

TRACING THE SEGOVIA STYLE:  
COLLABORATION AND COMPOSITION IN THE GUITAR SONATINAS OF  
MANUEL MARIA PONCE

by

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ABSTRACT

Andrés Segovia was the primary voice in the world of classical guitar performance during the first half of the twentieth-century. He collaborated with various composers, including Manuel M. Ponce in an effort to expand the guitar's repertoire. Many of the composers Segovia worked with did not play the guitar, making his editorial influence a necessity. This document explores a possible link between the performer's collaborative influence and the composer's interpretive intent.

An examination of the Segovia style reveals an interpretive approach that is based on a consistent method for fingering and arranging music on the classical guitar. The first performance edition in this document details the Segovia style by modifying the urtext based on two sources: Segovia's published performance edition and a recording made by Segovia over thirty years after the initial publication date. The second performance edition applies the Segovia style to a composition that has survived without Andrés Segovia's editorial influence.

INDEX WORDS: Andrés, Segovia, Manuel, Ponce, Sonatina, Meridional, Homenaje, Tárrega, classical guitar, performance edition, style, collaboration

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## CHAPTER 1

### INTRODUCTION

There was a change in direction for many classical guitarists during the second half of the twentieth century. Many of the precedents established by the legendary guitarist Andrés Segovia (1893-1988) were no longer in fashion. The performance practice of what has come to be known as the “Segovia style” was no longer the model to be imitated. New innovations in technique and pedagogy brought about new players and new methods of performance.<sup>1</sup> Musicological research began to place an emphasis on stylistically appropriate performances. The model of Andrés Segovia was no longer the only option for the modern classical guitarist.

Much of this shift away from Segovia’s style of playing has to do with the fact that, for the first half of the twentieth century, Segovia was the dominating voice in the world of classical guitar performance. Initially, many classical guitarists simply chose to follow his example.<sup>2</sup> There was no other basis for comparison. While today’s classical guitarist can enjoy a range of interpretive options, Segovia’s style of playing still warrants attention within certain bodies of music.

Segovia set many goals for himself and the renaissance of the classical guitar. His foremost goal was to convince the listening public to accept the guitar as an instrument that was comparable to traditional classical instruments typically found on the concert stage. Segovia believed that this would not be possible unless the guitar had a higher caliber of repertoire. He felt it was necessary:

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<sup>1</sup> Graham Wade and Gerard Garno, *A New Look at Segovia: His Life - His Music* (Pacific, MO: Mel Bay Publications, 2009), 1:104.

<sup>2</sup> *Ibid.*, 1:16.



to endow it with a repertory of high quality, made up of works possessing intrinsic musical value, from the pens of composers accustomed to writing for orchestra, piano, violin, etc.<sup>3</sup>

Composers such as Frederico Moreno-Torroba (1891-1982), Mario Castelnuovo-Tedesco (1895-1968), Joaquin Turina (1882-1949) and Manuel Maria Ponce (1882-1948) accepted Segovia's call to help expand and enrich the classical guitar's repertoire. Many of these composers, however, were not familiar with the classical guitar, and it was necessary for Segovia to collaborate with them in order to make the music playable. When asked why so many symphonic composers initially chose not to write for the guitar, Segovia replied: "It is very difficult to write for the guitar if you can not play the guitar – especially if you can not play it well."<sup>4</sup>

Segovia developed a close friendship and collaborative working relationship with Mexican composer Manuel M. Ponce. The correspondence between the two reveals an evolutionary process of composition. Between 1923 and 1948 Segovia and Ponce collaborated and produced some of the most significant solo guitar works of the twentieth century. Ponce's final sonata for guitar, the *Sonatina Meridional*, and the surviving third movement of the *Homenaje a Tárrega* will be used in this document in order to illustrate Segovia's fingerings and his collaborative influence on Ponce's guitar music.

In many ways, the name "Andrés Segovia" became synonymous with the new classical guitar repertoire produced during the first half of the twentieth century. Segovia's singular approach to interpretation was intertwined with this music, as exemplified by the classical guitar compositions of Ponce. Segovia arranged, fingered, and aided in the publication of Ponce's

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<sup>3</sup> Quoted in the liner notes to David Russell, *The Music of Torroba*. Telarc CD-80451 (CD), 1996.

<sup>4</sup> Christopher Nupin, *Andrés Segovia: In Portrait*. DVD, (East Sussex, UK: Allegro Films, 2005).

music. He was the first guitarist to perform and record these pieces, and for many years his recordings were the benchmark for future generations of guitarists. His unique style of fingering re-shaped the new repertoire and set a standard for interpretation.<sup>5</sup>

Certain scholars have recently found reason to criticize some aspects of Segovia's influence on Ponce's guitar music. In particular, they have questioned the validity of using Segovia's fingerings and applying the changes he made to Ponce's initial compositional sketches. Given the nature of Segovia and Ponce's relationship, as well as Segovia's level of involvement during the collaborative process, is it prudent to dismiss his influence within this particular body of music? Might it instead be possible to gain insight into the style and conception of this music based on Segovia's unique approach to fingering and interpretation?

The primary purpose of this study is to define and analyze the "Segovia style."<sup>6</sup> The examination of Segovia's style expands upon the research started by Graham Wade and Gerard Garno in their two-volume work, *A New Look at Segovia: His Life – His Music*. My examination of this style focuses on Andrés Segovia's use of the following five interpretive tools when arranging and fingering a composition by a non-guitarist composer:

1. A single-string approach to fingering melodic lines
2. Orchestration based on a variety of tone-colors
3. The use of slurs and glissandi for articulation
4. The use of free stroke, rest stroke, and rolled chords for articulating notes
5. Extensive use of rubato and vibrato to emphasize melodic notes

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<sup>5</sup> Peter E. Segal, *The Role of Andrés Segovia in Re-shaping the Repertoire of the Classical Guitar* (Temple University Doctoral Dissertation, Ann Arbor, University, 1994), pp. 39-45.

<sup>6</sup> Graham Wade and Gerard Garno, *A New Look at Segovia: His Life - His Music* (Pacific, MO: Mel Bay Publications, 2009), 2:12.

The research illustrates that, more than re-voicing chords, more than altering placement of dynamics within a score, more than adding colorful programmatic titles, Segovia's true collaborative influence is found within his unique approach to fingering music on the guitar.

A second related purpose of this study is to provide new performance edition of Ponce's *Homenaje a Tárrega* and the first movement of the *Sonatina Meridional*, both for solo guitar. The compositional similarities between these two pieces are used as the vehicle for detailing Segovia's approach to fingering and interpretation. There is no known Segovia arrangement or recording of the *Homenaje a Tárrega*. The performance edition of the *Homenaje a Tárrega* is modeled after Segovia's published and recorded work of the *Sonatina Meridional*.

The performance edition of the *Sonatina Meridional* includes a comparative examination of the urtext found in the Hoppstock-Schott edition and the Segovia-Schott edition. Discrepancies between the score are noted. The Urtext does not include fingerings. The Segovia edition includes his left hand fingerings, and additionally differs from the urtext in terms of its dynamic markings, beat emphasis, chord voicings, and movement titles. The performance edition in this document retains many of Segovia's fingerings and includes additional markings to indicate changes in tone color and rubato. Segovia's 1962 audio recording of the first movement of the *Sonatina Meridional* is used as an additional resource in order to make final decisions of fingering, timbre, and dynamic interpretation. When the occasion warrants, it will be necessary to resolve the minor discrepancies that can be heard on Segovia's recordings with the fingerings found in his own published arrangement of the *Sonatina Meridional*. An emphasis is placed on Segovia's recording as the definitive version for this performance edition.

Extensive research has been done on Ponce's guitar music and Segovia's collaborative influence.<sup>7</sup> The research in this document is limited to establishing a context for a performance edition of Ponce's *Sonatina Meridional* and his *Homenaje a Tárrega* in relation to Segovia's approach to fingering and interpretation. A comprehensive catalog of Ponce's guitar music is not included in this document; however, excerpts are referenced in order to illustrate a consistent approach to Segovia's style of fingering. Biographical information about Andrés Segovia and Manuel Ponce is included as it relates to their collaborative efforts to expand the repertoire of the classical guitar, to underline their friendship, and emphasize the mutual artistic respect that both men shared for one another.

The introduction to Graham Wade and Gerard Garno's two-volume collection is one of the few successful examinations of the "Segovia style."<sup>8</sup> The majority of their work focuses on Segovia's arrangements and transcriptions. The scores in their work are presented in chronological order, beginning with Segovia's transcriptions of Renaissance music and leading up to the modern composers who wrote specifically for him. While Volume 2 includes a chapter on the guitar music by Manuel Ponce, this chapter deals only with two specific pieces not used in this document. Their research is directed more towards the relationship between Segovia and Ponce, and does not explore the significance of Segovia's influence on Ponce's guitar music.

The first performance edition in this document (Appendix 1) parallels the work done by Jim Ferguson in his edition of Frederico Moreno-Torroba's *Castles of Spain*.<sup>9</sup> Ferguson's work is based on the published Segovia-Schott Editions. He incorporates revisions related to interpretation, fingering, harmony, and note register made by Segovia within his recordings of

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<sup>7</sup> David Caheque, "The Collaborative Activity Between Manuel M. Ponce and Andrés Segovia: the question of editing vs. re-composing." (D.M.A. doc., the Claremont Graduate School, 1996); Mark Dale "Mi querido Manuel: The Collaboration Between Manuel Ponce and Andrés Segovia." *Soundboard* 23., no. 4 (Spring 1997): 15-20.

<sup>8</sup> Wade and Garno, *A New Look at Segovia*. 1:11-21.

<sup>9</sup> Frederico Moreno-Torroba, *Castles of Spain* (San Francisco, CA: Guitar Solo Publications, 1993)

that music. In his edition, Ferguson is listed as the editor and Segovia is listed as the reviser. I have followed this example. There is no available research of this kind related to the guitar music of Ponce.

