

**THE RELEVANCE OF THE TEACHING METHODS OF
DIONISIO AGUADO, FERNANDO SOR AND ANDRÉS SEGOVIA
FOR GUITAR TECHNIQUE IN THE LATE 20TH CENTURY**

by

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THE RELEVANCE OF THE TEACHING METHODS OF DIONISIO AGUADO, FERNANDO SOR AND ANDRÉS SEGOVIA FOR GUITAR TECHNIQUE IN THE LATE 20TH CENTURY

This research study reports on the effectiveness of older methodologies with regard to teaching purposes for the classical guitar. The following Methods were discussed : F Sor : *Méthode pour la Guitare*; D Aguado : *Nuevo Método para Guitarra*; A Segovia, as written by V Bobri : *The Segovia Technique*. These Methods were evaluated and compared with current guitar techniques as applied by Pujol, Artzt, Carlevaro, Duarte, Duncan, Shearer, Parkening, Sagreras, and the opinions of Brouwer, Aussel and Barrueco were also taken into consideration. The following technical aspects were analysed : posture; the Tripod; right- and left-hand techniques; fingering and scales; quality of tone and right-hand stroke : *apoyando*, *tirando* and ornamentation, as applied by Sor, Aguado and Segovia; and Sor's opinion of transcriptions.

The Methods for the vihuela, the four- and five-course guitar, and the efforts of the eighteenth and nineteenth century were briefly discussed, such as : Milán; Narváez; Pisador; Mudarra.

KEYWORDS:

Fernando Sor	:	<i>Méthode pour la Guitare</i>
Dionisio Aguado	:	<i>Nuevo Método para Guitarra</i>
Vladimir Bobri	:	<i>The Segovia Technique</i>

GUITAR TECHNIQUES:

Posture	Pujol
Tripod	Shearer
Apoyo	Duncan
Right-hand strokes	Romero
Apoyando	Carlevaro
Tirando	Ophée
Duarte	Artzt
Stroke to the left and right	Pujol

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1. CHAPTER 1 : INTRODUCTION TO PROBLEM STATEMENT

The need for this research study originated from the existing methods of classical guitar tuition in South Africa. In comparison to Europe, America, and especially Britain, the classical guitar only became acknowledged as a classical instrument and as a field of expertise during the second half of the twentieth century. The object area of the classical guitar is less familiar to most classical musicians in South Africa and guitarists therefore have a modest status in the South African music world.

- ◆ Standard of tuition : Classical guitar tuition is not at the same level as that of other instruments. Qualified guitar tutors are usually only found in the bigger metropolitan areas. Rural districts seldom have contact with specialised tuition. Because of the shortage of specialised music tutors in schools, guitar tuition is provided by tutors who are usually inadequately trained. These tutors therefore lack the knowledge of effective methodological material. Most classical guitar tutors are dependent on Methods that are locally available or from overseas and that they use indiscriminately. It presents a problem when a tutor simply applies a Method without being able to determine the most suitable Method. This problem is however not only limited to South Africa. Pujol writes in his *Guitar School* of 1952:

Hence the guitar's reputation of being a difficult instrument, a reputation which is certainly due to the faulty manner in which its study is generally undertaken. This is firstly, good teachers are few today and not accessible to all; secondly, because the existing textbooks are not sufficient for the acquisition of today's technique... (1983 : 75).

To teach from a Method exclusively seldom guarantees effective tuition. Graham Wade (1980 : 10) adds:

Naturally it would be impossible in the twentieth century to imagine the high standards of virtuosity in guitar playing by reading a method on how to play the guitar.

- ◆ Methods for tuition : Methods for the classical guitar were generally written by educators and guitarists. The general assumption is, however, that these Methods are generally inadequate and ineffective. Neil Smith, for instance, the musical editor of the periodical, *Classical Guitar Journal* states the following:

Looking around at the methods available I became aware of how illogical and even confusing some guitar methods were. Some are still on the market today; no sign of updating, and according to reports they do still sell well! Is there still no logical, plain order of technical information- (1992 : 24).

In his book, *The Story of the Spanish Guitar*, Sharpe states:

Even authors of well-known works of reference show a lamentable lack of knowledge of the Spanish guitar, as any student who has had recourse to these publications will confirm. Hitherto there has been no authoritative book to guide these people... (1968 : 2).

From this it can be deduced that there is a need for authoritative tutorial material for the guitar. During an interview with Muriel Anderson in 1993, the following was said:

The beginner and the average guitarist often feel themselves to be in some dark forest, looking for a way out...they do not necessarily add up to any consistent method by which one will automatically achieve mastery of the guitar... (Classical Guitar 1992 : 24).

Effective methodologies and tutorial material are still lacking. Those that are available in South Africa are mostly books for beginners and do not necessarily satisfy the criteria for a Method. These are usually not suitable for classical guitar tuitioning, for example:

- ◆ Mel Bay : *Modern Guitar Method*¹. This work is widely available and is aimed at the steel-string guitar and which is played with a plectrum. Alfred d'Auberge's *Basic Guitar Method* is also readily available, but is similarly written for the steel-string guitar, played with a plectrum.

The following books address the area of classical methodology to a greater degree:

- ◆ Basil Haefele : *Classical Guitar*¹. This Method consists of a set of volumes for the beginner in classical guitar and is more suitable than those mentioned above, as a wider spectrum of techniques are discussed.
- ◆ Frederick Noad : *Solo Guitar Playing Vol 1 & 2*¹, is freely available at many bookstores and is the most suitable for classical guitar teaching compared to the above Methods. Although it lacks comprehensive teaching techniques, this Method addresses the area of the classical guitar exclusively.

¹ Full details of book, see bibliography.

It therefore seems that there is a lack of effective twentieth century Methods for the guitar, and that number of choices available in South Africa are limited. There also seems to be general ignorance in respect of the older Methods which are usually only imported on request. Compositions of old masters, such as Fernando Sor, Dionisio Aguado, Ferdinando Carulli, Mauro Giuliani and Matteo Carcassi, which include studies, waltz, minuets, sonatas and etudes are, however, commonly used by tutors. Although the contribution of Andrés Segovia is referred to with great respect and admiration, tutors seldom have knowledge of the published Methods by these masters of the guitar.

This ignorance about traditional as well as new Methods may be attributed to the lack of sufficient training, the unavailability of these Methods, and the fact that the classical guitar is a relatively "young" area of expertise.

1.1 PROBLEM STATEMENT

There appears to be a gap in effective modern classical guitar Methods (see citations p. 2), which has lead to research in older classical guitar Methods as alternative teaching material. This study attempts to determine the merits of older classical guitar Methods by Aguado and Sor, as well as the twentieth century Method : *The Segovia Technique* as written by Bobri. Throughout this thesis, the Method by Bobri about the Segovia technique is referred to as Segovia.

1.1.1 The defective available literature of the methodological development of the classical guitar

The Methods by Aguado, Sor and Segovia are however not the only Methods that have been written for the guitar. To determine the historical position and perspective of the Methods by Aguado, Sor and Segovia, sufficient research was required about other classical guitar methodologies. Accordingly, an extensive literature study was undertaken to determine the development of methodological material since 1500 (refer to Chapter 2). This research indicates that there is a gap and a lack of information about Methods for the classical guitar. Very limited information also exists regarding the progress of the methodological development of the classical guitar.

With reference to the information gathered in Chapter 2, it appears that little research had been done on the Methods of Aguado, Sor and Segovia. It may be derived from this chapter that the mentioned Methods are amongst the most important Methods for the guitar that are also available in English.

1.1.2 Different editions of traditional Methods

In addition to the problem statement above, the question of authenticity in respect of existing Methods arose. Traditional Methods, such as the Aguado, Sor, Carcassi and the Carulli have been published in many different editions. Some of these were translated to English only much later in this century. For instance, the first acknowledged English edition of the Carcassi Method was published by Sacchi, a guitarist and mandolin player who published it in English and French. There is also an earlier publication of the same Method by Schott, with an edition in German and French and later in Spanish and English. The Kalmus Guitar series exists today by Santisteban, *Matteo Carcassi Method for the Guitar*, in one volume and with an English and Spanish text. The Schott edition is also available by the editors, Diego Arciniega and Conrad Clayson : *Matteo Carcassi Guitar Method, volume 1-3*. Neither of these provide any publication dates. As far as could be ascertained, neither of the publishers specifically referred to the Urtext of Carcassi's Op. 59. There is also an edition by both Leon Block and Carcassi, published by Alfred Publishing Company, and an edition by Bèrben : *Method per Chitarra Op. 59* edited by Balestra (Rome).

The original Sor Method was reprinted a few times during the nineteenth century. The English translation (1832) from French (*Méthode pour la Guitare*) by A. Merrick was used for the research of this study. (See complete discussion of the various editions of the Aguado Method, paragraph 3.3).

From the above it is clear that there are so many editions of traditional established Methods available that it is difficult to determine which edition is the most authentic and suitable for purposes of research.

1.1.3 The merit of traditional established Methods by Dionisio Aguado, Fernando Sor and Andrés Segovia

The historical position of the Methods by Aguado, Sor and Segovia in the methodological development of the classical guitar will be indicated in this dissertation. When the different editions of the Methods by Dionisio Aguado, Fernando Sor and Andrés Segovia have been discussed, the value of these specific Methods as tutorial material, suitable for the classical guitar, will be determined.

The merit of the older Methods is first determined. The applicability of the technique, as recorded in these Methods, will be shown. It will be indicated whether these Methods are suitable Methods that could still be used effectively in teaching. Some guitarists are of the opinion that these older Methods are the only real effective Methods for the classical guitar. During the research process of this study, the following opinions were encountered in respect of effectiveness of the traditional established Methods. The Spanish composer, Manuel de Falla, states in the preface of Pujol's *Guitar School* that:

Since the far-off times of Aguado, we lacked a complete Method which would pass on to us the technical progress which Tárrega initiated (Pujol 1983 : vii).

Falla therefore refers to the "Aguado Method" as a Method that would probably comply with the requirements of a tuition method. Other guitarists however are of the opinion that the traditionally established Methods are too advanced for the average pupil. Candida Tobina states:

Traditional methods were too cumbersome and making only impact on the gifted few (Jarvis 1985 : 29-30).

In view of the opinions expressed above, the possibility exists that some of these established Methods may not always be effective for teaching.

1.2 OBJECTIVES OF THE RESEARCH

The following objectives are proposed for this study:

- ◆ To show that since the sixteenth century a larger number of methodologies existed than those discussed in this study.
- ◆ To address the problem of authenticity regarding the selected Methods that are discussed.
- ◆ To determine whether some of the traditionally established Methods that are discussed have merit as effective Methods for classical guitar teaching, and to show that these Methods are suitable and comply with the scientific description of a Method.
- ◆ This research will furthermore indicate that most techniques that were applied by Aguado, Sor and Segovia are still used at present. It will also show that a number of technical aspects of the classical guitar, such as the use of the right little finger, the

apoyando technique, the *flesh-nail stroke*, etc. were already discussed in the older Methods. Generally, these are regarded as modern concepts.

1.3 DEMARCATION

The object area of this study will mainly report on the area of traditionally established Methods by Dionisio Aguado, Fernando Sor and Andrés Segovia, with reference to authoritative modern-day methodological works. In addition to the above objectives, biographical details of the composers involved will be provided in order to place them in a historical context.

1.3.1 Definition of the concept Method

For purposes of this study, the concept Method is defined below:

Method Definition:

The Concise Oxford Dictionary defines a Method as: "A special form of procedure esp. in any branch of mental activity; 2. orderliness, regular habits; 3. orderly arrangements of ideas." (Thompson 1995 : 857).

In the context of guitar teaching, a Method is a text in which the technical aspects are discussed systematically with the aim of playing the instrument proficiently. A Method should contain both text and technical exercises. A collection of studies, however, is not regarded as a Method. (Also refer to Appendix A for further description of the concept, Method).

