

THE TECHNIQUE AND ARTISTRY OF MELODIC PHRASING IN THE SPANISH
CLASSICAL GUITAR TRADITION

by

LUTHER DAVID ENLOE

(Under the Direction of David Starkweather)

ABSTRACT

Since the 16th century, the guitar's role in Spain has been divided between that of a strummed instrument sufficient for accompanying popular songs and a melodic instrument used for art music at court and in the concert hall. Of primary importance throughout the guitar's history of art music in Spain is for the performer to communicate lyrical melodies. Ironically, the execution of a lyrical, legato melodic line is one of the most difficult skills to execute convincingly on the guitar. This difficulty is compounded by the addition of an accompaniment with the melodic line. While many studies explain the guitar's physical, technical, and musical development, this document focuses on the musical and technical evolution of melodic playing in Spain. This study synthesizes the history, technique, pedagogy, and aesthetics of melodic phrasing within the Spanish guitar tradition from the middle of the 16th century through the early 20th century and addresses the technical and musical difficulties of legato melodic playing on the classical guitar.

INDEX WORDS: classical guitar, history, technique, pedagogy, melody, phrasing, articulation

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LUTHER DAVID ENLOE

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LUTHER DAVID ENLOE

Major Professor: David Starkweather

Committee: Clinton Taylor
Stephen Valdez

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
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DEDICATION

For my wife, Victoria, whose assistance, patience, kindness, generosity, and support made this document possible, and my parents, Hugh and Janet, who always encouraged and supported my music and my education.

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF EXAMPLES	viii
CHAPTER	
1 INTRODUCTION.....	1
Purpose of the Study and Delimitations.....	1
Statement of the Problem and Sub-Problems.....	1
Contribution of the Study.....	2
Methodology	3
Organization.....	3
2 MELODY AND PHRASING	4
The Dominance of Melody in Music	4
Definition of Melody.....	5
Melodic Organization and Texture	6
Phrasing and Articulation.....	12
3 THE EMERGENCE OF THE GUITAR AS A MELODIC INSTRUMENT IN 16 th - CENTURY SPAIN	16
16 th -Century Spanish Literature for the Guitar and Related Instruments	16
The Guitar Family of Instruments in 16 th -Century Spain and the 21 st -Century Guitar.....	17

	16 th -Century Melodic Aesthetics in Vihuela and <i>Guitarra</i> Music.....	21
	16 th -Century Melodic Playing Techniques.....	23
4	THE DEVELOPMENT OF THE GUITAR'S MELODIC STYLE IN 17 TH AND 18 TH - CENTURY SPAIN	28
5	THE GUITAR'S LYRICAL DEVELOPMENT IN THE 19 TH CENTURY	41
	The Guitar's Musical Style in the Early 19 th Century	41
	Sor's Principles of Melodic Fingering	47
	Sor and Aguado's Principles of Articulation	50
	Sor and Aguado's Principles Concerning Timbre.....	53
	Aguado's Advice on Phrasing and Expression	56
	The Guitar's Melodic Development in the Late 19 th Century.....	57
6	LEGATO MELODIC PLAYING ON THE CLASSICAL GUITAR.....	61
	Controlling Articulation on Single Strings.....	61
	Controlling Articulation on String Crossings	68
	Controlling Timbre.....	77
	Maintaining a Consistent Timbre on String Crossings and Shifts	80
	Separating Voices in Homophonic Textures through Articulation and Orchestration	84
7	SUMMARY AND DISCUSSION	87
	SELECTED BIBLIOGRAPHY	89
	APPENDIX.....	96
A	SYMBOLS USED IN THE TEXT AND MUSICAL EXAMPLES.....	96

LIST OF EXAMPLES

	Page
Example 2.1: Gaspar Sanz, <i>Canarios</i> , mm. 1-4	7
Example 2.2: Fernando Sor, Moderato, Op. 44, No. 6, mm. 1-4	7
Example 2.3: Fernando Sor, <i>Estudio</i> , Op. 35, No. 17, mm. 1-8	7
Example 2.4: Gaspar Sanz, <i>Canarios</i> , m. 1, primary motives	8
Example 2.5: Luis Milán, <i>Pavan I</i> , mm. 43-50, homorhythmic texture	9
Example 2.6: Fernando Sor, <i>Estudio</i> , Op. 6, No. 2, mm. 1-8	9
Example 2.7: Fernando Sor, <i>Estudio</i> , Op. 35, No. 13, mm. 1-8	10
Example 2.8: Luis Milán, <i>Pavan I</i> , mm. 27-33	10
Example 2.9: Fernando Sor, <i>Estudio</i> , Op. 6, No. 8, mm. 10-16	11
Example. 2.10: Gaspar Sanz, <i>Gallarda</i> , mm. 4-12	11
Example 2.11: Santiago de Murcia, <i>Passacalles</i> in E, mm. 44-48	12
Example 2.12: Francisco Tárrega, <i>Prelude on a Theme of Mendelssohn</i> , mm. 12-14	13
Example 2.13: Fernando Sor, <i>Variations on a Theme of Mozart</i> , Op. 9, m. 20.....	15
Example 2.14: Fernando Sor, <i>Estudio</i> , Op. 31, No. 20, mm. 1-4	15
Example 2.15: Fernando Sor, <i>Variations on a Theme of Mozart</i> , Op. 9, Variation 1, m.2.....	15
Example 3.1: Miguel Fuenllana, Fantasia, <i>Orphénica Lyra</i> , Book 2, Folio xxix.....	17
Example 3.2: six-course vihuela from Milán's <i>El Maestro</i>	18
Example 3.3: comparison of tuning between the vihuela and the classical guitar.....	19

Example 3.4: tuning relationships between the classical guitar, the five-course vihuela, and the four-course <i>guitarra</i>	20
Example 3.5: Miguel Fuenllana, principles of left hand fingering	26
Example 4.1: re-entrant Italian tuning of the five-course Baroque guitar	30
Example 4.2: <i>campanelas</i> passage in Italian tuning	30
Example 4.3: Gaspar Sanz, <i>Pavanas</i> , mm. 32-33	31
Example 4.4: Gaspar Sanz, <i>Pavanas</i> , mm. 32-33, modern guitar fingering	32
Example 4.5: Gaspar Sanz, <i>Jacaras</i> , mm. 11-12	35
Example 4.6: Spanish tuning.....	36
Example 4.7: Gaspar Sanz, <i>Folias</i> , mm. 1-4, and 49-52.....	38
Example 4.8: Francisco Guerau, <i>Marionas</i> , mm. 1-8	38
Example 4.9: Santiago de Murcia, <i>Zangarilleja</i> , mm 1-7.....	38
Example 4.10: Gaspar Sanz, <i>La cavalleria de Ne poles con dos clarines</i> , mm. 1-12.....	39
Example 5.1: Dionisio Aguado, Lesson 22.....	45
Example 5.2: Fernando Sor, <i>Method for the Guitar</i> , ed. Harrison, Plate 6, Ex. 24	46
Example 5.3: Fernando Sor, <i>Method for the Guitar</i> , ed. Harrison, Plate 16, Ex. 51	47
Example 5.4: Fernando Sor, <i>Grand Solo</i> , Op. 14, mm. 33-36.....	48
Example 5.5: Fernando Sor, <i>Fantasia</i> , Op. 7, mm. 16-24	49
Example 5.6: Fernando Sor, playing melodic notes with the ring finger	49
Example 5.7: Fernando Sor: <i>Method for the Guitar</i> , ed. Harrison, Plate 7, Ex. 28	52
Example 5.8: Dionisio Aguado, ascending scale with string crossings indicated	53

Example 5.9: Sor, <i>Method for the Guitar</i> , ed. Harrison, Plate 1, Ex. 6, 9, Oboe, p. 5.....	55
Example 5.10: Francisco Tárrega, <i>¡Adelita!</i> , mm. 13-14.....	58
Example 5.11: Francisco Tárrega, <i>¡Marieta!</i> , mm. 6-16	58
Example 5.12: Francisco Tárrega, <i>Recuerdos de la Alhambra</i> , mm. 1-2	59
Example 5.13: Francisco Tárrega, <i>La Mariposa</i> , mm. 1-4	60
Example 6.1: degrees of right hand articulation	62
Example 6.2: Emilio Pujol, <i>Guitar School</i> , Vol. 2, Exercise 33.....	63
Example 6.3: Francisco Tárrega: <i>¡Adelita!</i> , mm. 1-3	64
Example 6.4: guide finger shifts, left hand placement, and transfer of weight.....	65
Example 6.5: Francisco Tárrega, <i>Lagrima</i> , mm. 1-2	65
Example 6.6: Fernando Sor, <i>Variations on a Theme of Mozart</i> , Op. 9, Variation 5, mm. 1-9.....	66
Example 6.7: Pascual Roch, slur exercise.....	67
Example 6.8: Francisco Tárrega, <i>Capricho Árabe</i> , mm. 20-21	67
Example 6.9: ascending string crossings.....	68
Example 6.10: descending string crossings.....	69
Example 6.11: Pascual Roch, slurs on two adjacent strings	70
Example 6.12: split pitch on cross string hammer-on.....	70
Example 6.13: Francisco Tárrega, <i>Estudio Brillante de Alard</i> , mm. 15-16.....	71
Example 6.14: un-damped descending open string crossings.....	72
Example 6.15: descending left hand open string damps	72
Example 6.16: back-thumb damp.....	73
Example 6.17: rest stroke thumb damp.....	73

Example 6.18: Francisco Tárrega, <i>Lagrima</i> , mm. 7-8	74
Example 6.19: Gaspar Sanz, <i>Mariona</i>	74
Example 6.20: Gaspar Sanz, <i>Dance de las Haches</i>	75
Example 6.21: Gaspar Sanz, <i>Españoleta</i> , mm. 59-66.....	75
Example 6.22: Luis de Narváez, <i>Guárdame las Vacas</i> , Variation 1, mm. 1-4	76
Example 6.23: Fernando Sor, <i>Variations on a Theme of Mozart</i> , Op. 9, mm. 193-200	76
Example 6.24: Luis Milán, <i>Pavan I</i> , mm. 27-33.....	77
Example 6.25: perpendicular and oblique angles of attack.....	79
Example 6.26: chromatic scale from Roch's <i>A Modern Method for Guitar</i> , vol. 1, arrows and description of contact by the author	81
Example 6.27: Felix Mendelssohn, arr. Francisco Tárrega, <i>Romanza Senza Parole</i> , Op. 30, No. 3, mm. 9-17, arrows and timbre indications by the author.....	83
Example 6.28: Fernando Sor, <i>Andante Largo</i> , Op. 5, No. 5, mm. 17-19	84
Example 6.29: Fernando Sor, <i>Estudio</i> , Op. 6, No. 2.....	85
Example 6.30: Fernando Sor, <i>Estudio</i> , Op. 6, No. 1	85
Example 6.31: Fernando Sor, <i>Introduction to Variations</i> , Op. 9, mm. 5-12	86

CHAPTER 1

INTRODUCTION

Purpose of the Study and Delimitations

The purpose of the study is to synthesize the history, technique, pedagogy, and aesthetics of melodic phrasing within the Spanish guitar tradition from the middle of the 16th century through the early 20th century. Through a close reading of the texts and music of primary sources from the Renaissance, Baroque, Classical, and Romantic eras, this study traces the aesthetic and technical development of melodic phrasing in Spanish guitar music.

Statement of the Problem and Sub-Problems

The specific problems addressed by this study concern historical aesthetic perspectives, technical problems, and pedagogical problems as they relate to melodic playing. In examining aesthetic perspectives, research into period texts uncovers each author's philosophical point of view regarding the guitar's melodic capabilities. The manner in which these philosophical views affect musical style, technique, and pedagogy are discussed. Additionally, methods for incorporating philosophical perspectives on melodic aesthetics through performance practice are addressed.

Inspection of primary sources reveals the extent to which various techniques throughout history were utilized to connect melodic lines. These techniques include tone development, articulation, vibrato, dynamics, and tempo shaping. This research takes into account the degree to which physical changes to the instrument impact the modern guitarist's ability to incorporate these techniques.

Techniques appropriate for teaching legato melodic playing fall into pedagogic sub-problems. By identifying the pedagogy found in period sources, this study will identify the aesthetic, technical, and melodic characteristics from each period to present basic techniques required to connect melodic lines on the guitar.

Contribution of the Study

According to current research, information that concentrates on the development of a legato melodic style on the classical guitar is limited. Teachers, students, and historians may gain a greater understanding of the development and execution of melodic phrasing in the historical and cultural context of the Spanish guitar tradition. Additionally, because of the international nature of the guitar throughout its history, the technical and musical concepts presented in this study may be applicable to a wide range of repertoire.

Methodology

Specific texts and music of selected primary sources have been utilized to develop an historical interpretation of the melodic aesthetics and techniques of Spanish guitar music. These texts were selected based on the availability of English translations, as well as their continued impact on modern guitarists and scholars. Musical examples have been chosen based on the ability to clarify and present the concepts and techniques of the study's text as well as their prevalence in the pedagogic cannon and concert repertoire.

Organization

Chapter 2 discusses the nature of melody and melodic phrasing as musical concepts. Chapters 3-5 are dedicated to a detailed discussion of melodic aesthetics and techniques in Spanish guitar music from the 16th century through the 19th century. Chapter 6 incorporates the information presented in the preceding chapters by addressing technical and musical difficulties of melodic phrasing on the classical guitar.

CHAPTER 2

MELODY AND PHRASING

The Dominance of Melody in Music

According to Szabolcsi, melody is a universal human occurrence dating to prehistoric times as well as a core musical element in western art music. From its onset, melody has been linked to verbal modes of communication and most likely arose from spoken inflections.¹ Harmonic styles have come and gone, but the basic concept of a melody with cadential closure is represented in every historic period and tonal system.² Music can be without meter, rhythm, and harmony, but it is rarely without melody.³ Throughout music history aestheticians and theorists have postulated varying views on melody's nature and aesthetics. Therefore, do to changing musical styles and the prevalence of melody in common practice music there are numerous methods of melodic analysis.⁴ For a detailed explanation of melodic style and performance techniques as they apply to the classical guitar, it will be necessary to examine the nature of melody in terms of its organization and execution.

¹ Bence Szabolcsi, *A History of Melody*, trans. Cynthia Jolly and Sára Karig (New York: Saint Martin's Press, 1965) 11, 15. Alexander L. Ringer, "Melody," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/18357> (accessed November 13, 2010).

² Willi Apel, "Melody," *Harvard Dictionary of Music* (1947), 436. Arthur C. Edwards, *The Art of Melody* (New York: Philosophical Library, 1956), xvii – xviii.

³ Max Meyer, *Contributions to a Psychological Theory of Music*, The University of Missouri Studies 1 (Columbia, MO: University of Missouri, 1901), 2.

⁴ Ringer, "Melody." in *Grove Music Online. Oxford Music Online*. Ruth A. Solie, "Melody and the Historiography of Music," *Journal of the History of Ideas* 43, no. 2 (April – June 1982): 297. Aaron Copland, *What to Listen for in Music* (New York: McGraw-Hill, 1989), 50. H. J. Watt, "Melody," *Music & Letters* 5, no. 3 (July 1924): 284.

Definition of Melody

The etymology of melody joins the ancient Greek terms for poetic order, *melos*, and song, *ōtē*.⁵ Based on these etymological origins, melody is an organized, horizontal succession of pitches that were originally sung and later played on instruments. This definition, however, is not complete within itself. In *The Art of Melody*, Arthur Edwards provides a brief yet comprehensive definition of melody that incorporates features of pitch and rhythm, formal aesthetics, and psychological-subjective aspects.⁶ Edwards states,

A melody is a succession of single tones and rhythmic patterns which creates a minimum but complete aesthetic unit, conveys a self-contained musical thought and embodies feelingful expression.⁷

The most common definitions of melody describe "...a coherent succession of pitches,"⁸ or "a succession of notes, varying in pitch, which have an organized and recognizable shape."⁹

Edwards' definition specifies that a melody's formal structure is a self-contained, complete musical statement. That melody "embodies feelingful expression" is a reminder that it communicates more than musical structures. In addition to its acoustic properties, melody manifests as a mental and emotional phenomena, making it more subjective. As we perceive a melody, we tend to make analogies according to our personal inclinations. We may describe a melody as sweet, sorrowful, or intense but we do not actually "taste or touch these things," nor does the melody actually embody them.¹⁰ As Aaron Copland points out in *What to Listen for in*

⁵ Ringer, "Melody," in *Grove Music Online. Oxford Music Online*.

⁶ Glen Haydon, *Introduction to Musicology* (New York: Prentice-Hall, 1941), 161.

⁷ Edwards, *Art of Melody*, xxvi.

⁸ "Melody," in *The Harvard Dictionary of Music*, 4th ed., edited by Don Randel (Cambridge: Belknap Press of Harvard University Press), 2003.

⁹ "Melody," in *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/opr/t237/e6700> (accessed December 20, 2010).

¹⁰ Watt, "Melody," 274.

Music, our imaginations connect rhythm to physical motion, while melody represents emotion. The power for melody to emotionally affect us is a mystery that no analytical tool is capable of measuring.¹¹

Melodic Organization and Texture

Possessing an understanding of melodic construction and texture is crucial to conveying a melody's shape and expression. A melody's linear pitch content can be described by its range, contour, and intervallic motion, while its formal construction can be described in terms of motivic repetition, contrast, variation, and development.¹² Range or tessitura is the distance between the lowest and highest notes of a melody, and is often described as either wide or narrow. Contour describes the organization of pitch in terms of melodic shape. One can speak of ascending, descending, concave, convex, and wave-like contours. Intervallic motion measures the distance between successive pitches in a melody. A melody comprised primarily of seconds possesses conjunct or stepwise intervallic motion, while one that utilizes mostly large intervals would be described as disjunct. The opening phrase of *Canarios* by Gaspar Sanz (Example 2.1), comprised almost entirely of seconds, demonstrates a conjunct melody with a wave-like contour and a narrow range of a minor 6th. In contrast, Fernando Sor's Op. 44, No. 6 (Example 2.2) uses disjunct and conjunct intervallic motion over a large, two-octave range set to a wave-like melodic shape.

¹¹ Copland, *Listen*, 49-50.

¹² Ringer, "Melody," in *Grove Music Online. Oxford Music Online*.



