rhythm and melody.

The history of the flamenco guitar as we know it today actually only goes back as far as the 19th century when Granadinas, Malagueñas and Rondeñas were added to its repertoire.

In the mid 19th century, outsiders to the gypsy culture began to take an interest in their song, dance and guitar playing. At that time, a pub called *Cafés Cantantes* where the gypsies would come and perform was opened in Sevilla, becoming the central point from which flamenco was spread throughout the rest of the world. Many new songs were added to the existing repertoire, and *Cante Flamenco* reached its height of popularity. Several great flamenco artists appeared during this time including Silverio Franconetti (1825 – 1893) of Sevilla, Enrique el Mellizo (1835 – 1903) of Cadiz, Antonio Chacon (1865 – 1929) and Manuel Torre (1878 – 1933) of Jerez. Pastora Pavon (1890 –), otherwise known as *La Niña de los Peines*, was the most famous female vocalist of the day.

Toward the end of the 19th century the *Cafés Cantantes* gradually faded from popularity, and by the beginning of this century the age of flamenco had all but died. After the second world war, however, flamenco enjoyed an immense revival with the appearance of such stars as *La Argentina* (1886 – 1936), said to have been the world's greatest dancing madonna, Vincente Escudero (1895 –), Rosario (1914 –) and Antonio (1916 –), famous for Ballet Español. José Greco (1919 –) is also famous for his excellent performance in the motion picture *"Around the World in 80 Days"*, and Carmen Amaya (1913 – 1963) for a fine example of *baile flamenco* in *"La Historia de los Tarantos"*.

After Murciano, flamenco guitar was developed through the work of El Maestro Patiño (1830 – 1900) of Cadiz, Paco Lucena (1855 – 1930) of Cordoba and Javier Molina (1868 – 1956) of Jerez. Following these came the greatest of them all, Ramon Montoya (1880 – 1949), who brought

flamenco guitar to the forefront as a solo instrument rather than accompaniment. Many others were soon to follow: Manolo de Badajos (1892 – 1962), Pericio el de Lunar (1894 – 1964), Esteban Santucar (–), Carlos Montoya (1905 –), Niño Ricardo (1909 – 1976), Pepe Martinez (1910 –), Sabicas (1913 –), Melchor de Marchena (1913 –), Luis Maravilla (1914 –), Mario Escudero (1931 –), Ricardo Modrego (1934 –), Juanito Serrano (1937 –), Paco Aguilera, Andres Heredia, Juan Maya, Victor Monje, Paco de Lucia, Paco Peña and Manitas de Plata. All are great musicians and can be heard on record.

Flamenco Music

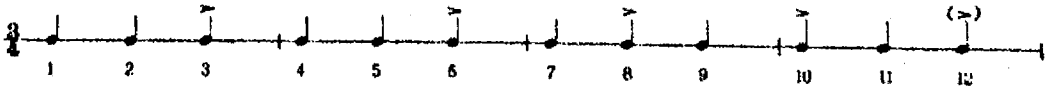
The flamenco repertoire has under gone some considerable changes with the course of time. Many of the old traditional pieces have disappeared and new ones have taken their place.
The following is a general classification of the basic flamenco repertoire.

Soleares:

Cañas: A very old song in the category of Cante Hondo. Similarly to Soleares, this piece is in 3/4 time.

Polos: An old song accompanying an Andalusian dance. Originally from Cañas.

Soleares: An important piece that is the basis for many other flamenco songs. The word Soleares is supposedly derived from *"soledad"*, which means solitude. It is a sad song, but at the same time expresses great passion. For solo guitar work it is usually performed in E natural, but when accompanying vocals it is often played in A natural. It is basically in 3/4 time, but is made up of 12-beat sections. The accents are as follows:



Alegrias: Developed in Cadiz, this is a gay and vivacious tune in 3/4 time. Usually it is a female solo dance, but is sometimes sung as well. This piece is played in A (sometimes in E or G) and is of the same 12 beat rhythm structure as Soleares. Other old songs from Cadiz which follow the same rhythm structure are Mirabras and Romeras.

Caracoles: Another piece from Cadiz. Its title, which means sea-shell, is taken from its lyrics. It is sung in the same rhythm patterns as Alegrias with guitar accompaniment in C.

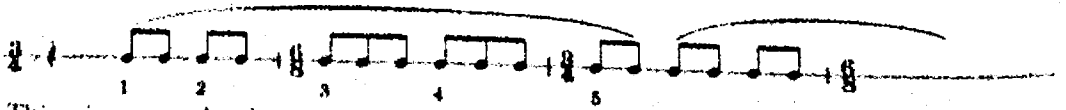
Rosas: Same category as Alegrias, only a little slower. Played in the key of E.

Jaleos: An old Andalusian dance. This piece was the basis for the present day Bulerias, and is no longer played in its original form. Jaleo means shout.

Bulerias: The most passionate and up-tempo of all the flamenco pieces. The rhythm pattern is the same as Soleares and Alegrias. It is usually played in A or A minor, but sometimes also in E natural or A natural.

Siguiriya

Siguiriyas: A typical old gypsy song that developed in Cadiz and Seville. It expresses deep sorrow, and was originally called Playera. Siguiriyas is in alternate 3/4 and 6/8 time and is played in A natural. The tune starts on the second beat of a 3/4 bar. The rhythm pattern is as follows:



Serranas: This piece was developed in Ronda. It is composed of alternate 3/4 and 6/8 bars as is Siguiriyas. Guitar accompaniment is in E natural.

Peteneras: A very melancholy song from Cadiz. Its rhythm structure is of alternate 6/8 and 3/4 bars beginning on the first beat of a 6/8 bar. Guitar accompaniment is usually in E natural and sometimes in A natural. Petenera is a woman's name.

Guajiras: Originally from Cuba, this is a gay tune in 3/4 and 6/8 time. It is most commonly played with the sixth string lowered to D, but the key of A is also used.

Other tunes belonging to the Cante Hondo category were Tonas and Livianas, but these disappeared at the end of the 19th century.

Seguidilla

This group of pieces originated in La Mancha – the land of Don Quixote, and is a vigorous dance music in 3/4. Seguidilla spread to many areas after the 18th century and took on a variety of forms: Seguidillas Manchegas of La Mancha, Seguidillas Gallegas of Galicia, Seguidillas Sevillanas of Sevilla, etc. These songs and dances, however, do not belong to the category of original flamenco.

Sevillanas: In olden times, this was called Seguidillas Sevillanas, and is the resultant transformation of the original Seguidillas of La Mancha when it was moved to Sevilla. It is a gay dance tune in 3/4 for either a male and female dancer, or two females, with castanets. Guitar is played in A or E, major or minor, A natural or E natural.

Panaderos: This is a light 3/4 dance tune with a rhythm much like Sevillanas. It is for a male and female dancer with castanets. The guitar is played in D or A, and sometimes in E.

Fandango

Fandango is representative of old Spanish song and dance music in 3/4, and many variations can be found in different areas. Malagueñas and Rondeñas of Malaga, Granadinas of Granada, Tarantas of eastern Spain, Murcianas and Cartageneras are all variations of fandango. They are mostly songs rather than dances, although the Fandango de Huelva is a well-known dance. The guitar is played in E natural.

Fandanguillos: The tempo is a bit faster than traditional fandango, for a lighter, livlier feeling.

Malagueñas: A fandango style which developed in Málaga. It has a 3/4 beat, with the guitar played in E. Other variations of fandango popular in Málaga are Verdiales, Rondeñas, Jaberas and Tiranas.

Verdiales: More vivacious and rhythmic than Málagueñas. The dancers use castanets.

Rondeñas: Folk songs which originated in the Ronda area and are very similar to Malagueñas.

Granadinas: Beautiful folk songs of Granada played without any dancing. The guitar is played in B natural, often without accompaniment.

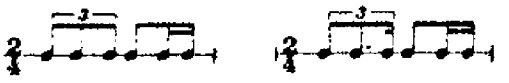
Tarantas: Folk songs of eastern Andalusia and the mining areas of Almeria. The rhythms are variable, without any dance. The guitar is played in F♯ natural, often without accompaniment.

Cartageneras: Folk songs of Cartagena, an ancient habor in Murcia. They are similar to Tarrantas.

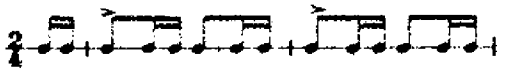
Murcianas: Folk songs of Murcia, played in B natural. A similar category of fandango is Mineras.

Tango Tangos are played in 2/4 time (6/8 or 4/4 time).

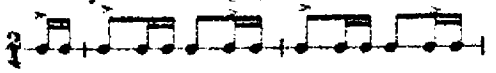
Tientos: Song/dances which originated in Cadiz, played in 2/4 time. Slower in tempo than the tango and with a sadder tone, but a more complex rhythm. The guitar is played in A natural, with the rhythm notation as follows:



Tango: Originated in Cadiz. The rhythm is a light 2-beat, with the stress on the firstbeat. The guitar is played in A natural.



Tanguillos: Same rhythm as tango, but more vivacious and gay. The guitar is played in A.



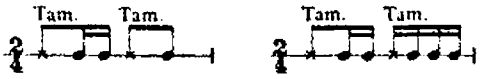
Zapateado: Same rhythm as Tanguillos, with taconeos dancing (rhythmical foot stepping). The guitar is in C.

Farruca: Originally a male solo dance, but recently females perform it also. Rarely sung, but danced passionately, accompanied by pitos (finger snapping), palmada (hand clapping) and taconeos. The rhythm is 4/4, the key is Am or Em.

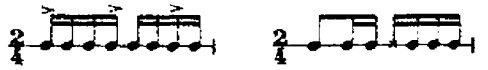
Garrotin: A comic dance which originated in Galicia, northern Spain. With a 4/4 beat, it is similar to Farruca. It achieved popularity through "Niña de los Peines" and Carmen Amaya. The guitar is in C.

Taranto: Very similar to Tarantas, but sung and danced in a steady 2/4 rhythm.

Zambra: With a strong Moorish infuence, this 2-beat rhythm has an oriental feeling. The guitar is played in E natural.



Rumba Gitana: A lively 2-beat tango in either Am or Em.



Colombianas: A gay 2-beat rhythm similar to rumba which originated in Central America. The guitar is in A.

Milongas: 2-beat folk songs which originated in South America. The Falseta type is similar to Farruca. The Guitar is in Am.

Others

Martinetes: In the Cante Hondo family, these songs were sung mainly by blacksmiths. Similar styles are Debles and Carceleras (prisoner songs). They are all sung without accompaniment and with free rhythms.

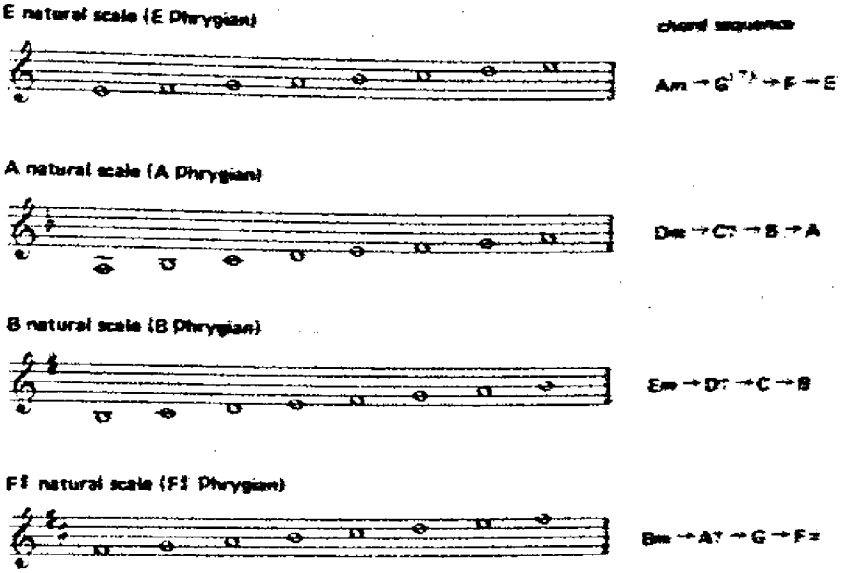
Saetas: In Sevilla, during holy week, this is sung as a line of people walk toward Santa Maria. Religious in nature, it is traditionally sung without guitar accompaniment, but Montoya and Sabicas have added it to their repertoire as a guitar solo. It is played mainly in A.

Campanilleros: Similar to Villancios (Christmas songs), with a 3/4 beat and the guitar in Am or Em. There are also Cantes Camperas (Andalusian countryside songs), including Bamberas, Caleseras, Marianas, Nanas, Palmares, Temporeras and Trilleras.

All of these above-mentioned styles are the main types of flamenco, and at least half of them are integral parts of the solo guitar repertoire.

Map of Spain

In flamenco music major, minor and Phrygian modes are used to impart the "Spanish" flavor. The notes of the E phrygian scale are: E F G A B C D E, and the most common chord sequence is: Am→ $G^{(7)}$→F→E.



The keys of C, G, D, A and E are used, as are the keys Am, Dm and Em. Other keys are rarely used.

Flamenco Techniques

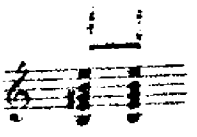
In playing flamenco guitar, special techniques which are not found in classical guitar playing are often used. Some of these are listed below.

Holding the Guitar

In classical guitar posture, the left foot is placed on a footstool and the guitar is rested on the right thigh. In flamenco, however, no footstool is used. The widest portion of the guitar body is placed on the right thigh where it is securely held under the right arm. This position will seem awkward to the beginner, but becomes quite comfortable with practice. The legs may be crossed when playing solo guitar.

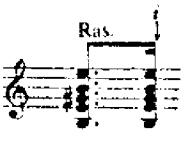
Techniques and Associated Notation.

Rasgueado: A full chord is played by consecutive downstrokes of the *ch*, *a*, *m*, and *i* fingers in that order, creating a kind of arpeggio.

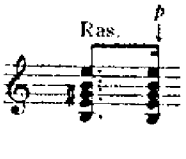


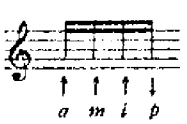
↑ denotes a downstroke of the *i* finger and ↓ denotes an up-stroke. In either case, the stroke is quickly executed by an extension and contraction of the finger. This technique is called Rasgueado de Indice.

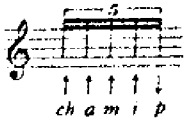
† and ‡ denote down and up-strokes with at least two fingers together *(im, ma, or ima)*. This is called Seco.



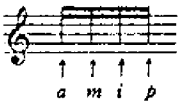
Repetition of this form is called Rasgueado Doble.

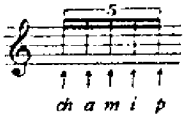






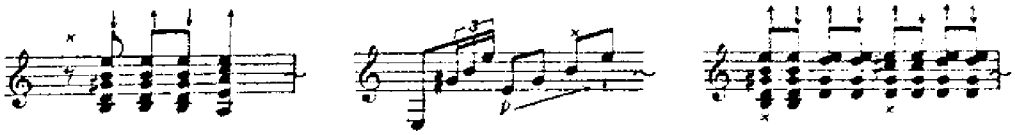
In this case, *p* is used in place of *t*. This is called Rasgueado de Abanico.



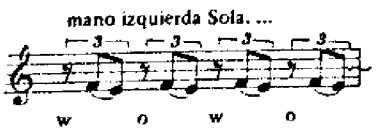


There are several other forms of Rasgueado besides those mentioned above, but no matter what form is used, the sound must connect smoothly and with steady speed.

Golpe: This is a technique of hitting the surface of the guitar's soundboard with the finger(s), and may be used in three basic ways: (1) By hitting the soundboard with the fingers alone. (2) By hitting the soundboard with the fingers while playing with the thumb (p). (3) By hitting the soundboard simultaneously with a downstroke of the index finger (i).

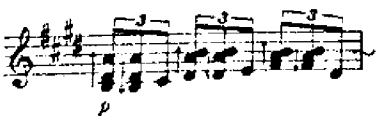


Other forms of Golpe: *w* indicates that the surface of the soundboard should be struck close to the bridge with the joint of the thumb.
o indicates that the surface of the soundboard should be struck close to the bridge with the tips of *m* and *a*.

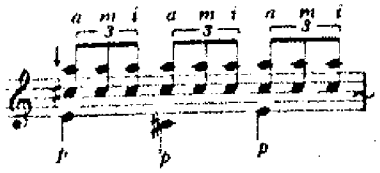


N. Sabicas
from "Arabian fantasy"

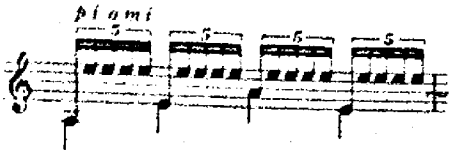
Alzapúa: The melody is played on the low strings (either single or double) by up and down-strokes of the thumb. This technique can be accompanied by Golpe.



Arpeado: The high harmony part of a melody is played by consecutive up-strokes of *a, m,* and *i* in that order.



Tremolo: Same as for classical guitar, except that in flamenco a quintuplet tremolo is often used.



Apagados: This technique is used to completely stop the strings from sounding. The timing of the Apagados is considered to be very important in flamenco guitar playing.

1) Rest the little finger side of the right palm across all the strings.
2) Lightly rest the little finger and/or others of the left hand across the strings.
3) Without letting the strings touch the fingerboard, lift the fingers of the left hand from the strings.

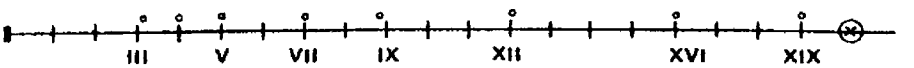
The manner in which the Apagados is used is up to the player.

Cejilla (Capotasto): Usually called a Capo in English, this device is frequently used to obtain higher keys in flamenco guitar playing.

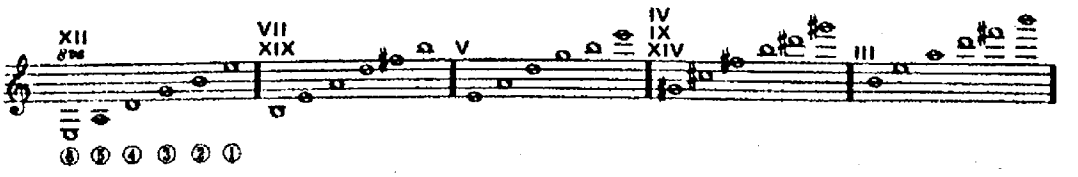
Described above are the main techniques used in playing flamenco guitar. Others are basically the same as in classical guitar.

Useful Techniques

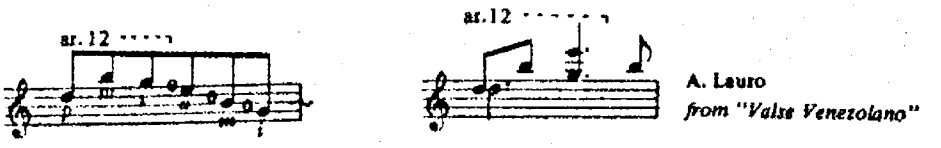
Armonicos: Natural harmonics can be obtained at the 3rd, 4th, 5th, 7th, 9th, 12th, 16th and 19th frets of the open strings. The string(s) should be touched lightly with the left hand fingertip(s) above the designated fret and plucked by a finger of the right hand.

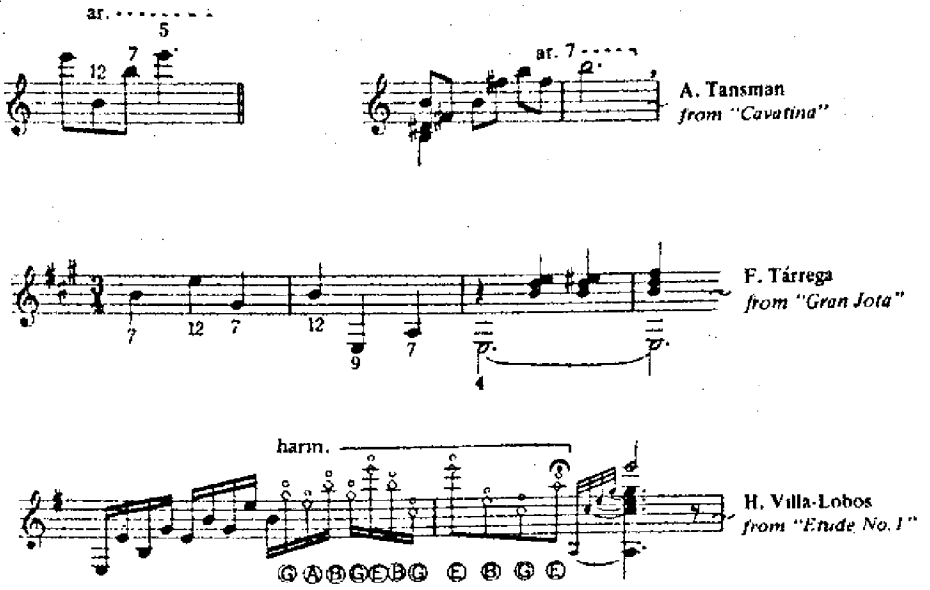


The harmonic at the 12th fret is one octave above the open string. At the 7th and 19th frets it is one octave and a perfect fifth above the open string. At the 4th, 9th and 16th frets it is two octaves and a major third above the open string. At the 5th fret and the point marked *"x"* in the diagram (above the sound hole) it is two octaves above the open string. At the 3rd fret it is two octaves and a perfect fifth above the open string.



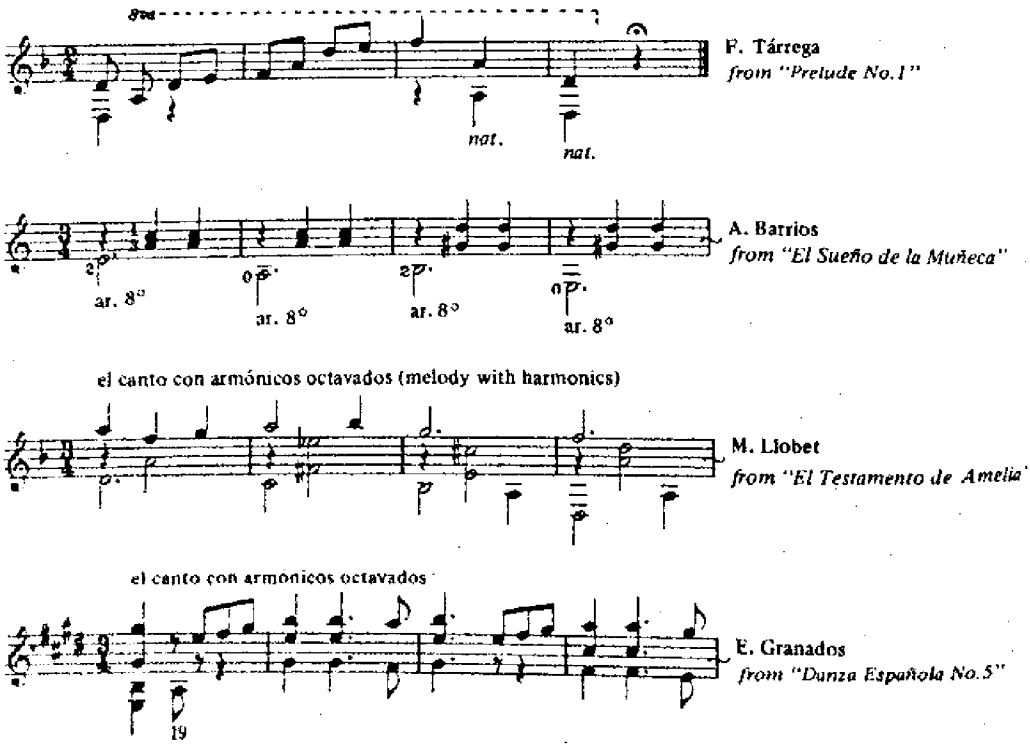
In notation, harmonics are indicated by 1) the actual note, or 2) the fret and string number. This, however, varies according to the piece.





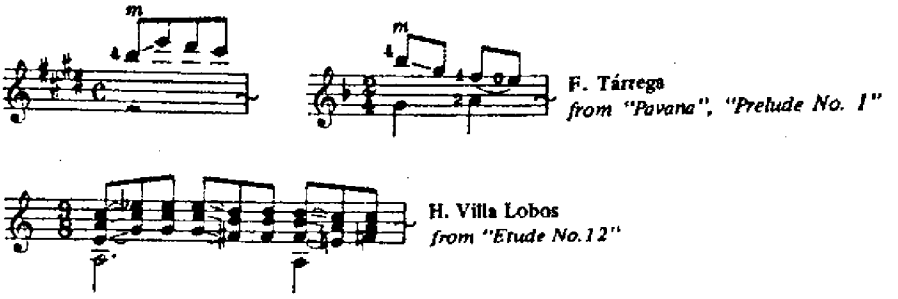
Ⓔ, Ⓑ and Ⓖ indicate the ①, ②or③strings. ◇indicates the fret. *o* indicates an open string harmonic.

Armonicos Octavados: With the right hand index finger *i*, touch the string lightly above *a* fret one octave above *a* note being played by *a* finger of the left hand, then pluck the string with either *p* or *a* of the right hand. This technique can be accompanied by low string melody or harmony played with the thumb *p*.

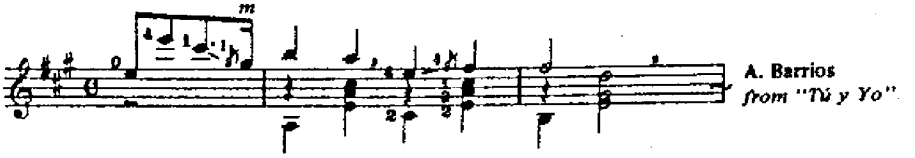


Arpa: Play close to the 12th fret giving the effect of a harp.

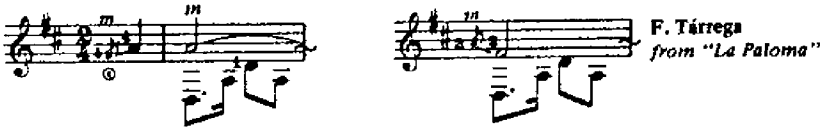
Arrastre: Same as Glissando, but only the first note is played. Its various forms include upward motion, downward motion, double note, and the use of glissando and slur simultaneously.
Arrastre is indicated by an oblique line, sometimes in conjunction with a slur mark (⌒), between notes. The proper use of this technique is up to the discrimination of the player, and depends on the piece.



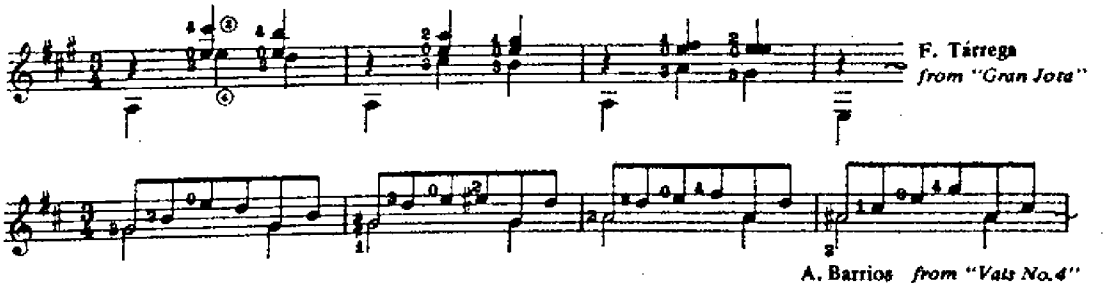
2) Glissando to the next acciaccatura. This is called Portamento.



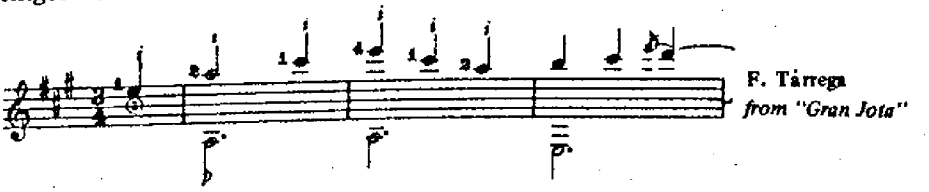
b) Play the acciaccatura and quickly gliss to the next note.



Campanelas: In a chord or arpeggio containing an open string, play a higher note on a lower string. This creates a bell-tone effect.

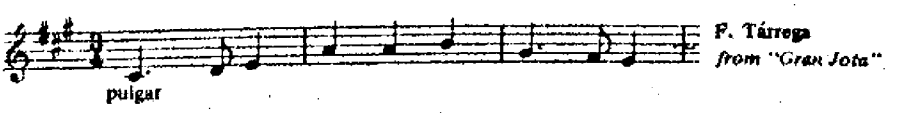


Clarinete: Rest the right hand little finger on the bridge and play close to the bridge with the index finger with left hand vibrato. This creates a clarinet or oboe effect.

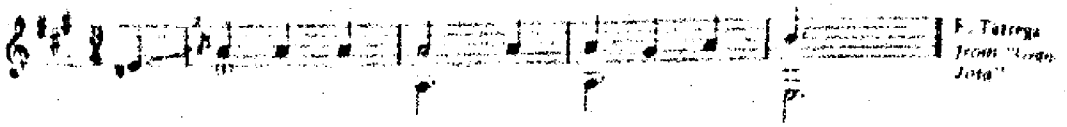


Efecto de Bajo: To produce a trombone effect, place the thumb on a low string close to the bridge, and strike the bridge lightly with *i* and *m*, or *a* and *m* to initiate the sound, then quickly stop the string with the thumb. This effect can only be obtained on the 5th and 6th strings.

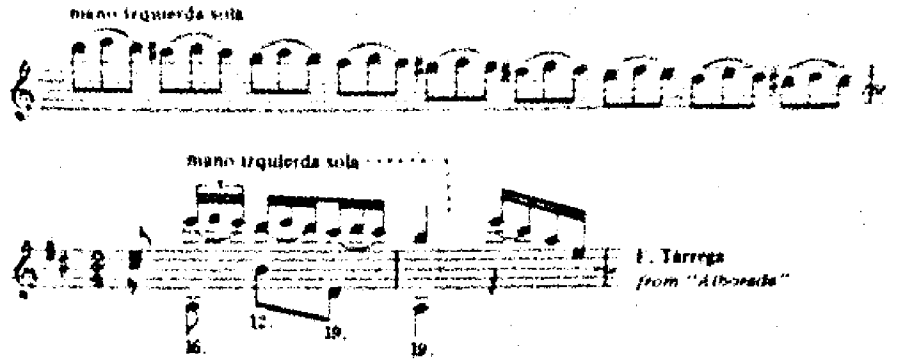
Fagot: Rest the palm of the right hand lightly on the strings between the bridge and sound hole and pluck with the thumb. This creates a fagot effect.



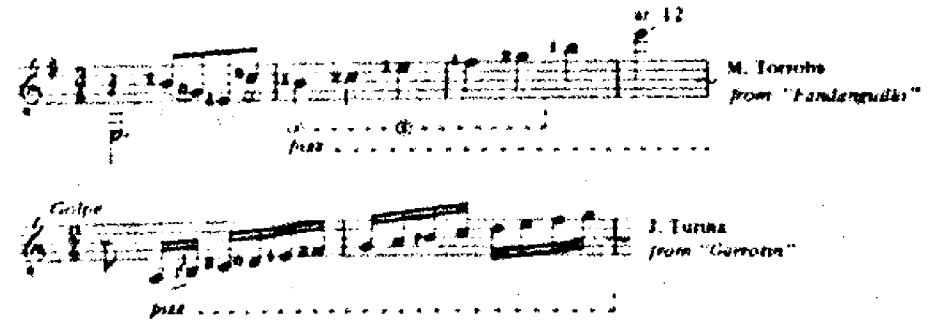
Llanto: A vibrato effect created by pulling downward with the left hand finger that is stopping the string. Sometimes called the crying effect.



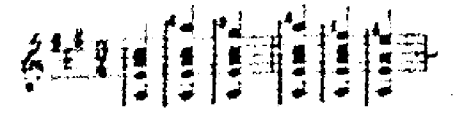
Mano Izquierda Sola: Left finger solo with slur. The notes are created by hammering or scratching the strings onto the appropriate frets with the left hand fingers. The right hand is not used. Low tones may be played together.



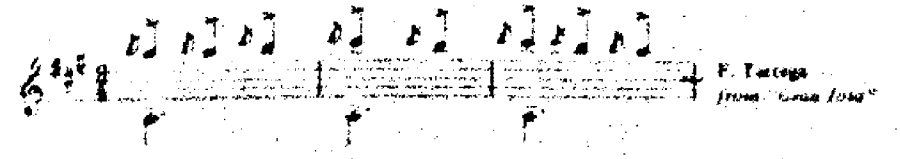
Pizzicato: An effect similar to violin pizzicato can be obtained by playing with part of the right palm covering the strings at the bridge. Usually the thumb is used for plucking the strings, but *i* and *m* may also be used.



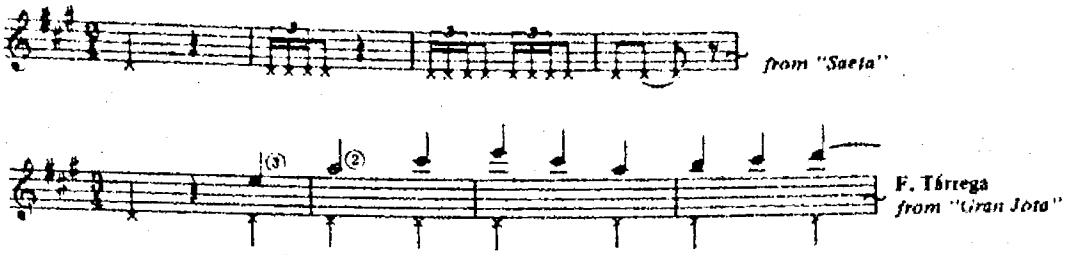
Rondalla: Up-strokes are made from the 1st to 6th strings by the index finger around the 14th or 15th fret. (Rondalla is a name given to a group of Spanish youths who play guitar and Bandurria at night.)



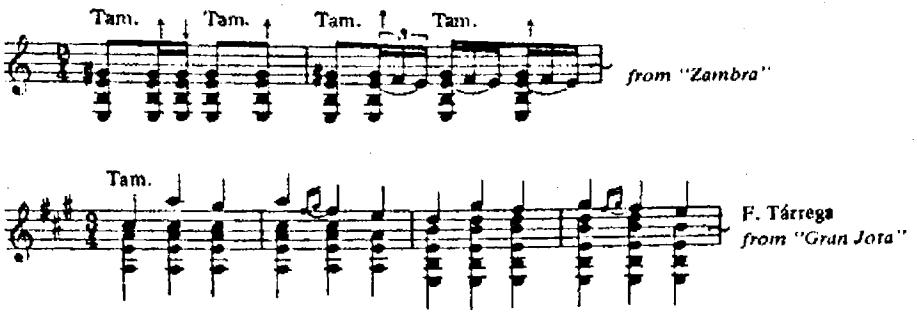
Sollozo: A sobbing effect created by a fast glissando from the note above the accented melody note.



Tabalet: A side drum effect created by tapping the 5th and 6th strings at around the 9th fret. Melody accompaniment can be added.



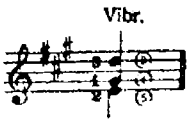
Tambora: The strings are struck close to the bridge by the side of the right thumb creating a bass drum effect. When played with melody accompaniment, the edge of the thumbnail is used to strike the melody string.



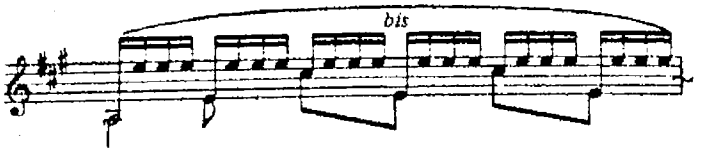
Trompeta: Play harmonics, plucking with the thumbnail close to the bridge. A trumpet effect can be obtained by stopping the sound without lifting the left finger from the string.

Vibrato: A slight undulation in tone. This effect is usually created by moving the left wrist back and forth in the direction of the string, but can also be obtained by moving the finger up and down.

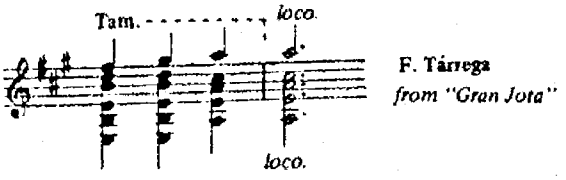
Vibration: The left fingers are hammered onto the designated strings.



Bis: The section denoted *"bis"* is to be played twice.



Loco: Play as written.



Sul Ponticello: Play close to the bridge.

Sul Tasto: Play at the center of the strings.

Other Guitar Notations

As used by N. Yepes:

Play these notes apoyando

Apoyando with the tip of the thumb without touching the nail.

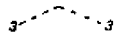
Play with a metallic sound.

Mute the 1st string lightly with *a* when slurring on the 2nd string. (This is to prevent the 1st string from sounding.)

Roll the little finger side of the right hand palm from the bridge onto the strings, gradually reducing the sound.

Index finger *ceja* with the tip raised.

Ceja


Hold the note without lifting the finger, or prepare the finger for the next note.

As used by J. Bream:

Slur

Slide the same finger to the next note but with no glissando.

Prepare for the next note.

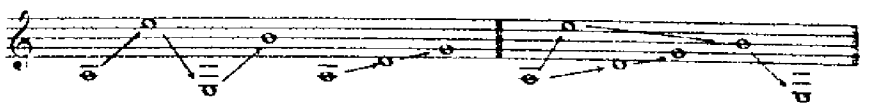
Ceja (strings noted in brackets)

Play the notes in brackets with the thumb.