The conclusions about Andrés Segovia's style of interpretation and arranging are based upon three avenues of research: 1) a compilation of general observations already made in Wade and Garno's *A New look at Segovia: His Life - His Music*;<sup>10</sup> 2) a careful study of fingering similarities found in Segovia's transcriptions for guitar and other original compositions for guitar; and 3) an evaluation of selected performances taken from the vast catalog of audio and video recordings as a means of observing Segovia's approach to fingering, phrasing, and overall interpretation.

Peter Segal's translation of the Segovia-Ponce letters is an invaluable resource for general biographical matters and for the history of their collaboration. While the vast majority of the surviving letters are from Segovia to Ponce, the existing correspondence details their comments and notes on the development of classical guitar compositions, and provides personal insight into the nature of their friendship.

The performance edition of the *Sonatina Meridional* is developed from three sources: 1) the Urtext; 2) the Segovia-Schott Edition; and 3) the recordings of the *Sonatina Meridional* made by Andrés Segovia. The Segovia-Schott Edition will be the primary source for fingering and will be compared with Segovia's recordings in order to make revisions that may have evolved after the initial submission of the score for publication.

My performance edition of the *Homenaje a Tárrega* is edited based on the choices made by Segovia in his arrangement of the *Sonatina Meridional*. Every effort has been made to retain a consistency with Segovia's approach to fingering and interpretation. I have not included

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<sup>10</sup> Wade and Garno, *A New Look at Segovia*. 1:12-21.

specific left hand fingerings for my edition. I believe that the individual player should determine left and right hand choices. However, I am very specific with which string and where on the fretboard the notes should be placed. This Segovia-like approach to arranging often reduces the number of options for left hand fingering.

It is not the intent of this study to argue for a single authoritative interpretive approach to the guitar music of Ponce or other composers with whom Segovia collaborated. The performance editions in this document provide an interpretive option based on the documented collaboration between composer and performer. In researching the collaboration and its results, several broader issues are explored. The Ponce-Segovia collaboration raises the important issue of how pieces evolve when a non-guitarist composer has the opportunity to consult a brilliant performer during the compositional process. Issues of interpretive approach and composer intent arise when one asks to what degree the performer influences a composer who lacks even a basic understanding of the instrument. Is there a connection between Segovia's fingerings and the composer's interpretive intent? This document supports the opinion that Segovia's fingerings remain a viable source for interpretive options when performing the guitar music of Manuel Ponce.

## CHAPTER 2

### TRACING THE SEGOVIA STYLE

The purpose of this chapter is to provide a brief discussion of Segovia's interpretive style as it relates to his individual approach to fingering music on the guitar. Descriptions of several defining characteristics of his left and right hand fingering are provided. Examples of Segovia's application of these characteristics are illustrated through excerpts from his extensive repertoire. The musical examples will consist of transcriptions made by Segovia and original compositions by non-guitarist composers in order to illustrate a consistency in his approach to fingering and arranging.

Segovia's interpretive style is, in significant ways, an outgrowth of his musical background and education. Segovia was primarily a self-taught classical guitarist who often expressed his pride in having taught himself to play the guitar.

Thus I began my self-education. From then on I was to be both my teacher and my pupil, in such close and enduring comradeship that, to this day, the most painful and complex events of my life succeeded only in strengthening the tie. True, in view of the unquenchable thirst for knowledge with which pupil plagued teacher, the beleaguered master seemed to offer only his fervent ignorance. In the end, however, each would forgive and understand the other.<sup>11</sup>

Segovia's self-education involved playing the available repertoire, learning solfege, and developing his own didactic exercises on the guitar.<sup>12</sup> These exercises were based on excerpts

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<sup>11</sup> Andrés Segovia, *An Autobiography of the Years 1893-1920*. (New York: Macmillan Publishing Co., 1976), 7.

<sup>12</sup> *Ibid.*, 7.

extracted from the scant quantity of guitar music available. They were developed from the difficult passages found within the music of Julian Arcas, Mauro Giuliani, Fernando Sor, and Francisco Tárrega. Segovia explained:

From each difficult passage, I would extract a new study and broaden its scope to create an improved exercise. This in turn helped me overcome more generalized problems.<sup>13</sup>

Furthermore, the availability of method books was scarce. Segovia's independent musical education may have contributed to his unique style of interpretation.

Even though Segovia had been encouraged by his family to study traditional classical instruments such as the violin or piano, he favored the guitar for its contrapuntal possibilities and its unique ability to create a wide range of tone colors.<sup>14</sup> Segovia viewed the guitar as a unique tool for creating different sound qualities. In his autobiography he wrote:

Because of the richness of its tone, the guitar – and I have said this frequently – is like an orchestra seen through a pair of reverse binoculars: small and of lyrical intimacy. In it the orchestra is refined and condensed, like a hundred forest perfumes in a small bottle.<sup>15</sup>

Segovia also believed that specific instruments of the orchestra could be imitated with the guitar.<sup>16</sup>

“Orchestrating” tone colors on the guitar is a performance practice that reaches as far back as the eighteenth century.<sup>17</sup> Some of Segovia's predecessors, such as Fernando Sor and

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<sup>13</sup> Ibid., 13.

<sup>14</sup> Ibid., 18.

<sup>15</sup> Ibid., 18.

<sup>16</sup> Quoted in Nupin, *Andrés Segovia: In Portrait*. DVD



Francisco Tárrega, were in favor of varying the tone production on the guitar.<sup>18</sup> It was a practice that Segovia followed. Segovia believed that orchestration through a variety of tone colors was one of the unique interpretive tools of the classical guitar.<sup>19</sup>

There are three primary methods for changing the tonal quality of the classical guitar. The first is accomplished with the left hand; the second and third are accomplished with the right hand. Segovia applied all three methods independently, and in conjunction with one another, in order to create a wide tonal palette. The next two sections will examine how this is accomplished.

### The Left Hand: Discrete String Application

Guitarists often strive for consistency when playing across multiple strings on the fretboard.<sup>20</sup> Each string on the guitar has a specific color or timbre. Segovia preferred to use the distinct differences between the strings in order to isolate varying melodic ideas. One of the most defining characteristics of Segovia's style of playing was his single-string approach to fingering melodic lines.

A single-string approach to fingering is particularly effective when accentuating contrapuntal elements within a composition. The left hand fingering in Segovia's transcription of the fugue from Bach's *Sonata for Violin, BWV 997* applies this method. Segovia's arrangement transposes the fugue from the key of G minor to A minor. This places the opening subject of the fugue on the pitch E. The first four repeated notes of the opening subject are easily

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<sup>17</sup> Fernando Sor, *Method for the Spanish Guitar* (London: Tecla Editions, 1995), 15.

<sup>18</sup> Pascual Roch, *A Modern Method for the Guitar* (New York: G. Schirmer, 1921), 20-22.

<sup>19</sup> Quoted in Nupin, *Andrés Segovia: In Portrait*. DVD

<sup>20</sup> Pascual Roch, *A Modern Method for the Guitar* (New York: G. Schirmer, 1921), 17-18.

accessible on the open first string of the guitar. Inevitably, the sequence of notes must cross over to a fretted note (D) on the second string.



Example 1. Johann Sebastian Bach, Sonata BWV: Fugue, mm. 1-3.

The problem with playing a series of repeated notes on an open string of the guitar is a lack of control. The tonal quality of an open (or unfretted) note on the guitar is controlled entirely by the plucking of the fingers on the right hand. An open string cannot benefit from the left hand in terms of articulation or vibrato.

In Segovia's arrangement of the fugue, he plays the entire opening subject on the third string (Example 2). He starts at the seventh fret and shifts down the fretboard as the subject descends. This allows him to maintain the timbre of the string and helps to isolate the subject for the listener. The warm tone of the third string then contrasts with the answer when it is played on the fourth string.



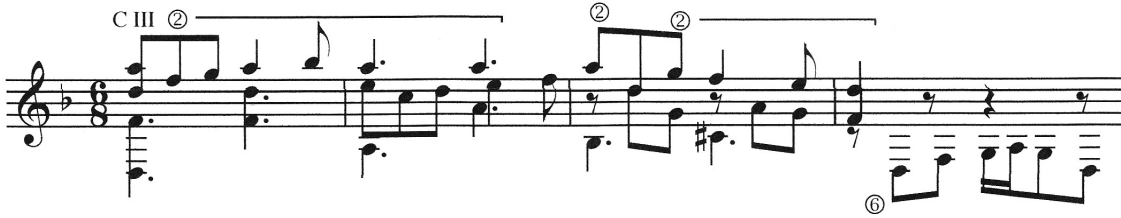
Example 2. Johann Sebastian Bach, Sonata BWV: Fugue, mm. 1-3.

Segovia also follows a similar procedure when pitting a melody against a chordal accompaniment. In his transcription of the Malats *Serenata Española* (Example 3), the first statement of the melodic line in measure 5 could be played in first position. Instead, Segovia plays the ornamented dominant chord in one position, and then plays the melodic phrase entirely on the second string. This allows him to isolate the phrase by way of string color. In addition, each note in the phrase is closed (fingered with the left hand), allowing the use of vibrato on each note.



Example 3. Joaquim Malats, *Serenata Española*, mm. 4-7.

Segovia's approach to fingering with the left hand is also used in his arrangements of original compositions. The Chanson from Manuel Ponce's *Sonata III* (Example 4) is a prime example. Segovia plays the first chord in the opening measure in third position (C III). Virtually all of the following notes in measures 1 and 2 could be played in this single position. Instead, after playing the opening chord, Segovia immediately moves the top voice to the second string and begins shifting up the fretboard.



Example 4. Manuel Ponce, Sonata III: Chanson, mm. 1-4.

Segovia maintains this approach to orchestration throughout most of the piece, selectively isolating inner, outer, and middle voices on specific strings. The voices are not only delineated by range but by timbre. Assigning a specific voice to a specific string helps to preserve a sense of independence between the various melodic lines.