Example 2.1: Gaspar Sanz, *Canarios*, mm. 1-4



Example 2.2: Fernando Sor, *Moderato*, Op. 44, No. 6, mm. 1-4

The character of a melody's formal construction is determined by motivic repetition, contrast, variation, and development. Motives, being the smallest melodic/rhythmic unit, are arranged into phrases, and phrases are, in turn, arranged into larger thematic units.¹³ Often, "song-like" melodies avoid excessive motivic development while "instrumental" melodies contain distinct motives subjected to formal development.¹⁴ Sor's *Estudio*, Op. 35, No. 17,

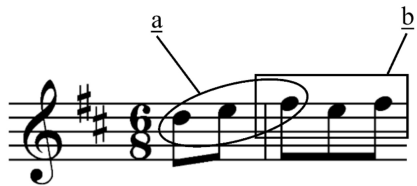


Example 2.3: Fernando Sor, *Estudio*, Op. 35, No. 17, mm. 1-8

¹³ Ringer, "Melody," in *Grove Music Online*. *Oxford Music Online*.

¹⁴ *Ibid.*

(Example 2.3) presents a song-like melody that uses motivic repetition to build cohesion. Note that the quarter note - eighth note rhythmic motive is not developed or varied. Sor achieves the formal organization of a parallel period through melodic repetition at the start of each phrase and contrasting cadences. The melody in the opening phrase of Sanz's *Canarios* (Example 2.1), by comparison, utilizes the formal development of contrasting motives. The first five notes of this melody (Example 2.4) contain two motives that serve as the building blocks for the entire phrase. These motives are an ascending three-note scale (motive a) that elides with a lower neighbor



Example 2.4: Gaspar Sanz, *Canarios*, m. 1, primary motives

prolongation of f' (motive b).¹⁵ Motives a and b are subjected to thematic variation throughout Example 2.1. In fact, the construction of Sanz's melody is tied so strongly to these motives that, expert for the last two notes, any three consecutive notes in Example 2.1 relate to either motive a or b through inversion, transposition, or retrograde.

Musical texture, the manner in which melodies are set in relation to accompanying parts, is an important aspect of melodic phrasing on the classical guitar. Musical textures can be monophonic, homorhythmic, homophonic, and polyphonic. A single, unaccompanied melody reflects monophonic texture. Although both Examples 2.1 and 2.2 are single melodies, Example 2.2, mm. 1-5, is the only one of the two originally composed in monophonic texture. A good

¹⁵ Pitch names established using the first listed system for designating octaves in *The New Harvard Dictionary of Music* ed. Don Michael Randel (Cambridge, MA: The Belknap Press of Harvard University Press, 2003), 663.



Example 2.7: Fernando Sor, *Estudio*, Op. 35, No. 13, mm. 1-8

Polyphonic texture employs simultaneous and independent melodies. Guitar music makes use of two types of polyphonic texture: true counterpoint, as in Renaissance vocal polyphony or Baroque fugue writing; and polyphony that arises out of *style brisé*, or broken style. The fourth phrase of Milán's *Pavan I* (Example 2.8) exemplifies contrapuntal texture



Example 2.8: Luis Milán, *Pavan I*, mm. 27-33

in measures 27-30. In m. 27 the outer voices take on an equal and independent melodic character before converging into a homorhythmic texture in m. 30. In *Estudio*, Op. 6, No. 8, Fernando Sor utilizes imitative polyphony in mm. 10-16 (Example 2.9).



Example 2.9: Fernando Sor, *Estudio*, Op. 6, No. 8, mm. 10-16

Polyphony that arises out of *style brisé* often comes into being through the rapid shifting of dominant melodic material from one voice to another (Example 2.10 and 2.11)¹⁶

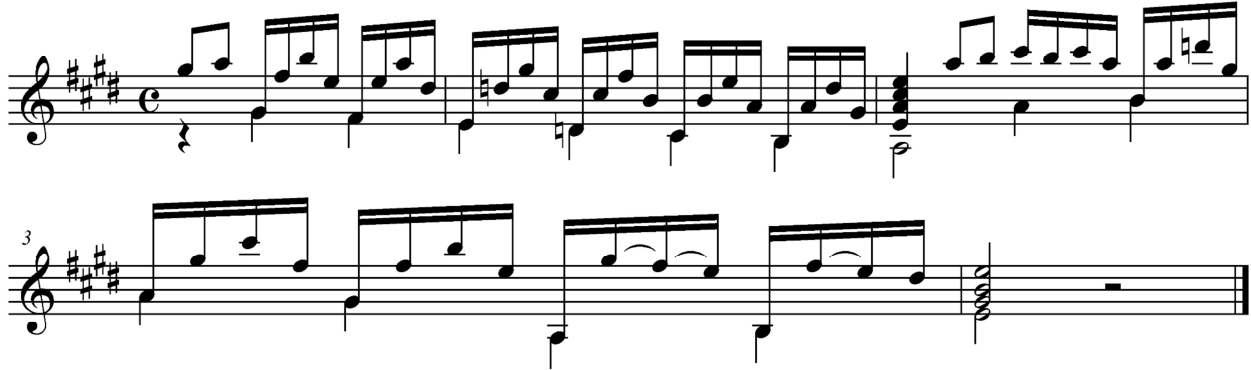


Example 2.10: Gaspar Sanz, *Gallarda*, mm. 4-12

In Example 2.10, rapid shifts of register create a polyphonic texture that is enhanced by the slight carry over as the last note of one group sustains past the initial articulation of the next. Through broken style, in Example 2.11, what would otherwise be a sequence of homophonic chord suspensions turns into a multi-voiced texture through the rapid arpeggios. This treatment of arpeggiated texture is distinct from that which forms homophonic texture. In homophonic texture there is a clear melodic line that is supported by the arpeggio (Example 2.7). In the case of *style brisé*, the polyphony unfolds as a result of the rapid alternation of moving pitches in

¹⁶ “Style brisé,” in *The Harvard Dictionary of Music*, 4th ed., 847.

different registers. In reality, music written in broken style often results in implied counterpoint.¹⁷



Example 2.11: Santiago de Murcia, *Passacalles* in E, mm. 44-48

Through motivic unity and variety, intervals, contour, and texture, melodies elicit a variety of ideas and emotions in listeners. While listeners need not understand melodic construction in order to be affected by a melody, the performer must have an understanding of melodic construction and texture in order to effectively convey a melody's shape and expression.

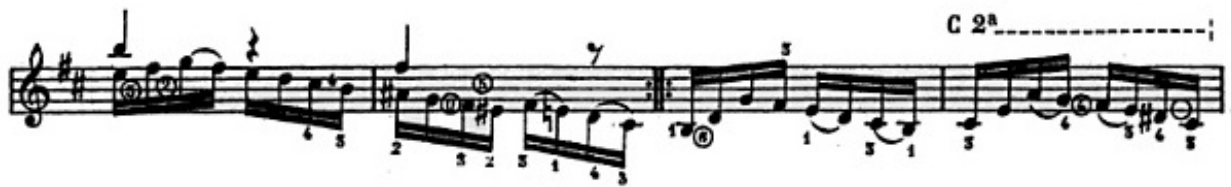
Phrasing and Articulation

Phrasing links subdivisions of musical thought (phrases) and sets them apart from one another in a manner analogous to punctuation and emphasis in language. Breaths, or pauses, establish individual phrases. These pauses vary in length and correspond to punctuation such as commas, semi-colons, periods, exclamation points, and question marks.¹⁸ In language,

¹⁷ J.B. Trend, *Luis Milán and the Vihuelists* (Oxford: Oxford University Press, 1925), 38-40.

¹⁸ Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th Century* (New York and London: Oxford University Press, 1975), 53.

punctuation clarifies the meaning and expression of a sentence. It indicates the color, tempo and/or rhythm, range of the pitch, duration, dynamics, and articulation of the spoken word. Most importantly, punctuation signs indicate to the reader when and how one should breathe.¹⁹ Music often contains obvious phrase indications, through a cadence, sustained pitches, or rests. The formal divisions of a work's phrases can be less obvious, as in the phrase linkage at m. 14 in Example 2.12 and Example 2.2, m. 4, beat three.



Example 2.12: Francisco Tárrega, *Prelude on a Theme of Mendelssohn*, mm. 12-14

Articulation is the degree to which individual notes are attacked, released, and sustained and its use helps determine the cohesiveness of a melodic line.²⁰ The concept of articulation involves both the initial attack and the termination of notes. Besides determining the degree of detachment between notes, articulation affects nuances in timbre and intonation. Articulation keeps the structural content of the melodic line intact while communicating a melody's expression.²¹ As a matter of interpretation, articulation must match the energy level, mood, and character of a piece. More balanced, low energy melodies necessitate a restrained application of articulatory devices, while complex, high energy structures need dramatic contrasts of energy

¹⁹ Hermann Keller, *Phrasing and Articulation*, trans. Leigh Gerding (New York: W.W. Norton, 1965), 13-14.

²⁰ Geoffrey Chew, "Articulation and Phrasing," in *Grove Music Online. Oxford MusicOnline*, <http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/40952> (accessed December 23, 2010).

²¹ Keller, *Phrasing and Articulation*, 4. Chew, "Articulation and Phrasing," in *Grove Music Online. Oxford MusicOnline*.

and articulation.²² The expressive range of articulation spans all gradations from legato (connected) to staccato (detached).

In playing a melody, one must balance the weight of the individual note with the conception of the melodic line; the degree of legato and staccato articulation determines this balance. The etymology of legato has the same root as religion: *religare*, to bind. Keller states, “Thus the legato is the only conflict-free expression of the melodic line, and from the beginning it was restricted to the sacred spheres.”²³ “Sacred spheres” is a reference to the character of sacred vocal composition epitomized by monophonic chant and Medieval and Renaissance polyphony. Staccato articulation, on the other hand, brings the conflict between the individual note and the melodic line to the fore. Instead of an unbroken line, staccato articulation emphasizes detached, punctuated notes, the connection of which the listener must establish. Various gradations of detachment open up greater expressive possibilities. As art music began to express more than just a religious affect, increased use of staccato emerged, evoking light hearted as well as darker emotions.²⁴

While phrasing and articulation are analogous to punctuation and expression in speech, the indications for articulation are a separate system that has evolved over time.²⁵ The sign for the slur started out as a tie between two notes and, by 1600, it designated the legato connection of two different pitches (Example 2.13).²⁶ Because the rest signifies the separation of notes more strongly than articulation symbols, it is commonly used as an indication of articulation (Example 2.14).²⁷

²² Barra, *Dynamic Performance*, 4.

²³ Keller, *Phrasing and Articulation*, 33.

²⁴ *Ibid.*, 34.

²⁵ Keller, *Phrasing and Articulation*, 13.

²⁶ *Ibid.*, 43.

²⁷ *Ibid.*, 48.



Example 2.13: Fernando Sor, *Variations on a Theme of Mozart*, Op. 9, m. 20



Example 2.14: Fernando Sor, *Estudio*, Op. 31, No. 20, mm. 1-4



Example 2.15: Fernando Sor, *Variations on a Theme of Mozart*, Op. 9, Variation I, m. 2

The dot is another common indicator of detached articulations and, along with the slur, was used in 18th-century Spanish guitar music (Example 2.13 and 2.15). Guitar tablatures and musical scores from Spain do not use an abundance of articulation symbols, yet it will be seen that the degree of separation depends on the musical context and the performer's discretion.

CHAPTER 3
THE EMERGENCE OF THE GUITAR AS A MELODIC
INSTRUMENT IN 16th-CENTURY SPAIN

16th-Century Spanish Literature for the Guitar and Related Instruments

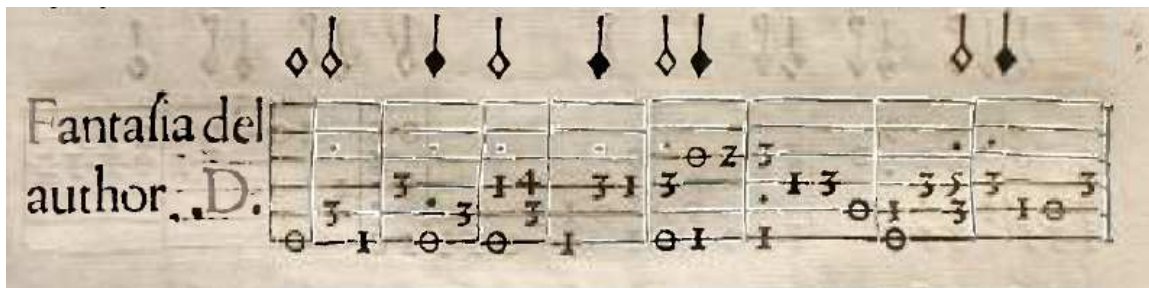
The printed repertoire of 16th-century Spanish vihuela and guitar music appears in seven publications:

1. *Libro de música ... El Maestro* by Luis de Milán (1536)
2. *Los seys libros del Delphín...* by Luis de Narváez (1538)
3. *Tres libros de música...* by Alonso Mudarra (1546)
4. *...Silva de sirenas* by Enríquez de Valderrábano (1547)
5. *Libro de música de vihuela* by Diego Pisador (1552)
6. *...Orphénica Lyra* by Miguel de Fuenllana (1554)
7. *...El Parnasso* by Esteban Daça (1576)

These works provide tablature for the five and six-course vihuela de mano. Only *Tres Libros* by Mudarra and *Orphénica Lyra* by Fuenllana contain tablature for four-course *guitarra*. In addition to these seven documents, valuable information on pedagogy, playing techniques, and aesthetics appear in Joan Bermudo's *Declaracion de instrumentos...* of 1555.

Tablature is essentially a geographic form of notation that directs where and when to place the fingers as opposed to denoting the sounding pitches. As indicated in Example 3.1, guitar and vihuela tablature consists of four to six lines, stacked horizontally, representing the strings. In all but Milán's *El Maestro*, the upper most line represents the bass string. This string orientation is common to Italian tablature. Milán, however, chose to orient his string notation

with the uppermost line representing the treble string, as in French tablature.¹ Arabic numbers placed on these lines indicate the fret locations for left hand finger placement: 0 indicates an open or unstopped string, 1 represents the first fret and so on up to ten which is represented by the Roman numeral X. Generalized rhythmic values are placed above the tablature. While in many respects tablature is an efficient form of notation, it does not indicate voice leading and exact durations of individual voices.²



Example 3.1: Miguel Fuenllana, Fantasia, *Orphénica Lyra*, Book 2, Folio xxix

The Guitar Family of Instruments in 16th-Century Spain and the 21st-Century Guitar

When discussing the 16th-century guitar family of instruments, confusion can arise due to the number of instruments and the loosely used terminology of the time period.³ Vihuela, for example, was used very broadly and might refer to any number of plucked string instruments.

¹ Frederick Noad, *The Renaissance Guitar* (New York: Music Sales Corporation, 1974), 13. Emilio Pujol, *Guitar School: A Theoretical-Practical Method for the Guitar*, trans. Brian Jeffery, ed. Matanya Ophee (Columbus, OH: Editions Orphée, 1983), 1:37.

² Martha Nelson, "Notes on Musica en Cifra," *Guitar Review* 38 (Summer 1973): 23.

³ James Tyler, "The Renaissance Guitar 1500-1650," *Early Music* 3, no. 4 (October 1975): 342. Harvey Turnbull et al., "Guitar," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/43006> (accessed December 28, 2010).

The most significant of these instruments, however, were the six-course vihuela de mano, the five-course guitar/vihuela, and the four-course *guitarra*.⁴



Example 3.2: six-course vihuela from Milán's *El Maestro*

The Renaissance vihuela de mano is similar to the modern classical guitar in many ways (Example 3.2).⁵ While the vihuela utilizes six sets of paired strings (courses), the modern guitar uses six single strings. Tuning is very similar between the vihuela and the modern guitar. The intervallic relationship between strings on the vihuela, from low to high, is 4th - 4th - 3rd - 4th - 4th, while the guitar is 4th - 4th - 4th - 3rd - 4th. Therefore, modern guitarists need only retune the third string down ½ step, to f-sharp, to be able to play directly from the vihuela tablatures (Example 3.3).⁶ Pitch level for tuning 16th-century plucked string instruments is non-specific and probably ranged from that of the modern guitar up to four semitones higher.⁷ To change the characteristic

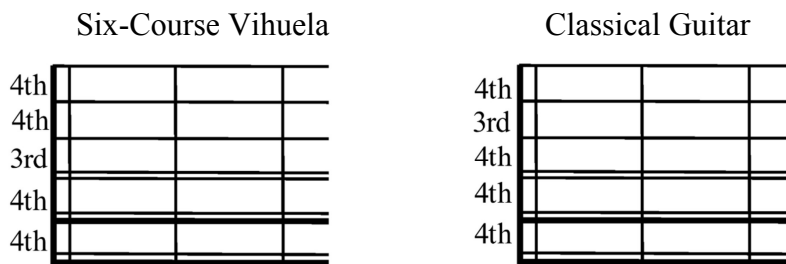
⁴ Tyler, "Renaissance Guitar," 341-44.

⁵ Noad, *Renaissance Guitar*, 6. Rodrigo de Zayas, "The Vihuela: Swoose, Lute, or Guitar?" *Guitar Review* 38 (Summer 1973): 5.

⁶ There are cases of alternate tunings.

⁷ Donald Gill, "Vihuelas, Violas and the Spanish Guitar," *Early Music* 9, no. 4, Plucked-String Issue 2 (October 1981): 458. Michael Fink, "Stringing and Tuning the Renaissance Four-Course Guitar: Interpreting the Primary Sources," *LVG Publishing* (2007), http://www.lgv-pub.com/Essays/Fink_-_Tuning_paper.pdf (accessed January 5, 2011). Luis Milán, *Libro de música ... El Maestro*, (Valencia: Francisco Díaz Romano, 1536), pdf - 4.

timbre of the guitar to more closely resemble double course instruments, guitarists commonly utilize a capo on the second fret when playing music for vihuela and *guitarra*. This practice also makes large stretches more idiomatic.