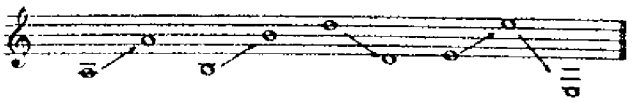
Turning Methods

Besides the usual tuning method, there are several others as follows:

a) Begin by adjusting the open 5th string to A (440), then tune as follows. ⑤–③, ①–⑥, ⑥–②, ⑤–④, ④–③.



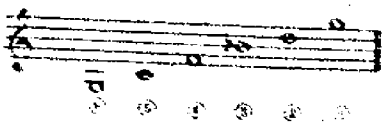
b) Tuning Octaves



c) Harmonics: 6th string 5th fret – 5th string 7th fret
5th string 5th fret – 4th string 7th fret
4th string 5th fret – 3rd string 7th fret
6th string 7th fret – open 2nd string
5th string 7th fret – open 1st string

For slight adjustments play chords (preferably minor) and tune by ear.

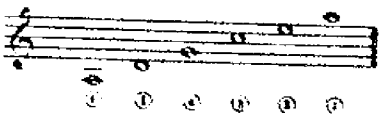
Terz Guitar: A small guitar tuned a minor third above standard tuning. Mainly used for concerts. M. Giuliani and J. Kuffner wrote many pieces for this instrument.



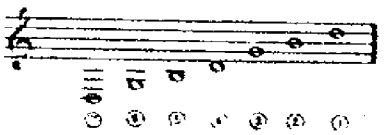
Prime Guitar: The standard guitar.

Quintbass Guitar: A large guitar for concerts. Tuning is a fifth lower than standard. (A' – D' – G' – C – E – A)

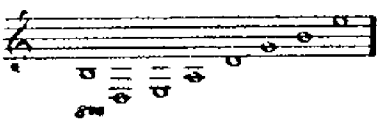
Requinto Guitar: A Mexican guitar. Tuning is a fourth higher than standard.

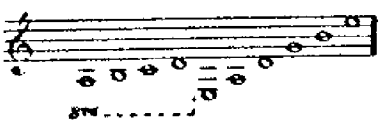


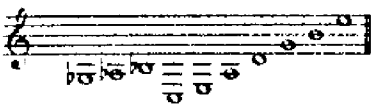
Russian Guitar: Tuning is as follows:



The 7-string guitar used by Napoleon Coste is standard except for the 7th string which is tuned to D.
Besides the above mentioned varieties, there are also 8 and 10-string guitars. They are usually tuned as follows, but low string tunings can vary depending on the piece. These guitars are used mainly for playing *lute* pieces.

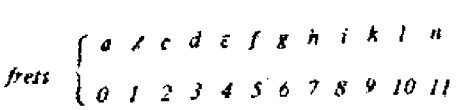


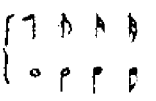


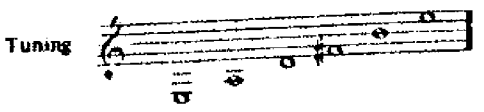


Tablature

Tablature is a form of notation popular in the 15th through 18th centuries. It consisted of a six-line score with letters (*a, b, c,* etc.) denoting frets. The markings 𝅘𝅥𝅯 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 or 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 and others were used to indicate the length of the notes. This form of notation, however, varies according to the period in which it was used.

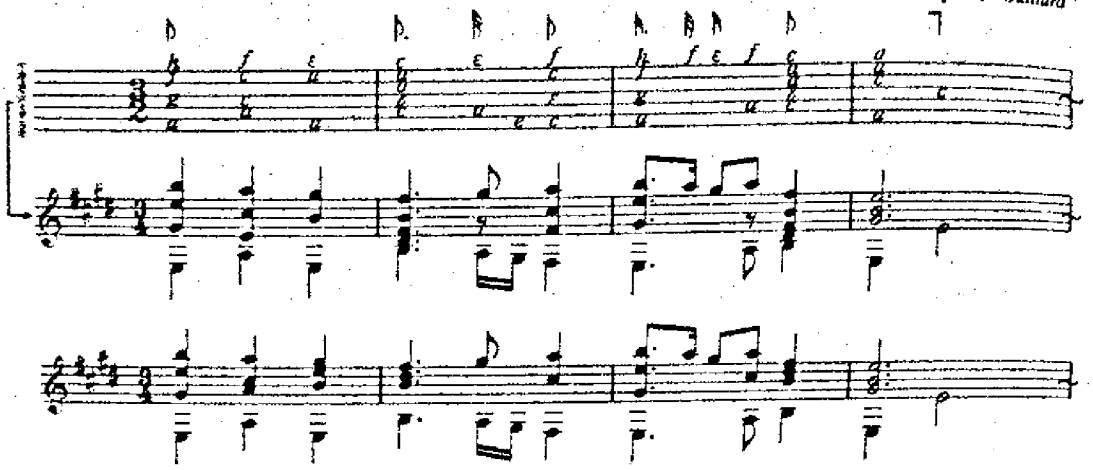






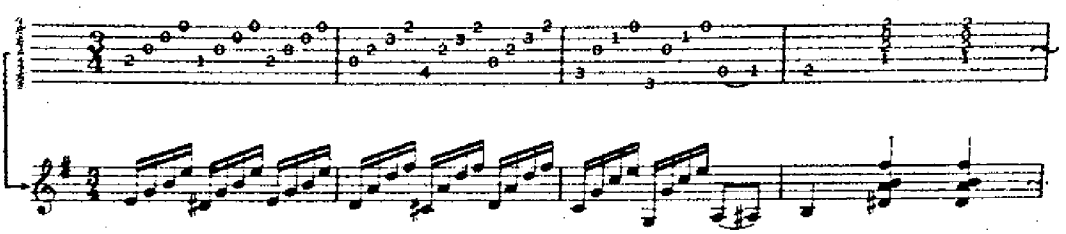
Example:

J. Dowland
from "Galliard"

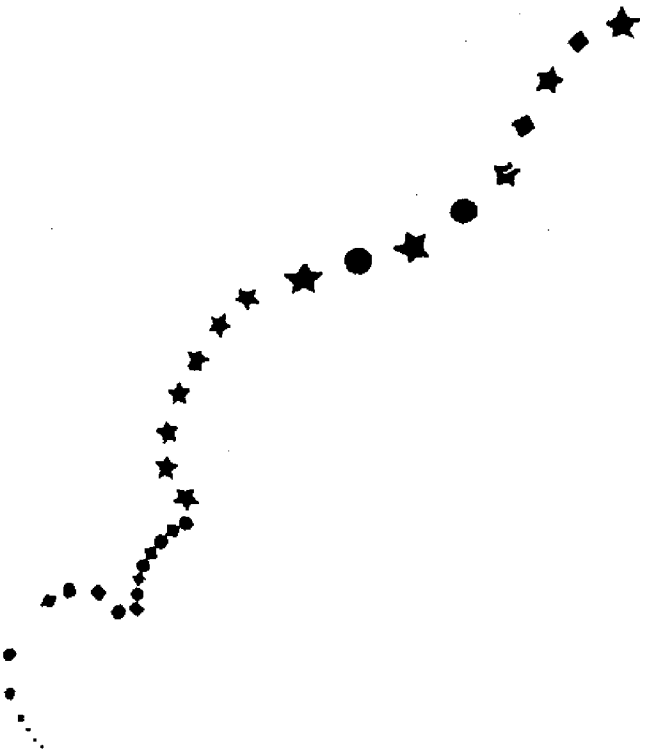


There is also a number of notation style known as *cifra tablature*. *Cifra* also employs a six-line score with numbers denoting the fret. Several forms of *cifra* are used, but the most common is as follows:

from "Granadina"



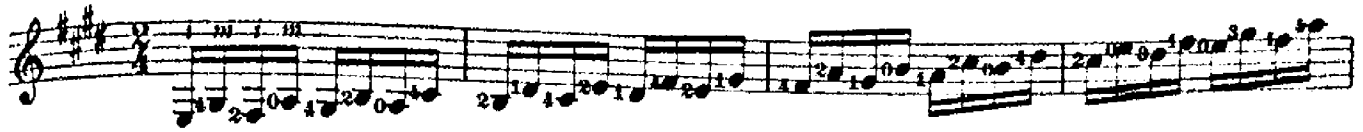
Part 2

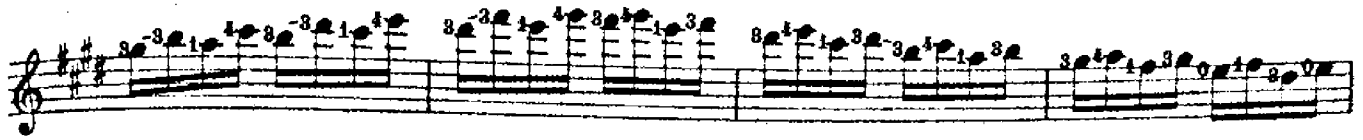


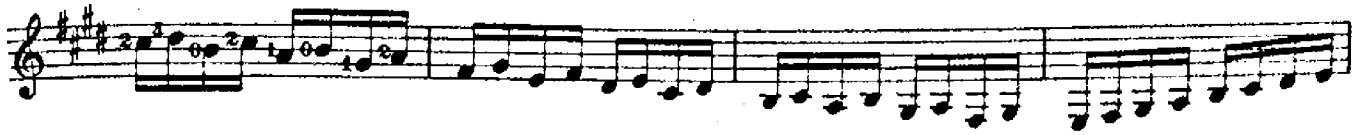
The following is a collection of short etudes by F. Tárrega, believed to have been written for his students. It is important for students of the guitar to practice these pieces, and only by practicing them carefully and repeatedly is it possible to attain a high degree of technical proficiency. Therefore, We urge you to master them. But first, to try and challenge for "something" that you set in mind will bring you more progress than to learn without an aim.

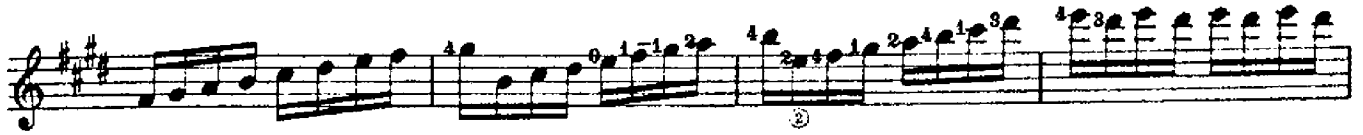
Collection of SHORT ETUDES ●F.TÁRREGA

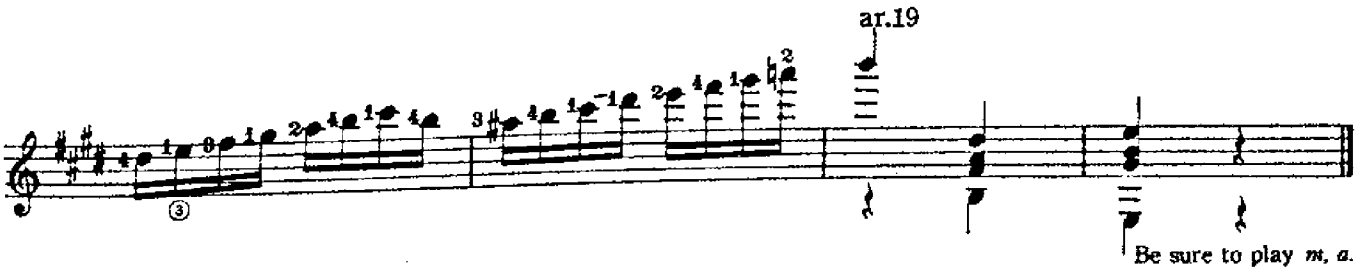
Allegro

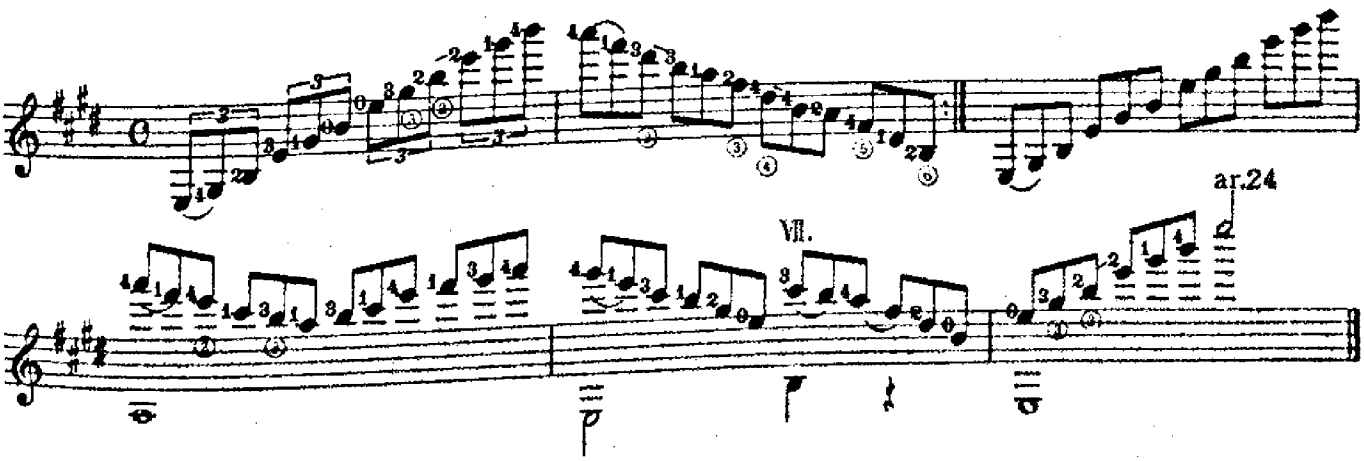


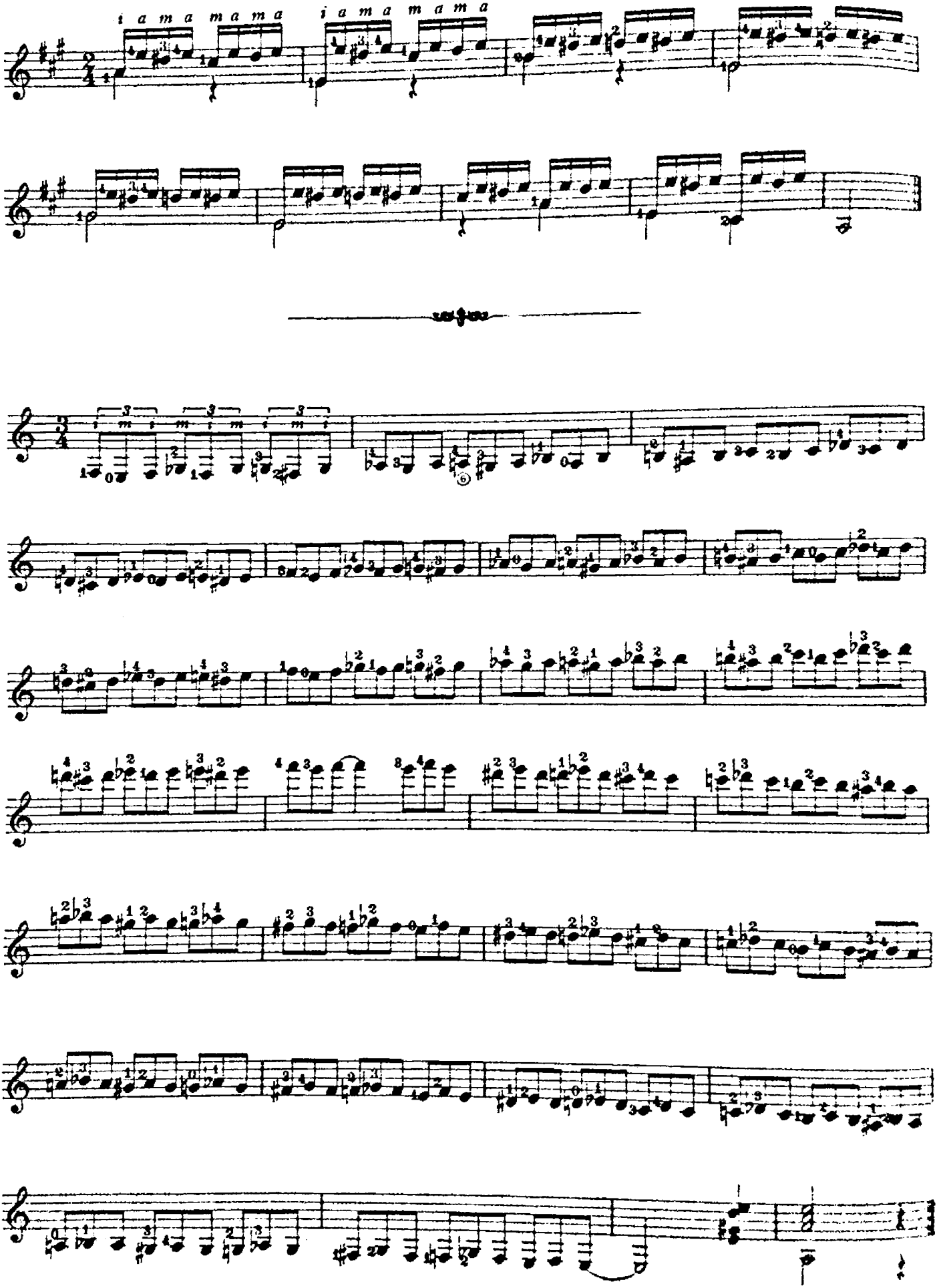


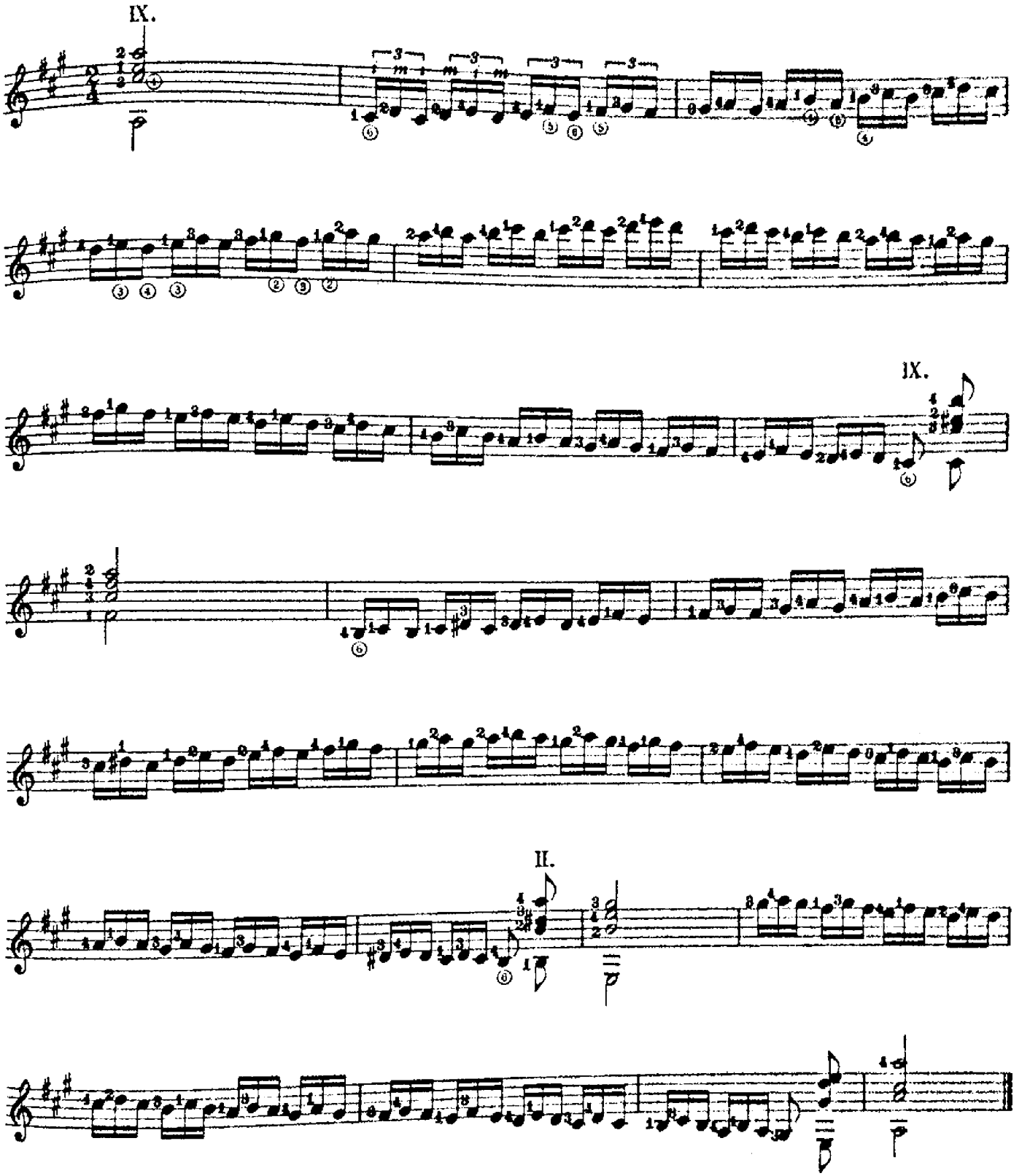


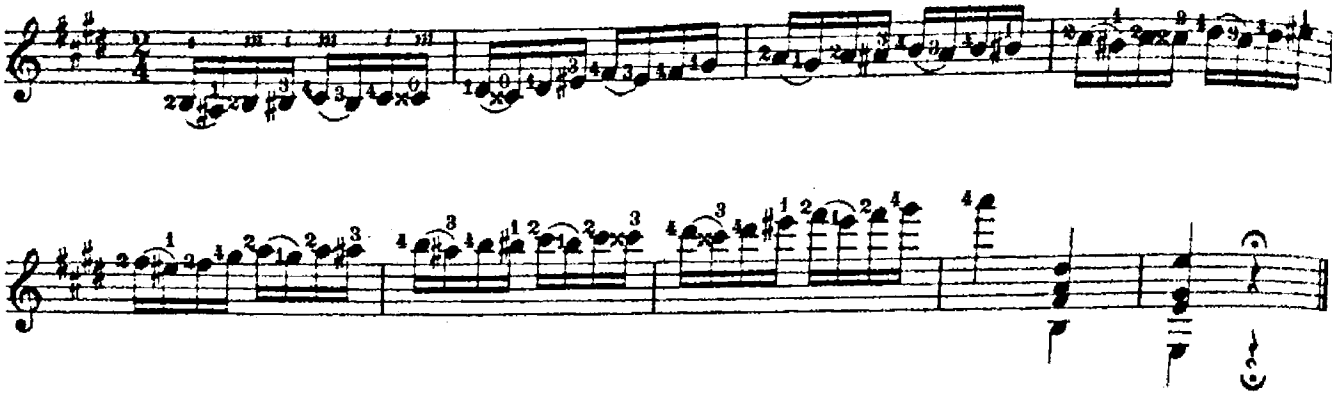


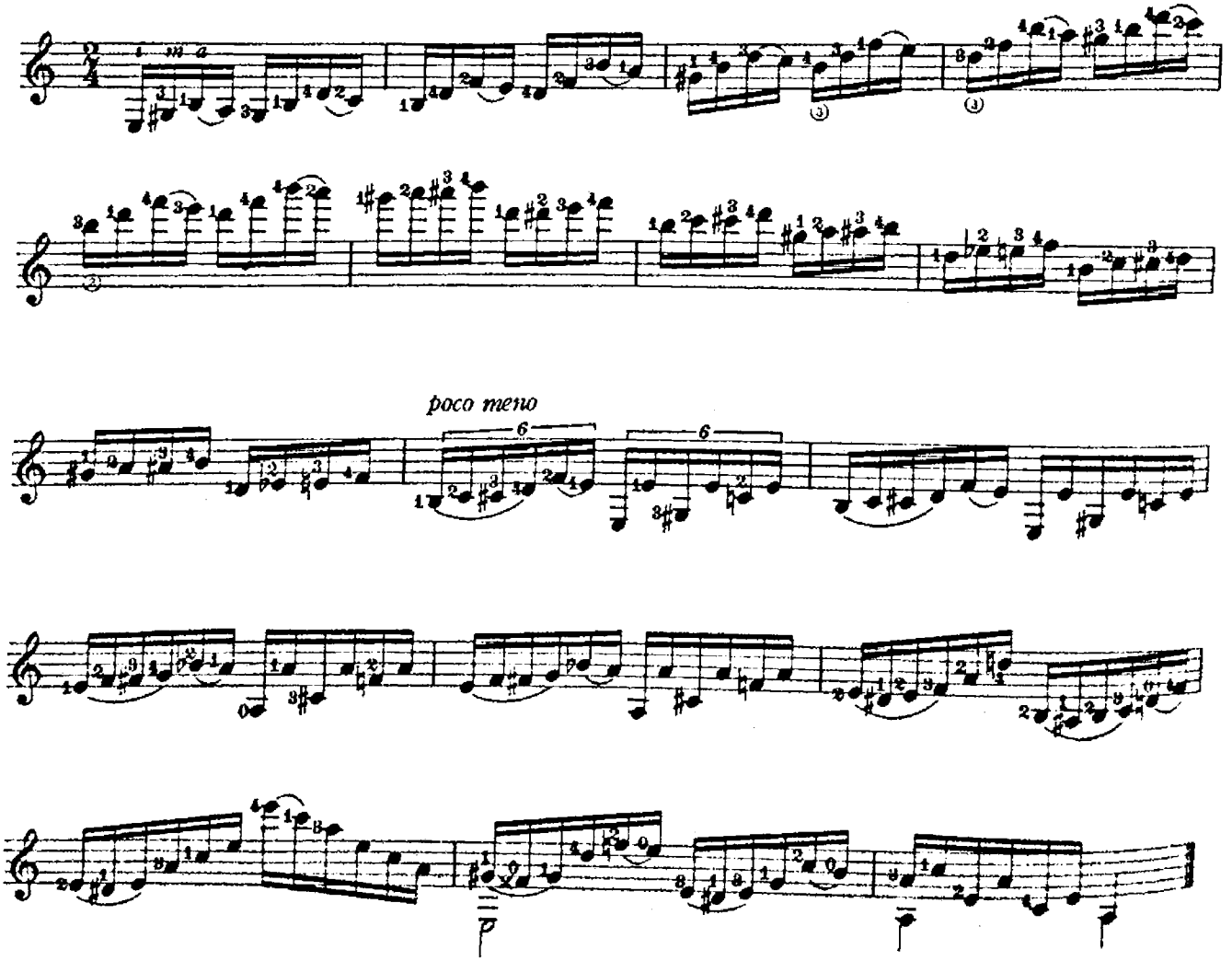







IX.
IX.
II.

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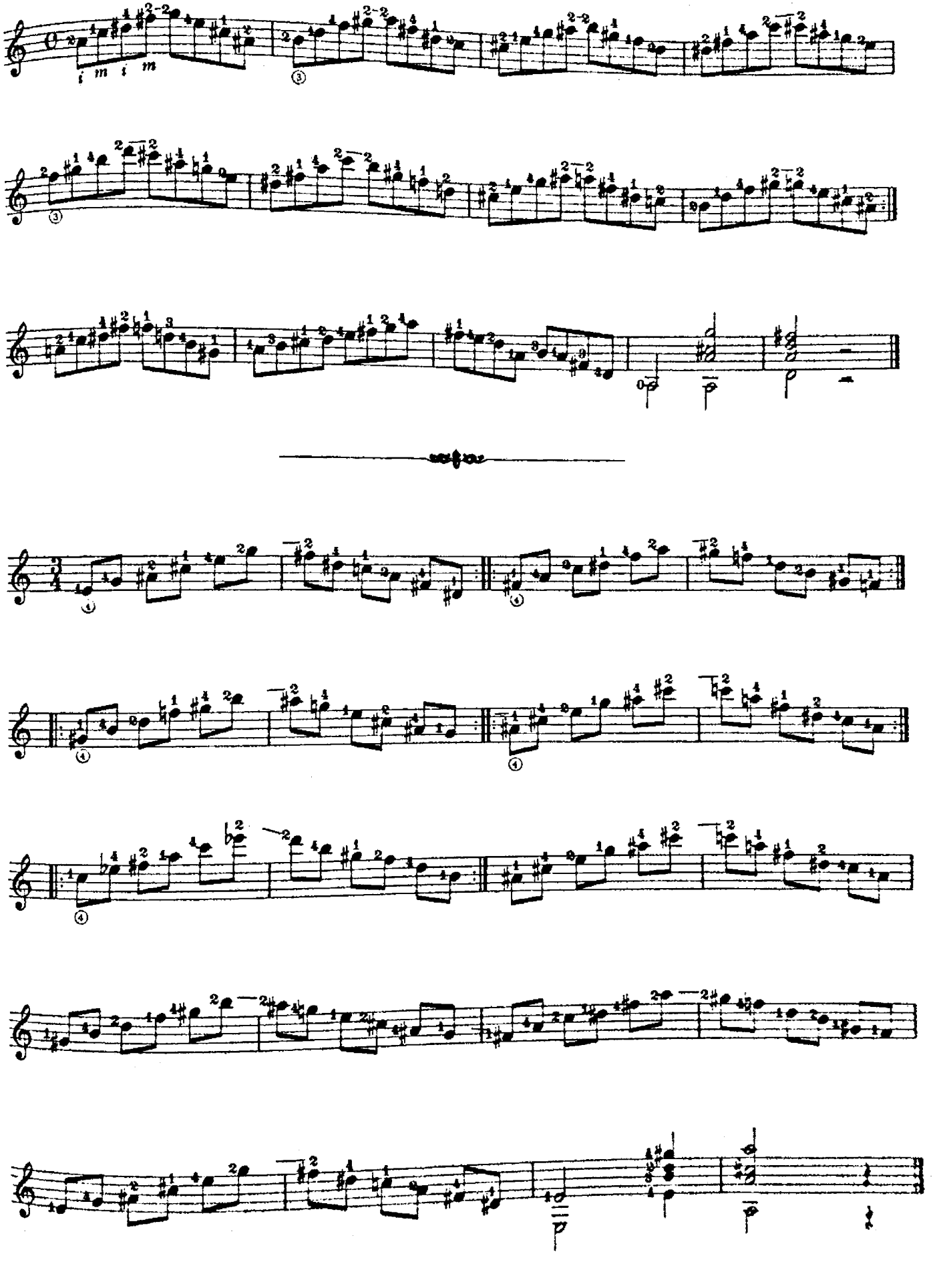
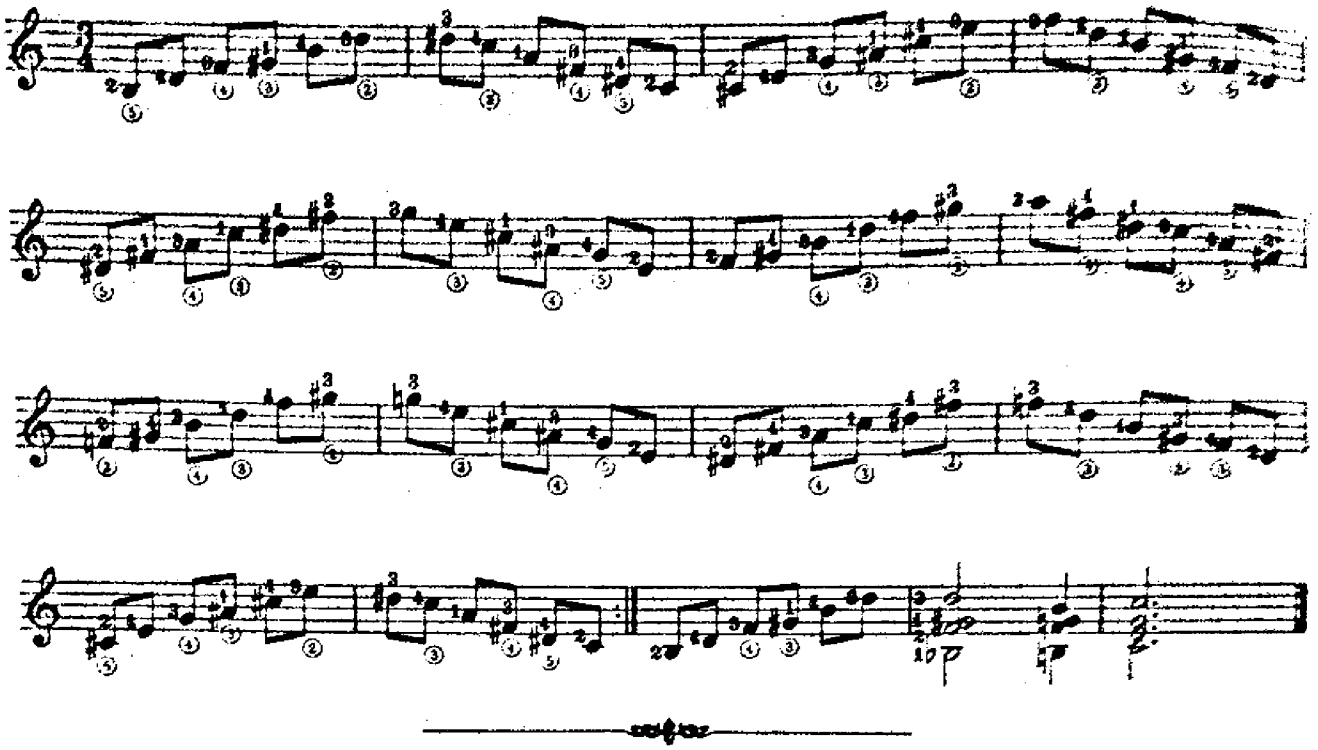
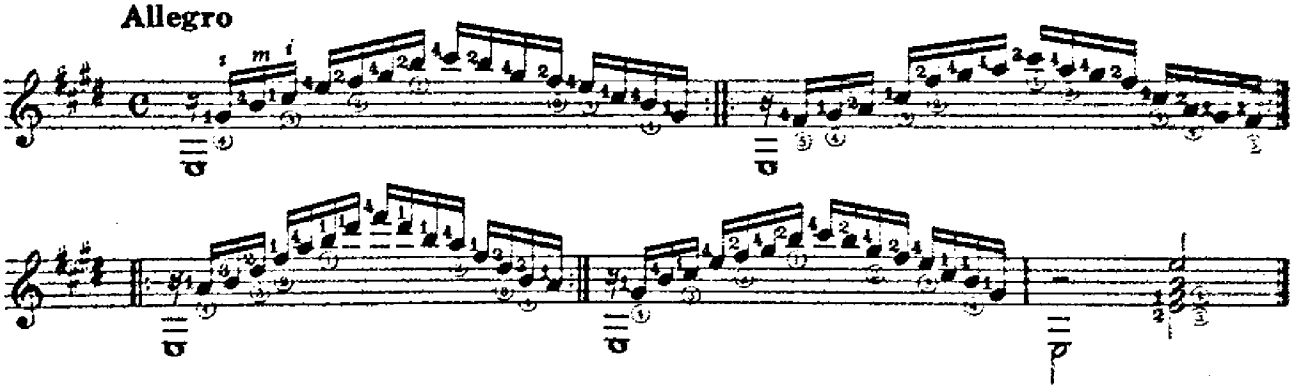
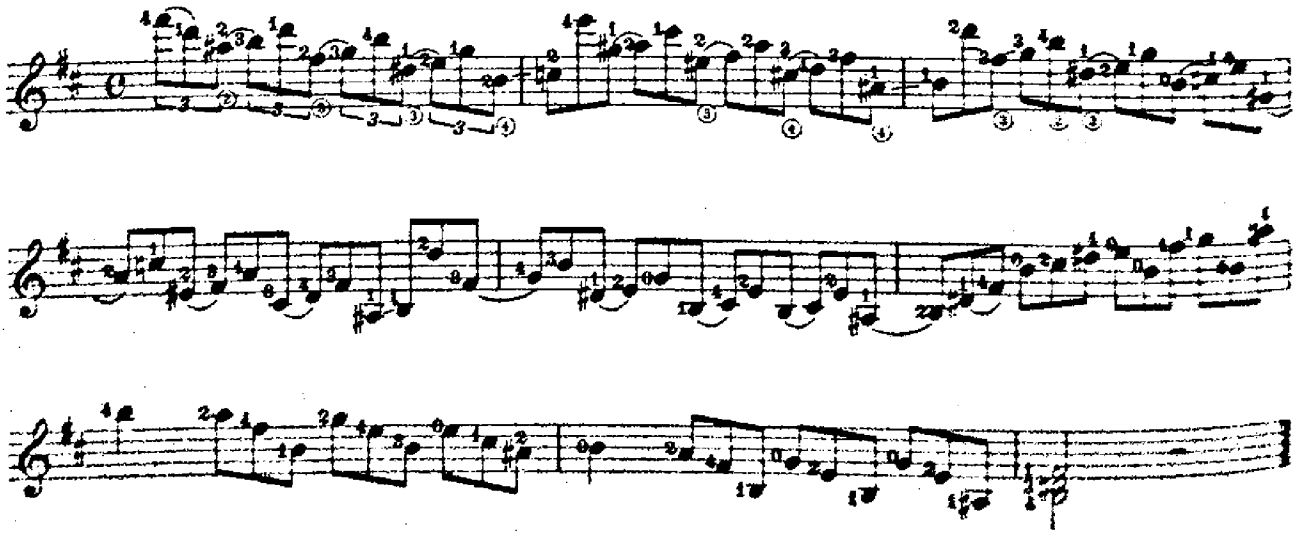




