DIONISIO AGUADO

STUDI PER CHITARRA

Scelta, revisione e diteggiatura
di Ruggero Chiesa

EDIZIONI SUVINI ZERBONI - MILANO

PREFAZIONE

Dionisio Aguado (Madrid 1784 - Madrid 1849) ricevette le prime lezioni di chitarra dal celebre Miguel Garcia, meglio conosciuto sotto il nome di Padre Basilio e condusse per molto tempo una vita ritirata, completamente dedita allo studio e all'insegnamento, prima di ottenere il riconoscimento delle sue doti di compositore e interprete.

Fu soltanto nel 1824 che, recatosi a Parigi (per conoscere il suo celebre compatriota Fernando Sor, con il quale strinse in seguito una grande amicizia) ebbe modo di esibirsi in molti concerti che gli decretarono la celebrità, la popolarità e la stima di grandi musicisti, come Rossini, Bellini e Paganini. A Parigi rimase sino al 1838, anno in cui ritornò definitivamente in patria, dove riprese l'attività di insegnante. Il suo nome sarebbe però scomparso con il passare degli anni se egli non lo avesse legato alla composizione di un Metodo, che ancora oggi è più che mai vivo ed apprezzato.

Questa sua opera pubblicata per la prima volta a Parigi nel 1825, comprende, oltre numerosi studi, vari capitoli riguardanti problemi ed aspetti della chitarra.

Ciò poteva essere particolarmente necessario in quegli anni lontani, in cui la scarsità di buoni maestri rendeva ben accetti determinati consigli e spiegazioni da parte di chi iniziava lo studio dello strumento. Oggi tali commenti, pur conservando un innegabile interesse, vengono esposti con maggior chiarezza dalla viva voce dell'insegnante, ed è per questa ragione che l'attualità del metodo si limita soltanto ai brani musicali.

Le caratteristiche degli studi di Aguado, per quanto riguarda l'utilità didattica, sono varie ed interessanti, poichè affrontano ogni aspetto della tecnica chitarristica. Accanto ai loro innumerevoli pregi bisogna riscontrare che essi non furono scritti in ordine di progressiva difficoltà e, pur cercando di presentarli nella successione più logica, come nella presente edizione, non è possibile con questo riuscire a colmare degli inevitabili squilibri. Tornerà perciò di grande utilità alternarli con studi di altri autori classici. Il loro contenuto musicale, pur affidato a semplici mezzi, è di ottima qualità, ma non è difficile accorgersi che con l'aumentare delle difficoltà tecniche tale qualità diminuisce sensibilmente, e per questo motivo la nostra revisione si è limitata a riportare gli studi ritenuti i migliori.

C'è da osservare oltre tutto che sarebbe poco opportuno sottoporsi ad uno sforzo non indifferente per apprendere certi brani complicati e poco interessanti, potendosi più utilmente dedicare allo studio di altri autori che hanno saputo conciliare nelle loro composizioni arduè difficoltà e un elevato livello artistico.

PREFACE

Dionisio Aguado (Madrid 1784 - Madrid 1849) received his first guitar lessons from the celebrated Miguel Garcia, better known as Padre Basilio, and for some time lived a retired life devoting himself entirely to teaching and study, before being recognized for his talent as composer and interpreter.

It was not until 1824 (while making a visit in Paris to meet his celebrated compatriot Fernando Sor, with whom he afterwards got in friendship, that he was given the opportunity to show his capacity in several concerts which brought him fame, popularity and the esteem of many famous musicians of the day such as Rossini, Bellini and Paganini. He remained in Paris until 1838, when he returned permanently to his own country, and once again he took up teaching. His name however would have been forgotten with the passing of time, had he not bound it to the composition of a method, which is still used and esteemed up to the present days. This work of his, published for the first time in Paris in 1825, includes, apart from many studies, several chapters on the problems and aspects of the guitar, and this made it particularly valuable in those far off days when the lack of good teachers made any definite advice very acceptable to those who were just beginning to study the instrument.

Nowadays such information, while conserving its undoubted interest, gains a major clarity when explained by the teacher in person and it is for this reason that the actual use of the method is limited to the musical pieces.

The characteristics of Aguado's studies with regard to the teaching purposes are both varied and interesting as they deal with every aspect of the technique of guitar playing. Beside their innumerable qualities, however, it is necessary to add that they were not written in order of progressive difficulty, and although, as in the present edition we have tried to present them in the most logical sequence, it has not been possible to entirely avoid a certain lack of balance, and it will therefore be absolutely necessary to alternate them with studies by other classical guitarists. The musical content although trusting to simple methods is of excellent quality, but it is not difficult to discover that with the increasing of technical difficulties this quality sensibly diminishes, and it is for this reason that our revision is limited to the presentation of what are considerated to be the finest of the studies. Above all it should be taken into account that it would be of little use to spend considerable time and effort over certain complicated pieces of little interest, which could be dedicated to other authors who have known how to conciliate a high degree of difficulties with a high artistic level in their complicated compositions.

Spiegate così le ragioni della nostra scelta, vogliamo soffermarci sugli aspetti principali della revisione. Premettiamo che le successive ristampe del Metodo non hanno mai apportato quelle sostanziali ed importanti modificazioni che si sarebbero rese necessarie, in conseguenza soprattutto dell'evoluzione didattica. Occorreva quindi eliminare diverse lacune, ed è questo che si propone il nostro lavoro che presenta, rispetto alle edizioni precedenti, le seguenti innovazioni:

1. – Scrittura musicale più accurata, atta a porre in chiaro risalto le varie voci.
2. – Indicazioni di tempo, di metronomo e dei segni di espressione.
3. – Completa diteggiatura della mano sinistra.
4. – Completa diteggiatura della mano destra, che nell'originale, nei pochi casi dove era segnata, risultava completamente irrazionale. Vogliamo ricordare a questo riguardo che l'enorme importanza della mano destra, spesso trascurata, spiega la minuziosità delle nostre indicazioni, che comprendono anche quelle del tocco "appoggiato",

Ruggero Chiesa

Thus explained the reason for our selection, we should like to spend a little time over the principal aspects of our revision. We must allow that the successive reprints of the method have never dealt with those substantial and important modifications which should have been rendered necessary, above all, in consequence of the evolution in teaching. It is necessary therefore to eliminate several lacunas, and this is what our work aims to do. We present, as regards to former editions the following innovations:

1. – *More accurate musical writing.*
2. – *Indications of time, metronome and expression.*
3. – *Complete fingering of the left hand.*
4. – *Complete fingering of the right hand, which in the original, in the few cases where it was shown, was completely irrational. At this point, we should like to remind our reader of the enormous importance of the right hand, so often neglected, in order to explain the accuracy of our indications which even include the appoggiato-touch.*

Ruggero Chiesa

PREFACE

Dionisio Aguado (Madrid 1784 - Madrid 1849) reçut ses premières leçons de guitare du célèbre Miguel Garcia, mieux connu sous le nom de Padre Basilio, et pendant longtemps il mena une vie retirée, entièrement consacrée à l'étude et à l'enseignement, avant que ses qualités de compositeur et d'interprète ne fussent reconnues.

Ce ne fut qu'en 1824, lorsqu'il se rendit à Paris pour y rencontrer son célèbre compatriote Fernando Sor, avec lequel ensuite il se lia d'amitié, qu'il eut la possibilité de donner plusieurs concerts qui lui firent gagner la popularité, la célébrité et l'estime de grands musiciens, tels que Rossini, Bellini et Paganini. Il demeura à Paris jusqu'en 1838, année dans laquelle il retourna définitivement en Espagne, où il se consacra à nouveau à l'enseignement. Mais avec le temps son nom aurait disparu, s'il ne l'avait pas lié à la composition d'une Méthode, qui aujourd'hui encore est plus que jamais vivante et appréciée.

Cet ouvrage, qu'il publia pour la première fois à Paris en 1825, comprend, outre de nombreuses études, plusieurs chapitres concernant les problèmes et les aspects de la guitare. Cela pouvait être particulièrement nécessaire à cette époque lointaine, où la pénurie de bons enseignants faisait accueillir avec faveur des conseils déterminés et des explications de la part de ceux qui débutaient dans l'étude de l'instrument. Aujourd'hui ces commentaires, tout en gardant un intérêt indéniable, sont exposés beaucoup plus clairement de vive voix par les professeurs, et c'est pour cette raison que l'actualité de la méthode est limitée aux seuls morceaux de musique.

VORWORT

Dionisio Aguado (Madrid 1784 - Madrid 1849) erhielt sein erstes Gitarrenunterricht vom berühmten Miguel Garcia, besser unter dem Namen Padre Basilio bekannt, und führte für lange Zeit ein zurückgezogenes, vollkommen dem Studium und der Lehrtätigkeit gewidmetes Leben, bevor er eine positive Anerkennung hinsichtlich seiner Naturgaben als Komponist und Spieler erhielt.

Erst im Jahre 1824 hatte er die Möglichkeit, nachdem er sich nach Paris begeben hatte, (um seinen berühmten Landsmann Fernando Sor kennenzulernen, mit dem er eine herzliche Freundschaft schloss), in vielen Konzerten aufzutreten die ihm Berühmtheit, Popularität und die Achtung von grossen Musikern, wie Rossini, Bellini und Paganini, verschafften. In Paris hielt er sich bis 1838 auf um alsdann endgültig in die Heimat zurückzukehren, wo er seine Lehrtätigkeit wieder aufnahm. Sein Name wäre jedoch im Verlauf der Jahre in Vergessenheit geraten, wenn er selbigen nicht mit der Zusammenstellung einer Unterrichtsmethode verbunden hätte, die noch heute mehr als lebendig und geschätzt ist.

Dieses zum ersten Mal in Paris 1825 veröffentlichte Werk umfasst ausser zahlreichen Studien, verschiedene Probleme und Aspekte der Gitarre betreffende Kapitel.

Dies konnte in jenen weitliegenden Jahren besonders notwendig erscheinen, in denen die Knappheit an guten Lehrkräften, gewisse Ratschläge und Aufklärungen für Anfänger des Instrumentes wertvoll werden liessen. Heute werden diese Kommentare, obwohl sie immer von unbestreitbarem Interesse sind, mit grösserer Klarheit von der lebendigen Stimme des Dozenten zum Ausdruck gebracht und gerade aus diesem Grunde reduziert sich die Aktualität der Methode auf rein musikalische Stücke.

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DIONISIO AGUADO

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Moderato ♩ = 92

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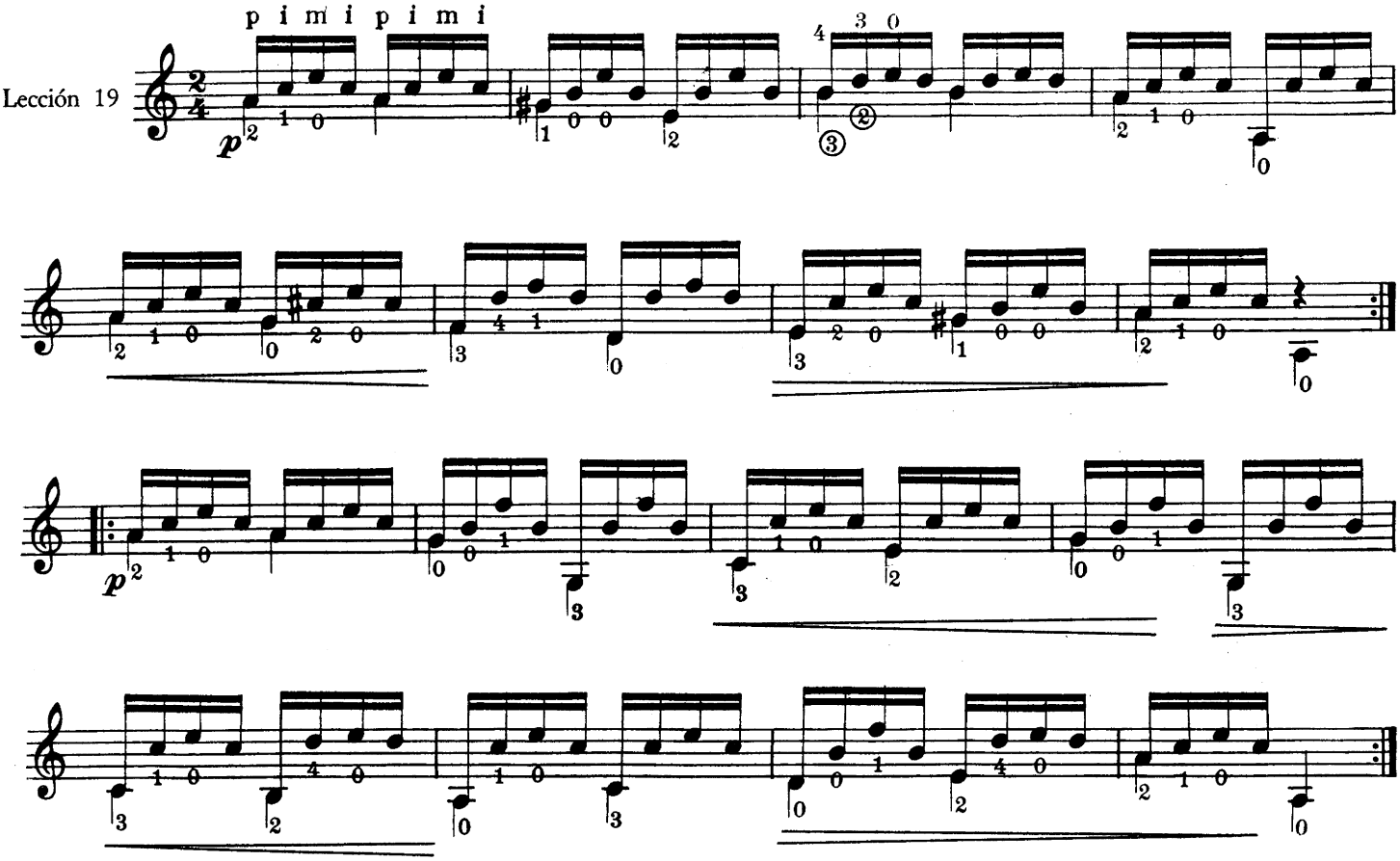

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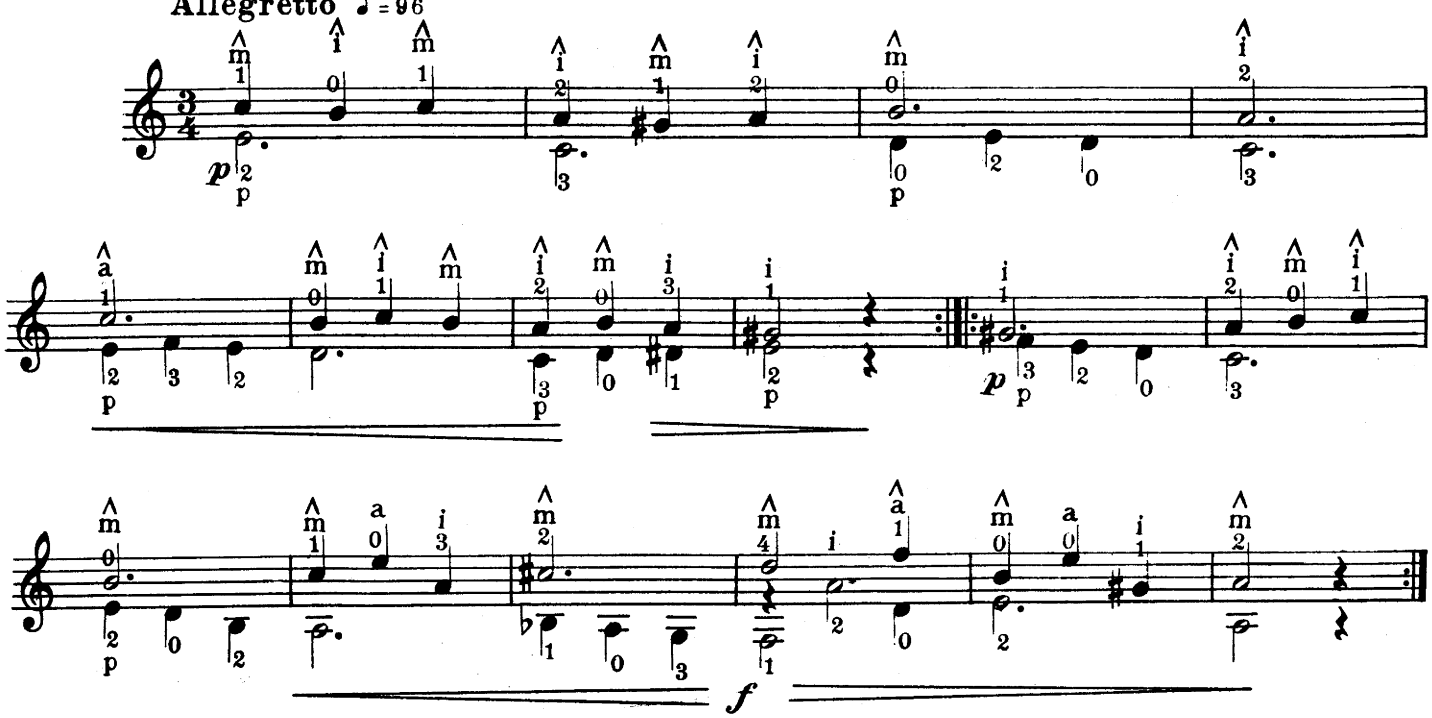

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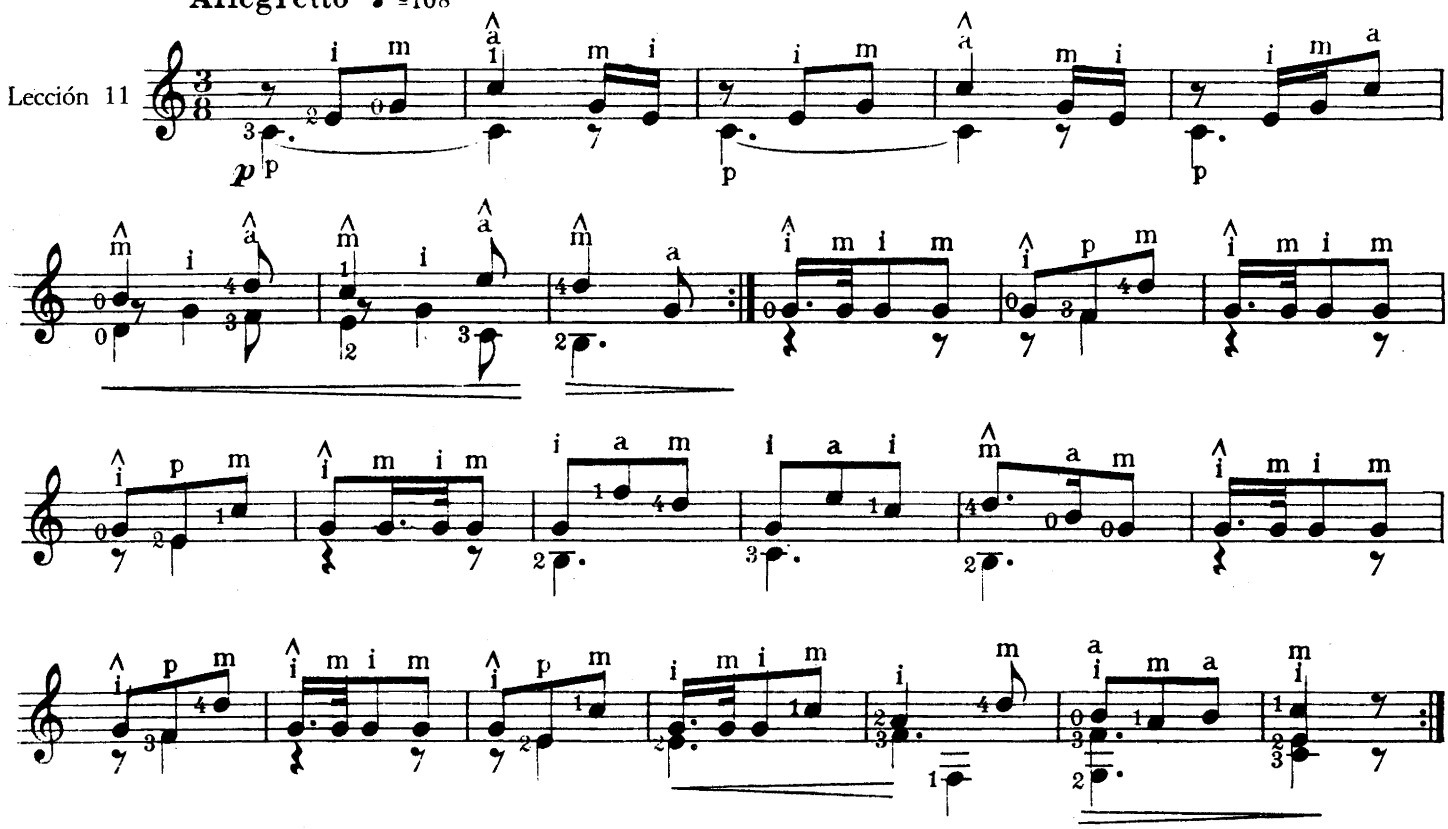

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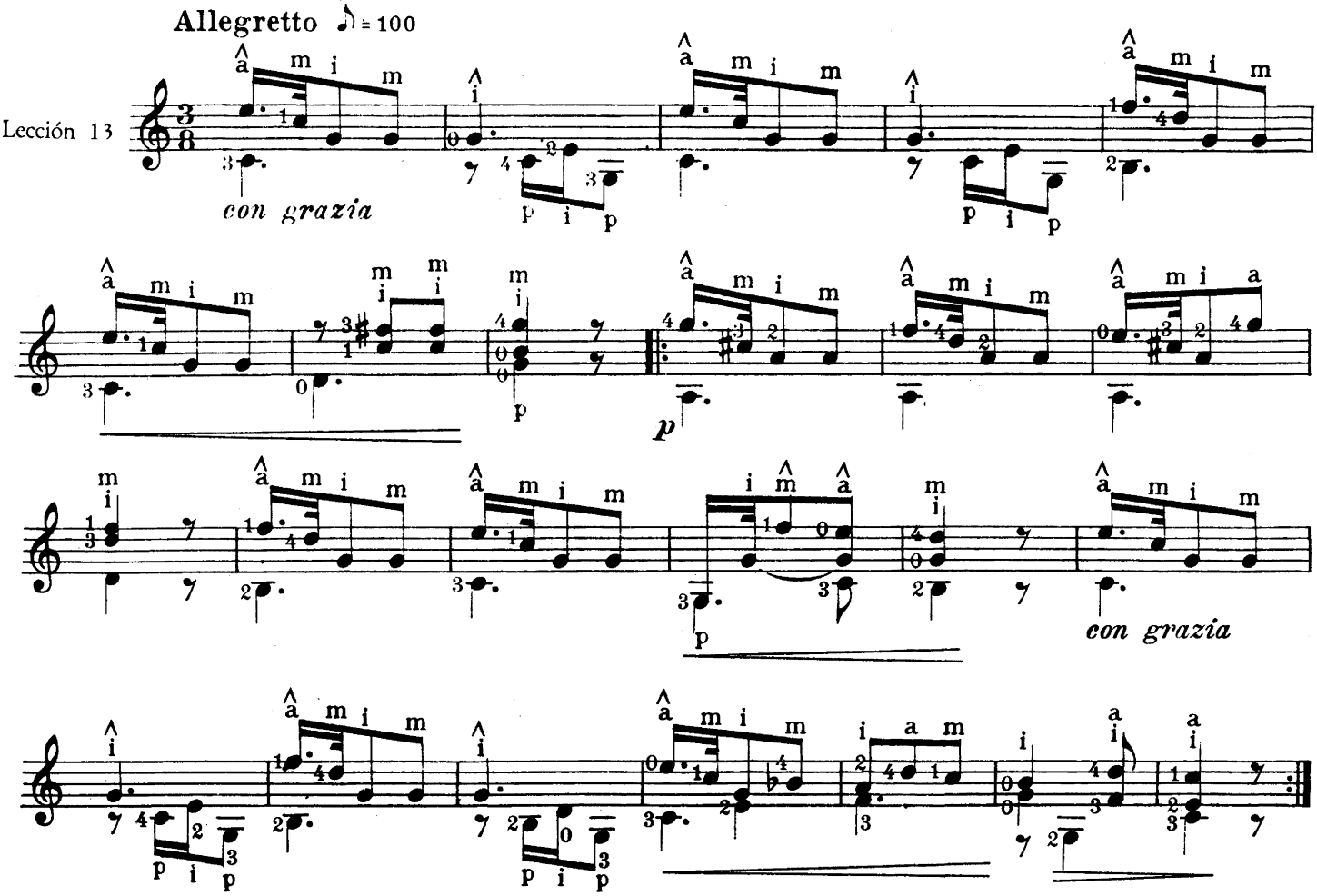

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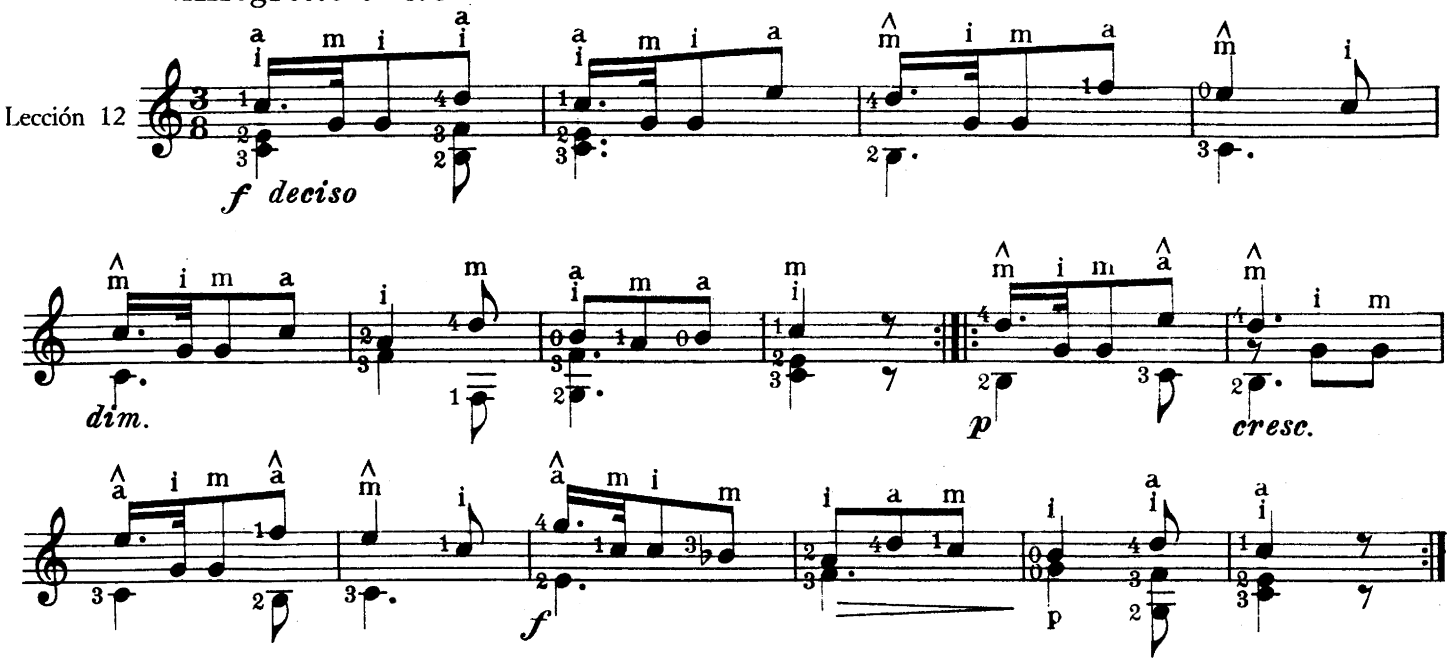