A "Method" in the context of classical guitar teaching is therefore a much more comprehensive work than a series of beginners methods such as those that are available for teaching the piano to beginners (e.g. W. Rolfe; Bastien; Schaum, etc.).

The concept, "Method", will invariably be referred to with a capital letter in order to discern the noun from the verb "method".

Note should be taken to distinguish clearly between the following terms: *perpendicular / vertical / slanted / diagonal / parallel*. Refer to Appendix A in this regard.

1.3.2 Field of study

This study will firstly report on the historical methods for the classical guitar in order to place the discussed Methods in context of importance. Thereafter, only the Methods by Dionisio Aguado, Fernando Sor and Andrés Segovia will be discussed as these Methods have been acknowledged more internationally than any of their predecessors. Compositions by

these masters are used predominantly as study material for pupils. The compositions as such will however not be discussed in this study. To broaden the background, comprehensive biographical details about Aguado, Sor and Segovia are provided. It is intended to place the particular composers and their Methods in historical context.

In order to ascertain which of the traditional established Methods may be considered as suitable Methods, this study will mainly be based on a comparative analytical discussion. A few of the most important aspects as recorded in the Methods by Aguado, Sor and Segovia will be separately compared to authoritative modern theories:

- ◆ The sitting position
- ◆ The right-hand technique
- ◆ The left-hand technique
- ◆ Closure
- ◆ Fingering and scale techniques
- ◆ Right-hand stroke and refinement of tone
- ◆ Ornamentation
- ◆ Transcriptions

14 METHOD OF RESEARCH AND PRESENTATION

This study was approached as follows:

14.1 Availability of methodological material

With the assistance of the computer systems of the University of South Africa, it was determined which books and Methods are available in libraries in the country. Computer programs, such as Sabinet, The Music Index, and Dissertation Abstracts were used to determine if any research was done on some of these methodological works. Very few methodological works were available in music libraries in South Africa.

14.2 Use of catalogue information

With the use of catalogues it was determined which international Methods have been published and are still in publication. Because the catalogues by classical guitar dealers are available from England and San Francisco, most of the methodologies were obtained from there. Methods that are unknown in South Africa were obtained from Ricordi in Rome, as well as from Guitar Solo in San Francisco, California and Spanish Guitar Centre in Nottingham, England. The following catalogues and dealers were consulted:

- ◆ Spanish Guitar Centre in Nottingham
- ◆ Guitar Solo in San Francisco
- ◆ Ashley Mark Publishing Company in Newcastle Upon Tyne
- ◆ Boosey & Hawkes Music Publishers Limited in London
- ◆ Chanterelle Verlag in Germany
- ◆ Schott & Co. Ltd. in London
- ◆ William Elke in Music Services in Norfolk
- ◆ Novello & Company Ltd. in Kent
- ◆ Maecenas Music Limited (Belwin, Inc.) in Miami

1.4.3 Methodological material

The following works² were obtained, as they were not readily available in South Africa. (Further sources were obtained in libraries).

M. Ablóniz	:	Arpeggi per la Mano Destra
M. Ablóniz	:	Esercizi Essenziali per la Mano Sinistra
M. Ablóniz	:	Imitando il Granchio
A. Artzt	:	The Art of Practising
A. Carlevaro	:	Serie Didactica Cuaderno no. 1, 2, 3 and 4
M. Carcassi	:	Guitar Method
M. Carcassi	:	Gitarren Schule
F. Carulli	:	Complete Guitar Method
G. Clinton	:	Andrés Segovia
J. Duarte	:	Basis of Guitar Technique
J. Duarte	:	Foundations Studies in Classical Guitar Technique
C. Duncan	:	The Art of Classical Guitar Playing
C. Duncan	:	A Modern Approach to Classical Guitar Book 1 & 2
M. Giuliani	:	Metodo per Chitarra Op. 1
A. Gilardino	:	Nuovo Trattato di Technica Ghitarristica
B. Jeffery	:	Fernando Sor. Composer and Guitarist.
B. Jeffery	:	Aguado : New Guitar Method
B. Jeffery	:	Fernando Sor. The Complete Studies, Lessons and Exercises for the Guitar.
E. Pujol	:	Guitar School. A Theoretical - Practical Method for the Guitar.
H. Quine	:	Guitar Technique
A. Segovia	:	Diatonic Major and Minor Scales
A. Segovia	:	Slur Exercises and Chromatic Octaves

² Full bibliographical details of listed books : see bibliography.

A. Shearer	:	Classic Guitar Technique
M. Summerfield	:	The Classical Guitar
J. Taylor	:	Tone Production on the Classical Guitar
J. Villena	:	Cien Estudios Progresivos para Guitarra

1.4.4 **Magazines**

With reference to the publication of articles on technical topics, reference sources such as the Music Index and Rilm were used. The following magazines³ were consulted:

- ◆ Classical Guitar
- ◆ The Guitar Review
- ◆ Guitarra
- ◆ Guitar & Lute
- ◆ Guitar & Vihuela
- ◆ Music and Letters
- ◆ Musicus
- ◆ Guitar

Most of the information for this study was gathered from the above sources. In order to gather sufficient information, a large amount of magazine articles were relied on. It was especially difficult to obtain the relevant information in respect of Chapter 2 (Historical Review of the Development of the most important Methodological Material), as well as for the biographical details of composers.

1.4.5 **Overseas travel research and interviews**

Interviews were held with guitarists and educators overseas to verify and confirm the theories presented in this study. Interviews were held with these persons by way of a drafted questionnaire. The following guitarists in Italy and Spain (1993) were consulted: Uliano Marchio at the conservatory in Rome and Anthony Sydney who is associated with the conservatory in Firenze.

During a classical guitar course, the *II Festival Internacional de Guitarra de Santo Tirso*, Portugal (July 1995), interviews were also held with the following international guitarists and educators:

³ Full bibliographical details of listed periodicals : see bibliography.

- ◆ Manuel Barrueco (previously associated with the School of Music in New York, and is presently with the Peabody Conservatory of Music in Baltimore).
- ◆ Leo Brouwer (a well-known Cuban composer who was previously with the University of Havana, Cuba, and is now the director and conductor of the Philharmonic Orchestra in Córdoba, Spain).
- ◆ Eduardo Isaac (Professor with the Entre Rios Conservatory in Argentina) presented a series of Master classes during 1994, in collaboration with Antonio Carlos Barbosa Lima in Porto Alegre, Brasil.
- ◆ Roberto Aussel (Professor with the Hochschule für Musik in Cologne).
- ◆ Hopkinson Smith (a well-known lute player of Montréal, who is now working in Switzerland).

The questions that were put to the guitarists are provided in Appendix B. The answers to these questions are incorporated in each relevant chapter. The opinions of these guitarists with whom interviews were held were also taken into account when the merits of the efficiency of the older guitar Methods were determined. It was also ascertained that there is a high degree of ignorance regarding the content of the Aguado Method specifically.

1.4.6 Overseas correspondence

Additional information was obtained by means of overseas correspondence. The persons who were consulted, for instance, were the well-known guitarist Angelo Gilardino of Aosta (Italy). Some of the above questions were also put to him. Because Gilardino does not speak English, an Italian friend, Tony Singerelli, assisted as translator.

On two occasions a questionnaire with specific questions was addressed to Dr Brian Jeffery and Matanya Ophée. Jeffery is the translator of the Aguado Method and is regarded as an important musicologist. There was no reply in response to my queries.

1.4.7 Research based on an analytical comparative basis

In order to determine the effectiveness and usefulness of traditionally established Methods, this study uses an analytical comparative basis as point of departure. To ascertain the relevancy and applicability, techniques analysed from the Methods of Aguado, Sor and Segovia were compared with present techniques and views.

As this study is mainly based on statements and counter-statements, these are quoted where possible. For the sake of clarity, sketches and music examples of techniques of the various composers, are provided.

An overview of the most important Methods and methodological material since 1500 - 1993 is provided as well.

2. CHAPTER 2 : HISTORICAL REVIEW OF THE DEVELOPMENT OF THE MOST IMPORTANT METHODOLOGICAL MATERIAL (1500 - 1993)

2.1 INTRODUCTION

This chapter will show that the Methods by Aguado, Sor and Segovia may be considered as the important Methods of the nineteenth and twentieth century. The historic research undertaken with this study mainly shows that important deductions and observations could be made about them : biography, training, methods and compositions. To make objective observations regarding the merits of traditional and established Methods, it is necessary to obtain a historic perspective of these works. Therefore, an important part of the research was devoted to the compilation of the historic methodological development of the classical guitar. From this background the historic position of the Methods by Aguado, Sor and Segovia could be evaluated more effectively and the methodological contributions of these masters determined.

This chapter may also serve as guideline for future research of classical guitar Methods. It appears that almost no research has been done on the most important older Methods.

Although this study mainly reports on the usefulness of Methods by Dionisio Aguado, Fernando Sor and Andrés Segovia, it does not mean that they are generally considered acceptable Methods for the guitar. A considerable number of methodologies have originated for the guitar since the sixteenth century. However, these methods are usually not accessible to the public and are preserved in government libraries and private collections worldwide. Most of these works are only available in Italian or Spanish. Even though the compositions of the old masters are commonly available, most of their methods only exist in facsimile and access to the complete original Methods is difficult. (For example: Aguado's first Method, *Escuela de Guitarra, por Don Dionisio Aguado* of 1825, has not yet been translated to English - see paragraph 3.3). The historical value of these works is nevertheless important, because they provide valuable information about the development of guitar technique.

2.2 THE EVOLUTION AND DEVELOPMENT OF THE GUITAR

The modern guitar has its origin with the ancient stringed instruments of 1400 - 1350 (BC). There were three basic types of stringed instruments in the ancient world : the *lyre*, the *harp* and *lute* (Grunfeld 1978 : 33). (Pictures of these instruments appear for the first time in the art of Western Asia). The instruments called *chitharis* and *cithara* were a version of the *lyre*, (which was based on a turtle carapace covered with hide, and a V-frame of wood, connected at the top by a crossbar called a yoke). To avoid confusion between the *cithara* and the *citharis*,

one was named the *lyra*. The *cither*, *cittern*, *cithern*, *citole*, *gittern guitar* or *zither* are English names for instruments developed from this *cithara* (Grunfeld 1978 : 41). The original *cithara* began with three to four strings and eventually had seven strings and was often highly decorated.

The *lute* was known amongst the Greeks as *pandoura* or *pandouros*. It has undergone several permutations since 4000 years ago - from *pandoura* to *pandore*, *mandore*, *mandola*, *vandola*, etc. The *mandolin* and the Spanish *bandurria* are amongst the results of these permutations (Grunfeld 1978 : 46). The round-back *lute* (originally from Egypt) was brought to Spain and Western Europe by the Arabs and Muslim invaders. In Rome, the *lute* became a household instrument, and sometime before the thirteenth century the instrument known as *gittern*, developed into the Spanish guitar. (An example of a *gittern* is owned by the British Museum). According to Emanuel Winternitz in his essay, *The Survival of the Kithara and the Evolution of the English Cittern*, the *gittern* cannot really qualify as a bona fide guitar (Grunfeld 1978 : 67). It was the English word *cittern* that was used to describe the better-sounding Spanish guitar in England.