Example 3.3: comparison of tuning between the vihuela and the classical guitar

The four-course *guitarra* is a small instrument in comparison to the vihuela and modern guitar.⁸ As with the vihuela, a capo placed at the second fret can alleviate difficult stretches. Composers were able to notate stretches that are not possible or practical on the modern guitar because the *guitarra* has a much shorter string length.⁹ During the 16th century, tuning for the *guitarra* was variable, depending on whether it was used for playing polyphonic art music or strummed as homorhythmic accompaniment to popular songs.¹⁰ When used melodically, as in polyphonic art music, the *guitarra* was tuned to what was called *los nuevos* tuning, the intervals of which are the same as the four highest sounding strings on the modern guitar (Example 3.4).¹¹ Therefore, modern guitarists can play most four-course *guitarra* tablature without retuning their

http://imslp.info/files/imglnks/usimg/9/91/IMSLP75130-PMLP150732-El_maestro-.pdf (accessed January 12, 2011). Noad, *Renaissance Guitar*, 12.

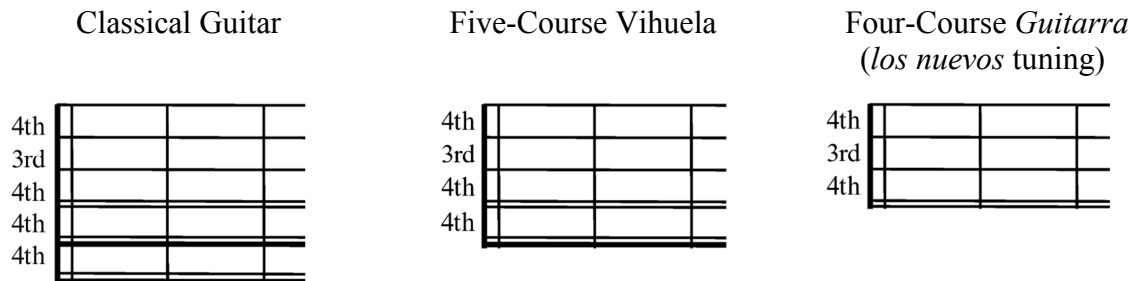
⁸ Tyler, "The Renaissance Guitar," 342.

⁹ Michael Fink, "Renaissance Guitar Music for the Classical Guitarist," *LVG Publishing*, (n.d.) http://www.lgv-pub.com/Essays/Ren_Guit_Mus_-_Class_Guit..pdf (accessed January 5, 2011).

¹⁰ Pujol, *Guitar School*, 1:16.

¹¹ Gill, "Vihuelas, Violas and the Spanish Guitar," 461. Fink, "Stringing and Tuning," www.lgv-pub.com.

instrument. Likewise, the five-course vihuela utilized a tuning that is the same as the classical guitar's first five strings (Example 3.4).¹²



Example 3.4: tuning relationships between the classical guitar, the five-course vihuela, and the four-course *guitarra*.

The vihuela and the four-course *guitarra* evolved together. During the 16th century, the *guitarra* was used more often as a popular instrument for accompanying songs, while the vihuela was used for virtuoso art music in the homes of nobility and the wealthy.¹³ Due to the difficulty in writing polyphonic music on such a limited number of strings, the four-course *guitarra* was generally not considered a suitable vehicle for art music.¹⁴ Among the works in the seven 16th-century vihuela books, however, Fuenllana and Mudarra wrote fifteen polyphonic works for *guitarra*.¹⁵ In addition, Fuenllana wrote nine works for five-course vihuela. Fuenllana and Mudarra's works for four-course *guitarra* and five-course vihuela are stylistically

¹² Miguel Fuenllana, *Ophénica Lyra*, Seville 1554, ed. and trans. Charles Jacobs (Oxford: Clarendon Press, 1978), xxviii.

¹³ Diana Poulton and Antonio Corona Alcalde, "Vihuela," in *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/29360> (accessed December 28, 2010).

¹⁴ Daniel Wolf, "Polyphonic Intabulations for the Lute and Vihuela," *Guitar Review* 123 (2001): 1.

¹⁵ James Tyler and Paul Sparks, *The Guitar and Its Music* (Oxford Oxfordshire: Oxford University Press, 2002), 8. Alonso Mudarra, *Tres Libros de Musica en Cifras Para Vihuela* (1546), complete facsimile edition with an introduction by James Tyler (Monaco: Editions Chanterelle, 1980), 10. Fuenllana, *Ophénica Lyra*, ed. Jacobs, lxviii.

indistinguishable from their works for six-course vihuela, consisting of intabulations of vocal polyphony along with instrumental forms such as fantasias and variations.¹⁶

16th-Century Melodic Aesthetics in Vihuela and *Guitarra* Music

The seven printed vihuela books from 16th-century Spain contain nearly 700 pieces, approximately 420 of which are intabulations of sacred and secular vocal polyphony.¹⁷ It is, therefore, not surprising that the musical style of polyphonic vihuela and *guitarra* music exhibits melodic traits common to vocal polyphony. These traits include stretto, sequence, free part writing, and the use of melody as *ostinati*.¹⁸ Additionally, word-painting techniques color many works including intabulations of vocal polyphony and freely composed fantasias.¹⁹ Inherent in this vocal style is the necessity for legato connections within the contrapuntal melodic lines.

16th-century vihuela music was heavily dependent on vocal models in both musical style and pedagogic practice.²⁰ The teaching approach taken by Fuenllana and Bermudo, for example, demonstrates that a vocal aesthetic was central to the training and development of vihuelists. Fuenllana relates music making on the vihuela to the human voice, stating that the vihuela shares “the proportion and conformity...with the human voice.”²¹ Both he and Milán stress that students must have an understanding of staff notation, counterpoint, and composition in order to

¹⁶ Fuenllana, *Ophénica Lyra*, ed. Jacobs, xviii.

¹⁷ John Griffiths, introduction to *Tañer Vihuela según Juan Bermudo* (Zaragoza: Institución Fernando el Católico, 2003), pdf: 7, <http://web.me.com/jagrif/JohnGriffiths/Publications/files/GRIFFITHS%202003%20bermudo%20int-E.pdf> (accessed January 2, 2011).

¹⁸ Fuenllana, *Ophénica Lyra*, ed. Jacobs, xvii.

¹⁹ Griffiths, introduction to *Bermudo*, pdf: 5.

²⁰ *Ibid.*, pdf: 1-4.

²¹ Fuenllana, *Ophénica Lyra*, ed. Jacobs, lxxxv.

attain a high level of perfection on the instrument.²² Students are instructed to learn to play by means of transcribing vocal compositions, as it is through the transcription process that one may learn the appropriate style for composing original fantasias.²³

Fuenllana exhibits a desire for legato connections through his manner of intabulating vocal compositions. In his solo pieces based on vocal models, Fuenllana intabulated the borrowed melody in red ink, in addition to providing the lyrics. Often, Fuenllana duplicates the red ciphers on a separate staff that follows the tablature. In doing so, Fuenllana indicates the importance of the performer understanding voice leading.²⁴ Fuenllana explains that he includes the text “because the lyrics are the spirit of any composition, since although any musical transcription may be very good, lacking lyrics, it appears to lose its spirit.”²⁵ Fuenllana further indicates that one might enjoy singing the melody while playing the work.²⁶ If one does this, Fuenllana advises that...

The voice is to sing for the entire value of said note or notes, so there should be no defect in the harmony, until such time as another coloured cipher is introduced, to which it is to move. And this is to be understood [only] if there be no pause or rests in between.²⁷

From this it is clear that Fuenllana would give the same advice to those performing these works as solo pieces. One must connect the melodic lines with priority given to the red ciphered melody. Where the limited sustaining ability of the instrument prohibits such a connection, the performer must at least imagine that these connections are taking place. Only then will one be able to, at the very least, create the illusion of connected melodic lines.

²² Fuenllana, *Ophénica Lyra*, ed. Jacobs, xxciv.

²³ *Ibid.*, lxxxix.

²⁴ *Ibid.*, xxxvii.

²⁵ *Ibid.*, lxxxvii.

²⁶ Tyler and Sparks, *The Guitar*, 8.

²⁷ Fuenllana, *Ophénica Lyra*, ed. Jacobs, lxxxvii.

16th-Century Melodic Playing Techniques

The right and left hand techniques described in 16th-century vihuela books reflect sensitivity to maintaining control over timbre and articulation. Right hand technique on the four-course *guitarra* and the five and six-course vihuela are essentially the same.²⁸ As well as using both thumb-in and thumb-out hand positions, depending on the taste of the performer, vihuelists used either flesh or nails in their right hand attack.²⁹ While none of the seven publications provide a great deal of information on the anatomical function of the fingers, Fuenllana discusses the use of rest stroke (*apoyando*) thumb in the context of damping unwanted bass notes.³⁰

Through their right hand fingering choices, 16th-century guitarists and vihuelists demonstrate concern for timbre and intensity of attack.³¹ In the execution of embellishing scale passages called *redobles* and *glosas*, vihuelists would use either *dedillo* or *dos dedos* plucking techniques. When using *dedillo* technique the performer attacks a course through the up-down motion of the index finger, striking the string on both down and up strokes, much like a plectrum. Fuenllana disliked this method because the nail strikes the string on the out, or down stroke, and the flesh attacks the string on the up, or in stroke. This discrepancy of attack results in an inconsistent timbre between strokes that Fuenllana found displeasing.³² Milán tended to restrict the use of *dedillo* technique to descending scale passages on the first three strings, with

²⁸ Turnbull et al., "Guitar," in *Grove Music Online. Oxford Music Online*.

²⁹ Ibid. John Griffiths, "The Vihuela: Performance Practice, Style, and Context," in *Performance on Lute, Guitar, and Vihuela*, ed. Victor Coelho (Cambridge: Cambridge University Press, 1997), 176.

³⁰ Miguel Fuenllana, *Libro de música para vihuela, intitulado Orphénica Lyra* (Sevilla: Martín de Montedoca, 1554), pdf: 10-11, http://www.juntadeandalucia.es/cultura/bibliotecavirtualandalucia/catalogo/catalogo_imagenes/descarga.cmd?destino=.%2Fcatalogo_imagenes%2Fgrupo.cmd%3Fpath%3D1003626&path=1003626&posicion=1 (accessed January 12, 2011). Fuenllana, *Ophénica Lyra*, ed. Jacobs, xcii. Griffiths, "The Vihuela," 176.

³¹ Turnbull et al., "Guitar," in *Grove Music Online. Oxford Music Online*. James Tyler, introduction to *Tres Libros de Musica en Cifras Para Vihuela* (1546), by Alonso Mudarra (Monaco: Editions Chanterelle, 1980), 7.

³² Fuenllana, *Ophénica Lyra*, pdf: 9-10. Fuenllana, *Ophénica Lyra*, ed. Jacobs, xc.

the flesh up stroke playing on strong beats.³³ The execution of *dos dedos*, on the other hand, utilizes the alteration of *p - i*, or, *i - m*.³⁴ *Dos dedos* performance was common to lute technique in Europe, and is still employed on the guitar today. While Milán preferred *dos dedos* on ascending passages, Fuenllana used *dos dedos* on both ascending and descending *redobles*.³⁵ Fuenllana further instructs that, in addition to being effective on all courses, *p - i* alteration provides an especially resonant timbre on the bass strings.³⁶ Along with sensitivity to timbre, Fuenllana reveals an understanding of the nuances of metric pulse, instructing that when alternating with *i - m*, *m*, the stronger of the two fingers, should fall on the strong beats.³⁷

An examination of the 16th-century vihuela books reveals limited information on left hand playing technique. None of the vihuela books discuss the application of left hand ornaments such as the trill, mordent, and vibrato. Lute players of the same time, however, did notate such techniques. According to Gásson, it is possible that left hand ornaments were common practice on the vihuela since the lute, vihuela, and *guitarra* share similar left hand technique.³⁸ Additionally, current research supports that ornaments such as the trill, mordent, and vibrato were applied in varying degrees given the disposition of the performer/arranger.³⁹ Trills (*quiebros*) and mordents were executed via an initial right hand attack followed by the alteration of the left-hand fingers on the main note's upper or lower neighbors.⁴⁰ When ornamentation appears in the vihuela tablatures it is written out, often at cadences. One possible contributing

³³ Griffiths, "The Vihuela," 176-177.

³⁴ See Appendix A for a description of symbols used in the text and the musical examples.

³⁵ Griffiths, "The Vihuela," 176-177.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Luis Gásson, *Luis Milán on Sixteenth-Century Performance Practice* (Bloomington: Indiana University Press, 1996), 105.

³⁹ Frank Koonce, *The Renaissance Vihuela & Guitar in Sixteenth-Century Spain* (Pacific, MO: Mel Bay, 2008), 28. Gásson, *Luis Milán*, 96. Howard Mayer Brown, "Intabulation," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/13823> (accessed January 15, 2011).

⁴⁰ Koonce, *Vihuela & Guitar*, 28.

factor for a lack of ornamental signs is that Bermudo, Fuenllana, and Pisador felt that unembellished tablature allowed for the preservation of the polyphony and tempo of the vocal models. It is therefore possible that the other composers felt likewise.⁴¹

Redobles and *glosas* often appear in intabulations of vocal polyphony and fantasias. These might consist of a short, four note turn, or longer more elaborate runs.⁴² Essentially a form of *style brisé*, *redoble* runs arose out of the vihuela and *guitarra*'s lack of sustain. These devices allude to the legato connection of voices when a true legato is not possible to achieve. The resultant broken textures of *redoubles* contributed to the development of an instrumental style that was not dependent on vocal models.⁴³ According to Gásson, it is possible that a form of *notes inégales* was utilized on such passages, its application being left to the discretion of the individual player.⁴⁴

A primary consideration in performing vocal intabulations and fantasias for four-course *guitarra* and vihuela is the execution of contrapuntal textures: each voice of the polyphony must be executed correctly. Difficulties arise in left hand independence where one finger must sustain a note while others move more quickly. The use of left and right hand dams is also necessary in order to avoid uncharacteristic dissonance. Lastly, the performer must have a basic understanding of counterpoint and maintain a linear concept of the music.⁴⁵ Transcribing the tablature into modern notation has its benefits in terms of more clearly representing the individual durations of each voice.⁴⁶ Fuenllana, however, did address many issues associated with playing multivoiced music on the guitar. Fuenllana emphasized that chords must be

⁴¹ Griffiths, "The Vihuela," 163.

⁴² Koonce, *Vihuela & Guitar*, 28

⁴³ Wolf, "Polyphonic Intabulations," 2, 5. J.B. Trend, *Luis Milán and the Vihuelists* (Oxford: Oxford University Press, 1925), 38-40.

⁴⁴ Gásson, *Luis Milán*, 97.

⁴⁵ The application of these techniques will be discussed in Chapter 6.

⁴⁶ Rodrigo de Zayas, "The Music of the Vihuelists and its Interpretation," *Guitar Review* 38 (Summer 1973): 10-12.

fingering in such a manner that they allow for a legato connection of individual voices. For example, one must apply a left hand fingering that permits chords to be sustained for as long as

The image shows two musical staves in treble clef, C major, 2/4 time. The first staff, titled 'Incorrect Fingering', shows a chord of G4, A4, B4 with fingers 1, 2, 3. The second note is G4 with finger 1. A circled 1 is above the staff. The second staff, titled 'Correct Fingering', shows the same chord with fingers 1, 2, 3. The second note is F#4 with finger 4. Circled 1 and 2 are above the staff.

Example 3.5: Miguel Fuenllana, principles of left hand fingering

possible and melodic lines to be connected. To demonstrate this point, Fuenllana provides the following example of left hand fingering that allows for these conditions (Example 3.5)⁴⁷ In Example 3.5, the incorrect fingering results in a shift from third to first position. This shift cuts short the accompanying harmony and, depending on the dexterity of the performer, may well result in an unconnected upper voice. Fuenllana's preferred fingering, by comparison, allows for the harmony to be sustained for the full measure. The melody can more easily be connected due to the lack of a shift. Note also that the dissonance of a minor second (e" and f") is avoided because the fourth finger stops the e" in place of f" on the second string.

This chapter demonstrates that 16th-century Spanish vihuelists provided a rich repertoire based largely on the style of vocal polyphony. Additionally, these composers established an aesthetic ideal that looks beyond the limitations of the instrument. That performers of a plucked string instrument with very little ability to sustain should attempt to execute polyphonic legato melodies in a vocal manner is paradoxical. These composers succeeded in their efforts through

⁴⁷ Fuenllana, *Ophénica Lyra*, ed. Jacobs, xciii – xciv. Fuenllana, *Orphénica Lyra*, pdf: 11.

ingenuity of fingering and technique. Where the instrumental technique fell short, they adapted the musical style with *redobles*. In so doing, the Spanish vihuelists of the 16th century established foundational principles of technique and aesthetics that have carried through various styles of music over the course of the following centuries.

CHAPTER 4
THE DEVELOPMENT OF THE GUITAR'S MELODIC STYLE
IN 17TH AND 18TH-CENTURY SPAIN

By the end of the 16th century, the guitar supplanted the vihuela in popularity.¹ In contrast to the highly polyphonic use of the vihuela, which ended abruptly with the close of the 16th century, the Baroque guitar was initially used as a strummed accompaniment instrument. Almost seventy-five years passed before the guitar's distinct melodic voice became prominent in Spain.

The earliest work for the Spanish Baroque guitar, published in 1596, is *Guitarra Española de cinco órdenes* by Juan Carlos Amat. Amat propagated a playing style in which the guitar's role was primarily accompanimental. In addition to the appearance of the strummed approach, the instrument itself changed, having five courses of strings, a larger body than the four-course *guitarra*, and new tuning systems. The five-course Spanish Baroque guitar became popular in France, Italy, and Spain. For almost 150 years there remained consistency in its playing technique and tunings. Notable composers for the instrument include the Italians Francesco Corbetta, Giovanni Froscarini, and Girolamo Montesardo, the French composer Robert de Visée, and Gaspar Sanz and Santiago de Murcia in Spain.² Consequently, from obscure late 16th-century origins, the Spanish Baroque guitar became an international instrument

¹ Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (London: B. T. Batsford, 1974), 41. Laurence Libin, The Metropolitan Museum of Art and Museo Municipal. *The Spanish Guitar: La Guitarra Espanola* (New York, Madrid: Sociedad Estatal Quinto Centenario, 1991), 82.