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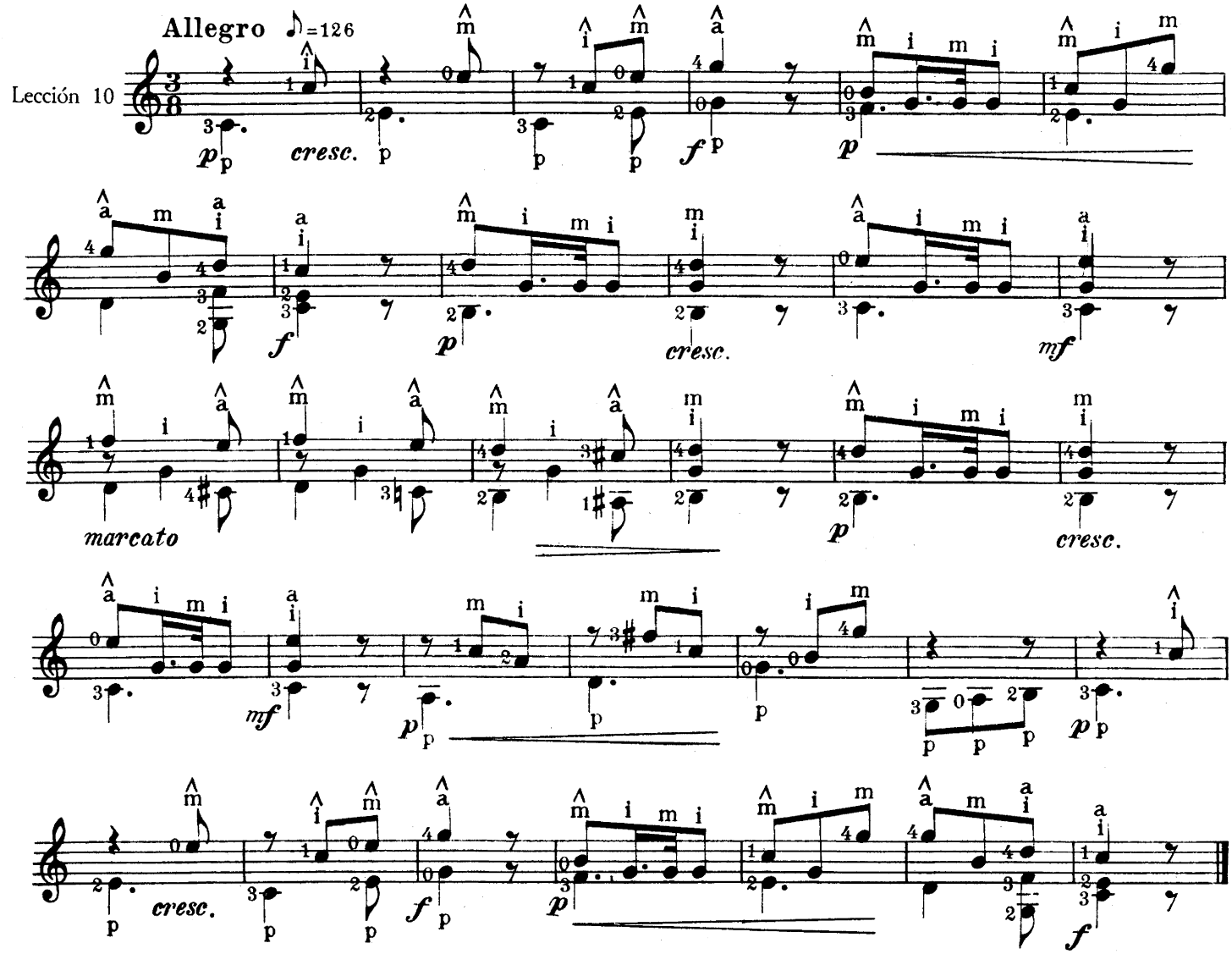

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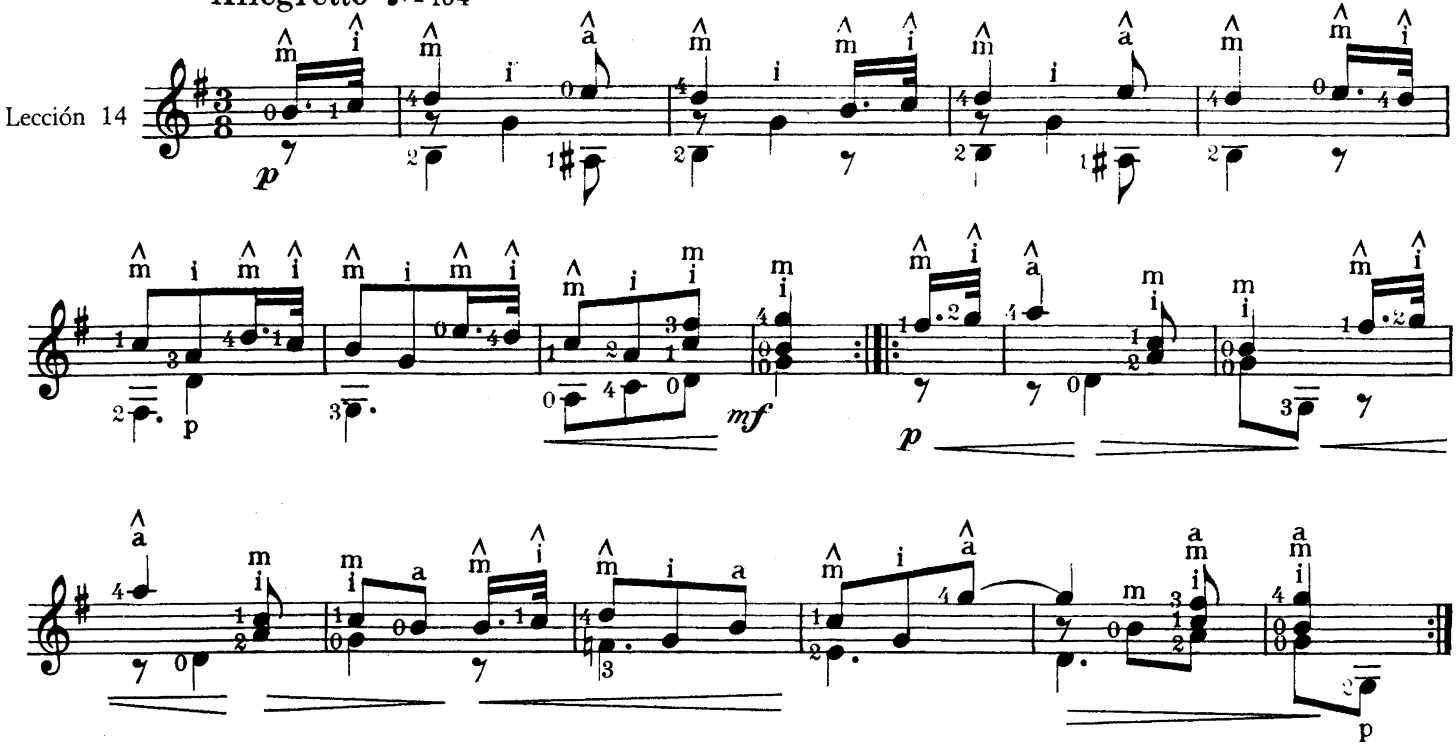

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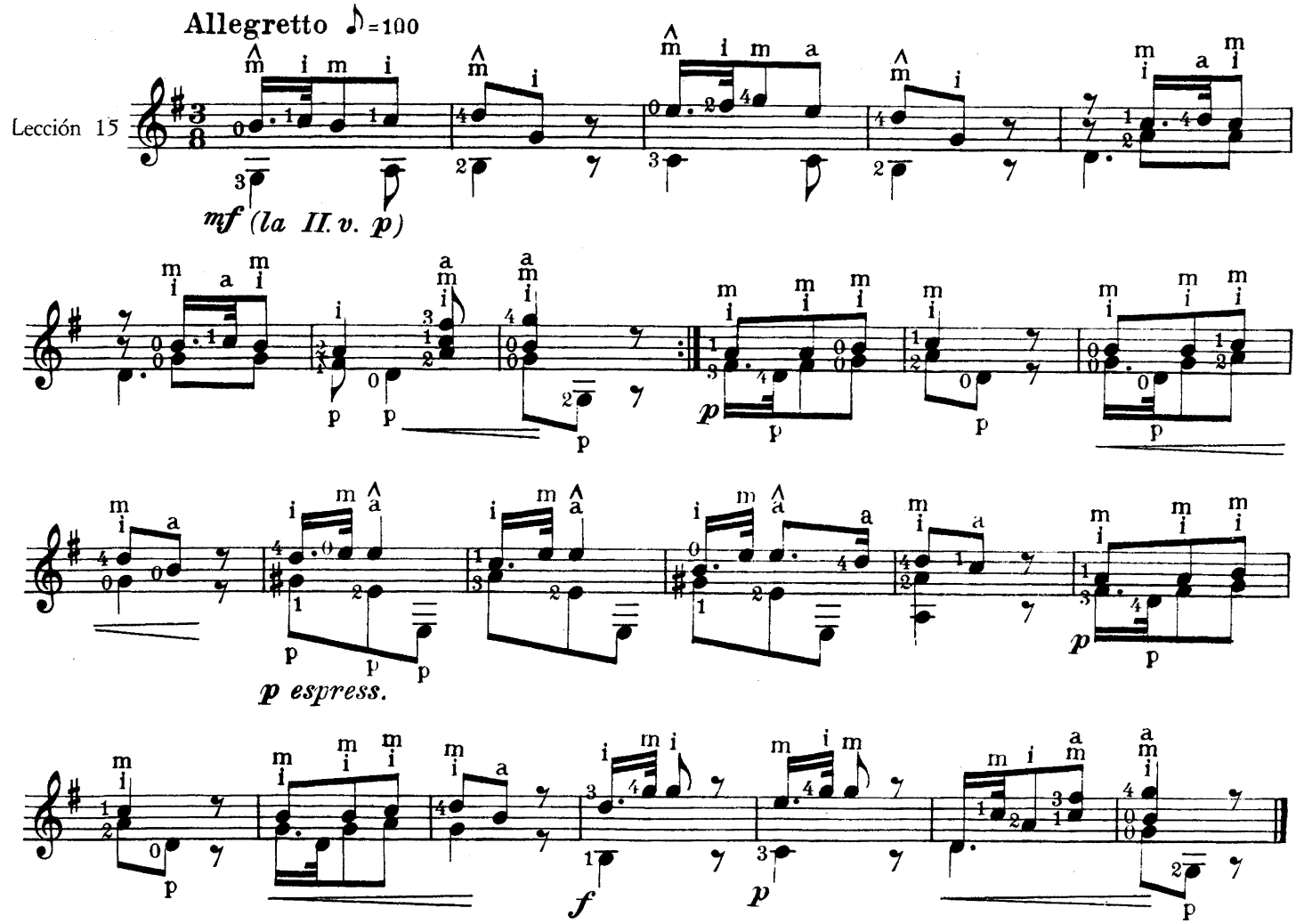

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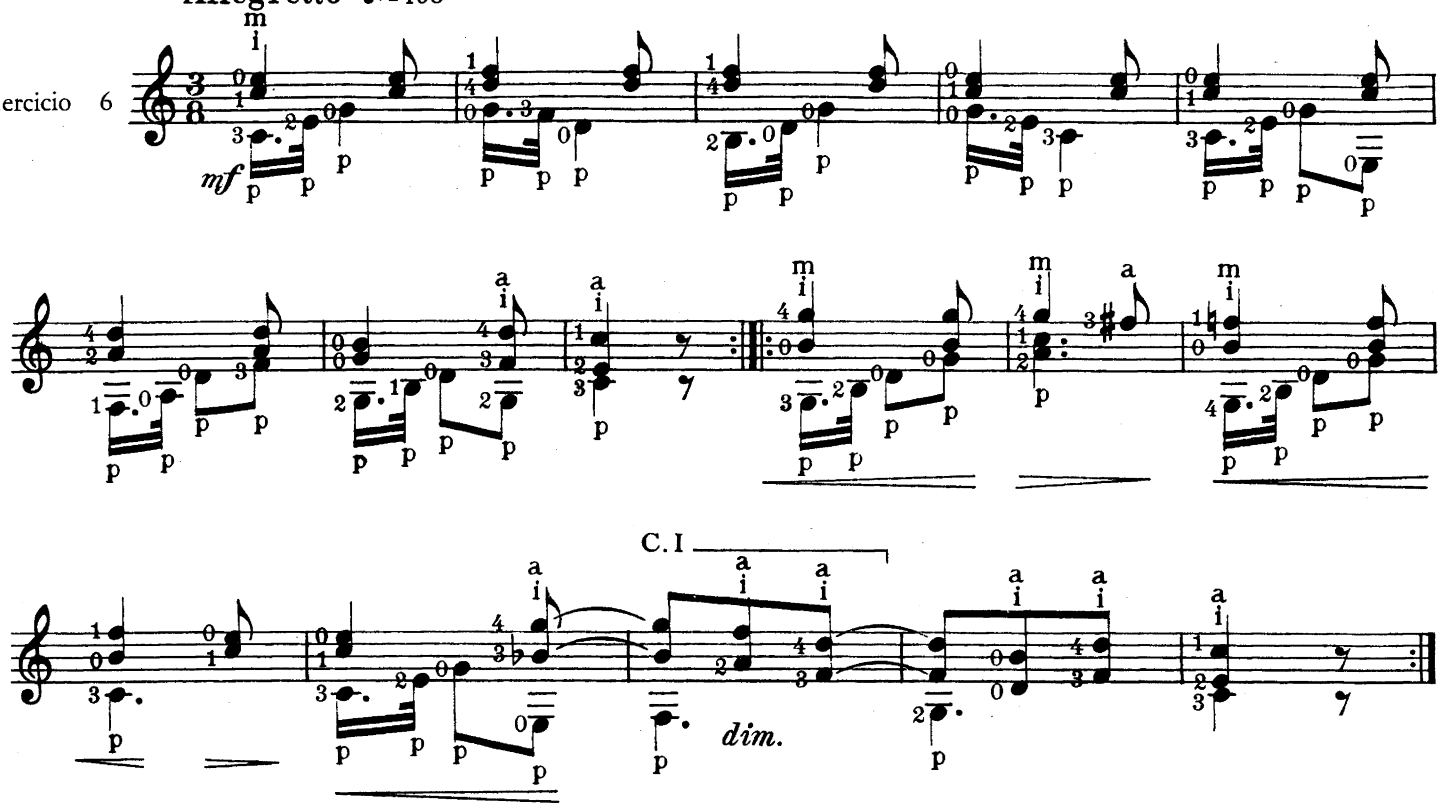

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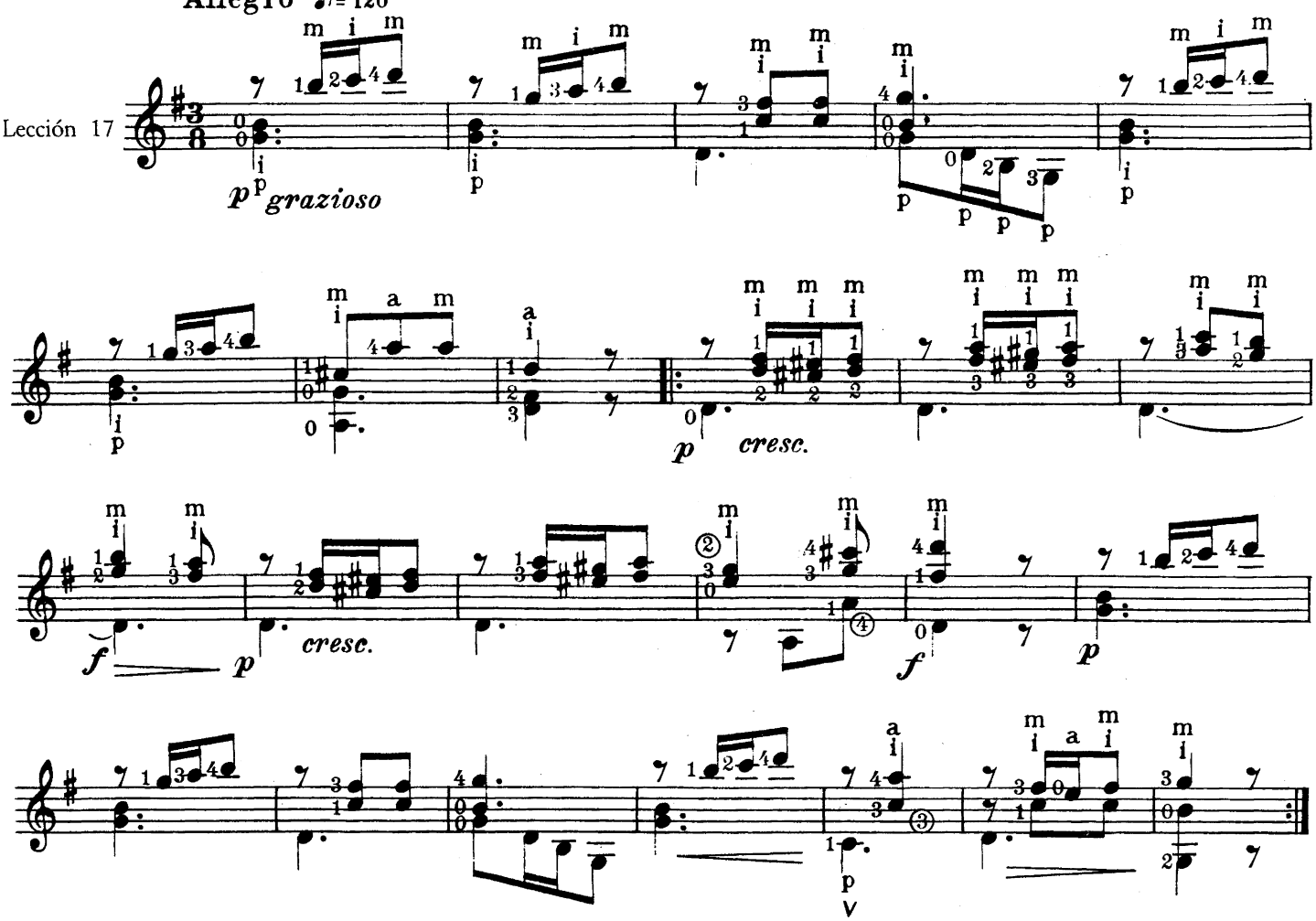

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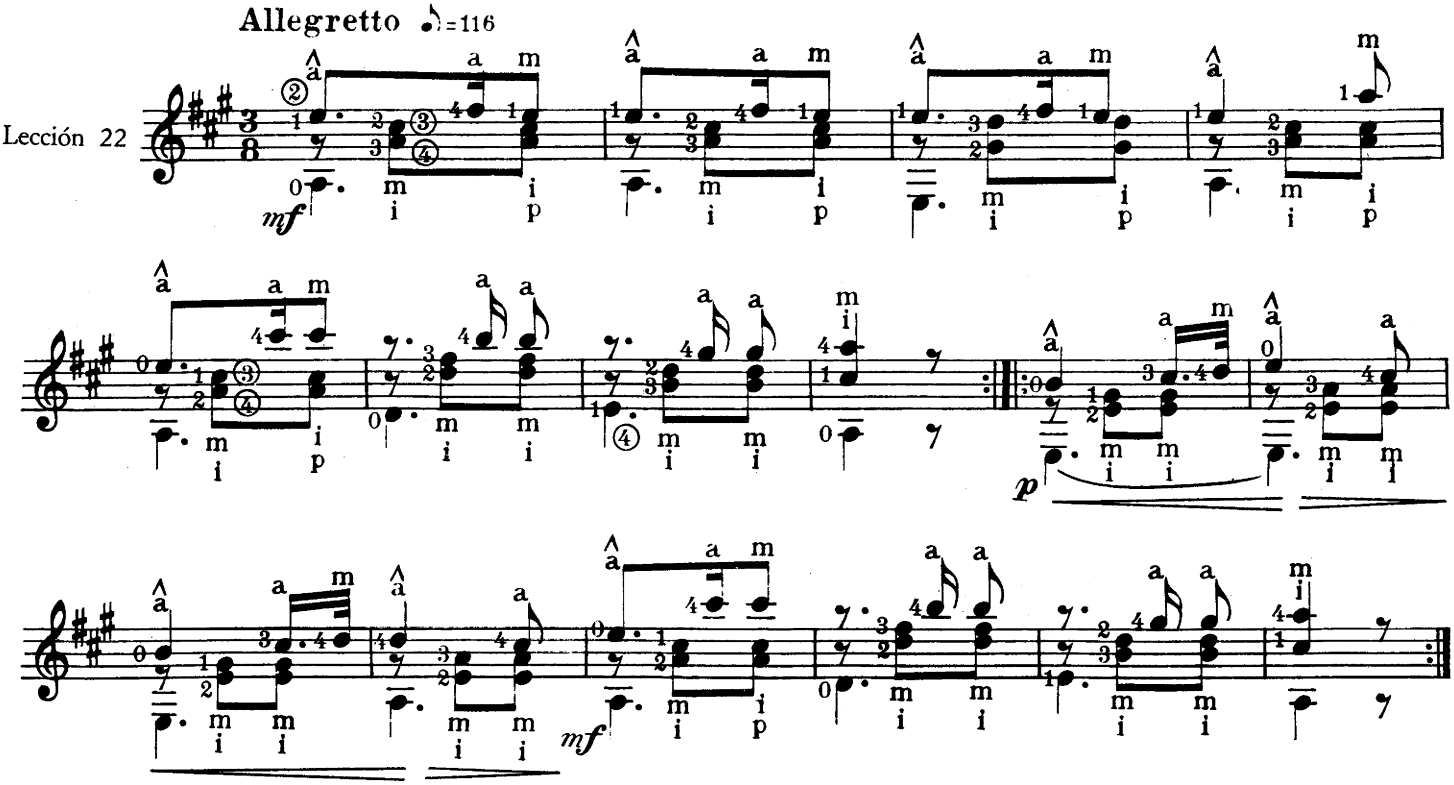

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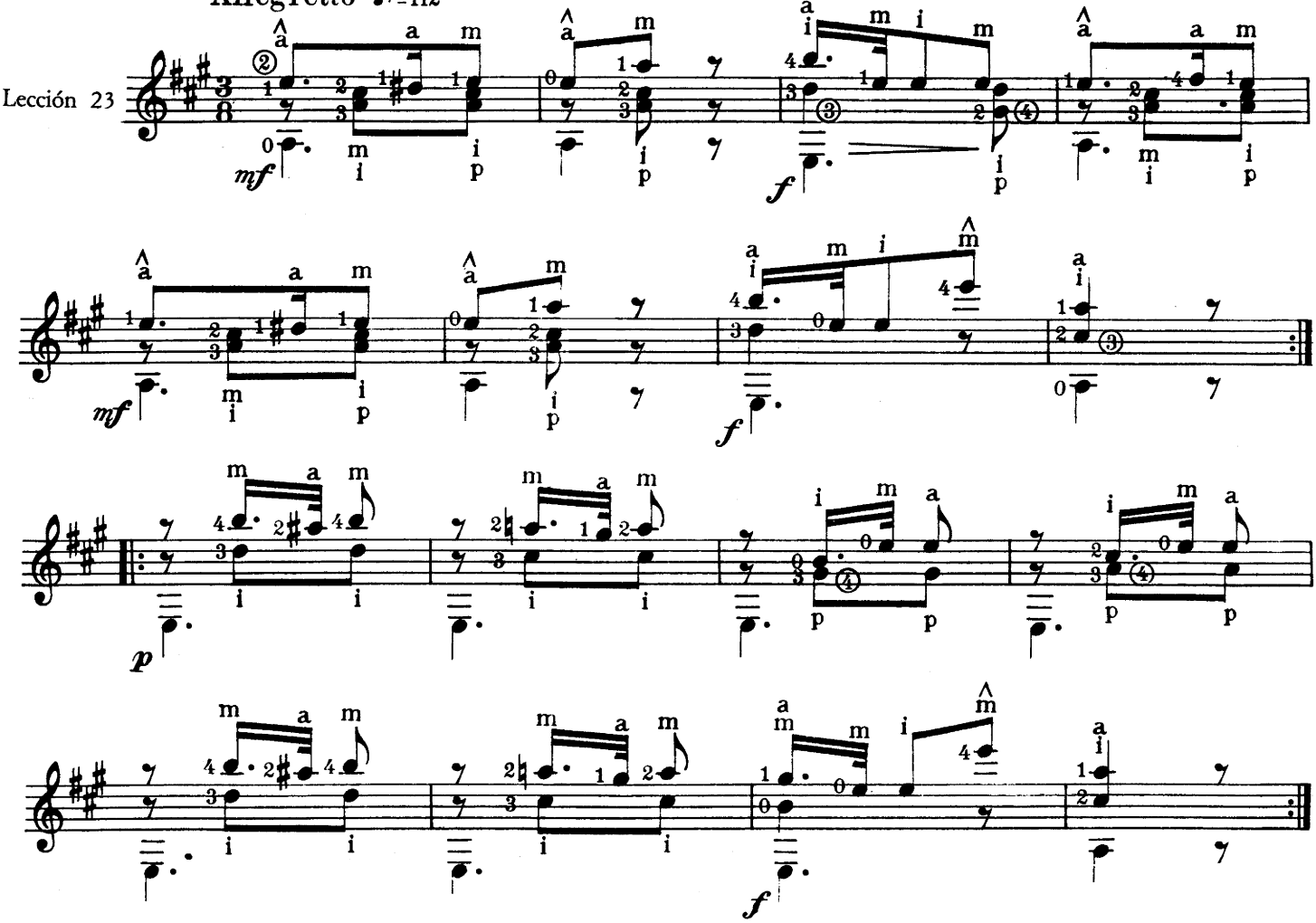