Before the appearance of the *vihuela*, two types of guitars existed in Spain, the "Moorish" and "Latin" guitar. The "Moorish" guitar (possibly from North Africa) had 8 strings, vaulted back and long neck. This guitar was played in the *puntuado* style. The "Latin" guitar (from Mediterranean Europe) had a flat back, curved body and more than four strings. This guitar was played in the *rasgueado* style. The Moorish guitar gradually disappeared in Spain. These early Latin guitars were also known as *vihuelas*. *Vihuelas* were distinguished between *vihuela de arco* (played with a bow) and *vihuela de peñola* (played with a plectrum). When it was played with the fingers, it was known as *vihuela de mano*. During the sixteenth century the plucked form had become established in Spain and the instrument was referred to as the *vihuela*. But according to Johannes Tinctoris it was the custom, both in Spain and Italy, to use both the terms *viola* and *vihuela* to describe the same instrument (Turnbull 1978 : 6).

The *lute* and *vihuela* co-existed at Spanish courts, each with a repertoire of its own. According to Grunfeld (1978 : 72), the word *vihuela* if translated, could be rendered as "guitar".

The *vihuela* had many formats with four to seven strings. The standard *vihuela*, however, had six courses tuned in unison or in octaves. It was tuned at intervals of a fourth, with a major third between the third and fourth strings. There was no fixed pitch for the courses of the *vihuela*. The pitch depended on the specific size of each individual instrument.

2.3 VIHUELA METHODS

Since the year 1500, various methodologies have been written for the *vihuela*, *lute*, and four- and five-course guitar. Composers who were mainly responsible for the flowering of the *vihuela* in Spain were Miguel de Fuenllana (d. after 1568), Alonso Mudarra (1510 - 1580), Luys Milán (1500 - 1561), Luys de Narváez (1530 - 1550), Diego Pisador (1509/10 -), and Enriquez de Valderrábano (mid. 16th century). They also wrote some of the better known Methods for the *vihuela*. The following publications are amongst a number that mainly represent the *vihuela* techniques and tradition:

- ♦ Luys Milán (1500 - 1561) (Italy) : *Libro de música de vihuela de mano, intitulado El Maestro* (1535 - 1536), which was written for the *vihuela de mano* (plucked with the fingers), dedicated to Don Juan III of Portugal. This work is the first instructional Method for a fretted instrument and consists of two volumes. (Joan Myers edited a modern edition, published by USA Instrumenta Antiqua Publications. Another edition was also presented by Charles Jacobs - see bibliography).

In this work Milán discusses, for instance, music for the *vihuela de mano*, dedicated to the beginner. Of methodological importance is his discussion in the first book of techniques such as the *dedillo* (playing with the *indicio* finger) and the *dos dedos technique* (alternating thumb and first finger and second finger). He discusses mensural notation (*canto de órgano*), time-values, fingerings and *compás* (metre). He also gives detailed instructions on how to tune the *vihuela* as well as details about modes. However, he provides no exercises or studies for the technical development of the right- and left hand, nor does he deal with the actual problem of hand positions, but he addresses the method of holding the instrument.

Frederic Grunfeld says about the Method by Milán:

El Maestro was not just a collection of music; it was designed as an instruction manual with graded pieces for those who wanted to master the instrument, starting with simple directions for tuning it (1978 : 81).

El Maestro may be considered as a very important early contribution to guitar methodologies. Graham Wade (1980 : 35) is also of the opinion that Milán may be considered as the ancestor of later pedagogues and players. According to Jacobs (1971 : 3), *El Maestro* is not only the earliest source of guitar music, but it contains the earliest written indications of tempi.

The *vihuela* technique is mainly approached through mastery of *consonancias* (chordal textures) and *redobles* (scale passages) techniques. These are similar to the techniques used in modern guitar tutors. Unfortunately, not much is known about the success of Milán's Method. Although Charles Jacobs edited, transcribed and translated *El Maestro* in English, he does little to point out the pedagogical value of this work. According to Jacobs (1971 : 1), some research on this work has also been done by H. Brown : *Instrumental Music Printed Before 1600* (Cambridge, 1965).

Since the 1920s, guitarists have also incorporated *vihuela* music in their recitals. In 1936, Emilio Pujol did some pioneering work by playing *vihuela* music on a reproduced *vihuela*. He played full recitals of sixteenth century compositions including works of Milán, Narváez, Mudarra, Pisador and Valderrábano. Since then, guitarists like Alirio Diaz, Andrés Segovia and Narciso Yepes have also incorporated *vihuela* pieces into their programmes. Today *vihuela* music is heard frequently in guitar recitals. Musicologists like Conde de Morphy, Oscar Chilesotti (1848 - 1916) and Felip Pedrell (1841 - 1922) did some research towards the recovery of *vihuela* repertoire. More recent research about *vihuela* music has been done by John A. Griffiths : *The Vihuela Fantasia : A Comparative Study of Forms and Styles* (Phd., dissertation, published, Monash University, Australia, 1984). Donald Gill also wrote an article in the *Early Music Journal* about the *vihuela* and Renaissance string instruments : "*Vihuelas, Violas and the Spanish Guitar*" (Vol. 9, 1981, pp. 455 - 62). So did Meredith A. McCutcheon : *Guitar and Vihuela : An Annotated Bibliography* (N.Y., Pendragon, 1985).

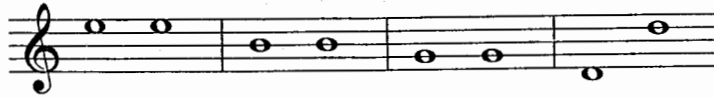
Much more research could be done regarding the discovery of *vihuela* techniques and Methods as applicable to the modern guitar. In that way, the *vihuela* music will be performed and appreciated by guitarists. To ease the guitarist's performance of *vihuela* music, a transcription of the original music is required. *Vihuela* music, such as the *lute*, is normally written in tablature. By tuning the third string of the modern guitar to F sharp, the tuning is similar to that of the *vihuela*'s tuning:

FIG. 1
THE VIHUELA'S TUNING



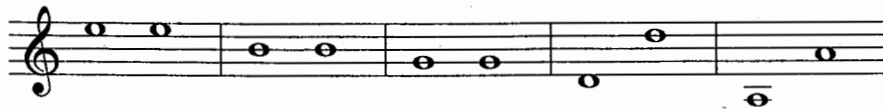
(WADE 1980 : 24)

FOUR-COURSE GUITAR TUNING METHOD



(WADE 1980 : 51)

FIVE-COURSE GUITAR TUNING METHOD



(WADE 1980 : 59)

- ◆ Another *vihuela* book of methodological importance is : Luys de Narváez (Spain) : *Los seys libros del Delphin de Música de cifras para tañer Vihuela* (1538) (5 Books). He is known as the first composer to publish *diferencias* (Spanish word for variations). He was also one of the first *vihuela* composers to have done arrangements : his third and fourth books of *el Delphin de Música*, Narváez transcribed some of Josquin des Prés' music for the *vihuela*. In the fifth book, Narváez included a number of *villancicos* and two *romances* for *vihuela* and voice. The *villancicos* are of particular interest as they offer further evidence of the composing technique Narváez used in the *diferencias*. In the composition, *Conde Claros*, each *diferencia* runs into the next without a break. The musical structure consists of repetition, *redobles*, imitation and tempo changes (Wade 1980 : 38). The variation form has always been popular throughout the history, and composers such as Handel, Sor, Giuliani, Beethoven, Schumann and Ponce have used this form of composition.

Research on Narváez's work done so far includes some of Stanley Buetens' guitar transcriptions in *Delphin de Música : Luys de Narváez Twelve Selections from Delphin de Música*. G. Billaudot wrote an article about Narváez's works in the *Classical Guitar* (vol. 8, 1990, p.43), while R. Martin wrote in the *Classical Guitar* (vol. 10, 1991, p. 41) about Narváez's work. An article was also written by Lex Eisenhardt in the *Journal, Concerto, das Magazin fuer alte Musik*, as well as in the *Early Music Journal*.

- ◆ Another treatise in the *vihuela* tradition was Diego Pisador's (Spain) *Libro de Música de vihuela* (Salamanca, 1552). Antonio Cabezón also wrote a treatise about the *vihuela* tradition, *Obras de música para tecla, arpa y vihuela* (Madrid, 1578). A well-known blind Spanish composer, he was the organist and clavichordist to Emperor Charles V, and represents a tradition of virtuoso organists of the time.

Research on Cabezón's work has been done by John P. Whiteside (Boston), including stylistic analysis of Cabezón's compositions : *A Stylistic analysis of the Fugas, Tientos and Diferencias of Antonio Cabezón* and an examination of his influence on the English Keyboard School (Dma, dissertation, published, Boston University, 1994). This document examines the compositional techniques and influence of the fugas, tientos and diferencias found in the *Libro de cifra nueva para tecla, harpa y vihuela* and in *Obras de musica*. At the Indiana University, Miguel A. Roig-Francoli also researched Cabezón's organ compositions : *Compositional Theory and Practice in mid-century Spanish Instrumental Music : The "Arte de Taner Fantasia" by Tomas de Santa Maria and the Music of Antonio de Cabezón* (Phd, dissertation, published, University of Indiana, 1990).

Unlike the lute's wide circulation throughout Europe, the *vihuela* remained essentially a Spanish instrument. The vihuelistas of the Spanish courts could regard themselves as leading instrumentalists of their country and as representatives of Renaissance civilisation. The natural habitat of the *vihuela* was in the court. The sixteenth century represents the golden age of Spanish culture, and the *vihuela* was an integrated part of the drama, poetry and painting of this civilisation.

- ◆ Another method in the *vihuela* tradition was Alonso Mudarra's (1510 - 1570) (Spain) : *Tres libros de Música en cifra para vihuela* (Seville, 1546). This music was written in "cipher" - a system of tablature using numbers. This work contains a wide selection of *fantasias, tientos, pavanas/pavannes, romanescas, villancicos, gallardas*. His three *fantasias* are the equivalent of today's study or etude. According to Graham Wade (1980 :40), they are designed to "improve agility in the fingers of both hands". Mudarra was the first composer who specifically promoted technical ability in his Method. Based on the content of his first book, a certain virtuoso performing level should have been reached once one has worked through it. Emilio Pujol transcribed the complete collection of Mudarra's works.

Recent musicological research on Mudarra was carried out by William H. Bernard. His research includes performance practice of Mudarra's music : *Performing the Music of Alonso Mudarra : An Investigation into Performance Practice in the music of the Vihuelistas*. (Dma, dissertation, published, University of Arizona, 1995). This work examines and attempts to expand current scholarly knowledge concerning correct performance practices for sixteenth century Spanish *vihuela* music. The study covers temperament, stringing, rhythm, tempo, ornamentation and technique. The lutist, Hopkinson Smith, also published an article on Mudarra's work, *Tres Libros*, in the Journal, *Concerto, Das Magazin fuer alte Musik* (vol. 9, 1992, pp. 35 - 6; and interview with author July 1995, Portugal).

- ◆ Another methodology of the sixteenth century was also written by Miguel de Fuenllana : *Libro de Música para vihuela, intitulado Orphenica Lyra* (Seville, 1554) which emphasizes fingering and the use of alternating thumb and *indicio* as being better on the thicker strings and that the *indicio* and *medio* fingers give better clarity and speed (Turnbull 1978 : 27). The *vihuela* technique was mainly based on technical control, smoothness of execution and ability and projection of lyrical melodies. All these qualities are still relevant in today's guitar technique.

Some research on the work and methods of Fuenllana was done by Thomas L. Harder : *The Vihuela Fantasias of Fuenllana's "Orphenica Lyra" : Introduction and guitar transcription of nine representative works*. (Dma, dissertation, published, Arizona State University, 1992). In this treatise, Harder addresses transcriptions of these *fantasias*, fingering and composition procedures, and gives an indication of how these *fantasias* should be performed.

Methodological material progressed gradually to embrace the four-course guitar. The four-course guitar can be considered as the ancestor of the classical guitar. Mudarra also included four-course guitar material in his *Tres Libros*. So did Miguel de Fuenllana in his *Libro de Música para vihuela, intitulado Orphenica Lyra* (Seville, 1554), in which there are nine pieces for the four-course guitar.