² Jerry Willard, *The Complete Works of Gaspar Sanz* (New York: Amsco, 2006), 1:9.

that maintained a lineage of performance until the middle of the 18th century.³ It was in Italy during the first half of the 17th century that the strummed *rasgueado* style was combined with contrapuntal and melodic playing, or *punteado* style, creating a more intricate and satisfying body of solo literature. By the time of the first Spanish publication to address *punteado* style, the melodic style of playing the Baroque guitar had already developed in France and Italy. Thus, Italian and French guitarists influenced the *punteado* style in Gaspar Sanz's *Instrucción de música sobre la guitarra española* of 1674.⁴

Instrucción de música sobre la guitarra española provides tablature for both *rasgueado* and *punteado* playing styles and conveys distinct melodic aesthetics through its tuning instructions as well as advice on ornamentation, technique, and interpretation. Sanz's *punteado* guitar music is notated in Italian tablature, the most common form of guitar notation in 17th-century Spain. Much like the modern guitar, the Baroque guitar had more than one standard tuning system. For *punteado* playing, Sanz preferred the re-entrant Italian style of tuning.⁵ Re-entrant tunings are non-sequential. For example, re-entrant Italian tuning replaces the fourth and fifth course bass strings with treble strings (Example 4.1), resulting in a treble dominated instrument well suited to melodic playing. Sanz's preference for Italian tuning was based in its facilitation of *campanelas* (bell-sounds).

Sanz asserts that *campanelas* were an important element of the Baroque guitarists' melodic aesthetic.

...but if one wishes to play in the *punteado* style with beauty and sweetness and to use *campanelas*, which is the modern manner in which one composes nowadays, bass strings

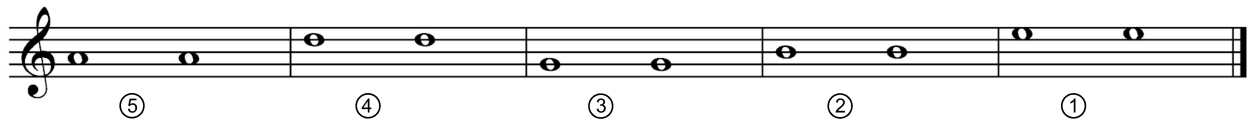
³Jerry Willard, program notes from CD recording *The Baroque Guitar*, (LEMS 8065, 2007). <http://www.lyrichord.com/linernotes/Lems8065US.pdf> (accessed March 19, 2010).

⁴Turnbull, *The Guitar*, 58.

⁵ *Ibid.*, 21.

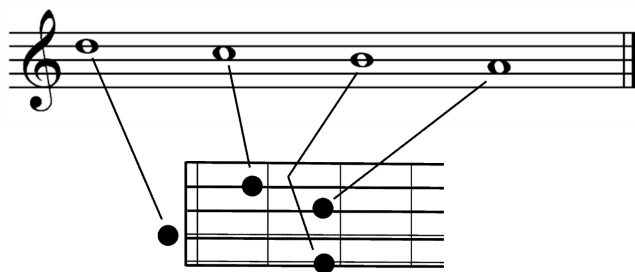
do not work well, but as my own great experience teaches me, only thin strings work, for the fourths as well as the fifths.⁶

In executing *campanelas*, one fingers the steps in scale passages alternately between different strings, producing a bell-like overlap of sound. A visual representation of how such a passage



Example 4.1: re-entrant Italian tuning of the five-course Baroque guitar⁷

would be fingered on a Baroque guitar appears in Example 4.2. The treble strings are represented at the top of the neck diagram, while the “bass,” but in Italian tuning actually treble, strings are located at the bottom of the diagram. A distinct legato articulation results from each successive note of a scale being played on a different string.



Example 4.2: *campanelas* passage in Italian tuning

As well as creating a legato articulation, *campanelas* often utilize a right hand fingering that conveys metric subtleties within a melodic line. Every other note is played with the right

⁶ Sanz, trans. Strizich, *Instrucción*, 21.

⁷ Frank Koonce, *The Baroque Guitar in Spain and The New World* (Pacific, MO: Mel Bay Publications, 2006), 4.

hand thumb (*p*), on what would otherwise be the bass strings of the instrument, strings four and five. These thumb notes alternate with either the index (*i*) or middle (*m*) finger on the treble strings of the instrument, strings one, two, and three. Melodic notes played with the thumb tend to have a more full sound and more weight than those plucked with *i* or *m*. Therefore, notes plucked with the thumb often fall on accented beats (Example 4.3). Example 4.3 presents a tablature passage as would sound with bass strings (4.3-b) and re-entrant Italian tuning (4.3-c).⁸

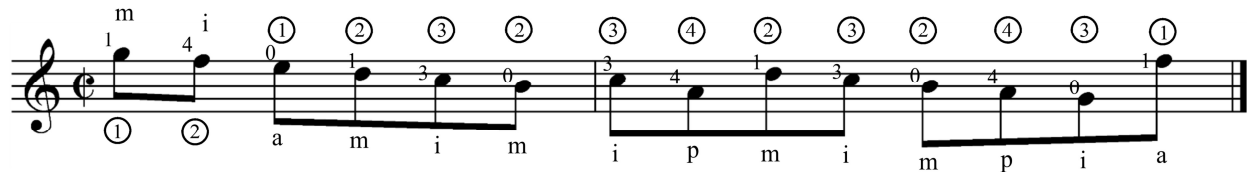
The image shows three staves of musical notation, labeled a, b, and c, illustrating different fingerings and tunings for a guitar passage. Staff a shows a tablature passage with fret numbers (3, 2, 3, 2, 3, 2, 3, 2) and fingerings (3, 1, 2, 3, 0, 2, 0, 2, 0). Staff b shows a treble clef staff with a melody and fingerings (p, i, p, i, p, i, p, i, p, i, p, i) written below the notes. Staff c shows a treble clef staff with a melody and fingerings (p, i, p, i, p, i, p, i, p, i) written below the notes.

Example 4.3: Gaspar Sanz, *Pavanas*, mm. 32-33

Alternating between thumb and index finger, the right hand fingering appears between lines b and c. The displaced lower octaves, which fall on the beat in 4.3-b, are played with the right hand thumb and, as a result, are naturally accented. Example 4.3-c demonstrates how, as a result of Italian tuning, these accented notes fall into the *campanelas* scale passage. From this comparison it can be determined that, in addition to creating a bell-like legato effect, Italian

⁸ See also Sanz, trans. Strizich, *Instrucción*, 10-11.

tuning allows for the differentiation of strong and weak beats in such passages. Modern players are capable of mimicking the legato articulation of *campanelas* passages (Example 4.4).⁹ While



Example 4.4: Gaspar Sanz, *Pavanas*, mm. 32-33, modern guitar fingering

the cross string, legato articulations have been retained in Example 4.4, the strong-weak pulse which would naturally be created through *p-i* fingering is not. This is not to say that a sense of pulse will be lost with the right hand fingering presented in Example 4.4, but the performer must keep the metric accents in mind when executing the passage.

In addition to preferring Italian tuning for *campanelas*, Sanz states that Italian tuning facilitates the execution of left hand melodic ornaments.

The reason (for a preference for Italian tuning for *punteado* playing) is because in performing trills and slurs, and other gallantries of the left hand, if there is a bass string, it impedes the hand, for if one string is thick and the other thin, the hand is not able to stop them equally nor to press down a large string so well as two thin ones.¹⁰

Left hand melodic ornamentation supplied by Sanz includes the trill, mordent, vibrato, and the slur.¹¹ While Sanz does notate these ornaments in his tablature, performers were also expected to add these ornaments at their own discretion according to certain rules of melody. Sanz expressed this sentiment stating, “I wish to give a famous rule so that you will always be able to

⁹ See also Koonce, *Baroque Guitar*, 19.

¹⁰ Sanz, trans. Strizich, *Instrucción*, 21.

¹¹ Ibid. 25-26. Sanz, trans. Willard, *Instrucción*, 21-23. Secondary sources on Sanz’s ornamentation include: Koonce, *Baroque Guitar*, 8, 14-18. Strizich, preface to *Complete works of Gaspar Sanz*, 8-9, 13. Willard, Introduction to *Complete Works of Gaspar Sanz*, 10-12.

play one (trill) even though you do not find it notated.”¹² Trills, marked either above or below a note with T in the tablature, most likely start on the main note, although Sanz may have used both main note and upper note trills. Mordents, marked \smile below a note, alternate between the main note and its lower, and, occasionally, upper auxiliary. Sanz describes vibrato, marked * above or below a note, in the following manner.

The vibrato is usually performed with the little finger, and sometimes with the others; one relaxes the grip on the neck, shakes the hand with much regularity from side to side with great speed.¹³

Sanz’s tablature contains slurs of two, three, and even more notes. Sanz and other Baroque guitarists considered the slur, like vibrato, an ornamental gallantry that could be executed at the discretion of the player.¹⁴ Two additional ornaments that Sanz discusses, but often are not notated in tablature, are ascending and descending appoggiaturas and arpeggios. The appoggiatura proves problematic because Sanz’s symbol for it, \smile , is the same for both its ascending and descending forms, as well as for the mordent.

In addition to ornamentation, Sanz provides advice for right hand fingering in melodic passages. Melodic passages should be played with alternate fingers “so that one finger does not play two consecutive strokes.”¹⁵ Whether these finger alternations involve *p - i* or *i - m* is unclear. There may be times when the geographic layout of the pitches in relation to the instrument make the right hand fingering clear, as in the *p - i* alteration of the *campanelas* passage in Example 4.3. Additionally, *punteado* pieces often incorporate *rasgueado* strumming that accompanies the melody. When this happens, the strums should not be too loud, but should

¹² Sanz, trans. Strizich, *Instrucción*, 25.

¹³ *Ibid.*, 27.

¹⁴ James Tyler and Paul Sparks, *The Guitar and its Music from the Renaissance to the Classical Era* (New York: Oxford University Press, 2002), 177. Koonce, *Baroque Guitar*, 17-18.

¹⁵ Sanz, trans. Strizich, *Instrucción*, 25. See also, Sanz, trans. Willard, *Instrucción*, 21.

blend nicely with the punto playing. In Sanz's *punteado* music, *rasgueados* and strums are "carriers of the melody," so one should bring out the melodic voice in such strums.¹⁶

Sanz provides technical advice for connecting melodic lines along with an aesthetic ideal for the guitar as a melodic, singing instrument. While describing the technique behind leading voices in a connected fashion, Sanz observes that players who do not play well often fail to coordinate the right and left hands.¹⁷ To help with coordination, he points out that left hand preparation on descending lines is essential in connecting such passages. Sanz stresses that when moving from the third fret to the first fret, for example, one must stop the first fret before lifting the finger off the third fret. Likewise, in ascending passages, if moving from the first fret to the third fret, one must not lift the first finger too soon. Otherwise, there will be a break in the sound and a possibility of the open string momentarily sounding between the melodic pitches. If a high level of coordination and preparation is not achieved, Sanz states, one will play in a hammer-like fashion that makes "a keyboard out of the guitar, which offends the ear, and spoils all that you play."¹⁸ This statement reveals key aspects of Sanz's aesthetic views of the guitar. First, he does not conceive of the guitar as being a keyboard-like instrument. Along with this is the idea that the guitar's character is to connect voices in a "singing" fashion.

Sanz's discussion of the right hand thumb further elucidates his concern for maintaining melodic consistency.¹⁹ Demonstrating an awareness of maintaining consistent weight and timbre in the bottom voice, Sanz stresses that the right hand thumb should play bass line notes even if the bass line ascends up to the second string. Sanz states that lower voices should always be

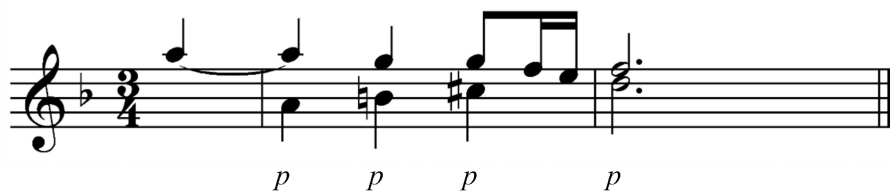
¹⁶ Strizich, preface to *Complete Works of Gaspar Sanz*, 14.

¹⁷ Sanz, trans. Strizich, *Instrucción*, 26-27. Sanz, trans. Willard, *Instrucción*, 23.

¹⁸ Sanz, trans. Strizich, *Instrucción*, 27. See also Sanz, trans. Willard, *Instrucción*, 23.

¹⁹ Sanz, trans. Willard, *Instrucción*, 21. Sanz, trans. Strizich, *Instrucción*, 25.

played with the thumb “to bring out that voice so that it may have more substance.”²⁰ Example 4.5 demonstrates Sanz’s suggestion for using the thumb to maintain the integrity of the bottom voice. The distinction that Sanz is pointing out, and what he wants the player to avoid, is playing the last measure of Example 4.5 with *i* plucking the lower voice and *m* plucking the upper voice. Unless the thumb is consistently played on the lower voice, there will be a distinct break in weight and timbre.



Example 4.5: Gaspar Sanz, *Jacaras*, mm. 11-12

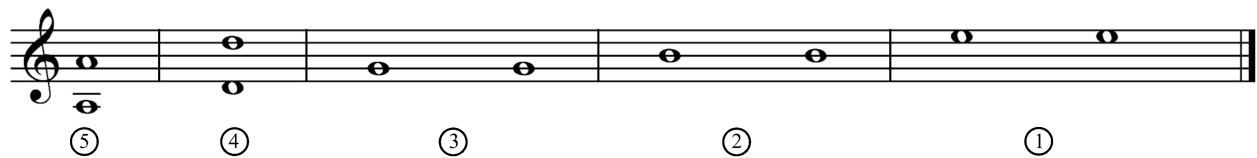
While Gaspar Sanz’s 1674 publication was the first of its kind in Spain, it was soon followed by the 1694 publication of *Poema Harmónica* by Francisco Guerau. *Poema* differs from Sanz’s *Instrucción* in that it only contains pieces in *punteado* style and that these pieces tend to be more virtuosic. Furthermore, Guerau reiterates points made by Sanz and offers alternative advice. Like Sanz, Guerau advises maintaining consistent timbre in ascending bass lines. “If you play from the bourdons upwards, you must play with the thumb up to the second string and from then on upwards with the index and middle fingers.”²¹ Guerau also provides advice on keeping consistent timbre and weight for descending passages, stating that, when passages descend, one alternates *i* and *m* until reaching the fifth string, where the thumb takes over.

²⁰ Sanz, trans. Strizich, *Instrucción*, 25.

²¹ Francisco Guerau, *Poema Harmónica* (Madrid, 1694), trans. Brian Jeffery (London: Tecla Editions, 1977), 85.

Guerau discusses the same five ornaments as Sanz, although he employs different symbols for them. For Guerau, adding a large number of melodic ornaments in addition to those already notated is an acceptable, even preferable, practice. Guerau states, “the most beautiful and harmonious thing of all is a continuous series of trills, mordents, slurs, and arpeggios. If you use these ornaments which are the soul of music, you will see the difference between the one and the other.”²²

A major point of departure for Guerau is his apparently consistent use of Spanish tuning (Example 4.6), as opposed to Sanz’s preferred Italian tuning.²³ Although Guerau does not specify a tuning system, the overall organization of his pieces strongly suggests the use of *bordones*, the bass strings that Gaspar Sanz chose to abandon.²⁴ Guerau was not alone in the practice of using *bordones*. In his 1677 publication *Luz y norte musical...*, Lucas Ruiz Ribayaz utilizes bass strings when presenting a collection of Sanz’s pieces in Spanish tuning.



Example 4.6: Spanish tuning

The configuration of the bass strings in Spanish tuning results in inconsistencies in what might actually be sounded in the printed tablatures. Octave doubled bass strings in Spanish tuning (Example 4.6) place the higher pitched string on top, closest to the ceiling, with the lower octave closer to the floor. With this configuration, the player has more control in sounding just

²² Guerau, *Poema*, 85.

²³ Brian Jeffery, Introduction to Francisco Guerau’s *Poema Harmónica* (Madrid 1994) (London: Tecla Editions, 1977), 5-6.

²⁴ *Ibid.*, Koonce, *Baroque Guitar*, 59.

the treble string, just the bass string, or both strings together.²⁵ There is a certain degree of ambiguity as to which combination of fourth and fifth courses will actually sound in any given performance, depending on the discretion and skill of the performer. Additionally, Spanish tuning does not facilitate the use of *campanelas* as readily as Italian tuning. The addition of bass strings in Spanish tuning, however, results in a pitch orientation that matches the first five strings of the modern guitar.²⁶

According to current research the music for Spanish Baroque guitar culminated with the publications of Santiago De Murcia. Murcia's publications consist of *Resumen de Acompañar la Parte con la Guitarra*, of 1714, the undated *Saldívar Codex*, and *Passacalles y obras de guitarra por todos los tonos naturales y accidentales* of 1732. Murcia's *punteado* music grew out of the style of Guerau, with whom Murcia studied between 1690 and 1700. To that end, Murcia directs readers to *Poema Harmónica* for a description of *punteado* ornamentation and technique. Additionally, Murcia's music includes French influences in its organized suites of stylized dances.²⁷

While Murcia, Guerau, and Sanz wrote contrapuntal music, they also consistently implement simple lyrical melodies set to a sparse homophonic texture (Examples 4.7 – 4.9). The music of the above composers often presents song-like melodies that are treated to variation techniques. Containing mostly conjunct motion with small leaps, melodies are often set to symmetrical phrases within an octave range. The variation of these melodic lines often climaxes with fast moving scale passages that connect chords, not unlike the *redobles* used by the 16th-century vihuelists (Example 4.7, mm. 49-52).²⁸

²⁵ Jeffery, introduction to *poema*, 6. Koonce, *Baroque Guitar*, 5.

²⁶ Koonce, *Baroque Guitar*, 59.

²⁷ Neil Pennington, *The Spanish Baroque Guitar* (Ann Arbor: UMI Research Press, 1981), 1:151.