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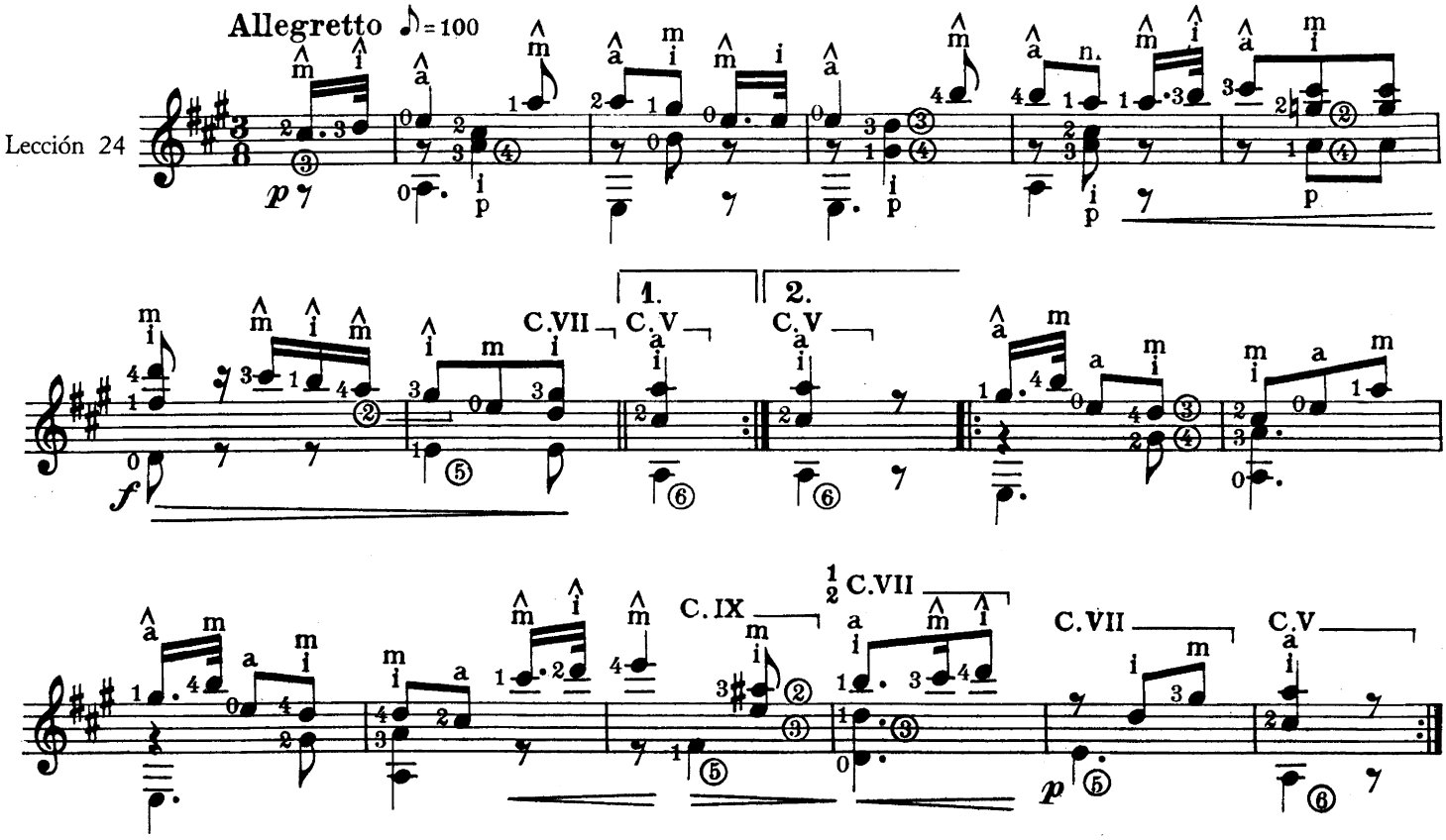
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½ C.VII
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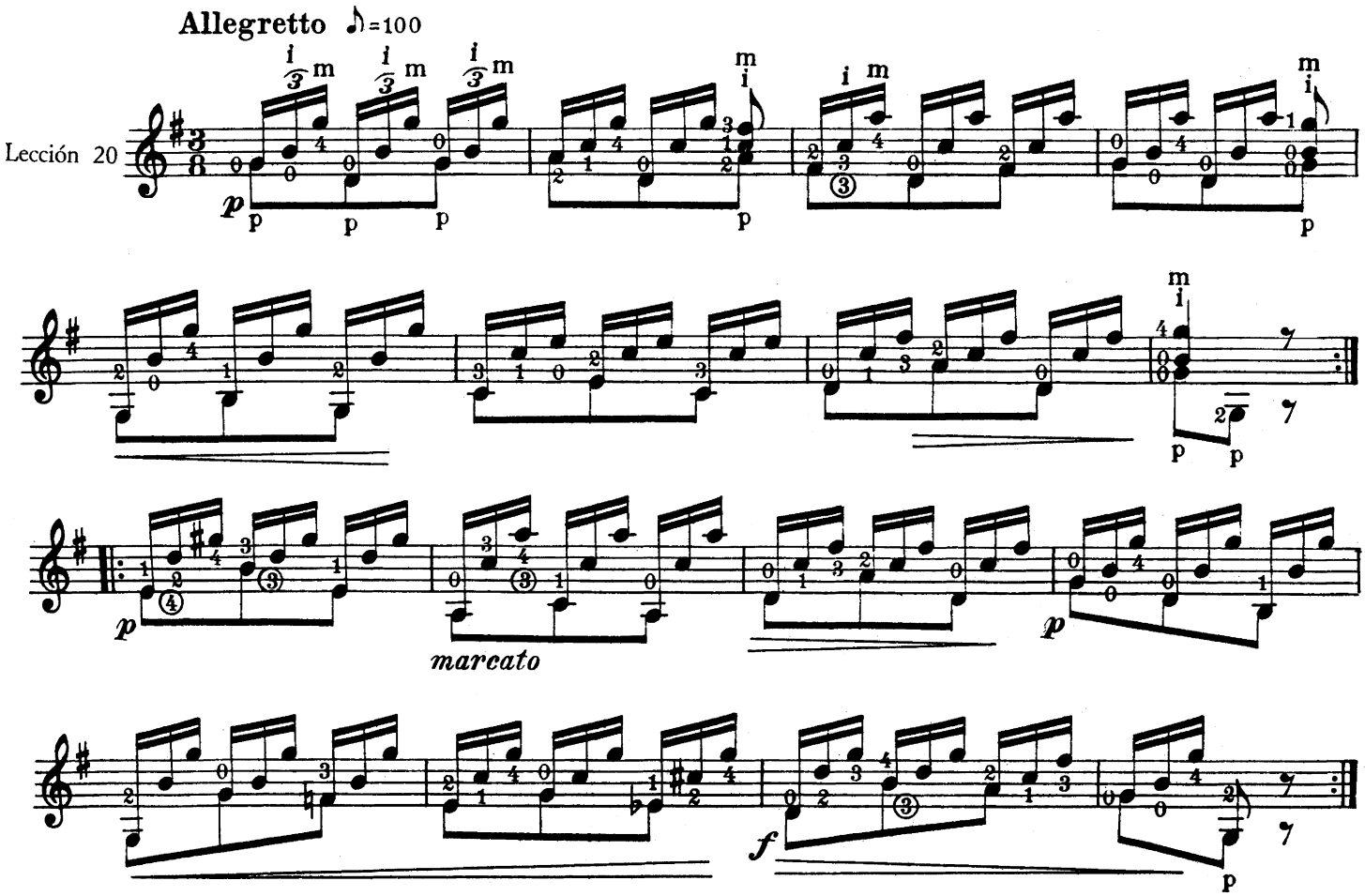
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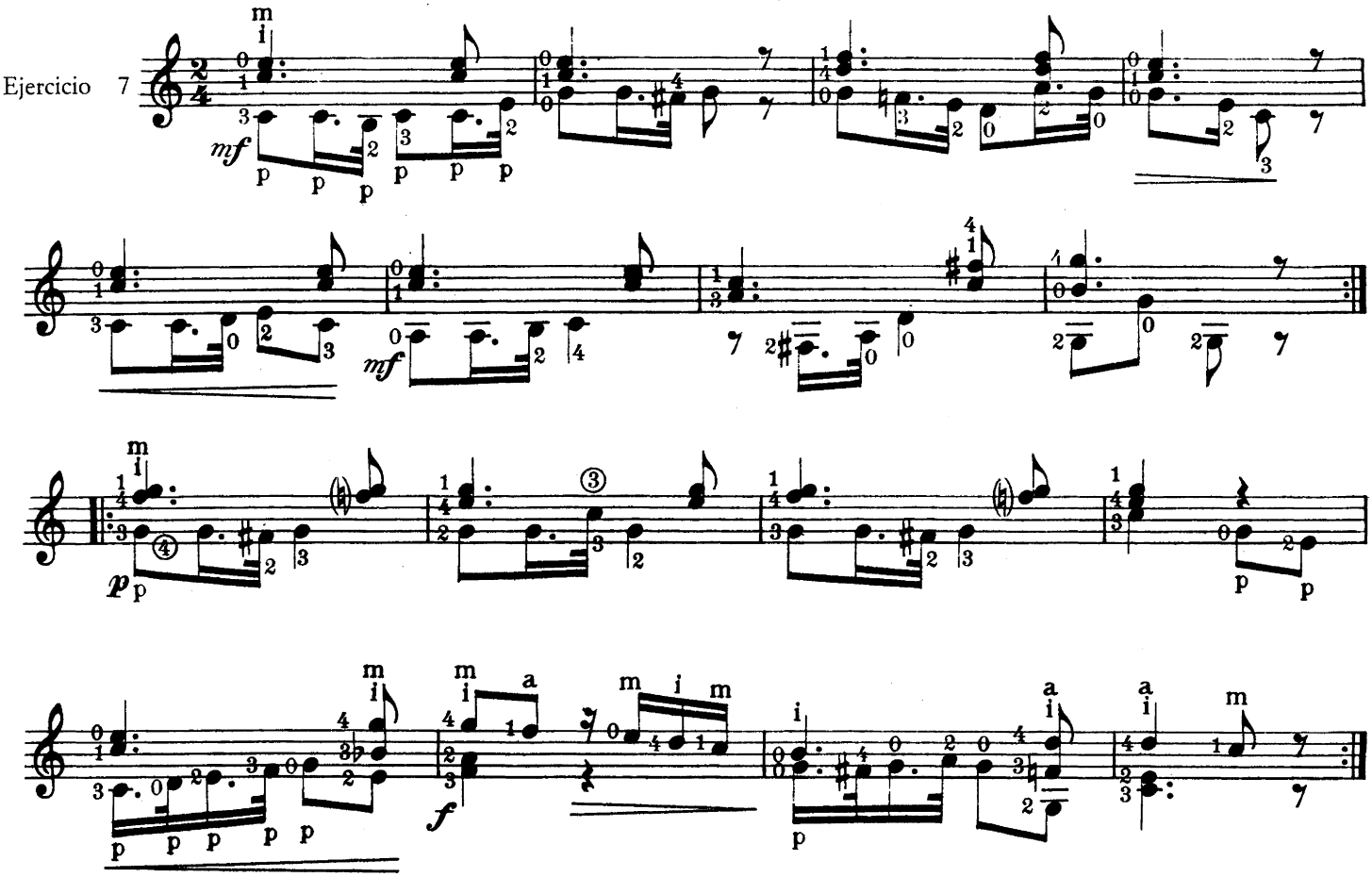

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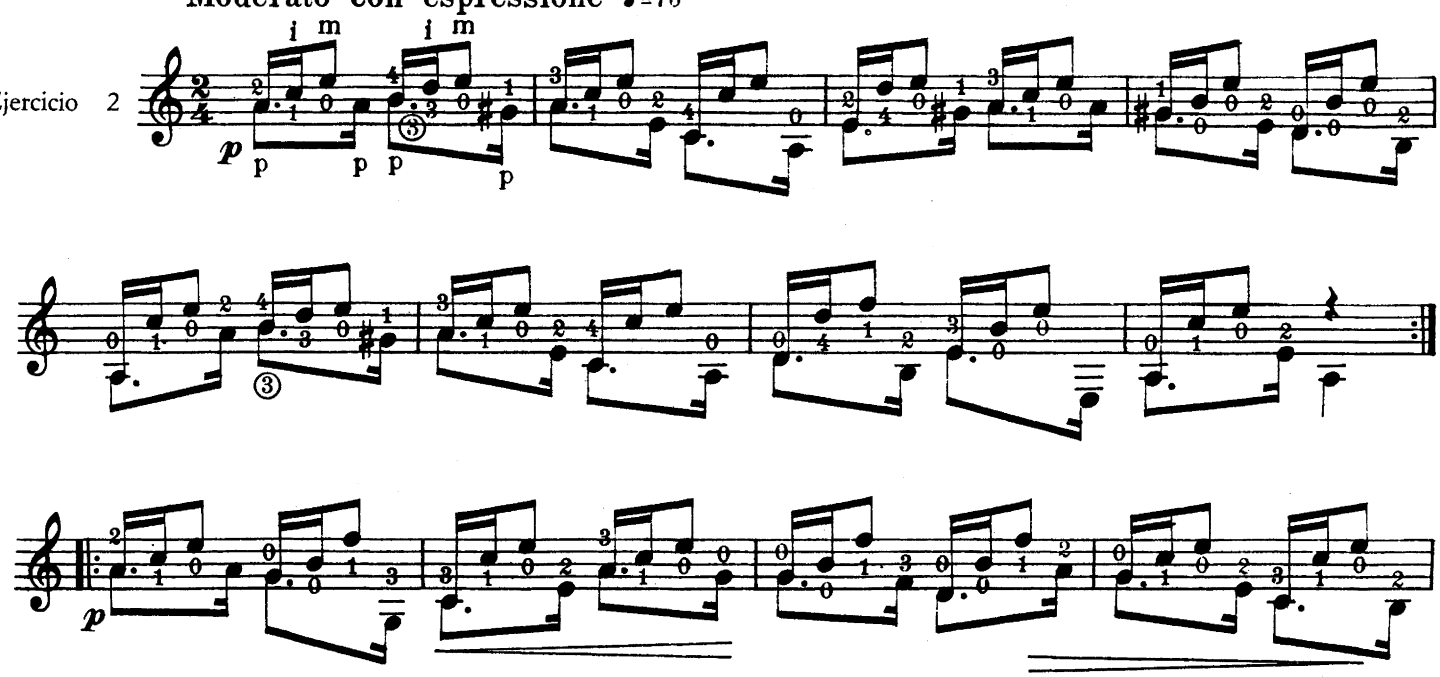

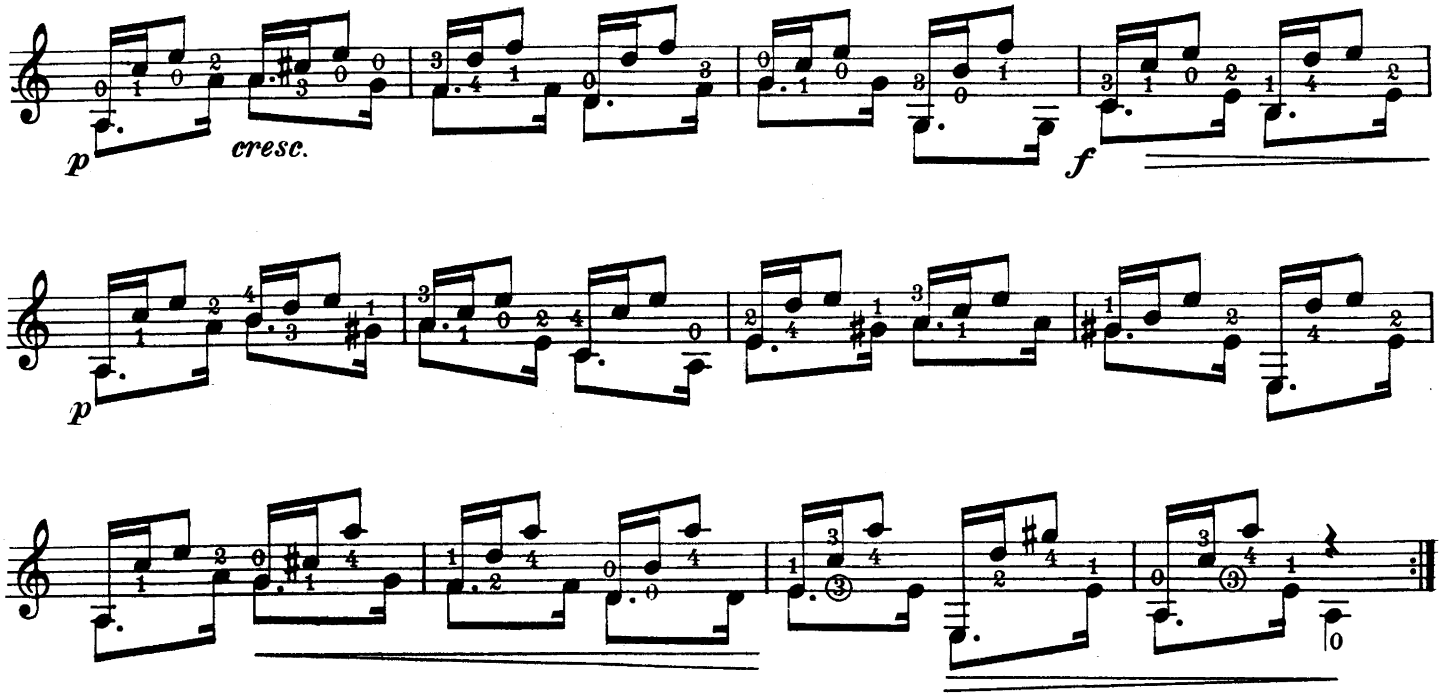

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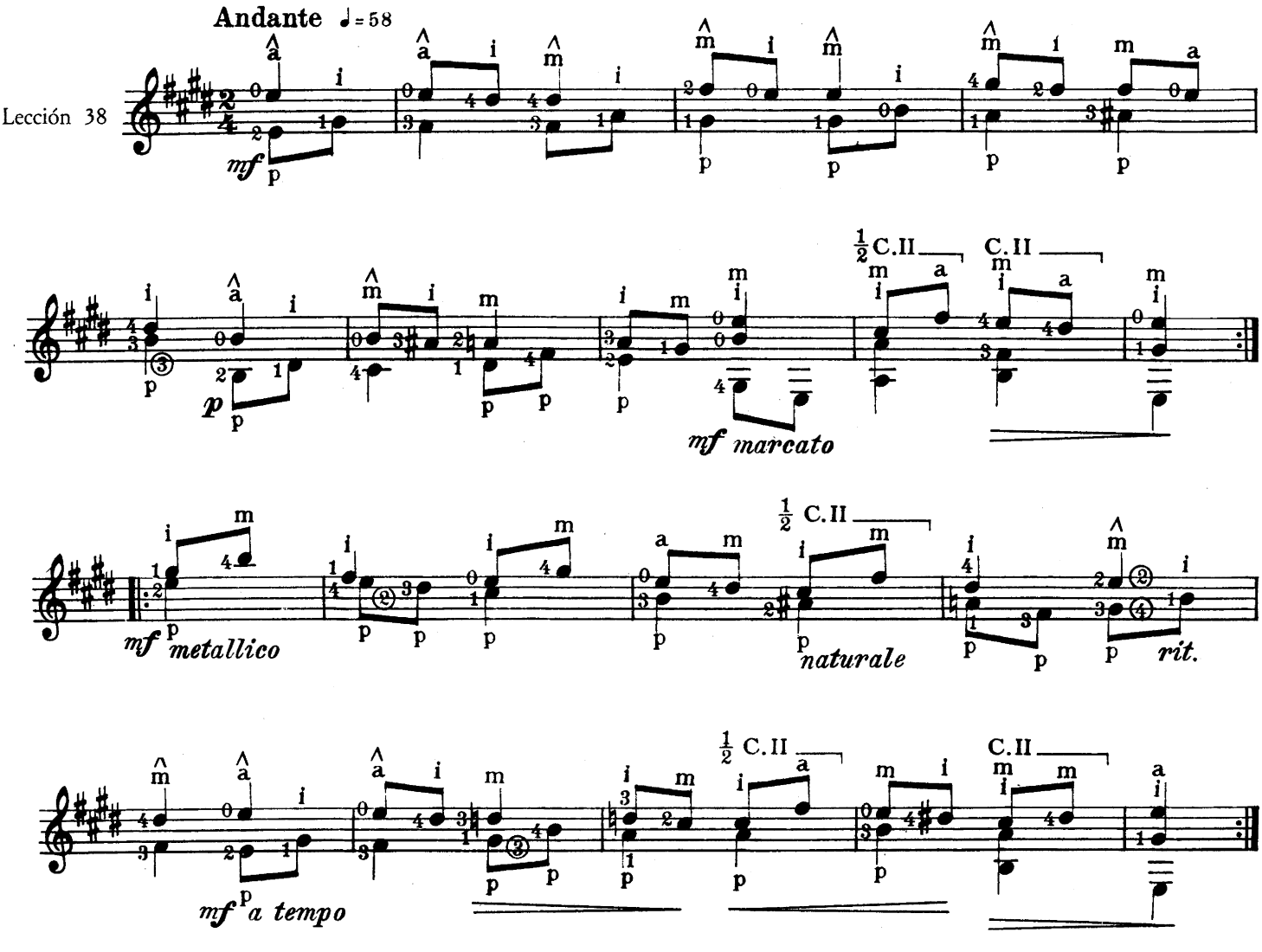

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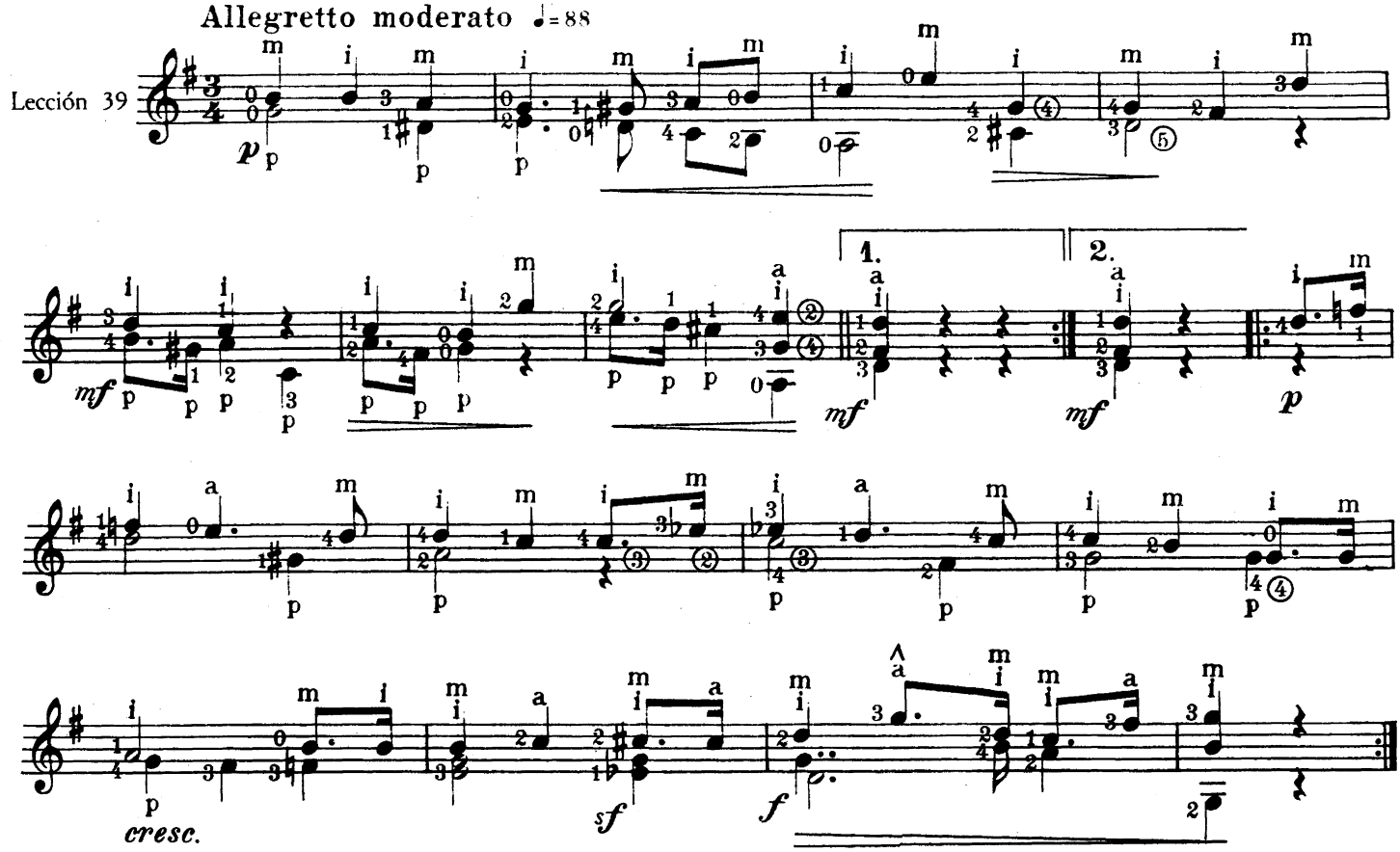
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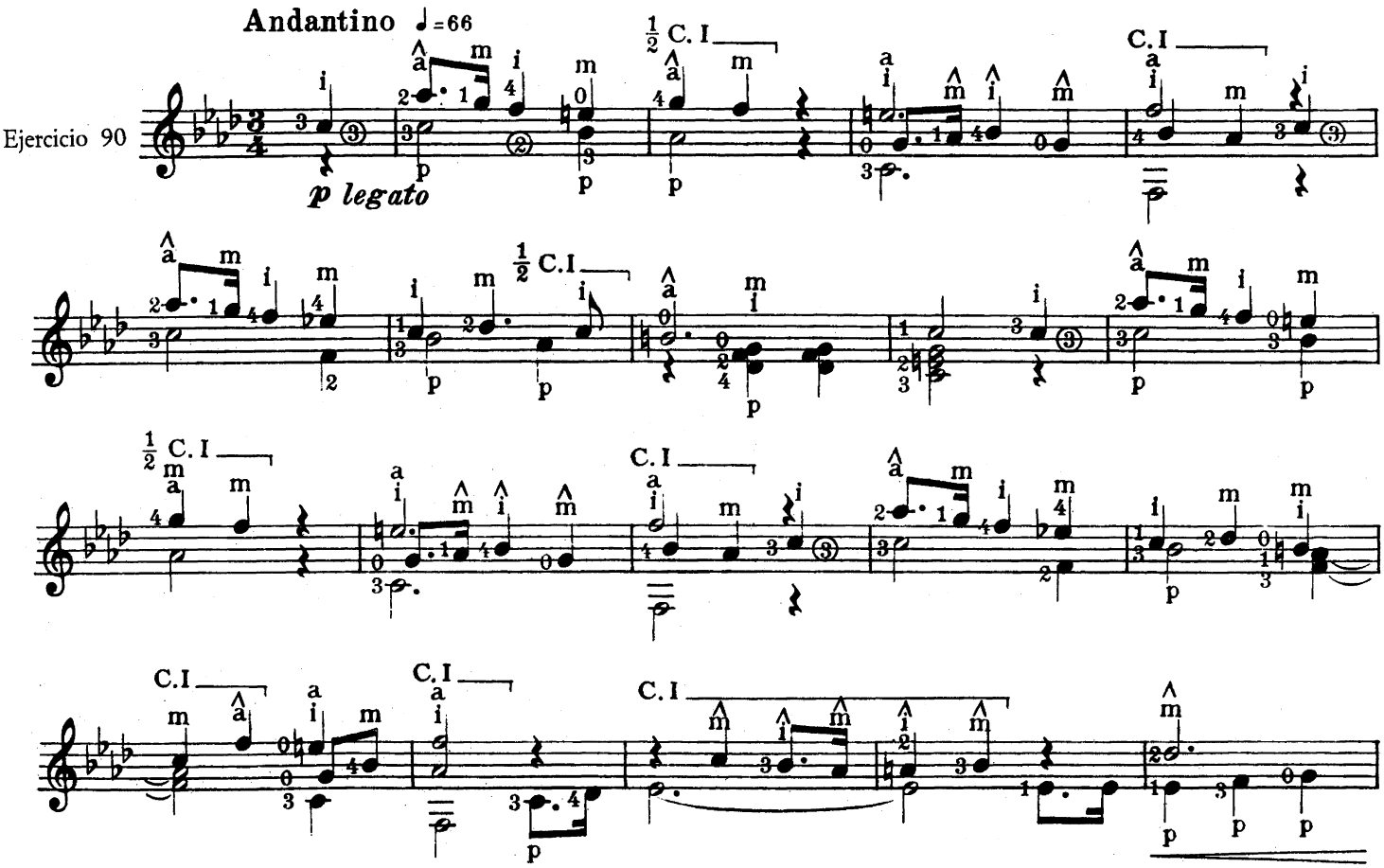
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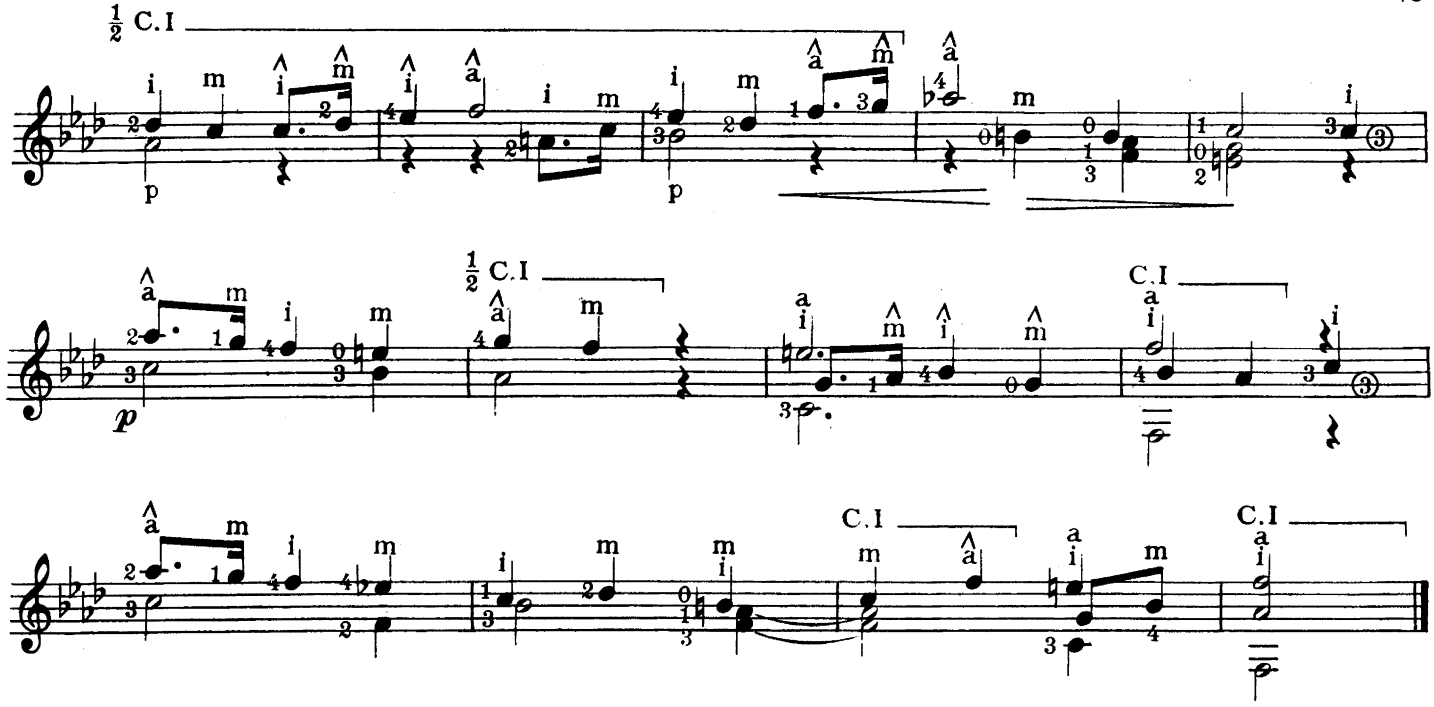