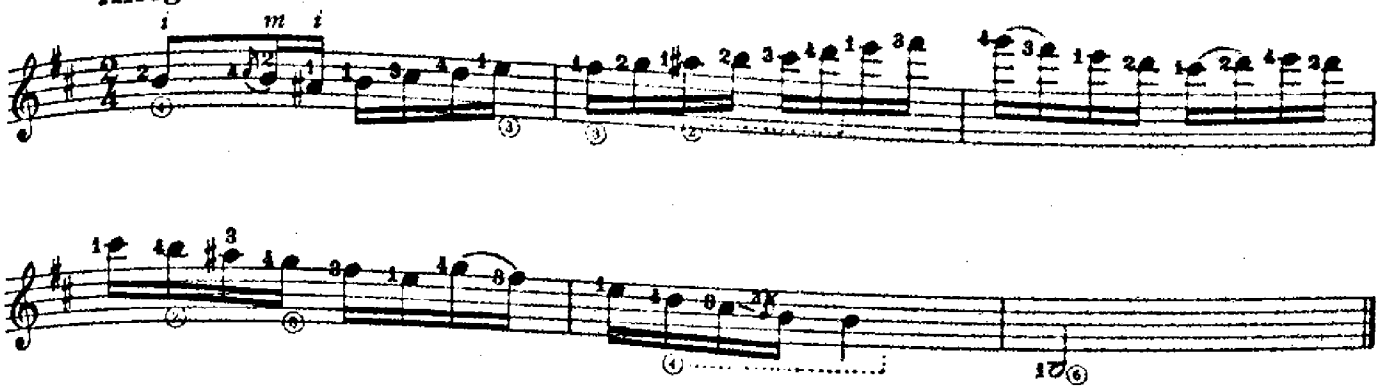
Allegro



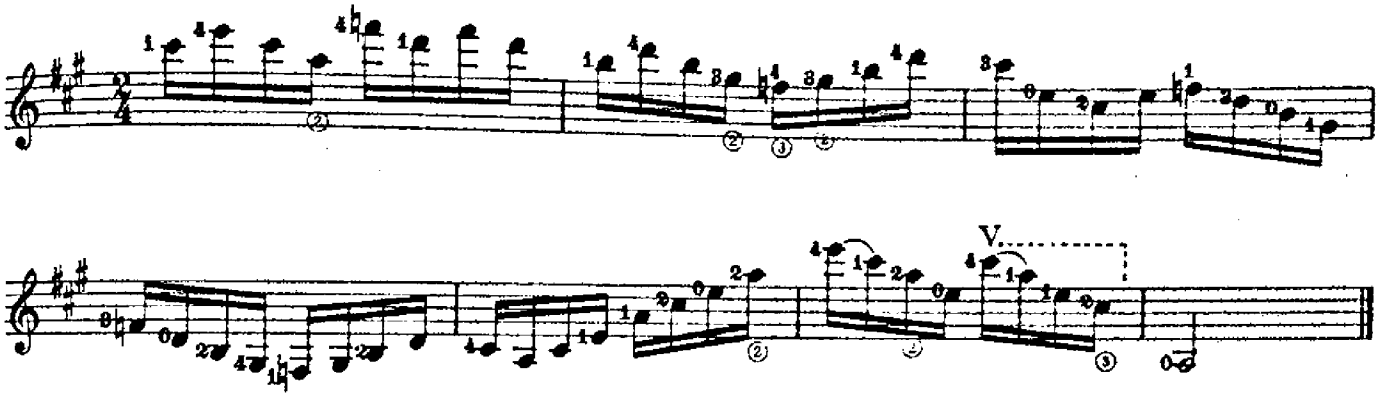
Allegro vivace



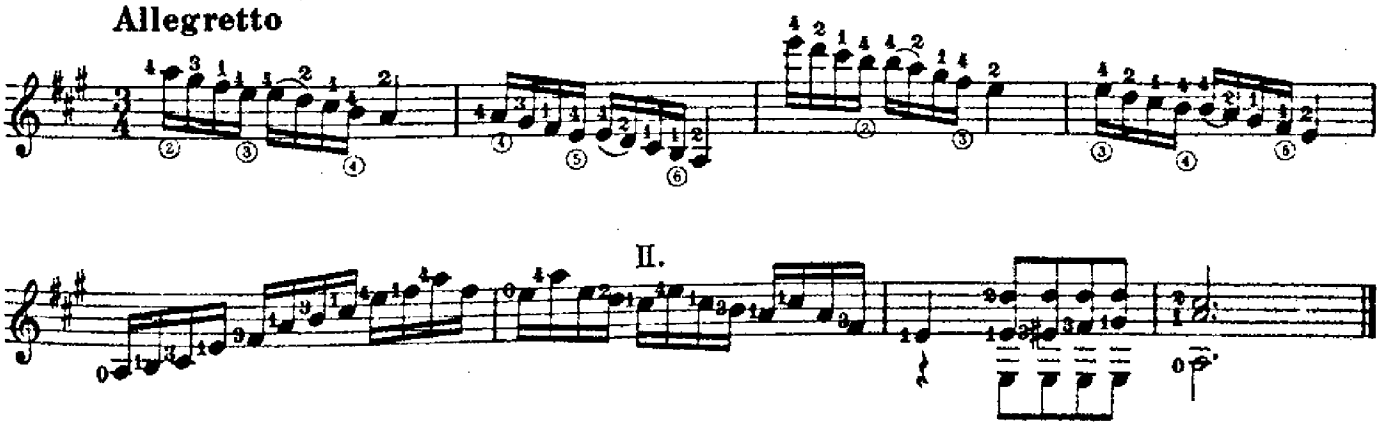
Allegretto



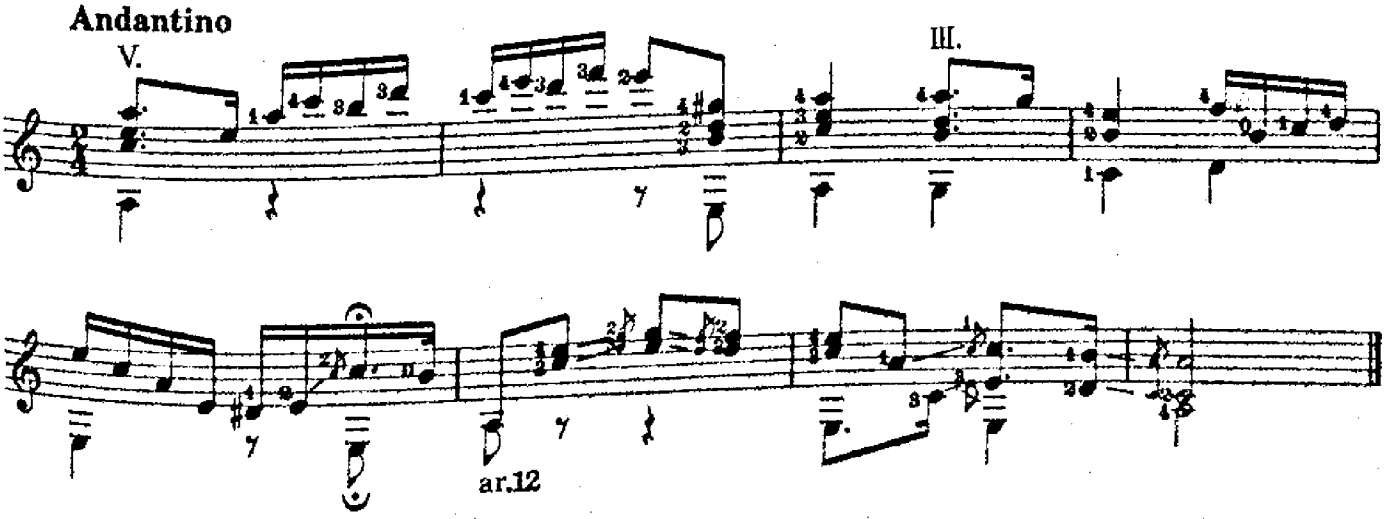
Allegretto

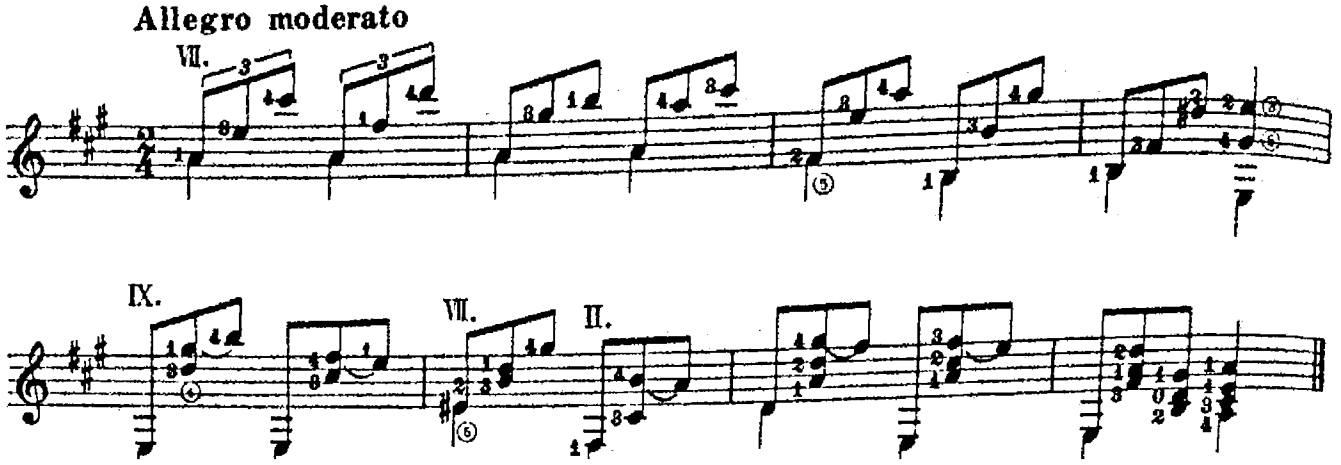


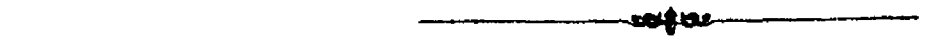
Allegretto

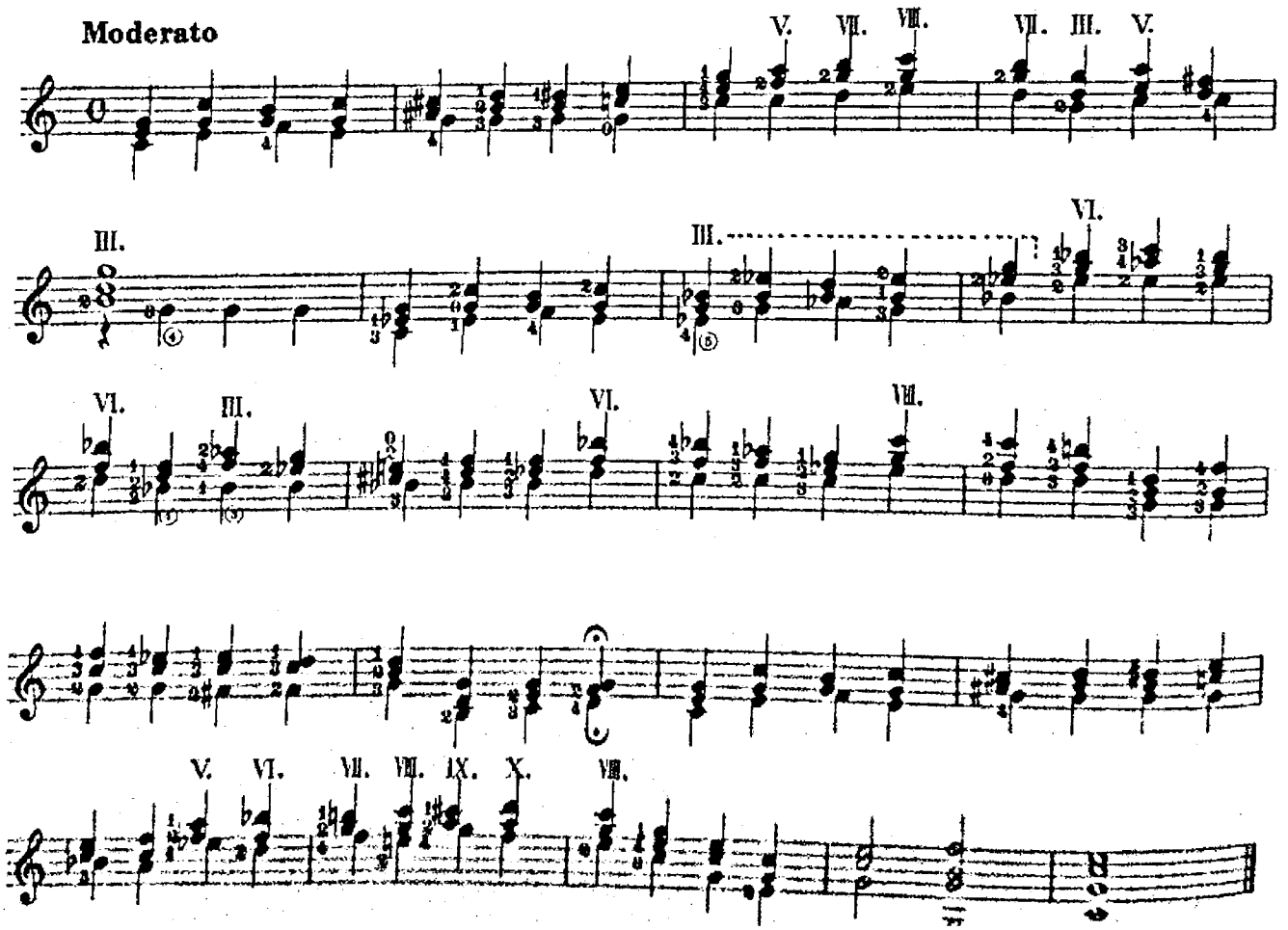


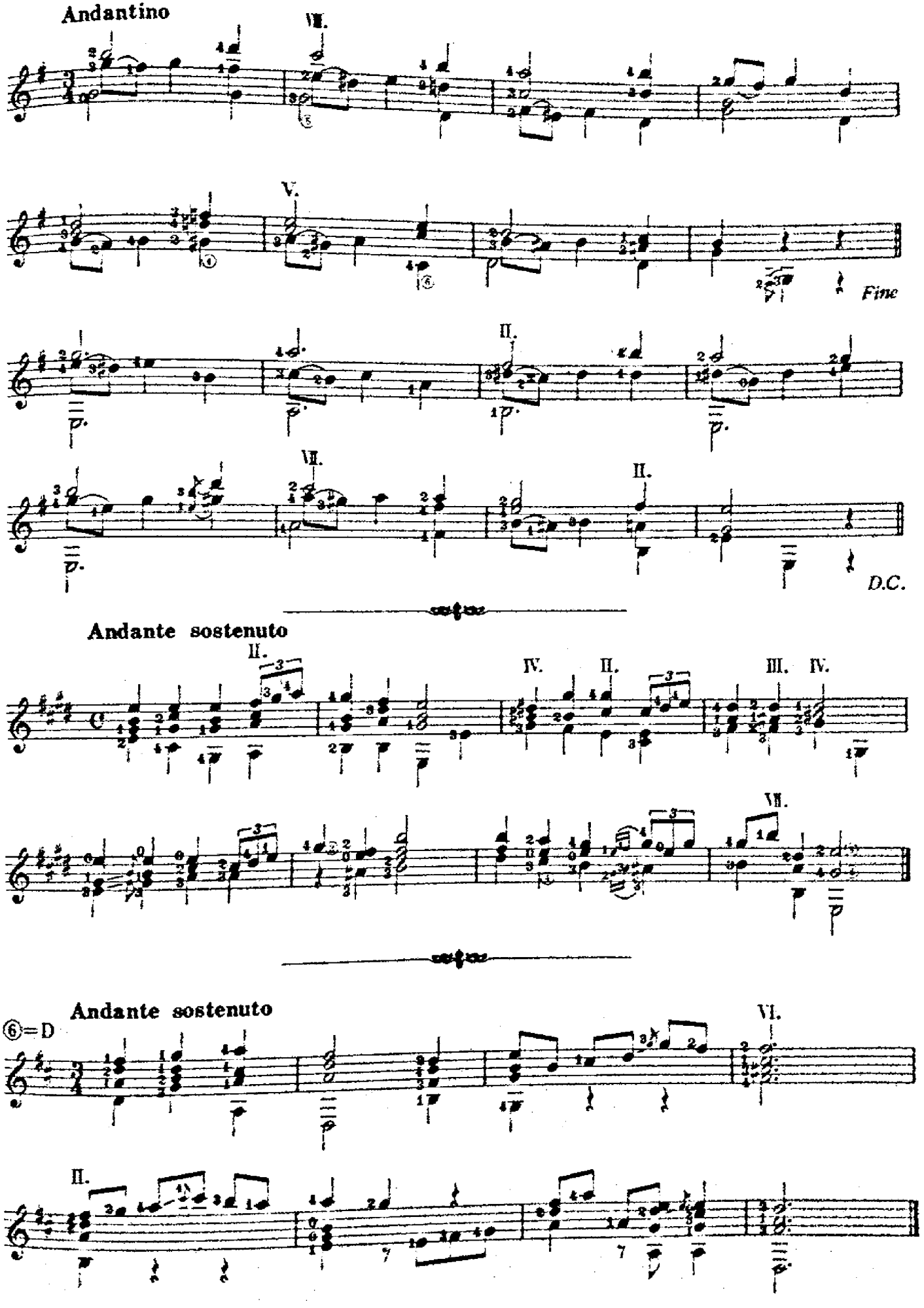
Andantino




Allegro moderato

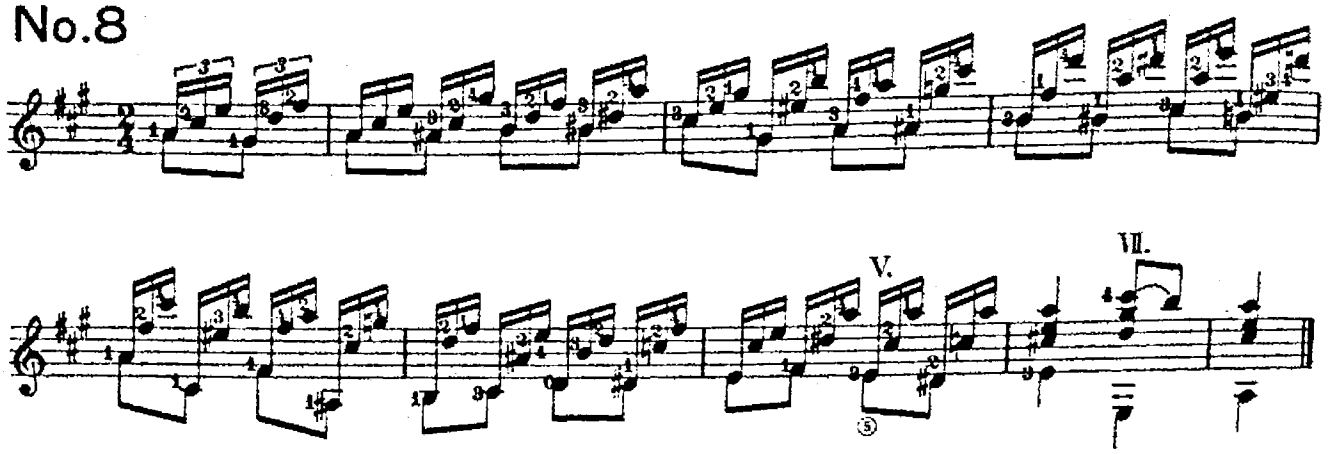



Moderato

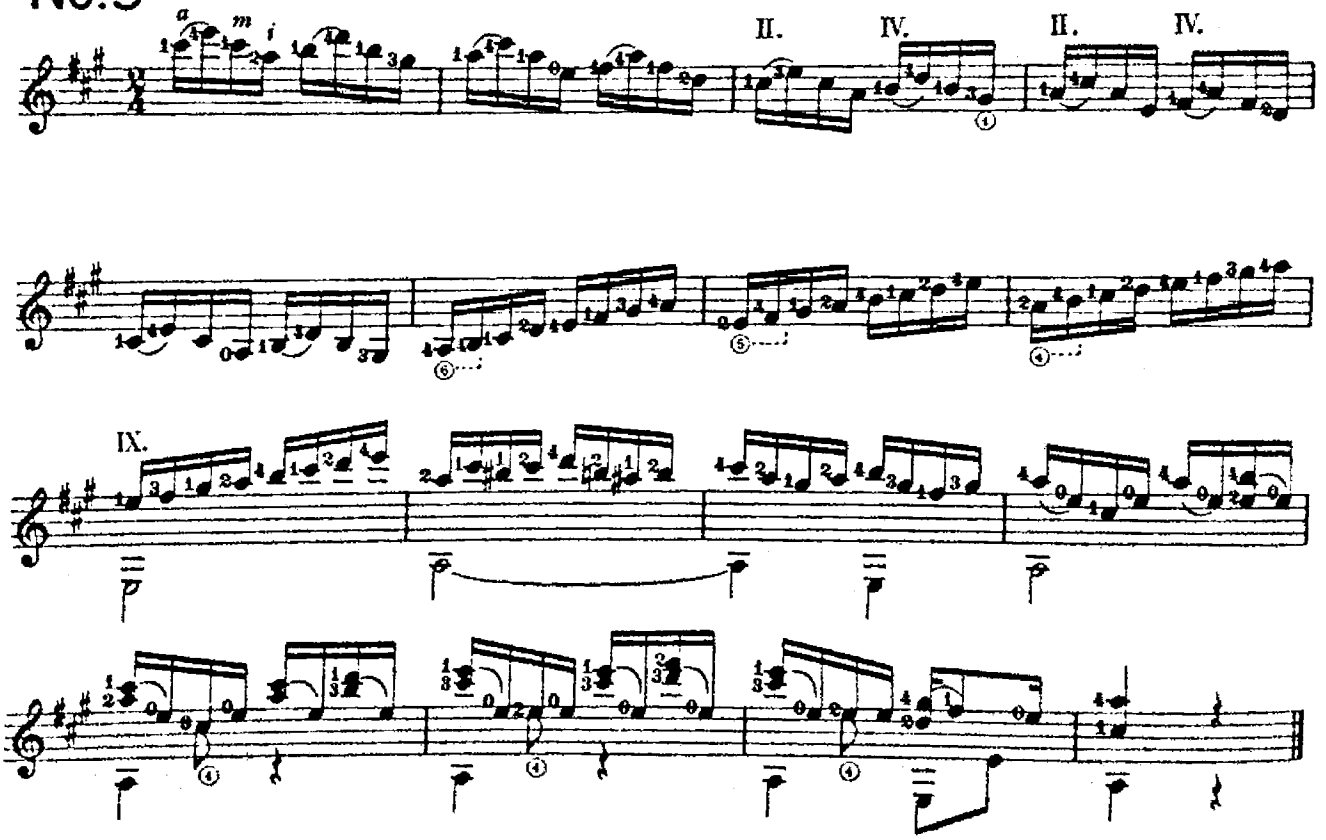

Andantino
Fine
D.C.
Andante sostenuto
Andante sostenuto
⑥=D

PRELUDE in A ●F.TÁRREGA

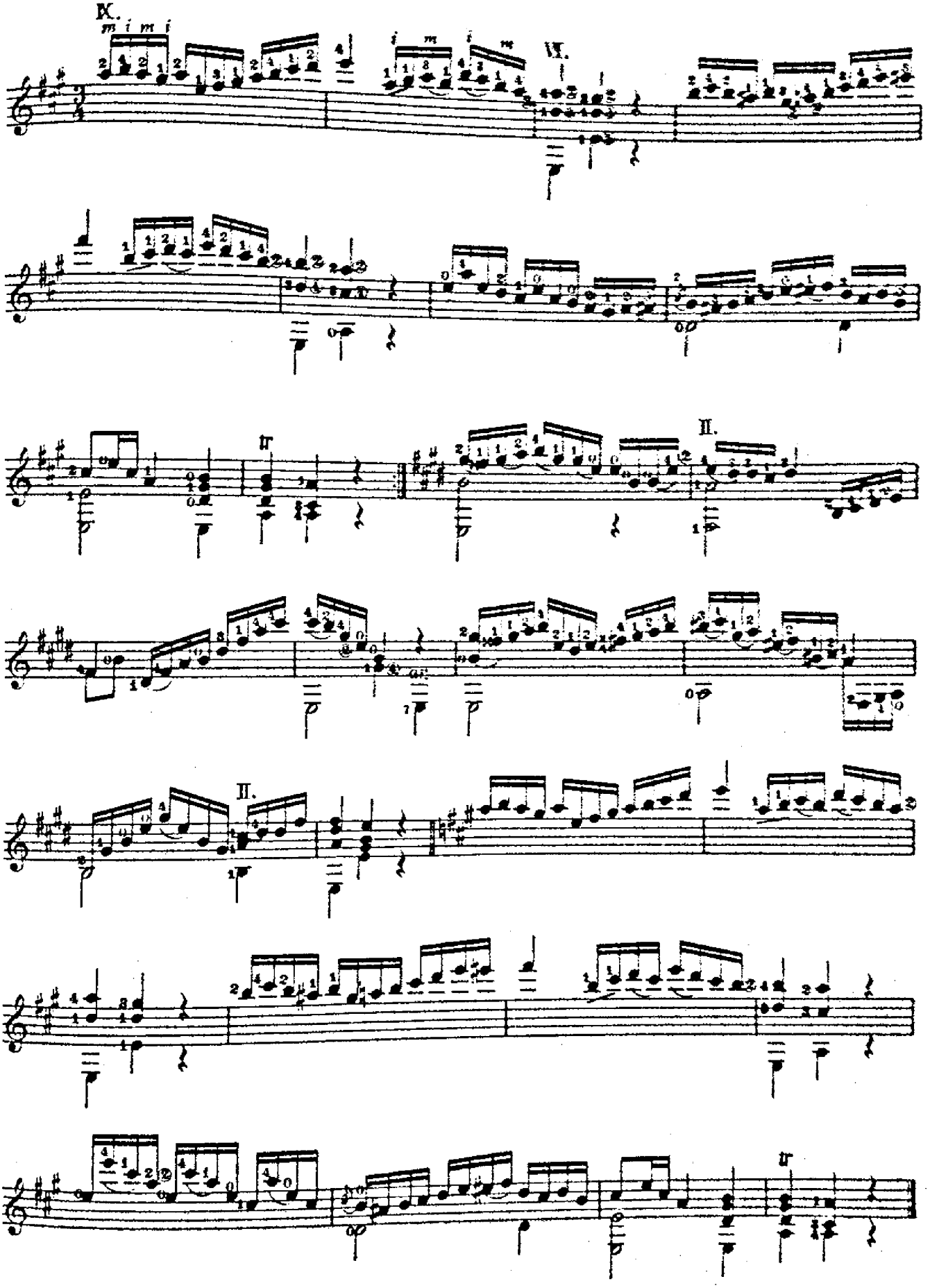
No.8



No.9

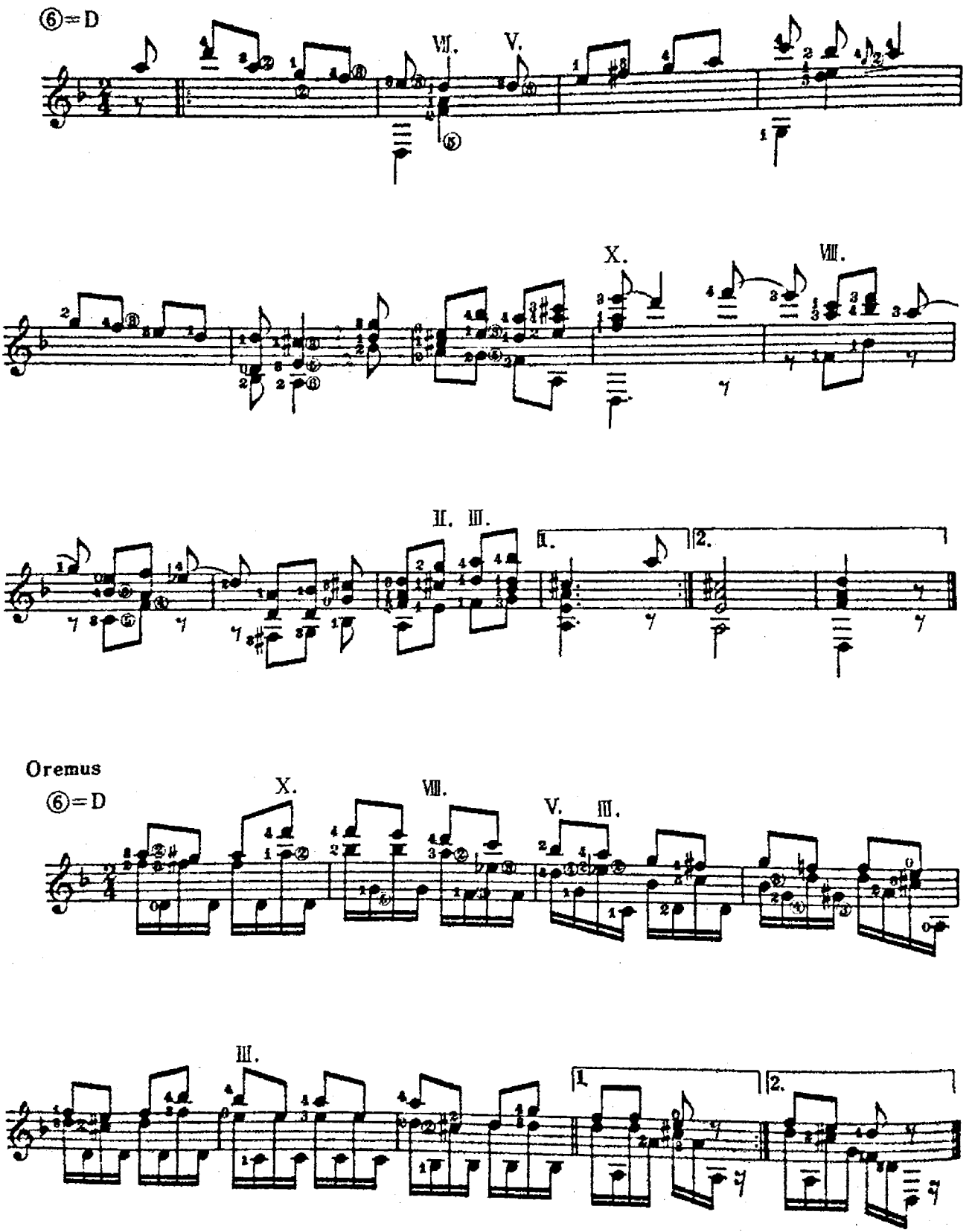


ETUDE in A ©F.TÁRREGA



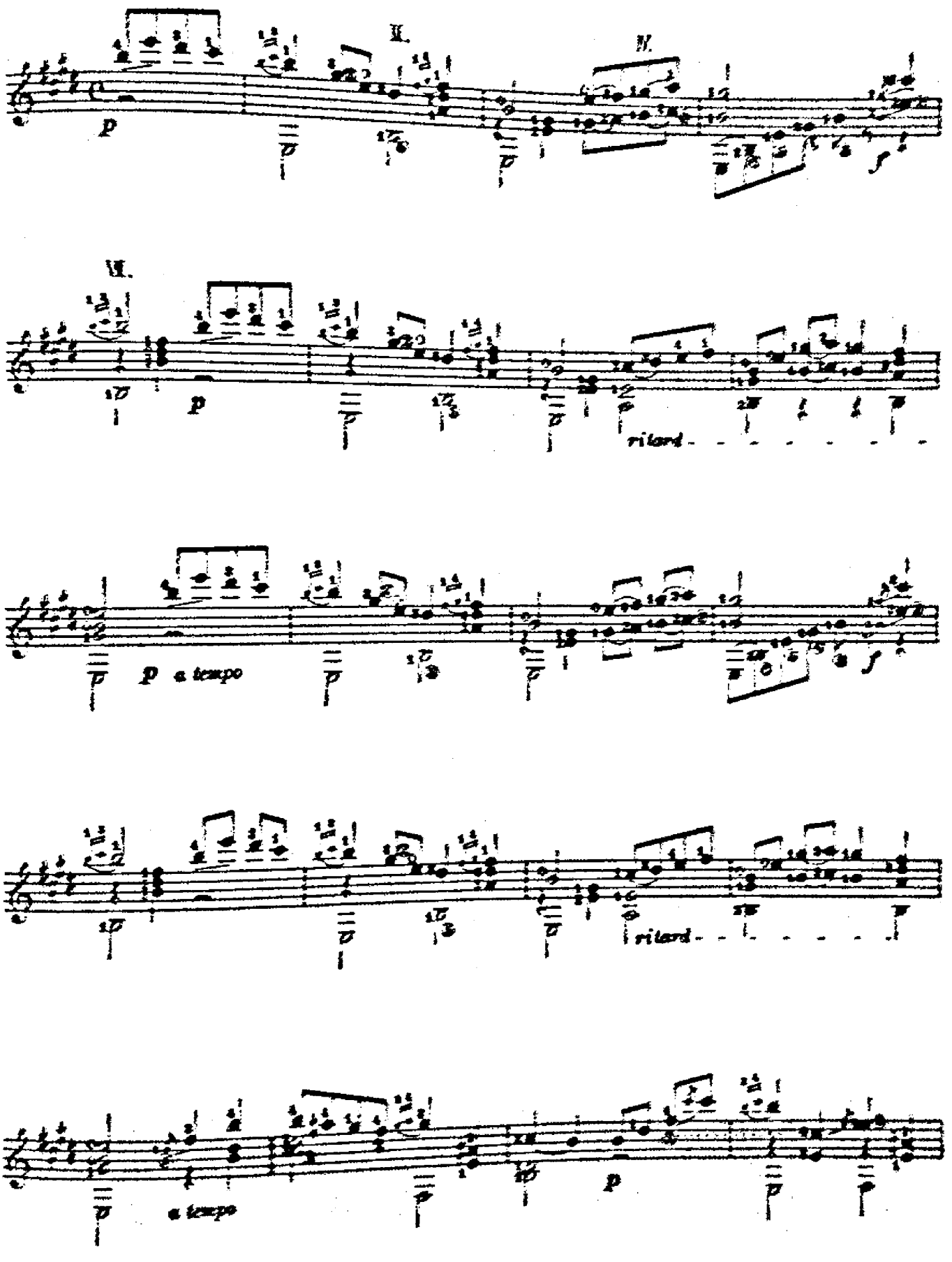
ENDECHA-OREMUS ●F.TARREGA

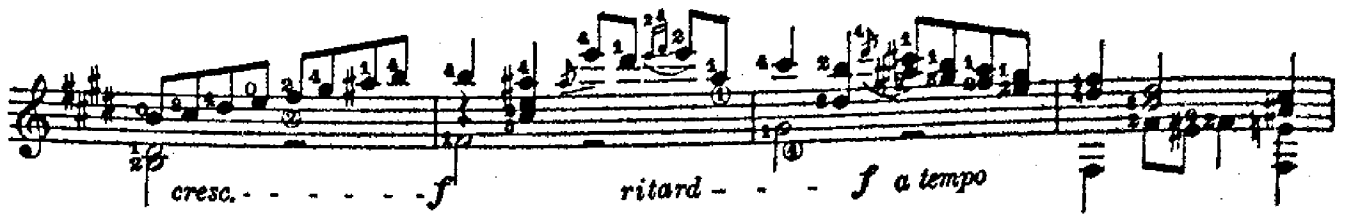
Endecha

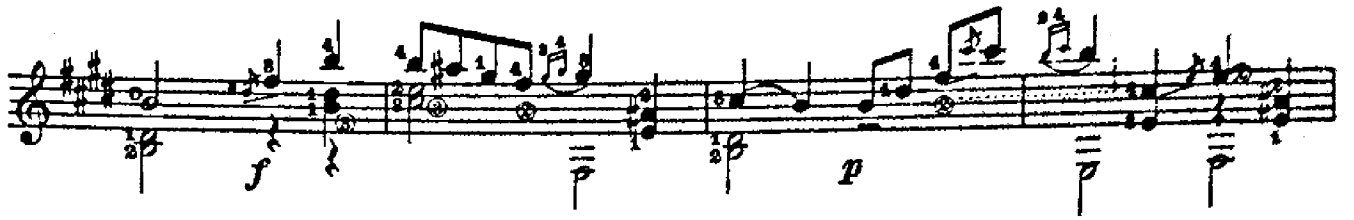