During the sixteenth century, the *vihuela* passed through different stages of development. Juan Bermudo (1510 - 1565) mentions in his treatise, *Declaración de Instrumentos Musicales* (Ossuna, 1555), that the relationship of semitones on the *vihuela* could only be solved by the solution of equal temperament on the *vihuela*. In this treatise, he also refers to the four-course guitar and *vihuela* strung with five, six and seven courses. It seems that the *vihuela* was gradually developing towards the six string guitar.

Maria T. Annoni did some research on Bermudo's treatise : *Tuning, Temperament and Pedagogy for the Vihuela in Juan Bermudo's "Declaration de Instrumentos Musicales"* (1555). (Phd, dissertation, published, The Ohio State University, 1989). This treatise contains advice on how the performer - using the Pythagorean tuning - can compensate for notes which might sound false in performance, through finger pressure, fret-angling and retuning the strings in double-courses.⁴

⁴ For further reading about the vihuela, see A. Corona-Alcalde's article : "You will raise a little your 4th fret". (*Galpin Society Journal*, Vol. XLIV, 1991, p. 2 - 45).

2.4 METHODS FOR THE FOUR-COURSE GUITAR (THE RENAISSANCE GUITAR)

The four-course guitar gradually became more popular during the sixteenth century and became the mainstream for later guitar development. Juan Bermudo's *Declaración de Instrumentos Musicales* (1555) gave the tuning of the four courses as c/c' - f/f - a/a - d. This tuning was named *los nuevos*. The octave doubling of the fourth course resembles the *vihuela de Flandes* (lute) (Sadie 1980 : 828). There were, however, a variety of tunings applied to the courses. According to Wade, the tuning of the four-course guitar shows greater resemblance to the present-day guitar (refer Fig. 1, p. 15 and 16 for the different instrument tuning methods).

The *vihuela* composers, Mudarra and Fuenllana, were among the first composers who included four-course guitar music in their volumes. The timbre of the four-course guitar originates from the interval of an octave between the two strings on the fourth course. The first complete book of music for the four-course guitar was written by the Frenchman, Guillaume Morlaye : *Le Premier Livres de chansons, galliardenes, pavannes*.

- ♦ Other four-course guitar methods were published by the French guitarists, Adrien Le Roy (1520 - 1598), Robert Ballard (1575 - 1650) and Pierre Attaignant (1494 - 1551/52). Even though Le Roy was a lute-player and composer, he also published five volumes of four-course guitar music. Attaignant published more than 150 volumes. Le Roy's Method, *Briefve et facile instruction pour apprendre la tablature à bien accorder, conduire, et disposer la main sur la Guiterne* (1551), also addresses aspects of tuning and matters of stringing. The same work was translated by James Rowbotham : *The Breffe and Plaine Instruction for to Learn the Tablature to Conduct and dispose the hand unto the Gitterne* (1568). Unfortunately, there are no known copies of these editions of Le Roy's work. But Pièrre Phalèse borrowed Le Roy's instructions, which he included in his collection as a "lucid and useful method" (Turnbull 1978 : 36). He provided rules for the tablature and the manner of stringing and tuning the guitar.

One of Le Roy's Books, *Premier Livre de Tabulature de Guiterne*, was very popular during the sixteenth century and contains a number of dances, such as *almandes/allemande* and *branles*. (Directions for the dance performance and music are found in Thoinot Arbeau's *Orchésographie*⁵) (Turnbull 1978 : 35).

Ballard also published a guitar tutor which offered instructions in matters such as tuning, hand positions and reading. Unfortunately, this work has been lost.

⁵

For complete discussion of this work, see Gilbert Chase : *The Music of Spain*, 2nd revised ed., New York, 1959, p. 53.

The most important genres for the four-course guitar were the *pavanas/pavannes* and *gaillardes*, *allemande* and instrumental *fantasias*. Four-course guitar techniques were similar to that of the *lute* and *vihuela*. The thumb and first two fingers were plucking the strings, while the little finger was resting on the bridge to support the right hand. Techniques such as the *rasgueado* and *punteado* were also customary.

The music was noted in tablature. In Spanish printed music the lowest line represented the highest-sounding course, while in Italian and French sources a relationship exists between the highest notated sounds and the higher strings. The Italian and Spanish systems use numbers to indicate the frets to be stopped (Ex: 1 = first fret). The French system uses letters (Ex: a = open string; b = first fret) (Sadie 1980 : 829).

The restricted range of the small four-course guitar (string length : 55,4 cm) of the sixteenth century resulted in a harmonically limited style. Many of the pieces fall within the first five frets, which means that the left-hand movement is limited.

The influence of the four-course guitar and repertoire extends to the twentieth century. Four-course and four-string instruments, of which the four-string *quatro* and *vihuelita* are the best known examples, still exist in parts of South America (Wade 1980 : 52).

2.5 THE FIVE-COURSE GUITAR (BAROQUE GUITAR)

The five-course guitar gradually replaced the four-course guitar during the early seventeenth century. The addition of a "fifth" string was an indication of the direction the development of the guitar would take. Many historians credit the poet and musician, Vicente Espinel (1551 - 1624), as the father of the modern Spanish guitar (Grunfeld 1978 : 102). In some of his poems and songs, Espinel mentions a fifth string which was used on the guitar. The best known document that directly mentions the use of the five-course (as well as the four-course) guitar is the treatise of Juan Bermudo, *Declaración de Instrumentos Musicales*. According to Juan Bermudo, the five-course guitar is basically a four-course guitar with an extra course added above the first course (Wade 1980 : 57). The tuning of the five-course guitar is shown in Fig. 2.⁶

⁶ For further discussion of the two different five-course guitars, see Turnbull (1978 : 13 - 15).

FIG. 2

FIVE-COURSE GUITAR TUNING METHOD



(WADE 1980 : 59)

The following are of the most important five-course guitar (Baroque guitar) Methods that originated during the seventeenth century:

- ♦ Juan Carlos Amat (1572 - 1642) : *Guitarra Española de Cinco órdenes* (1596). Amat was actually a doctor in medicine, and this work is considered as the first of all guitar methods. Of methodological value is Amat's discussion of the tuning system of the five-course guitar. He also discusses the *rasgueado* technique (strumming). He gives instructions on how to play all 12 major and 12 minor chords and numbers them from 1 to 12. He also supplies a table to indicate the placement of the finger on the strings for these chords. According to Graham Wade, this system is the predecessor of dozens of chord tutors which appeared in the twentieth century. Amat's treatise, whilst remaining one of the most fascinating and historically significant of all guitar methods, is also one of the least rewarding in respect of music suitable for recital purposes (Wade 1980 : 60).

In this regard, Turnbull mentions:

...his book on guitar describes a style of performance that does no more than enable its practitioners to strum a sequence of chords (1978 : 42).

Instrumental forms that were performed on the five-course guitar in Spain were the *vacas*, *passeos*, *villanos* and *italianas*.

In Spain the five-course guitar replaced the *vihuela* within a single generation. During the seventeenth century, the lute was still very popular amongst the nobility in France. Unlike the four-course guitar, the five-course guitar lacked a suitable repertoire, as was referred to by Michael Praetorius (1569 - 1621) in his book, *Syntagma Musicum* (three Books 1615 - 1620). Unlike the *lute*, which has eight to ten strings, it was technically much easier to play the guitar. (Research has been done on Praetorius' books, while translations of the second book were published by D.Z. Crooks and by Harold Blumenfeld).

In Italy, a chord system similar to the one by Amat, was used - the "Italian alphabet". It first appeared in Girolamo Montesardo's *Nuova Inventione d' Intavolatura per sonare li balleti sopra la Chitarra Spagnuola, senza numeri e note* (Firenze, 1606). The end of the title means "without numbers and notes", which implies that it could be used to learn series of chords by heart. Instead of numbers, capital letters are used to indicate chords (Turnbull 1978 : 43). This new method became popular very fast.

With Giovanni Paolo Foscarini's *il primo, secondo e terzo libro della Chitarra Spagnola* (c. 1629), a variation of Montesardo's alphabet appeared to indicate single notes. Following Foscarini's publication, Ludovico Roncalli's *Capricci Armonici sopra la Chitarra Spagnola* (1692), appeared. In his *Passacaglia of Suite No. 9*, he used the "variation" technique of the vihuelistas.

- ◆ The Italian, Francesco Corbetta (Italy, 1615 - 1681), who was employed at the French court with Jean-Baptiste Lully, published his first book for the Baroque guitar : *Scherzi Armonici* in 1639. Later, two volumes, *La Guitarre Royale* (1671 and 1774) followed. The most important techniques that appeared in Corbetta's Methods were the *consonancias*- and *redobles*-techniques of the *vihuela* tradition. The basic concept was again strumming of chords. Chords are also used in combination with running melodic passages. Corbetta is often regarded as one of the great players of plucked instruments, and he was better known as a performer than as a composer. His compositions lack the individuality of personal style that mark the compositions of Weiss, Dowland or even Milán (Wade 1980 : 64).

The *alfabeto* tablature, in which chords are represented by letters of the alphabet, was used by Corbetta for compositions for the four- and five-course guitar. Corbetta eventually adopted French tablature, in which letters represent *notes* instead of chords. This notation system replaced the *alfabeto*. Further research considering Corbetta's two books may reveal some interesting information about his compositions and techniques. Some techniques may still be relevant in transcribing Baroque guitar music for the modern six-string guitar.

Another composer for the Baroque guitar was the Italian, Robert de Visée (1660 - 1720), a student of Corbetta. He published two books of guitar music in 1682 and 1686, as well as a book of lute music. These books include mostly suites of dances, such as the *prelude*, *allemande*, *courante*, *sarabande* and *gigue*. Unlike Corbetta, de Visée used fewer *rasgueado* chords and more scale passages. (Fig. 3 shows de Visée's tuning system).

FIG. 3



(WADE 1980 : 65)

The five-course guitar also became popular in France. Luis de Briceño wrote a Method, *Método mui facilissimo para aprender a tañer la guitarra a lo Español* (1626). The book contains a number of dance forms and accompaniments for *romances*. This book advocates the chordal style of performance.

The timbre difference between the Baroque guitar and the modern guitar is a problem when transcribing five-course guitar music for the modern guitar. The octaves between the two strings of the same course are one of the main features of the Baroque guitar. This tuning affected the characteristic of timbre of such compositions. By transcribing Baroque guitar music, the character of expression might be lost. Transcribed music on the modern guitar results in more resonance, volume and a thicker chordal timbre.

Guitarists should preferably execute transcriptions with respect, consulting a specialist musicologist in this matter, and use the original tablatures and urtext. The problem, as mentioned in Chapter 1, is that most of these tablatures are not freely available to musicians and mostly exist in manuscript tablatures. These transcriptions require that the fifth course be used as a melody string and the thumb and *indicio* finger often produce an upper voice in an alternating movement. In order to appreciate five-course guitar music, a modern guitar should at least be tuned as close as possible to the five-course guitar.

- ◆ Gaspar Sanz (Spain, 1640 - 1710) wrote a guitar Method in 1674 : *Instrucción de Música sobre la Guitarra Española* (Zaragoza, 1674). This is regarded as one of the most important Methods for the Baroque guitar as there have already been eight editions since 1674. The instrumental forms he wrote are *folias*, *españolitas*, *gallardas*, *caprichos* and *canarios*. Sanz abandoned heavy chordal structures in favour of lighter, open textures. He incorporates ornaments in his style and provides instructions on how to perform them. Instructions on the use of the "figured bass" technique on the guitar and other instruments are also included.

The tunings suitable for *rasgueado* performance were: *A/a - d/d - g/g - b/b - e'* and for contrapuntal music *a/a - d'/d' - g/g - b/b - e'*, in which the fifth and fourth courses contribute to the melodic line. The thumb playing both these courses and a finger playing an upper course in alternation (Sadie 1980 : 834).