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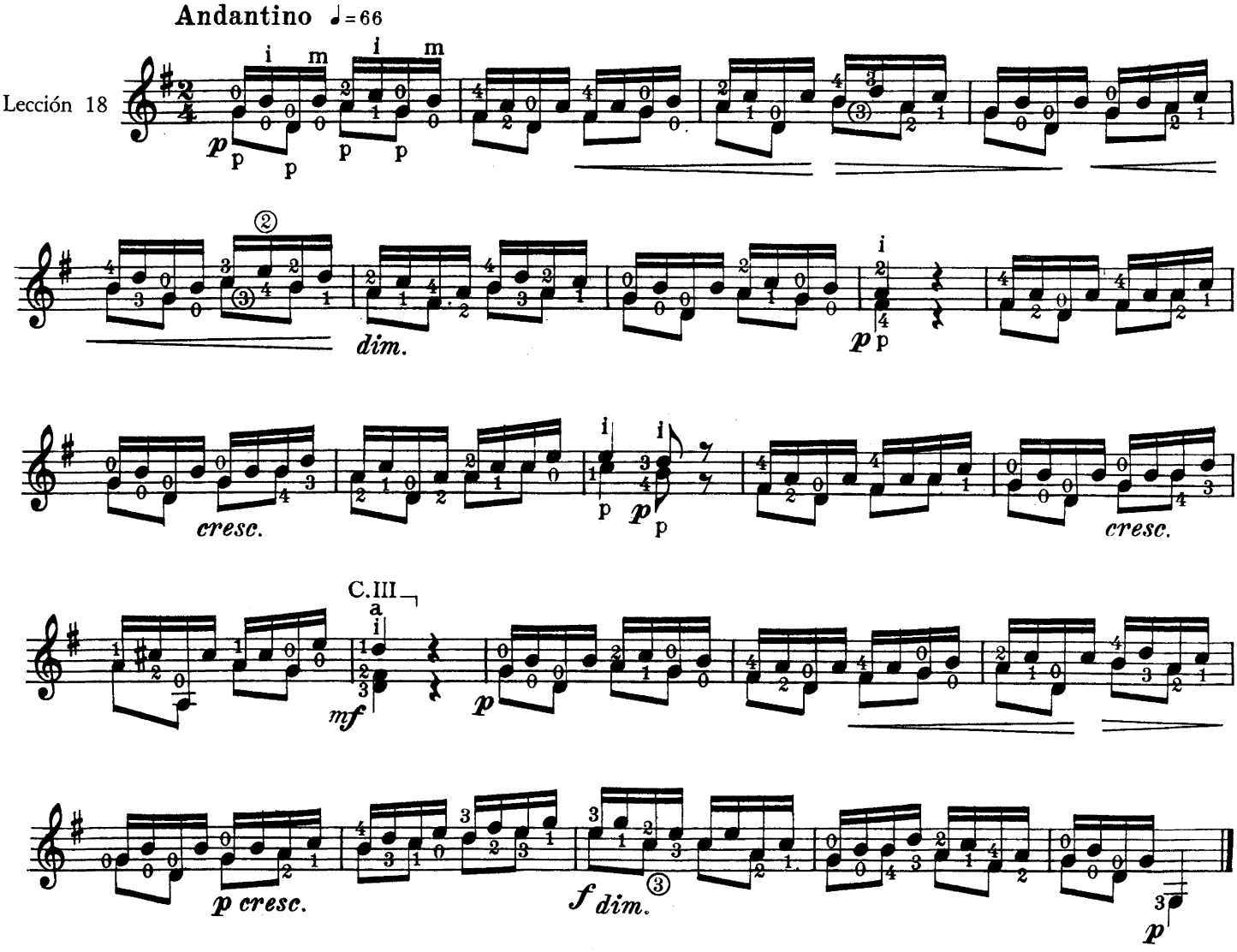

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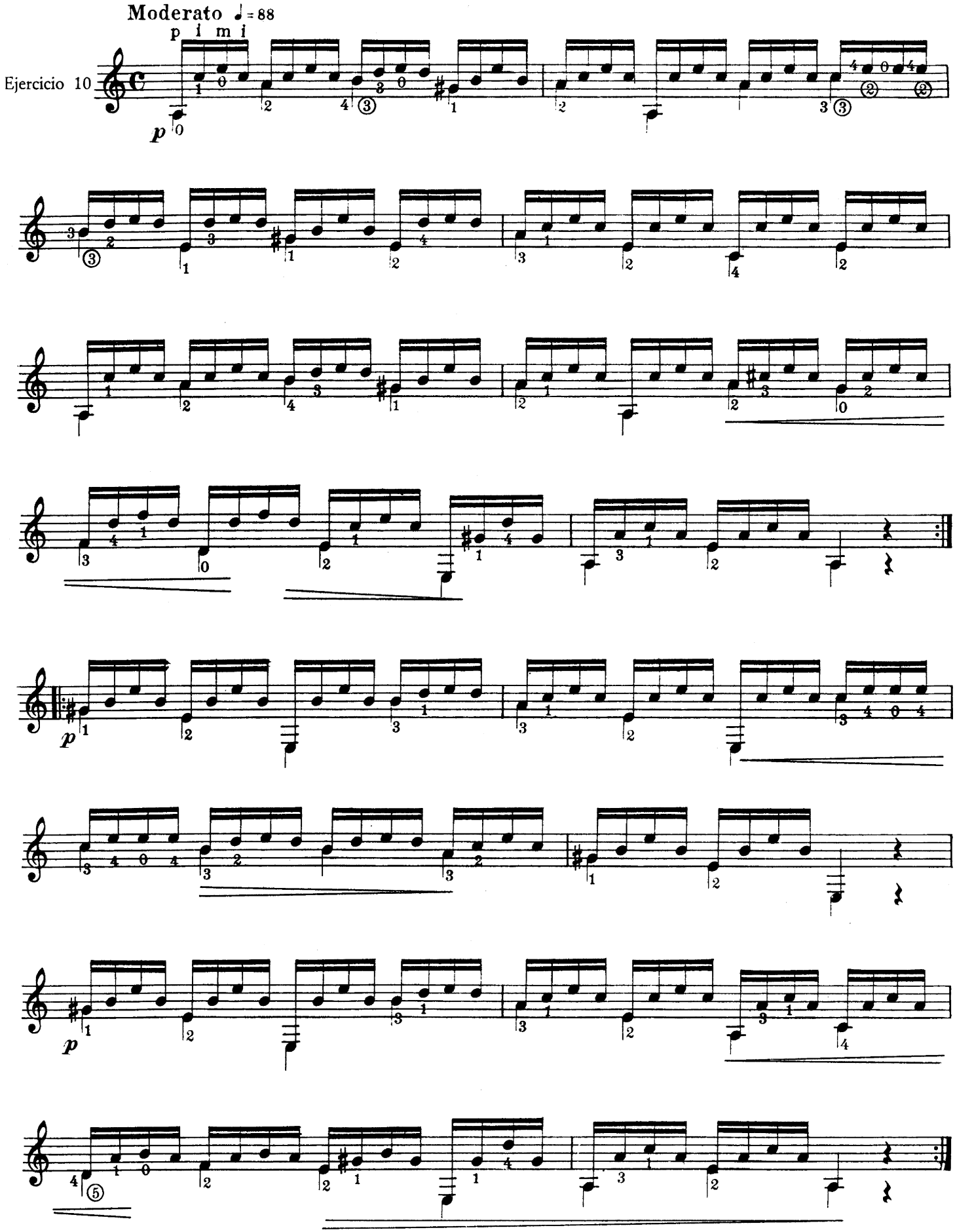

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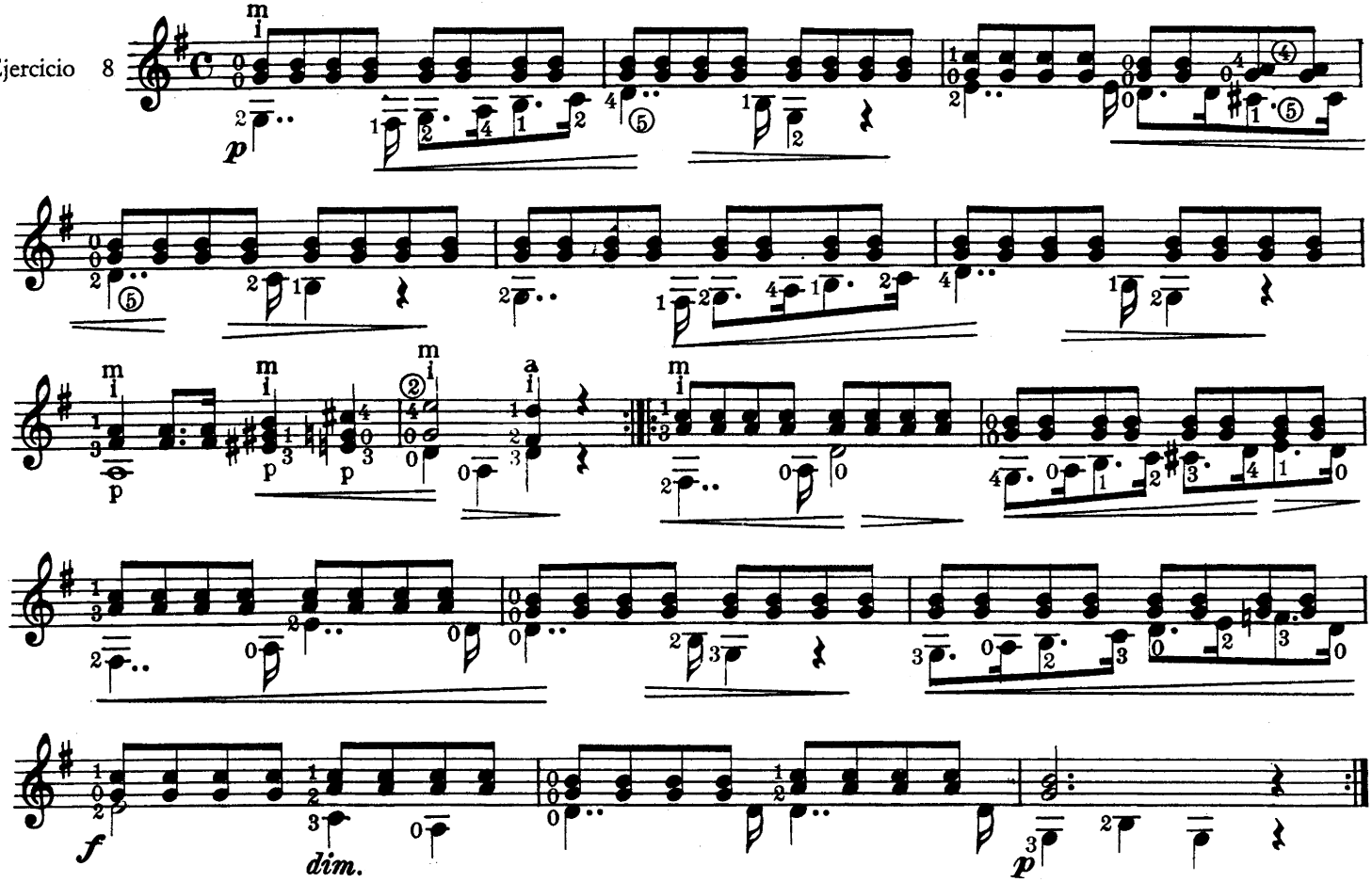

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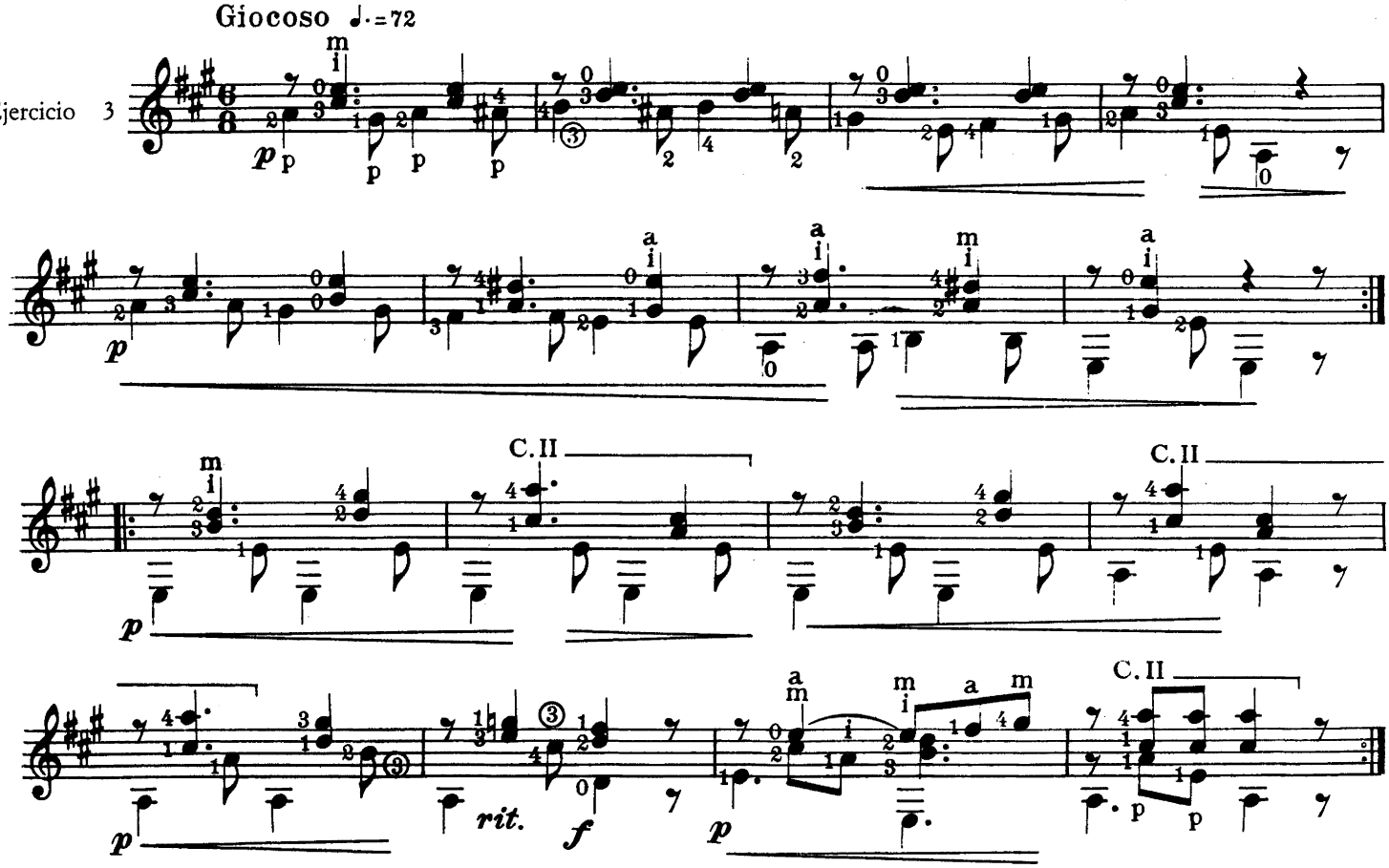

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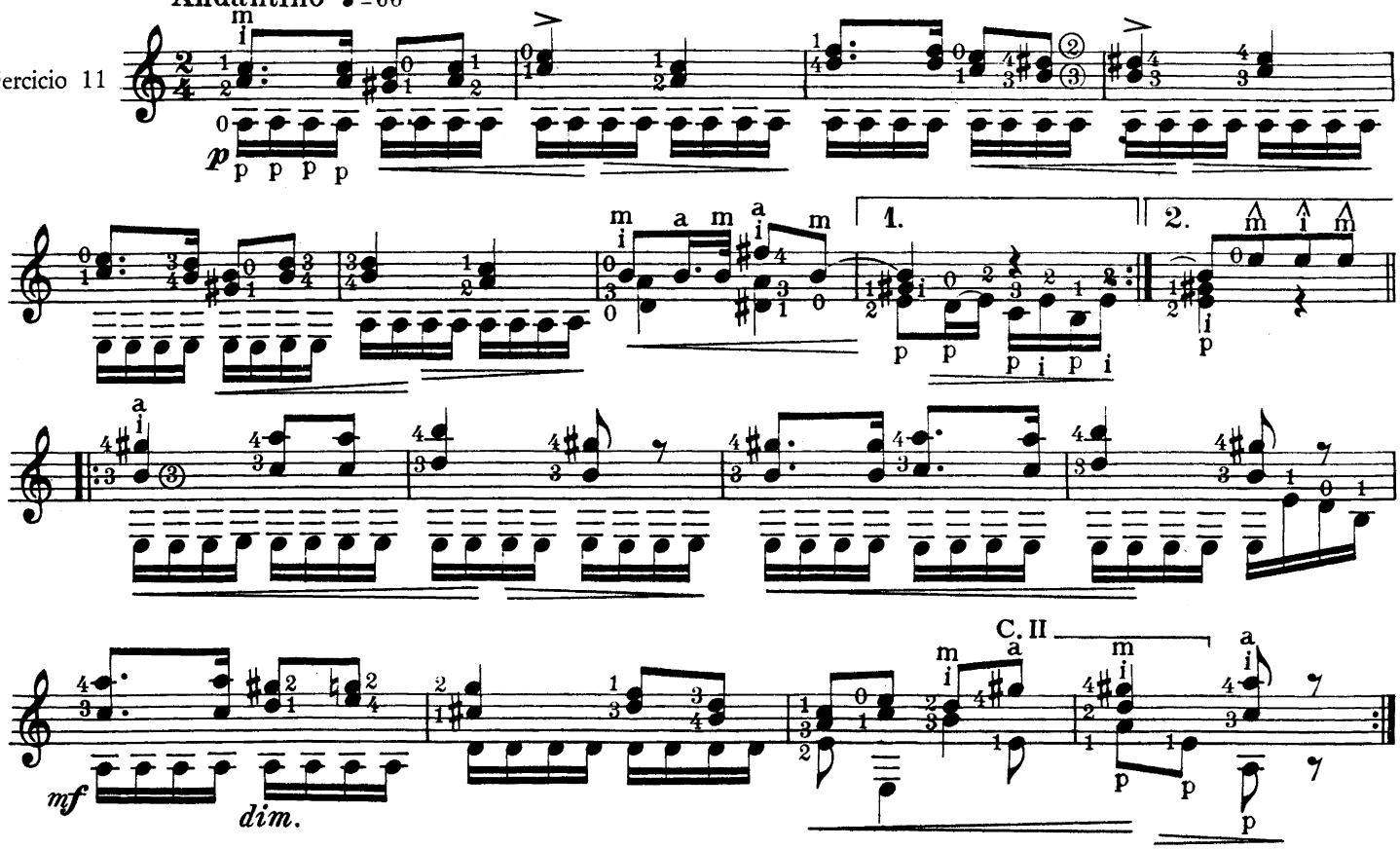

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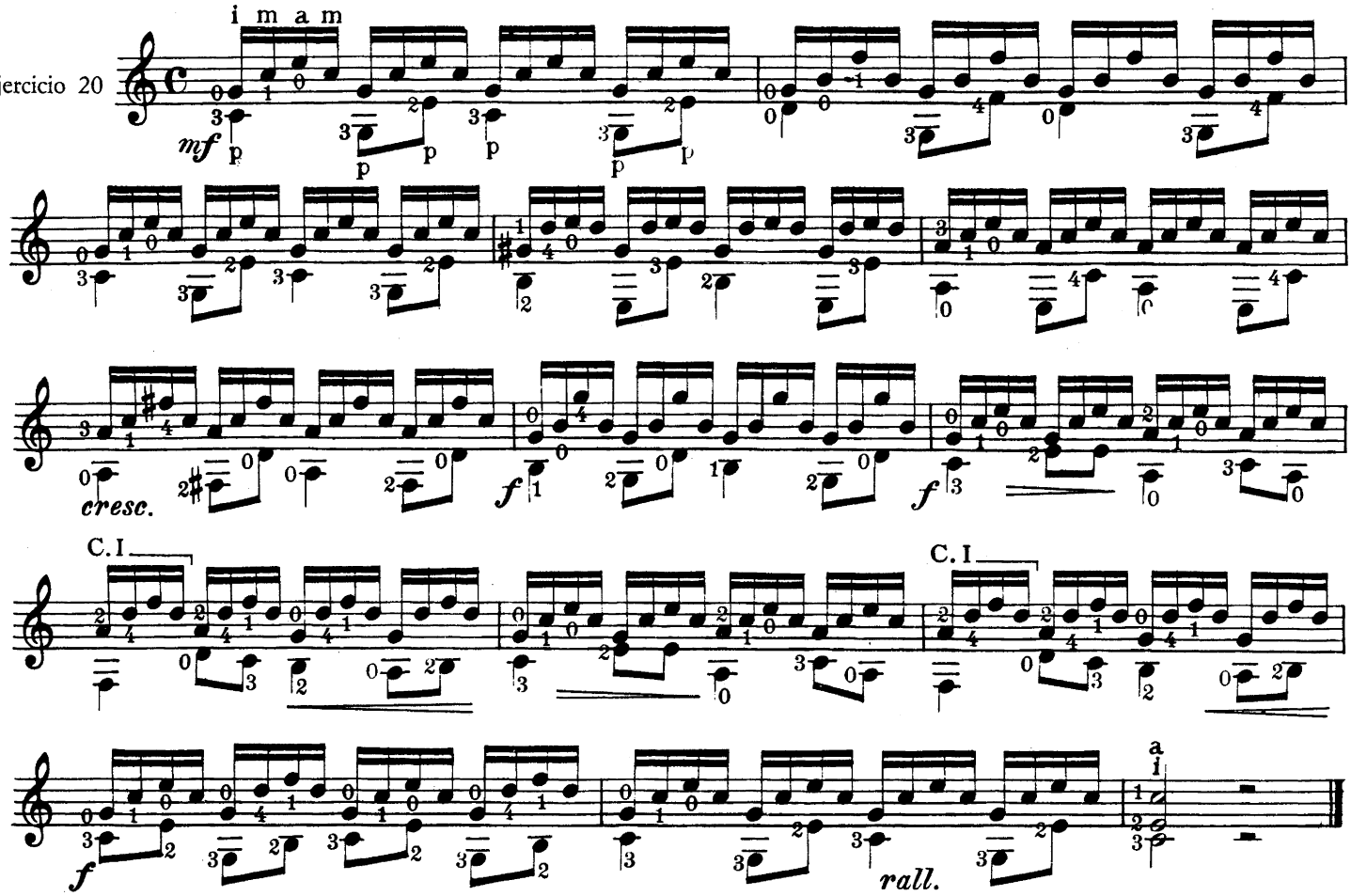

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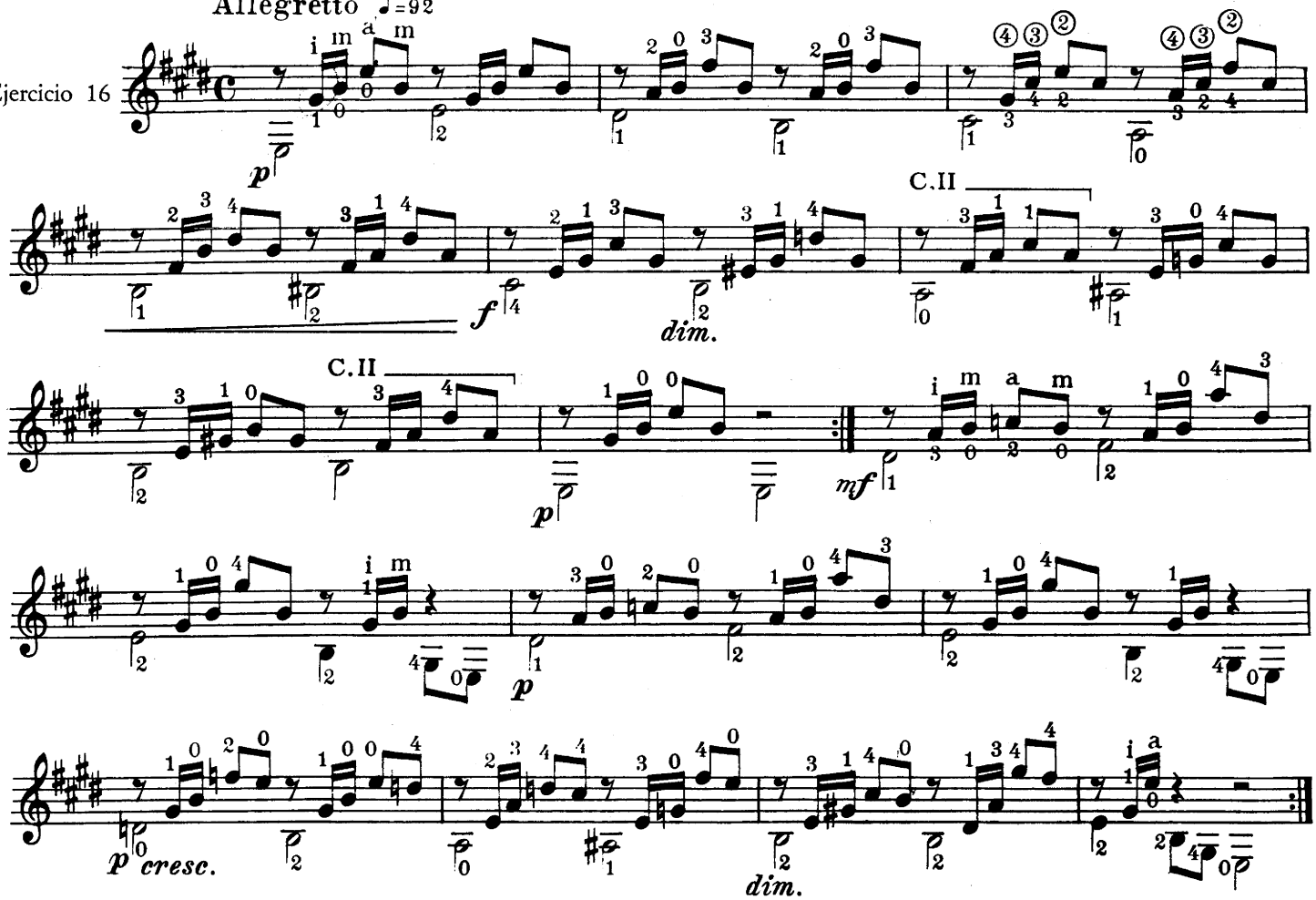

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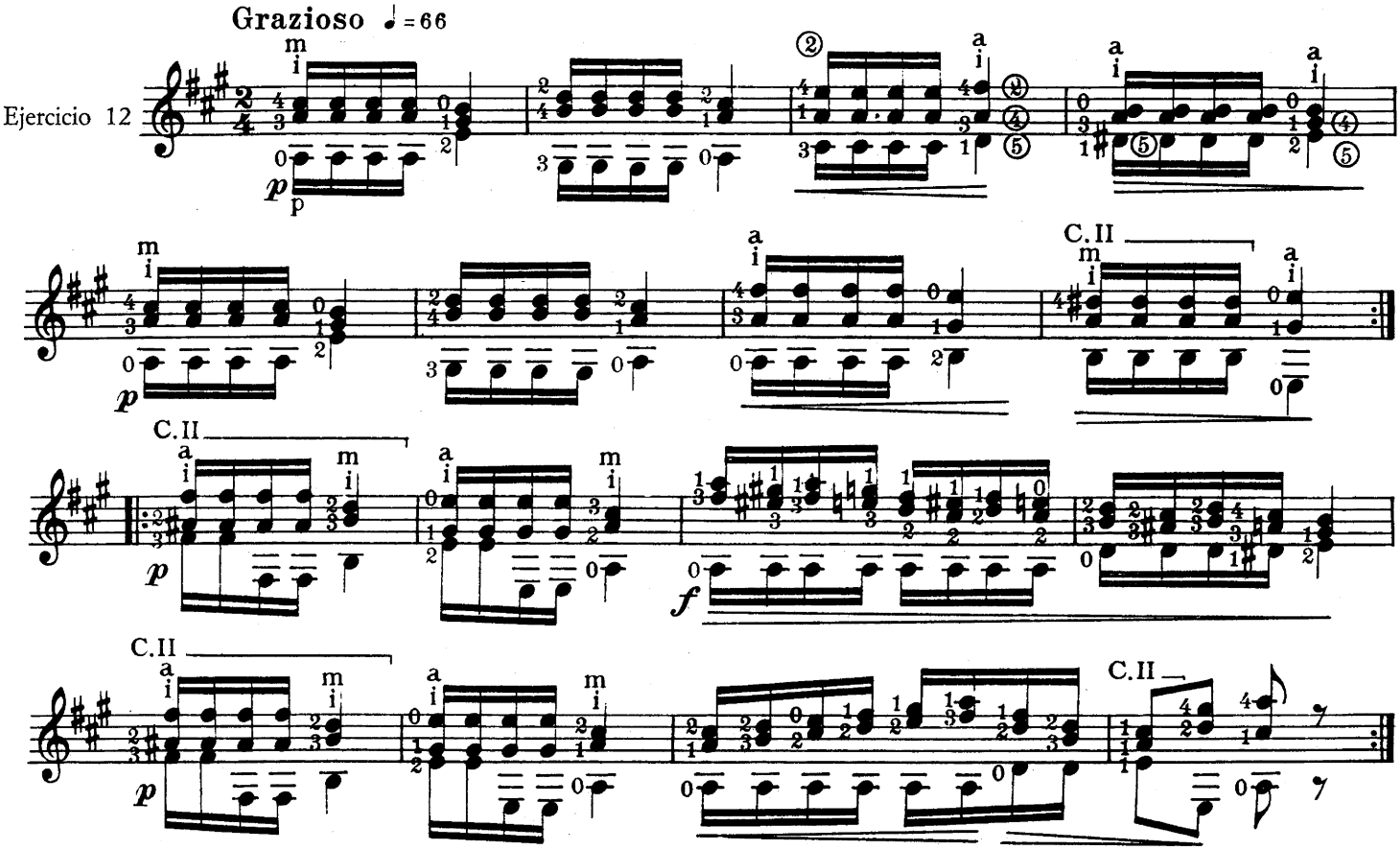