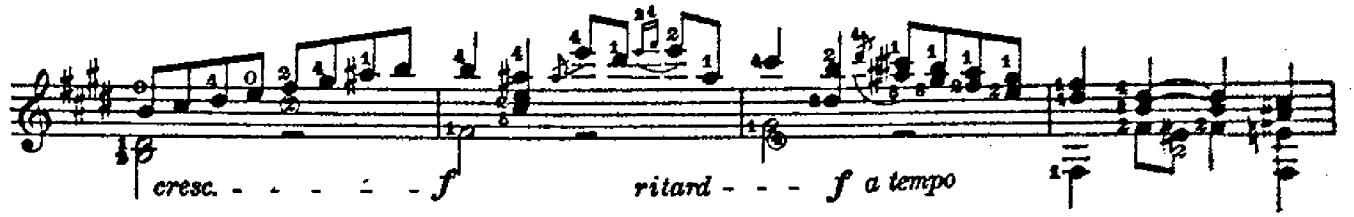
Oremus

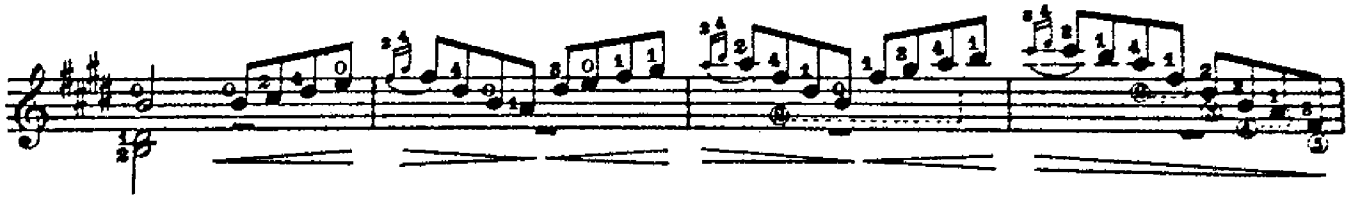
PAVANA ©F.TARREGA

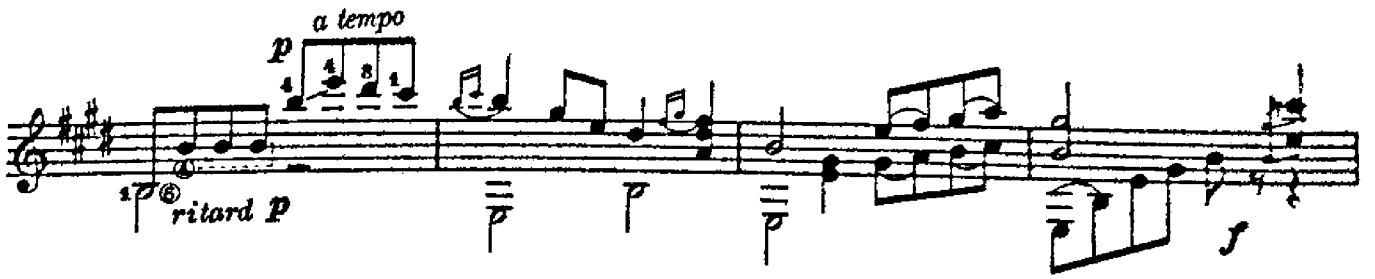


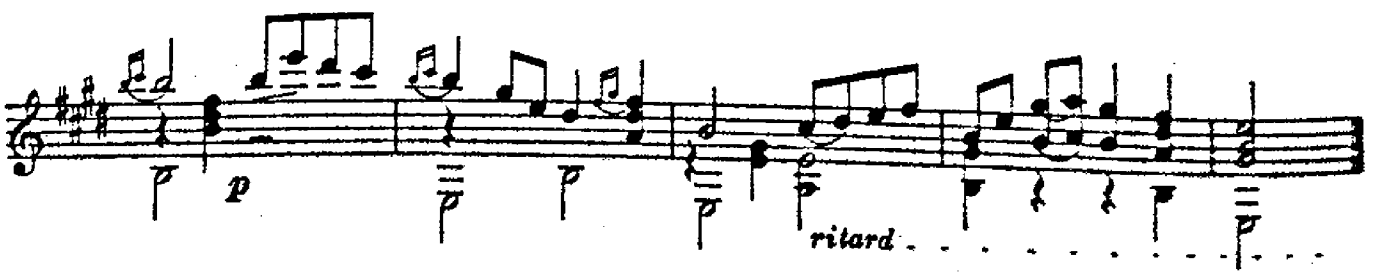

cresc. - - - - - - f
ritard - - - f a tempo


f
p


cresc. - - - - - - f
ritard - - - f a tempo



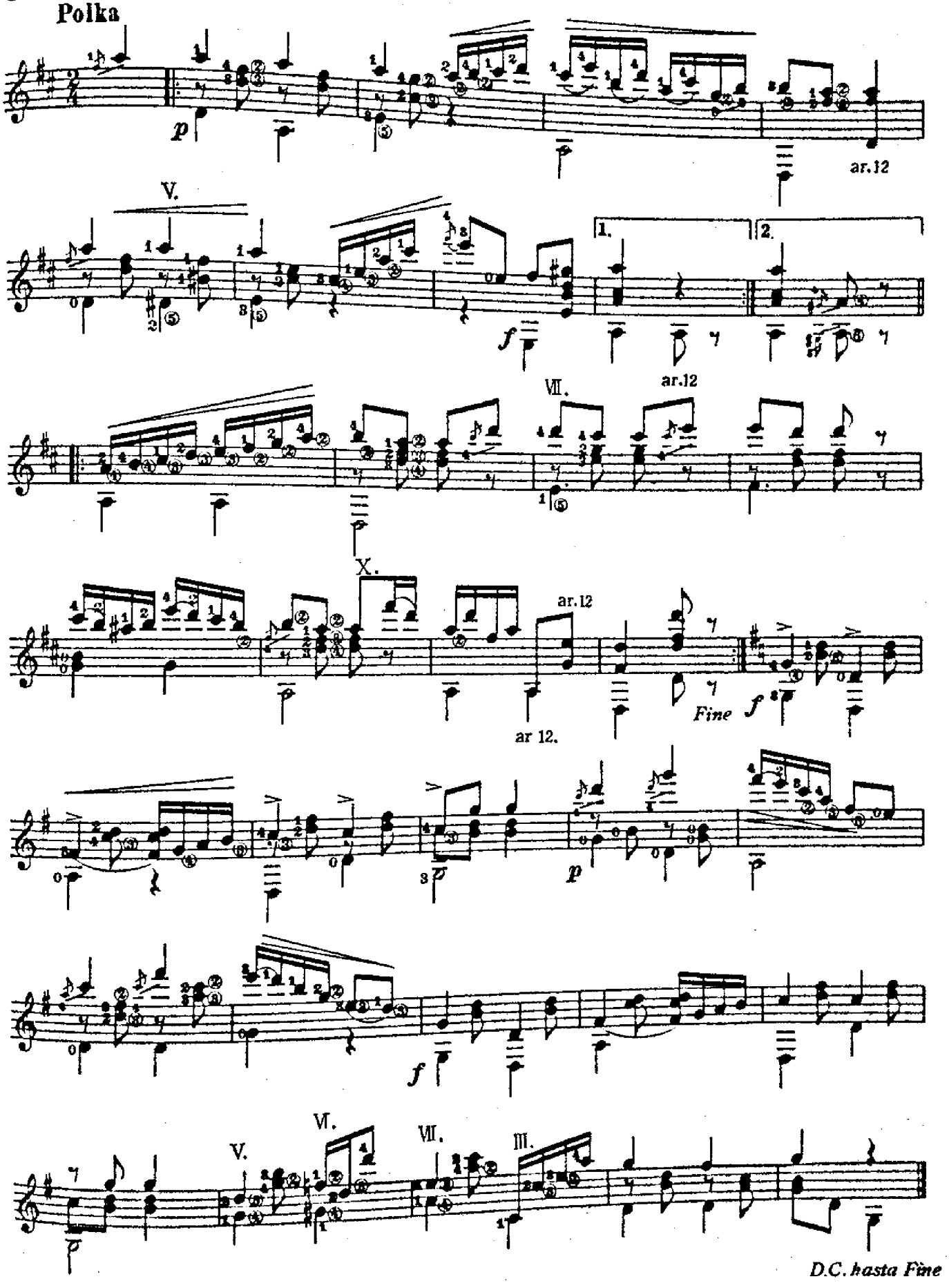

a tempo
p
ritard p
f


p
ritard

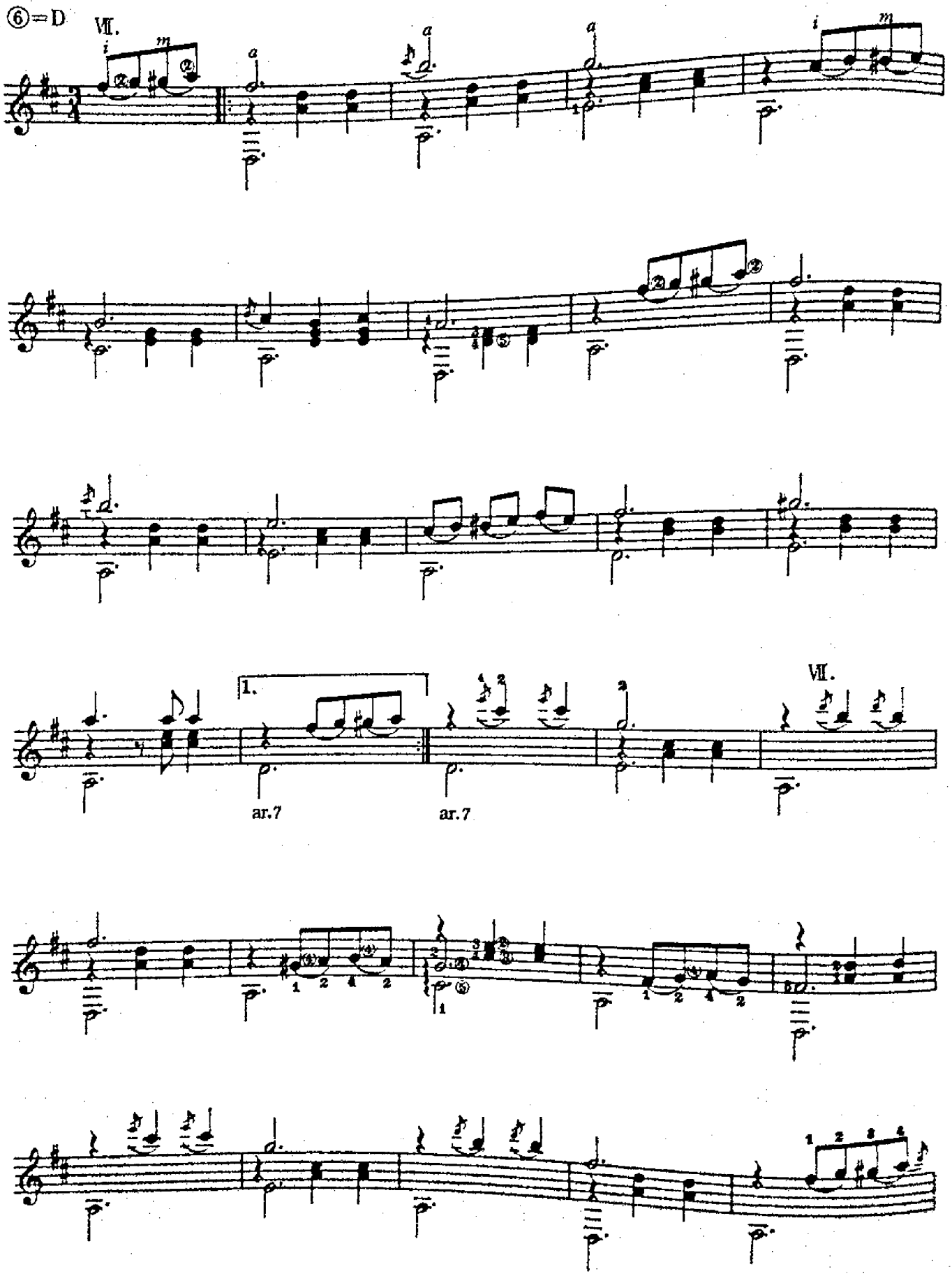
ROSITA ●F.TÁRREGA

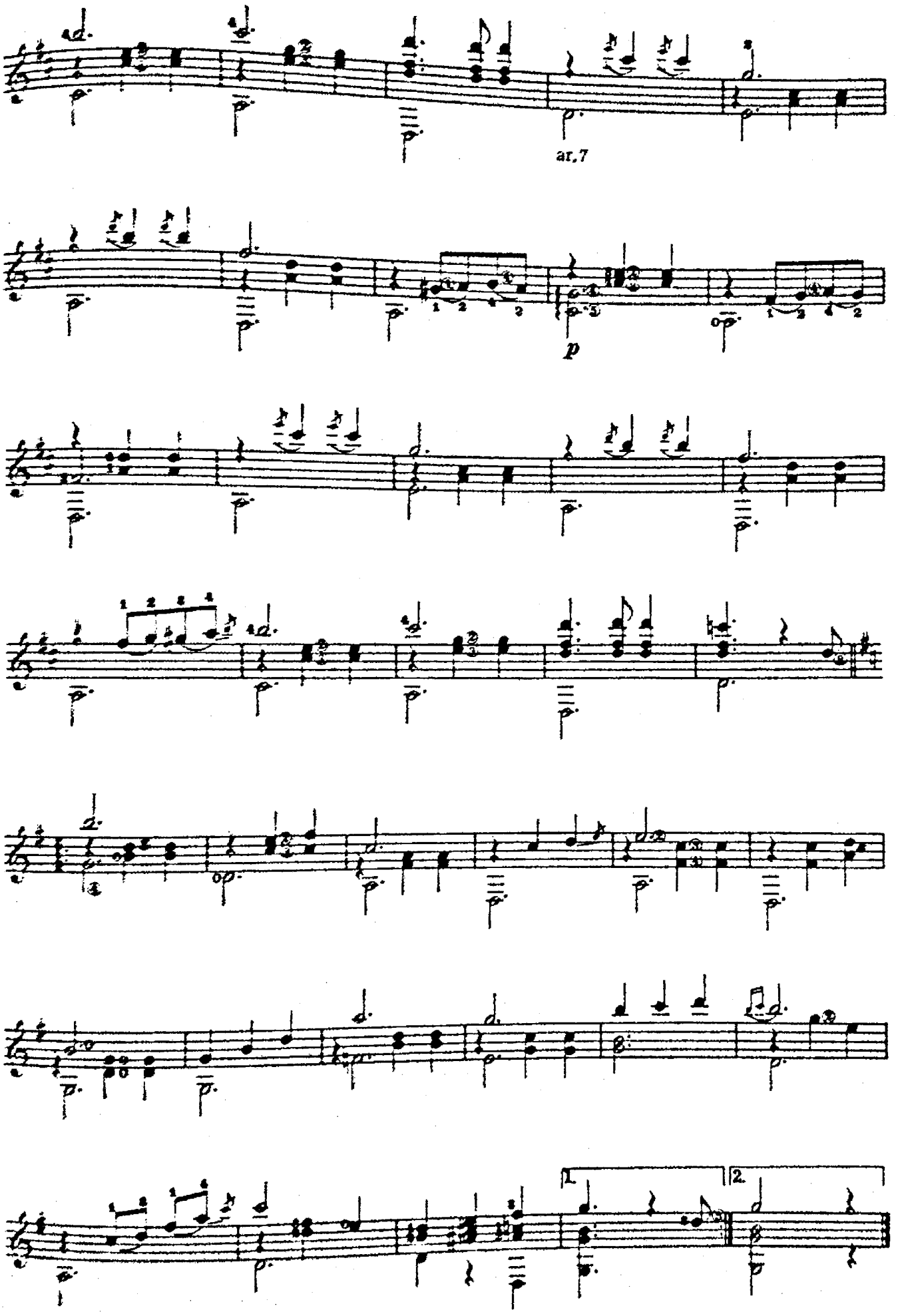
⑥=D

Polka

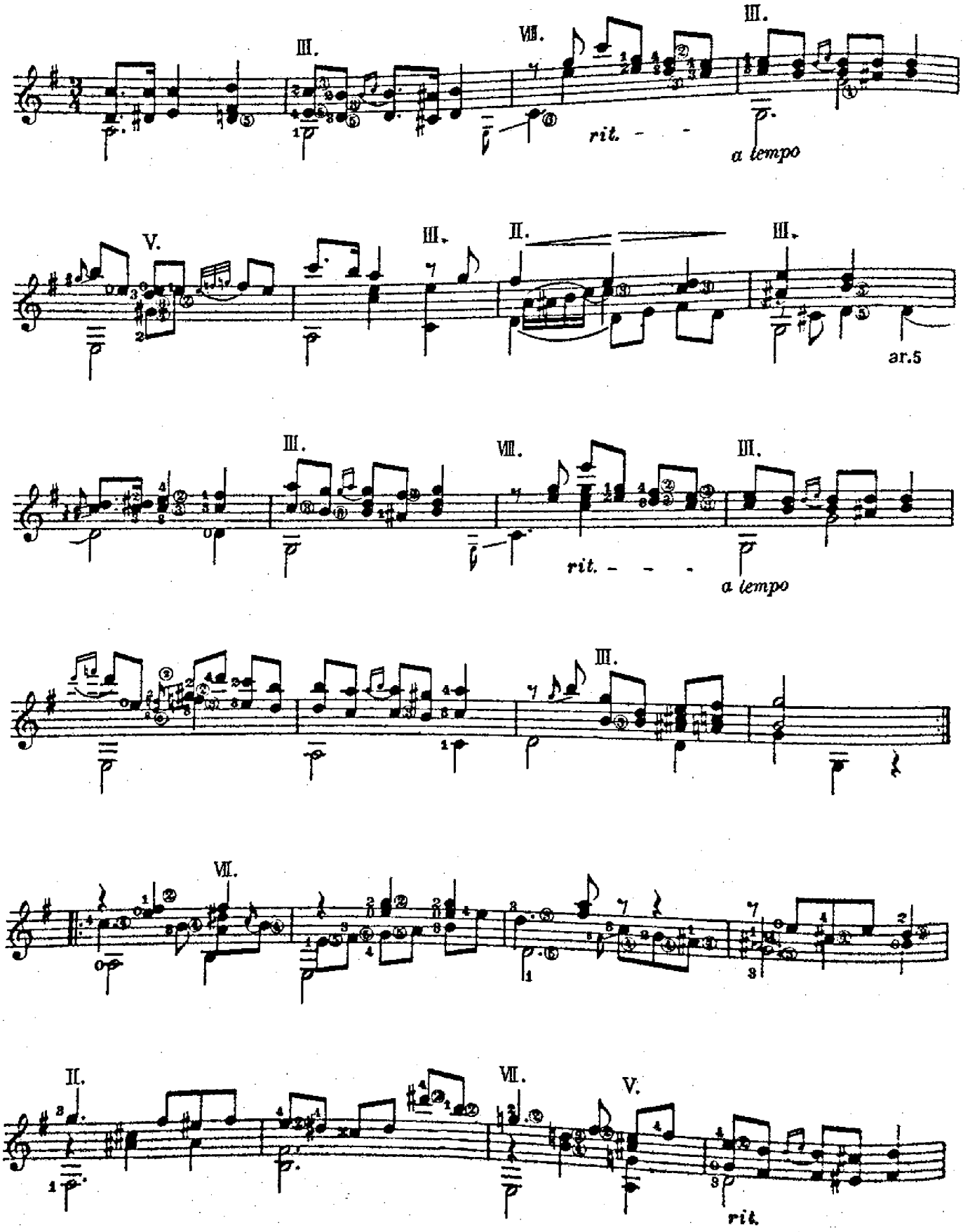


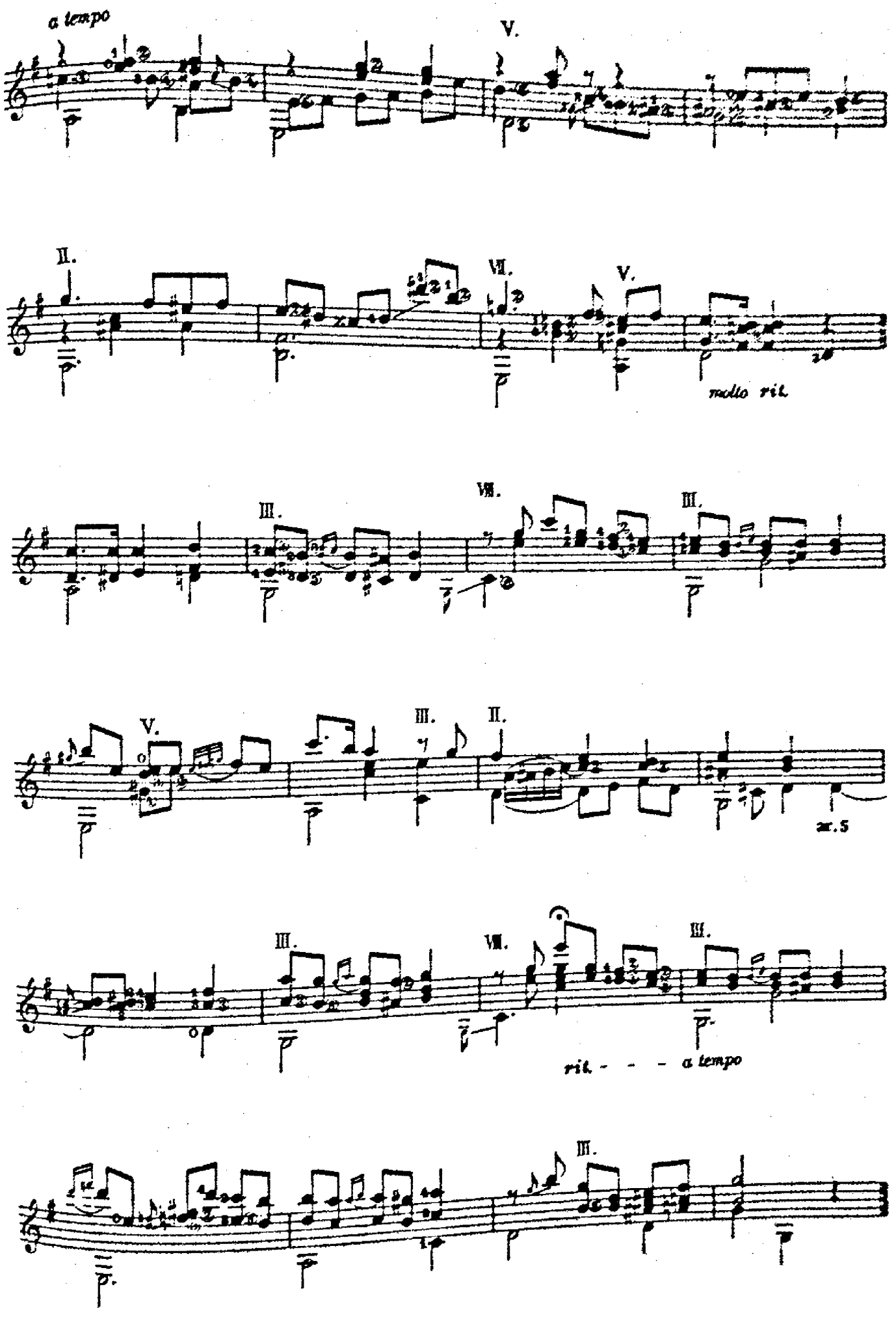
VALS ●F.TÁRREGA



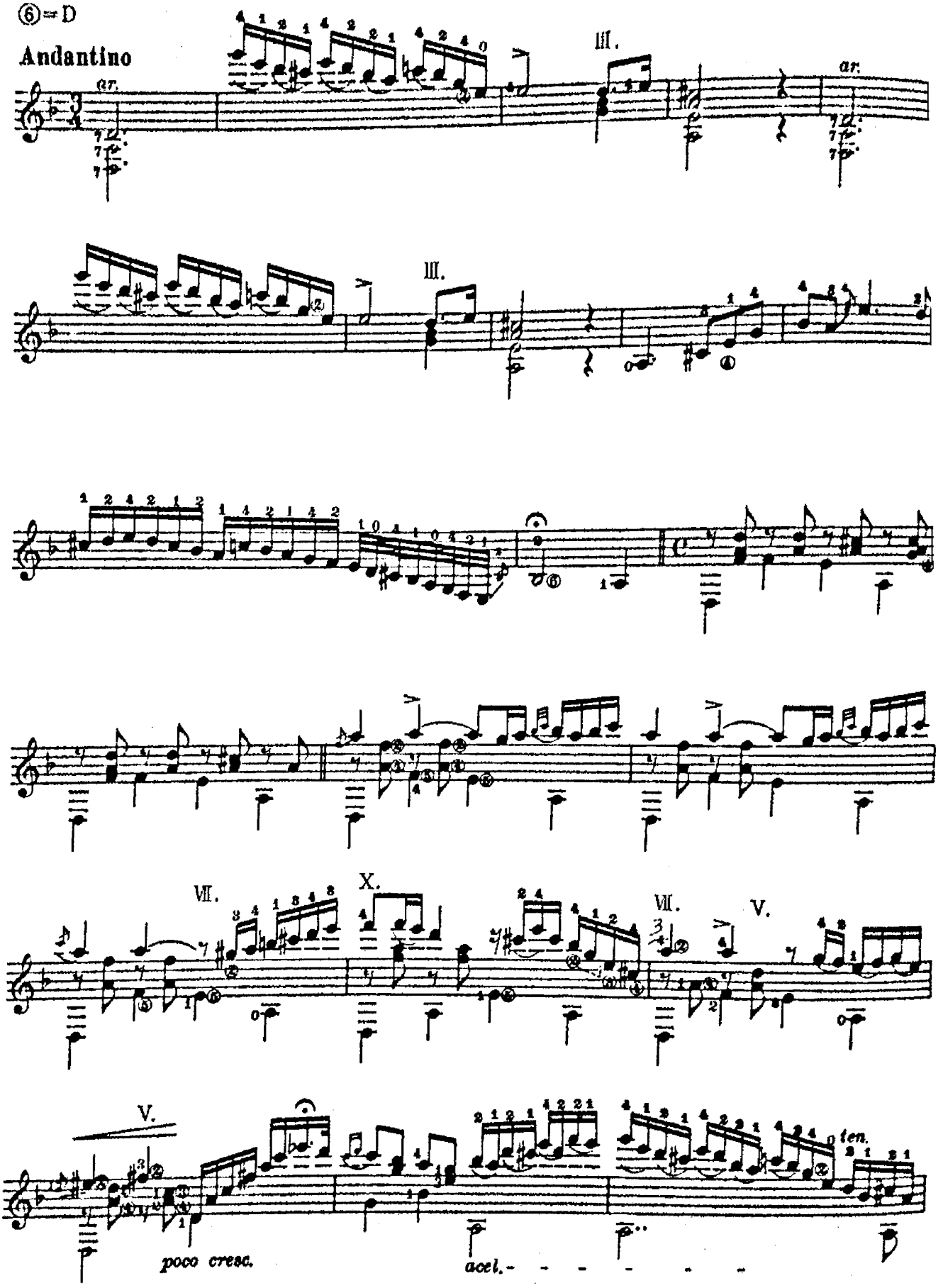

ar.7
p
1.
2.

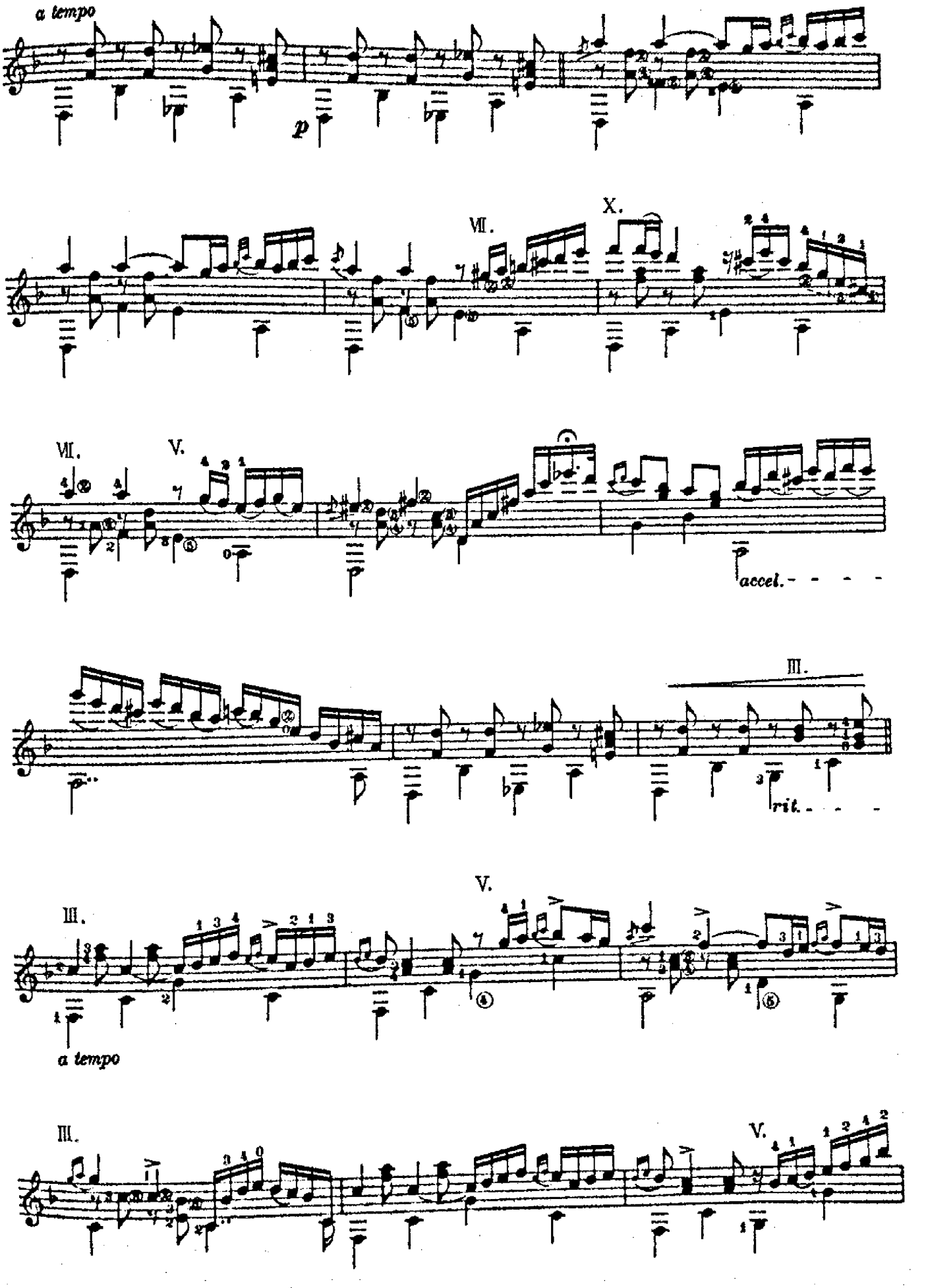
MAZURKA ●F.TÁRREGA

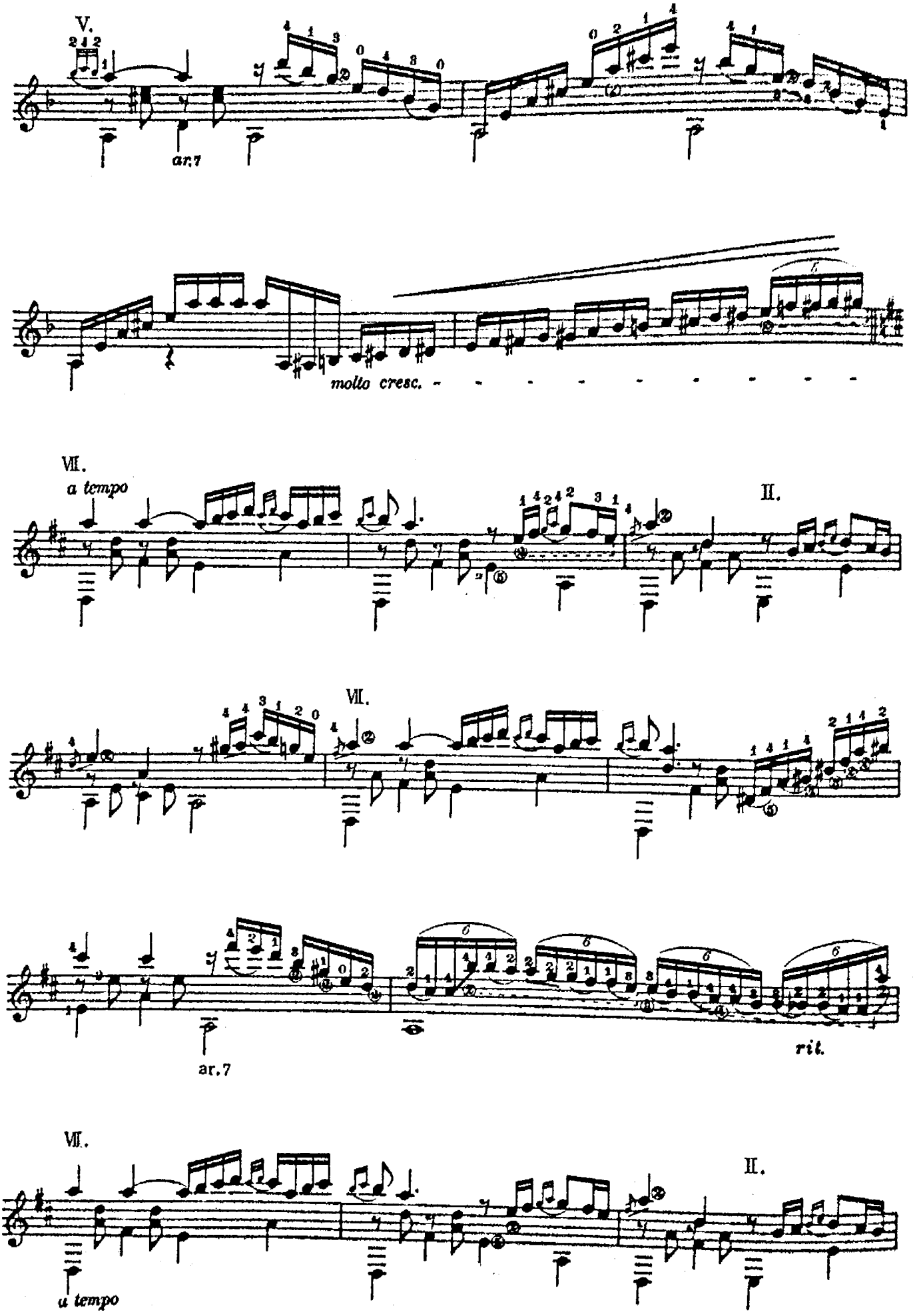


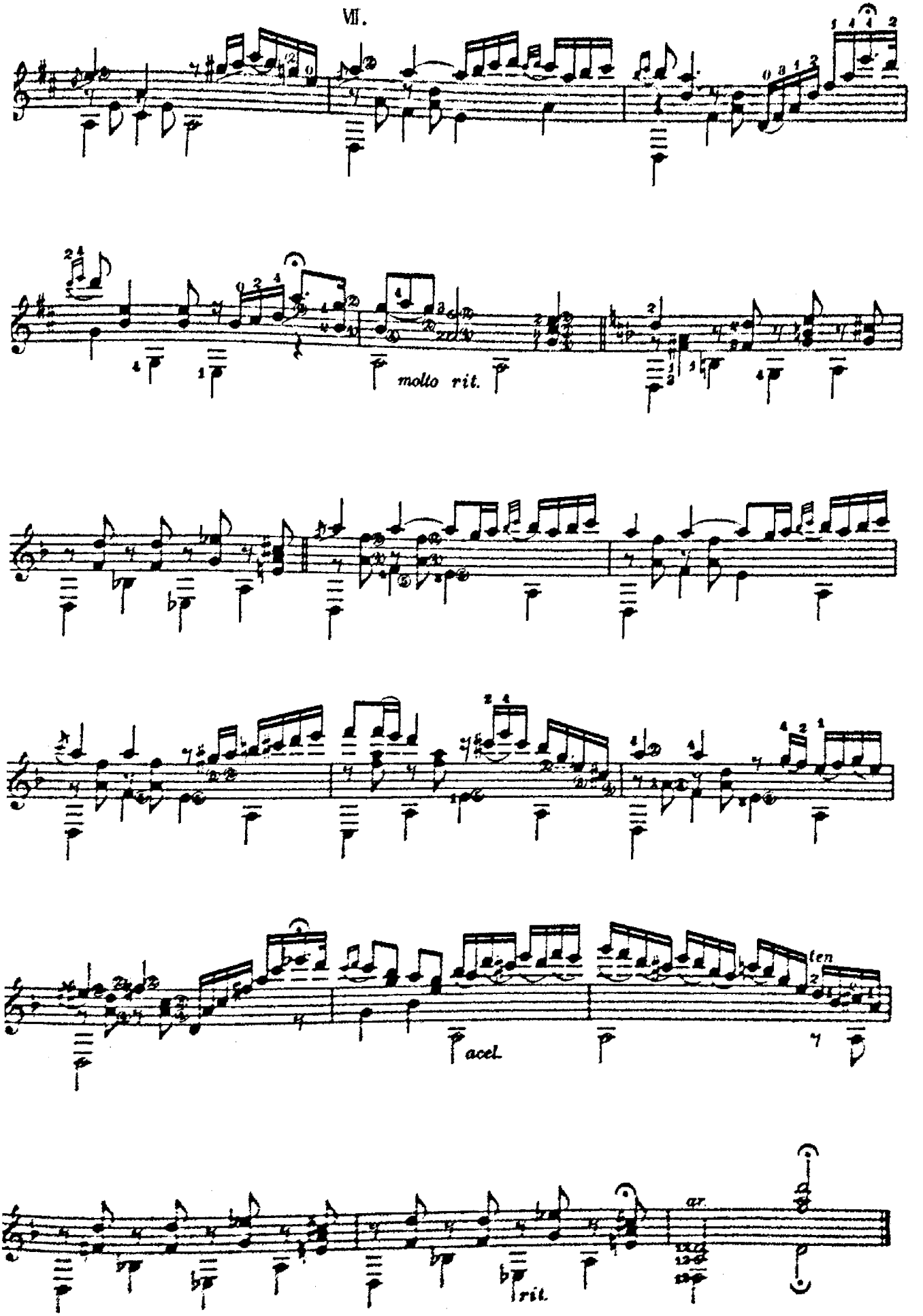

a tempo
V.
II.
VII.
V.
molto rit.
III.
VIII.
III.
V.
III.
II.
ax.5
III.
VII.
III.
rit. - - - a tempo
III.