The twentieth century composer, Joaquín Rodrigo (1901 -) included some of Sanz's dances in his *Fantasia para un Gentilhombre* (1954) for guitar and orchestra. Emilio Pujol published approximately twenty of Sanz's pieces and performed many of them as well (Wade 1980 : 68). The pedagogical value of Sanz's Method is still appreciated and considered valuable by Pepe Romero (1944 -), who even quotes parts of Sanz's Method in his own Method (1982 : 7, 35).

Some methodological research on Sanz's work has been carried out by Rodrigo de Zayas : *Los Guitarristas* (Madrid, 1985). He provides some analytical notes, commentaries and transcriptions of the music in tablature and modern notation.

- ◆ François Champion (France, 1680 - 1748) continued the development from the *rasgueado* style to a more plucked contrapuntal style in his *Nouvelles Découvertes sur la Guitare* (1705). Further research on this Method could possibly reveal some interesting techniques concerning recent performances of five-course guitar music.
- ◆ The Flemish guitarist, François le Cocq, a musician at the Royal Chapel in Brussels, promoted the guitar among the nobility in Brussels in his book, *Recueil de pièces de guitare* (1729).⁷

According to Michael Praetorius, the guitar was also known in Germany by the name *quinterna* (Turnbull 1978 : 55). He mentions that this instrument also had five courses, but was mainly used to accompany "foolish songs".

- ◆ A work which appeared in Spain during the late seventeenth century was by Don Francisco Guerau : *Poema Harmonica* (1694). In this work, Guerau gives a description of the holding of left thumb. He also mentions the use of the *puntuado* style.

Research was done on a Baroque guitar treatise by Henry François de Gallot, *The Guitar Anthology of Henry François de Gallot* (1661); *A Preliminary Study* by Kathleen A. Corcoran (Mm, dissertation, University of Arizona, 1988). This work contains over 600 pieces by various composers, including Gallot and Corbetta.

After the Baroque era, the popularity of the guitar as solo instrument disappeared. It was only at the beginning of the nineteenth century that the guitar was again acknowledged as solo instrument.

⁷ For further reading, see C.H. Russel's article on Le Cocq : *Belgian master of the Baroque Guitar* (Soundboard, vol. 15, 1988, p. 288 - 93).

2.6 METHODOLOGICAL CONTRIBUTIONS DURING THE EIGHTEENTH CENTURY

During the eighteenth century, composers who played the guitar were the exception rather than the rule. Professionals and amateurs took up the harpsichord and violin.

During this period, the trend changed to the English guitar, which had nothing in common with the Spanish guitar. It had the shape of a *cittern* and was tuned c e g c' e' g', which is similar to the Portuguese *guitarra*. (Turnbull 1978 : 51). (The proper guitar in Portugal is called the *violão*). The English guitar flourished in the latter part of the eighteenth century. In Spain, however, the guitar remained the instrument of musical life. Most of the Methods that originated in this period are unknown. Graham Wade writes that some of them were even obscure and were rarely reprinted in modern editions (Wade 1980 : 95). Six-string guitars appeared during 1780 when five-string guitars were used. Some Methods that appeared during this period are:

- ◆ Pablo Minguet y Yrol's Method - a collection of Spanish dances in the style of Sanz's folias (Wade 1980 : 96).
- ◆ Michel Corrette's (1709 - 1795) *Les Dons d' Apollon : Méthode pour apprendre facilement à jouer de la Guitarre* (1763). Corrette has included tablature and even staff notation in his Method. Tablature notation is now replaced by the same notation system as other instruments, although the music was written an octave higher than actual pitch.
- ◆ A French guitarist by the name of B. Vidal published a Method (Paris, 1778) for the use of amateurs. He began to compose concertos for guitar and orchestra, sonatas for guitar and violin or cello. According to Wade (1980 : 97), these compositions have not been republished, but they indicate the direction in which the instrument was moving. A process of evolution was taking place, but it was the Methods, compositions and virtuosity of Sor, Giuliani, Aguado and Carulli that elevated the guitar to the level of virtuoso concert performance.
- ◆ The following Methods were published in Paris, which became the main centre of guitar activities : Antoine Bailleux's (1720 - 1798) *Méthode de guitarre par musique et tablature* (1773, 2nd edition).
- ◆ Pierre-Jean Baillon's *Nouvelle Méthode de guitarre selon le système des meilleurs auteurs* of 1781. The rebirth of the guitar began towards the end of the eighteenth century in Spain. Father Basilio, a monk and organist of the monastery of Madrid, had a strong influence on guitarists. (His real name was Miguel García and he was a

well-known guitar virtuoso). Basilio specifically influenced Fernando Sor, Dionisio Aguado, Manuel Godoy and Federico Moretti. Moretti published his Method for the guitar in Madrid, *Principios para tocar la guitarra de seis órdenes* (1799). In his Method, he refers to the absence of six-string guitars in Italy and mentions that the Italians and Spaniards used single strings on their guitars (Turnbull 1978 : 63). Moretti was a well-known Italian whom influenced Sor and Aguado with his ideas and techniques.

- ◆ Fernando Ferandière (1771 - 1816), another student of Basilio, wrote the Method, *Arte de Tocar la Guitarra Española por música* (Madrid, 1799). According to Wade (1980 : 97), Ferandière played a six-course guitar with the traditional double courses. This instruction manual teaches players how to read from notes rather than from symbols. But according to Grunfeld (1978 : 140), Ferandière also described a guitar with six courses, five double and one single. But the incorporation of the sixth string is often attributed to the German luthier, August Otto, who added a low E string to the guitar. The Spanish composer, Andrés de Sotos, mentioned guitars with four, five and six courses in his *Arte para aprender* (1764). The guitar of the 1800's thus had six strings (double courses).

Although the five- and six-course guitars gave way to the six-stringed instrument, they did not disappear completely. (The five-course guitar is still being used by folk musicians in Brazil, known as the *viola*). There is no reliable evidence of where the six-string guitar came from. The guitar with six single strings emerged somewhere outside Spain in either France or Italy (Turnbull 1978 : 64).

During the late eighteenth century numerous changes originated regarding the construction and techniques of the guitar. The guitar was known rather as accompaniment instrument than solo instrument. The new six-string guitar contributed to the performance of polyphonic music and the application of the *puntuado* style.

The leading English guitar maker during this period was Louis Panormo. He designed six-string guitars with a string length of 63,2 cm. The French guitar maker, René François Lacote, used scalloped fingerboards on his guitars, while the German, Georg Stauffer, raised the fingerboard above the table to create a better tone.

By 1860 the limited guitar repertoire and the lacking and limited methodological material were already visible : Hector Berlioz (1803 - 1869) described in his treatise, *Modern Instrumentation and Orchestration* (1856), the general musical condition of the guitar in Europe:

The guitar is an instrument suited for accompanying the voice and figuring in a few unnoisy compositions, as also for executing singly pieces more or less complicated in several parts... (Wade 1980 : 127).

From this it appears that the guitar did not share in the acknowledgement and glory of other instruments, and especially the piano.

Composers who showed an interest in the guitar was Hector Berlioz (1803 - 1869) and Niccolò Paganini (1782 - 1840). Berlioz only wrote a few unimportant guitar studies. Under the influence of the guitar composer, Luigi Legnani (1790 - 1877), Paganini learnt to play the guitar and left numerous works for the guitar.

Nineteenth century Methods, such as Sor's *Méthode pour la Guitare* (1830) and Aguado's *Nuevo Método para Guitarra* (1843) originated from this background.

2.7

METHODOLOGICAL CONTRIBUTIONS OF THE NINETEENTH CENTURY

During the early nineteenth century the guitar developed in two directions, the pedagogical on the one hand, and the performance or virtuosic level on the other. Guitarists became more aware of techniques, Methods and teachers. The six-string guitar provided a range of two-octaves that was suitable for playing chords as well as extended scale passages. Different techniques were also made possible by the preferences for single courses and the guitar was elevated to an orbit of seriousness equal to that of other instruments. An extended repertoire for the guitar became available, including sonatas, *fantasias*, overtures and concertos.

The Spaniards, Fernando Sor, Dionisio Aguado and the Italian, Mauro Giuliani, are amongst the most important composers and guitarists of this era. Sor and Aguado also became famous for their methodological contributions. Sor, Aguado and Giuliani's compositions equal that of some of their contemporaries for other instruments. They moved in the same sphere as keyboard pedagogues, such as Muzio Clementi (1752 - 1832) (*Gradus ad Parnassum*), Hummel (1778 - 1837) and Carl Czerny (1791 - 1857). Virtuosity and technical ability were in great demand. Teachers were trying to improve technical skills amongst their students in an effort to equal the level of virtuosity set by the standards of the piano and the violin. Within this sphere, Sor and Aguado's Methods were composed.

Methodologies of this era were (see Bibliography for details about publishers):

- ◆ Fernando Sor (Spain, 1778 - 1839) : *Méthode pour la Guitare* (1830), translated by Merrick : *Method for the Spanish Guitar*.

- ◆ Dionisio Aguado (Spain, 1784 - 1829) : *Nuevo Método para Guitarra* (1843), translated by B. Jeffery : *New Guitar Method*.
- ◆ Ferdinando Carulli (Italy, 1770 - 1841) : *Méthode complète pour la Guitare* (1810). This method lived through six editions. Carulli was especially influenced by composers such as Carl Czerny (1791 - 1857) and Muzio Clementi (1752 - 1832). He also published a work, *L'Harmonie appliquée à la Guitare* (Paris, 1825). Apart from composing the Method, Carulli wrote more than 400 other works for the guitar, including concertos, solo compositions and ensemble works. But his compositions are regarded as primarily suitable for pedagogic purposes, and not so much for solo recitals (Wade 1980 : 124).
- ◆ Matteo Carcassi (Italy, 1792 - 1853) : *Méthode complète pour la Guitare Op. 59* and *25 Melodic and Progressive Studies Op. 60*. In this work Carcassi emphasizes technical aspects such as chords, arpeggios, scales, thirds, sixths, tenths and ornamentations, such as the trills. This Method is valued historically and is still popular today among some teachers.

A large amount of tutorial material and compositions originated during this period. The six-string guitar had more harmonic possibilities, and the instrument was more suitable for solo performances. The accompaniment tradition, however, still continued. Sor and Giuliani also composed for the guitar, violin and other orchestral instruments. Guitarists began to compare the quality of their compositions with other instruments of the orchestra, instead of only comparing it with the applications and techniques of the lute. However, in an effort to make the guitar more acceptable to the public, their work was sometimes too technical and lacked musical content. Although the Italians, Matteo Carcassi and Ferdinando Carulli, did not leave behind the same quantities of music as Sor, Giuliani and Aguado, they wrote important nineteenth century tutorial material. Some of the first actual practical Methods for the guitar (which are still regarded as valuable today) were written during this period.

2.8

LESSER KNOWN GUITAR COMPOSERS, METHODS AND COMPOSITIONS OF THE NINETEENTH CENTURY

As far as could be ascertained, no other important Methods, besides the ones mentioned above, appeared during this period. A considerable quantity of lesser known compositions originated during this period:

- ◆ George T. May wrote a work, *Instructions for the Spanish Guitar* (1830?), which includes a number of songs with guitar accompaniment. A more instructive work was

Marziano's *Bruni's Treatise on the Guitar* (1834), in which he gives instructions on the performance of concerto's and *fantasias*. Another work was done by Ferdinand Pelzer, *Instructions for the Spanish Guitar* (1830?). According to Turnbull (1978 : 100), it provides instructions about the fingerboard, right- and left-hand techniques and fingering. S.W. Button wrote an article about Pelzer's work : "*Ferdinand Pelzer : An Instruction to a Neglected Achievement*". This article was published in the *British Journal of Music Education* (Vol. 6, 1989, pp. 241 - 50).