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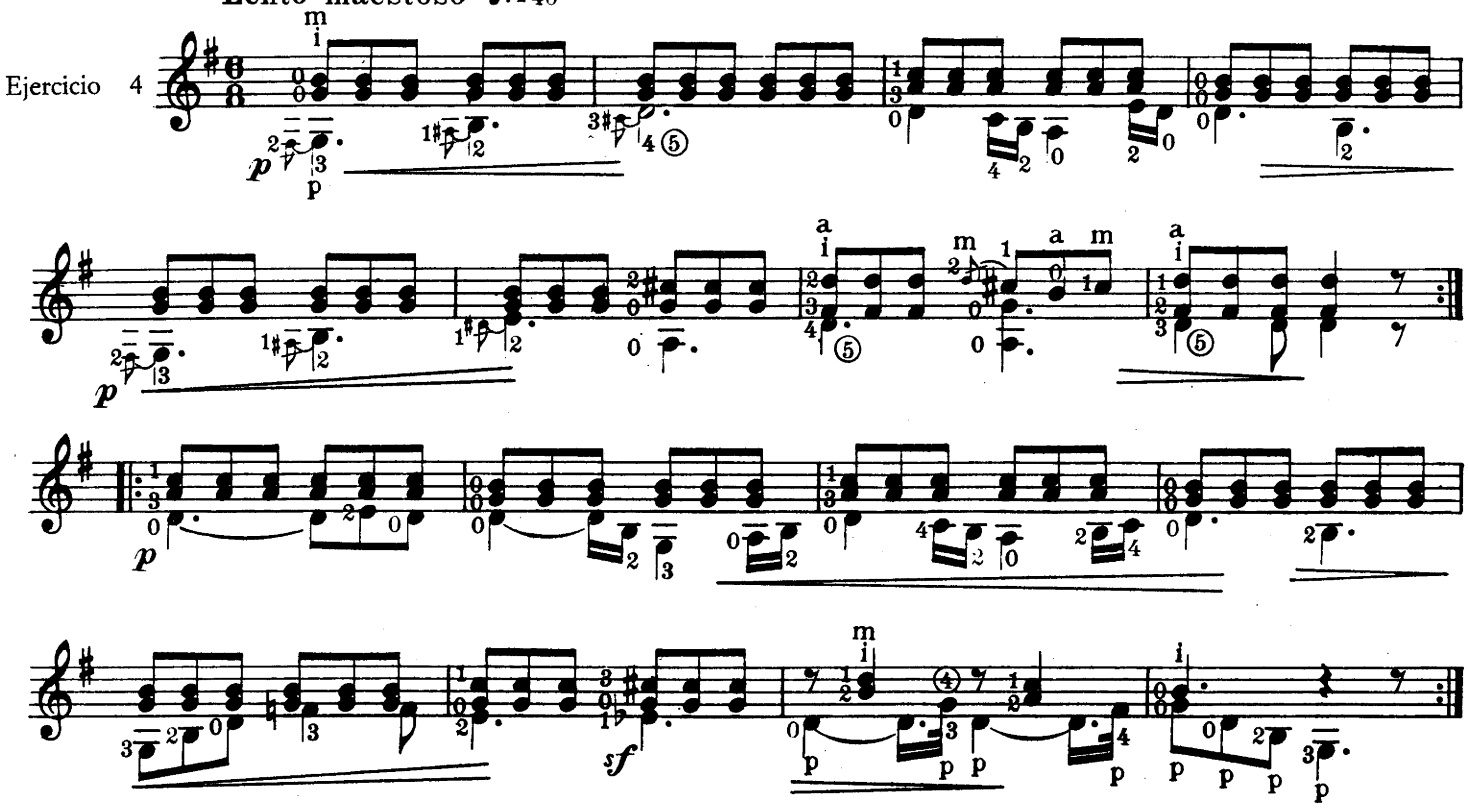

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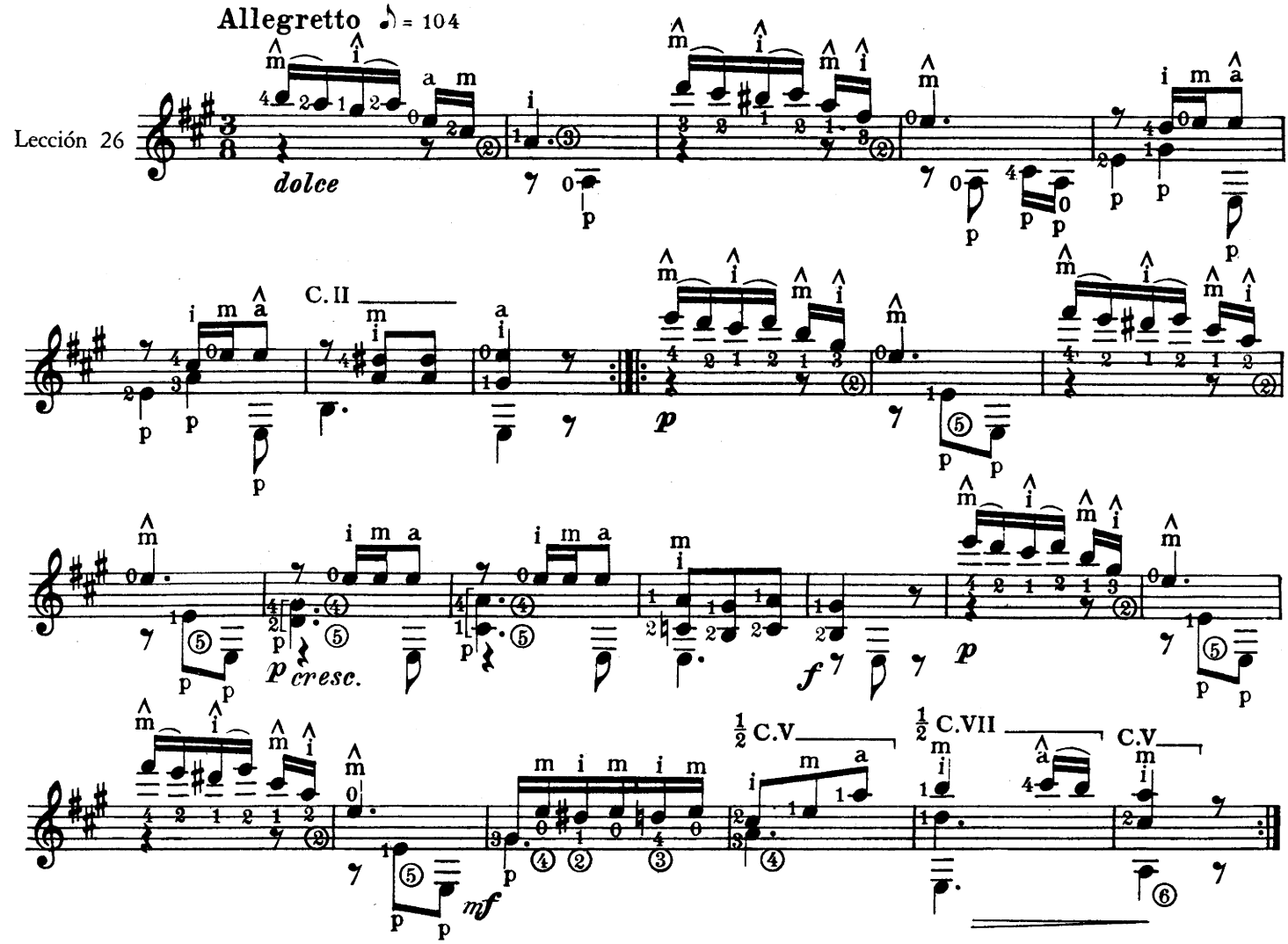
Allegretto ♪ = 104