CAPRICHIO ÁRABE ●F.TARREGA



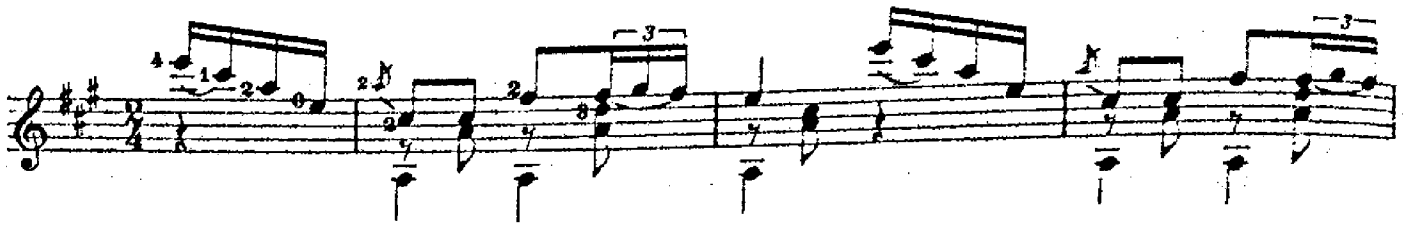

a tempo
p
VII.
X.
VII.
V.
accel.
III.
rit.
V.
III.
a tempo
III.
V.

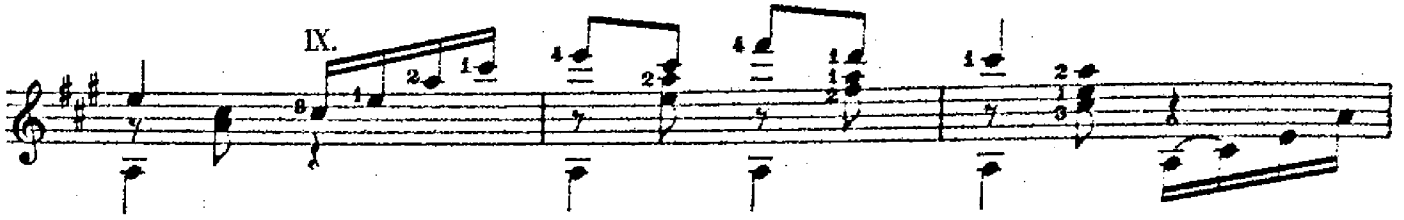

V.
ar.7
molto cresc.
VII.
a tempo
II.
VII.
ar.7
rit.
VII.
II.
a tempo

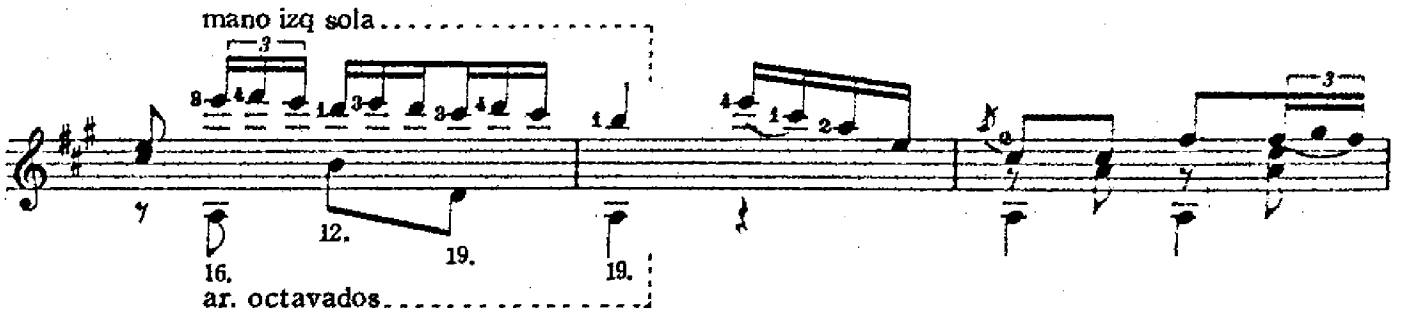

VII.
molto rit.
acel.
ten
rit.

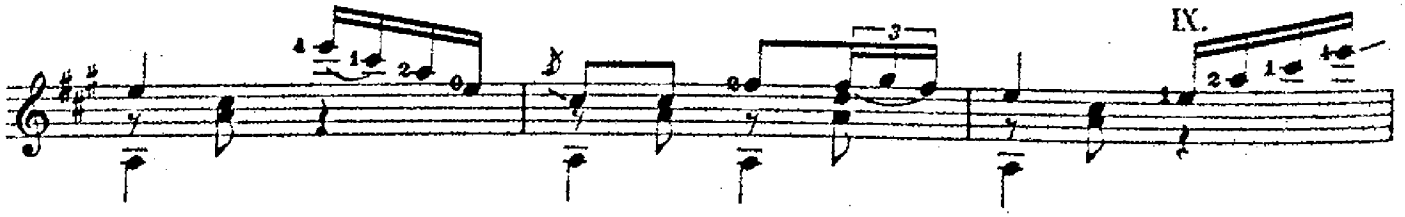
ALBORADA ●F.TARREGA

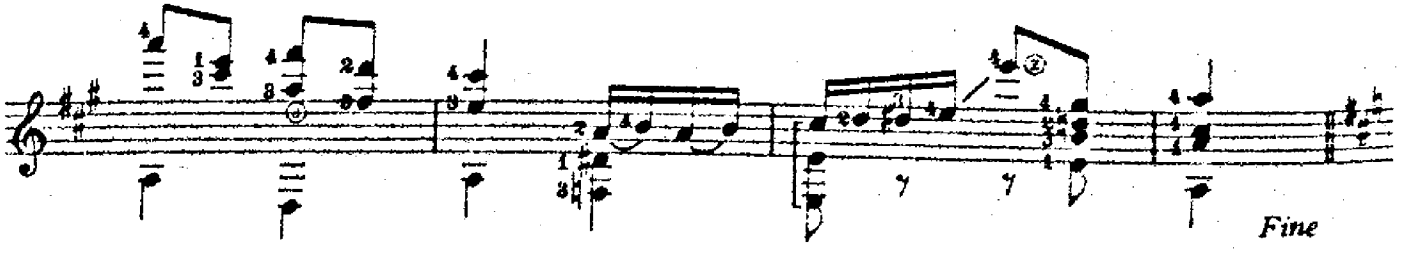
⑥= D

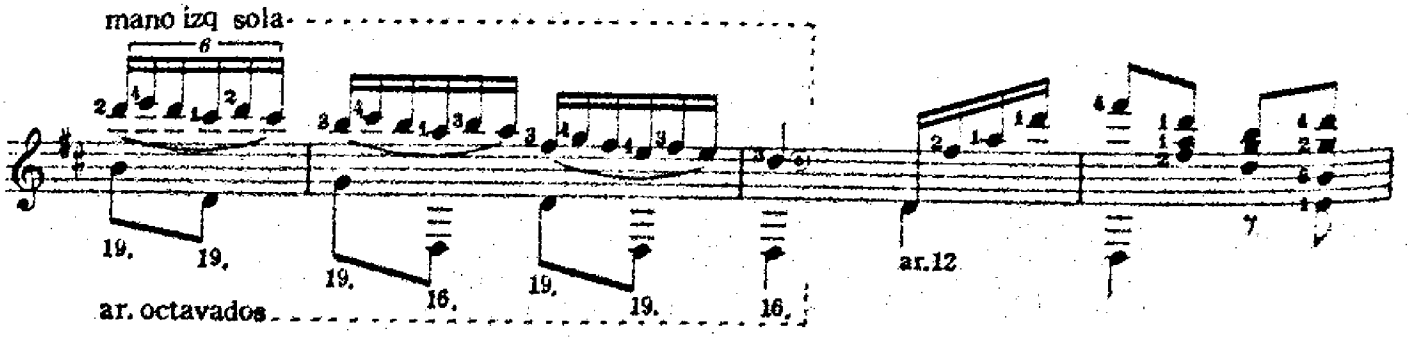


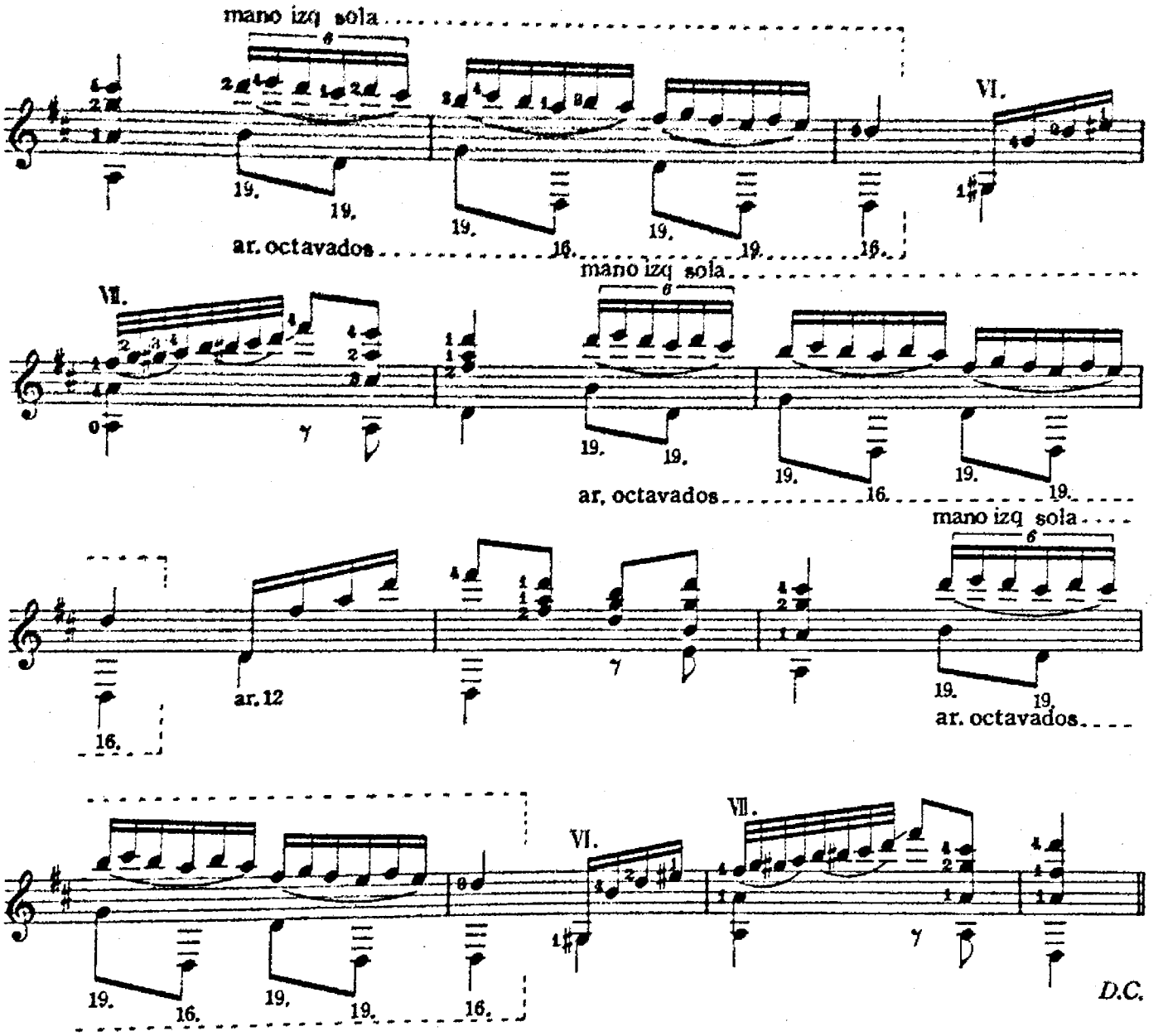






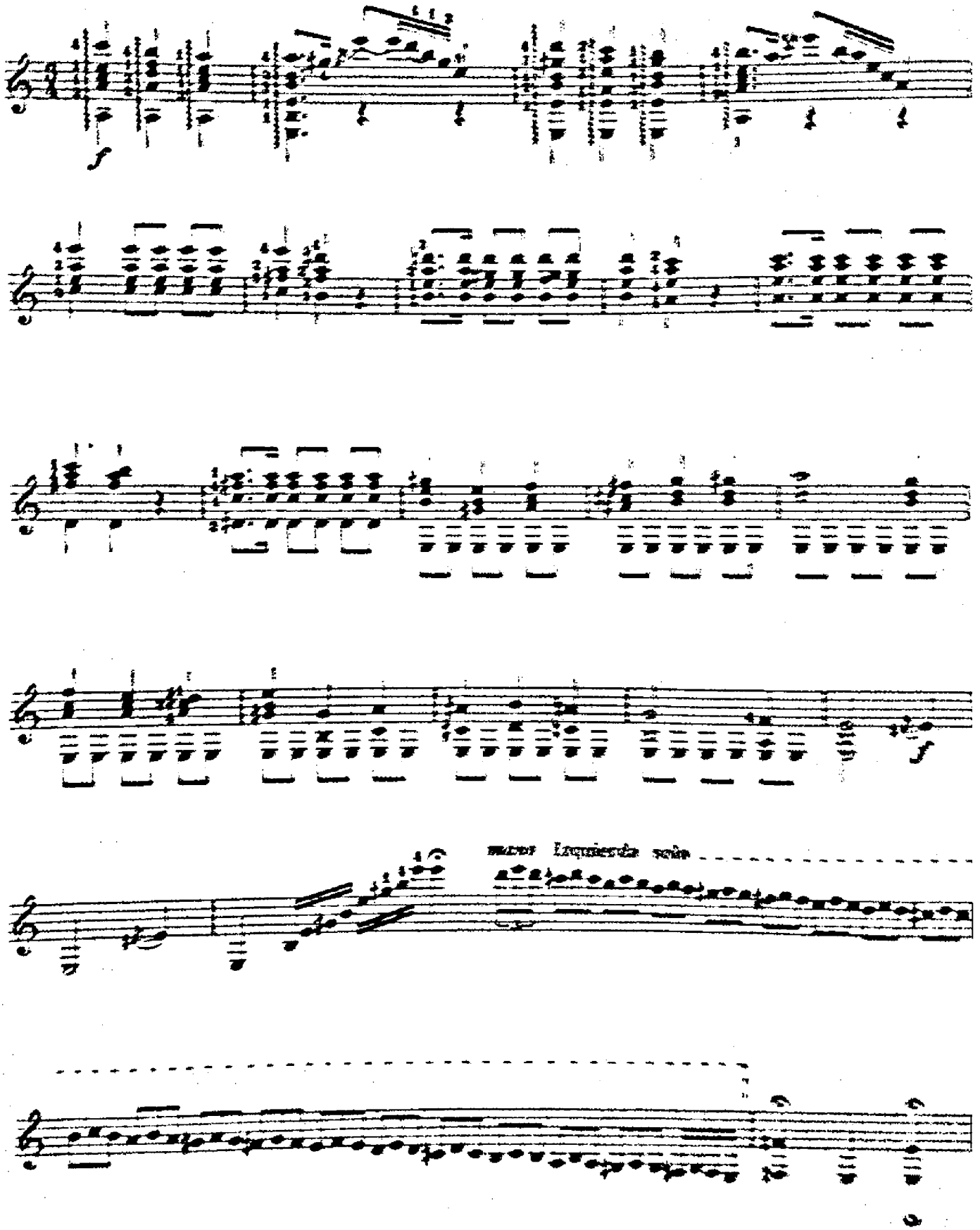


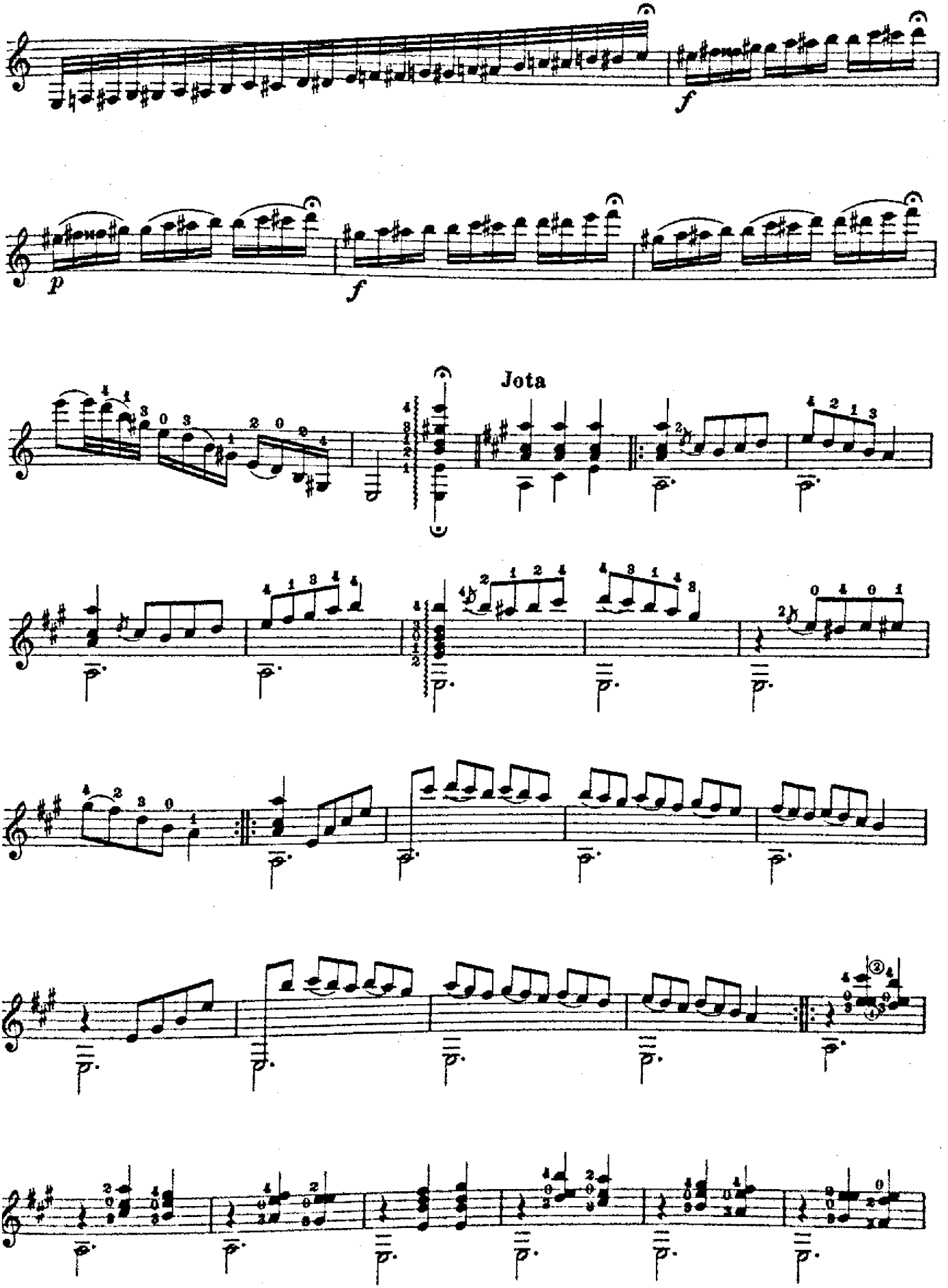


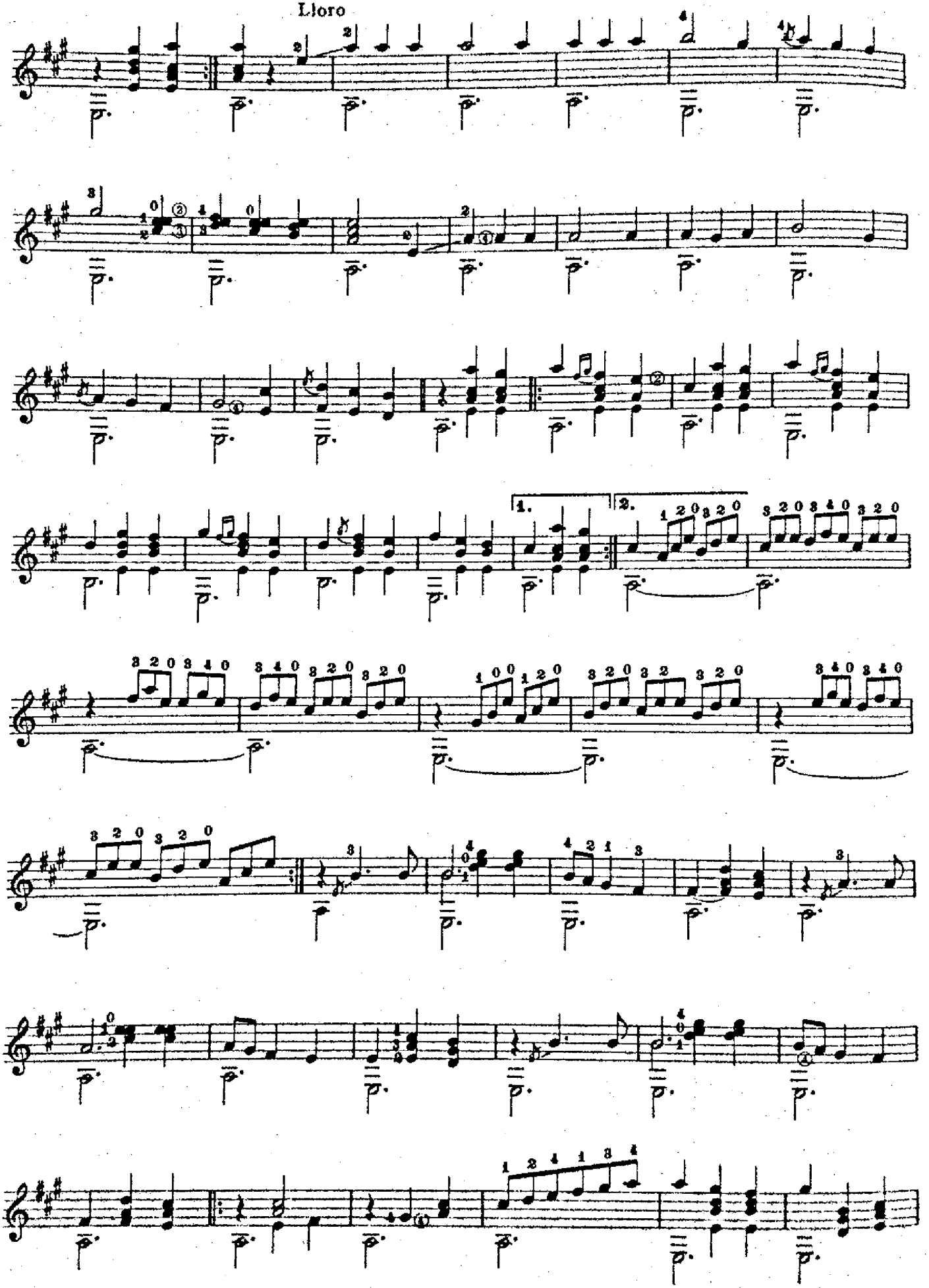

mano izq sola
VI.
ar. octavados
VII.
mano izq sola
ar. octavados
mano izq sola
ar. 12
ar. octavados
VI.
VII.
D.C.

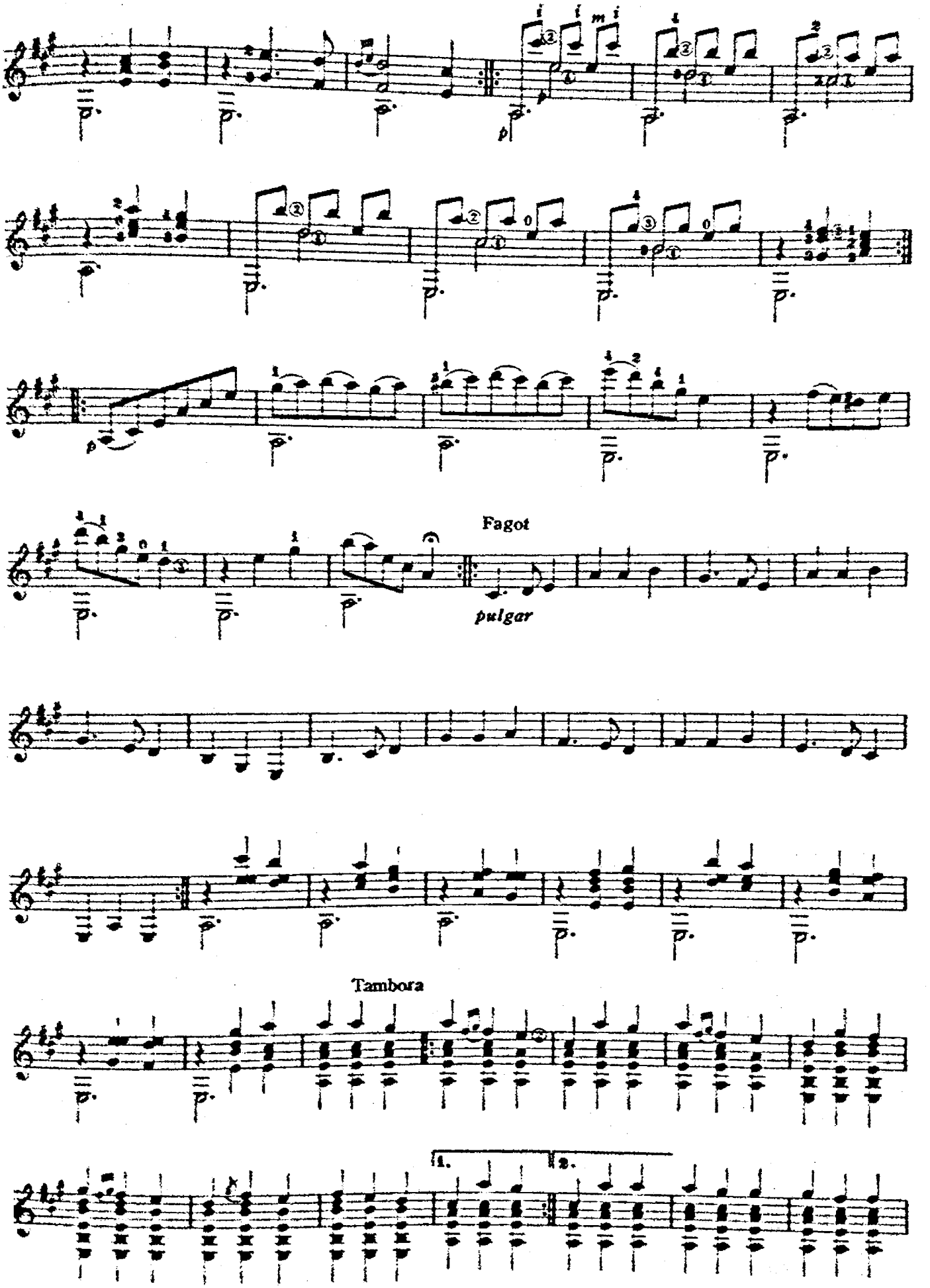
GRAN JOTA de F. TARREGA

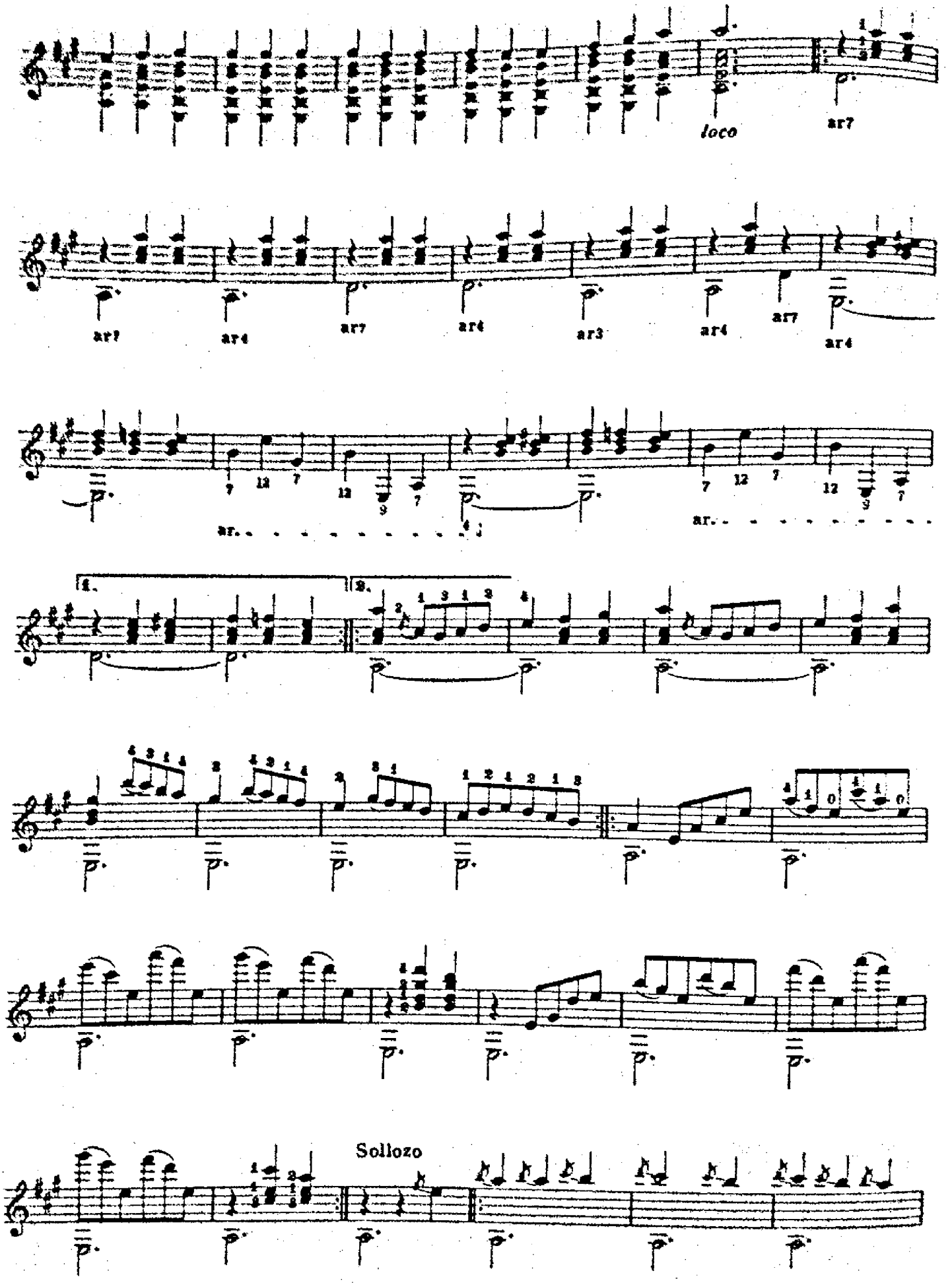
Introduction

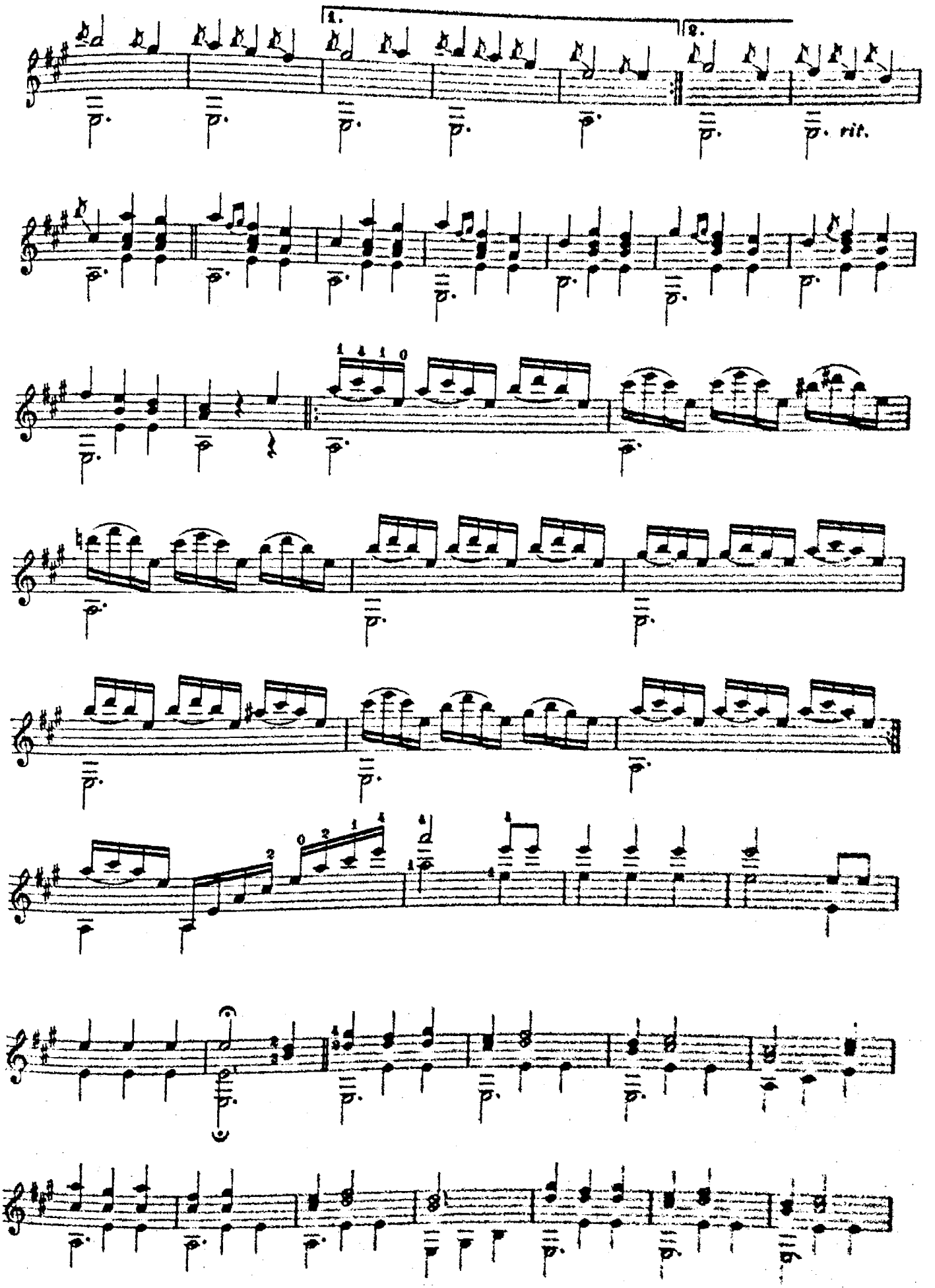


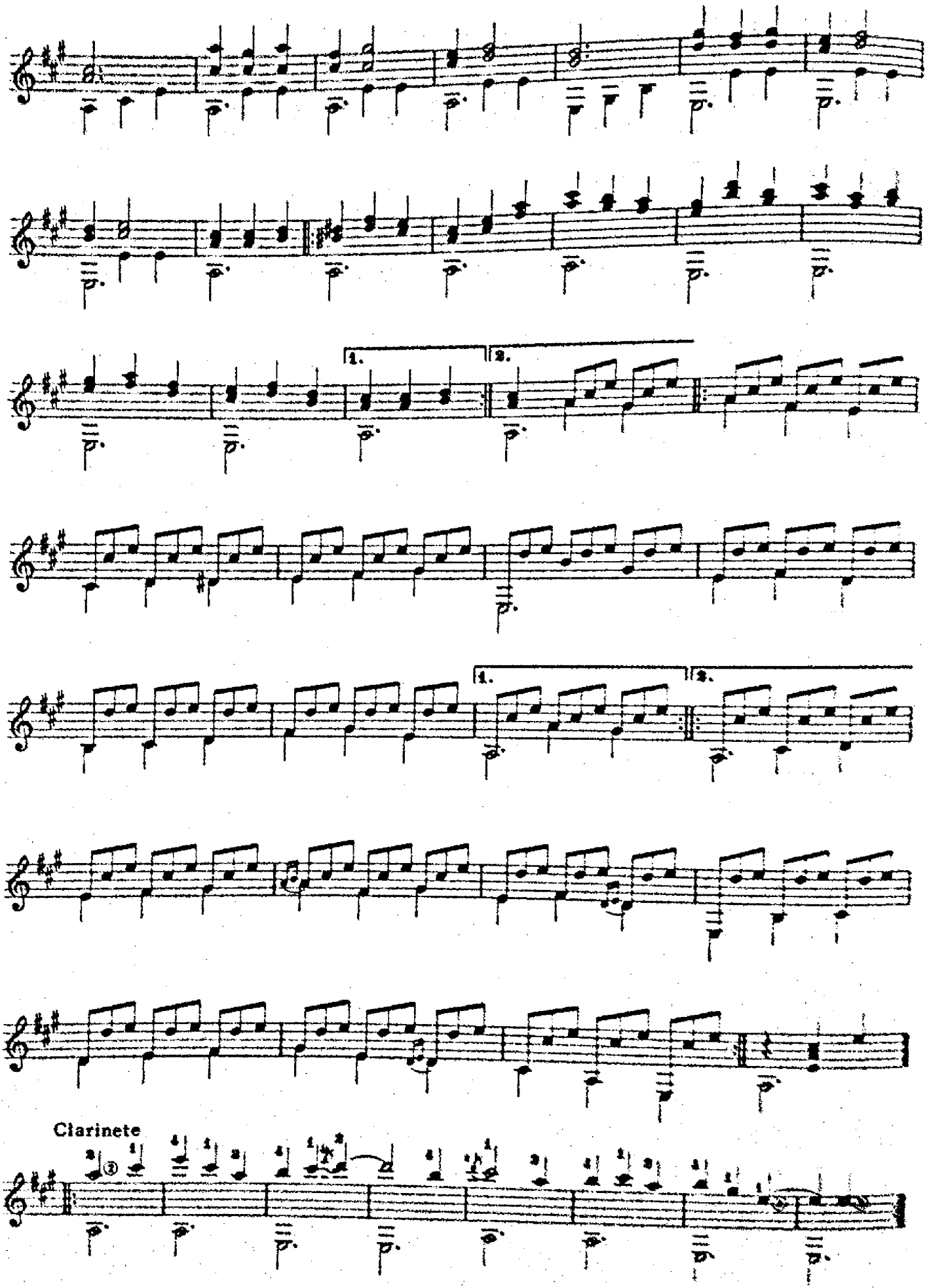

f
p
f
Jota

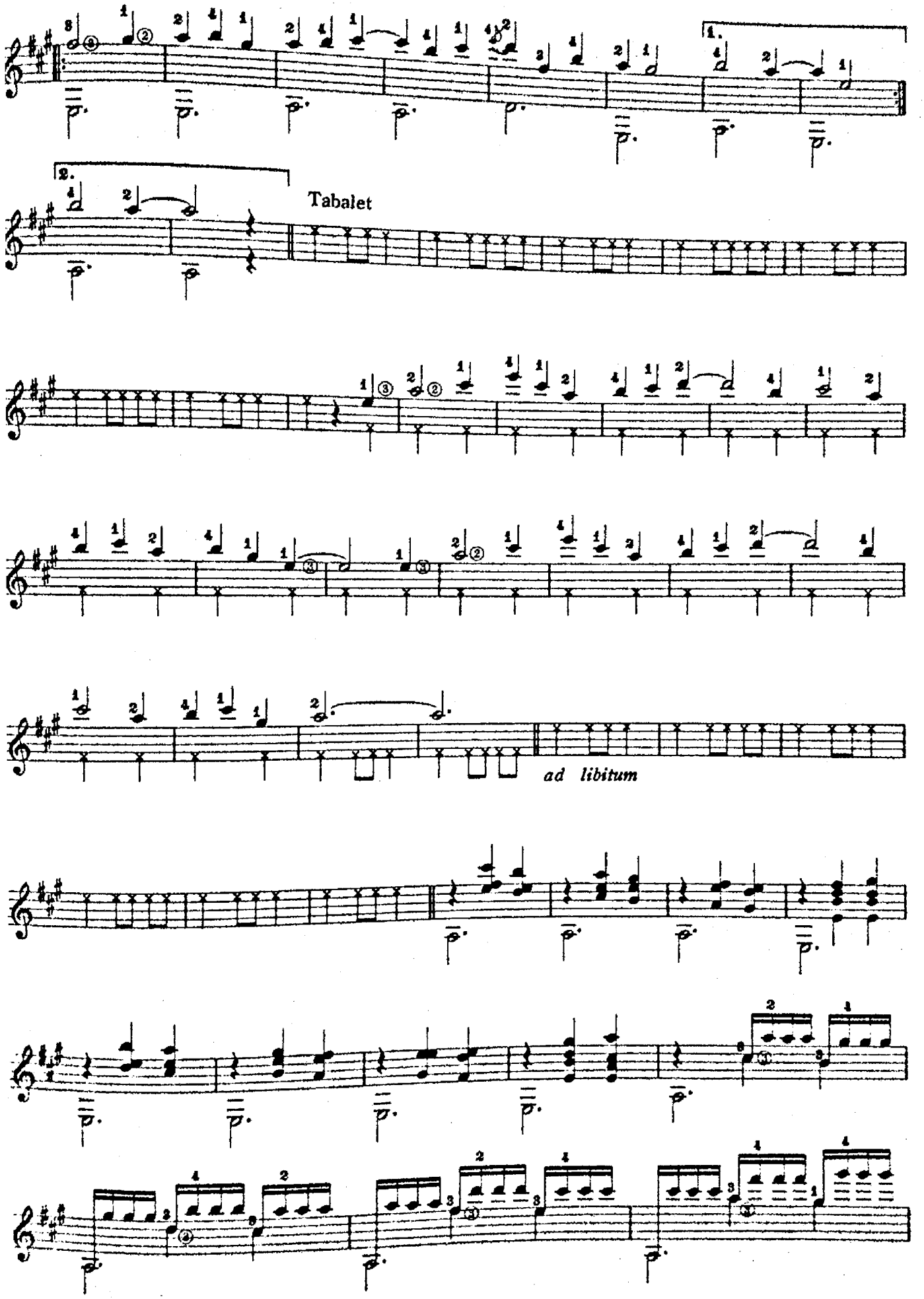

Lloro
1.
2.