²⁸ Sanz, trans. Willard, *Instrucción*, 10.

mm. 1-4

mm. 49-52

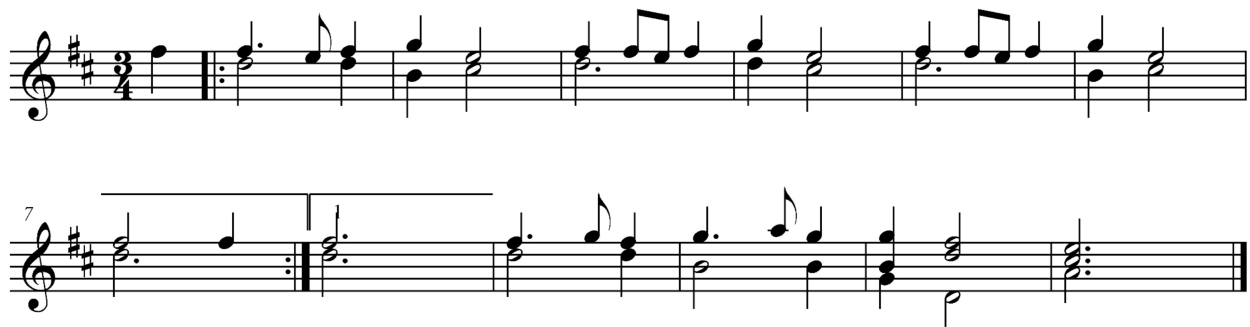
Example 4.7: Gaspar Sanz, *Folias*, mm. 1-4, and 49-52

Example 4.8: Francisco Guerau, *Marionas*, mm. 1-8

Example 4.9: Santiago de Murcia, *Zangarilleja*, mm. 1-7

Another highly melodic genre employed by Sanz and Murcia is that of the *clarín* (Example 4.10). The *clarín* was a valveless bugle-like instrument popular in 17th and 18th-

century military bands that was also used in the performance of sacred music.²⁹ When imitating music for *clarín* on the guitar, Sanz and Murcia project a strong military affect by presenting fanfare styled melodies, a common melodic type of the Baroque period.³⁰ These pieces also incorporate a melodic style with terraced dynamics that create an echo effect, use of repeated notes, and frequent use of parallel thirds and sixths. Although written during the Baroque period, these homophonic melodic settings by Sanz, Guerau, and Murcia are precursors to the Pre-Classical Galant and Rococo styles.³¹



Example 4.10: Gaspar Sanz, *La cavalleria de Ne poles con dos clarines*, mm. 1-12

At the end of the 16th century, Spanish guitar music changed in style from the highly refined polyphonic art of the vihuelists to the strummed accompanimental style of Amat. The guitar then adopted the melodic style, exemplified by Sanz, Guerau, and Murcia that in many ways exists in opposition to the polyphonic style of the vihuelists. That this stylistic change developed out of the Baroque guitar is not unusual when one considers the nature of the instrument. Within the *punteado* style, the instrument and its tunings foster a melodically driven, thin, homophonic texture. Whether or not this change in style was an intentional reaction to

²⁹ Pennington, *Baroque Guitar* 1:155-156.

³⁰ Szabolcsi, *A History of Melody*, 98.

³¹ *Ibid.*, 114-116.

polyphony bears further research. What is certain is that, during the time bridging the seventeenth and eighteenth centuries, the guitar found its melodic voice in Spain.

CHAPTER 5

THE GUITAR'S LYRICAL DEVELOPMENT IN THE 19TH CENTURY

The Guitar's Musical Style in the Early 19th Century

The names Fernando Sor and Dionisio Aguado are synonymous with classical guitar. In addition to establishing a pedagogic and artistic philosophy that is still alive today, Sor and Aguado were important contributors to the standard repertoire for the classical guitar. Sor wrote over 100 etudes, and many of these are still part of the guitar's standard repertoire. He also penned the guitar's first large-scale works of considerable quality during the first decade of the 19th century. By composing large-scale works in contemporary 19th-century forms, Sor, Aguado, and their contemporaries established the guitar's ability to present more than short, stylized dances and improvisatory preludes.

Sor and Aguado's method books outline basic aesthetic and artistic principles. Sor's *Méthod pour La Guitare* was published in Paris in 1830, and Aguado's *Nuevo Método para Guitarra* was published in Madrid in 1843. During their time of publication, many of the ideas presented in these books appear to have been unknown outside of small circles of guitar enthusiasts. That the general musical public was unaware of the guitar's potential is evident in the great care for detail and the tone of both volumes: at times both take an argumentative approach in describing the guitar's ability to generate multi-voiced textures. The two books form a pair that complement each other nicely. Not lacking in instructional depth, Sor's is more

philosophical in nature, while Aguado's is more pragmatic in its approach to graded instruction. Both present, in unprecedented detail, descriptions of the technique and artistry required in the simultaneous playing of melody and accompaniment in the classical style. At the start of the 19th century, however, the future of the guitar was uncertain. It existed in many forms and was used primarily as an accompaniment to drinking songs.¹

To meet the demands of Sor and Aguado, the guitar went through a transformation. Changes in instrument construction and the standardization of guitar notation facilitated the integration of the guitar into mainstream music making. These changes, occurring in the second half of the 18th century, reflect a dramatic shift in artistic and aesthetic outlook on the part of accomplished guitarists. As physical alterations to the instrument allowed for a stylistic transformation of its music, late 18th-century musical style necessitated a different instrument than the Baroque guitar.² With the Baroque guitar, harmonies and textures could become obscured due to the inconsistent tunings left up to the discretion of individual players. String consistency was problematic; thus, it was difficult to find pairs of double courses that were true. Also problematic was consistently plucking each of the paired strings with the same weight and accuracy. While the inconsistent qualities of the Baroque guitar lent themselves well to artistic and aesthetic outlooks of Baroque period music, they did not fit the aesthetic or artistic aims of the Classical tradition. The Classical style of Sor and Aguado is well suited to the coincidental emergence of the six-string single course guitar.

¹ Paul Sparks, "1750-69: The Emergence of the Six-String Guitar," in *The Guitar and its Music from the Renaissance to the Classical Era* (Oxford, New York: Oxford University Press, 2002), 195-5. Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (London: B. T. Batsford, 1974), 59-60. Graham Wade, *Traditions of the Classical Guitar* (London: John Calder, 1980), 94-95. Tyler, *The Early Guitar*, 52-53.

² Turnbull, *The Guitar*, 63. Wade, *Traditions*, 95.

The popularity of single courses was perpetuated by Federico Moretti with *Pincipios para tocar le guitarra de seis órdenes*, published in Madrid in 1799.³ While Moretti preferred a seven-string instrument, the six-string, single course guitar became the standard instrument in Spain during the first decade of the 19th century. The range of this guitar, two octaves in a single position, allowed for bass notes, harmony, and melody to sound simultaneously. In addition to being easier to tune than the Baroque guitar, the Classical guitar's single strings offered greater constancy of sound and texture. With its new sound pallet, the instrument shed any resemblance to the double-course sound of the lute, vihuela or Baroque guitar. Additionally, the single strings allowed for numerous technical and expressive advancements in the areas of slurs, lyrical vibrato, orchestrative timbre techniques, and textural possibilities.⁴

Developments to guitar notation during the 18th century reflect an additional step toward integrating the guitar into mainstream music making. Michel Corrette's *Les Dons d'Apollon: Méthode pour apprendre facilement à jouer la Guitarre* (1763) was the first publication to utilize standard notation along with tablature.⁵ Setting a precedent still used today, he scored the music in treble clef, notating it an octave higher than sounded. With the increased use of standard notation following Corrette's publication, guitar music would be discernable by all musicians, not just professional guitarists and instrumental aficionados.

Federico Moretti's conception of the guitar's ability to convey melody and harmony simultaneously influenced Sor and Aguado's aesthetic outlook as much as the use of standard notation.⁶ In his *Méthode pour la Guitar*, Sor explains Morretti's influence:

³ Paul Sparks, "1790 the Early 1800s: The Triumph of the Six-String Guitar," in *The Guitar and its Music from the Renaissance to the Classical Era* (Oxford, New York: Oxford University Press, 2002), 233.

⁴ Wade, *Traditions*, 99-100.

⁵ Turnbull, *The Guitar*, 60. Sparks, "Emergence," 200.

⁶ Wade, *Traditions*, 97. Jeffery, *Sor*, 15-16. Sparks, "Triumph," 233-234.

I heard one of his accompaniments played by one of his friends; and the shape of the bass line, as well as the harmony which I could distinguish, gave me a high regard for his merit: I regarded him as the torch which should serve to illuminate the faltering steps of guitarists.⁷

That the guitar was not widely regarded as an instrument capable of doing more than strumming accompaniments is evident in the language used by Sor and Aguado in their method books. In the preface to his guitar method, Sor describes listeners' disbelief upon seeing his scores or hearing him play melody with accompaniment. He humbly credits his reputation as a phenomenon more to misconceptions about the guitar's ability to present simultaneous melody, harmony, and bass than anything miraculous on his part:

Their astonishment arises only from the manner in which they consider the guitar: while they say that this instrument is principally intended for accompaniment, classing therefore among the instruments of harmony, they always begin by treating it as an instrument of melody; for their first lessons are always scales...⁸

Aguado confirms Sor's sentiments that the early 19th-century musical public holds misconceptions as to the guitar's full capabilities:

The guitar is an instrument which is not as yet well known. Who would think that of all those used today it is perhaps the most suitable for producing the effect of an orchestra in miniature? It seems inconceivable at first glance, but experience leaves no doubt.⁹

When Sor began playing the guitar he was not fully aware of its potential and first conceived of it as a harmonic, accompanying instrument. He familiarized himself with the rules of harmony so that he understood scales, progressions, and inversions as both abstract musical concepts and in relation to the guitar's fingerboard. It was when accompanying arias from Italian operas that Sor started adding melody to his accompaniments by incorporating short

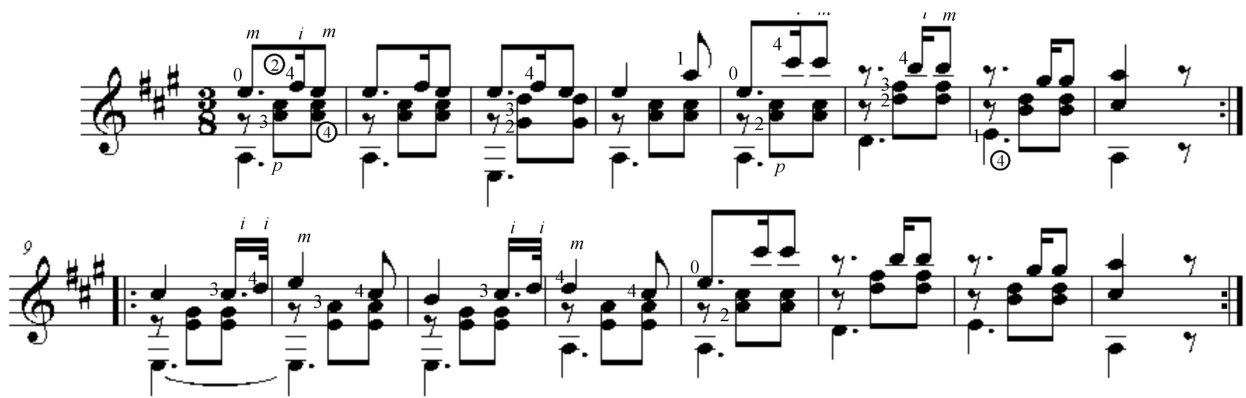
⁷ As quoted in Wade, *Traditions*, 97. Jeffery, *Sor*, 15.

⁸ As quoted in Fernando Sor, *Method for the Guitar*, trans. A. Merrick (London: Robert Cocks & Co, 1850), 5. For a supporting translation see Fernando Sor, *Method for Guitar*, trans. and ed. Matanya Ophee (Columbus, OH: Editions Orphée, 2010), 1.

⁹ Dionisio Aguado, *New Guitar Method*, trans. Louise Bigwood, ed. Brian Jeffery (London: Tecla Editions, 1981), 3.

instrumental melodic passages found in the ensemble scores he was transcribing. From these arrangements he began writing his own melodically driven pieces, not as accompaniments, but as true solo literature.¹⁰

The use of music notation, as opposed to tablature, allowed Sor and Aguado to graphically represent their concept of the guitar as a miniature orchestra. Both go to great lengths to describe the nature and execution of the independent voices in their music. In



Example 5.1: Dionisio Aguado, Lesson 22

paragraphs 89 and 90 of his *New Method*, Aguado introduces music in two voices, explaining that the guitar is not solely a melody instrument, but is also capable of playing harmony and melody simultaneously.¹¹ He cautions the student to sustain pitches for their full duration and to mind both the right and left hand fingerings in order to keep the voices separate. In preparing the student for the three-voiced Waltz in Lesson 22, he is careful to point out that stem direction denotes the voices (Example 5.1). The melody's stems go up while the bass line and middle-voiced harmony's stems go down. In general, Aguado takes great pains to make sure that the reader can conceive of and execute the Waltz in three distinct parts. In "Lesson 47: Similar

¹⁰ Sor, *Method*, ed. Ophee, 1-2. Sor, *Method*, trans. Merrick, 6.

¹¹ Aguado, *New Method*, 22-23.

effect to that produced by the violin, viola and bass together,¹² Aguado presents another three-voice texture similar to the one in Example 5.1, this time explaining that the individual parts reproduce the effect of a string trio. The top voice represents the violin, the middle the viola or second violin, and the bottom line the cello or bass. This view of the guitar as a miniature ensemble capable of playing current styles of art music helped lay a higher aesthetic foundation for the classical guitar.

Fernando Sor goes a step further in conveying the guitar's ability to execute multiple-voice textures of instrumental ensembles. He not only provides an example of a three-voiced texture notated for guitar, but also provides an "original" string trio version of the same music (Example 5.2).¹³ Here, one can fully appreciate Sor and Aguado's point that the guitar produces the effect of a miniature ensemble capable of playing simultaneous melody and accompaniment.

Ex: 24.

Violino 1^{mo}.

Violino 2^{do}.

Basso.

Guitar.

Example 5.2: Fernando Sor, *Method for the Guitar*, ed. Harrison, Plate 6, Ex. 24

¹² Aguado, *New Method*, 55-56. Aguado, *Nuevo Método*, 46.

¹³ Fernando Sor, *Method for the Guitar*, trans. A. Merrick, ed. Frank Mott Harrison (London: Robert Cocks & Co, 1896), plate 6. http://www.muslib.se/ebibliotek/boije/Boije_s.htm (accessed January 4, 2011). Sor, *Method*, trans. Merrick, 54. Sor, *Method*, ed. Ophee, 26.



Example 5.5: Fernando Sor, *Fantasia*, Op. 7, mm. 16-24

In order to maintain consistency in the melodic line, Sor cautions against using sympathetic vibrations to add sustain to notes. Because not all pitches of a melody will produce sympathetic vibrations, the melody will sound too inconsistent. Sor suggests looking to the *cantabile* movement of his guitar duet *L'Encouragement* for examples of open string use, left hand fingering for melodic passages, and left hand fingering for rapid passages.

Fernando Sor's principles for right hand fingering are based on both aesthetic and physiological factors, and he is one of the earliest writers to discuss the application of the right hand *a*, or ring finger, in playing melodies. Generally, guitarists from the 16th through the 18th centuries did not employ the *a* finger on melodies. Sor, however, states that sometimes,



Example 5.6: Fernando Sor, playing melodic notes with the ring finger (*)

especially in four-voiced chords, one must play the melody with the *a* finger.¹⁹ Sor opposes using the ring finger because of its inherent weakness, lack of independence, and proportion. When it must be used it, (*) in Example 5.6, Sor curves it a great deal and forcefully attacks the string in order that the melody may be extracted from the accompaniment.²⁰

Sor and Aguado's Principles of Articulation

Both Sor and Aguado stress that the control of articulation is necessary in playing legato melodies. Aguado describes the holding of notes in one part while the notes of the other move, the use of dampers, and the use of vibrato to prolonging sound. In lesson 38 of the *New Method*, Aguado states that one must execute each voice's note values with "scrupulous accuracy" in order to hold the notes in one voice while another voice moves, for only through such left hand independence can one successfully convey the separation of melody from accompaniment.²¹ In addition to stressing that pitches should be sustained for their full value, Aguado introduces the idea of damping notes with both the right and left hands.²² In tonal music, certain pitches allowed to ring too long will create unwanted dissonance. The ability to stop a pitch from sounding, therefore, is as important as letting pitches sustain. Aguado provides three string damping methods: lifting a left hand finger off a stopped string, damping an open string with a left hand finger, or damping an open string with a right hand finger.²³ Aguado, like Sor, observes that sympathetic vibrations can cause certain notes to ring louder than others. If the

¹⁹ Sor, *Method*, trans. Merrick, 33, 45. Sor, *Method*, ed. Ophee, 76.

²⁰ Sor, *Method*, ed. Harrison, 41.

²¹ Aguado, *New Method*, 45.

²² *Ibid.*, 23.

²³ *Ibid.*, 55, 176.

open *d* string is plucked, for example, the open *a* string will vibrate sympathetically and cause an increase in volume. Curiously, Aguado does not specifically advise damping sympathetic vibrations, which is often required to avoid unwanted dissonance. He does, however, advise plucking pitches prone to causing sympathetic vibrations a little softer to maintain a consistent volume on those notes. Aguado's general rule for damping pitches is that chord tones should be left to ring, and non-chord tones should be damped.²⁴

The guitar rapid decay of the guitar's sound has always made executing lyrical melodies challenging. As mentioned above, Sor utilizes specific fingerings in order to maximize the instrument's sustaining capacity. Aguado's contribution to this area is the use of vibrato, which today is considered an expressive device, but also enables the guitarist to prolong the instrument's sound.²⁵ In order to gain maximum benefit from vibrato, one must begin the vibrato motion as soon as the note is plucked. Aguado states that vibrato is most effective on the bass strings and advises plucking them close to the bridge. When employing vibrato on treble strings, he advises plucking the string nearer the sound hole. Early on, Aguado provided a sign for vibrato in his scores; he later retracted this notation, stating that vibrato should instead be left to the discretion of the player.²⁶ While Aguado provides detailed information on proper hand position, anatomical function, and moment of starting the vibrato, he does not mention the speed or width of the vibrato.

In order for Sor and Aguado to assimilate the musical style of the Classical tradition with the guitar, they developed a degree of virtuosity with rapid arpeggios and scales. While the arpeggios are more idiomatic, Sor and Aguado each deal with virtuosic scale passages in their own way. Sor confesses that he never succeeded at playing fast scale passages staccato, in the

²⁴ Aguado, *New Method*, 30-31.

²⁵ *Ibid.*, 53, 175.