#### The Right Hand: Placement and Angle of Attack

Several scholars have attempted to quantify the Segovia sound, placing primary emphasis on the overall tone production of the right hand. The introduction to Graham Wade and Gerard Garno's *A New Look at Segovia* provides one of the most commendable attempts at quantifying Segovia's right hand technique. In their analysis of the "Segovia style", they define the Segovia sound using five aspects: 1) the combined use of fingernail and the pad of the fingertip to engage the string, 2) a combination of rest and free stroke, 3) a touch preparation (or planting) sequence when engaging the string, 4) a particular degree of attack when engaging a string, and 5) control and suspension of extraneous sounds.<sup>21</sup> Control of these five categories allowed Segovia to maintain a consistent sound, which is the starting point for creating a variety of tone colors with the right hand.

<sup>21</sup> Wade and Garno, *A New Look at Segovia*, 1:16-18.

A player can also change the quality of the sound by varying where a right hand finger is played on the length of the string. This is referred to as “placement.” Different points on the string length of the classical guitar have varying degrees of tension. Playing close to the bridge of the guitar, where the tension is highest, creates a bright *ponticello* sound. Positioning the right hand closer to the fretboard, where there is less tension, creates a warm *tasto* color. A range of timbres exists between these two extremes.

Another method for altering the timbre of the guitar is accomplished by changing the right hand’s angle of attack. Changing the angle of attack changes the amount of fingernail used when playing the string with the right hand. The fingertip can either make contact with a *parallel* angle (flat-nail) or an *oblique* angle (fingertip and fingernail). Like the other methods for creating tone colors on the guitar, there are a variety of shades between these two extreme examples. Modifying the angle of attack along with the finger placement can result in an even greater range of tonal possibilities.

Unfortunately, there is virtually no documentation on the application of these orchestration techniques for guitar notation. There are too many variables to render such orchestrations on a musical score. Such interpretive decisions must therefore be left up to the individual player. Nevertheless, there are three general terms used for notating the extreme timbral possibilities on the guitar: *tasto* (playing the right hand close to the fretboard), *natural* (a “natural” guitar sound; playing the right hand just behind the sound hole), and *ponticello* (playing the right hand close to the bridge).

The results of Segovia’s use of orchestration are heard throughout his recordings. However, there are only a handful of examples where he provides direction for orchestration. Two examples from his published editions include his transcription of the Chaconne from J.S.

Bach's *Violin Partita No. 2 in D minor, BWV 1004* and his edition of Manuel Ponce's *Chanson* from *Sonata III*.

A variety of tone colors can be heard on Segovia's 1954 recording of the Chaconne.<sup>22</sup> However, there are only two points in the entire nine-page publication of his transcription where he indicates a change of tone color.<sup>23</sup> Both examples are found on the first page. In mm. 17–21 he indicates “*unghia sul ponticello*.” This translates into “nail on the ponticello.” It is an example of Segovia using a combination of two right hand techniques in order to create a specific color. The angle of attack for the right hand fingertip is played parallel to the string. Plucking the string at a parallel angle favors the nail over the pad of the fingertip. The hard surface of the nail creates a bright “metallic” sound. In addition, Segovia indicates a change in placement – “ponticello”. This is achieved by positioning the right hand close to the bridge where the string tension is highest. The result is an exaggerated bright tone.



Example 5. Johann Sebastian Bach, *Violin Partita No. 2, BWV 1004*: Chaconne, mm. 17-20.

The next indication of a change in tone color occurs immediately after the previous *ponticello* phrase. Segovia creates a dynamic contrast in the following measures. The next statement beginning at m. 22 (Example 6) is marked *dolce*.

<sup>22</sup> Andrés Segovia, *An All-Bach Program*. MCA Classics MCAD-42068, (CD) 1989.

<sup>23</sup> Andrés Segovia, *The Finest Pieces from His Repertoire* (Mainz: Schott, 1987), 9.



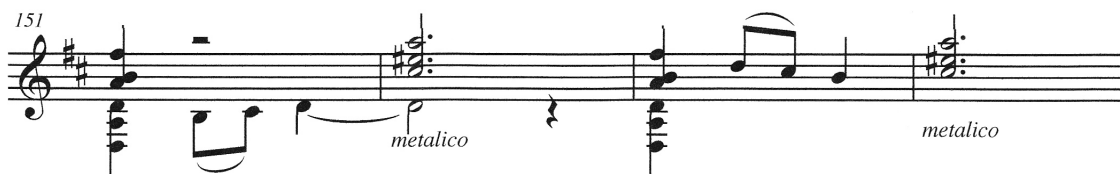
Example 6. Johann Sebastian Bach, Violin Partita No. 2. BWV 1004: Chaconne, mm. 22-23.

This “sweet” tone can be produced in several ways. The placement of the right hand can return to a standard position (typically just behind the sound-hole) or closer to the fretboard to create a *tasto* quality. Playing closer to the fretboard is especially effective when juxtaposed with the *ponticello* color from the previous section. Measure 22 is also marked *piano*. The player could instead choose to remain in one position and alter the right hand angle in order to decrease the amount of fingernail making contact with the string.

Another rare example of Segovia indicating the use of tone colors in his arrangements is in the “Fiesta” movement of Manuel Ponce’s *Sonatina Meridional*. Even though Segovia’s recording of the entire work is filled with a range of tone colors, the only indication of color in the score comes at the end of the third movement.<sup>24</sup> It is another notation for an extremely distinctive timbre. Under the chord in mm. 152 and 154 he indicates *metálico*. Segovia does not indicate where to place the right hand on the length of the string, but the use of a flat nail played parallel across the strings typically creates this “metallic” sound.

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<sup>24</sup> Andrés Segovia, *Manuel Ponce Sonatas*. MCA Classics MCAD-42072 (CD), 1989.



Example 7. Manuel Ponce, Sonata III: Fiesta, mm. 151-154.

There are multiple variables that affect the sound of a single tone on the classical guitar. We can only speculate upon the reasons for Segovia’s lack of orchestrated notation. Perhaps he felt these changes in timbre were implied by the existing dynamic markings. Perhaps he understood that many of these decisions were better left up to the individual player.

#### Articulation With The Left Hand

Varying degrees of articulation can be accomplished with the left hand on the fretboard of the classical guitar. The left hand can articulate a line by alternating between plucked and *slurred* notes. Slurring a note on the guitar involves plucking the preceding note with the right hand and activating the following (or “slurred”) note with the left hand alone. A slurred note is typically considered to be inferior in volume compared to a plucked note. The equivalent is similar to human speech patterns where some syllables receive greater stress than others. The combination of plucked and slurred notes can be used to dictate the articulation of a phrase or to clarify the voice leading.

The application of slurs on the guitar is a subjective process. The use of slurs is decided by the individual player. Segovia apparently preferred a liberal use of slurs in a manner that was similar to his predecessors.<sup>25</sup> Segovia’s transcription of the sixteenth-century vihuela

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<sup>25</sup> Wade and Garno, *A New Look at Segovia*, 1:16.



composition *Canción del Emperador* (Example 8) contains many slurs not found in the original work. Segovia adds slurs in order to articulate the melodic shape.<sup>26</sup>



Example 8. Luys de Narváez, *Canción del Emperador*, mm.12-16.

Segovia prepares the slur by plucking the note on the beat. The actual note that is slurred with the left hand will typically occur after a stressed point in the phrase. Slurs in guitar notation are commonly notated with a dashed or dotted version of the standard slur line. In my editorial approach, a dotted curved line connecting two notes or a series of notes delineates between a physical left hand slur from a traditional slurred articulation.

Another form of left hand articulation commonly used by Segovia was the *glissando*.<sup>27</sup> A glissando is similar to a slur in that one note is plucked with the right hand and the next note is activated with the left hand alone. The player literally slides the fingertip of the left hand to a new fret in order to produce a new note. The glissando is notated with a straight line connecting the two notes within the articulation.

A glissando can be used as a musical ornament or to help articulate a line. An example of Segovia's use of a glissando as an articulation can be found in a passage from the first movement of Manuel Ponce's *Sonatina Meridional*. In a passage from "Campo" (Example 9), Segovia uses a combination of glissandi and slurs in order to articulate and shape the line.

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<sup>26</sup> Ibid., 1:202

<sup>27</sup> Ibid., 1:14



Example 9. Manuel Ponce, Sonatina Meridional: Campo, mm. 44-50.

After the fermata in measure 44, Segovia begins the new phrase by adding a glissando between the G-sharp and C-natural. He maintains consistency in articulation by repeating the glissando an octave higher in measure 46. Segovia ends the phrase by slurring the first two notes in measures 48 - 50. The combination of glissandi and slurs results in a legato performance.

### Articulation With The Right Hand

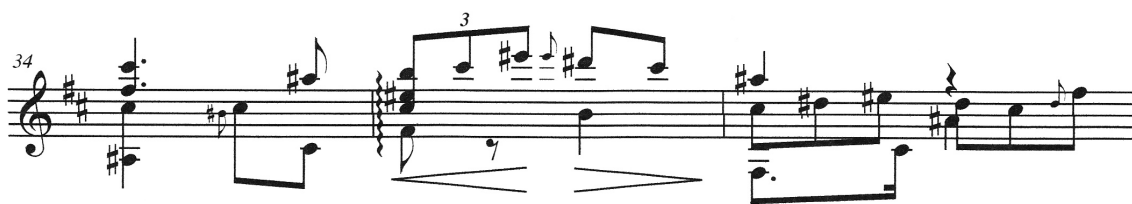
The most common way for a classical guitarist to articulate notes with the right hand is through a selection of free strokes (*tirando*) or rest strokes (*apoyando*). Free strokes allow the fingers of the right hand to pass freely through a string; after playing one string, the finger does not make contact with an adjacent string. A rest stroke occurs when the player intentionally “lands” with the right hand finger on an adjacent string after playing the previous string.<sup>28</sup> While the free stroke is understood to be the practical approach to right hand technique, a rest stroke potentially creates more energy, and helps to project the tone of the activated string. Like most classical guitarists, Segovia performed with a balanced combination of free strokes and rest strokes, creating a more defined sense of articulation.<sup>29</sup>

<sup>28</sup> Ibid., 1:17.

<sup>29</sup> Vladimir Bobri, *The Segovia Technique* (Westport, CT: The Bold Strummer Ltd., 1977), 43.