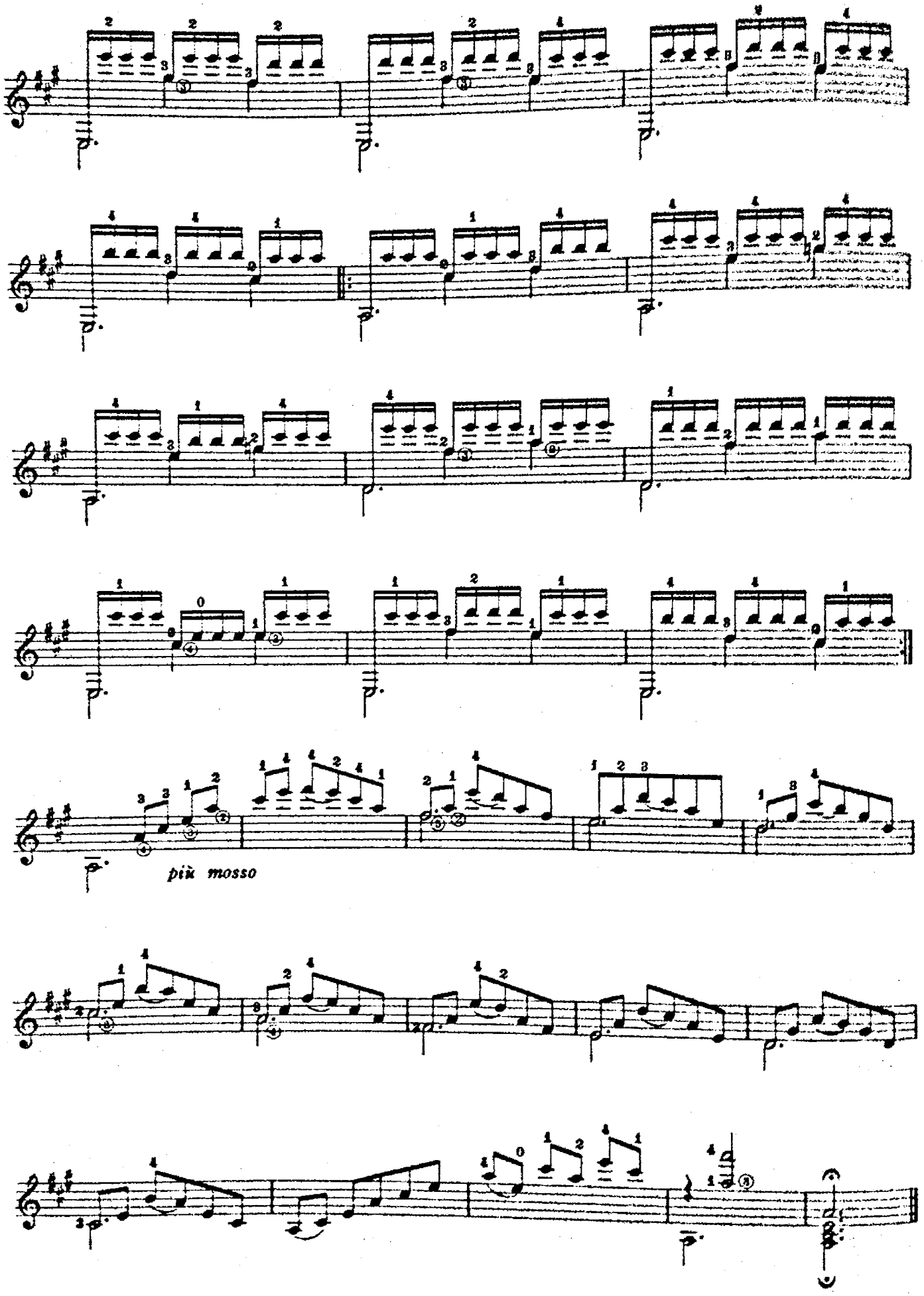

Fagot
pulgar
Tambora
1.
2.


loco
ar7
ar7
ar4
ar7
ar4
ar3
ar4
ar7
ar4
ar.
ar.
1.
2.
Sollozo


1.
2.
rit.


1.
2.
1.
2.
Clarinete

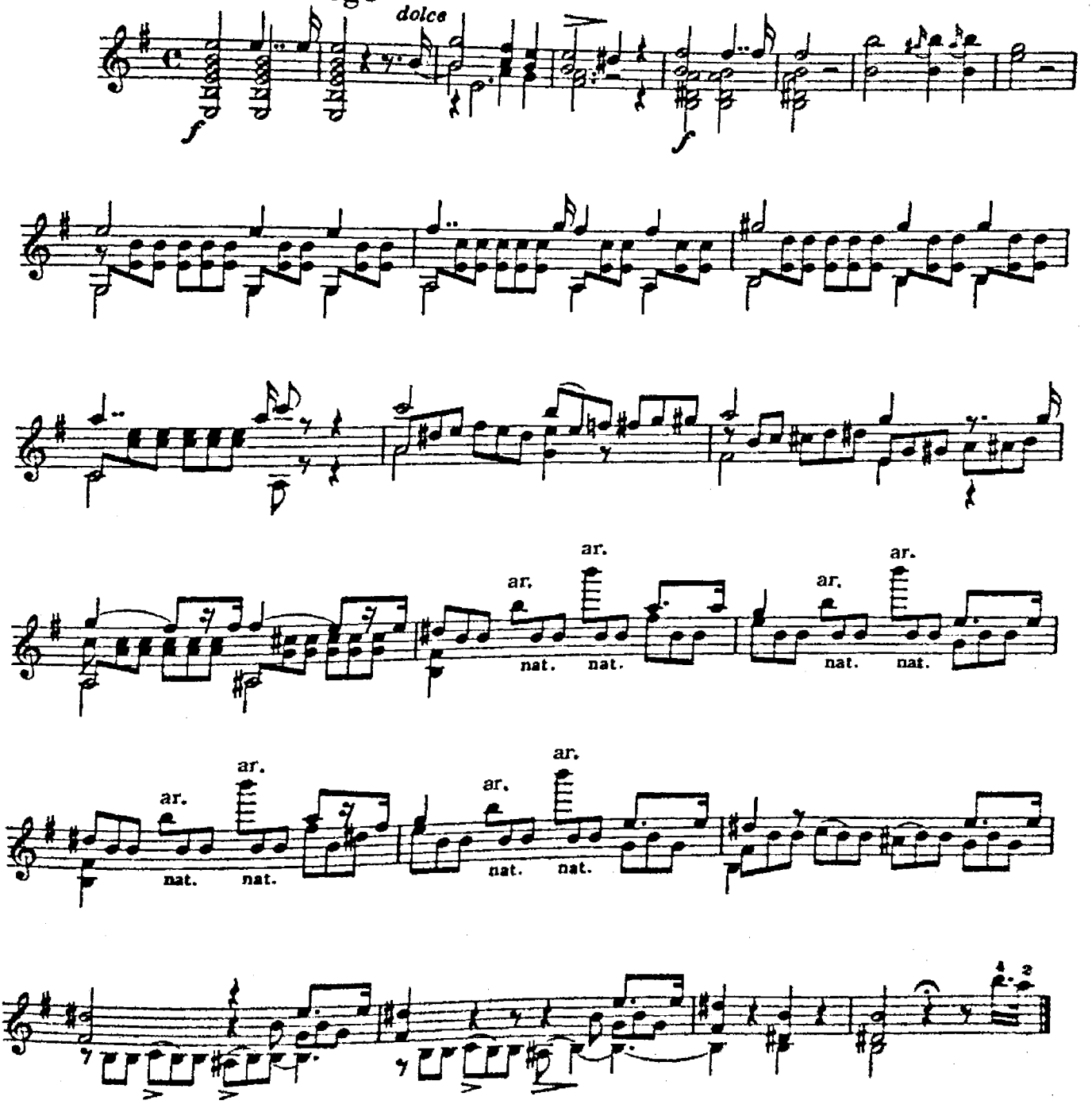

1.
2.
Tabalet
ad libitum


più mosso

Variations on the Theme of "MAGIC FLUTE" (op.9) ●F.SOR

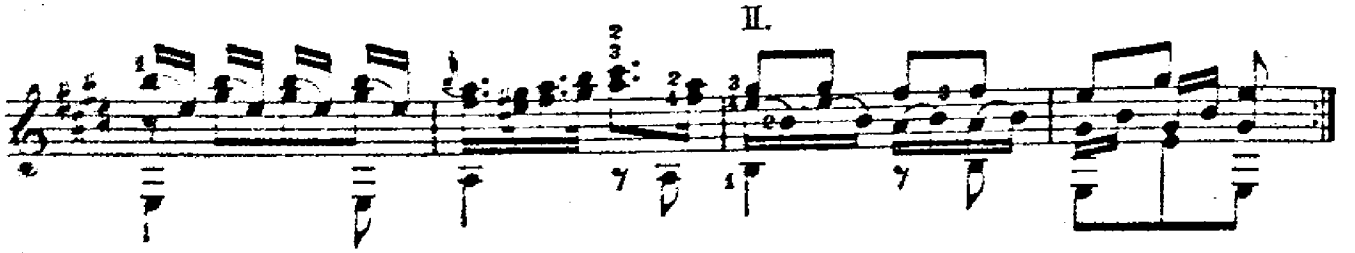
Introduction

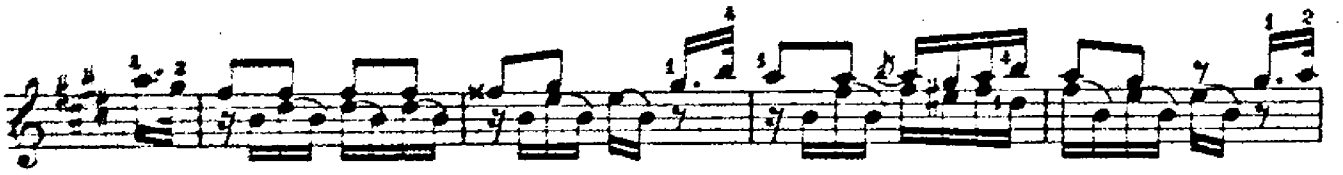
Andante largo

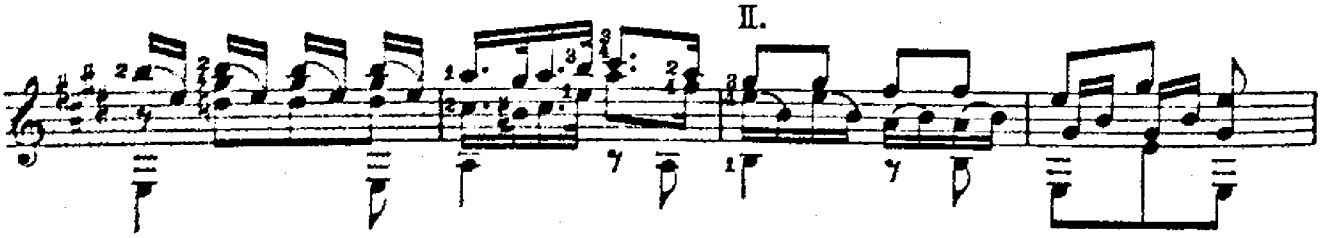


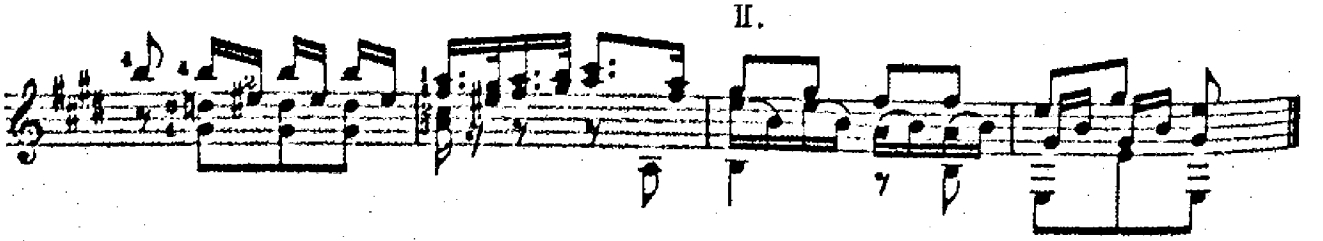
Theme

Andante moderato

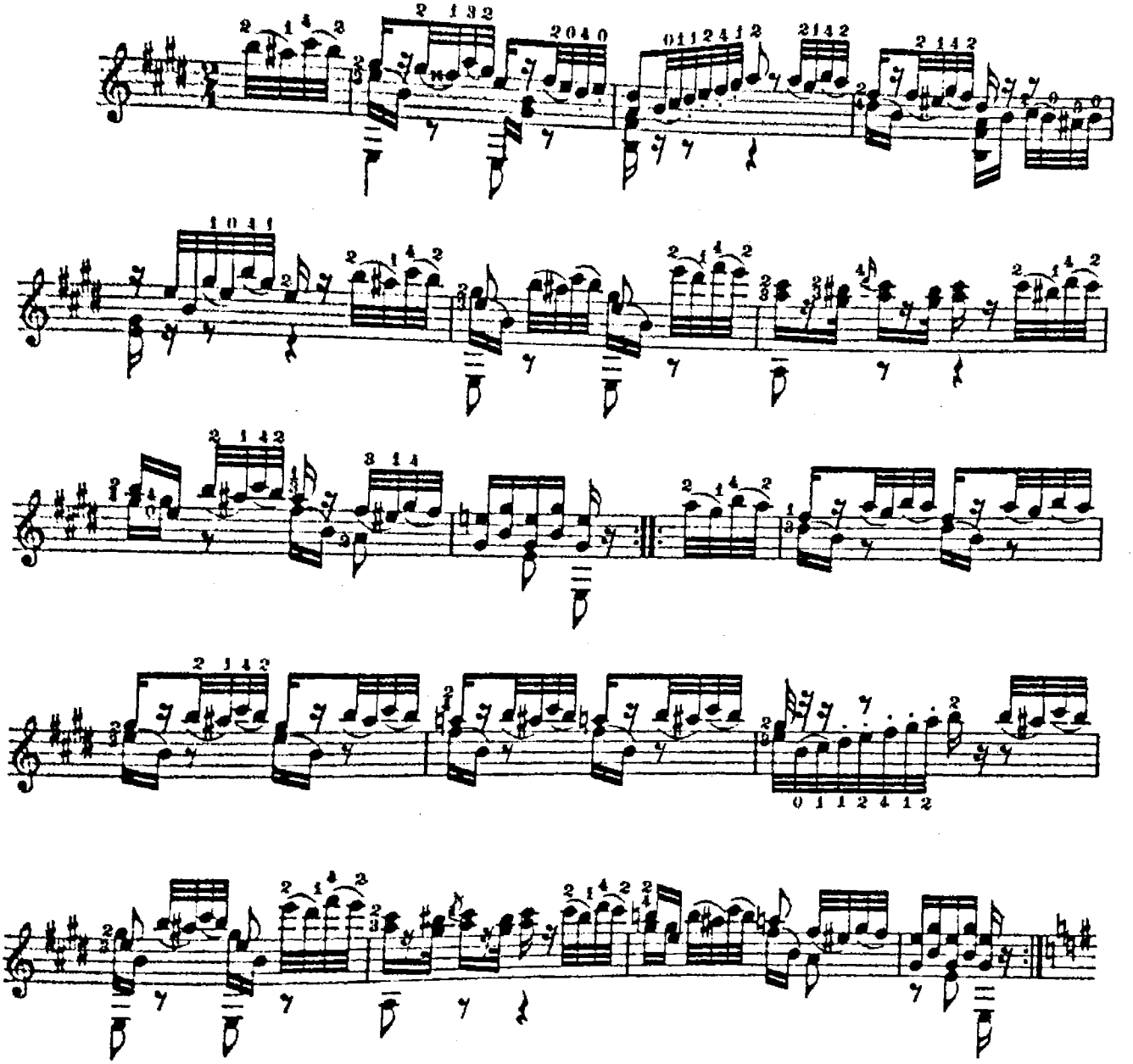








Var. 1



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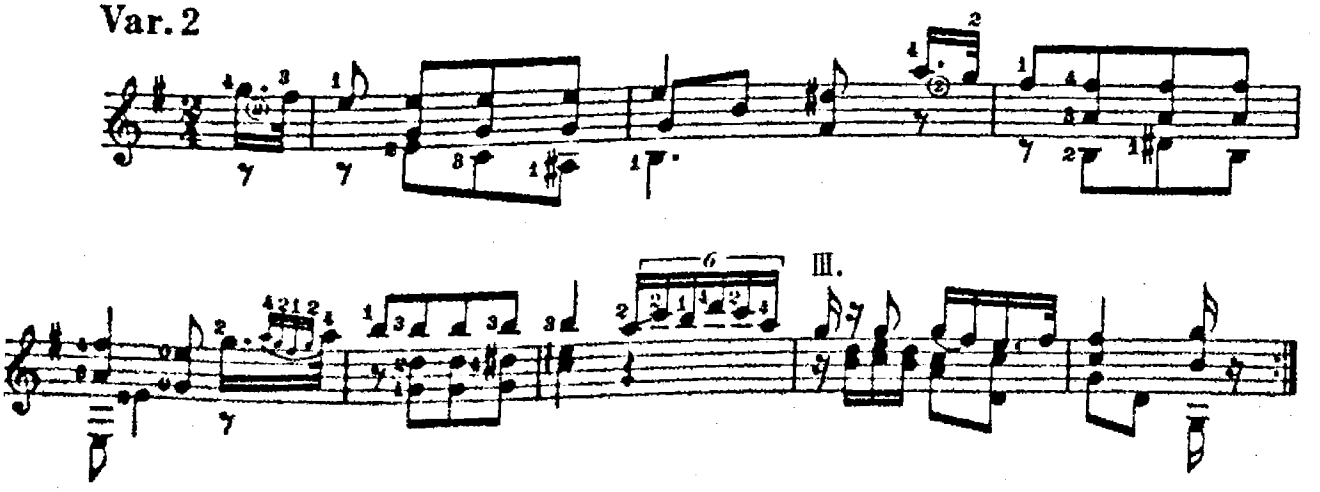
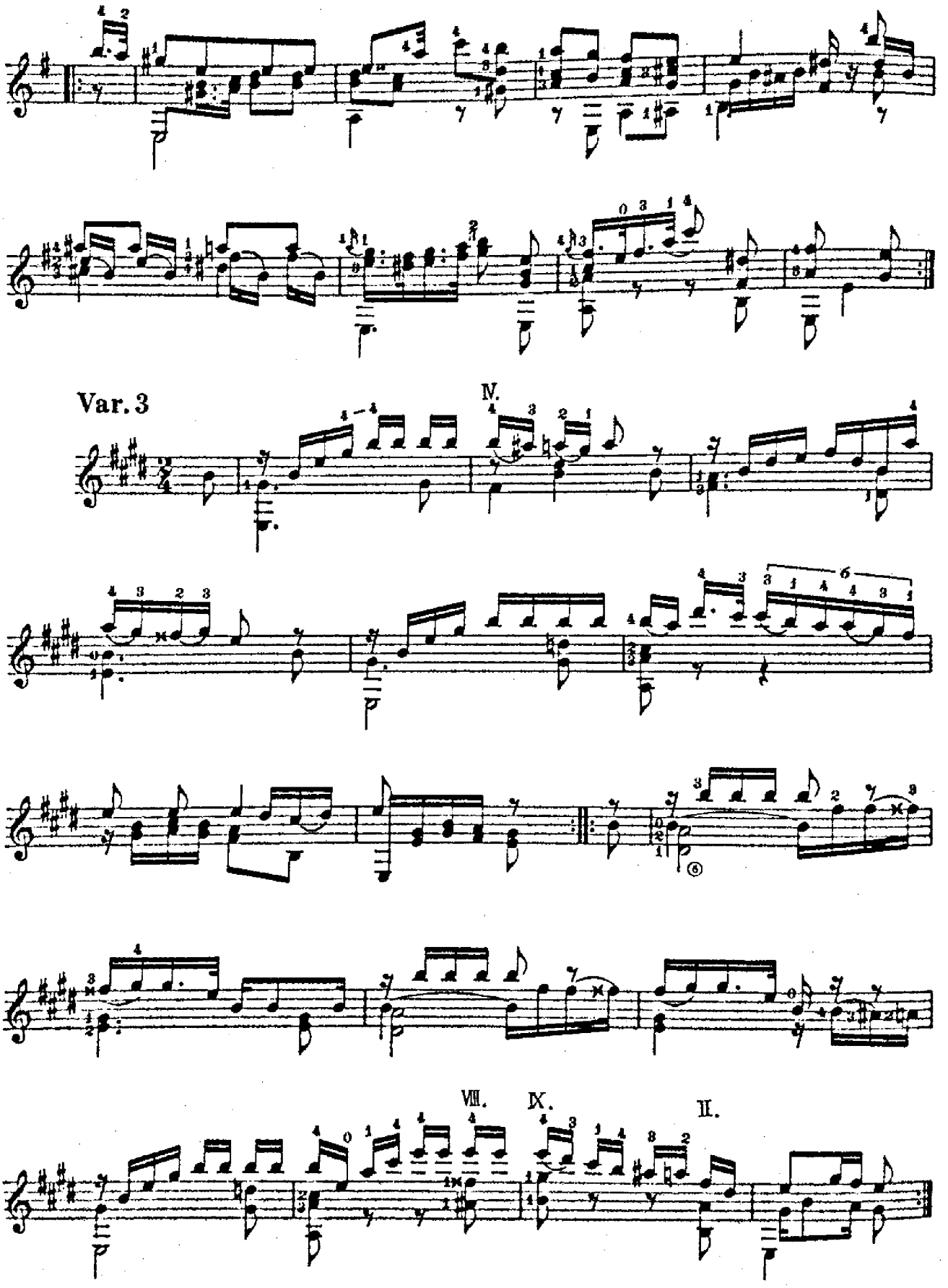
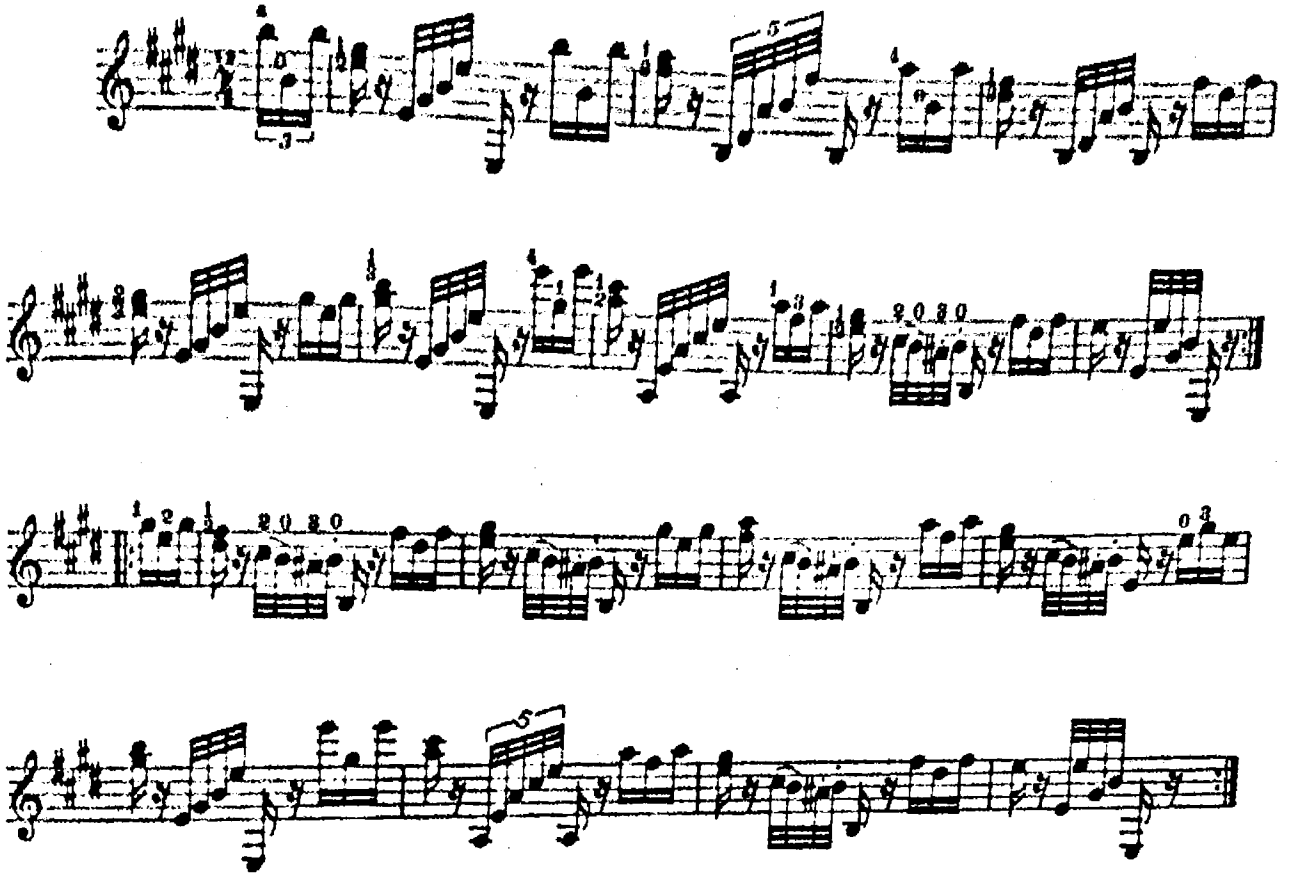


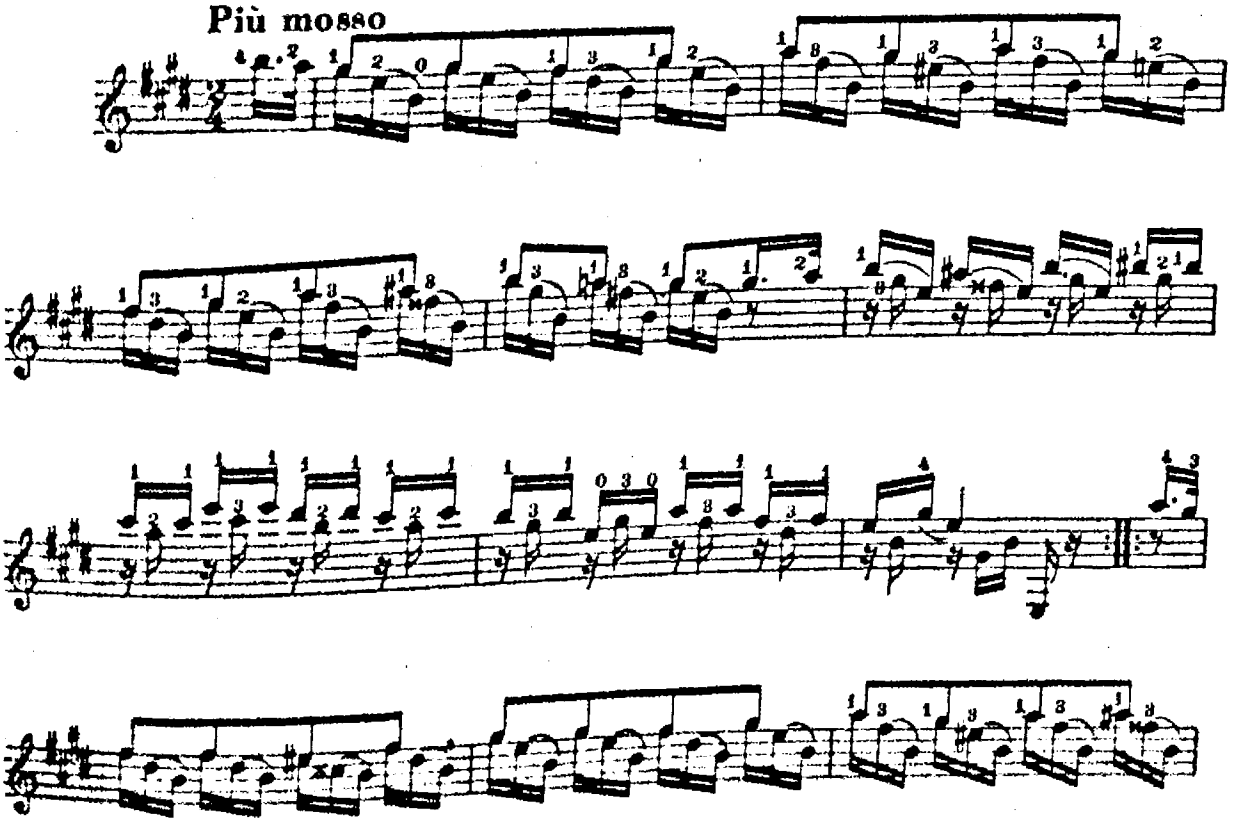

Var. 3
IV.
VIII.
IX.
II.