²⁶ *Ibid.*, 175.

manner of the violin.²⁷ However, by taking advantage of the guitar's ability to slur notes, Sor felt that he could imitate "singing passagework" on the guitar (Example 5.7).²⁸



Example 5.7: Fernando Sor: *Method for the Guitar*, ed. Harrison, Plate 7, Ex. 28

To play detached scales, Sor prefers the alternation of *p - i*, where *p* falls on the strong beats, while Aguado prefers *i - m*.²⁹ While preferring slurred scales from both an aesthetic and technical standpoint, Sor suggests utilizing Aguado's method when learning to play detached scales stating that Aguado, "excelling in this kind of execution, is prepared to establish the best rules respecting it."³⁰

Early in his career, Aguado utilized an *i - a* alternation for scales, and he credits Sor with his switch to *i - m*.³¹ In the *New Method*, Aguado pays meticulous attention to detail concerning the musical qualities of a scale passage. Maintaining a consistent articulation on string crossings is difficult, and Aguado cautions against allowing pitches from one string to ring over the pitches of another. Example 5.8 contains the passage being described in the following quotation:³²

Once the D... has been played... the fourth finger is lifted, so that when E is played on the next string, the vibrations of the D will have terminated, since this forms an interval of a second – a generally disagreeable dissonance [See Example 5.7]. The same care

²⁷ Sor, *Method*, trans. Merrick 10-11.

²⁸ Sor, *Method*, ed. Ophee, 37.

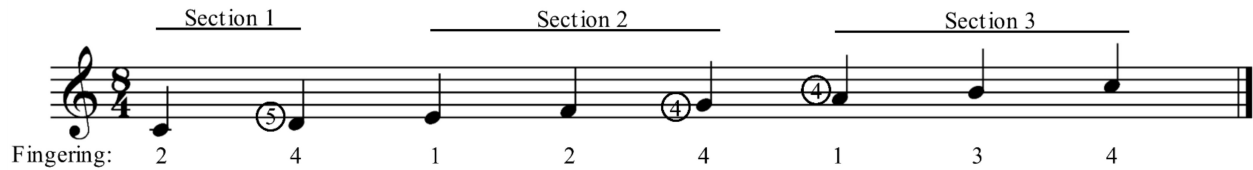
²⁹ *Ibid.*, 54.

³⁰ Matanya Ophee, "Introduction," in *Fernando Sor: the Complete Studies for Guitar* (Chanterelle Verlag: Heigelberg, 1997), 6. See also Sor, *Method*, trans. Merrick, 32.

³¹ Ophee, "Introduction to *Studies*," 7.

³² Aguado, *Nuevo Método*, 66.

should be taken with the G and B in the same scale. This is a general rule applicable to all ascending and descending scales.³³



Example 5.8: Dionisio Aguado, ascending scale with string crossings indicated

Earlier in his method, Aguado points out that one must also be careful to prevent seconds from sustaining over one another in melodies and scale passages. He provides a monophonic, melodic exercise for practicing this technique.³⁴ While he does not exhaust all possibilities for damping unwanted dissonance, Aguado's attention to detail set the precedent for describing the articulation of clearly defined melodic lines.

Sor and Aguado's Principles Concerning Timbre

In their discussion of the guitar's orchestral effects, Sor and Aguado establish principles that dictate the guitar's many shadings of timbre. Aguado observes that each guitar string has a different characteristic timbre according to its thickness.³⁵ The open first string, for example, has a different tone quality than the equivalent pitch located at the second string, fifth fret. The same is true for the other open string equivalents. He points out that the unwound treble strings

³³ Aguado, *New Method*, 81.

³⁴ Aguado, *New Method*, 33.

³⁵ *Ibid.*, 5.

and the wound bass strings possess different timbres and that, due to changes in string length, various left hand positions also produce a range of timbres.³⁶

Sor and Aguado recognized that the guitar's broad timbral range enabled it to imitate the characteristic sounds of other instruments. Utilizing various combinations of left hand position and right hand attack, Aguado gives instructions in imitating the sounds of the drum, trumpet, and harp.³⁷ Different timbres can be achieved depending upon the location in which the string is plucked in relation to the distance from the bridge, the amount of nail or flesh used, and the angle of the nail on the string.³⁸ The thumb and index fingers can also be interchanged for different timbral effects.

Sor, too, was much concerned with the quality of the guitar's sound and its timbral shadings.³⁹ He advises the player to adopt a common right hand position that is one-tenth the length of the string, where one is able to use a variety of dynamics without overplaying the string. For a mellow sound, Sor advises moving to about 1/8 the length of the string from the bridge. Additionally, Sor adjusts the angle of attack for a more *dolce* sound; plucking with the side of the finger results in sound production from "a kind of friction, and not from a pull."⁴⁰ For louder dynamics, Sor places his right hand closer to the bridge and exerts more force with his attacks. In order to achieve consistency of sound, Sor notes that one must adjust the velocity of attack in accordance with right hand placement in relation to string length. Like Aguado, Sor observes that different right hand placement and left hand positions result in a variety of timbres.

³⁶ What Aguado does not include is that these discrepancies in timbre can create problems when trying to maintain consistency in a melodic line. These problems are addressed in Chapter 6.

³⁷ Aguado, *New Method*, 55, 59, 169.

³⁸ Chapter 6 will address application of these techniques in greater detail.

³⁹ Sor, *Method*, trans. Merrick, 15-18. Sor, *Method*, ed. Ophee, 12-17.

⁴⁰ Sor, *Method*, trans. Merrick, 15.

A) Horn



B) Trumpet



C) Oboe



Example 5.9: Sor, *Method for the Guitar*, ed. Harrison, Plate 1, Ex. 6, 9, Oboe, p. 5

Sor states that imitating other instruments may produce good effects but that they should not be overused. According to Sor, beginners should learn the fundamentals of producing a pleasing timbre before attempting such emulation. Additionally, Sor comments that passages should be written in the proper style and range. He gives examples of parts written in the style of numerous instruments including the horn, trumpet, and oboe (Example 5.9). In addition to examples of stylized instrumental writing, Sor provides descriptions of right and left hand techniques for mimicking characteristic instrumental timbres.

Aguado's Advice on Phrasing and Expression

Aguado's *New Method* contains a clear and eloquent discussion of musical expression that includes many aspects of melodic phrasing.⁴¹ Aguado considers playing with feeling to be the highest aspect of musicianship. He defines musical expression as, "expressing the ideas of the composer in such a way that the sounds transcend the mere ear and move the heart of the listeners."⁴² It is the musician's own enthusiasm and sensitivity that draws listeners into a performance. In discussing phrasing, Aguado remarks that music follows many of the same patterns as speech:

...without departing from the capital points determined to him, the player still has a very wide field in which to express his own creative spirit, by producing in the sounds continuous chiaroscuro, similar to the accents of expressive speech, the rules of which are to be found within the heart and nowhere else.⁴³

Musical ideas form phrases, which form larger passages. Most phrases, Aguado observes, can be broken into two two-measure units, distinguishable from one another due to dynamic contrast. Each two-measure melodic idea should conclude softly, so as to distinguish its end from the beginning of the next idea. A four-measure phrase should begin loudly, gradually decrescendo, and conclude more softly than it began. These suggestions are, however, generalizations, and Aguado points out that the contour of each phrase should be considered. Generally, he advises, rising passages should show an increased intensity of sound while the energy in falling passages should dissipate. In regard to meter, Aguado notes that within each measure, beats one and three

⁴¹ Aguado, *New Method*, 143-145.

⁴² *Ibid.*, 143.

⁴³ *Ibid.* In art, chiaroscuro refers to contrasts of light and dark. Janis Callen Bell, "Chiaroscuro," in *Grove Art Online. Oxford Art Online*, <http://www.oxfordartonline.com/subscriber/article/grove/art/T016397> (accessed March 5, 2011).

should have more weight than beats two and four. Likewise, downbeats should have more emphasis than upbeats.

Modern guitarists may be surprised to find that Aguado discusses tempo shaping in phrases. Aguado believes that in solo playing one is not bound to the beat as strongly as in ensemble playing: thus one is free to either quicken or slow the pulse. He advises that one should make a perceptible departure in pulse for a moment and then return to the original pulse.⁴⁴ It is clear from this that Aguado would not be adverse to the judicious use of rubato. He closes his discussion on phrasing saying that the best way to learn musical expression is to listen to great players on all instruments, copying their modes of expression until one finds his individual voice. Ultimately, the best guide to good phrasing is “good taste and sensitivity.”⁴⁵

The Guitar's Melodic Development in the Late 19th Century

As the 19th century progressed, so did the guitar's design and its music. While Antonio Torres (1817-1892) created the basic design prototype for the modern guitar, Francisco Tárrega further developed the guitar's compositional style. Torres increased the guitar's string length to sixty-five centimeters from the sixty-two or sixty-three centimeter length played by Sor and Aguado.⁴⁶ Along with increased string length and overall size of the instrument, Torres used carefully selected wood for his soundboards and set these to his new system of fan strutting. These changes resulted in a louder, more tonally balanced instrument with better sustaining ability and greater timbral shadings. Tárrega's choice of left hand fingerings in his melodies

⁴⁴ Aguado, *New Method*, 144.

⁴⁵ Wade, *Traditions*, 134.

⁴⁶ *Ibid.*, 137-138.



Example 5.10: Francisco Tárrega, *¡Adelita!*, mm. 13-14

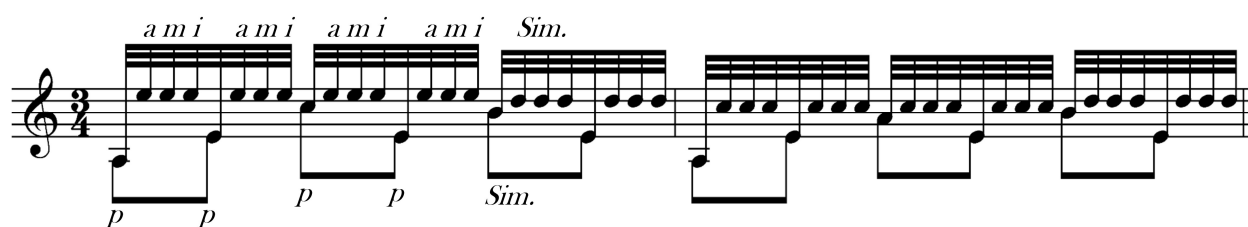


Example 5.11: Francisco Tárrega, *¡Marieta!*, mm. 6-16

reflect these improvements. For example, Sor avoided placing extensive melodic material in the upper positions of strings three and four (Examples 5.4 and 5.5), while Tárrega often exploits this area of the fingerboard for its dark, lyrical tone (Examples 5.10 and 5.11).

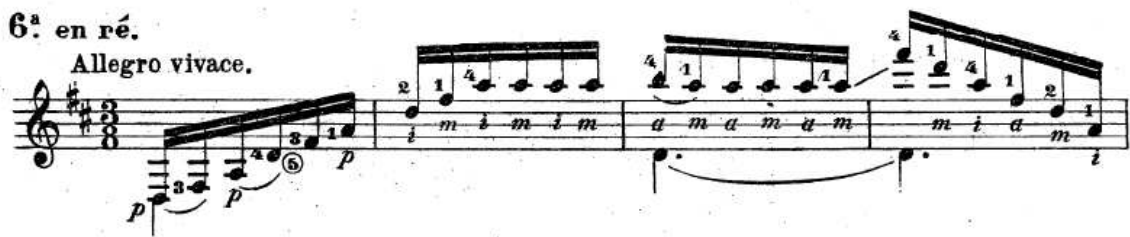
In comparing Tárrega's melodic style to that of Sor, Tárrega's melodies tend to be more rhapsodic with a greater range, incorporating an increase in disjunct motion through dramatic leaps (Example 5.10, m. 2, and Example 5.11, m. 10-12). Tárrega's melodies are often more exposed than Sor's by virtue of sparser accompaniment, and when he does set melodies in the upper positions of strings three, four, and five, the melody frequently occurs in an inner voice (Example 5.10, m. 13, and Example 5.11, mm. 6-13).

In addition to exploring a greater range with his melodies, Tárrega made important contributions through an increased use of the *a* finger (Examples 5.12 and 5.13).⁴⁷ By giving the *a* finger a dominant role in his playing, Tárrega made a major departure from Sor's principles of right hand fingering. Consequently, new textures and techniques, such as those found in *Recuerdos de la Alhambra* (Example 5.12) and *La Mariposa* (Example 5.13), emerged.



Example 5.12: Francisco Tárrega, *Recuerdos de la Alhambra*, mm. 1-2

⁴⁷ Wade, *Traditions*, 145-148.



Example 5.13: Francisco Tárrega, *La Mariposa*, mm. 1-4

It has often been said that Andrés Segovia's monumental achievements in the 20th century would not have been possible without Francisco Tárrega (1852-1909). Fernando Sor and Dionisio Aguado, however, also deserve credit for developments that led to Segovia's success. Segovia and Tárrega built their achievements upon the foundation laid by their predecessors. Through their didactic and philosophical writings, Sor and Aguado establish basic conceptions about the guitar that are still held today. Chief among these is that the guitar is an eloquent and poetic conveyer of melody. Sor and Aguado's writings, along with Torres' improvements to the guitar's construction, enabled Francisco Tárrega to develop more sonic, melodic, and textural possibilities. Through his original compositions and transcriptions, Tárrega significantly expanded the instrument's technique and lyricism.

CHAPTER 6

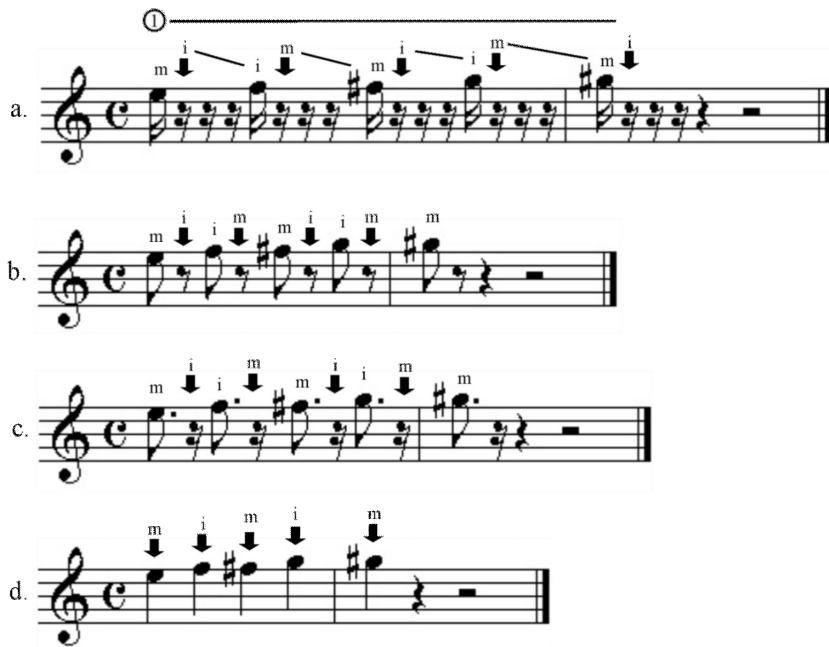
LEGATO MELODIC PLAYING ON THE CLASSICAL GUITAR

The preceding chapters have provided an outline of four centuries of thought concerning the guitar's role as a melodic instrument in the Spanish tradition. Building upon prior contributions, each generation of guitarists described in greater detail the techniques associated with playing melody on the guitar. The guitar has continued to evolve since Tárrega's death and numerous books have been written about guitar technique. Among the many outstanding volumes written, however, most have not focused on the aesthetic perspective of maintaining consistent articulation and timbre within the motives and phrases of a melody.

Controlling Articulation on Single Strings

Achieving a legato connection of notes is difficult on the guitar as the nature of the instrument is constantly working against the player. As soon as a note is sounded, it begins to decay. Moreover, each stopped note ceases completely as soon as the finger leaves the string. These two factors dictate the necessity of attaining a high degree of coordination when executing legato melodies.¹

¹ Emilio Pujol, *Guitar School: A Theoretical-Practical Method for the Guitar*, trans. Brian Jeffery, ed. Matanya Ophee (Columbus, OH: Editions Orphée, 1983) 3:5.



Example 6.1: degrees of right hand articulation

The right hand is primarily responsible for controlling articulation. Every note plucked with the right hand involves a three-step process: placing the right hand finger on the string (planting), applying pressure to the string, and releasing the finger.² The degree of separation is determined by the amount of time between the plant and the release (Example 6.1).³ The arrows in Example 6.1 indicate the moment at which a right hand finger is planted on the string. The greater the time between the plant and the release, the more staccato the articulation will become (Example 6.1-a).⁴ When the actions of plant, pressure, and release form a single fluid motion, the articulation will become more connected (Example 6.1-d). The expressive potential of articulation can be explored by varying the degree of detachment.

² Scott Tennant, *Pumping Nylon: The Classical Guitarist's Technique Handbook* (VanNuys, CA: Alfred, 1995) 35.

³ Examples 6.1, 6.4, 6.9, 6.10, 6.12, 6.14, 6.16, 6.17, and 6.26 are the author's creation.

⁴ Tennant, *Pumping Nylon*, 13.

Though the right hand initiates articulation, coordinating the right and left hands is vital to connected melodic lines. When coordinating the hands, the left hand follows the right, either by contacting the string in synchronization with the right hand's plant or contacting the string during the pauses between the right hand's plant and release.⁵ To execute the articulation in Example 6.1-d, the left hand fingers must be synchronized with *i* and *m* for the quarter notes to sound connected. In Example 6.1-a, however, a left hand finger can be placed on the string in the time between the plant and release without disturbing the articulation because the right hand plant stops the string from sounding. The choice between these two approaches depends upon the musical circumstances. Legato melodic lines and scales require exact synchronization of the two hands.

The left hand fingers follow three basic principles when playing melodies and scales: finger placement, finger preparation, and transfer of weight. Left hand finger placement and

Exercise 33

The image shows a musical score for Exercise 33, consisting of three staves of music. The first staff begins with the articulation markings *i m i m* above the notes. The music is written in treble clef with a key signature of one sharp (F#). The notes are quarter notes, and the left hand fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. The second and third staves continue the exercise with similar notation and fingerings. The score includes various rhythmic patterns and articulation markings throughout.

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Example 6.2: Emilio Pujol, *Guitar School*, Vol. 2, Exercise 33

⁵ Tennant, *Pumping Nylon*, 65. Charles Duncan, *The Art of Classical Guitar Playing* (Princeton, NJ: Summy-Birchard, 1980), 71-72.

preparation simplify the coordination process and contribute to more connected lines.