Another form of right hand articulation used by Segovia was the “rolled chord.” A rolled chord on the classical guitar is a type of arpeggiation. Preparing (or placing) all of the fingers of the right hand on the strings and rapidly playing each string in ascending order creates this effect. It is typically notated with a wavy line in front of a chord, indicating the notes should not be played simultaneously. It does not, however, make the distinction between a strummed chord and a rolled chord. There are a variety of ways to execute a rolled chord based on different degrees of velocity. A fast roll can accentuate a chord while a slow roll is closer to an arpeggio. Part of the difficulty in providing a precise notation is the variety in which the rolled chord can be executed.

Segovia used the rolling of chords as an interpretive tool for isolating a single note within a chord.<sup>30</sup> This is typically done when the top voice is in the foreground of the musical structure. The high note is the last note played in the ascending roll, impressing that particular note on to the listener. His transcription of Isaac Albéniz’s *Tango, Opus 165, No. 2* uses this effect to separate the top voice (B) from the accompanying chord.



Example 10. Isaac Albeniz, *Tango*, mm. 34–36.

In addition to rolling a chord, Segovia would occasionally stop all of the accompanying notes, leaving the single primary tone to sustain independently. This is another way of accentuating a

<sup>30</sup> Andrés Segovia, *Castles of Spain*. MCA Classics MCAD-42067 (CD), 1989.

melodic note. An example of this is found in his 1969 recording of Frederico Moreno-Torroba’s “Romance de los Pinos” from the collection *Castles of Spain* (Example 11). The end of the opening first phrase falls on the downbeat of measure 2 with a C-sharp minor chord. The third of the chord (E) is the last note in the phrase. Segovia rolls the chord and immediately silences the root and the fifth, isolating the E and continuing the melody at the end of the measure. In addition to rolling and cutting off the chord, Segovia adds vibrato to the melodic note, further enhancing its prominence.



Example 11. Torroba, *Romance de los Pinos*, mm. 1-2.

### Subjective Interpretation

Segovia is often described as a performer with “Romantic” sensibilities.<sup>31</sup> His style of performance followed the tradition of other great Romantic interpreters like Pablo Casals, Jascha Heifetz, and Arthur Rubinstein.<sup>32</sup> The interpretive approach of this generation was based on what the individual performer felt. These interpretive choices are not necessarily based on stylistic considerations regarding the period or composer of the piece. This subjective approach to interpretation is most commonly associated with Segovia’s application of vibrato and rubato.

Segovia treats vibrato like an ornament, and often uses rubato on the same note, stealing time from the next beat. As in the case of the Torroba excerpt (Example 11), Segovia’s use of

<sup>31</sup> Wade and Garno, *A New Look at Segovia*. 1:19.

<sup>32</sup> Graham Wade, *A Celebration of the Man and His Music*. (London: Allison and Busby, 1983), 11.

vibrato also involves rubato, lingering on a note for dramatic emphasis. It is an individualistic style that is done completely at the discretion of the performer. This interpretive approach was applied regardless of historical or stylistic considerations.<sup>33</sup>

Segovia's playing was also characterized by a very flexible concept of pulse.<sup>34</sup> Graham Gamo's analysis of Segovia's interpretive style refers to his use of free rubato.<sup>35</sup> In effect, Segovia consistently "borrows time" without the intention of paying it back before the conclusion of the work.

The transcriptions and arrangements from the Segovia repertoire used common terms to indicate fluctuations in time such as *accelerando*, *poco ritard*, and *a tempo*. In addition, he would frequently use terms like *suave*, *leggiero*, *subito*, and *tenuto*. Segovia applied these stylistic instructions regardless of musical period. Terms like *suave* and *tenuto* are easily found in his transcriptions of Bach as well as his arrangements of later music.

Segovia's interpretive style stems from a performance practice that utilizes every musical tool available to the performer. He did not strive for authenticity in his performances, and was just as likely to use a wide vibrato and free rubato on a Renaissance or Baroque composition as on the modern music written for him by non-guitarist composers.

The interpretive tools mentioned in this chapter make up some of the most recognizable traits of the Segovia style. Segovia was not the first to use these techniques, but he applied them generously in his interpretations and arrangements. Many of the interpretive tools favored by Segovia are rarely documented but are understood by the modern classical guitarist. While Segovia's liberal and romantic approach to interpretation is no longer the standard performance practice, his approach may warrant primary consideration within certain bodies of music.

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<sup>33</sup> Wade and Gamo, *A New Look at Segovia*. 1:14.

<sup>34</sup> Wade, *Segovia: A Celebration*. 86.

<sup>35</sup> Wade and Gamo, *A New Look at Segovia*. 1:14.

Segovia did very little composing during his lifetime, but he did play a pivotal role in developing a new repertoire for the classical guitar. His approach to fingering and arranging could mirror the interpretive intent of the non-guitarist composers with whom he had collaborative influence. How do we weigh Segovia's musical choices when working within these settings? Recognizing the degree of influence Segovia had in his compositional collaborations will help us to understand the need for consideration of the Segovia style as an interpretive option.

## CHAPTER 3

### THE SEGOVIA AND PONCE COLLABORATION

Andrés Segovia did not devote his life to the study of music composition. His career was dedicated to “lifting the guitar from the sad artistic state in which it lay.”<sup>36</sup> To that end, he spent his life concertizing, transcribing for, and encouraging reputable composers to write for the guitar. Segovia specifically sought out non-guitarist composers to write for him. Working with composers who were not familiar with the guitar required Segovia’s involvement in order to determine if the music was playable.

Manuel Maria Ponce was one of the most prolific symphonic composers commissioned by Segovia. In Ponce, Segovia found the potential for a long lasting friendship and a willing artistic collaborator whose compositional voice seemed suited to his own artistic sensibilities. The collaboration between Segovia and Ponce resulted in some of the most significant classical guitar compositions from the first half of the twentieth century.

Segovia and Ponce first met in Mexico in 1923. Ponce had attended a recital given by Segovia and was so impressed with the performance that he was moved to write a review for a local publication.

To hear the notes of the guitar played by Andrés Segovia is to experience a feeling of intimacy and the well-being of the domestic hearth; it is to evoke remote and tender emotions wrapped in the mysterious enchantment of things past; it is to open the spirit to dreams, and to live some delicious moments in the

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<sup>36</sup> Quoted in the liner notes to David Russell, *The Music of Torroba*. Telarc CD-80451 (CD), 1996.

surroundings of pure art that the great Spanish artist knows how to create... Andrés Segovia is an intelligent and intrepid collaborator with the young musicians who write for the guitar. His musical culture allows him to transmit faithfully through his instrument the composer's thought and so to enrich daily the guitar's not very extensive repertoire... At the end of his recital he played the Sonatina of Moreno Torroba, which in my modest opinion was the most important work of the programme, magisterially performed by Andrés Segovia in his introductory recital before the Mexican public. This Sonatina shows us a composer full of melodic ideas, a musician who understands classic forms, a knowledgeable folklorist who knows how to construct melodies, with elements of rhythm and popular melodies; works important because of their development, and harmonic tendencies.<sup>37</sup>

The review was written well before the development of their friendship, but it does provide a certain level of insight into Ponce's opinion of Segovia as a collaborative artist. It also illustrates Ponce's understanding of the inadequate state of the classical guitar's repertoire during the early years of his career. More relevant to this discussion, Ponce notes Segovia's ability to "transmit faithfully" the intent of the composer and recognizes him as an "intrepid collaborator" with other composers.

After reading the review, Segovia was eager to request an original composition from Ponce. Ponce soon replied with an arrangement of *La Valentina* and a work that would later become the third movement of his *Sonata Mexicana*. Segovia was pleased with Ponce's contributions and was quick to ask for additional music to program on his recitals:

And once again I wish to express my sincerest gratitude. But do not think that I want to limit myself to the Sonata and the witty Valentina. I am asking you again for more things because they are necessary for my many concerts and I want to

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<sup>37</sup> Quoted in Corazón Ortero, *Manuel M. Ponce and the Guitar* (England: Musical New Services, 1980), 18.



see your name on all of them. I would be happy to receive something else of yours. Will you be up for it? Adios, a hug from your good friend who loves and admires you.<sup>38</sup>

### The Collaboration

Ponce did not write again for the guitar until he moved to Paris two years later in 1925. The bulk of Ponce's solo guitar music was written in Paris. It was during this period when Segovia and Ponce cultivated their friendship and artistic collaboration. In her early examination of the guitar music of Ponce, recognized classical guitar scholar Corazón Ortero describes the nature of their relationship:

He settled in Paris and laid the basis of his great friendship with Andrés Segovia, a friendship that grew to be a close relationship. So did Segovia begin his constant perennial labor of stimulating Ponce to continue composing for the guitar. His continual aim was to make these beautiful compositions known; he preferred Ponce's works to those of any other composer and played them incessantly.<sup>39</sup>

Living in the same city as Segovia allowed Ponce the opportunity to increase his understanding of the guitar.<sup>40</sup> He became a prolific composer for the classical guitar during his time in Paris, writing several of his most substantial compositions for the instrument, including: the *Theme, Variations, and Final* (1926); *Sonata III* (1927); *Sonata Romantica* (1928); *Variations on Folías de España and Fugue* (1929); *Sonata Classica* (1930); and the *Sonatina Meridional* (1932).

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<sup>38</sup> Miguel, Alcázar, ed., *The Segovia-Ponce Letters*, trans. Peter Segal (Columbus: Editions Orphée, 1989), 2-3.

<sup>39</sup> Otero, *Ponce and the Guitar*, 22.

<sup>40</sup> *Ibid.*, 22.

While Segovia's touring schedule did not allow him to remain in Paris, he did continue to collaborate with Ponce through their correspondence. Segovia would write to Ponce and request a new composition based on a particular style or form. Ponce would then compose the work and mail the manuscript to Segovia. Segovia would then edit the score for playability and write back to Ponce with suggested revisions. Finally, Segovia would arrange and finger the edited manuscript in preparation for publication. Segovia was an enthusiastic advocate for Ponce and did much to help in the publication and promotion of his music.<sup>41</sup>

What is clear from Segovia's letters, aside from his persistence in requesting new music, is his extreme fondness for Ponce's talent. Ponce was an artistic ally in his cause to enhance the reputation of the guitar.