- ◆ Another nineteenth century guitarist about whom little information is available, is José Broca (1805 - 1882). His work is pedagogically highly appraised and is still published, but is seldom included in concert programmes. He was, however, also the teacher of the better known guitarist, Felipe Pedrell (1841 - 1922). Pedrell was one of the pioneers of Spanish national music (Wade 1980 : 128). Broca was also the teacher of Esteve Joseph Ferrer (1835 - 1916), a well-known guitarist who later became professor in guitar in Barcelona.
- ◆ During this period the guitarist, Napoleon Coste (1806 - 1883), was also well-known. Coste was a student of Fernando Sor in France, and left behind numerous compositions. His work is suitable for study purposes as well as for the concert hall. Another guitarist who became well-known was Giulio Regondi (1822 -1872) who also wrote a *Method for the guitar* (Grunfeld 1978 : 198). He undertook concert tours in 1836 throughout Europe and performed with the pianist, Moscheles.
- ◆ Other lesser known guitarists were the Italians, Luigi Legnani (1790 - 1877) and Zani de Ferranti (1802 - 1878). Ferranti later gave up the guitar and started a career as journalist.
- ◆ There was also the Hungarian-Austrian, Leonard Schulz (1814 - 1860). Both his father and brother were guitarists in Vienna and later also performed in Paris and London. Leonard was specifically known as a guitar teacher, composer and concert virtuoso. The publisher, Meissonnier (whom published most of Sor's work), also published Schulz's more than 100 compositions.
- ◆ Antonio Cano (1811 - 1897) was a professor at the Conservatory in Madrid (1868) and wrote a *Method for the guitar : Grand Method for Guitar* (1852). His compositions are still used as study material.

- ◆ The best known Russian composers during this period were Andreas O. Sychra (1772 - 1852) and Nicolas Makarov (1810 - 1890). Sychra wrote a Method for the Russian seven-string guitar (Ophée 1992 : i). There were also other guitarists about whom little information is available : De Fossa; Padovetz; Trinidad; and the dancing guitarist, Ochoa, who danced during guitar performances. Although little is known of Jan Bobrowicz, Liszt attributed the title, "Chopin of the guitar" to him twenty years before the birth of Tárrega (2)(Ophée 1986 : 28).
- ◆ There was also a guitar Journal in circulation during this period, the *Giulianiad*, of which Madame Pratten (1821 - 1895) was one of the founding members. She wrote three Methods for the guitar. According to Turnbull (1978 : 101) one of the Methods, *Learning the Guitar Simplified*, ran at least ten editions. To exercise the scales in each key, a "Pleasing Piece or Song" is added to each key. She was known as a guitar virtuoso who performed in 1871 in *Giuliani's Third Guitar Concerto* (Wade 1980 : 130).

Although the above is an overview of the principal figures of the guitar, little research has been done on any of these composers. Most of these names also do not appear in acknowledged musical encyclopaedias. It therefore seems that almost no research had been done on the existence of possible nineteenth century guitar Methods to date and explains the lack of data in respect of nineteenth century Methods.

2.9

DEVELOPMENT OF THE GUITAR, METHODS AND REPERTOIRE AFTER 1850

During the second half of the nineteenth century (1850 - 1950), important structural development of the guitar took place. This period is regarded as the "Golden era" of the history of the guitar. During this period the new *Torres-guitar* was manufactured in Spain. The longer length of the string (65 cm) of the *Torres-guitar* provided greater dynamic and tonal possibilities and the fret distances became proportionally bigger.

- ◆ The Spaniard, Francisco Tárrega (1852 - 1909), was one of the most important composers during this period. It was because of Tárrega's contribution that the guitar was elevated to an acknowledged concert instrument. Francisco Tárrega was initially known as pianist and won a first prize in composition and harmony at the Conservatory in Madrid. Not only did he expand the guitar's repertoire, but he transcribed a large quantity of music by composers such as Beethoven, Bach, Mozart, Schubert, Granados and Albéniz. Tárrega was especially inspired by Chopin's cantabile piano compositions. He also made adjustments in respect of technique : because of the shape of the bigger guitar, Tárrega was of the opinion that the guitar should preferably rest on the left leg. The lifted fingerboard also eliminated the resting of the little finger

on the soundboard. Francisco Tárrega left behind an abundance of guitar compositions, but unfortunately failed to include his techniques in a Method. *Eighteen Studies* and *Thirty Preludes* are some of his works. His student, Emilio Pujol, later compiled a Method in which he explained Tárrega's technical principles : *Escuela Razonada de la Guitarra* (1934).

- ◆ A number of other composers also made important contributions in respect of compositions, technical aspects and didactic material : Miguel Llobet (1878 - 1938) and Emilio Pujol (1886 - 1980), both students of Tárrega. As teacher, Pujol was especially known for his excellent set of studies, technical work and interest in the revival of vihuela-music. Pujol's teaching method was based on Tárrega's principles. Pujol was the first person to systematize the study of guitar courses and its history. He held professorships both in Lisbon and Barcelona (Grunfeld 1978 : 18).

During this period, Spain produced many Spanish composers and virtuosos. Even though some of these composers left behind a limited amount of works for the guitar, there was nevertheless an awareness for the guitar as classical instrument. Some of the most important composers were, for instance, Isaac Albéniz (1860 - 1909), Manuel de Falla (1876 - 1946), Enrique Granados (1867 - 1916), Frederico Moreno-Torroba (1891 - 1982), Joaquín Turina (1892 - 1942) and Joaquín Rodrigo (1901 -). Only Albéniz grew up playing the guitar as well as the piano. But it was De Falla who used to write symphonic music as though it were for the guitar, with his *Nights in the Gardens of Spain* and *The Three-Cornered Hat*. He also wrote a solo work for the guitar : *Homenaje, Pour le Tombeau de Claude Debussy*. Native traditions were expressed in Torroba's *Suite Castellana* (1926) and Turina's *Fandanguillo* (1926).

- ◆ The guitar, however, only gained international status with the appearance of Andrés Segovia. Andrés Segovia (1893 - 1987) was one of the best known guitarists of the century. His techniques and Methods are contained in *The Segovia Technique* by his friend, Vladimir Bobri. He became known internationally as concert virtuoso and introduced the guitar worldwide. He was a self-taught guitarist who developed an excellent technique. Segovia presented concerts all his life and encouraged composers to write for the guitar. He thereby expanded the guitar repertoire and promoted the general standard of classical guitar-playing.

The first twentieth century guitar concerto was composed in 1939 by Mario Castelnuovo-Tedesco (1895 - 1968) : *Concerto in D Major*. Important guitar music also originated in South America. Some of the most important composers and contributors are Heitor Villa-Lobos (1887 - 1959), Augustin Barrios-Mangore (1885 - 1944) and Manuel Maria Ponce (1882 - 1948). Some of the late twentieth century South

American composers are Antonio Lauro (b. 1917 -), Alberto Ginastera (1916 - 1983), Gerardo Gandini (1936 -), Angel Lasala, Eduardo Falù, Astor Piazzolla (1921 - 1992) and Joao Pernambuco. In Argentina there are a few lesser known composers, such as Guastavino (1914 -), José Luis Campana, Jorge Tsilicas and Jorge Labrouve. During this period, therefore, the biggest expansion in the guitar repertoire took place.

This awareness of the guitar as solo instrument also spread to the rest of the world. The guitar was also used in combination with other instruments and ensemble works, such as Arnold Schönberg's (1874 - 1951) *Serenade Op. 24* (1923), Anton Webern's (1883 - 1945) *Orchestral Pieces* (1913), *Three Orchestral Songs* (1914) and *Five Pieces for Orchestra Op. 10* (1923), Pierre Boulez's (1925 -) *Le Marteau sans maître* for alto, flute, viola, vibraphone, xylophone, guitar and percussion, and Mauricio Kagel's (1931 -) *Sonant* (for guitar, electric guitar, harp, strings bass and percussion). During this period Joaquín Rodrigo's (b. 1902) guitar concertos, *Concierto de Aranjuez* (1940) and *Fantasia para un Gentilhombre* (1954), appeared. These concertos elevated the guitar to musical triumphs and sonorous freedom hitherto only realised in flute or violin music, with its established repertoire.

During the late twentieth century, composers in England especially began writing for the guitar. Britain became one of the most important centres for guitar tuition; a great amount of methodological material and compositions originated during the second half of the twentieth century. Reginald Smith-Brindle (b. 1917 -) is one of the most important composers in Britain. Then there are also Stephen Dodgson (b. 1924 -), the solo guitar works by William Walton (b. 1902 - 1983) and compositions by Lennox Berkely (b. 1903 - 1989). Berkely's *Sonatina* exploits many guitar effects such as tremolo, pizzicato, open string effects and *rasgueado*. Recent guitar composers exploit the instrument's contrapuntal possibilities rather than its traditional harmonic vocabulary. Benjamin Britten's (1913 - 1976) most important work, *Nocturnal* (1963), stands out amongst the modern music for guitar.

Other international guitar composers are Bruno Bettinelli (b. 1913 -), Hans Werner Henze (b. 1926 -), Alexandre Tansman (b. 1897 - 1986), Leo Brouwer (b. 1939 -), Gilbert Biberian (b. 1920 -) and Goffredo Petrassi (b. 1904 -). The following twentieth century Methods appeared in various countries, a few examples being:

Carlevaro, A.	<i>Serie Didactica Cuaderno no 1 - 4.</i>
Clinton, G.	<i>Exercises for the Development of Right and Left Hand.</i>
Duarte, J.	<i>Basis of Classical Guitar Technique.</i>
Duncan, C.	<i>The Art of Classical Guitar Playing.</i>
	<i>A Modern Approach to Classical Guitar.</i>
Kilvington, C.	<i>Progressive Guitar Technique.</i>
Noad, F.	<i>Solo Guitar Playing.</i>
Parkening, C.	<i>Guitar Method.</i>
Pujol, E.	<i>Guitar School. A Theoretical - Practical Method for the</i>
	<i>Guitar. Book 1, 2 & 3.</i>
Romero, P.	<i>Guitar Style and Technique.</i>
Rossi, A.	<i>Advanced Technique.</i>
Shearer, A.	<i>Classic Guitar Technique Book 1 & 2.</i>

2.10

CONCLUSION

It may be concluded that numerous Methods had been written since the sixteenth century. From this historical review, it may be deduced that the Methods by Aguado, Sor and Segovia are therefore not the only methodologies to have been written for the guitar. Generally, little is known about the methodological development. A great many methodological works of the sixteenth and seventeenth century are unavailable and some of these Methods are preserved in government libraries and private collections. Some of these older Methods have not yet been translated into English and are therefore not accessible to most guitarists. A few of the twentieth century works that are in fact available, do not qualify as suitable Methods. Most of them lack sufficient content, and not all technical aspects concerning the technique of the classical guitar have been covered. Some of these twentieth century Methods lack corresponding technical exercises which should be used as further indication of the specific technique. Photos and illustrations are sometimes included in a very limited way.

Guitarists often include the compositions of Aguado and Sor in their repertoire or study material. Very little is known of their Methods as such and the Methods by Aguado, Sor and Segovia were available in English. It also seems that the Aguado and Sor Methods discuss technical aspects in more detail than some of the more recent Methods.

The Segovia Method was chosen as a Method of the twentieth century and as a representative of one of the most well-known figures in the world of the classical guitar.



3. CHAPTER 3 : DIONISIO AGUADO (Spain 1784 - 1849). AN ANALYTICAL DISCUSSION OF THE METHOD : *NUEVO MÉTHODO PARA GUITARRA*(1843).