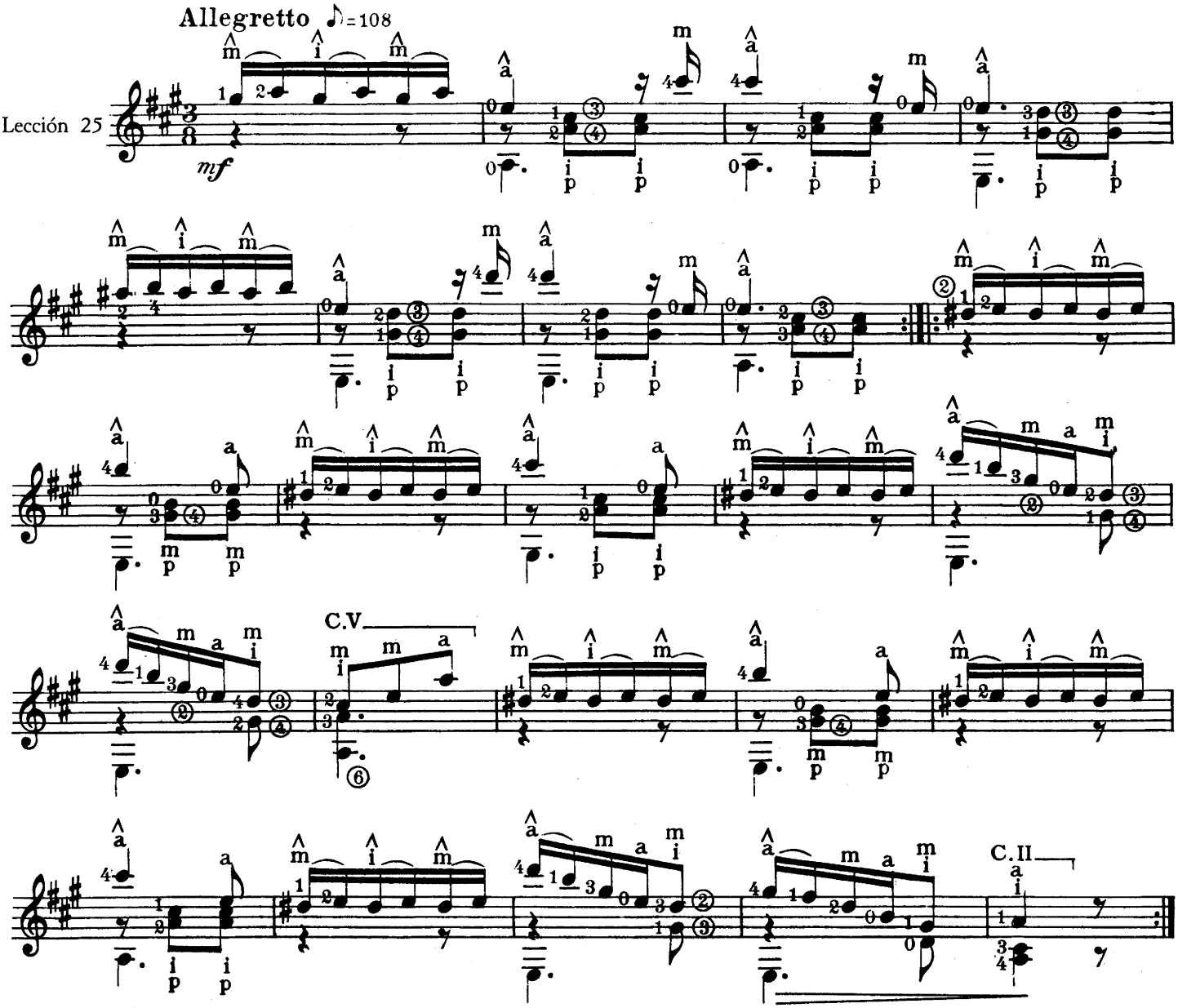
Lección 26



30

Allegretto ♪=108

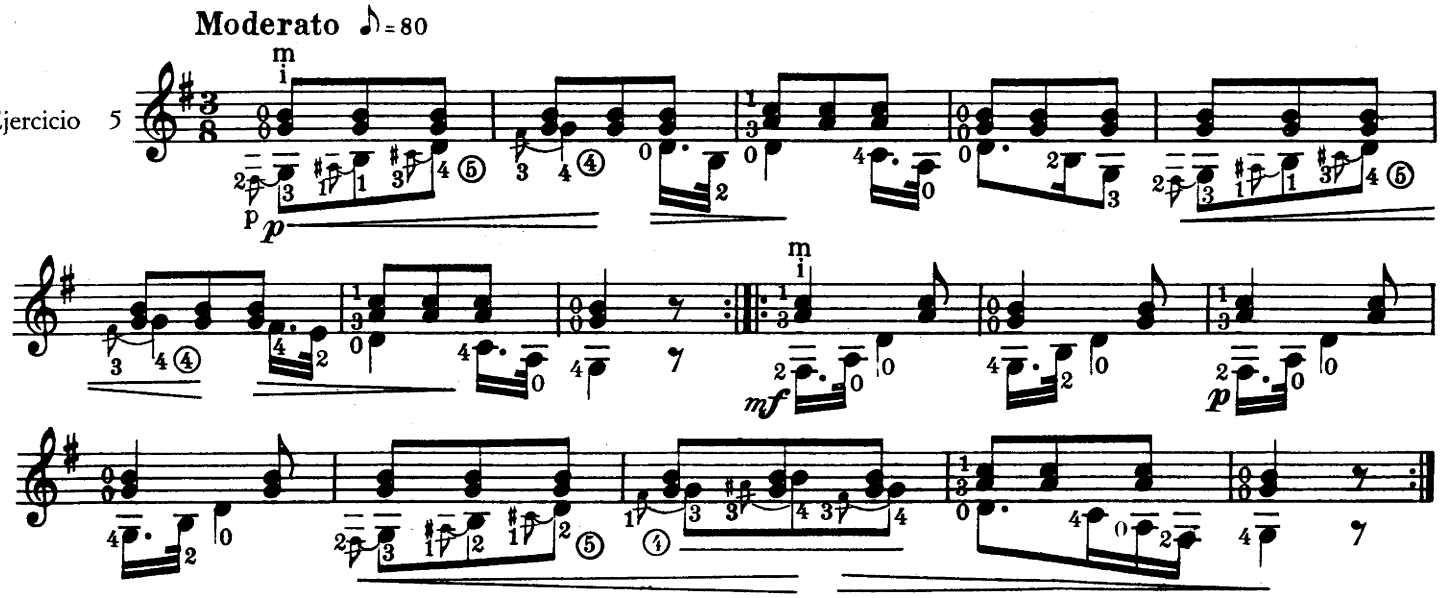
Lección 25



31

Moderato ♪=80

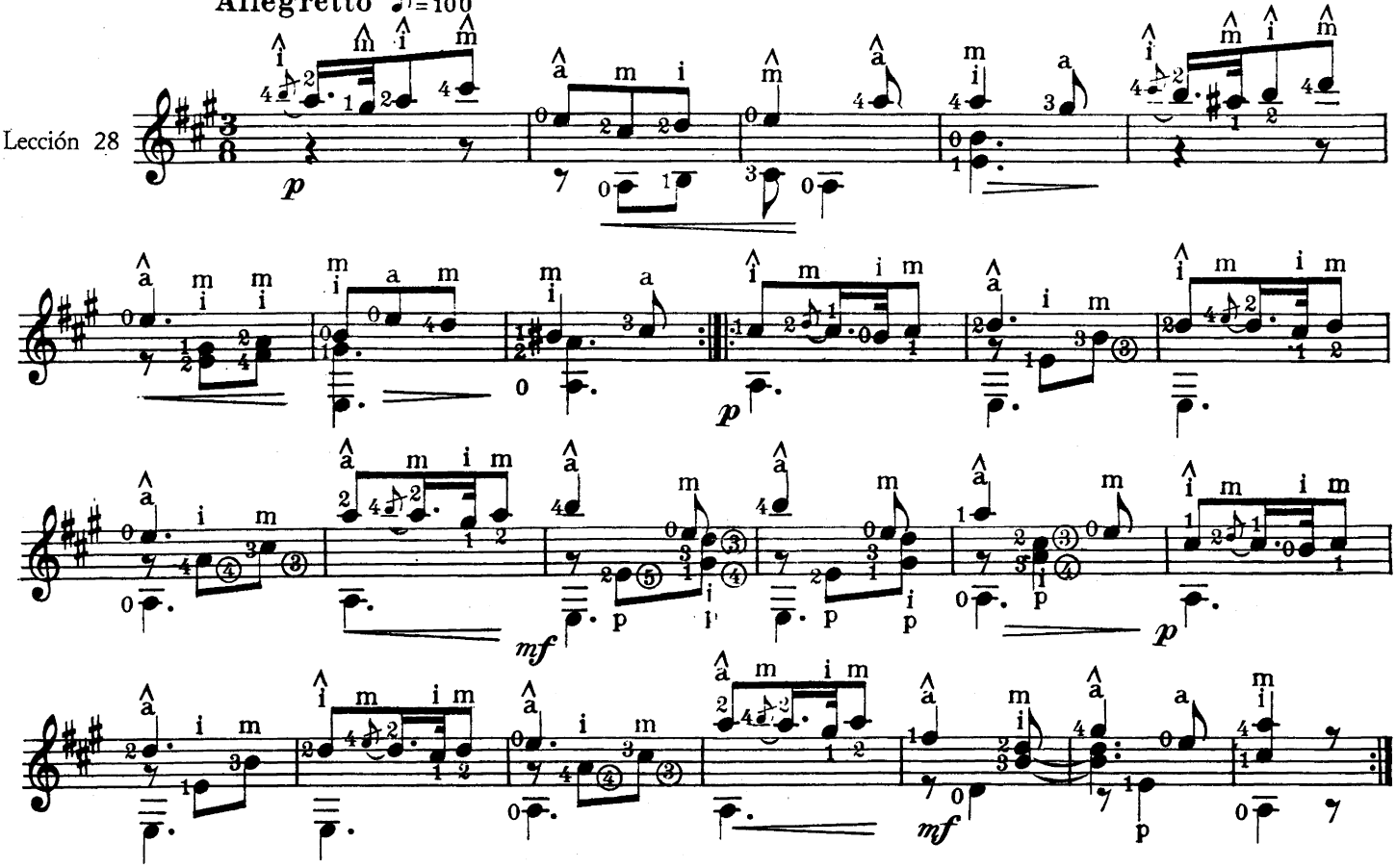
Ejercicio 5



32

Allegretto ♪=100

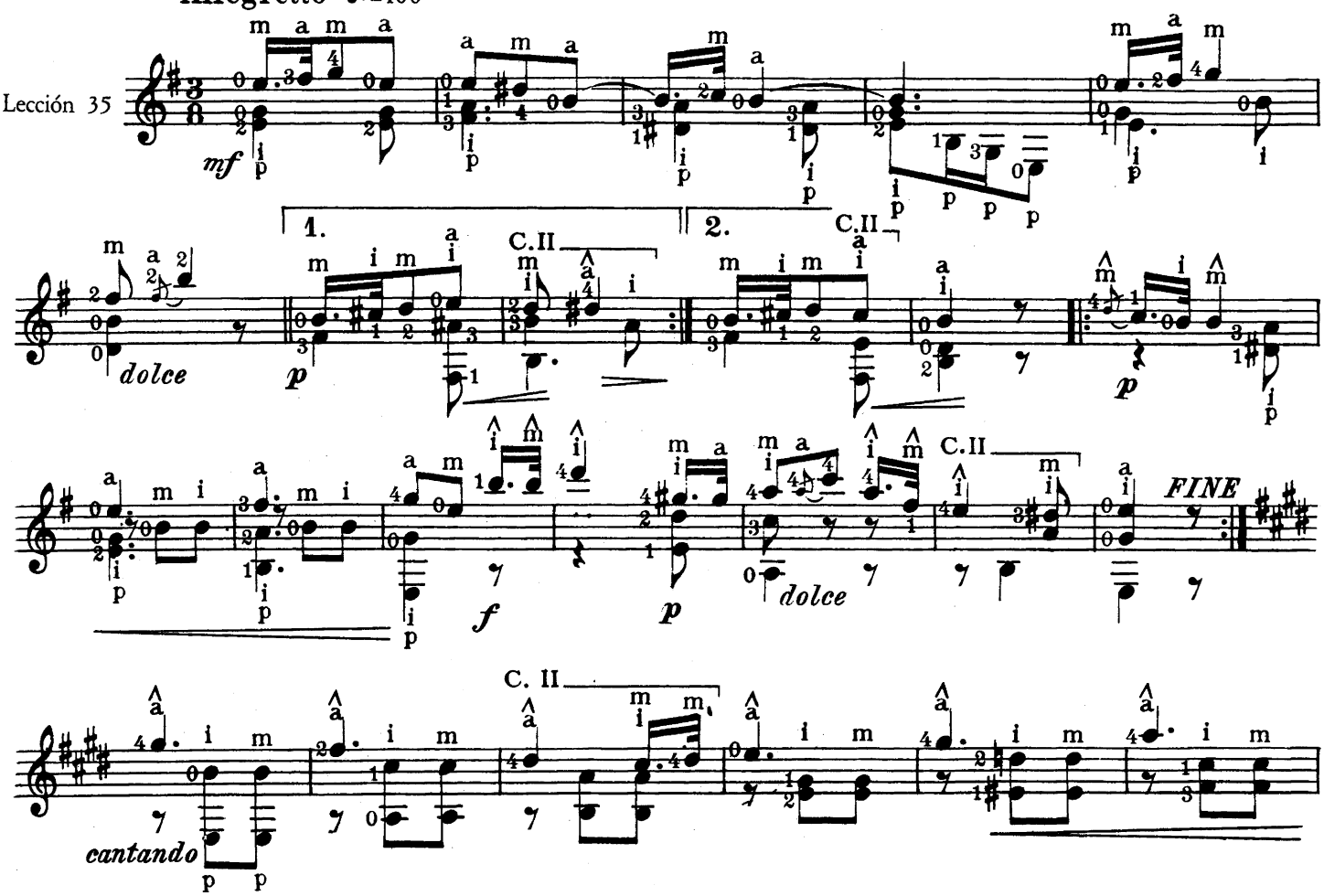
Lección 28

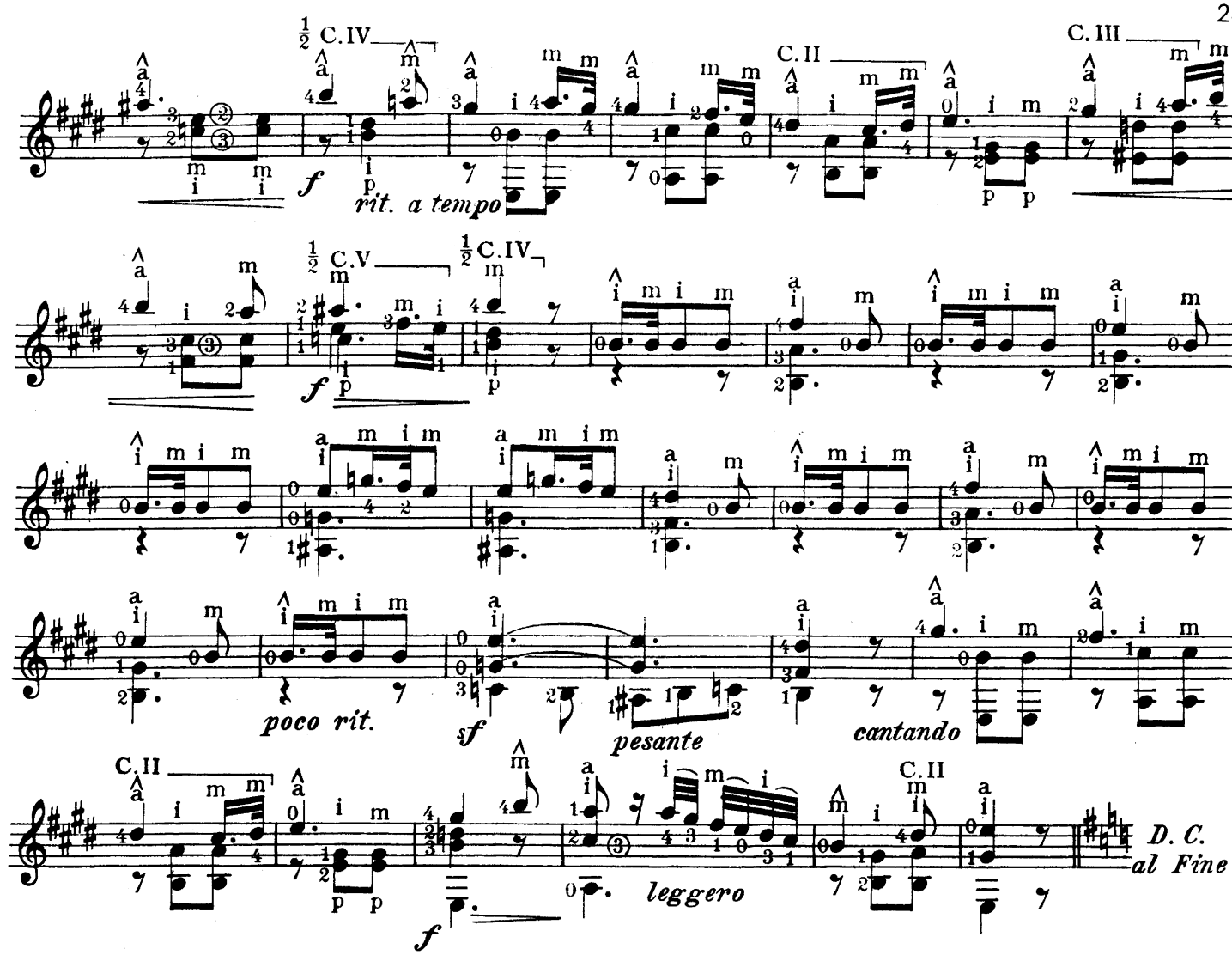


33

Allegretto ♪=100

Lección 35

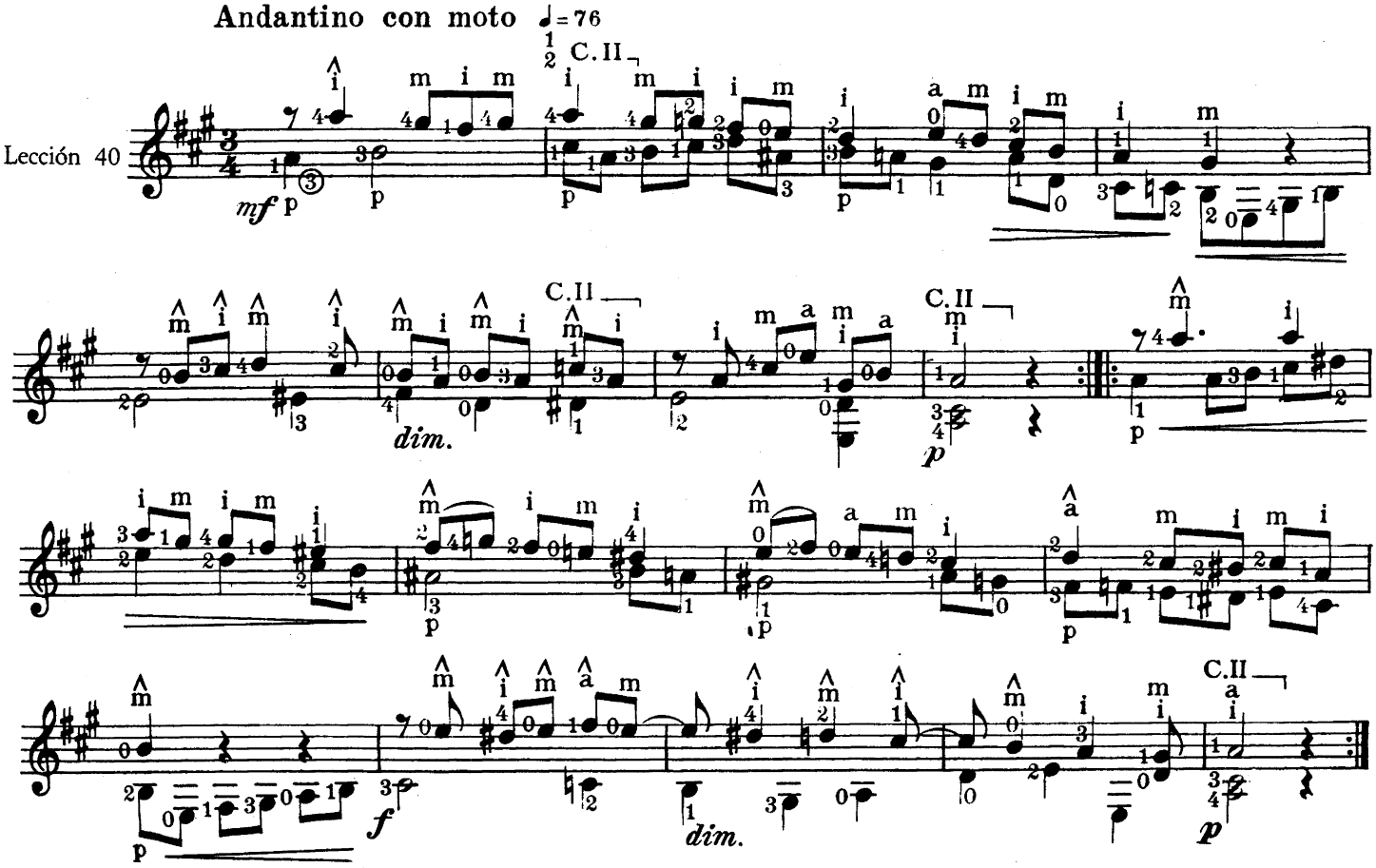




34

Andantino con moto ♩= 76

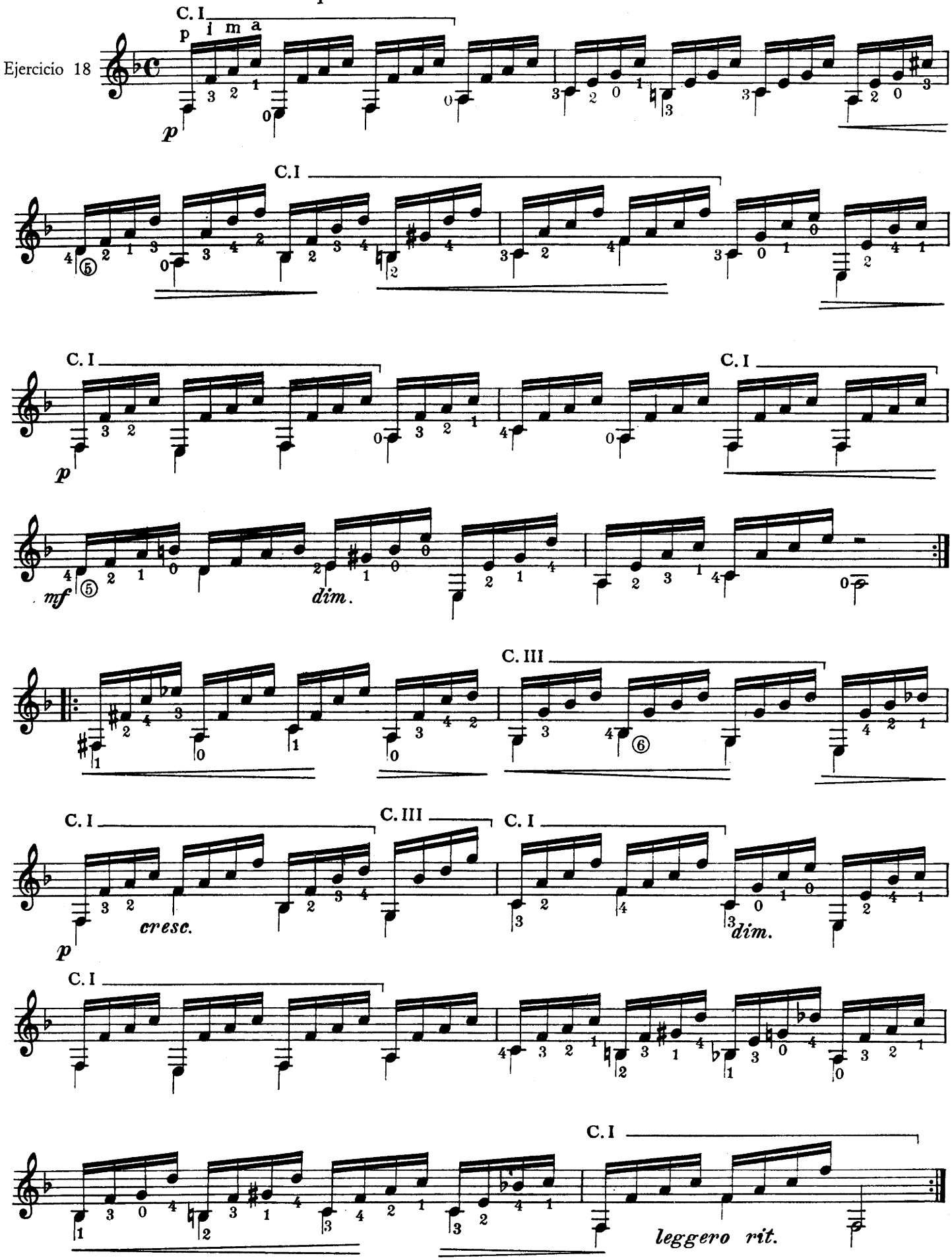
Lección 40



35

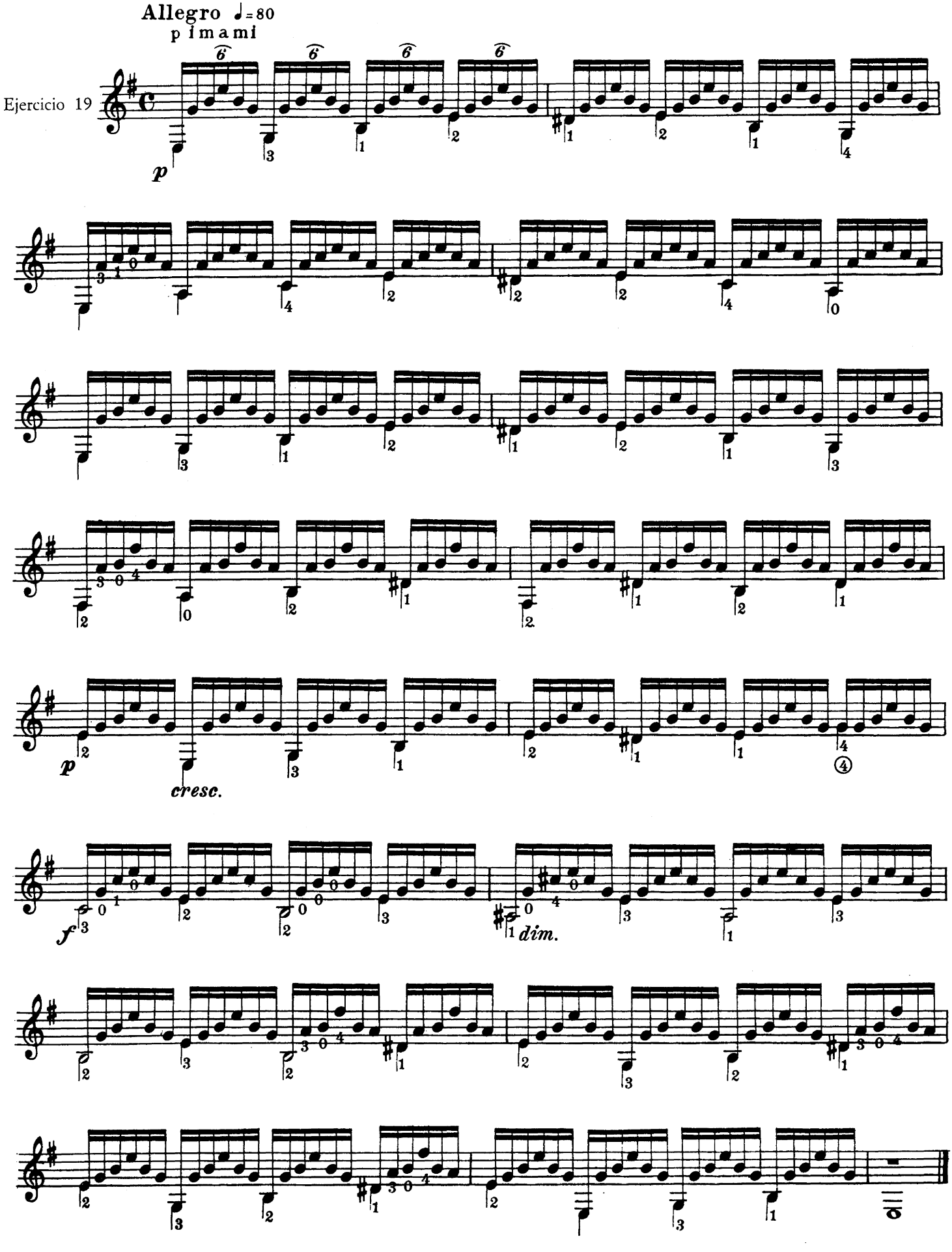
Moderato con espressione ♩=80

Ejercicio 18



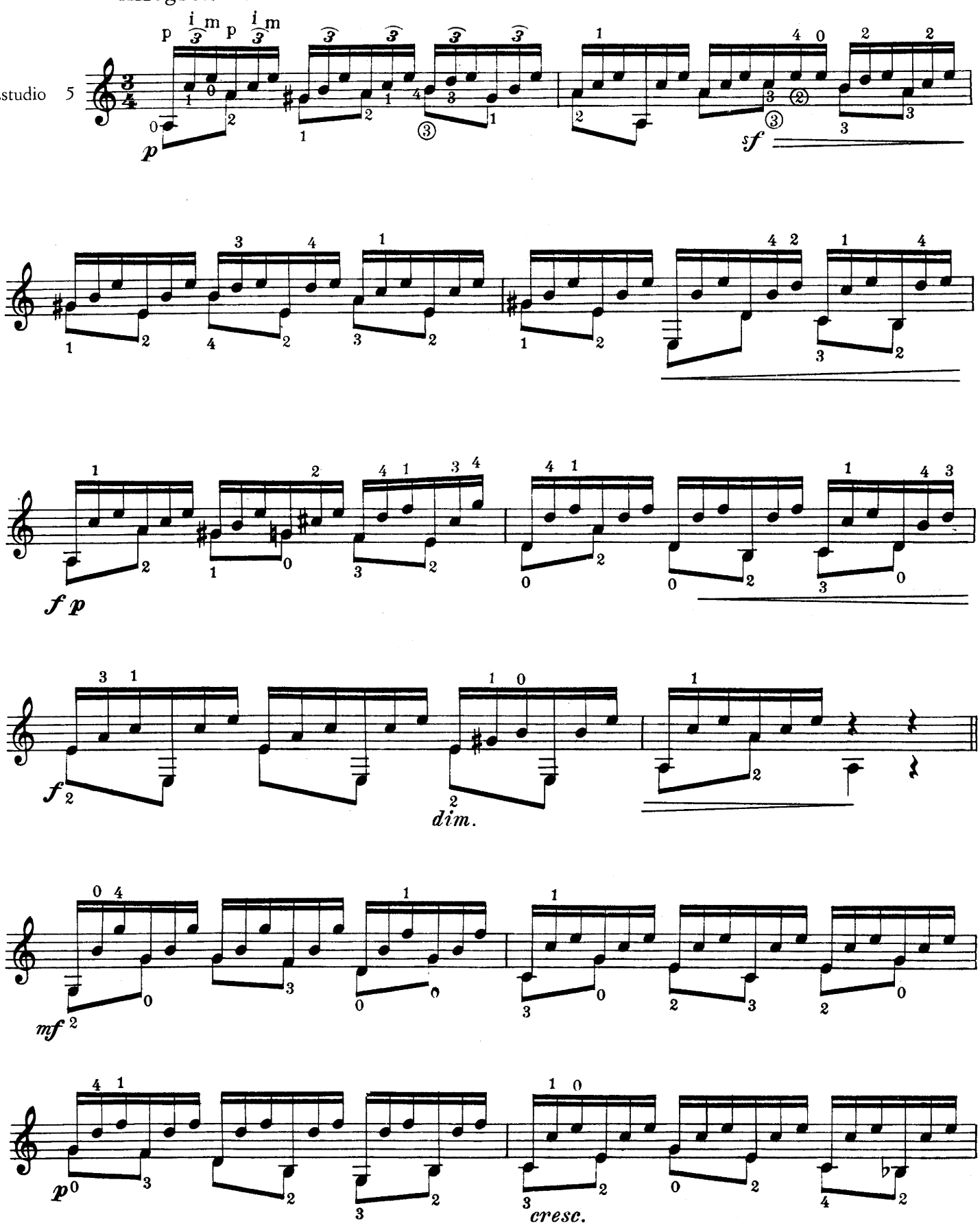
36

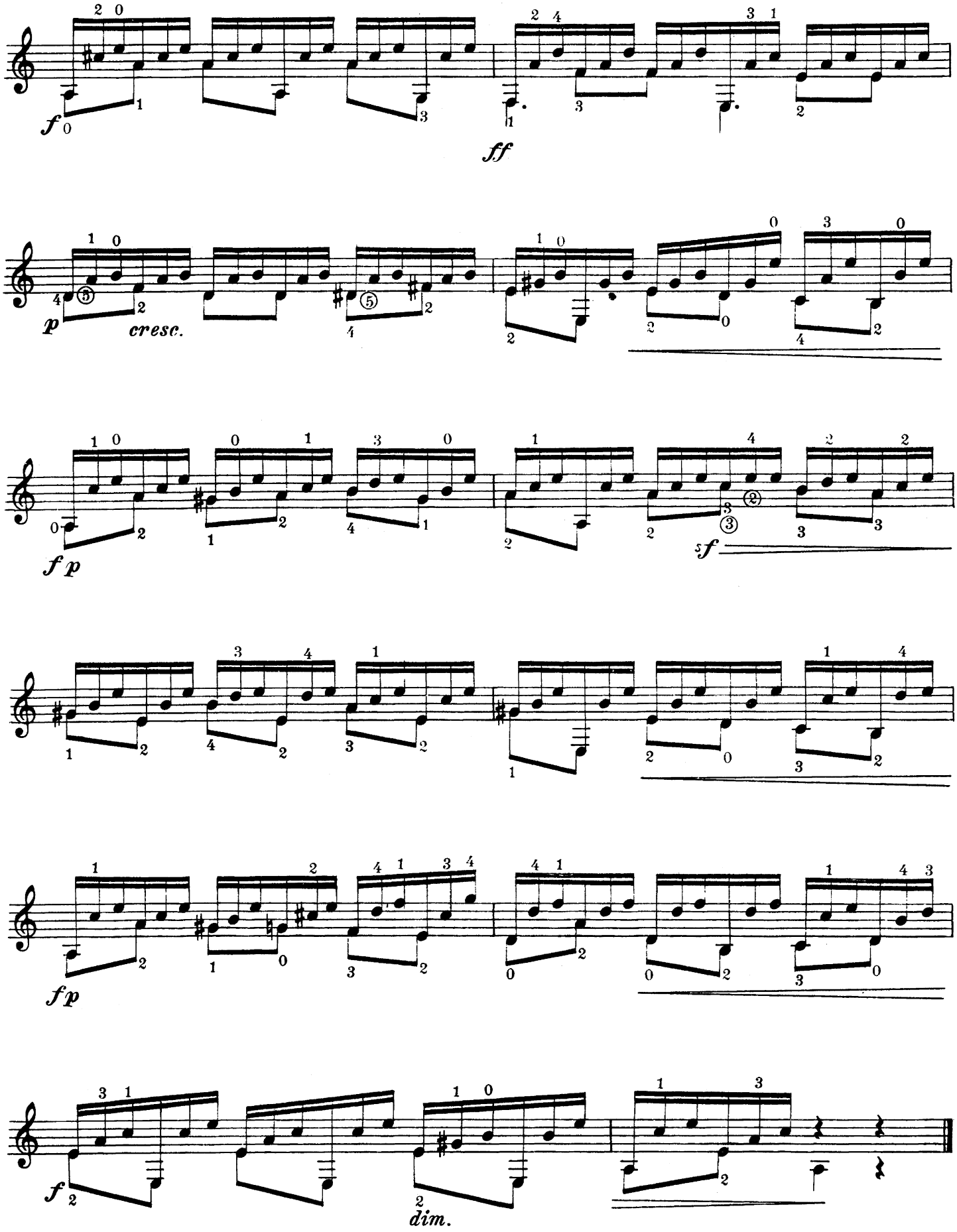
Ejercicio 19



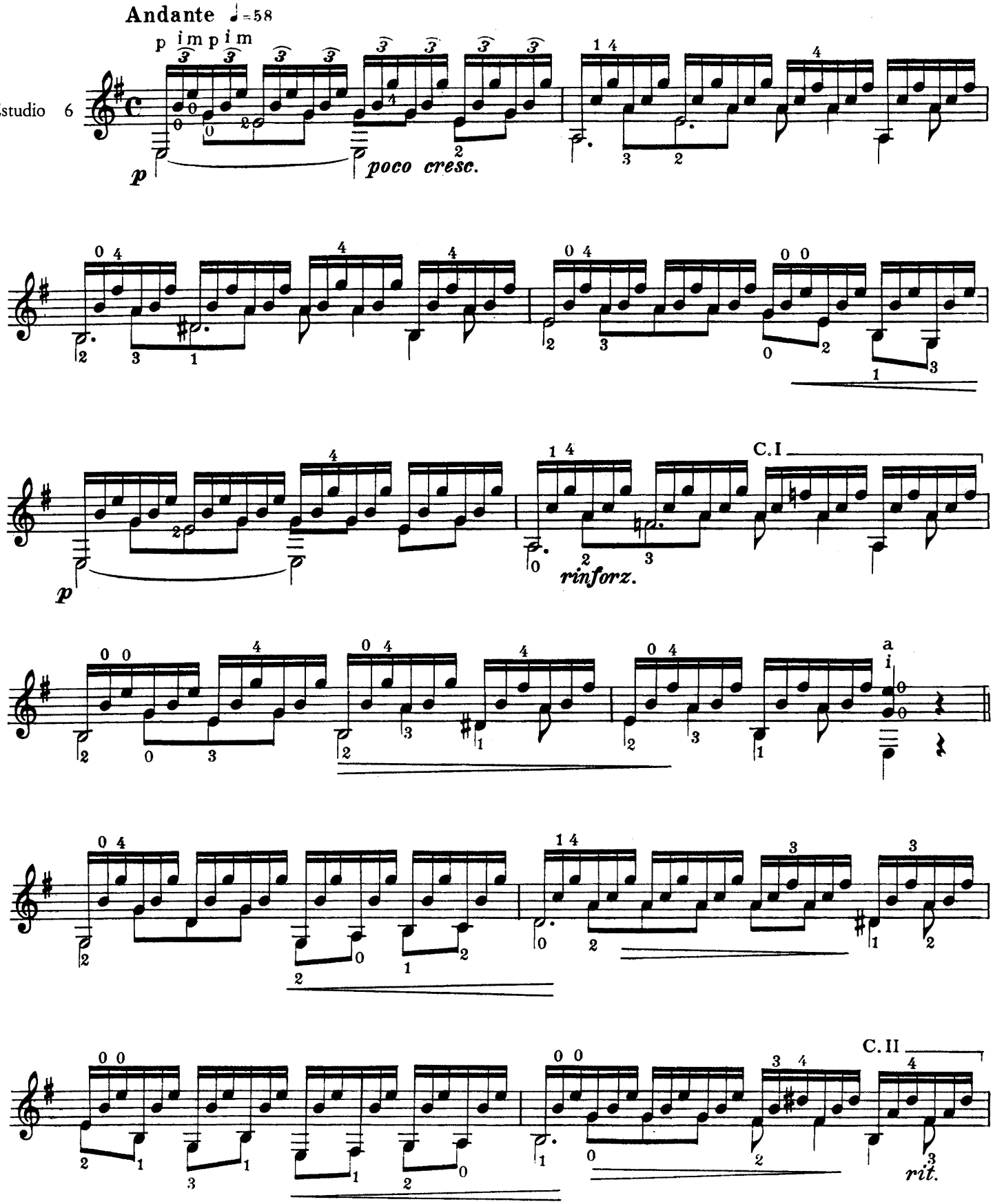
Allegretto ♩ = 66

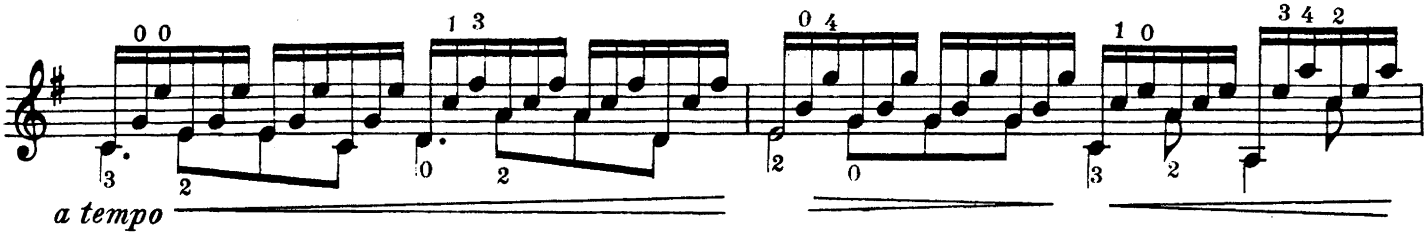
Estudio 5

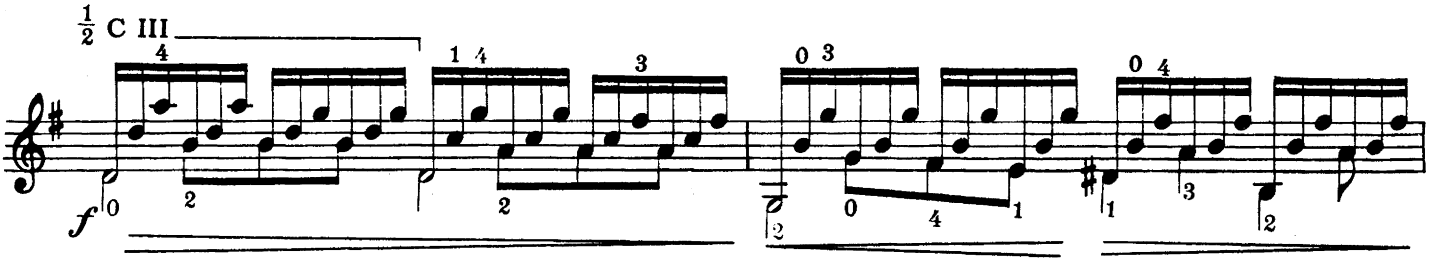


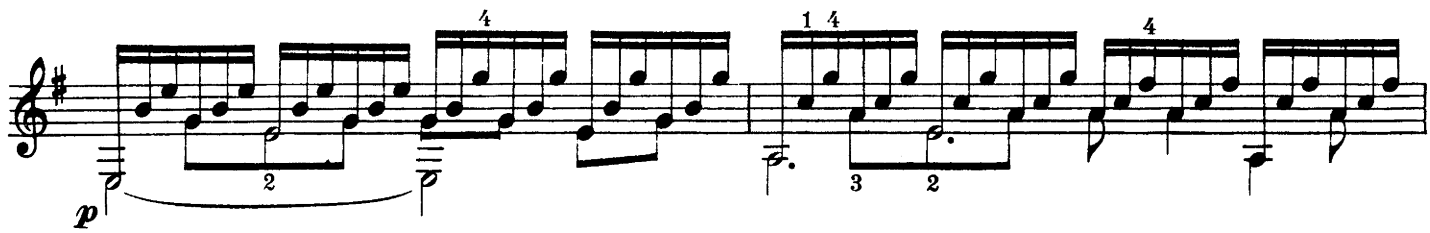

f
ff
p
cresc.
f p
sf
f p
dim.

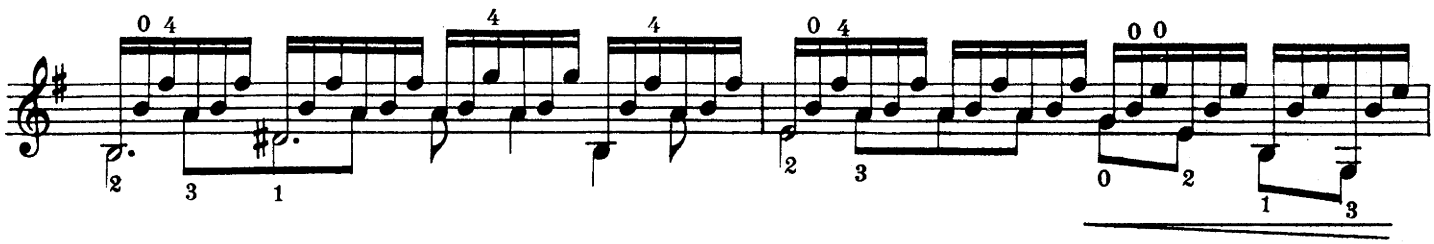
Estudio 6

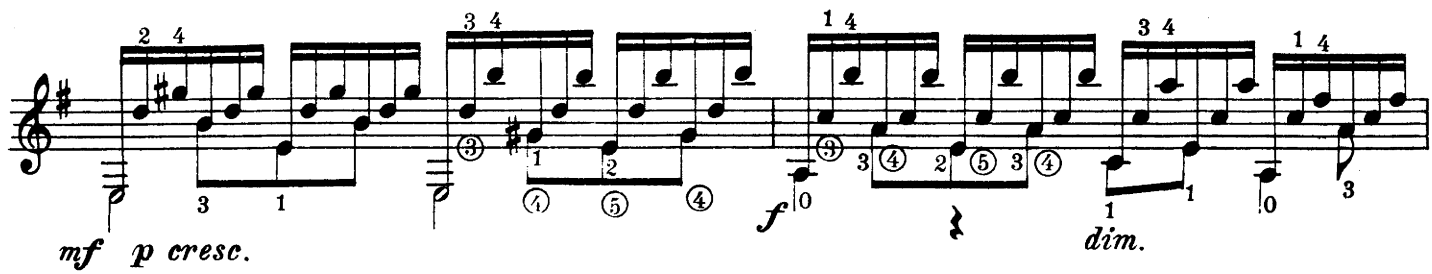


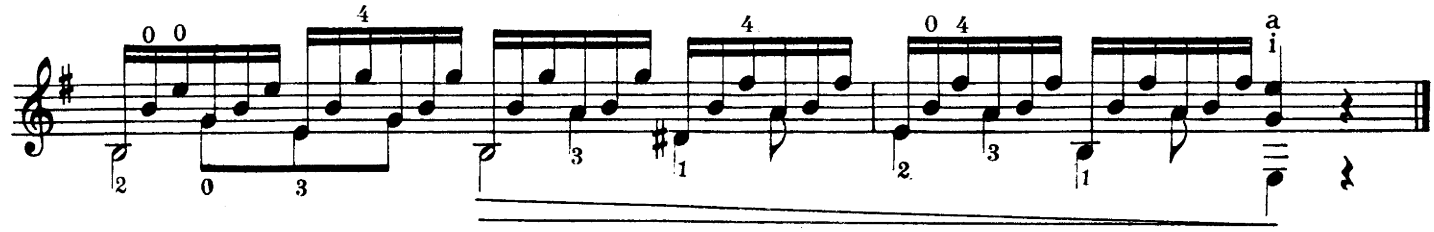

a tempo


½ C III
f

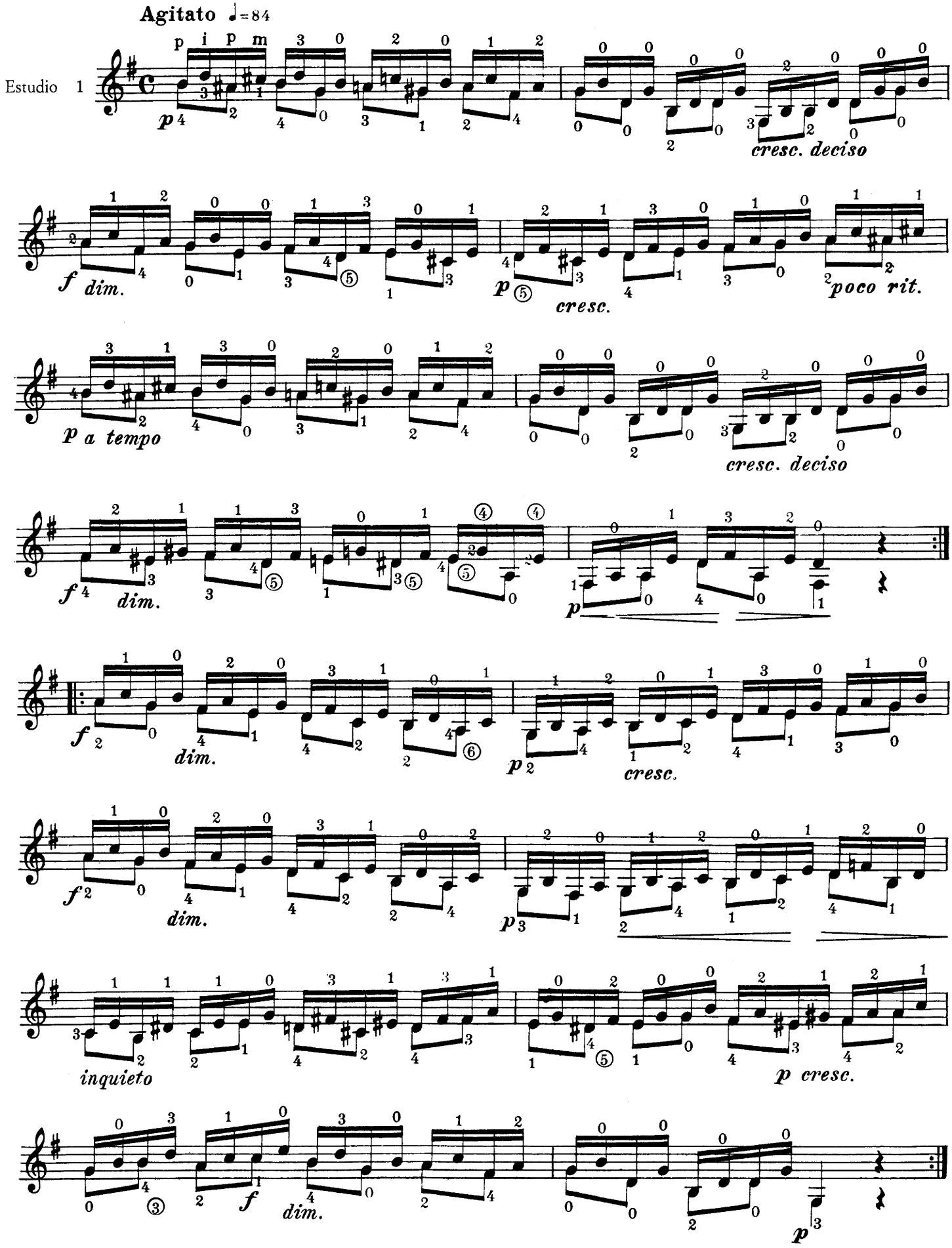

p




mf p cresc.
f
dim.