To sum up, yours are the works in all the literature of the guitar, that have the most value for me, and for all the musicians who hear them. And you, personally, of all those who have approached me and whom I have known.<sup>42</sup>

Despite the development of Ponce's understanding of the guitar, Segovia's editorial influence remained a necessity. In 1928, while editing the fourth movement of the *Sonata Romantica*, Segovia discovered a moment of technical complication:

I threw myself into the finale like a hungry dog ... and I am furious with the guitar. What you would least imagine – for the first time with your music!! – comes out impossible: the arpeggios ... And you have coincided with the same difficulty that makes the prelude in E major by Bach (violin solo) unbridgeable for guitar.

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<sup>41</sup> Ibid., 26.

<sup>42</sup> Ibid., 33.

How are you going to fix this? I am truly desperate, because I like it as it is. Rescue it however you can, please! Do not modify the rhythm, nor the melodic disposition of the chords: change the form of the arpeggio.<sup>43</sup>

The following year, in a letter to his wife Clema, Ponce notes: “As one is dealing with the guitar, difficulties multiply, since one has to take into account the possibilities of this instrument.”<sup>44</sup>

In addition to determining the playability of Ponce’s music, Segovia would often make editorial suggestions regarding the actual composition. In a letter written in 1932, Segovia encouraged Ponce to revise a section of the Andante from what would later become the *Sonatina Meridional*:

I am leaving for the end something which I have been wanting to tell you from the start, and was suggested to me by Gaspar Cassadó upon hearing the Andante of your Sonatina. The progression that begins at measure 9 and finishes at measure 13 – inclusive - don’t you think it would be better to substitute for it something more in the character of the Andante and the whole work in general? Musically I liked it very much and perhaps for that reason I had not noticed, before Cassadó did, that in effect it is somewhat detached from what comes before it and from what follows it--which is so beautiful--and since the Sonatina has already suffered several modifications which have improved it, why not try this last one which will finish it? I want you to hear it so you will get excited. Not even in Albeniz is there anything that has the energy, power of the Allegro, nor the poetry of the Andante so admirably connected to the poetic sound of the Guitar. Along with the Variations on Folias, it is the work I like most. That one is big, this one is small.<sup>45</sup>

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<sup>43</sup> Alcazar, *Segovia-Ponce Letters*, 39.

<sup>44</sup> Otero, 33.

<sup>45</sup> Alcazar, 108.

Ponce did not always follow such suggestions. Segovia's initial conception of the *Theme and Variations on Folías de España* differs greatly from Ponce's final composition. Many of the compositional suggestions Segovia made were dismissed by Ponce in favor of a more sophisticated idea of the work as a whole.<sup>46</sup>

### Collaboration on the Sonatina

Segovia first requested a sonatina from Ponce in 1930. While he impatiently awaited Ponce's completion of his concerto for guitar and orchestra, an additional piece for solo guitar was suggested:

While the concerto advances, while it reaches its virility, why not write a Sonatina – no Sonata – of a distinctly Spanish character? If you might like to work on it, I would offer it immediately to Schott, so it would be included in the series of medium difficulty. Why not do it? I want you to write it very much...<sup>47</sup>

The urtext of the *Sonatina* found in the Hoppstock-Schott edition was published in 1984 and is based on a manuscript dated December 1930. In Hoppstock's critical notes, he describes the manuscript as "clear and tidy" and concludes that the manuscript is an actual final copy.<sup>48</sup> Yet, in the correspondence between Segovia and Ponce dated after 1930, there are several indications that the *Sonatina* was still taking shape. In 1931 Segovia wrote to Ponce:

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<sup>46</sup> Mark Dale, "The Collaboration Between Manuel Ponce and Andrés Segovia" in *Soundboard*, Spring 1997, 18.

<sup>47</sup> Alcazar, 80.

<sup>48</sup> *Ibid.*, 55.

It would not be out of line to try another solution for replacing that fragment of the *Sonatina*. It seems to me that what you have sent me is a little too detached.<sup>49</sup>

In another letter, also dated 1931, Segovia mentions the *Sonatina* again and encourages Ponce to continue working on it:

Do not forget to revise the *Sonatina*. Or if perhaps you prefer to work on something else, wait for me until I go and return from London when I will stop for a few days in Paris, for this and the concerto.<sup>50</sup>

It is unclear if Ponce did actually wait for Segovia before continuing to revise the *Sonatina*. What is clear from their correspondence was the continued collaboration towards revising the overall work. Segovia also wrote to Ponce in 1932 suggesting additional changes to the second movement of the *Sonatina*. In his plea to have Ponce alter the music, he states that the “*Sonatina* has already suffered several modifications which have improved it.”<sup>51</sup>

There is evidence indicating that Segovia was performing the *Sonatina* as early as 1933.<sup>52</sup> There is no way to determine how Segovia’s first performance of the piece may have differed from Ponce’s 1930 manuscript. One would speculate that his performance of the piece was closer to his recorded versions. Segovia later programmed the work under the title *Sonatina Meridional*. The piece was well received by his audience and he ultimately considered the work to be one of his favorite Ponce compositions.<sup>53</sup>

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<sup>49</sup> Ibid., 99.

<sup>50</sup> Ibid., 102.

<sup>51</sup> Ibid., 108.

<sup>52</sup> Ibid., 129-130, 148.

<sup>53</sup> Otero, 42; Alcazar, 108.

## CHAPTER 4

### DEVELOPMENT OF THE SONATINAS

This chapter serves as an introduction to my performance edition of two solo guitar compositions by Manuel Ponce: 1) “Campo”, the first movement of the *Sonatina Meridional*, and 2) the surviving third movement of the *Homenaje a Tárrega*. The compositional similarities between these two pieces will serve to highlight Andrés Segovia’s editorial process and support the editorial decisions I have made.

The performance edition for “Campo” was developed from the urtext found in the Hoppstock-Schott edition of the *Sonatina Meridional*.<sup>54</sup> The alterations in the following performance edition consist of fingerings and dynamic markings extrapolated from Segovia’s 1962 recording and his arrangement of the first movement published by Schott in 1939. The complete performance edition is included in Appendix 1.

Segovia’s interpretive and editorial revisions to the *Sonatina* are imitated in my performance edition of the *Homenaje a Tárrega*, included in Appendix 2. There is no known Segovia arrangement or recording of the *Homenaje a Tárrega*. Angelo Gilardino released the first edition for Berben Publications in 1984.<sup>55</sup> The performance edition in Appendix 2 is based on the Gilardino edition. Fingerings, suggested articulations, and expressive markings have been added in an attempt to imitate the Segovia style. Every effort has been made to provide a performance edition that is consistent with Segovia’s style of interpretation and his approach to arranging Ponce’s music.

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<sup>54</sup> Manuel Ponce, *Werke für Gitarre: Urtext*. Edited by Tilman Hoppstock (Mainz: Schott, 2006), 42-45.

<sup>55</sup> Manuel Ponce, *Homenaje a Tárrega*. Edited by Angelo Gilardino. (Ancona Italy: Bérben, 1984).

### The Dilemma

Recent research has been compiled in order to present a case that criticizes Segovia's collaborative role within the development of Ponce's guitar music.<sup>56</sup> The emergence of Ponce's original manuscripts, coupled with an interpretation of the existing correspondence from Segovia to Ponce, has led to questions regarding the necessity of Segovia's editorial influence.

It has been suggested that Segovia's personal ambition to popularize the classical guitar resulted in questionable tendencies during the collaborative process.<sup>57</sup> He has been portrayed as a performer who typically had no regard for the composer's original vision. One source described Segovia as an artist who:

relentlessly sought to control the development of the composition from its genesis through to its completion. Furthermore, through his performances and recordings, Segovia literally "rewrote" Ponce's music, disregarding the inviolability of the finished work.<sup>58</sup>

It is true that Segovia's published editions of Ponce's music differ from the existing manuscripts. Analyzing the discrepancies between every score for every edition reaches far beyond the scope of this document. However, it is necessary to address two main issues regarding Segovia's editorial practice when working with a new composition by a non-guitarist composer. First is the issue of texture. Segovia often altered the accompanying harmony and revoiced certain chords.

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<sup>56</sup> David Caheque, "The Collaborative Activity Between Manuel M. Ponce and Andrés Segovia: the question of editing vs. re-composing." (D.M.A. doc., the Claremont Graduate School, 1996); Mark Dale "Mi querido Manuel: The Collaboration Between Manuel Ponce and Andrés Segovia." *Soundboard* 23., no. 4 (Spring 1997): 15-20.

<sup>57</sup> Dale, "The Collaborative Activity", 17.

<sup>58</sup> *Ibid.*, 15.

Second is the issue of exclusion or the re-composing of original material. There are several recorded examples of Segovia performing versions that differ from any published edition.

Segovia's revoicing of chords is not limited to his collaboration with Ponce. Many of his transcriptions and arrangements for guitar include this form of revision. This is done regardless of composer or stylistic period. In the first volume of Wade and Garno's *A New Look at Segovia* they analyze Segovia's transcriptions of J. S. Bach.<sup>59</sup> The authors explain Segovia's approach to normalizing a piece in order to make it suitable for the guitar. They also note how Segovia recognized a need for "a certain amount of filling in or revoicing chords, adding or transposing bass notes and dividing longer notes into shorter ones." They defend the approach, claiming that it is:

necessary when adapting a piece of music to the peculiarities of a different instrument. Segovia often went beyond the necessary into the realm of adding new voices and harmonies, a truly Romantic approach.<sup>60</sup>

This "Romantic approach" permeated Segovia's entire repertoire. It was undoubtedly the approach that he took when arranging a piece by Ponce. Harmonies are often filled in or revoiced in part to make chords complete. Decisions like this are also done based on interpretive choices. Strumming a complete chord could be used for dramatic emphasis or to aid in the projection of the guitar's limited dynamic range.

It is natural to question the validity of Segovia's revisions. Many of Ponce's original chord voicings are easily accessible by today's standards of classical guitar performance. Current performance practices lean toward preserving the integrity of the composer's original

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<sup>59</sup> Wade and Garno, *A New Look at Segovia*. 1:261-321.