3.1 INTRODUCTION

The *Nuevo Método para Guitarra* (1843) is one of the most important Methods that was written for the guitar and was translated by Brian Jeffery as *Aguado : The New Guitar Method*. This Method already appeared in 1843, yet some of the most important guitar techniques which are used today are already discussed in this work. Brian Jeffery refers with high praise:

Anyone who studies the book and successfully works his way through it will probably have received the most solid grounding in technique that any book can give him (Jeffery 1981 : xvi).

He continues:

No writer before him (or indeed, it is probably to say, after him), in any country or at any period, studied and analysed guitar technique to such an extent (Jeffery 1981 : x).

It therefore seems that this is one of the single Methods that is referred to with great respect. Aguado's influence and techniques have even appeared in other Methods in the twentieth century. Even in the preface of the Pujol Method, Matanya Ophée states that the Aguado Method is written so efficiently and thoroughly that:

Pujol made use of many of Aguado's precepts, employed many terms invented by Aguado, and freely quoted many passages from Aguado's books. He even referred his readers to specific pages in Aguado's books and he urged teachers and students to use Aguado's studies as supplemental material... Aguado provided him with the framework for a systematic pedagogy (Pujol 1983 : xvii).

The techniques of Aguado which Emilio Pujol refers to in his Method, *Guitar School* (1983), are for instance on pages 54 and 59. He also refers to Aguado in his *Guitar School III* (1991 : 97). Aaron Shearer made use of the "Lessons" in the Aguado Method for technical exercises in his own Method, *Classical Guitar Technique vol. II* (1964 : 135, 140, 149, 147).

According to Jeffery, the guitar technique underwent no fundamental changes since Aguado's Method:

All the essentials of today's guitar technique are already in Aguado (Jeffery 1981 : xvi).

Matanya Ophée supports this statement in *The Guitar Review of 1982*:

Aguado's technique was very much the same as we practise today, it is also far advanced and even revolutionary, especially in those instances where it seems to modern editors to be insufficient, false or irrational (1982 : 11).

According to the definition in the problem statement of Chapter 1, this Method complies with the requirements of a Method. The text is clarified, where required, with the necessary illustrations, and adequate exercises are provided. Aguado plans his Method in logical sections and divides the work into a theoretical-practical section and a practical section (although he does not always limit himself to the subject of discussion). The exercises which he provides, are effective and clearly illustrate the appropriate technique. He even devotes two chapters to exercises for the left- and right hand separately and devotes a whole section to studies.

In his time, Aguado was a respected classical guitar educator, and with his Method, Aguado successfully combines context and exercises.

Jeffery furthermore writes:

Because of the book's continued relevance, as well as because of its fundamental position in the history of the guitar technique, it seemed desirable to make it available in English (Jeffery 1981 : ix).

According to Jeffery and Ophée it seems that Aguado has written one of the most important Methods for the classical guitar, as the techniques that are discussed in the Aguado Method are still applicable today and is still recommended by educators in the twentieth century.

3.2 BIOGRAPHY

To place Aguado as composer and guitarist in proper historical context, a short biographical review is given.

Aguado was born in 1784 and was the son of an important official in Madrid. He received his basic music training from the monk Basilio at the College of Madrid. However, his thorough music and guitar background is credited to the singer and guitarist, Minuel García. [Brian Jeffery (1977 : 16) states that Padre Basilio and García were one and the same person].

By 1803 Aguado was living in the village, Fuenlabrada, near Aranjuez, where he devoted all his attention to guitar studies and music. During this period, various compositions, studies, as well as his first Method : *Escuela de Guitarra* (Madrid) 1825, appeared. After he lived in Madrid for some time, he undertook a tour to Paris in 1826 where his guitar works were already known. He wrote a considerable amount of music in Paris and presented various concerts. The second Spanish edition of his *Escuela de Guitarra* was published in 1826. In the same year, a French edition of his *Escuela* appeared in Paris with the title, *Méthode Complète pour la Guitare*. This edition hardly shows any alterations to his original text. Aguado also met the guitar virtuoso, Fernando Sor, in Paris. This was the beginning of a long-lasting friendship during which they shared a house in Paris. Sor dedicated a duet, *Les deux Amis*, to their friendship.

By late 1837 Aguado returned to his home in Madrid and lived there until his death in 1849. In Madrid, during 1843, he published a third Method : *Nuevo Método para Guitarra*. This was a totally new book, although elements of the two previous Methods were included in this work. The *Escuela de Guitarra* (1825) that he wrote 20 years before, was a complete Method for the guitar, whilst the *Nouvelle de Guitare* (1834) was mainly for beginners. The *Nuevo Método para Guitarra* of 1843 was the actual Method and a summary of his years of training and concert experience.

Aguado's music is not as extensive as that of his contemporary, Fernando Sor, but "there is no doubt of his genius and the lasting qualities of his music" (Summerfield 1991 : 25). Aguado was also the inventor of the *Tripod* : a three-legged stand on which the guitar could rest while the guitarist was playing. Aguado was of the opinion that the *Tripod* could make guitar-playing easier and enhanced the sound. Even though the *Tripod* was generally received enthusiastically by guitarists, it was also forgotten relatively quickly.

Unlike Aguado's contemporaries, Sor and Moretti, it is not known whether he wrote any music for the instrument besides the guitar. There is no evidence of any piano music, choir music or any chamber or ballet music, or even guitar duettes for instance.

3.3 OVERVIEW OF THE AGUADO METHODS

As stated in the problem statement, different editions of Aguado's Method have appeared over the years. It is, therefore, important to discuss the different publications to distinguish between the three versions. A number of different "Aguado Methods" are therefore available that do not deserve to be known as such. It appears that the only true Aguado Method was the *Nuevo Método para Guitarra* of 1843.

3.3.1 Aguado's first Method : *Escuela de Guitarra, Por Don Dionisio Aguado (Madrid, 1825)*

To explain Aguado's Method more sensibly, a short discussion of his Method, *Escuela de Guitarra, por Dionisio Aguado* (1825), is given. This book, which was later translated into French, possibly contributed to Aguado's popularity in France. According to Jeffery it was the first, complete Method for the new six-string guitar. He used techniques which are still applicable today. Techniques that appear in this book are, for instance, *equisonos*; playing with and without nails; left-hand techniques and the stroke angle of the right hand on the strings. Jeffery writes:

The book, however, is far more than a collection of music : it is essentially a text which deals at length with all aspects of guitar technique. Its writing is clear, its music is plentiful (Jeffery 1981 : xi).

Aguado describes the aim of this Method as follows in 1819:

The lack of a method caused me to compose in 1819 a collection of studies, which have been out of print for some time now; but when I published them, I did not realise that they would be difficult to understand for lack of method (Jeffery 1981 : xi).

It therefore appears that Aguado's aim and motivation for the writing of this Method was that he realised that students could not understand or perform his studies. He therefore intended to write a Method for his students so that they could understand the techniques of his studies more clearly. He distinguished between a Method and a collection of studies.

This Method (1825) contains 131 lessons with text and music : Aguado provides 14 technical exercises, 30 studies and applicable discussions. A few of these studies reappear in the Method of 1843. When Aguado's studies are used as tutorial material, it is important to be aware of Aguado's methodology and to apply the techniques as set out in his Method.

According to Jeffery, only three copies of this Method by Aguado (1825) still exist : one in the British Library in London, one in the Biblioteca Nacional in Madrid, and one in the Newberry Library in Chicago. All these copies are dated 1825. According to Jeffery, no copies dated earlier than 1825 could be found to date (Jeffery 1981 : x). It is therefore probable that all publications before 1825 which are known as the "Aguado Method" were not written by Aguado. (Unfortunately a modern edition of the book has not yet been published in the twentieth century). This Method of 1825 was also published in 1826 in Paris, under the same title, but the text was still in Spanish. However, a French edition also appeared during the same year under the title, *Méthode Complète pour la Guitare* (1826), and which was translated by a friend of Aguado, François de Fossa. According to Jeffery, this translation is very true to the original text by Aguado. Fossa only added a supplement about the art of modulation. The French edition contributed to Aguado's popularity in France.

3.3.2 **Aguado's second Method : *Nouvelle Méthode de Guitare Op. 6* (Paris, s.a.)**

Aguado published this book in French in Paris, although it has no publication date. According to Jeffery (1981 : xiii), it possibly appeared in 1834. (Copies are presently available in the Bibliothèque Nationale in Paris, and in the Library of Congress in Washington). Aguado formulated the reason for the Method as follows:

In writing this work, I have set out to offer to those who love the guitar the possibility of playing agreeable pieces within a short time (Jeffery 1981 : xiii).

The book was clearly meant for the beginner who aimed to learn to play the guitar in the shortest possible time. In this Method, Aguado recommended the use of the *Tripod*. It contains 28 lessons, each of which explains a certain technical aspect of guitar-playing. According to Jeffery it is clearly illustrated, with shorter pieces that serve as technical exercises, and comments alongside each piece. It is a Method not on the same scale as the *Escuela de Guitarra* of 1843, yet it could be interesting to persons who are interested in the history of the guitar.

Campo of Madrid also published this Method in a Spanish translation, *Nuevo Método de Guitarra op. 6*, in 1840. (Copies are presently in the New York Public Library, and in the collection of Mr. Rodney Nowakowski) (Jeffery 1981 : xiii). The same Spanish version was also published in Paris by Schonenberger in 1844/45 under the title, *Método de Guitarra Obra 6* (Jeffery 1981 : xiii). At present the Method is not available in English.

3.3.3 **Aguado's third Method : *Nuevo Método para Guitarra* (Madrid, 1843)**

According to Jeffery, who translated the work, this publication is the original Method and the only true "Method" of Aguado that was translated into English. The earliest known copies appear to be those in the collection of Mr. Vladimir Bobri (the author of *The Segovia Technique*), Brian Jeffery himself and in the library of Texas Tech University Lubbock, Texas (Jeffery 1981 : xiv). This study will mainly report on the 1843 Method.

Although it includes elements of the previous Methods, this was a totally new Method. *Nuevo Método para Guitarra* of 1843 was published as a single work, but consists of two parts. A supplement of 16 pages is also available, which was in the process of being printed when Aguado died in December 1849.

Schonenberger also published a Spanish edition of *Nuevo Método para Guitarra* in Paris (1844) with the same title. (Matanya Ophée and the Library of Congress in Washington are in possession of these copies).

The Schonenberger edition was published again in 1880 under the title *Método para Guitarra* by the Parisian publisher, Henry Lemoine. It was still the same edition of 1843, but with a shorter title. Some of these editions include the supplements and others do not.

Except for the two previous Methods (1825 and 1834) and the one other discovery (refer paragraph 3.3.4), there are at present a number of "Aguado Methods" in circulation that claim to be "true" Aguado Methods. Jeffery states that:

It was impossible to know which of the modern editions (if any) was authentic (Jeffery 1981 : ix).

He continues:

The early editions themselves were confusing because of the many versions, editions, issues and translations (Jeffery 1981 : ix).

Because the source of the edition is not always clearly shown, the authenticity of the tutorial compositions in some of these editions is in doubt. According to Jeffery (1981 : ix), some of these so-called Aguado editions, which are not authentic, include the Aguado Method of Sinópoli : *Aguado-Sinópoli - Gran Método Completo para Guitarra* (Buenos Aires, Ricordi, possibly 1947). This work is a Method by Sinópoli rather in which he only vaguely refers to Aguado, and which includes compositions by other composers.

Jeffery also states that another purported Aguado Method, *Aguado : Método de Guitarra, nueva edición revisada por R. Sainz de la Maza* (Madrid Union Musical Española, 1943), did not deserve the reprint in 1977. According to Jeffery, the volume contains a considerable amount of music, but with almost no text and it has no value as educational or technical work. Almost all educational ideas are either totally left out or have been changed. One Spanish edition shows, to some extent, similarities to Aguado's original 1843 edition, *Aguado : Método Completo de Guitarra*, published by Ricordi in Buenos Aires. Jeffery states pertinently that his translation of Aguado's third Method, the *Nuevo Método para Guitarra (1843)* was translated directly from Aguado's original text.