Ascending motions require each left hand finger to remain in position on the string until needed elsewhere. The execution of descending motions relies on left hand preparation. Left hand preparation, the placing of fingers on the string in anticipation of the next note, minimizes the number of motions to be synchronized in descending passages.⁶ The dashed lines in Example 6.2 indicate how long each finger should be held down. By leaving the 1st and 2nd fingers in place at the points indicated, descending motions are prepared. In Example 6.3, m. 1, the 4th, 3rd, and 1st fingers should be placed on the fingerboard simultaneously in anticipation of their execution.

The image shows a musical score for a guitar piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Lento.' and the dynamics 'p.'. The notation includes fingerings (4, 3, 1, 2, 3, 4, 3, 1, 2, 3) and accents (>). A dashed line labeled 'C. 7ª' spans across the first three measures, indicating a specific fingering or technique.

Example 6.3: Francisco Tárrega: ¡Adelita!, mm. 1-3

Transfer of weight between the left hand fingers often facilitates longer passages.⁷ When discussing transfer of weight, Celino Romero explains, “we need to shift the force from one finger to the next. At the moment we release one finger, the energy is passed on to the next finger.”⁸ The left hand fingers must not be released too soon, however, or there will be a break

⁶ Pujol, *Guitar School*, 2:113.

⁷ Celino Romero, *The Art of Spanish Guitar* (New York: Amsco, 2007), 30. Tennant, *Pumping Nylon*, 11-12. Anthony Glise, *Classical Guitar Pedagogy: A Handbook for Teachers* (Pacific MO: Mel Bay, 1997), 74-75. Duncan, *Classical Guitar Playing*, 24.

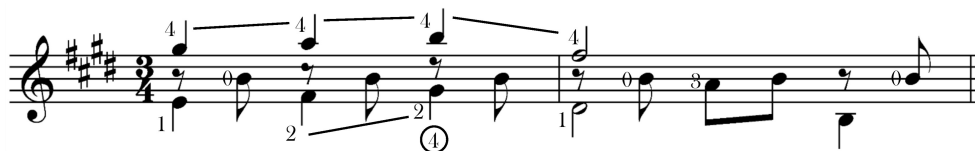
⁸ Celino Romero, *The Art of Spanish Guitar* (New York: Amsco, 2007), 30.

in the line. When released, the fingers should not be lifted more than half an inch off the fingerboard.⁹

Ascending and descending left hand shifts must be coordinated in the time between the right hand's plant and release.¹⁰ Shifts are facilitated by the use of a guide finger, which slides along a string while shifting to another position. The first finger is used as a guide finger in Example 6.4, indicated by the dash (-1), and never breaks contact with the string. Coordinating the shift with the right hand plant, along with a slight release of pressure, eliminates unwanted glissandi. In the ascending portion of Example 6.4, the left hand fingers are left in place, as in Example 6.2. The descending portion, however, is better facilitated through transfer of weight.¹¹ Guide fingers do not need to be active in both notes of a shift, but can be utilized directly before or during a shift.¹² For example, in Example 6.4, m. 2, as the 1st finger begins to slide down the string from d''' to a'', finger 4 falls into position during the course of the shift.



Example 6.4: guide finger shifts, left hand placement, and transfer of weight



Example 6.5: Francisco Tárrega, *Lagrima*, mm. 1-2

⁹ Tennant, *Pumping Nylon*, 11.

¹⁰ Duncan, *Classical Guitar Playing*, 72.

¹¹ *Ibid.*

¹² Christopher Berg, *Mastering Guitar Technique: Process & Essence* (Pacific, MO: Mel Bay, 1997) 108.

In Example 6.5, the 4th finger serves as a guide finger on the melody while the 2nd finger serves as a guide finger in the bass.

Example 6.6: Fernando Sor, *Variations on a Theme of Mozart*, Op. 9, Variation 5, mm. 1-9

In Example 6.6, the 1st finger serves as a guide finger in all but m. 5, where the 3rd finger momentarily takes over as the guiding finger in the accompaniment.

Legato articulation on a single string is achieved through ascending and descending left hand slurs. In an ascending left hand slur, the right hand articulates the first note of the slur and the left hand articulates the remainder of the slurred notes through high velocity finger placement (“hammer-on”). Descending left hand slurs also begin with right hand articulation of the first of two or more notes. The left hand prepares all of the pitches to be slurred and then releases each finger (“pull-off”) with a downward motion that essentially plucks the string.¹³ As with hammer-ons, descending pull-offs require a high level of velocity. Most classical guitar

¹³ Tennant, *Pumping Nylon*, 35.

technical guides and method books provide numerous exercises for the development of left hand slurs.¹⁴ The excerpt in Example 6.7 is a typical slur exercise.¹⁵

<p>Ligado de Dos Notas Subiendo</p>	<p>Legato of Two Notes Ascending</p>	<p>Legato de Deux Notes Ascendantes</p>
<p>(a) Deslícese el número 1 sobre el diapasón. (b) En los ligados de dos notas se acentúa la primera.</p>	<p>(a) The 1st finger slides along the fingerboard. (b) In the legatos of two notes, the first is accented.</p>	<p>(a) Le 1^{er} doigt glisse le long de la touche. (b) Dans le legato de deux notes la première est accentuée.</p>
<p>Ligado de Dos Notas Bajando</p>	<p>Legato of Two Notes Descending</p>	<p>Legato de Deux Notes Descendantes</p>

Example 6.7: Pascual Roch, slur exercise

Example 6.8: Francisco Tárrega, *Capricho Árabe*, mm. 20-21

Example 6.8 combines descending left hand slurs and the use of guide fingers on ascending and descending shifts. Left hand preparation should be used on the descending slurs.

¹⁴ Tennant, *Pumping Nylon*, 13-14, 50-51. Berg, *Mastering Guitar Technique*, 92-106. Romero, *Spanish Guitar*, 37-40. Duncan, *Classical Guitar Playing*, 27-30.

¹⁵ Roch, *A Modern Method*, 2:23.

Controlling Articulation on String Crossings

Maintaining consistent articulation on a string crossing is more complicated than on a single string because both the right and left hands are active in the termination (damping) of notes. Inconsistent articulation on string crossings arises due to adjacent string pitches either ringing too long or being cut short. Damps are the primary devices used to keep pitches from ringing too long, while leaving left hand fingers in place, in accordance with the established right hand articulation, will keep pitches from being cut short (Examples 6.9 and 6.10). Example 6.9 demonstrates three types of articulation on ascending string crossings: detached string crossings (6.9-a), connected string crossings (6.9-b), and legato or slurred string crossings (6.9-c). Correct timing of left hand finger lifts, as indicated by the arrows, ensures consistent articulation at string crossings. Example 6.10 displays the same levels of articulation on a descending string crossing. In addition to maintaining a consistent articulation, the use of damps on string crossings controls unwanted dissonance and greatly enhances the integrity of the melodic line.

The image shows three musical examples (a, b, and c) on a single staff in treble clef, illustrating ascending string crossings. Each example starts with a quarter note on the second string (finger 2, *i*) followed by a quarter rest. Example (a) shows detached string crossings: the first string is played (finger 0, *m*), followed by a quarter rest, then the second string (finger 1, *i*), a quarter rest, the third string (finger 2, *m*), a quarter rest, and finally the fourth string (finger 0, *i*). Arrows labeled 'Lift 2' and 'Lift 3' point to the end of the first and third string notes, respectively. Example (b) shows connected string crossings: the first string (finger 2, *i*) is followed by the second string (finger 0, *m*), then the third string (finger 1, *i*), the fourth string (finger 3, *m*), and finally the fifth string (finger 0, *i*). Arrows labeled 'Lift 2' and 'Lift 3' point to the end of the second and fourth string notes, respectively. Example (c) shows legato or slurred string crossings: the first string (finger 2, *i*) is followed by the second string (finger 0, *m*), then the third string (finger 1, *i*), the fourth string (finger 3, *m*), and finally the fifth string (finger 0, *i*). A slur connects the first four notes. The fifth string note is marked with an *a* (free stroke). Arrows labeled 'Lift 2' and 'Lift 3' point to the end of the second and fourth string notes, respectively.

Example 6.9: ascending string crossings

The image displays three musical staves, labeled a, b, and c, illustrating descending string crossings. Each staff is in treble clef and common time (C).
 Staff a: Shows a sequence of notes with fingerings 4, 3, 1, 4, 2, 1. The notes are marked with 'm' (marcato) and 'i' (accents).
 Staff b: Shows the same sequence of notes and fingerings. A circled '2' is placed above the fourth note, and an upward-pointing arrow labeled 'Lift 1' is positioned below the staff.
 Staff c: Shows the same sequence of notes and fingerings. A slur is drawn over the first four notes, and a circled '2' is placed above the fourth note. An upward-pointing arrow labeled 'Lift 1' is positioned below the staff.

Example 6.10: descending string crossings

The cross string slurs in Examples 6.9-c and 6.10-c illustrate the most successful method for creating legato articulations on string crossings and are a selective use of Baroque *campanelas* technique. While one may articulate a note with the right hand on one string and then hammer-on a note on an adjacent string to create a cross string slur, this method is problematic. Mateo Carcassi, Fernando Carulli, Pascual Roch, and Christopher Berg have described such hammer-on cross string slurs.¹⁶ Example 6.11 provides Pascual Roch's explanation and exercises for cross-string hammer-ons. While the cross string hammer-on slurs presented in Example 6.11 have their place in virtuosic runs, they present three problems. First, the hammered-on note will be highly percussive and will exhibit a distinctly different timbre from the notes that precede and follow. While this discrepancy in timbre will hardly be noticeable in some runs, it might spoil the beauty of a slow, lyrical melody. Second, it is

¹⁶ Berg, *Mastering Guitar Technique*, 107.

Ligados de Dos Cuerdas Inmediatas | Legatos on Two Adjacent Strings | Legatos sur Deux Cordes Adjacentes



Para ejecutar esta clase de ligados, se pulsa la primera nota y se deja caer con fuerza el dedo correspondiente sobre la nota de la cuerda inmediata superior o inferior.

To execute this class of legatos, pluck the first note and let the proper finger fall energetically on the note to be taken on the string just above or below.

Pour exécuter cette espèce de legatos pincez la 1^{re} note et laissez le propre doigt tomber énergiquement sur la corde qui se trouve immédiatement au-dessous ou au-dessus.

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Example 6.11: Pascual Roch, slurs on two adjacent strings¹⁷

physically impossible for a left hand hammer-on to sound an open string note, as would be required in example 6.9-c. Third, unless damped, the action of the hammer-ons in Example 6.11 will produce two pitches from the point where the hammer-on finger stops the string: one pitch on the bridge side of the string, and one pitch on the nut side of the string (Example 6.12). The parenthetic f[♯] in Example 6.12 represents the pitch created on the nut side of the string when the fourth finger articulates the g[♯] by means of a hammer-on.



Example 6.12: split pitch on cross string hammer-on

¹⁷ Roch, *A Modern Method*, 2:23.

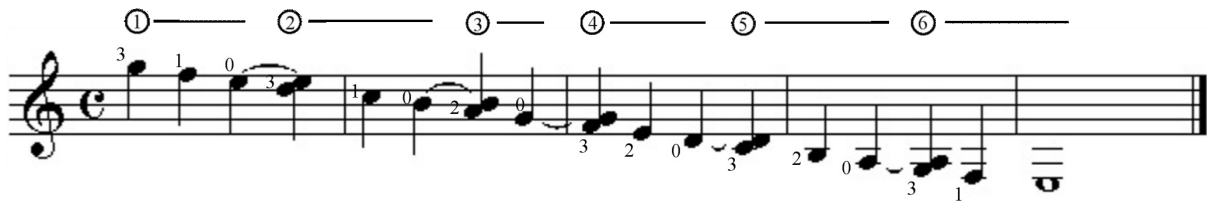
In most applications, therefore, the better alternative for cross string slurs is the *campanelas* style cross string legato of Examples 6.9-c and 6.10-c.¹⁸ The application of *campanelas* slurs creates a momentary dissonance in conjunct passages that, when properly executed, is hardly noticeable, even on slow, lyrical passages. More often than not, however, slow passages can be fingered to keep slurs on the same string. Connecting string crossings in virtuosic legato runs with *campanelas* slurs creates a seamless line that avoids gaps in the articulation at the point of string crossings. The arrows in Example 6.13 indicate the string crossings where *campanelas* slurs should be executed.



Example 6.13: Francisco Tárrega, *Estudio Brillante de Alard*, mm. 15-16

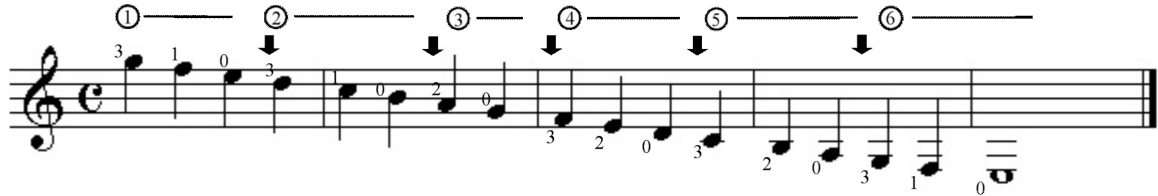
Open string pitches on descending string crossings are susceptible to sustaining beyond their intended durations. While providing ease of left hand fingering, un-damped open strings can weaken a melody's integrity through inconsistent articulation and unwanted dissonance. Example 6.14 demonstrates how a descending scale would sound if the open strings were not damped.

¹⁸ Ascending *campanelas* slurs require right hand free stroke; if rest stroke is used, the lower pitch will not sustain due to the right hand finger damping the string.



Example 6.14: un-damped descending open string crossings

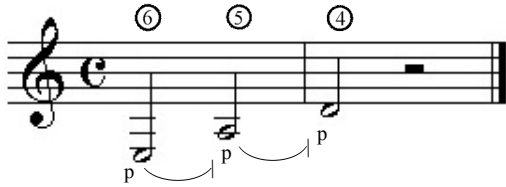
As Aguado notes, a left hand or a right hand finger may damp notes. In Example 6.15, left hand fingers damp the open strings. By adjusting the left hand position, the fingers initiating the string change do not fall directly on their fingertips, but rather fall at an angle that allows them to touch the adjacent, higher string. This change in position results in the 3rd finger damping the first string as it plays d", the 2nd finger damping the second string as it plays a', the 3rd finger damping the third string as it plays f', and so on, as indicated by the arrows in Example 6.15.



Example 6.15: descending left hand open string damps

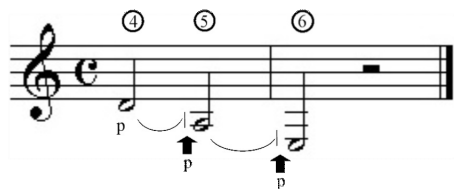
Open string crossings in the bass are most often damped with the right hand thumb. Ascending lines are damped with a “back-thumb,” which is executed by touching the string to be damped with the back of the thumb as the adjacent string is being played. In Example 6.16, one lightly touches the sixth string e with the back of the thumb while articulating the fifth string a.

This motion is repeated when moving from the fifth string a to the fourth string d. In order to avoid a buzz, the thumbnail must not touch the string on the damp.



Example 6.16: back-thumb damp

Open strings in descending bass lines are often damped with a rest stroke, or *apoyando*, thumb (Example 6.17). As mentioned in Chapter 3, a variation of this technique was first described by Fuenllana. Upon execution of the second note in Example 6.17, the thumb damps the d by coming to rest on the fourth string after plucking the a on the fifth string. Similarly, on the third note of Example 6.17, the thumb comes to rest on the fifth string after sounding the e. In cases where a rest stroke thumb is not practical, a free left or right hand finger can also damp an open string.



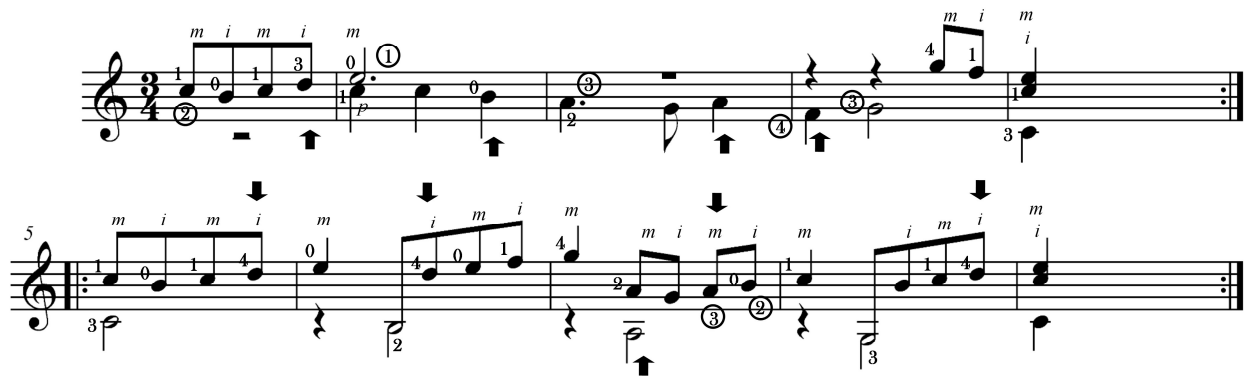
Example 6.17: rest stroke thumb damp

The following examples from the repertoire illustrate the application of techniques for controlling articulation on string crossings. The arrows indicate where the techniques presented in the text must be applied to execute consistent articulation.

Example 6.18 relies on a pivot finger, holding one finger down while others move, in order to maintain the melodic line. One must lift the second fret bar while making sure to hold the d[♯]-sharp down with the 4th finger. The 4th finger stays down, acting as a pivot finger, while fingers 1 and 2 are placed on g[♯]-sharp and e', respectively. Lifting the 4th finger with the bar would cause a break in the melody. In situations where the connection of one voice must be broken for technical reasons, it is best to keep the melodic line connected.



Example 6.18: Francisco Tárrega, *Lagrima*, mm. 7-8



Example 6.19: Gaspar Sanz, *Mariona*

In Examples 6.19 and 6.20 there is wide latitude in articulation between staccato and legato. The timing of the string crossing dampers and left hand finger lifts changes for detached or more connected articulations.