<sup>60</sup> *Ibid.*, 1:311.



vision. Despite the many changes Segovia made, the integrity of the general composition and melodic ideas were retained.

The second issue regarding Segovia's editorial practice involves the omission or re-composing of certain sections of music. It was not uncommon for Segovia to record selected movements from multi-movement works. This practice of exclusion also extended to the removal of specific measures within a large-scale work. A well-known example of this is found in Ponce's monumental *Theme and Variations on Folías de España and Fugue*. In his 1930 recording Segovia omits several variations, some of which he specifically requested from Ponce. In addition to these omissions, Segovia recorded a different version of Ponce's arrangement of the theme.

The issue of editing vs. re-composing has led to continued speculation in the classical guitar community. Segovia was often concerned with the danger of alienating his audience by playing music that was too sophisticated.<sup>61</sup> The omission of certain movements or variations may have been an intentional move to shorten the length of a work. Limiting the playing time of a work may have also been necessary to accommodate the length of LP recordings.

While there is a certain amount of logic to this type of speculation, it is no more valid than assuming Segovia blatantly altered Ponce's music without any consideration to the integrity of the composer. There is no evidence of Ponce approving or disapproving of Segovia's approach to editing. More importantly, there is no indication that Ponce himself did not suggest these changes.

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<sup>61</sup> Alcazar, *Segovia-Ponce Letters*, 57.

### Segovia as Arranger

Segovia's collaboration with Ponce involved both editing and arranging. Many of the concerns regarding the re-composing of Ponce's guitar music fall under the category of "Segovia as editor". The role of Segovia as editor often leads to more questions and speculation. The available evidence does not indicate any disagreement between composer and performer over the editorial changes made. In fact, all available evidence indicates that Segovia and Ponce enjoyed a long lasting friendship and fruitful artistic relationship.

Segovia's role as arranger warrants equal questioning and discussion. In virtually every publication of Ponce's guitar music, Segovia is listed as "arranger". What does this mean in relationship to the collaborative process?

In preparing Ponce's music for publication Segovia would obviously apply his own technique for fingering. This approach to fingering carried Segovia's style of orchestration based on tone colors. In the process of realizing the score, Segovia instilled many of his own personal musical values. The application of rubato and vibrato, articulation based on legato phrasing, and orchestration based on left and right hand techniques all influenced and potentially altered what may have been Ponce's initial interpretive vision for a composition. This may be Segovia's most significant contribution to the guitar music of Ponce.

Based on the available sources, we can assume a certain amount of trust and understanding on Ponce's part based on the available sources. There is no evidence supporting Ponce's disagreement with any of the changes Segovia made to his music. The available evidence supports Ponce's approval and admiration for Segovia's style of interpretation. Ponce's initial review of Segovia's recital in Mexico poetically describes Segovia's ability to

“transmit faithfully through his instrument the composer’s thought.”<sup>62</sup> Segovia’s close interaction with Ponce and his influence over their musical collaborations suggest an artistic symbiosis between composer and performer. It is possible that Segovia’s style of interpretation may provide a level of insight into the composer’s interpretive intent.

### Sonatina Meridional

Segovia’s published edition of the *Sonatina Meridional* is recognized as the standard performance edition.<sup>63</sup> However, the score reveals discrepancies when compared to Ponce’s original manuscript. Many of these changes have been thoroughly documented in David A. Cahueque’s research into Ponce’s collaboration with Segovia.<sup>64</sup> While I will not indulge in a measure-by-measure examination of every editorial change made by Segovia, I will address three issues of consideration related to my performance editions: 1) Segovia’s addition of programmatic titles, 2) the filling in or re-voicing of chords, and 3) the issue of re-composing several measures.

When Ponce first composed the *Sonatina Meridional* it was simply entitled *Sonatina*. Segovia later added the more programmatic title of “Meridional”. He also included titles for the individual movements: 1) “Campo” (the fields), 2) “Copla” (a Spanish folk song), and 3) “Fiesta” (celebration). In a letter to Ponce dated February 1937, Segovia refers to the “Sonatina Meridional.”<sup>65</sup> Ponce apparently did not object to Segovia adding these colorful titles.

In 1989 Segovia released a recording of the *Sonatina Meridional*’s first movement under a different title. Recorded in 1962 and released by Decca in 1989, the recording lists the single

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<sup>62</sup> Quoted in Ortero, *Manuel M. Ponce and the Guitar*, 18.

<sup>63</sup> Ponce, *Werke für Gitarre*, 55.

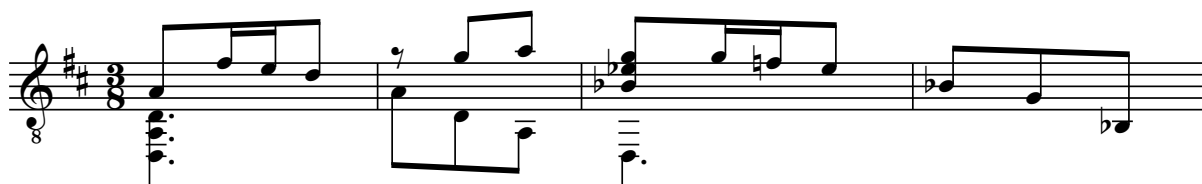
<sup>64</sup> Mark Dale, “The Collaboration Between Manuel Ponce and Andrés Segovia” in *Soundboard*, Spring 1997, 18.

<sup>65</sup> Alcazar, 176.

movement under the name “Canción y Paisaje” (song and countryside). The liner notes to that collection simply state that this was “Segovia’s descriptive title for the allegretto movement of the *Sonatina Meridional*.<sup>66</sup> “Canción y Paisaje” has been added to the subtitle of the score in Appendix 1 in order to reiterate which Segovia interpretation has been used for this edition.

There is very little in Ponce’s original manuscript that is inaccessible on the guitar. The *Sonatina Meridional* was the last work he composed for guitar towards the end of his stay in Paris. By this time, Ponce had written enough music for the guitar that he was able to avoid many of the compositional and technical trappings experienced by non-guitarist composers.<sup>67</sup>

Segovia made several changes to the *Sonatina Meridional* when he was adapting it for guitar. These changes were not necessarily done to help facilitate the playing of the piece. The changes are mainly cosmetic. Segovia altered the music to make it more idiomatic by filling in harmonies and “rounding out” chords. An example of this type of change happens as early as the third measure. The opening statement in Example 12 is from Ponce’s 1930 manuscript. It is sparse compared to the Segovia edition:

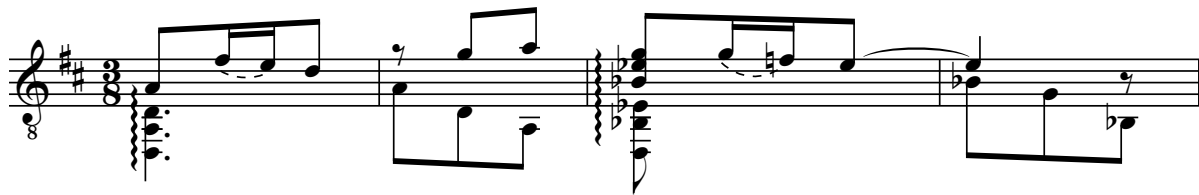


Example 12. Manuel Ponce, *Sonatina Meridional*: Campo, mm. 1–4.

<sup>66</sup> Andrés Segovia, *Manuel Ponce Sonatas*, MCA Classics MCAD-42072 (CD), 1989.

<sup>67</sup> Otero, 30.

In Segovia’s arrangement, he fills in the chord on the downbeat of the third measure (Example 13). This allows him to strum the chord and helps accentuate the modal harmony that is commonly found in the character of Spanish nationalism.<sup>68</sup>



Example 13. Manuel Ponce, *Sonatina Meridional*: Campo, mm. 1–4.

Another expansion of a chord voicing occurs at the beginning of the developmental section at measure 79. Ponce’s 1930 manuscript (Example 14) appears like this:



Example 14. Manuel Ponce, *Sonatina Meridional*: Campo, m. 79. (1930 Manuscript).

In Segovia’s recording, he doubles the bass note and fills in the remaining harmony. His dramatic strumming of the chord focuses the attention on the new developmental material, as shown in Example 15.

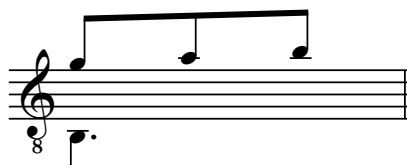
<sup>68</sup> Miguel, Alcázar, ed., *The Segovia-Ponce Letters*, trans. Peter Segal (Columbus: Editions Orphée, 1989), 80.; Leo Welch “The First Movement Sonata Style of Manuel Ponce in his Sonatas for Solo Guitar” (DMA doc., Florida State University, 1995), 26-37.



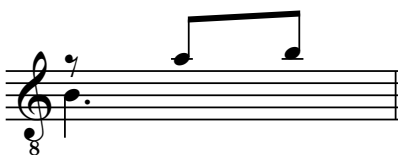
Example 15. Manuel Ponce, Sonatina Meridional: Campo, mm 79–81. (Segovia Edition).

Other examples of Segovia filling in chords occur in measures 25 and 113. These are additional points in the 1962 recording where we hear Segovia rolling or strumming the chords.

A less obvious editorial change occurs at measure 28. This is possibly one moment where Segovia altered the music for playability. He transposed the bass note (B) up an octave.



Example 16. Manuel Ponce, Sonatina Meridional: Campo, m. 28 (1930 Manuscript).



Example 17. Manuel Ponce, Sonatina Meridional: Campo, m. 28 (Segovia Edition).

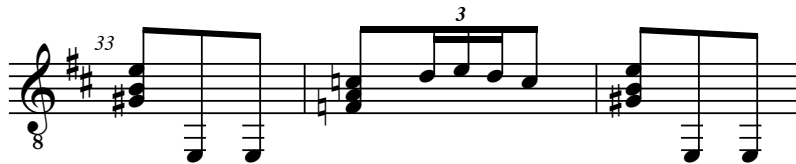
While Ponce's version is still technically accessible on the guitar, we can speculate that Segovia wanted to retain the string color in the top voice based on how he had fingered the previous measure (Example 18). Segovia begins this section in second position. The first note in the top voice (D) is played on the second string. The following notes are maintained on the first string

up to measure 29. Segovia’s practical solution to the accompaniment is to move the bass note on the downbeat of measure 28 up an octave.