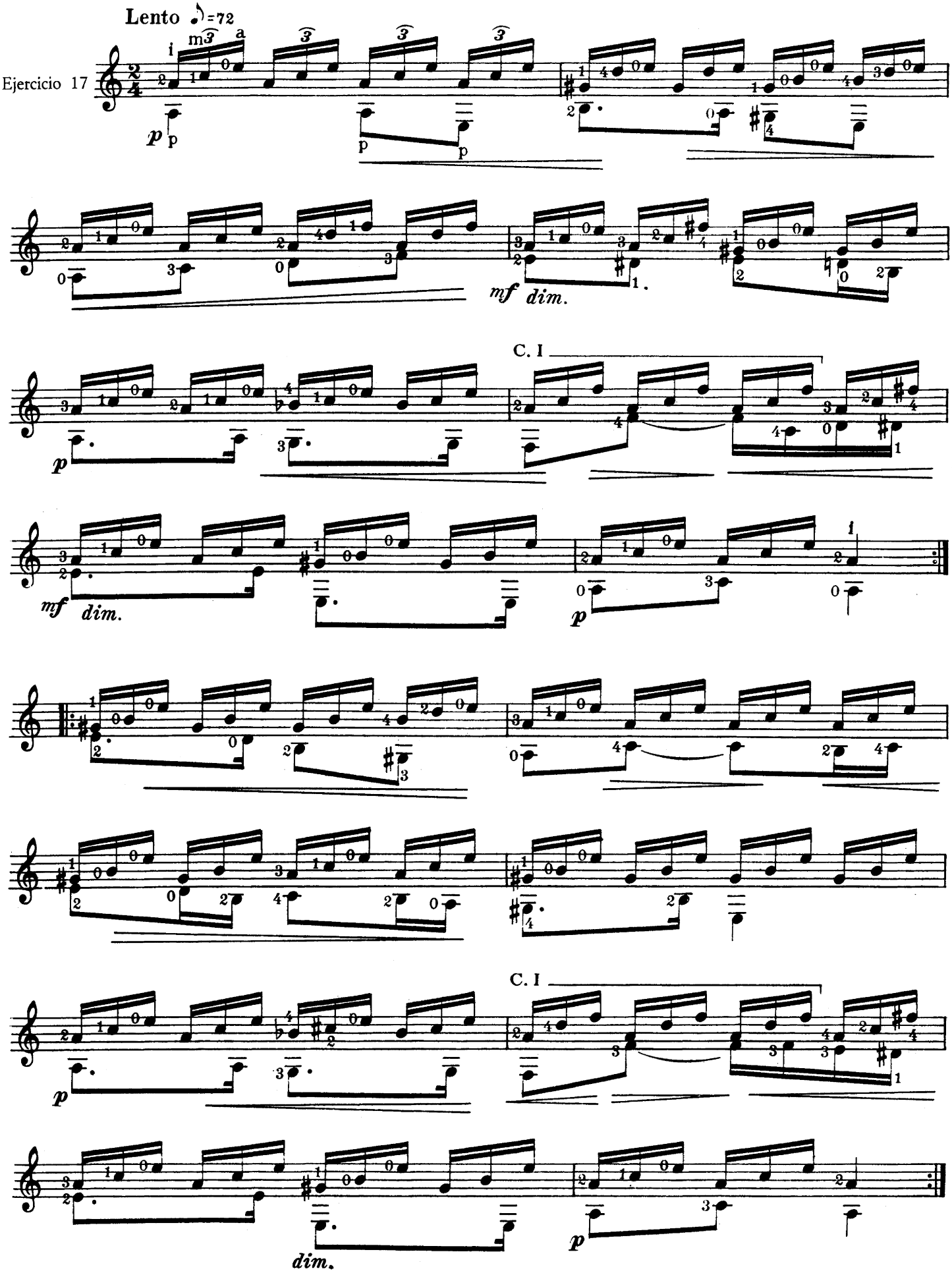


39


Agitato ♩=84
Estudio 1
p i p m
cresc. deciso
f dim.
p cresc.
poco rit.
p a tempo
cresc. deciso
f dim.
p
f dim.
p cresc.
f dim.
p
inquieto
p cresc.
f dim.
p

Ejercicio 17

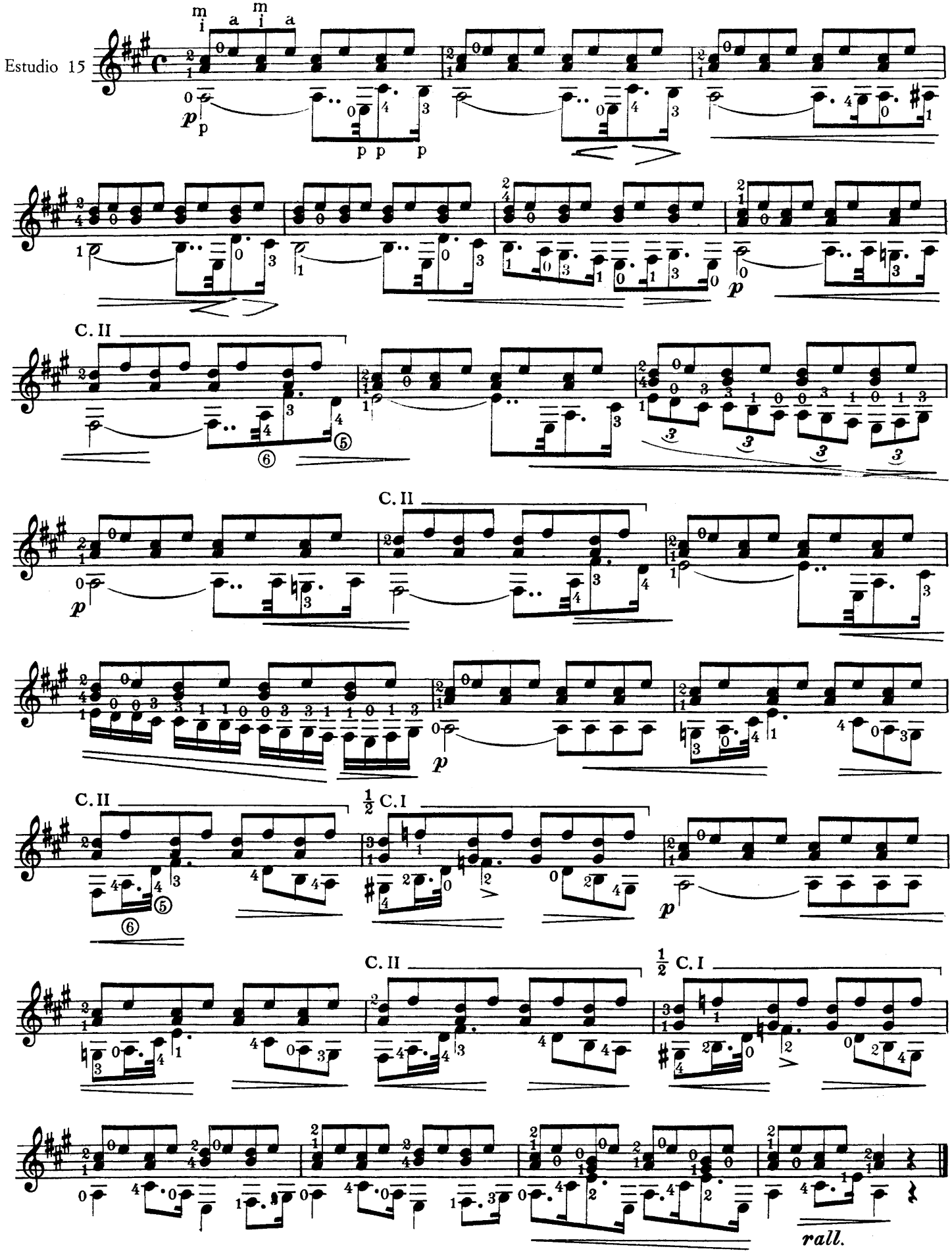
Lento ♪=72



41

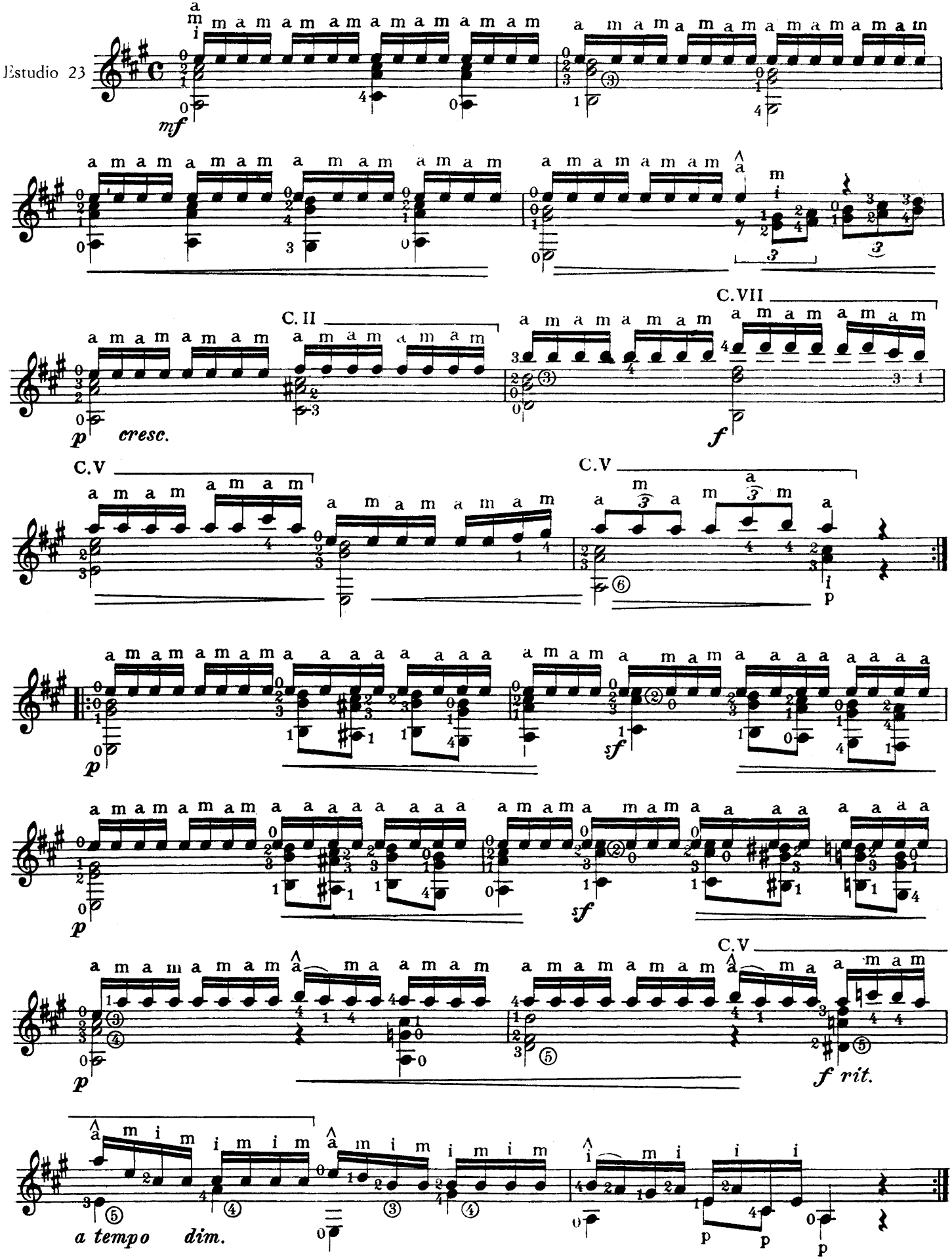
Andante maestoso ♩= 63

Estudio 15



Andantino ♩=72

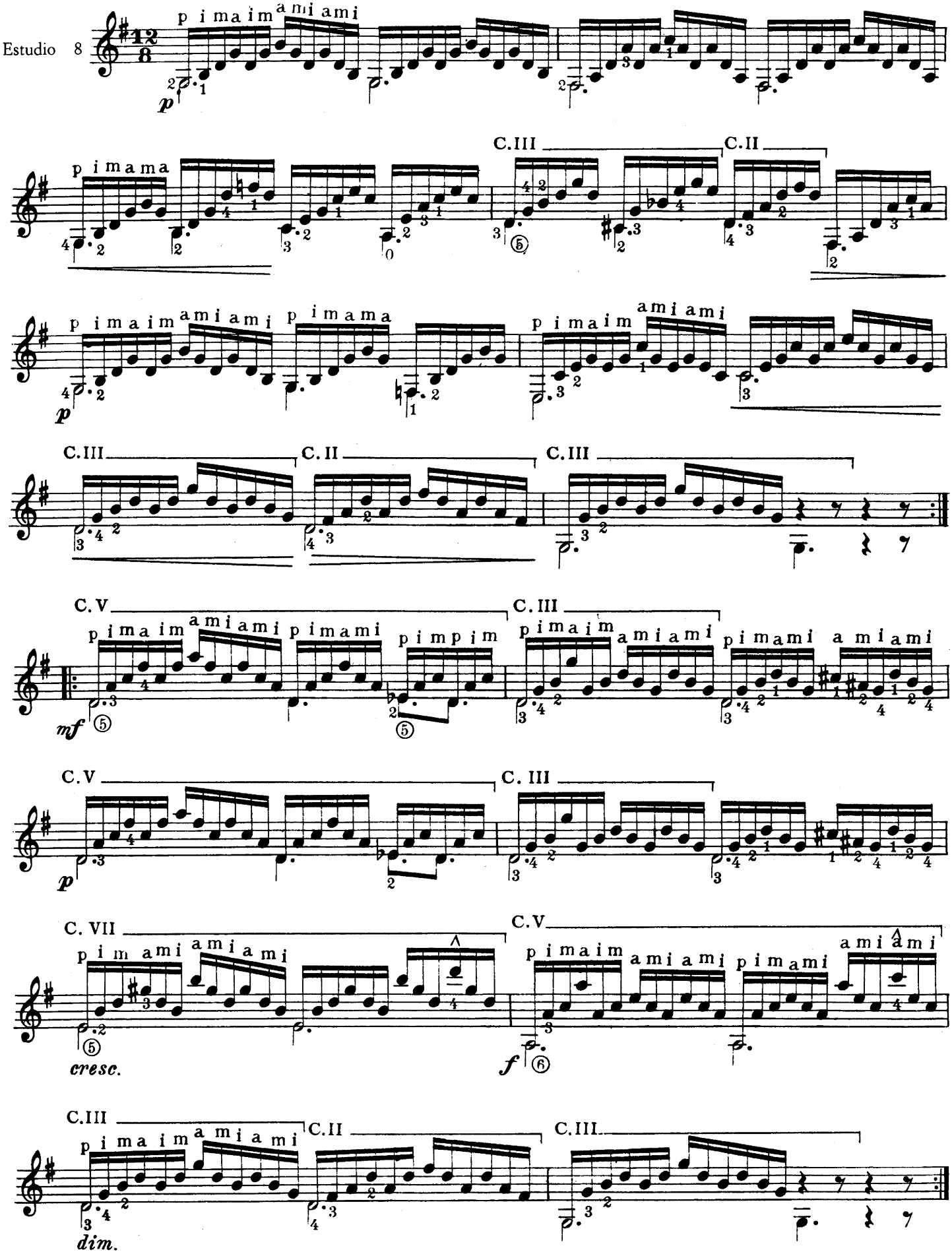
Estudio 23



43

Allegro ♩.=76

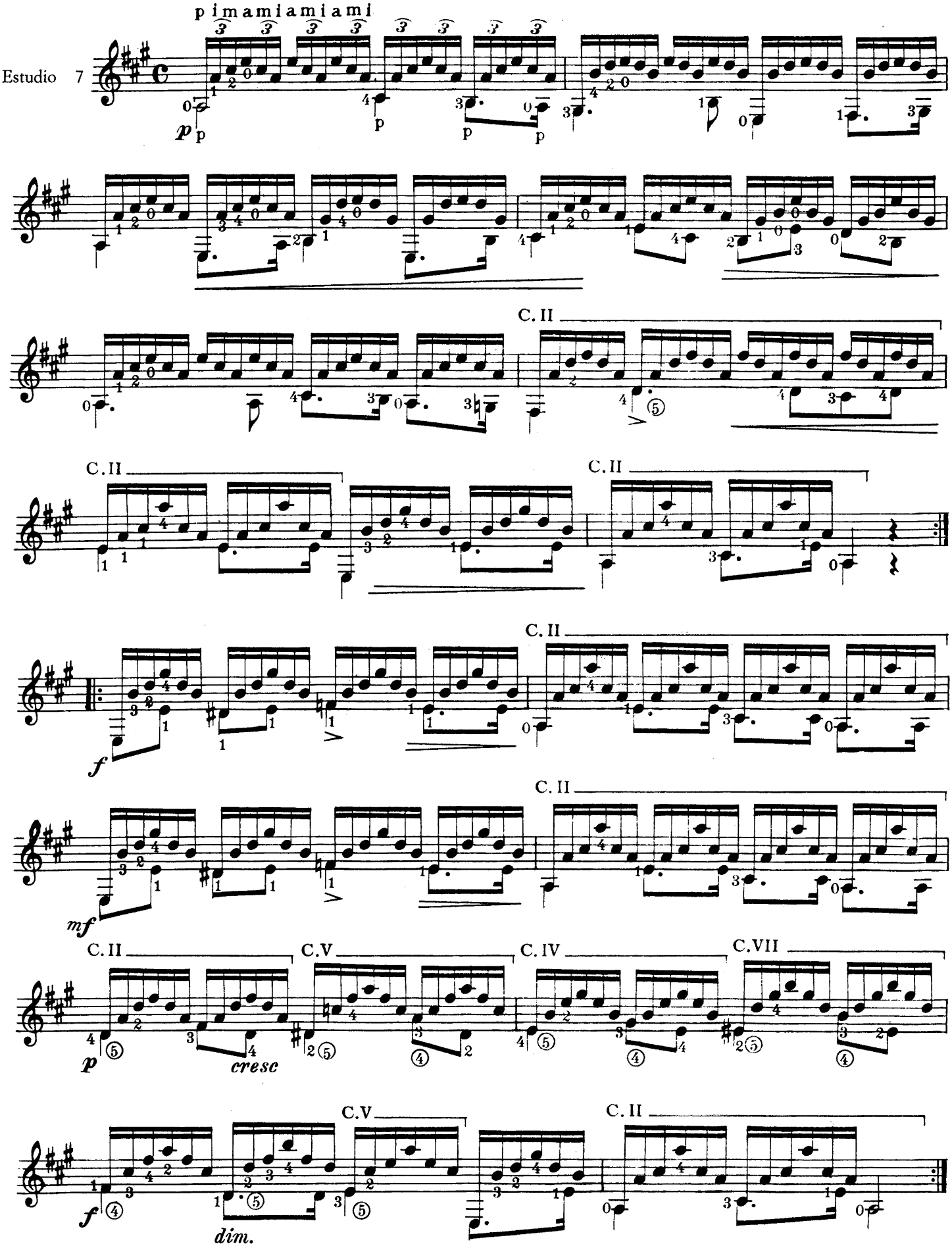
Estudio 8



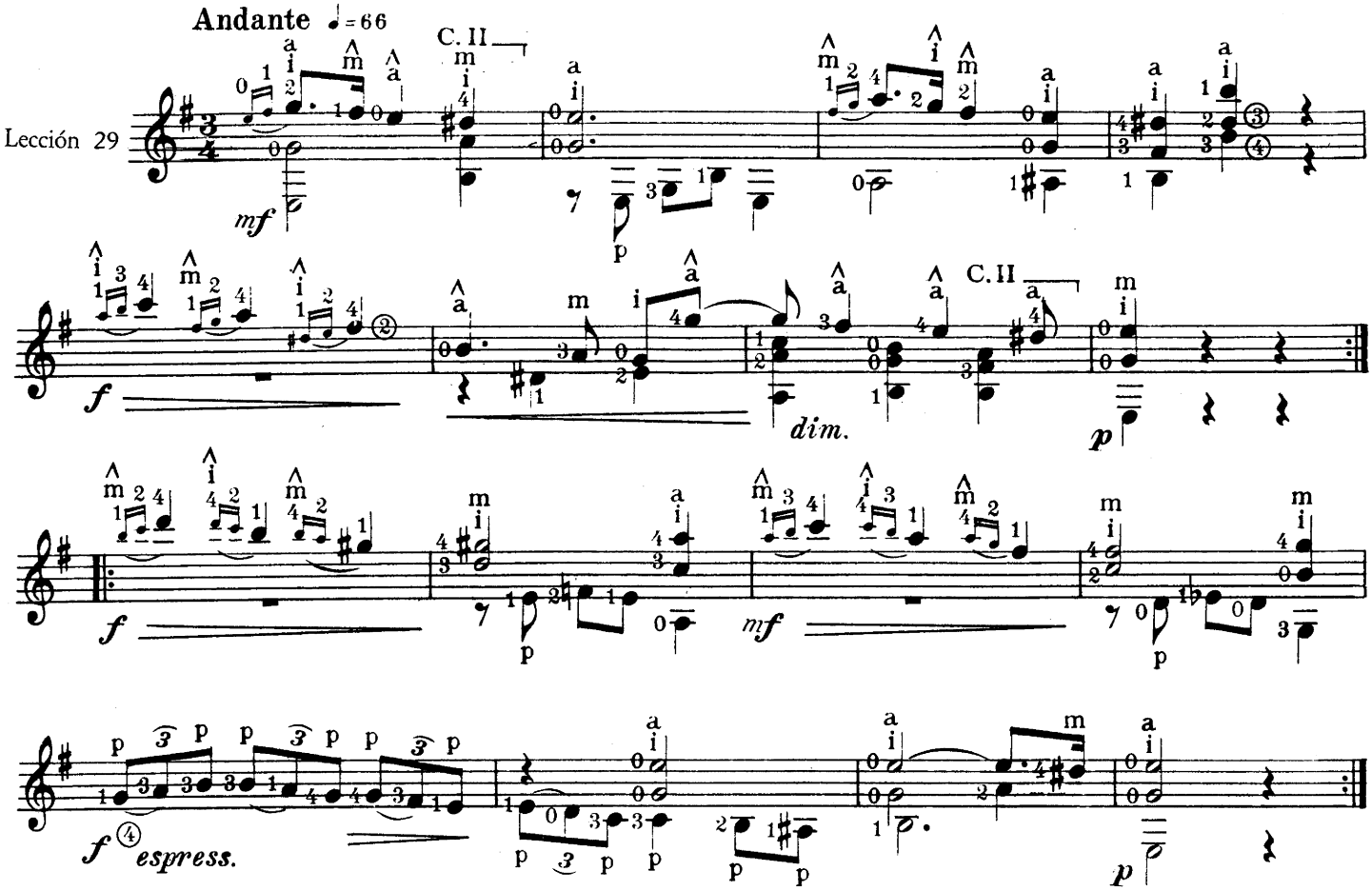
Allegro ♩=80

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

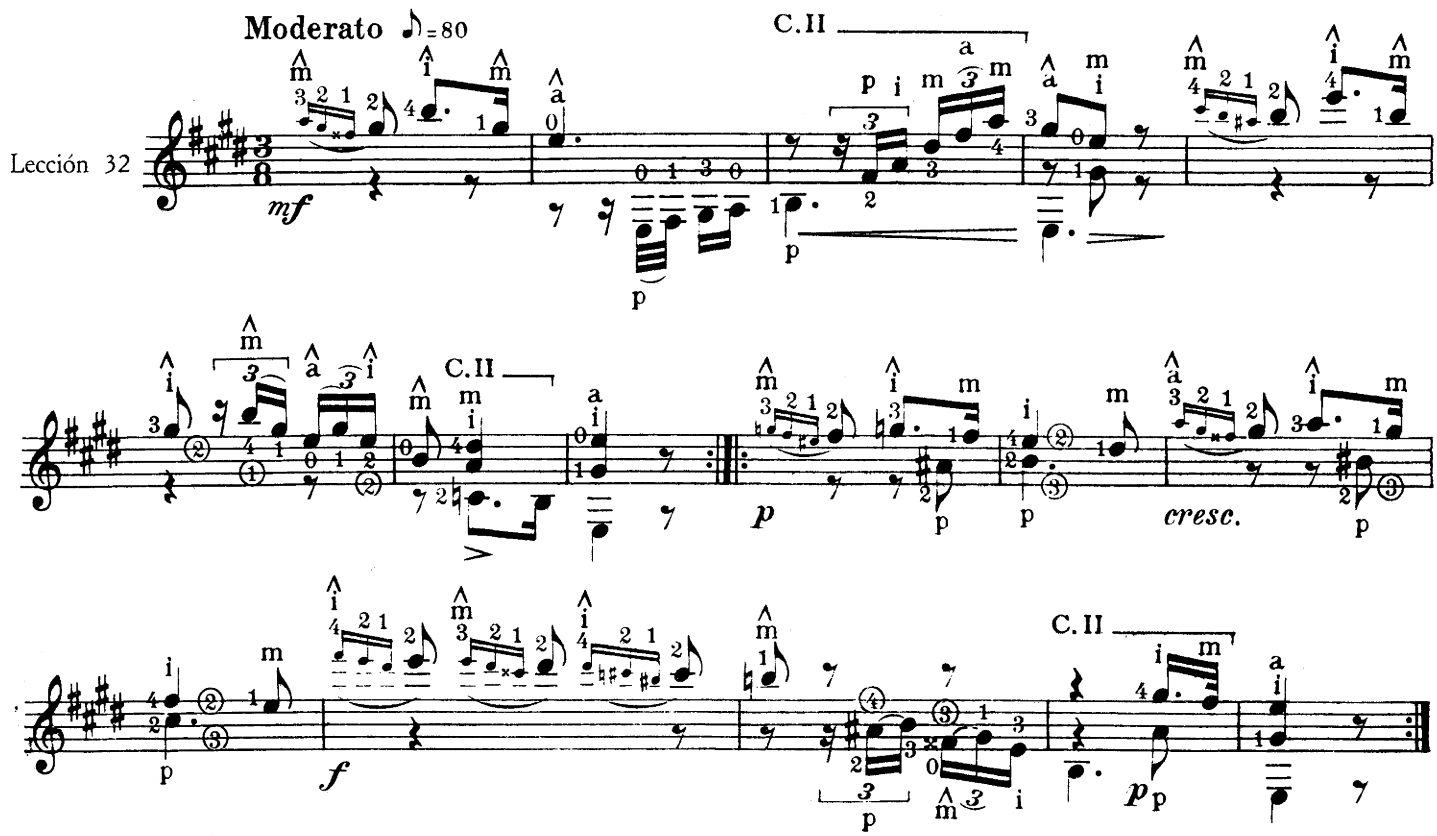
Estudio 7



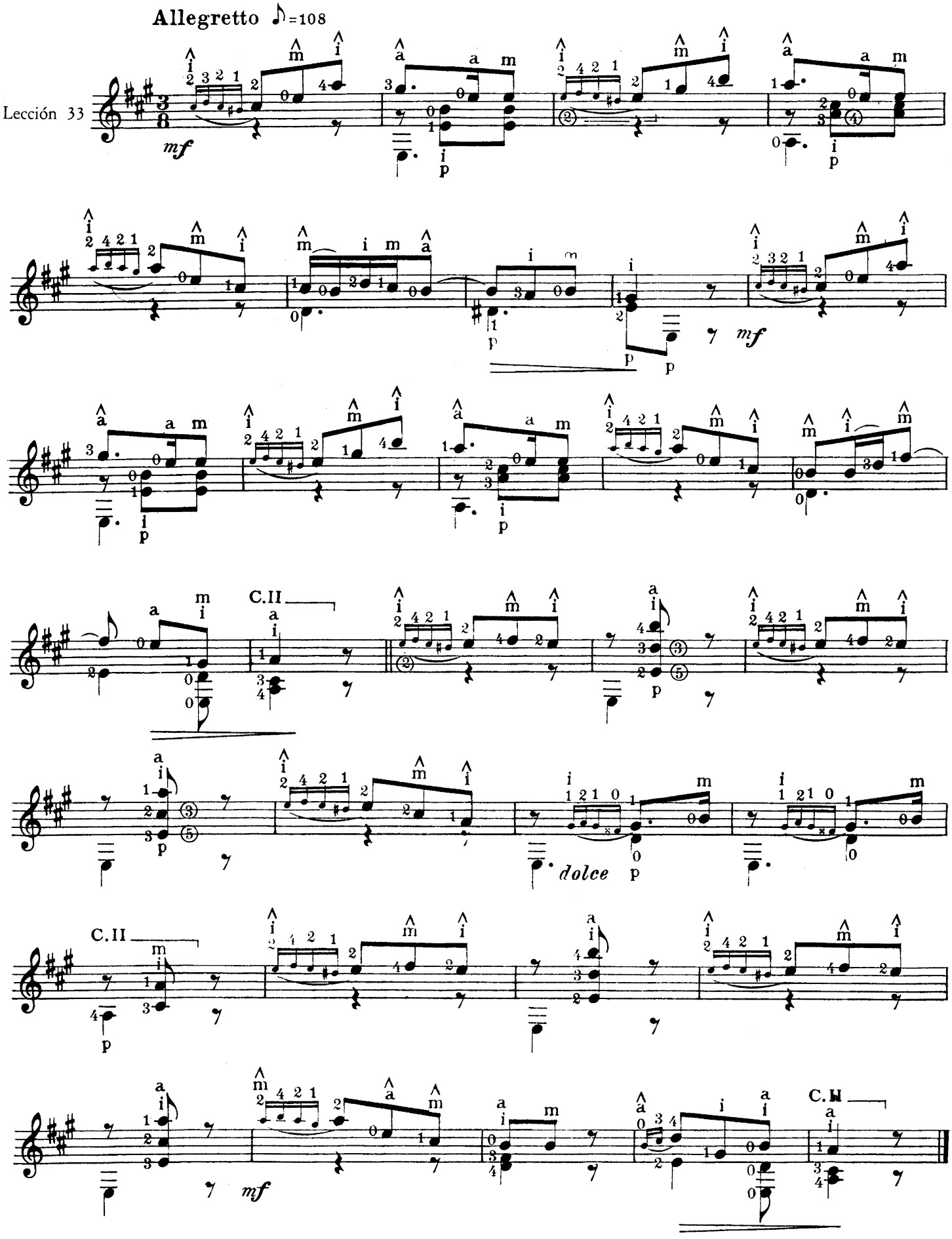
45


Andante ♩=66
C. II
Lección 29
mf
f
dim.
p
espress.