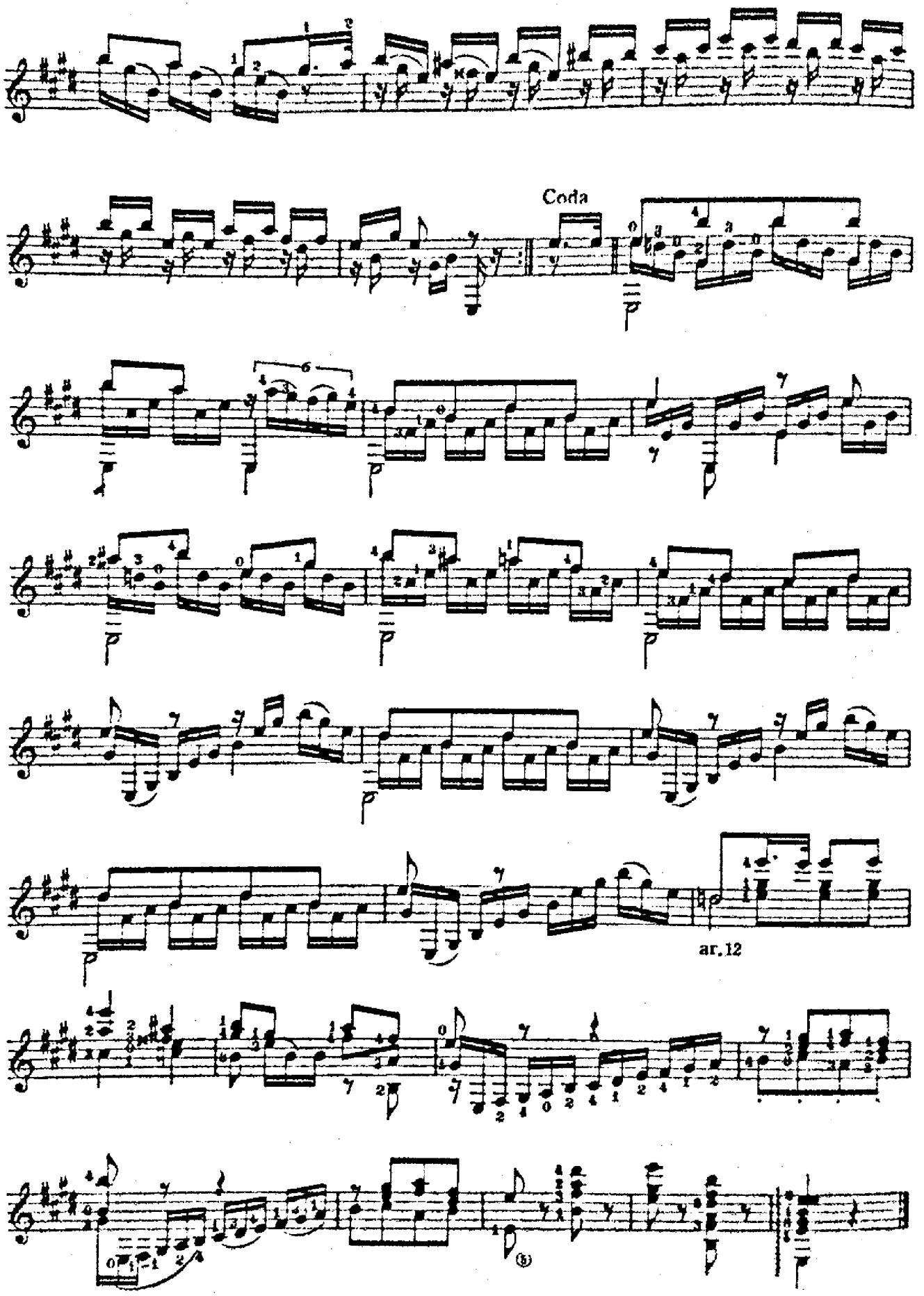
Var. 4



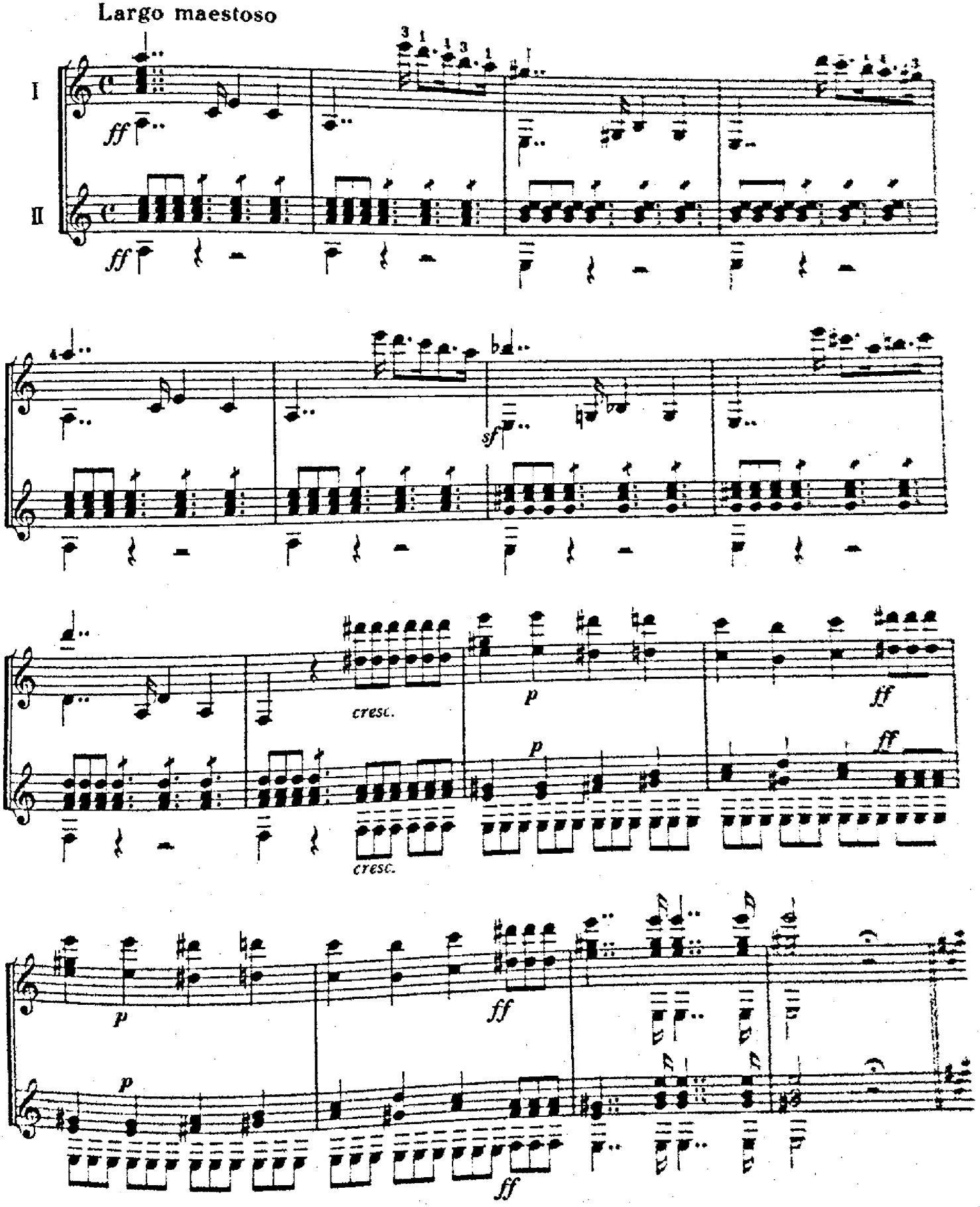
Var. 5

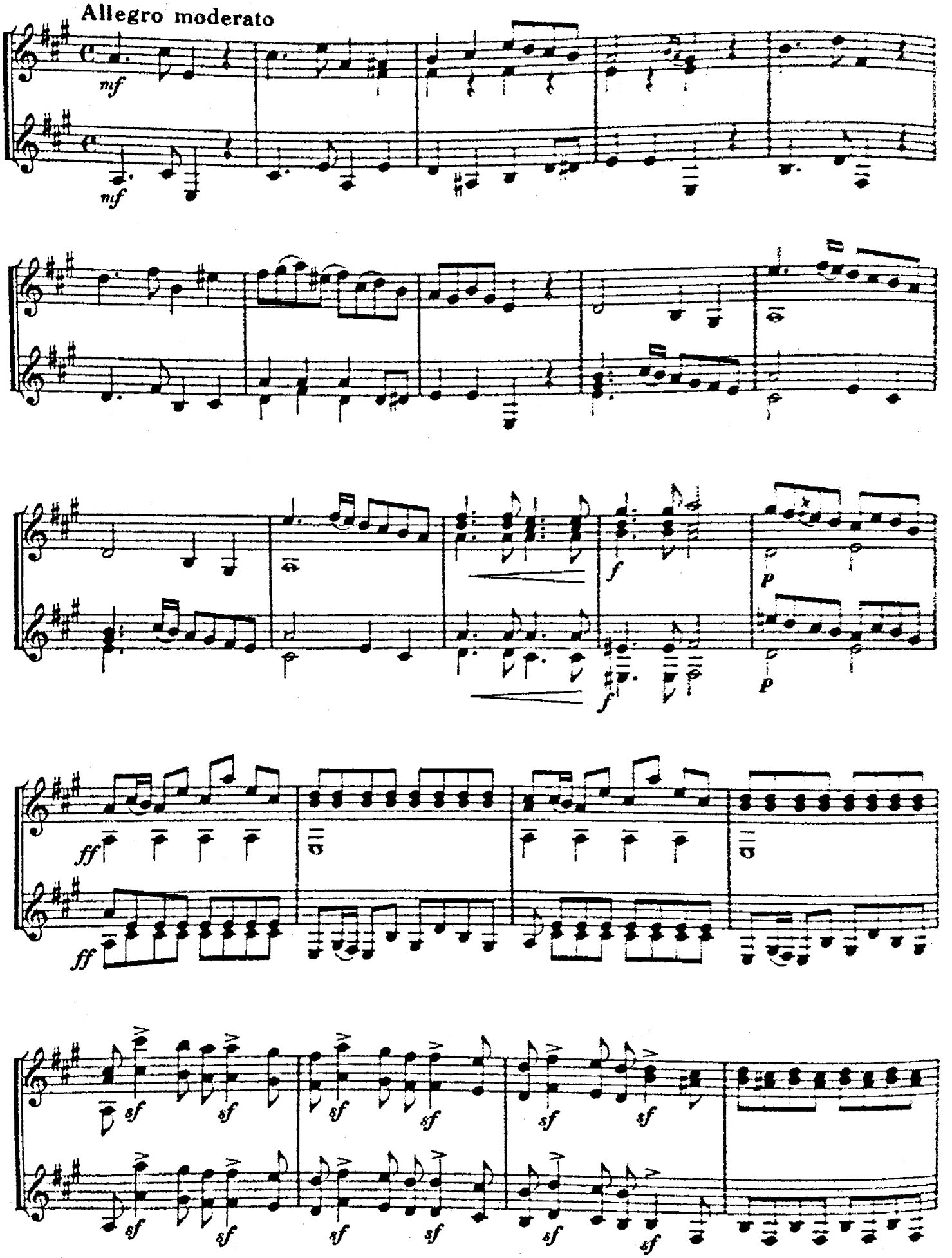
Più mosso




Coda
ar.12

SERENADE(op.96-1) ©F.CARULLI




Allegro moderato
mf
mf
f
p
f
p
ff
ff
sf
sf
sf
sf
sf
sf
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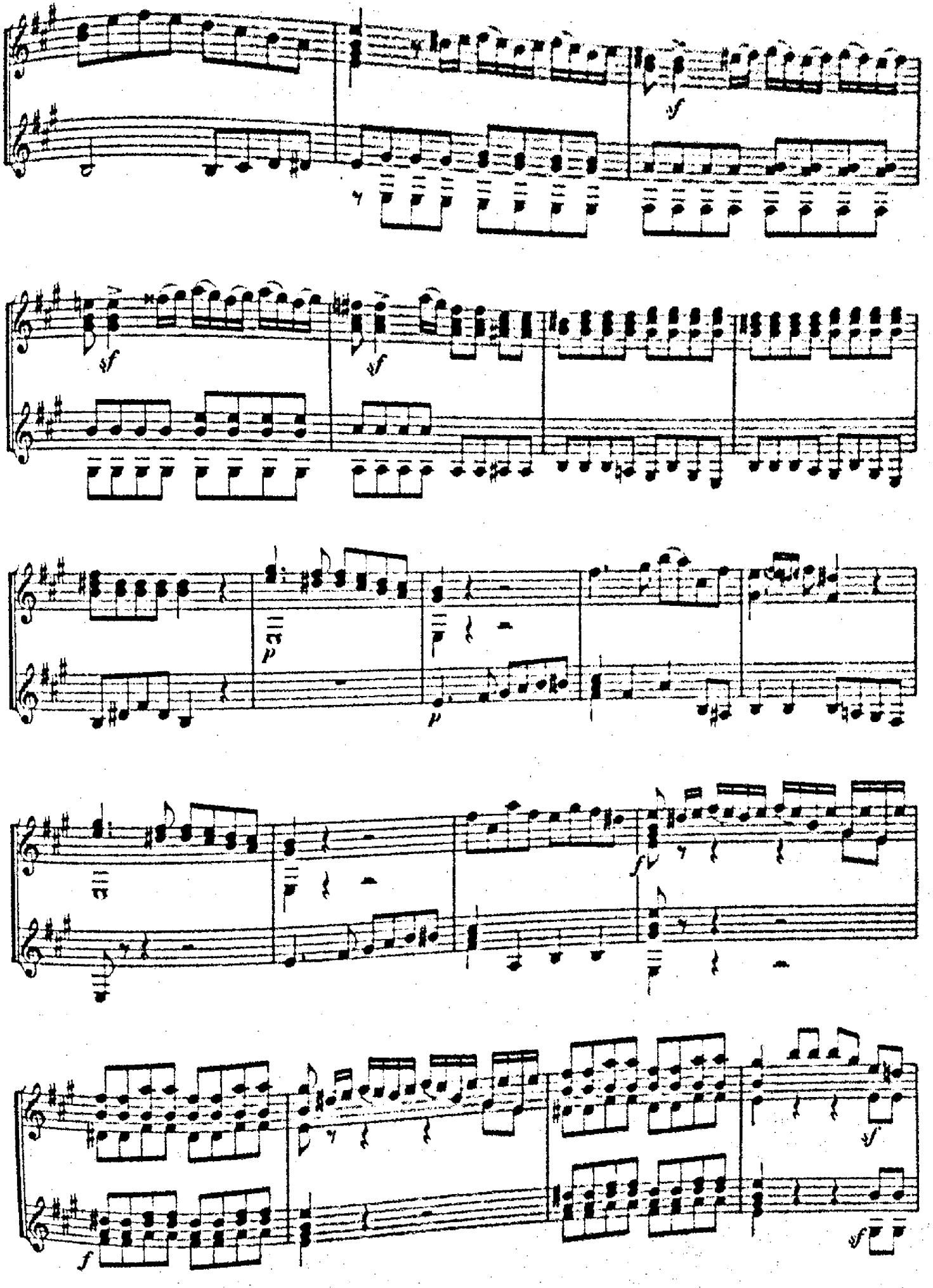
sf
sf
sf
sf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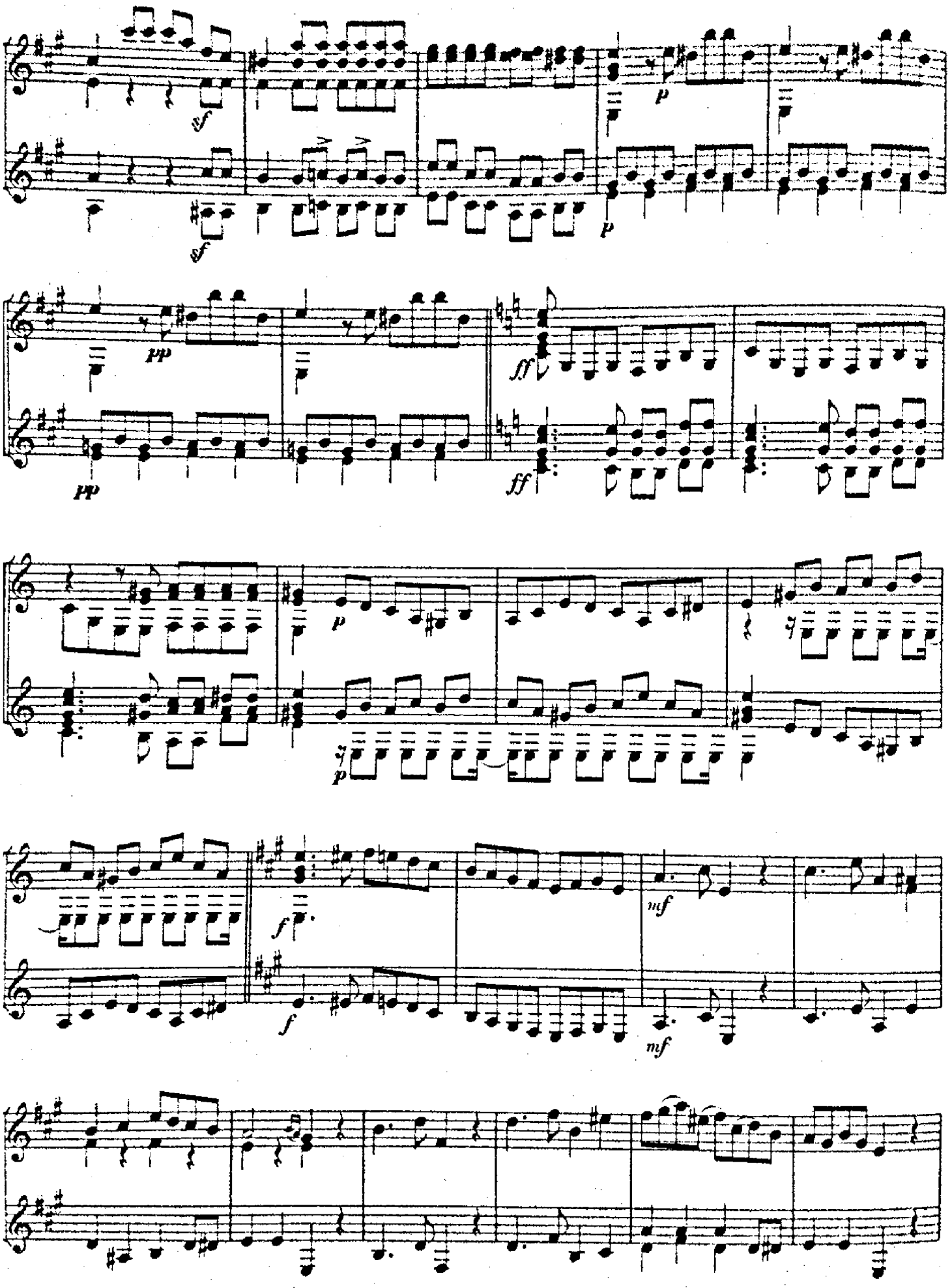
sf
p
p
f
f
sf
sf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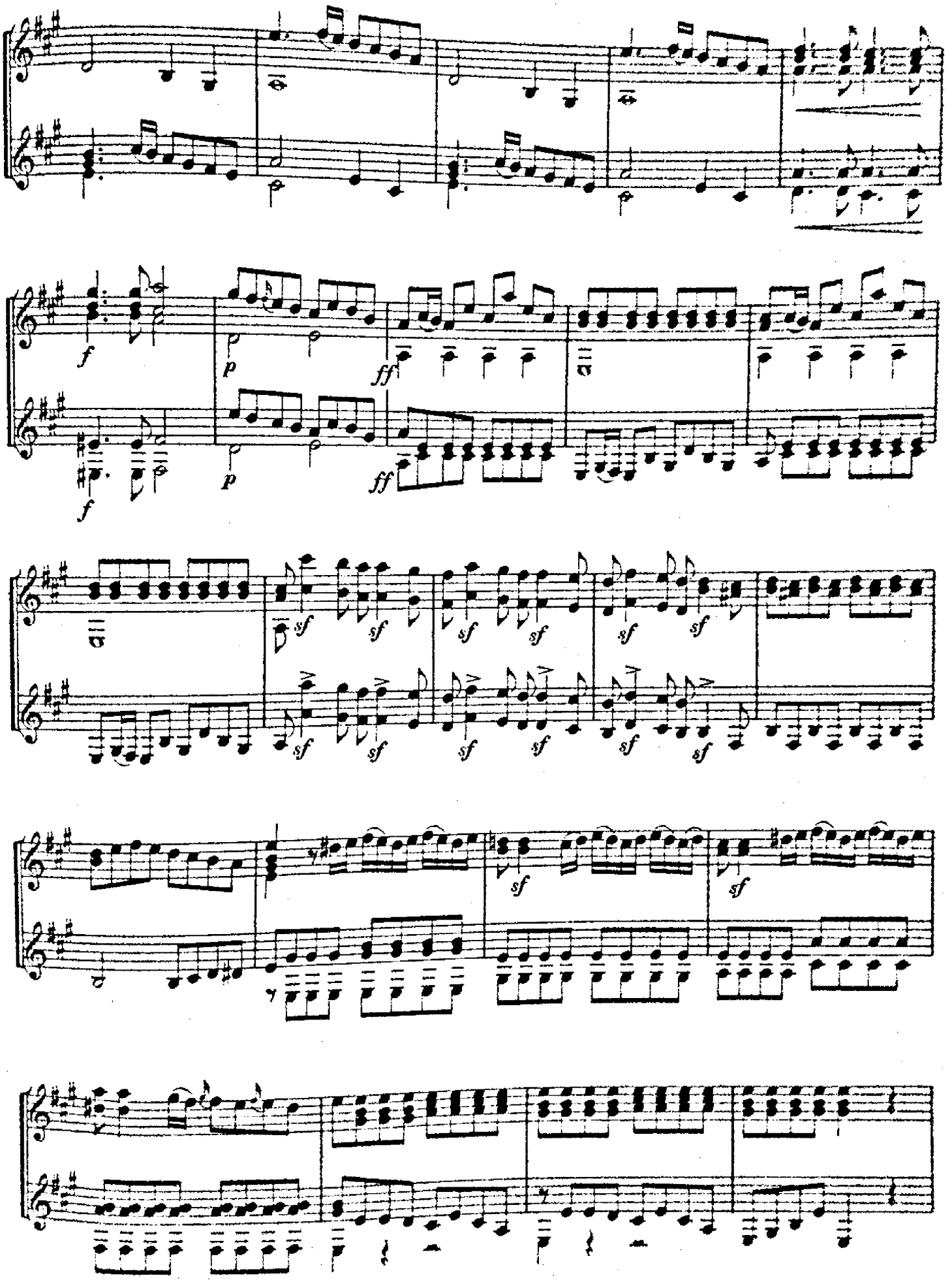
sf
p
p
pp
pp
ff
ff
p
p
f
f
mf
mf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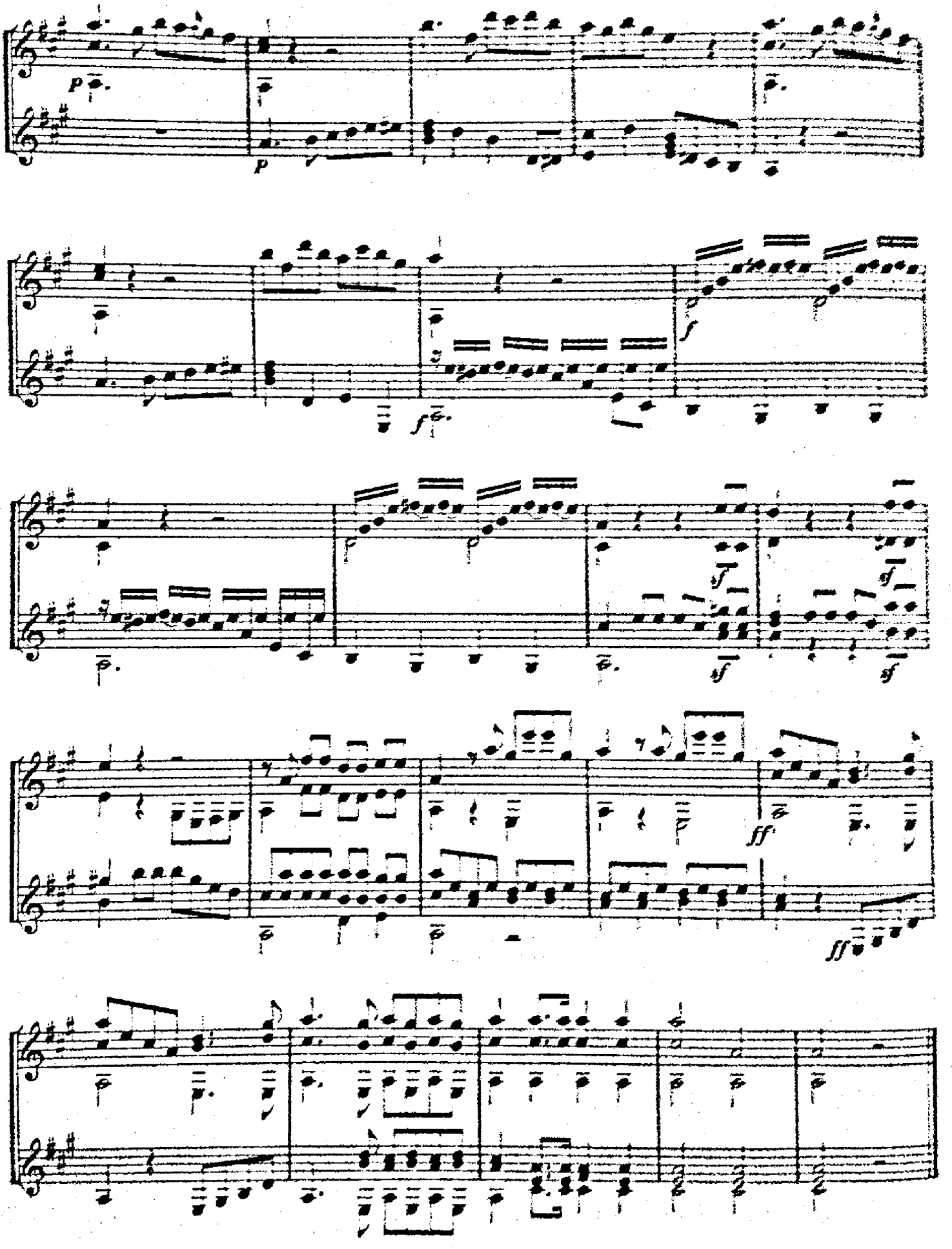
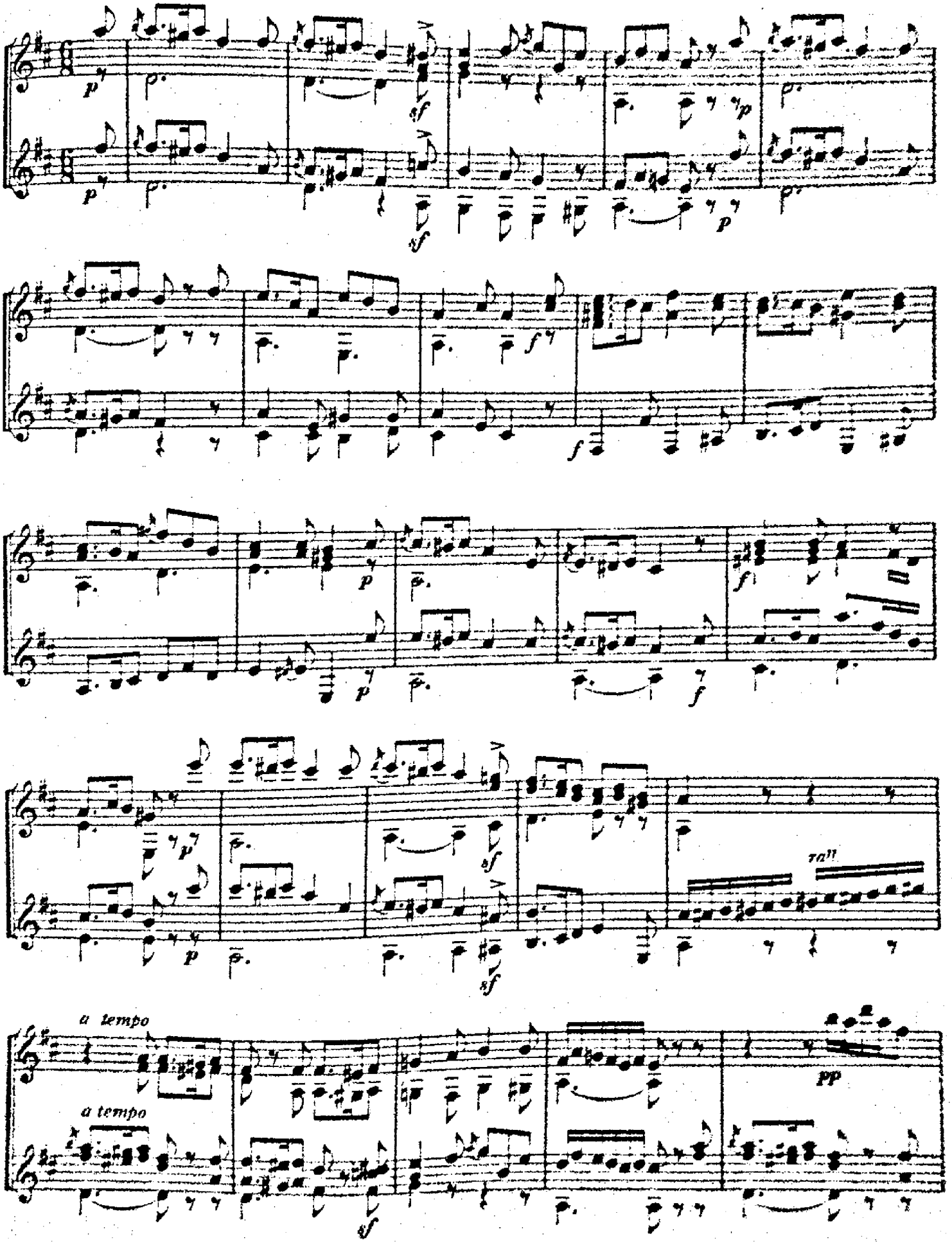
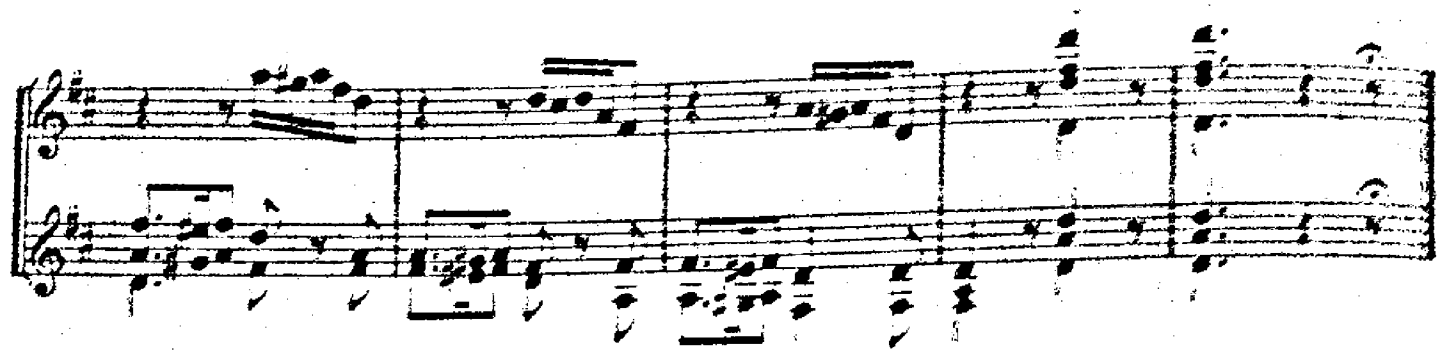
p
ff
sf