Example 18. Manuel Ponce, *Sonatina Meridional*: Campo, mm. 26–29.

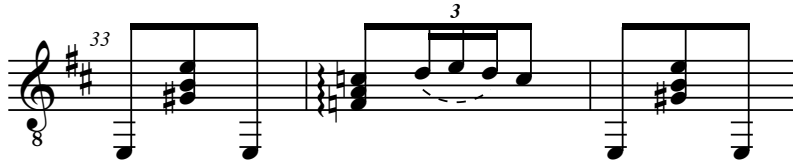
One of the main matters of debate regarding Segovia’s editorial process is his re-writing of Ponce’s music.<sup>69</sup> Examples of this are found in the first movement of the *Sonatina Meridional*. An example of this occurs at measures 33 and 35 (Example 19). For each measure Ponce places the chord on beat 1 followed by the two bass notes:



Example 19. Manuel Ponce, *Sonatina Meridional*: Campo, mm. 33-35.

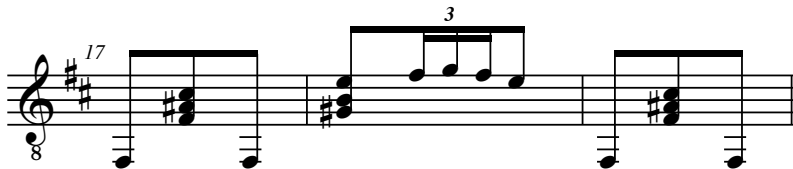
Segovia rearranged the order of the material in each measure, placing the triad on beat 2 as opposed to Ponce’s original placement of beat 1 (Example 20).

<sup>69</sup> David Caheque, “The Collaborative Activity Between Manuel M. Ponce and Andrés Segovia: the question of editing vs. re-composing.” (D.M.A. doc., the Claremont Graduate School, 1996); Mark Dale “*Mi querido Manuel: The Collaboration Between Manuel Ponce and Andrés Segovia.*” *Soundboard* 23., no. 4 (Spring 1997): 15-20.



Example 20. Manuel Ponce, *Sonatina Meridional: Campo*, mm. 33–35.

Segovia does this again toward the end of the piece in measures 175 and 177. This re-ordering of material changes the nature of the music, but it is not out of character with the rest of the piece. In Ponce's 1930 manuscript, measures 17–19 (Example 21) are rhythmically identical to what is played in the Segovia version:



Example 21. Manuel Ponce, *Sonatina Meridional: Campo*, mm 17–19.

The change in measures 33–35 provides a level of rhythmic continuity with the rest of the piece. Again, there is no evidence supporting any disagreement over these compositional changes, or if the changes were not suggested by Ponce himself. The first edition of the *Sonatina Meridional* was published in 1932.<sup>70</sup> We can only speculate on the evolution of the piece during the two-year time span between the initial completion of the 1930 manuscript and the final edition that was submitted to Schott by Segovia.

<sup>70</sup> Andrés Segovia, *The Finest Pieces from His Repertoire*. Mainz: Schott, 1987.



## Homenaje a Tárrega

There is evidence that Segovia was performing a movement from Ponce's *Homenaje a Tárrega* as early as 1932. We know from the Segovia-Ponce correspondence that the work was originally conceived as a three-movement sonatina. At that time, Segovia wrote:

I like your work very much. It is melancholic like the blue flame of alcohol-that means with spirit but not from wine. And it has a mysterious fraternity with that Andante you wrote in Thorens. Do you remember? It too, is in E minor. I looked for it and I play it after the Homenaje, without having changed the sentimental tonic. Let the candle burn some more and create an Allegro so the Sonatina is complete ... Since the title Homenaje a Tárrega can be commercially suggestive for Schott, after Turina offers his, we will propose it to him.<sup>71</sup>

Unfortunately, the first two movements of the *Homenaje a Tárrega* were destroyed in Segovia's Barcelona apartment during the Spanish Civil War. Segovia wrote to Ponce in 1939 requesting a replacement of the manuscript:

Excuse me for repeating once more what so many times I have asked you for: I would like, since all has perished in Barcelona, copies of Sonata I which you wrote in Mexico, the other one in A minor, the first and second movements of the Sonatina dedicated to Tárrega and, finally, the Sarabandes in E minor and in A minor that I have tormented myself so much in remembering, uselessly.<sup>72</sup>

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<sup>71</sup> Alcazar, 108.

<sup>72</sup> Ibid., 192.

Corazón Otero indicates that Ponce completed work on the *Homenaje a Tárrega* in 1932, the same year that he completed the *Sonatina Meridional*.<sup>73</sup> This may account for some of the similarities between the first movement of the *Sonatina Meridional* and the *Homenaje a Tárrega*. The two movements have many commonalities regarding form and harmonic structure. An intuitive and detailed comparative analysis is provided in Leo Welch's research into the first-movement sonata style of Ponce.<sup>74</sup> The structural similarities between these two pieces are the foundation for my editorial decisions with the *Homenaje a Tárrega*.

Both the *Sonatina* and the *Homenaje a Tárrega* have a distinct Hispanic nationalistic flavor.<sup>75</sup> This is, in part, due to Ponce's use of modal harmony.<sup>76</sup> The Phrygian mode is used in constructing the chords in the opening measures of both pieces. In each example Ponce follows the opening tonic chord with a  $\flat$ II chord while maintaining scale degree 1 in the bass. This type of modal harmonic progression is characteristic of Spanish nationalism.<sup>77</sup> The nationalistic character is heightened when the chords are strummed. Strumming the chords, as opposed to playing them as block chords, is reminiscent of the strumming techniques used in Spanish flamenco music.

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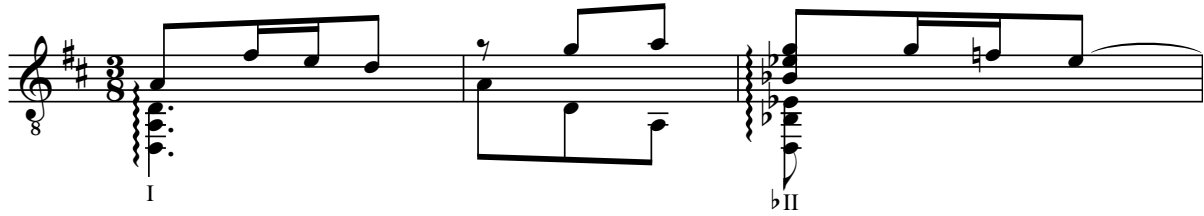
<sup>73</sup> Ortero, 81.

<sup>74</sup> Leo Welch "The First Movement Sonata Style of Manuel Ponce in his Sonatas for Solo Guitar" (DMA doc., Florida State University, 1995).

<sup>75</sup> *Ibid.*, 27.

<sup>76</sup> *Ibid.*, 29.

<sup>77</sup> *Ibid.*, 27.



Example 22. Manuel Ponce, *Sonatina Meridional*: Campo, mm 1–4.



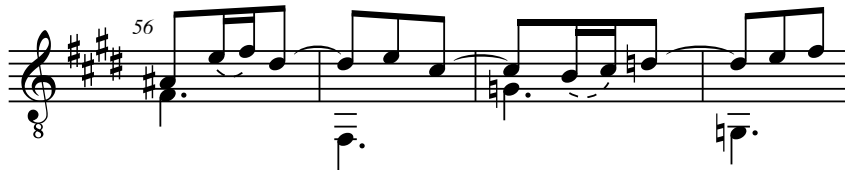
Example 23. Manuel Ponce, *Homenaje a Tárrega*, mm. 1–4.

There are several rhythmic motives that are also shared by the two movements. These are typically transitional sections leading to new material. Ponce applies this rhythmic device at the end of the exposition (mm. 75–78) in the first movement of the *Sonatina Meridional* (Example 24). It creates a sense of momentum leading to the return of the opening statement of the exposition and the dramatic entrance of the development section (m. 79).



Example 24. Manuel Ponce, *Sonatina Meridional*: Campo, mm. 75–78.

A similar figure is found in the *Homenaje a Tárrega* (mm. 56–59). This too creates a sense of drive and momentum leading to the new thematic material in the preceding measures (Example 25).



Example 25. *Homenaje a Tárrega*, mm. 56–59.

An obvious point of structural similarity between the two movements is Ponce’s use of a pizzicato bass line. It occurs at multiple points in the *Sonatina Meridional*. It is first introduced in measures 21-24. There are also two extended sections in measures 37–43 (Example 26) and 179-185. A similar texture happens at two points in the *Homenaje a Tárrega* in measures 15-22 and 111-118. The melodic bass line in both pieces act as transitional material bridging one theme to the next. These measures are performed with pizzicato in Segovia’s 1962 recording but they are not marked pizzicato in the 1930 manuscript of the *Sonatina*.<sup>78</sup> Both sections in the Berben edition of the *Homenaje a Tárrega* are marked pizzicato (Example 27).



Example 26. Manuel Ponce, *Sonatina Meridional: Campo*, mm. 37–43.

<sup>78</sup> Andrés Segovia, *The Finest Pieces from His Repertoire*. Mainz: Schott, 1987.; Andrés Segovia, *Manuel Ponce Sonatas*. MCA Classics MCAD-42072 (CD), 1989.



Example 27. Homenaje a Tárrega, mm. 15–22. (Berben Edition).

### Summary

A comprehensive understanding of my edition of the *Homenaje a Tárrega* must include an examination of Segovia’s editorial decisions within the *Sonatina Meridional*. My editorial procedures within the *Homenaje a Tárrega* mirror the decisions Segovia made when adapting the *Sonatina Meridional*. He edited the *Sonatina* to make it more guitar-like. Segovia’s edition and recorded performance include: articulations based on the incorporation of slurs and glissandi, filled in or re-voiced chords for the purpose of strumming, and a specific method of fingering based on his single-string approach to orchestration. Given the compositional similarities between the first movement of the *Sonatina Meridional* and the surviving movement of the *Homenaje a Tárrega*, it is possible to conceptualize a Segovia-like performance and arrangement.