46


Moderato ♪=80
C. II
Lección 32
mf
p
cresc.
f

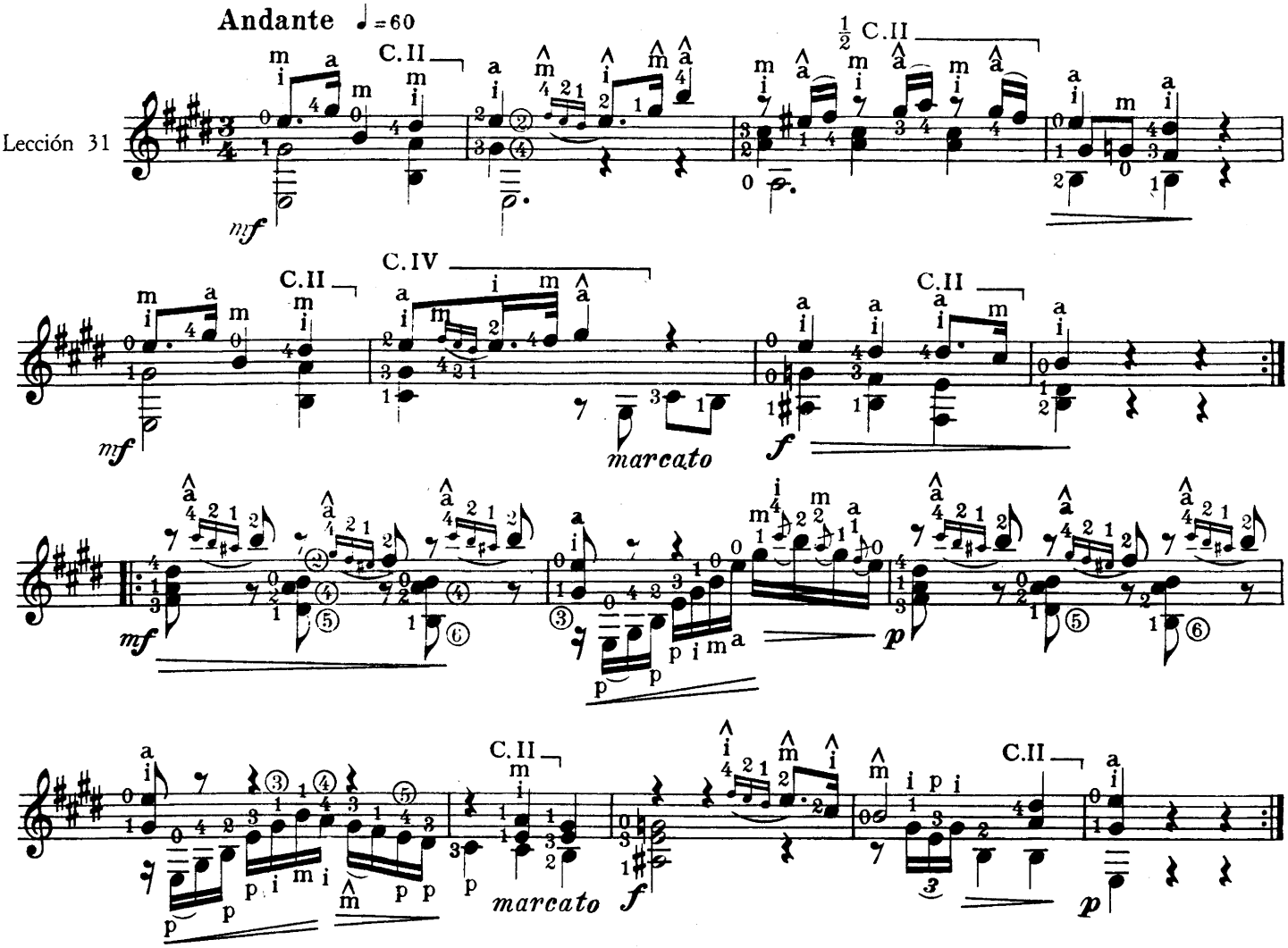
47



48

Lección 31

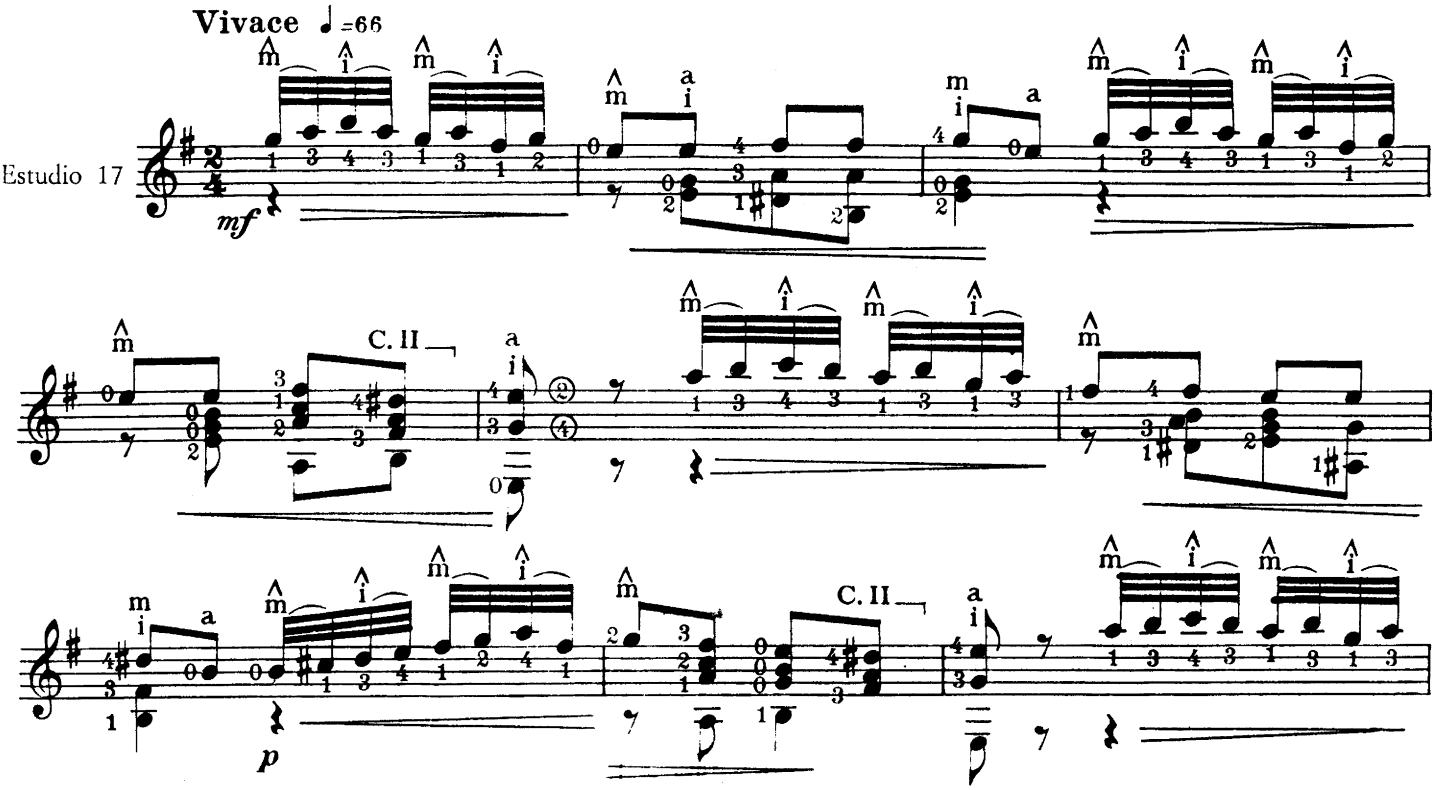
Andante ♩=60

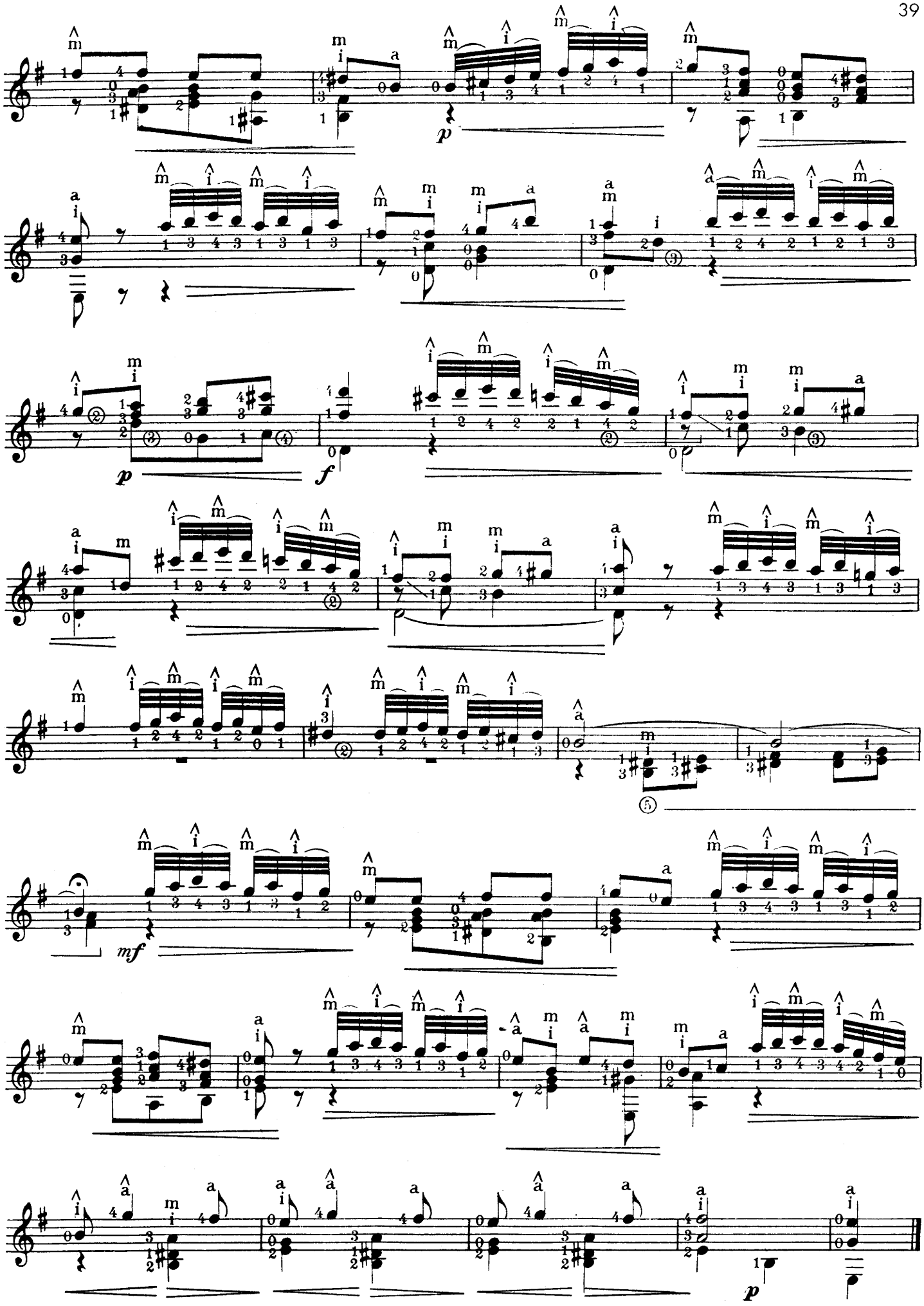


49

Estudio 17

Vivace ♩=66

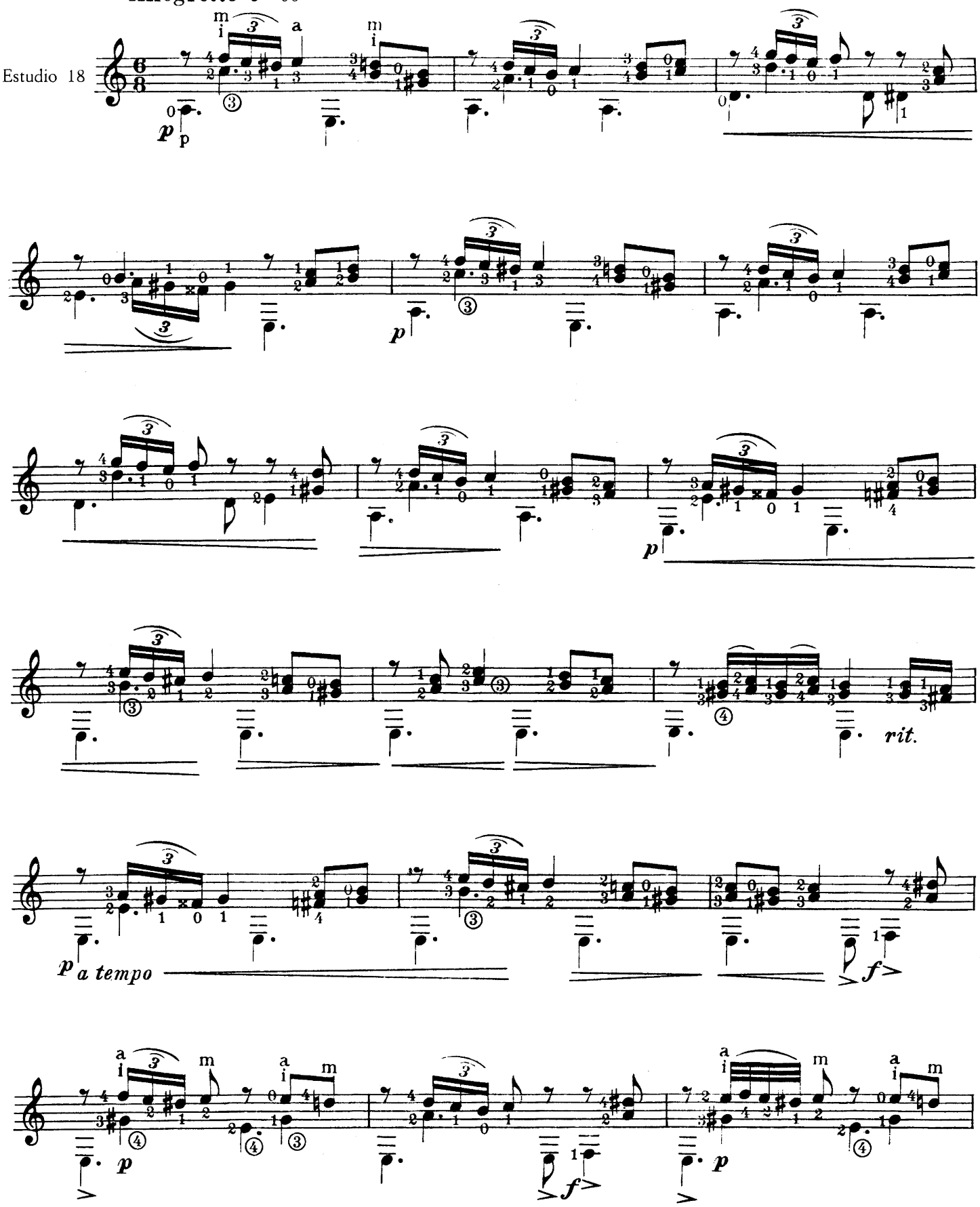


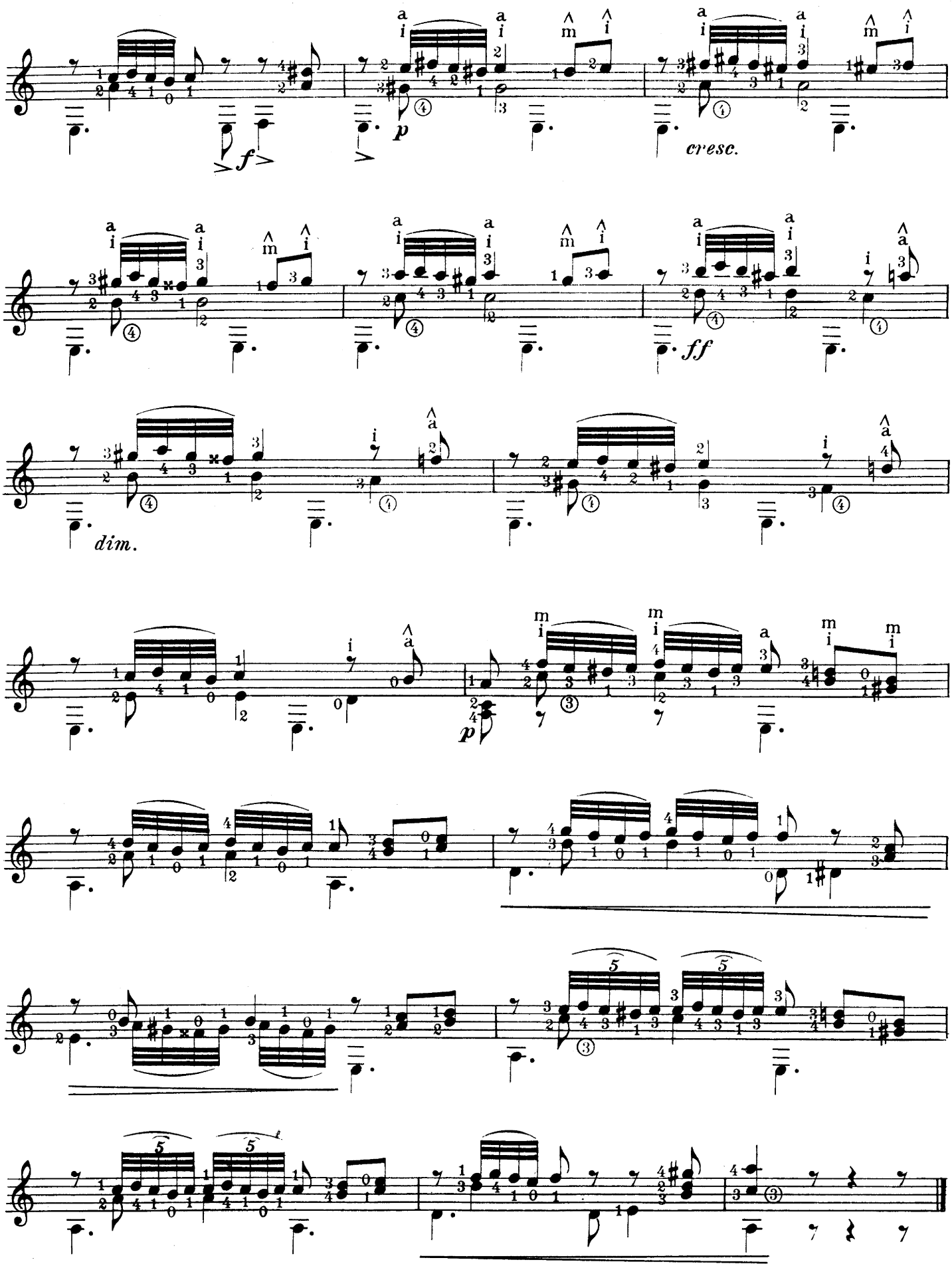

p
p
f
mf
p

50

Allegretto ♩.=66

Estudio 18



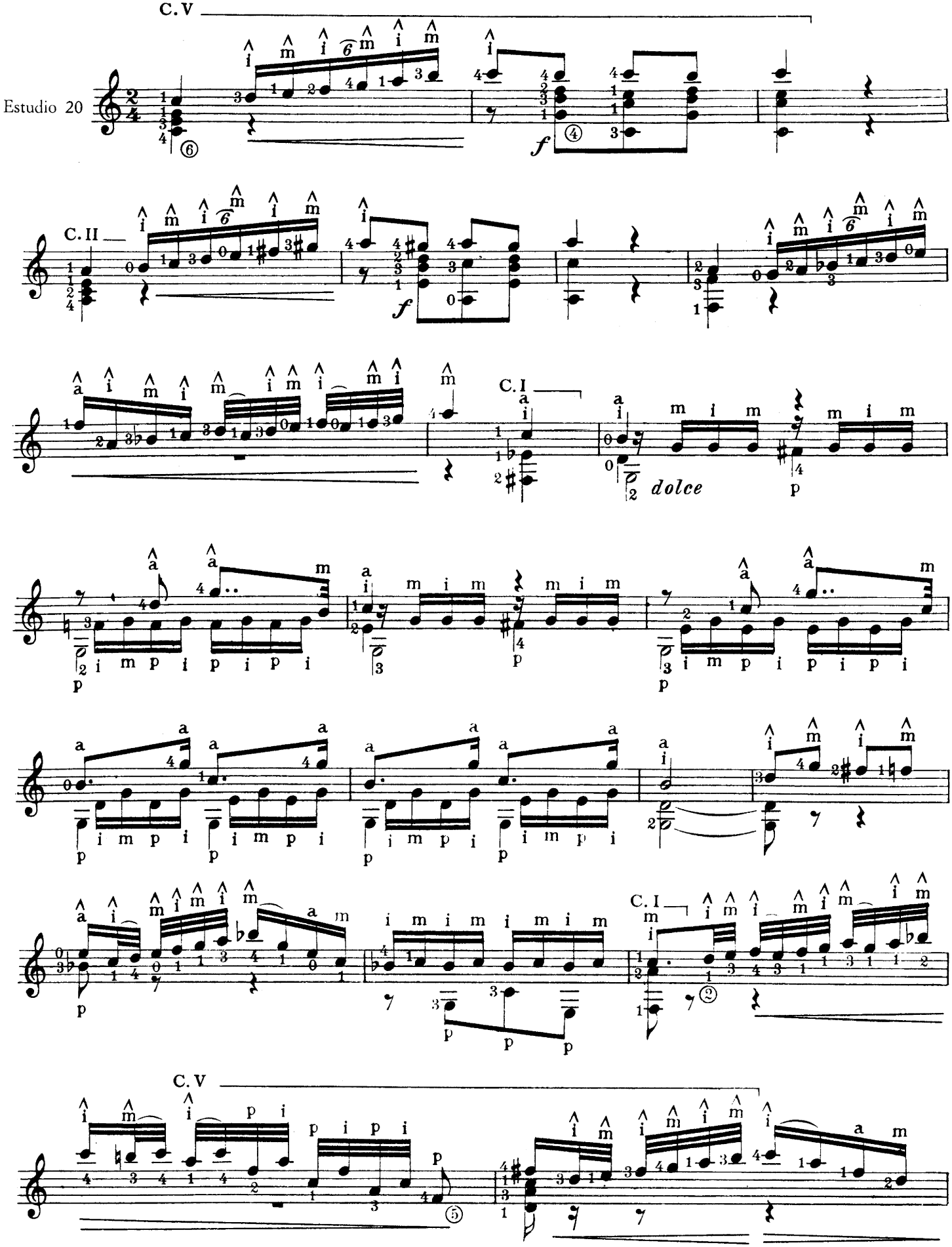

f
p
cresc.
ff
dim.
p

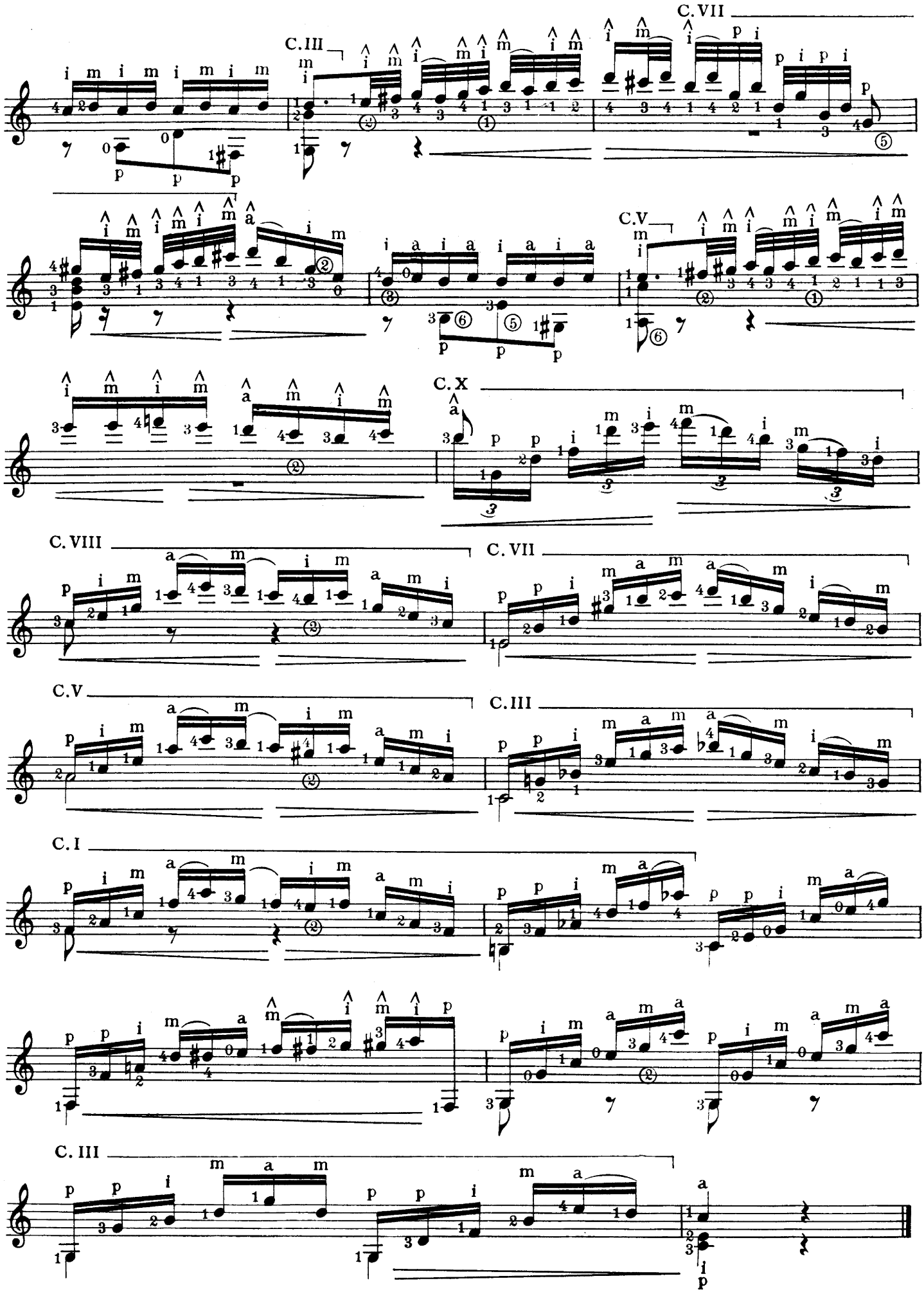
51

Allegro ♩ = 63

C. V

Estudio 20




C. VII
C. III
C. V
C. X
C. VIII
C. VII
C. V
C. III
C. I
C. III