Example 6.20: Gaspar Sanz, *Dance de las Haches*

Example 6.21: Gaspar Sanz, *Españoleta*, mm. 59-66

Descending passages like those found in Example 6.21 require left hand dampers on the descending open strings while the d⁴ in the first measure is silenced by the 4th finger lift. A rest stroke thumb damp will silence the a in measure six, and a back thumb damp will silence the e on the down beat of measure seven.

Example 6.22 provides a more complicated assortment of melodic and bass dampers. The descending open string crossings are damped with the left hand, as instructed in Example 6.15. Ascending string crossings are damped through timing of left hand finger lifts. The rest stroke

used to play the e in measure four will damp the a in measure three. The same is true for the bass notes in the last measure. A consistently articulated line, in Example 6.22, will sound more impressive and beautiful than one that allows the open strings to ring.

The image shows two staves of musical notation. The top staff is in 4/4 time and contains a melodic line with various articulation marks, including down-bow strokes (indicated by downward arrows) and fingerings (1, 2, 3, 4). The bottom staff shows a continuation of the melodic line with similar articulation marks and fingerings, including a double bar line and a fermata.

Example 6.22: Luis de Narváez, *Guárdame las Vacas*, Variation 1, mm. 1-4

The image shows two staves of musical notation. The top staff is in 4/4 time and contains a complex melodic line with many articulation marks, including down-bow strokes (indicated by downward arrows) and fingerings (1, 2, 3, 4, 5, 6, 7). The bottom staff shows a continuation of the melodic line with similar articulation marks and fingerings, including a double bar line and a fermata.

Example 6.23: Fernando Sor, *Variations on a Theme of Mozart*, Op. 9, mm. 193-200

On the string crossings in Example 6.23, m. 194, one must release the 4th finger in accordance with the right hand articulation in order to avoid an inconsistent articulation. In m. 196 of the same example, *campanelas* slurs will maintain a fluid line.

has to adjust in order to maintain a consistent timbre on a melodic line. Scott Tennant observes that there are seven factors that determine right hand tone production:¹⁹

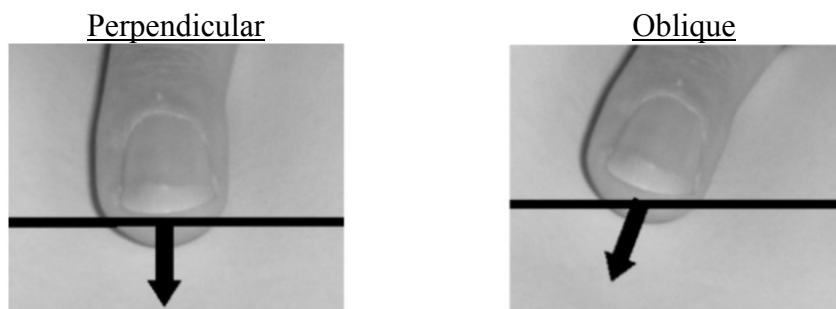
1. Nail length and shape.
2. Choice of stroke: free stroke or rest stroke.
3. Hand position and the angle of the fingers to the strings.
4. How the fingertip and nail approach the string.
5. How the fingertip and nail prepare on the string.
6. Finger pressure against the string.
7. The release of the fingertip and nail from the string.

The present discussion focuses primarily on the adjustment of right hand position and the angle of the fingers (nails) to the strings to maintain a consistent timbre on melodies involving string crossings, shifts, and shifts with string crossings.

As detailed in Chapter 5, Sor and Aguado each observe that right hand placement affects timbre. Right hand placement commonly refers to three positions: natural, *sul ponticello*, and *sul tasto* or *dolce* position.²⁰ Natural right hand position places the right hand over the bridge side of the sound hole. *Sul tasto*, or *dolce*, position places the right hand completely over the sound hole and beyond to the fingerboard. *Sul ponticello* positions the right hand near the bridge. The *sul tasto* position produces a round, dark, and mellow timbre referred to as *dolce* (sweet). The *sul ponticello* position results in a thinning of the timbre that becomes more brilliant the closer the hand moves to the bridge. While only three general positions are presented here, numerous gradations of timbre are possible between the extremes of *sul tasto* and *sul ponticello*.

¹⁹ Tennant, *Pumping Nylon*, 30.

²⁰ Christopher Parkening, *The Christopher Parkening Guitar Method* (Milwaukee: Hal Leonard, 1997), 2: 45, 131. Glise, *Classical Guitar Pedagogy*, 185.



Example 6.25: perpendicular and oblique angles of attack

In addressing the right hand nails, there are two basic angles of attack: perpendicular and oblique.²¹ A perpendicular attack presents the angle of the nail and fingertip parallel to the string (Example 6.25). The finger then plucks at an angle perpendicular to the string. A perpendicular attack can also be described as a flat or straight nailed approach. An oblique angle of attack presents the fingertip and nail to the string at an angle up to approximately 30° (Example 6.25). This results in the fingertip and nail engaging the string at an angle, and is often referred to as an angled or sliced approach. A flat attack results in a thinner, more metallic sound, while an angled attack results in a more *dolce* and full sound. Right hand position and the angle of attack combine to enhance the timbre: *sul ponticello* is often executed with a perpendicular attack, and natural position is often executed with a slight angle.²² *Sul tasto* position is often enhanced with an increased oblique angle.

Besides adjusting right hand placement and angle of attack for timbre, the right hand also controls dynamics. As Fernando Sor pointed out, playing in *sul ponticello* position facilitates louder dynamics, while *sul tasto* position facilitates softer dynamics. Furthermore, an oblique angle of attack will enhance the clarity of louder dynamics, and a perpendicular angle of attack is

²¹ Pujol, *Guitar School*, 1:48-49. Duncan, *Classical Guitar Playing*, 107.

²² Tennant, *Pumping Nylon*, 34.

better suited for softer dynamics. The effect of the angle of attack on dynamics is most obvious in *sul tasto* position. The combination of *sul tasto* position with a pianissimo dynamic level and an oblique angle of attack produces an unclear, “muddy” sound. Playing the same position and dynamic level with a perpendicular angle of attack produces a clear sound. Playing *sul tasto*, forte, with a perpendicular angle of attack produces a loud but unfocused timbre. The sound will come into focus when the angle of attack is changed to an oblique angle. This is also true in the natural and *sul ponticello* positions.

Maintaining a Consistent Timbre on String Crossings and Shifts

In addressing the change of timbre on string crossings Roch states,

...bearing in mind that each string possesses a distinct quality of tone, and that the tone varies according to the strength exerted, and also as the place where the string is plucked approaches the middle of the open string. Moreover, the change from one string to another will produce a more or less perceptible alteration in the tone-quality, which we shall seek to minimize. Supposing you start a chromatic scale on the sixth string, you will notice a change in the tone when, at the 4th fret, you pass over to the fifth string, and from the latter at the same fret to the fourth string; this change is much more marked in passing from the fourth string to the third, or from third to second, or from second to first; and sometimes the alteration in tone quality or in the volume of tone is so noticeable, that it produces a most unpleasant effect.²³

Charles Duncan complements Roch’s statement, explaining that adjusting the angle of attack allows for consistency of timbre on string crossings:

The different tonal characteristic of each string will produce inconsistent color in the progress of a scale unless the angle of attack is varied. The same attack that gives a pleasing first-string tone will yield a muddy-sounding third string and a scratchy bass. If the attack is angled so as to produce attractive tone on the bass strings, then the higher strings will sound thin. The truth is that the angle of attack must change during a scale, from perpendicular on the sixth string to some 30 degrees on the first.²⁴

²³ Roch, *Method for Guitar*, 1:18.

²⁴ Duncan, *Classical Guitar Playing*, 107.

Example 6.26 presents a chromatic scale with descriptions of the necessary right hand adjustments. At the onset of the scale, a perpendicular attack prevents the sound of the nail scraping against the wound bass strings.²⁵ The change in angle of attack compensates for the characteristic change in timbre of each string. The third string, for example, will tend to have a darker sound than the brighter sounding first string. The increased angle of attack on each ascending string crossing darkens and, therefore, evens the timbre from string to string. The technique of adjusting the angle of attack on string changes should be applied whenever even timbre is desired.

The image shows a musical score for a chromatic scale, divided into three systems. The first system shows the ascending part of the scale, starting with a treble clef and a common time signature. The notes are grouped into five measures, each with a circled number above it (6, 5, 4, 3, 2). Above the first measure, the word "Perpendicular" is written with a thick black arrow pointing to the right. Above the second and third measures, the words "Increase angle" are written with thick black arrows pointing to the right. Below the first measure, the letters "i m i m" are written. Below the second and third measures, the words "Increase pont." are written with thick black arrows pointing to the right. Below the fourth and fifth measures, the words "Increase sul tasto" are written with thick black arrows pointing to the right. The second system shows the descending part of the scale, starting with a treble clef and a common time signature. The notes are grouped into five measures, each with a circled number above it (2, 3, 4, 5, 6). Below the first measure, the word "Oblique 30°" is written with a thick black arrow pointing to the right. Below the second and third measures, the words "Decrease angle" are written with thick black arrows pointing to the right. Below the fourth and fifth measures, the word "Perpendicular" is written with a thick black arrow pointing to the right. The third system shows the final part of the scale, starting with a treble clef and a common time signature. The notes are grouped into five measures, each with a circled number above it (2, 3, 4, 5, 6). Below the first measure, the word "Oblique 30°" is written with a thick black arrow pointing to the right. Below the second and third measures, the words "Decrease angle" are written with thick black arrows pointing to the right. Below the fourth and fifth measures, the word "Perpendicular" is written with a thick black arrow pointing to the right.

Example 6.26: chromatic scale from Roch's *A Modern Method for Guitar*, vol. 1, arrows and description of contact by the author

²⁵ Tennant, *Pumping Nylon*, 34.

While keeping a melody on a single string contributes to consistent timbre, subtle changes in timbre take place as the left hand progresses up or down a string. The timbre will become more *dolce* as the string length is shortened. A slight *sul ponticello* adjustment in right hand placement compensates for this change in timbre (Example 6.26, second line). Similarly, a slight *sul tasto* adjustment is necessary as the string is lengthened (Example 6.26, second line). To maintain even timbre on a single string, the right hand contact point on the string should remain at the same portion of the sounding string length from the bridge. These right-hand position adjustments are generally subtle and vary from guitar to guitar.

One should strive for a consistent timbre within individual phrases, or, at the very least, individual motives of a melody.²⁶ Passages that combine shifts with string crossings are the most difficult in which to maintain a consistent timbre. The greater the shift and/or the more strings crossed, the more one needs to compensate for changes in timbre, although there are musical situations in which a change in timbre would be desired. At times, adjustments to right hand position and angle of attack might be necessary on the individual notes of a passage. Due to his more complete exploitation of the fingerboard, Tárrega's original compositions and transcriptions often present such passages.

Example 6.27, an excerpt from one of Tárrega's arrangements, presents the adjustments necessary to phrase a melody with consistent timbre. Melodic phrases in Example 6.27 have been marked with wedges and labeled with letters, and string crossings have been labeled with arrows. The melody in the a-phrase is set on the first two strings, and there is an ascending shift in measure 10. Sting crossing and shifts marked in the a-phrase will need to be compensated for with a *tasto*/oblique adjustment on the ascending string crossing, a *ponticello*/perpendicular

²⁶ This is a general rule that can often be broken for expressive purposes.

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Example 6.27: Felix Mendelssohn, arr. Francisco Tárrega, *Romanza Senza Parole*, Op. 30, No. 3, mm. 9-17, arrows and timbre indications by the author

adjustment on the descending string crossings, and a *ponticello* adjustment on the shift. The first four notes of the b-phrase are especially problematic in terms of timbre. The initial open string b' determines the characteristic timbre for the rest of the phrase. The right hand placement and/or angle of attack must be adjusted on each of the first four notes in order to maintain a consistent color. If the b' is played with natural right hand position, the c'' will require a *ponticello*/perpendicular adjustment, the d'' will require a *tasto*/oblique adjustment, and the e'' will require still further *tasto*/oblique changes. The melodic descent from the twelfth to second fret in the c-phrase requires a *sul tasto* adjustment to right hand placement. The repetition of

melodic material between the d-phrase and e-phrase provides an opportunity for contrasting timbre. The d-phrase, initiated on the first string in a low position, is an ideal candidate for a bright, *ponticello* timbre. Tárrega fingers the first note of the e-phrase on the second string, indicating a change to a *dolce* timbre. While the application of these techniques might seem overwhelming to the intermediate player, right hand adjustments such as those described in Example 6.27 become automatic for the advanced guitarist.

Separating Voices in Homophonic Textures through Articulation and Orchestration

While the composer determines the range between the separate voices of a composition, the manner in which an interpreter executes dynamic intensity, articulation, and timbre affects the listener's ability to perceive the independent voices of a work.²⁷ The greater the range between voices, the more easily the listener will perceive that two separate yet simultaneous voices are occurring. Furthermore, the more distinct the dynamic level, articulation, and timbre



Example 6.28: Fernando Sor, *Andante Largo*, Op. 5, No. 5, mm. 17-19

²⁷ Stephen McAdams and Albert Bregman, "Hearing Musical Streams," *Computer Music Journal* 3, no. 4 (December 1979): 26, 28. Helga R. Gudmundsdottir, "Children's Auditory Discrimination of Simultaneous Melodies," *Journal of Research in Music Education* 47, No. 2 (Summer, 1999): 102. Andrew H. Gregory, "Timbre and Auditory Streaming," *Music Perception: An Interdisciplinary Journal* 12, no. 2 (Winter 1994): 161.

of individual voices, the easier it is to distinguish between them. In Example 6.28, in addition to providing a wide range between voices, Fernando Sor indicates a dissimilar articulation in the bass, enhancing the separation of voices.

While the use of dynamic contrast is the most common means of separating a melody from accompaniment, this separation is enhanced by contrasting articulation and timbre. In Examples 6.29 and 6.30, planting the right hand on the accompaniment but not on the melody creates contrast between a legato melodic line and a staccato accompaniment. This technique may also be reversed to create a staccato melody with a legato accompaniment.

Andante Allegro.



Example 6.29: Fernando Sor, *Estudio*, Op. 6, No. 2

Allegro moderato.



Example 6.30: Fernando Sor, *Estudio*, Op. 6, No. 1



Example 6.31: Fernando Sor, *Introduction to Variations*, Op. 9, mm. 5-12

In some cases, adjusting the angle of attack between the melody and accompaniment creates contrasting timbres between the voices. Example 6.31, mm. 9-12, is a good candidate for this technique. Playing the melody with a perpendicular attack and the accompaniment with an oblique attack produces a *ponticello* melody with a *dolce* accompaniment, while applying an oblique attack to the melody and a perpendicular attack to the accompaniment creates a *dolce* melody with a *ponticello* accompaniment.

In playing a melody with an accompaniment, there are numerous choices to be made in terms of articulation, timbre, and dynamics. The techniques for maintaining consistent articulation and timbre in a melodic line, combined with the techniques for separation of melody from accompaniment, may be applied throughout the repertoire. It is through the application of the above devices that the guitar can both sing a melodic line and provide a subordinate accompaniment. Doing so calls to mind Aguado's observation that the guitar is an orchestra in miniature.

CHAPTER 7

SUMMARY AND DISCUSSION

This study has discussed melodic writing and the development of associated guitar technique in the Spanish tradition from the 16th through the 19th centuries. These composers sought to overcome the limited sustaining ability of the guitar and, in so doing, made a unique contribution to legato guitar technique. The 16th-century vihuelists based their melodic style and aesthetic on the polyphonic vocal model of the time. They developed techniques that display sensitivity to voice leading and timbre. In the process of transcribing vocal compositions, the vihuelists developed a system of ornamentation, *redobles*, which compensate for the instrument's rapid dynamic decay.

While their musical style was different from the vihuelists', the Spanish Baroque guitarists Sanz, Guerau, and Murcia upheld the vihuelists' aesthetic ideal of maintaining a legato melodic line. Sanz, Guerau, and Murcia were among the first Spanish guitarists to describe left hand slur techniques used in legato playing today. Their song-like melodies, occasionally imitating the style of wind instruments, necessitate the execution of legato connections. Sanz explored legato technique further, employing Italian tuning to better utilize *campanelas* legato techniques.

In the early 19th century, Sor and Aguado furthered the concept of emulating instruments capable of true legato connections. Sor and Aguado composed in the style of the Classical tradition by conceiving of the guitar as a miniature instrumental ensemble. Both Sor and

Aguado's method books provide detailed discussions of melody in terms of the separation of voices, fingering, timbre, and musical expression. In the later half the 19th century, Francisco Tárrega advanced Sor and Aguado's shared aesthetic, adapting their basic technical and musical principles to Romantic period music. Due to improvements in the guitar's construction, Tárrega was able to explore alternate left hand fingerings to produce a sustained melodic line. As a result, his rhapsodic melodies make use of more timbral and textural variety than those of his predecessors.

According to the literature, each generation of guitarists went into greater detail describing the techniques used for melodic connection. The preceding chapter illustrates how these techniques might be used to connect melodic lines in a variety of musical passages. Consistent articulation and timbre enhance the connection of the melodic line, while contrasting articulation and timbre enhance the separation of melody from accompaniment. These techniques are applicable to any repertoire in which melodic lines should be connected and stand apart from the accompaniment. The information presented in this study could be complemented and expanded through a variety of means. The examination of melodic aesthetics and techniques of the 20th century is one possibility. This exploration need not rely solely on the writings of guitarists, or their scores, but also on audio and video recordings, which provide verifiable evidence of articulation and phrasing. An historical survey of Italian or French melodic guitar techniques and aesthetics would add a new dimension to the topic. A more detailed analysis of melodic style through contour typology and frequency of interval use would contribute to the understanding of stylistic similarities and differences in melodic writing. It is hoped that this work may contribute to a more comprehensive approach to the complexity and nuance required to play legato melodies on the guitar.

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APPENDIX A

SYMBOLS USED IN THE TEXT AND MUSICAL EXAMPLES

1, 2, 3, 4

Represent the left hand fingers with 1 indicating the index finger, 2 the middle finger, 3 the ring finger, and 4 the pinkie.

p, i, m, a

Represent the right hand fingers, taken from the Spanish names for the fingers: *p* (*pulgar*), indicating the thumb, *i* (*indice*), the index finger, *m* (*media*), the middle finger, and *a* (*anular*) the ring finger.

① ② ③ ④ ⑤ ⑥

Represent the strings of the guitar from the highest sounding string, ①, to the lowest sounding string, ⑥.