The editorial decisions for this edition of the *Homenaje a Tárrega* are intended to be consistent with the Segovia style, but I have left certain decisions up to the individual performer. Left and right hand fingerings are excluded. My arrangement is very specific in terms of string placement and fretboard position. The string placement within certain passages implies a suggested left hand fingering. I have also kept the addition of dynamic markings and suggested use of tone colors to a minimum. Specific string placement, articulation based on slurs, and the strumming of chords implies an interpretation modeled after the Segovia style. This is not an

absolute approach to interpreting Ponce's music. The Segovia style is merely one interpretive option.

## CHAPTER 5

### CONCLUSION

An informed artistic performance relies on a number of variables. Listening to a composer perform their own composition can be one of the most valuable interpretive tools. When we hear a guitar composer like Agustin Barrios or Leo Brouwer perform his own music it provides us with a certain level of insight into composer's interpretive intent. We may not always choose to follow the composer's interpretive choices but it is a valid starting point for developing our own outlook when performing their music.

Manuel Ponce did not play the guitar. He collaborated with Andrés Segovia on some of the most significant classical guitar compositions of the twentieth century. Segovia played a major role at virtually every step of the collaborative process. He had an understanding of Ponce's guitar compositions. We can potentially extrapolate interpretive ideas for Ponce's music from Segovia's fingerings and arrangements. We could even interpret Segovia's editions as an approximation of a performance by the composer. If this approach can be taken with Ponce's music, could we not take the same approach with other composers whom Segovia collaborated? Symphonic composers, like Castel-Nuovo Tedesco, Torroba, and Tansman bear the mark of Segovia's influence. Like Ponce, none of these composers played the classical guitar. They composed the music and Segovia helped them realize their musical ideas beyond the boundaries of their technical understanding of the guitar.

Segovia's influence has shaped our current understanding of Ponce's guitar repertoire. Segovia performed and made the first recordings of virtually every work for guitar that Ponce

wrote. His recordings and published editions have given Ponce's guitar music international recognition.

Segovia's style of playing and his approach to interpretation influenced generations of guitarists. He was the dominating force in the world of classical guitar playing during the vast majority of the twentieth century. While his musical approach is not stylistically appropriate for every genre, his approach can serve as a primary source for making interpretive choices regarding the music of composers with whom he collaborated.



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# Sonatina Meridional

## I. (Campo/Canción y Paisaje)

Appendix 1

revised and fingered by Andrés Segovia  
edited by Richard R. Knepp

Manuel Maria Ponce  
(1882 - 1948)

[Allegro non troppo]

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of five systems of music. The first system begins with a dynamic marking of *mf* and a *f* marking later. The second system includes markings for *[tenuto]* and *(grazioso)*. The third system features a *[tenuto]* marking. The fourth system starts with a *p* dynamic and a *pizz.* marking. The fifth system is labeled *C IV* and includes fingering numbers 6, 0, 6, and 7. Various fingering numbers (1-5) and slurs are used throughout the piece. A bracketed asterisk [\*] appears in the first and fourth systems.

Sonatina Meridional

32

8

37

C II C III

pizz.

44

(cedendo un poco)

51

*mp* (con grazia)

*a tempo*

[ponticello]

58

*p* [molto ponticello]

64

*a tempo*

[natural]

Sonatina Meridional

71

[con energia]

②

1. 2.

80

f [\*]

86

④

p

92

f

⑤

[\*]

99

③

105

②

④ ③

③ ②

⑥ 0 ⑥ ⑤

Sonatina Meridional

112

② ③ ④

[\*]

119

3 C III 3

*mf*

126

C II C III CI CII C III CI C III CV C III CV C III

*p*

134

CV

[tenuto]

(cedendo un poco)

142

[\*] ⑤ ④ ②

*mf* *f*

148

② ②

*f* ④

Sonatina Meridional

156 C II

8 [pont.]

163

8 pizz. [5] [\*]

172

8 [\*] 3

178

8 [\*] *p* pizz. 3

186

8 3 2 1 2 *f*

194

8 3 2 1 3 2 1 2 3 2 1 (con grazia)



Sonatina Meridional

201

8

207

8

*a tempo*

214

8

0 [animando con energia]

221

8

pizz. mf mf

# Homenaje a Tárrega para guitarra

Appendix 2

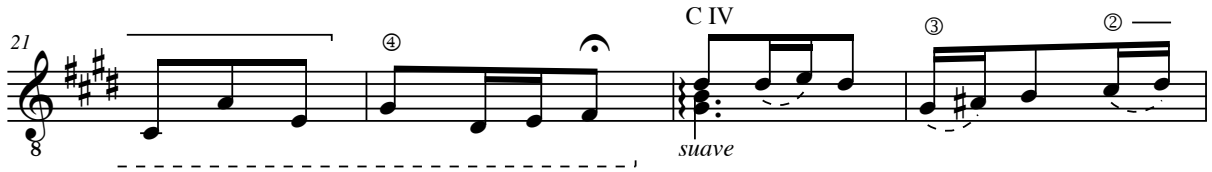
revised, fingered, and edited by  
Richard R. Knepp

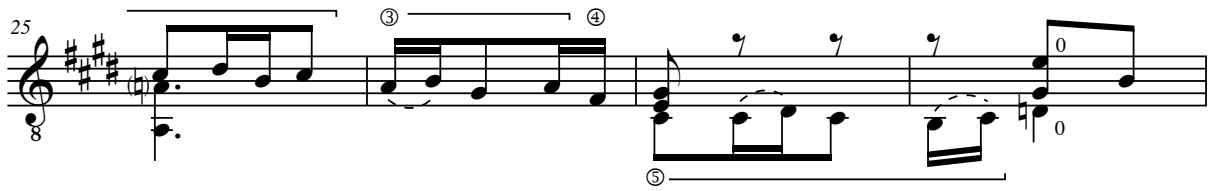
Manuel M. Ponce  
(1882 - 1948)

[Allegro non troppo]

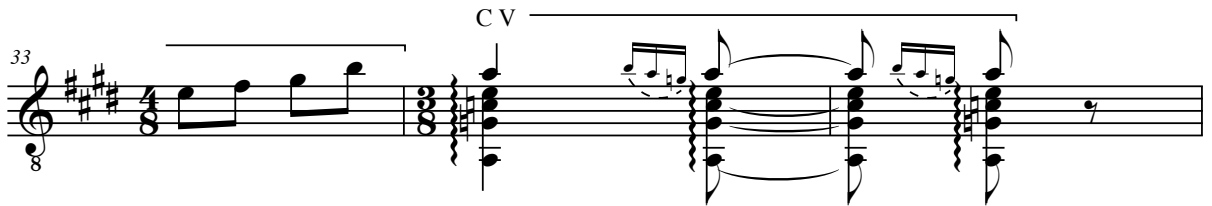
The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 8/8. It begins with a dynamic marking of *mf*. The score is divided into five systems of staves, each with a measure number in the left margin: 1, 5, 9, 13, and 17. The notation includes various rhythmic values, slurs, and fingerings. Circled numbers 2, 3, 4, and 5 indicate specific fingerings. Chordal structures are labeled as C V, C VI, C IV, and C II. A *pizz.* (pizzicato) instruction is shown with a dashed line under the staff at measure 14. The score concludes with a dashed line at the bottom of the page.

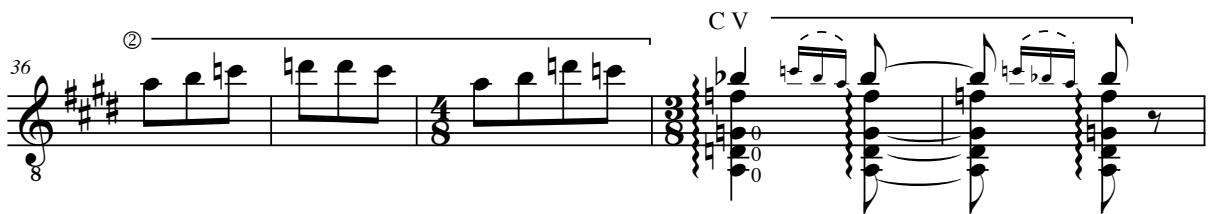
Homenaje a Tárrega

21 

25 

29 

33 

36 

Homenaje a Tárrega

41

[*ponticello moderato*]

45

[*natural*]

49

[*p*]

53

[*animando*]

57

[*p*]

Homenaje a Tárrega

61

C II

rasgueado

65

rasgueado

69

C II

C V

rasgueado

73

C III

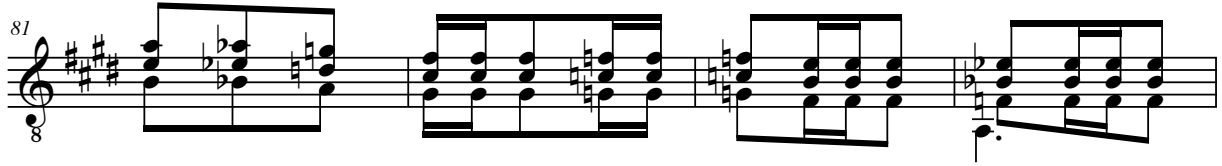
C II

77

rasgueado

Homenaje a Tárrega

81



85



89



93



97



Homenaje a Tárrega

103

C III

②

[no strum]

108

rit.

pizz.

[no strum]

114

Meno mosso

122

⑤

②

3

3

128

a tempo

132

②

0

[crescendo]

Homenaje a Tárrega

138

144

150

154

159



## CRITICAL NOTES

### Key to Editorial Markings

#### Appendix 1

[ ] – editorial additions to the urtext and Segovia edition.

[\*] – revision of the score based on Segovia’s 1962 recorded version of the first movement of the *Sonatina Meridional*.

#### Appendix 2

[ ] – editorial additions.

[\*] – revision (or re-composing) of the score. This is modeled after Segovia’s revision to mm. 27–31 from Appendix 1.