p
p
f
f
sf
sf
sf
sf
ff
ff

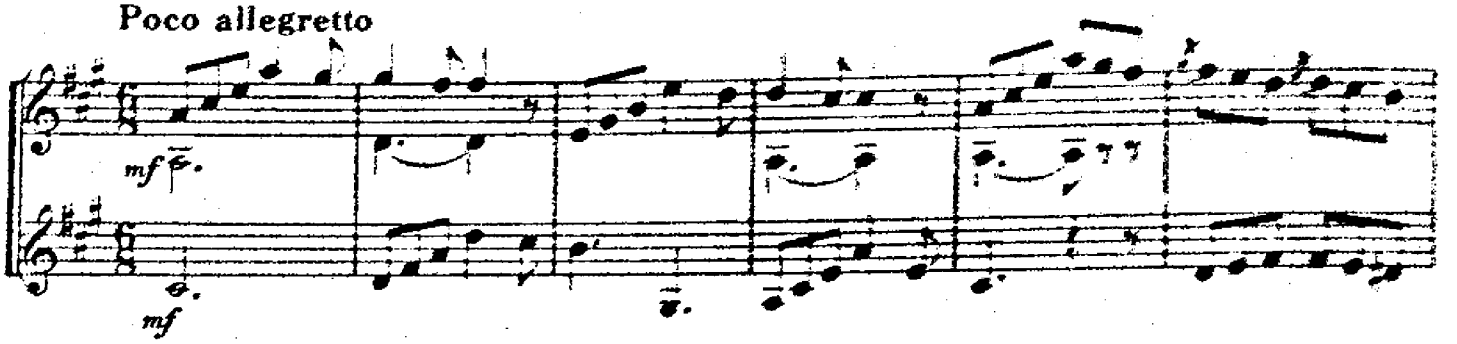
Larghetto sostenuto

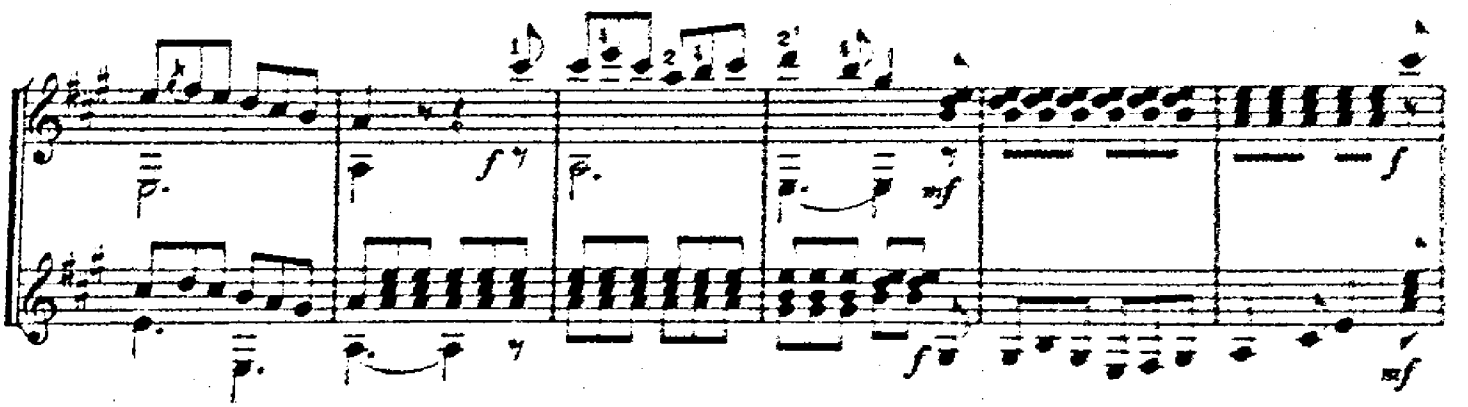


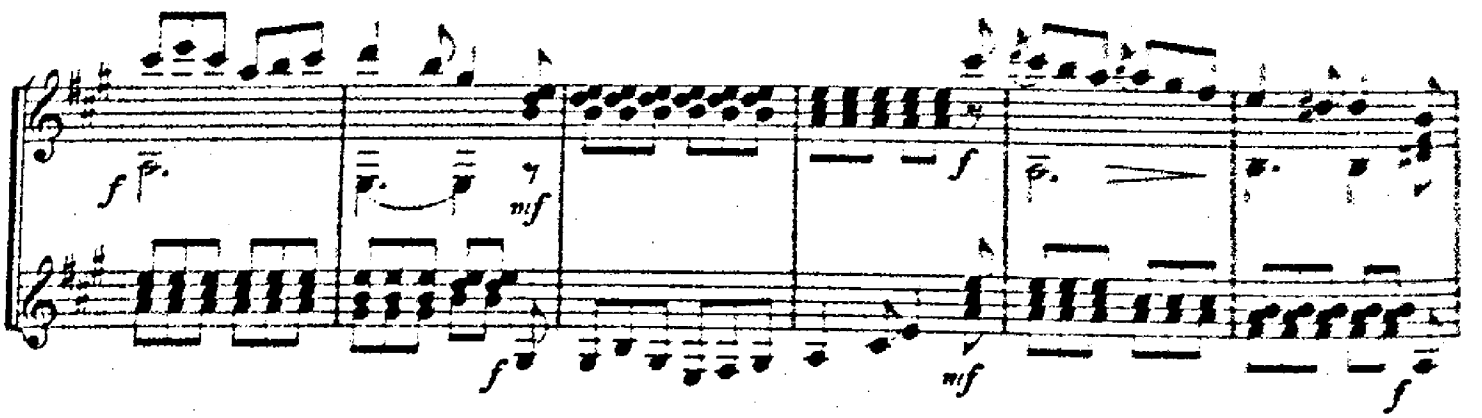


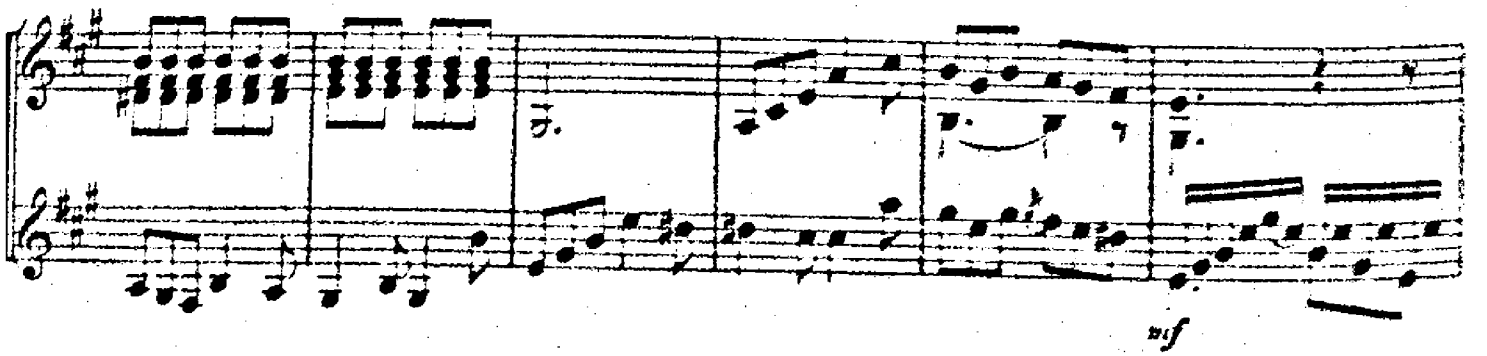
Finale

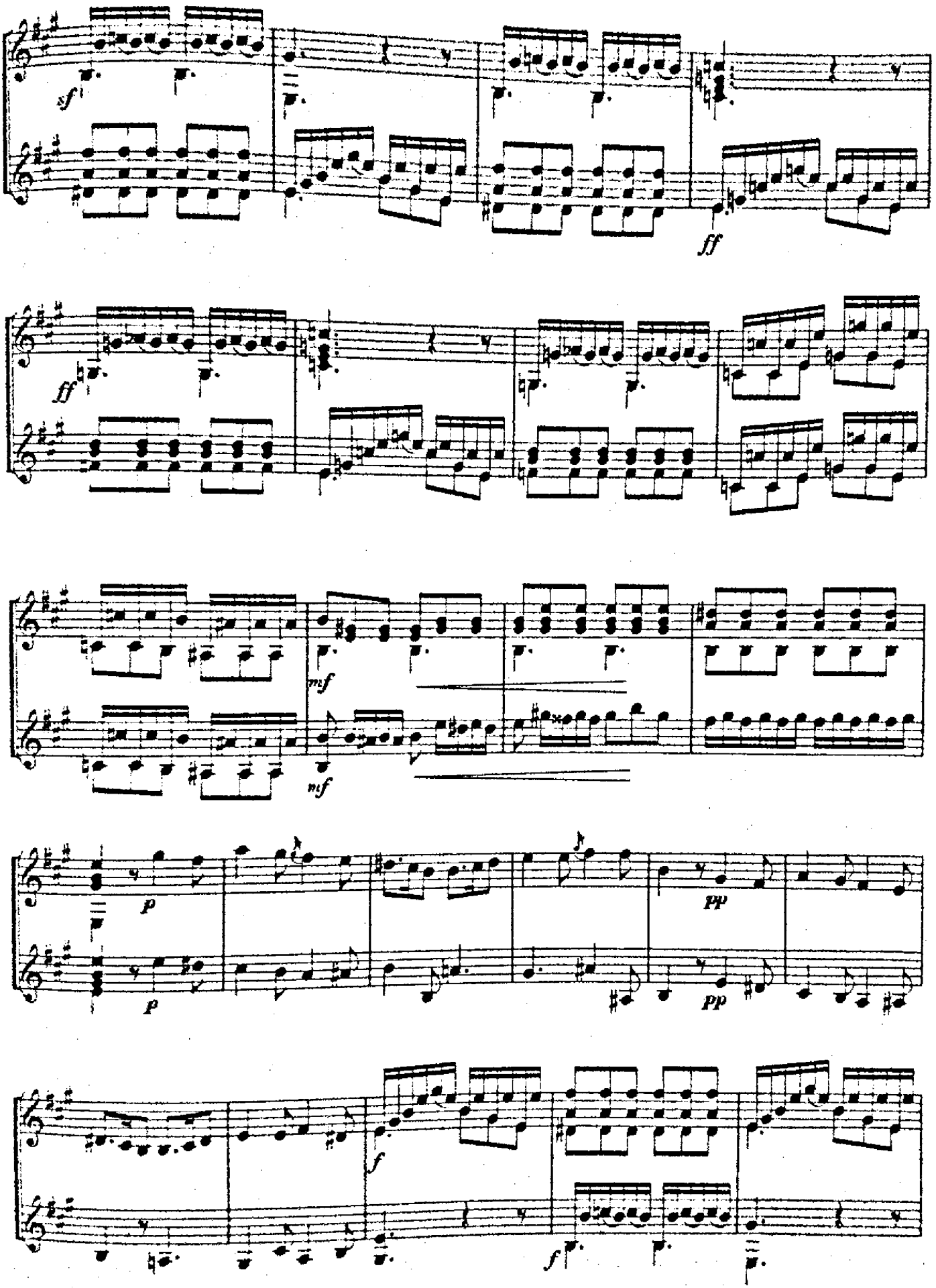
Poco allegretto







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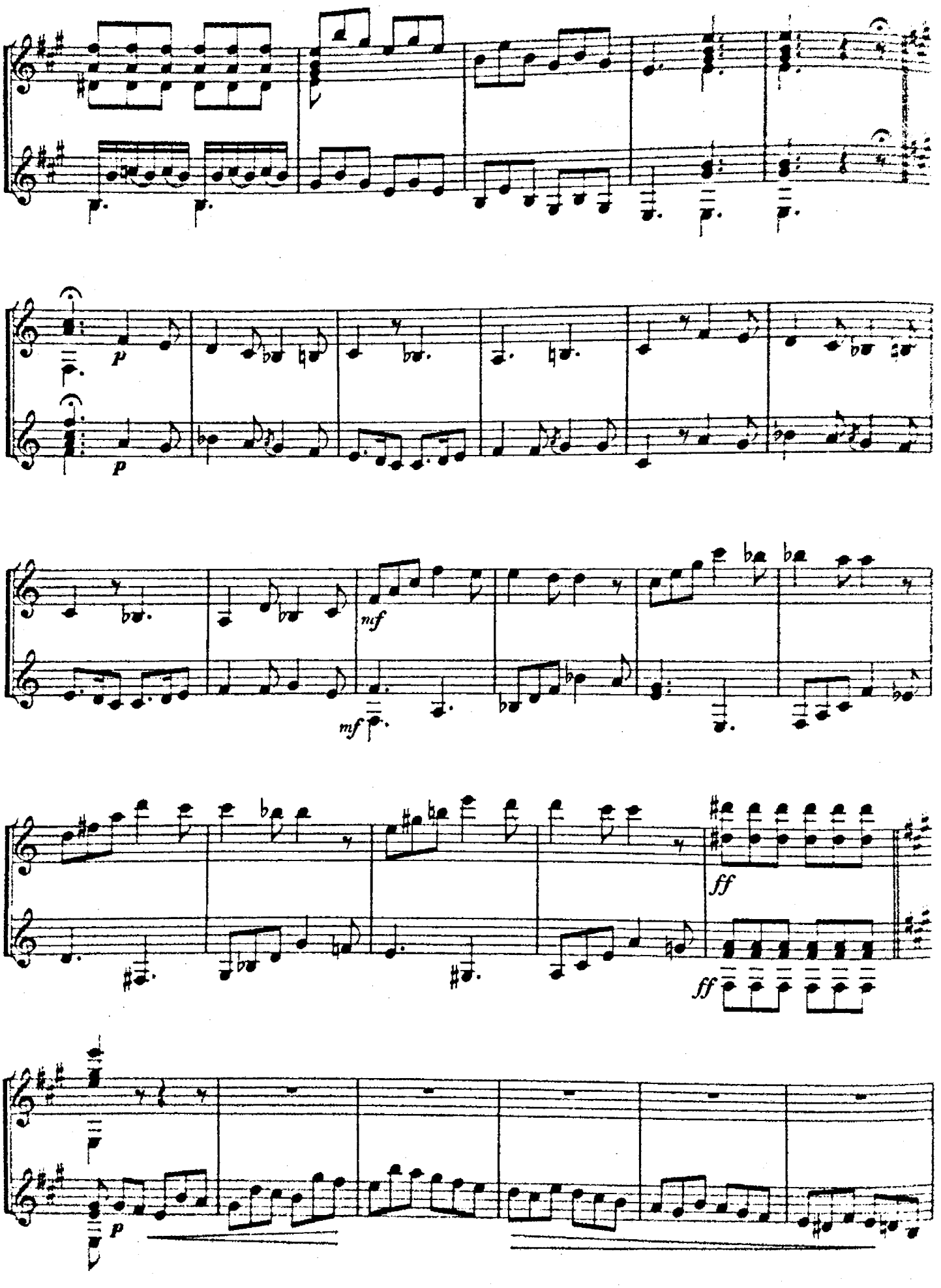
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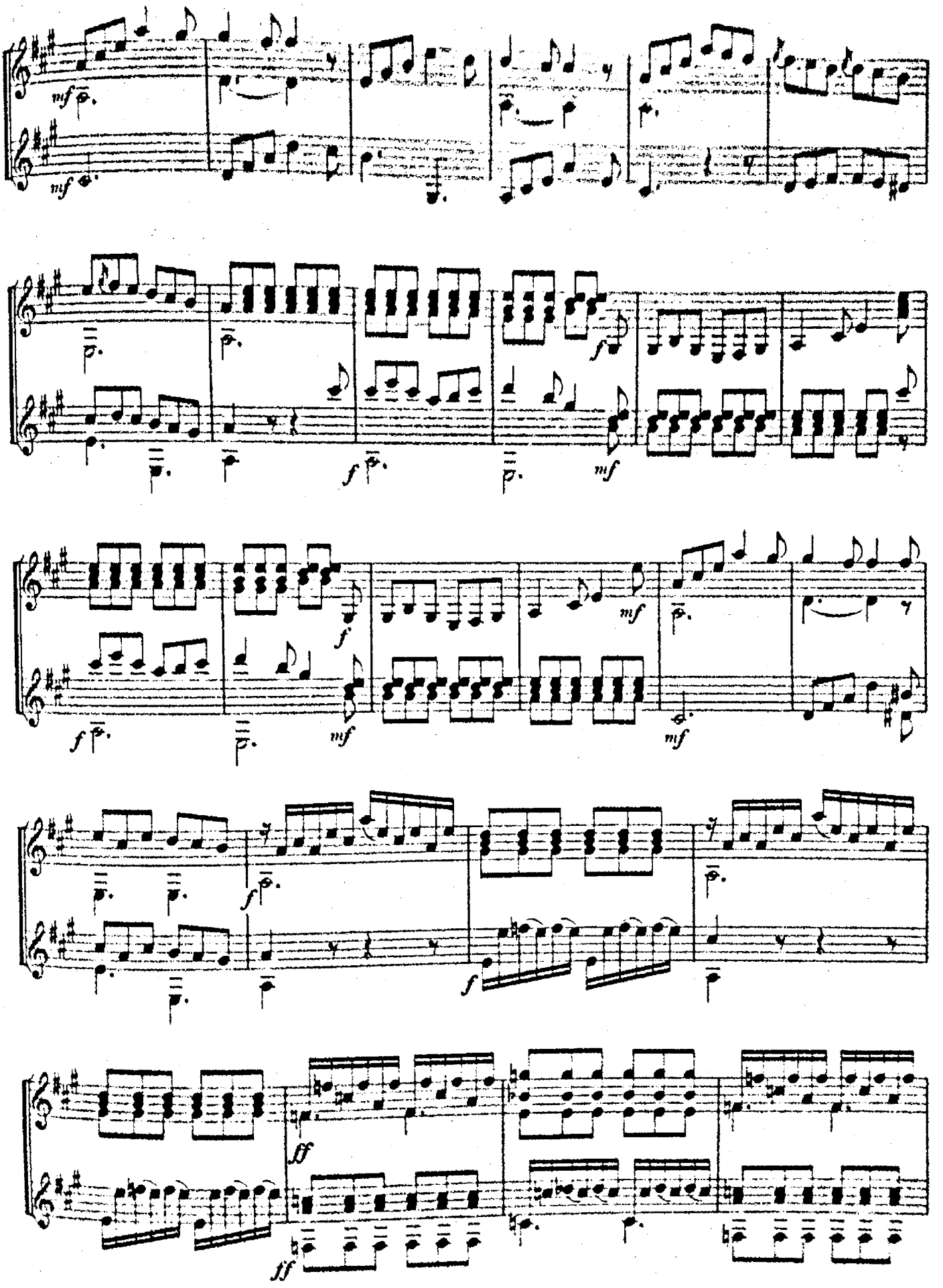
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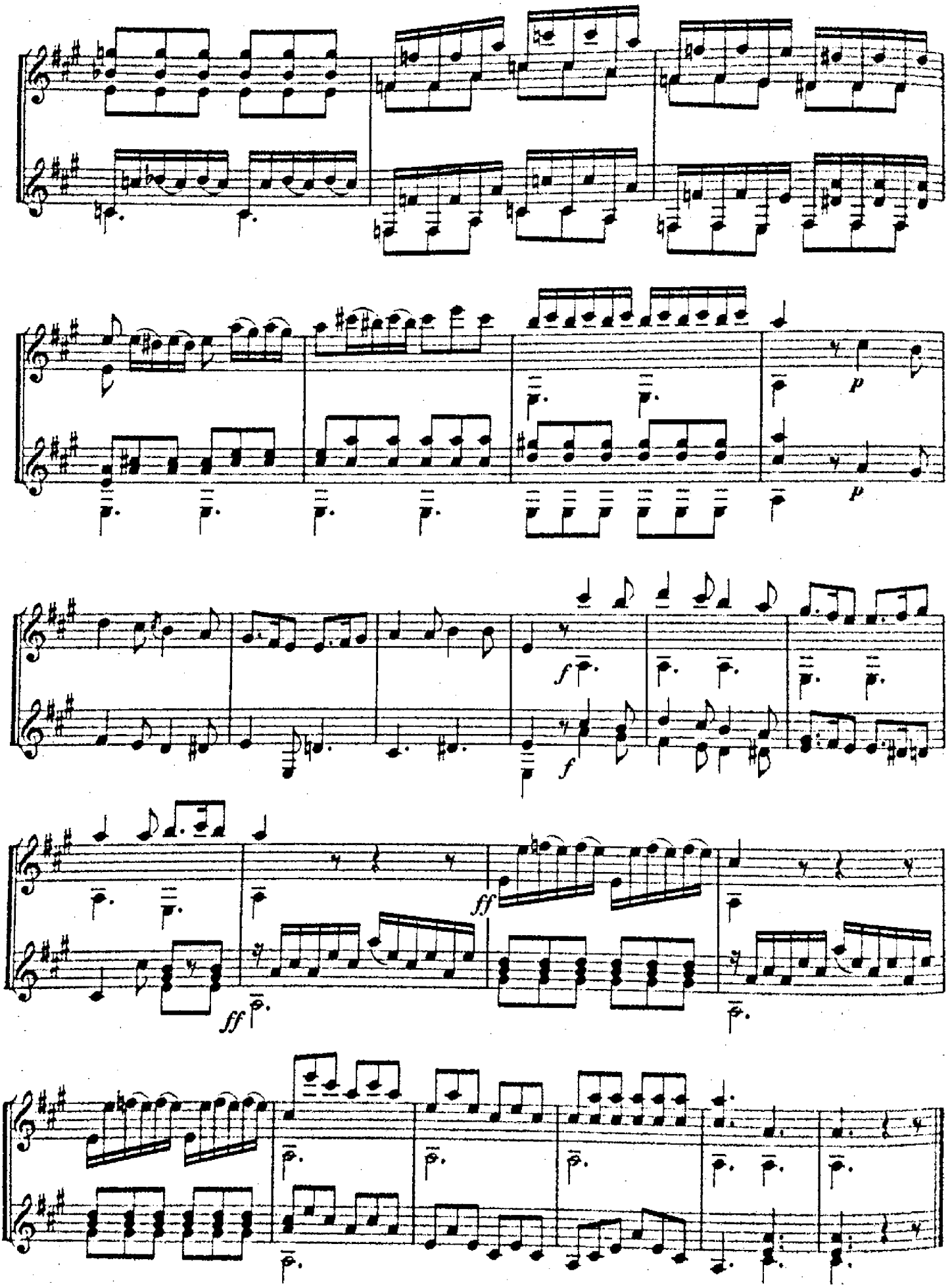
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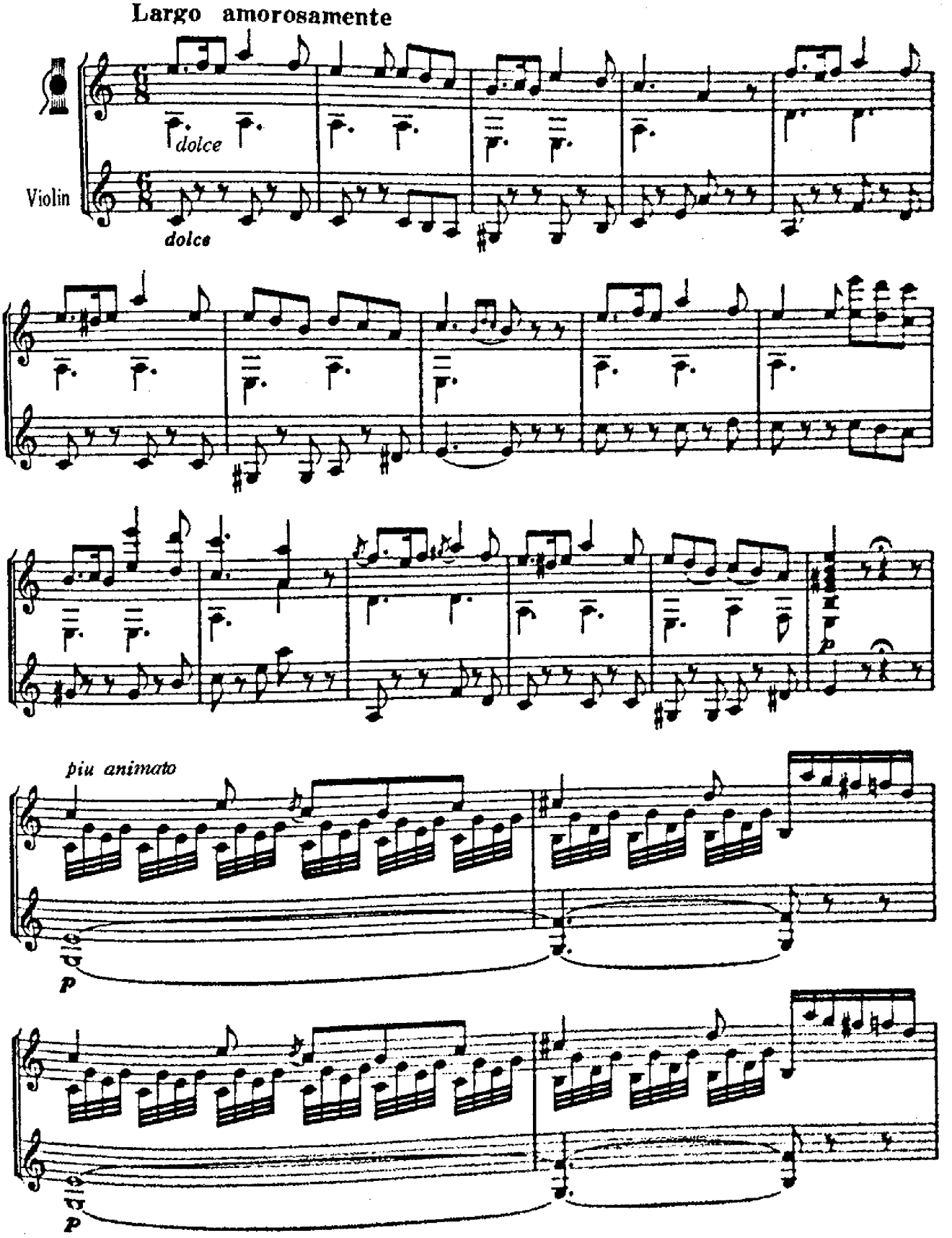
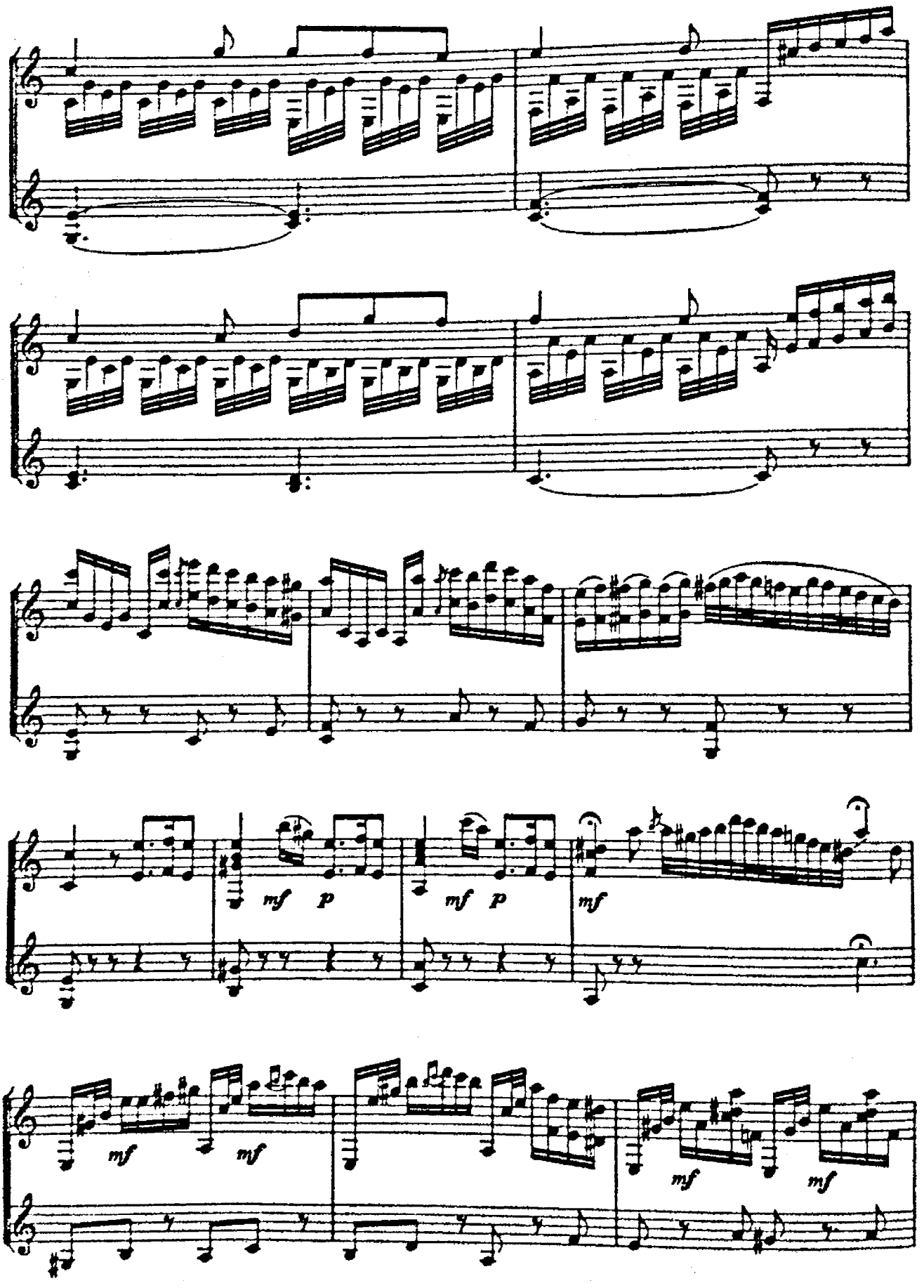

Largo amorosamente
dolce
Violin
dolce
piu animato
p
p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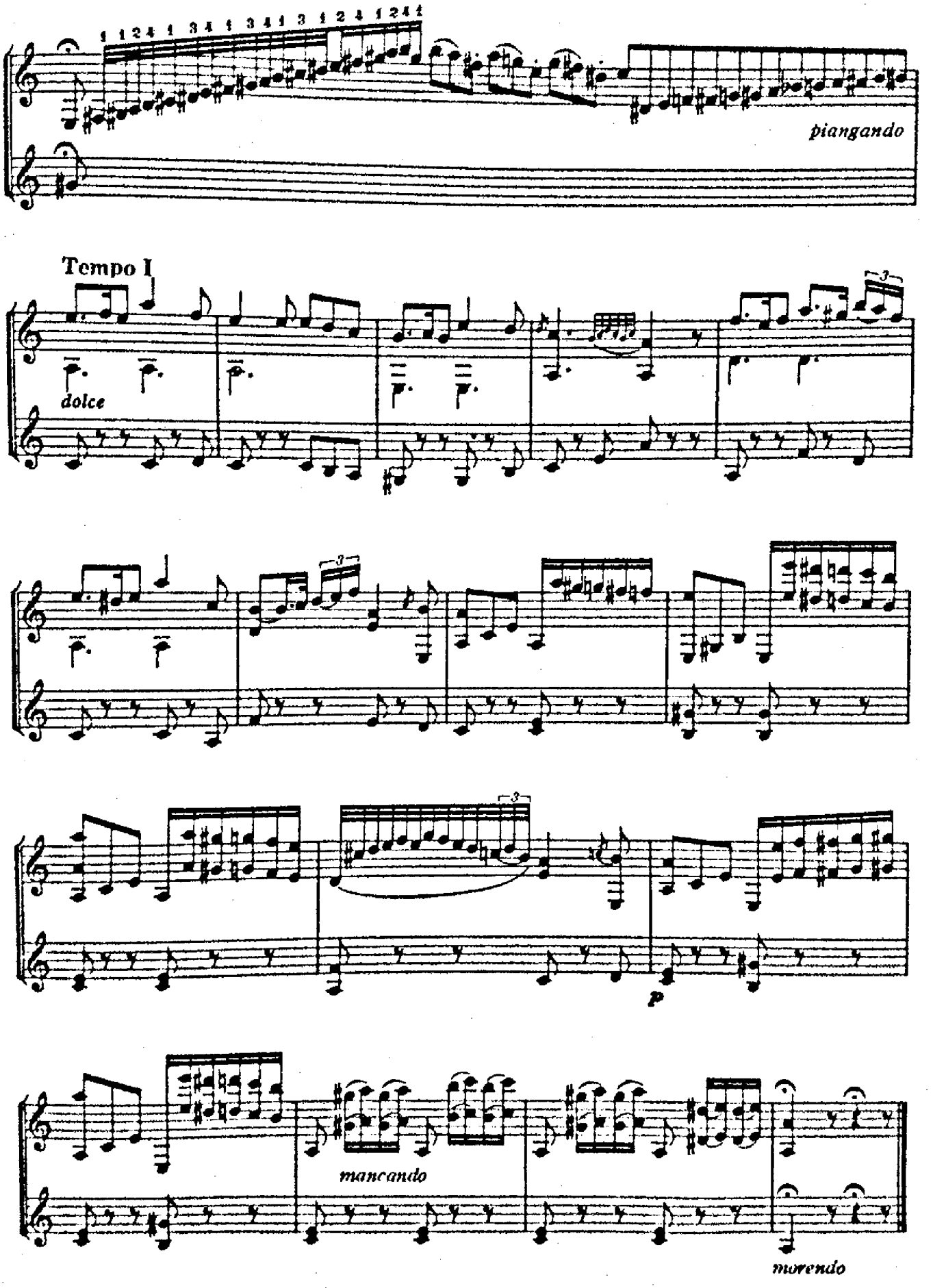
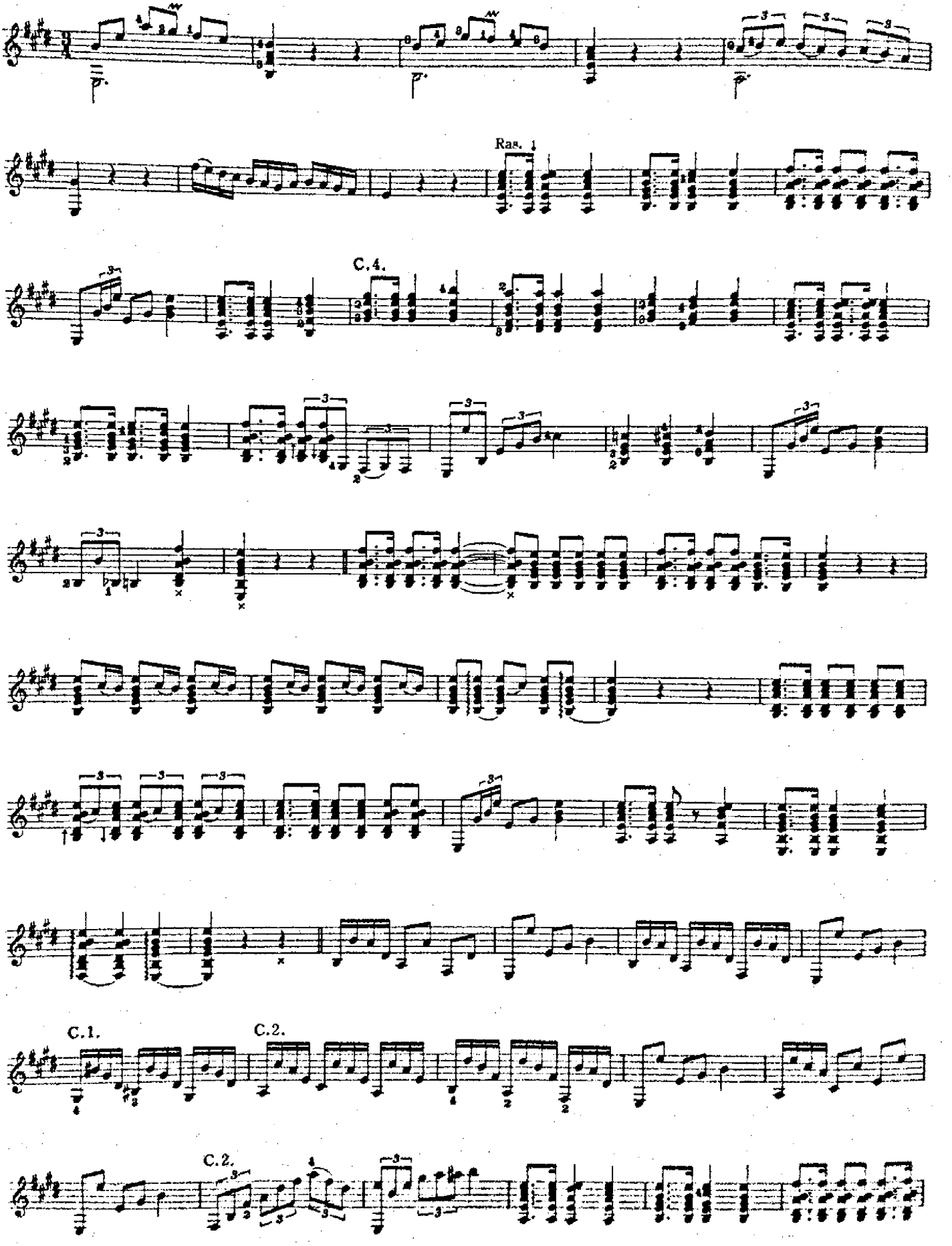
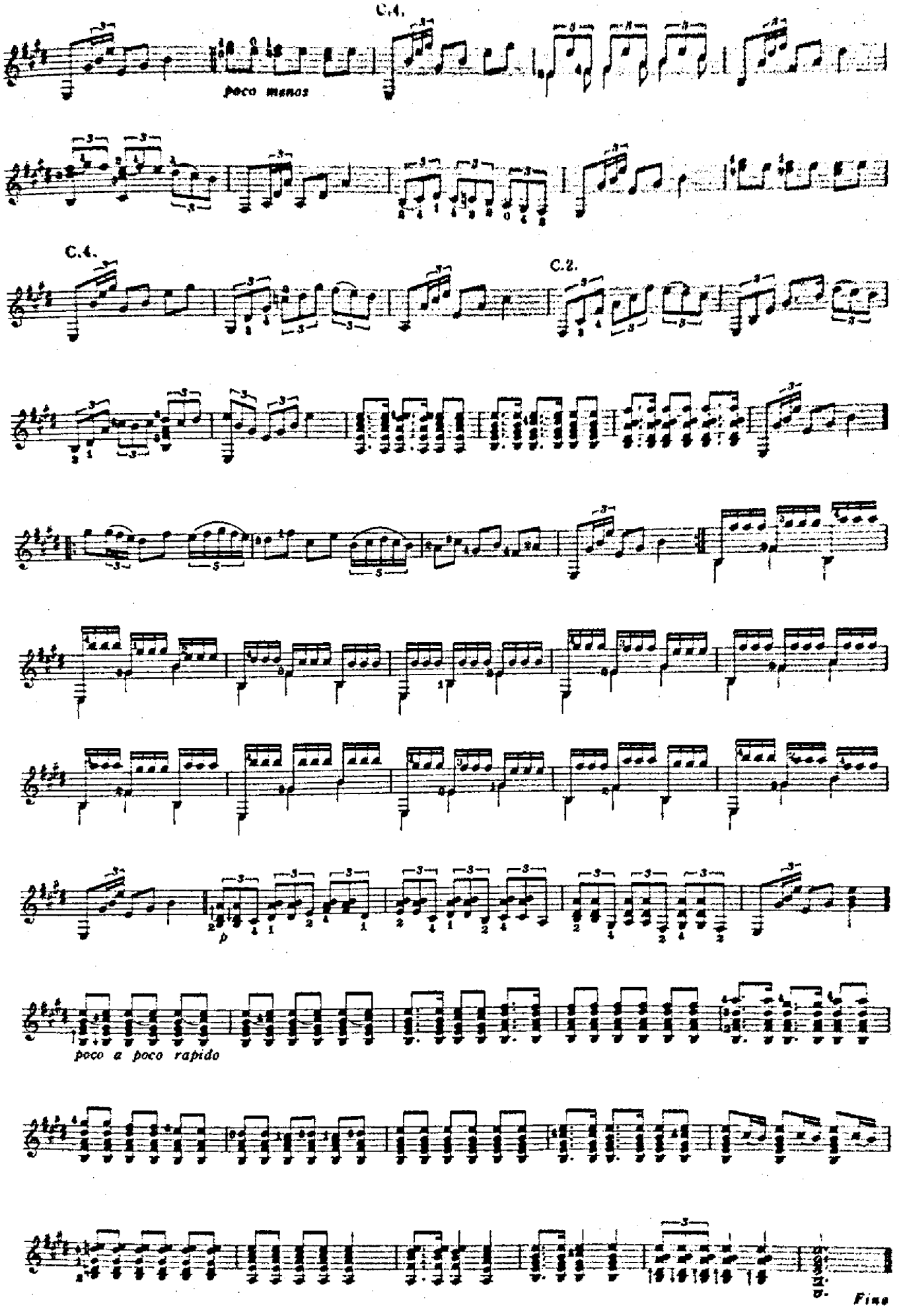
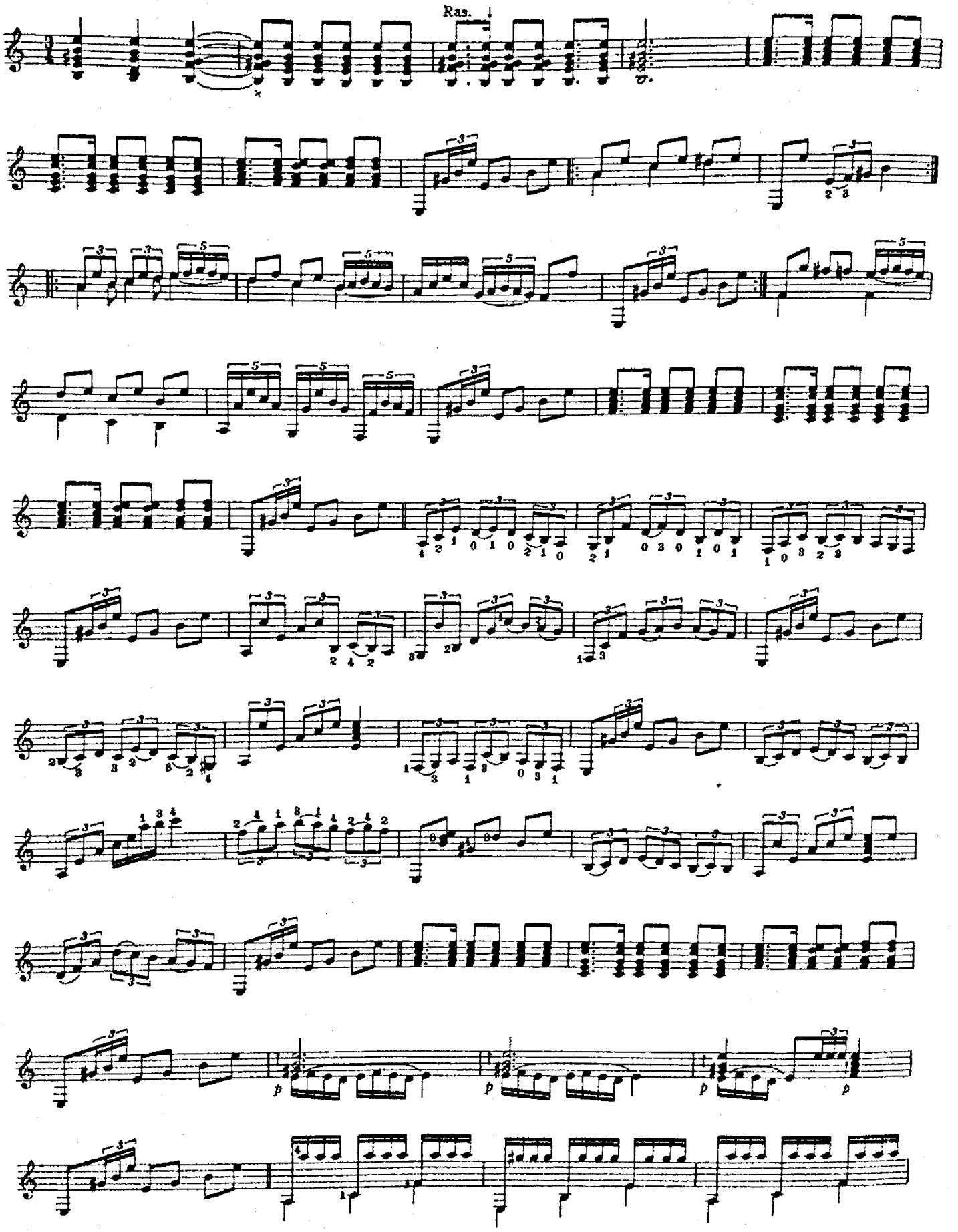
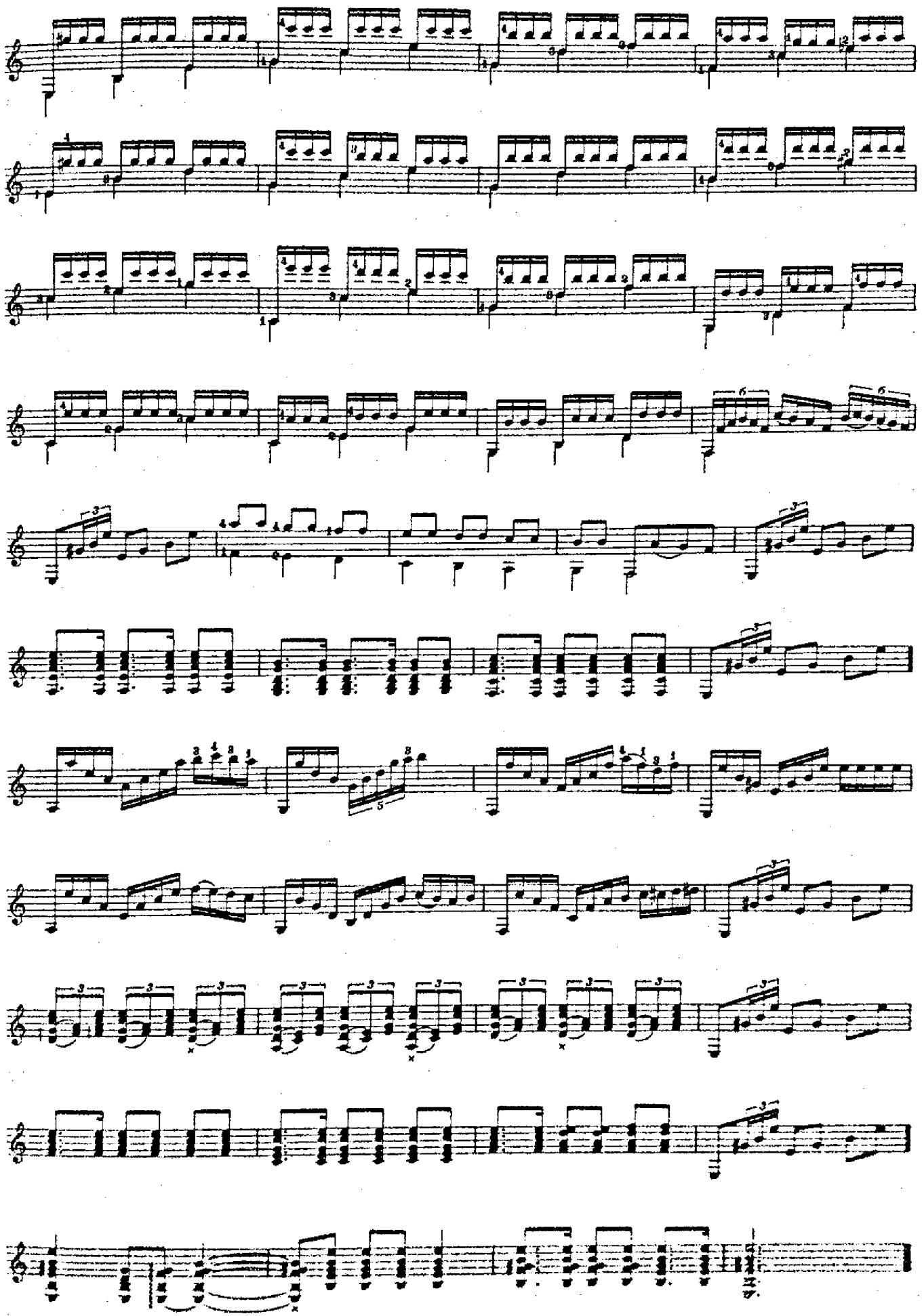
mf
mf


piangando
Tempo I
dolce
mancando
morendo

ROSAS ● FLAMENCO




C.4.
poco menos
C.4.
C.2.
p
poco a poco rapido
Fine

SOLEARES ● FLAMENCO