3.3.4 *La Guitare Enseignée par une Méthode Simple ou Traité des principes élémentaires, Pour jouer de cet instrument d'une manière agréable en peu de tems par D. Aguado (1837)*

This work by Aguado is less educational and stands apart from his three Methods. A copy of this work is presently preserved in the National Library in Paris. There are 22 lessons in the book, each with a prelude followed by a waltz.

3.4 DIONISIO AGUADO'S APPROACH IN HIS METHOD

Analysis of Aguado's Method should determine whether it has merit as a didactical work. It will therefore firstly be determined whether Aguado was in fact didactically, educationally orientated and competent to have written a suitable and effective Method.

3.4.1 Aguado didactically orientated

Aguado was a guitarist himself and an acknowledged expert in this field. He therefore had the necessary background to write a didactical work for the classical guitar. In writing his Method, Aguado's approach was mainly didactically orientated and he believed that his Method could guarantee successful guitar-playing. Aguado states that:

...if the pupil follows *exactly* the rules I have described, he will be able to play well in less time than he imagines (Jeffery 1981 : 2).

What makes the educational suitability of this work even more important is the fact that Aguado stresses one of the most important aspects of guitar technique in his Method, sound production. With reference to a certain Baltasar Saldoni's meeting with Aguado, Saldoni states that Aguado himself had an exceptional refinement of tone (Jeffery 1981 : xvi). Aguado also writes in his Method:

I have decided that I should concentrate principally on the best method of producing full, rounded, pure and agreeable sounds (Jeffery 1981 : 1).

Aguado already discussed sound production techniques in his Method which is found in twentieth century techniques. As it will appear from this study, Aguado fully reviewed the most important guitar techniques.

3.4.2 Layout of the Aguado Method

The method consists of two parts : part one is theoretical and practical and part two is practical. The first part addresses theory and practice and consists of eight chapters in which Aguado provides indications of the following aspects : discussion of guitar parts, appropriate guitar choices, string choices, acoustic possibilities, tuning methods and abbreviations.

The second part consists of five sections and is exclusively technically orientated. In sections 1 and 2 almost all possible technical aspects applicable to the guitar are discussed. At the end of section 2 Aguado included a number of preludes that can be used as overtures to other compositions. Section 3 consists of studies, some of which originate from the *Escuela de Guitarra* (1825) and others were newly composed. Section 4 deals with techniques of interpretation. Aguado devotes Section 5 to harmony. (Aguado intended to write a thesis about the harmony of the guitar).

To determine the merits of Aguado's Method of 1843 and its viability in the twentieth century, certain technical aspects are analysed : the textual content and relevant techniques, the necessary illustrations, sketches and finger exercises are compared analytically with twentieth century techniques.

3.5 POSTURE : AGUADO'S POSITION OF GUITAR AND PLAYER

Aguado provides for two different sitting positions : with the *Tripod* and without the *Tripod*. The use of the *Tripod* is discussed first.

3.5.1 Aguado's Tripod

Because different patents similar to the *Tripod*, the *Apoyo*, *Dynarette* or knee rests (refer Appendix A - also see Sor, paragraph 4.5.1 and Segovia, paragraph 5.4.2 for illustration of *Apoyo*), came in use again during the twentieth century, Aguado's motivation for his *Tripod* are discussed first. Aguado's view regarding the sitting posture was mainly based on the *Tripod*. Aguado clearly states, however, that all his techniques are also applicable to the traditional

sitting position. Aguado specifically stated that he preferred the term *Tripod* to "Tripodison" (Jeffery 1981 : 3).

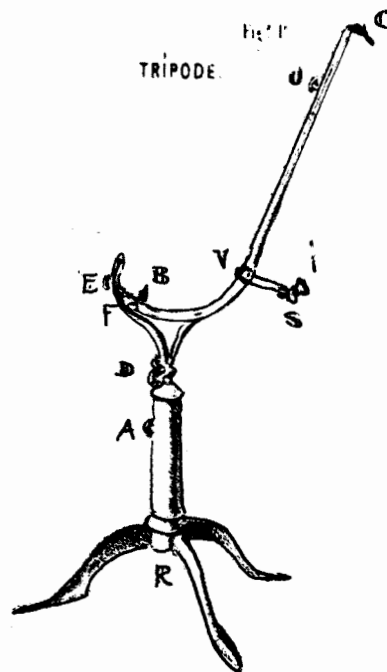
FIG. 4



(JEFFERY 1981 : 1)

Aguado firstly provides a detailed explanation of setting up the *Tripod*. He states that the longer leg of the *Tripod* should pass behind the neck of the guitar and must be fastened with a pin that is stuck into the neck of the guitar : ... the arm must be lengthened or shortened using a screw (Jeffery 1981 : 14) (refer Fig. 5).

FIG. 5



(JEFFERY 1981 : 4)

3.5.2 Stabilizing of posture

Aguado motivates the use of the *Tripod* for a greater stability of the sitting posture. Aguado was of the opinion that a better guitar performance was possible if the guitar was properly stabilized. (Refer to Aguado's sitting position with the *Tripod*, Fig. 4). He says:

I consider that it is extremely difficult to perform fast passages brilliantly and rapidly without using the *Tripod*. But once the guitar is fixed in position, the well-trained fingers of the left hand run confidently over the strings which are always in the same place, like the piano keyboard... (Jeffery 1981 : 7).

Aguado therefore already tried to stabilize the guitar in the previous century with the *Tripod*. (As mentioned in paragraph 3.5.1 it was possibly the same reason why present patents such as the *Dynarette*, *Apoyo* and knee rests once again appeared on the market). With Aguado's method of stabilizing, it was impossible to move the instrument without adjusting the *Tripod*. The guitar is also held more to the right, which obstructs the playing of higher positions on the fingerboard. A relaxed balanced sitting posture is essential in guitar-playing - with or without the *Tripod* - and influences the overall musical performance by the guitarist.

From a historical perspective, Aguado was not the only guitarist who used this patent. The *Tripod* was well-known to Aguado's contemporaries. Fernando Sor, for instance, wrote the following of Aguado's *Tripod*:

By this means (the *Tripod*) the guitar is raised to the heights to which it belongs ... the talented guitarist can now have no excuse for failing to draw out of this powerful instrument what ignorance and routine have denied it (Jeffery 1981 : 168).

If Sor had lived longer, he would possibly have used the *Tripod* himself. Sor indicated in the preface of his *Fantasia op. 59* that this work had to be performed with Aguado's *Tripod*. With reference to an advertisement that appeared with this work, Lawrence Johnson wrote the following:

He would have written many other works in this more progressive manner, had he had the advantages that Aguado's invention gave the guitar (1992 : 36).

Aguado's *Tripod* became a subject of discussion again in the twentieth century during the third *International Guitar Symposium* of the Tech University Texas (1979). Matanya Ophée, Paul Cox and Brian Jeffery discussed some of the older guitar Methods on this occasion for which Ophée created a modern version of Aguado's *Tripod*:

Of interest to many was Mr Ophée's modern version of Aguado's famous tripod, a device designed to hold the guitar securely and allow the performer to assume a more natural sitting position (Franklin 1980 : 14).

Unfortunately Franklin does not report on Ophée's conclusions about the practicality of the *Tripod*. (Also refer to Segovia's discussion of the sitting posture and the use of *Apoyo*, 5.4.2). The well-known guitarist and composer, Leo Brouwer, is of the opinion that the presentday uses of the *Dynarette*, *Apoyo* and *knee rests* are a continuation of Aguado's *Tripod* and an effort by some guitarists to achieve greater stability (Interview : Brouwer, 1995).

3.5.3 Aguado's motivation for using the Tripod

By means of illustrations of the *Tripod*, Aguado refers to various aspects of posture which are still in use today. He constantly refers to the necessity of an upright position of the body, without leaning forward - like beginners sometimes do. He states that when the guitarist has to lean forward, it should rather be done to the right to support the right arm. Aguado also states that the guitarist should preferably sit on a chair that can rotate and that the male guitarist should sit with his legs extended. The female guitarist can place her left foot on a footrest (Jeffery 1981 : 14). Aguado is of the opinion that the *Tripod* enhances the sound quality of the guitar as the instrument is not held against the player's chest.

It is important that the guitarist sits up straight, as Aguado suggests, especially to prevent lower back problems. Tension in the back is also caused if the fingerboard or neck is gripped too low;

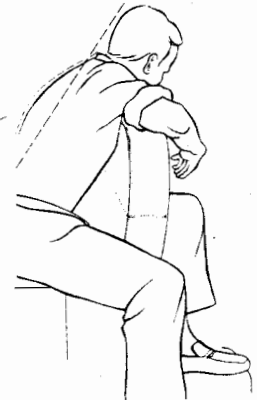
the guitarist is then inclined to lean to the left and to "hang onto" the neck [Ex. Fig 6(b)]. Fig. 6 illustrates the correct [(a) and (c)] and incorrect sitting positions (b).

FIG. 6

CORRECT SITTING POSITION



INCORRECT SITTING POSITION



(1)(QUINE 1990 : 8 - 10)



(1)(QUINE 1990 : 8 - 10)

The straight-body position to which Aguado refers is still applicable today. Although Aguado states that he prefers to lean to the right, there is a tendency today to rather lean to the left so that the left hand can reach around the fingerboard with greater ease. To lean more to the left with a straight upper body, the body's centre of gravity is shifted and allows the left arm more freedom of movement. It also stabilizes the thigh. Aaron Shearer states the following:

In actual performance, the left shoulder is usually slightly lower than the right, to facilitate reaching high positions (1964 : 12).

The rotating chair to which Aguado refers was specifically used with the *Tripod*. Rotating chairs are usually not used today, even when different sitting positions are applied. Aguado probably preferred this type of chair to allow him some degree of movement behind the mounted guitar.

The footrest that Aguado recommends for female guitarists seems to have no purpose, except to tilt the guitarist even more to the right. The footrest is specifically used today to lift the left leg so that the soundboard can be partially lowered between the guitarist's legs with ease so that it rests on the right leg. The footrest might also be the cause of back problems, especially

when the guitarist remains in a position for extended periods. The extended legs to which Aguado refers is unusual and Pujol is the only twentieth century guitarist who refers to extended legs. He describes the following rather unusual sitting posture:

Ladies should gracefully stretch out the right leg, resting it at its end, without placing it either very close to or very far away from the other, thus giving the lower part of the guitar the same support and resistance (1983 : 53).

This position is no longer customary.

The *Tripod* to which Aguado refers, allows greater resonance, as the guitar is held further away from the body, allowing it to vibrate freely. Ideally, the guitar should be held away from the body for the sake of the greater resonance possibilities it allows. The well-known guitarist, Kazuhito Yamashita, even moves the guitar forwards, sideways, upwards and away from the body for specific resonance effects. He used this technique effectively in the performance of Mussorgsky's *Pictures* at an exhibition (1874) and in *The Night* of Keiko Fujide (Interview : Yamashita, 1995).

When Aguado's *Tripod* is therefore used, the guitar is played like a mounted violin. This might therefore also be the reason why other stringed instruments are not yet successfully mounted on stands.

Irrespective of the benefits that are mentioned by Aguado, the *Tripod* has become obsolete, mainly because it is too restrictive on the player's mobility. Ideally, the guitar should move with the body and thus be a single unit with the body. At a master class organised by the Milwaukee Guitar Society, the guitarist, Jesus Silva, stated that the entire body is an inter-related unit which supports the activities of the fingers of both hands:

The whole body must be *flexible*. Yet the instrument is placed, on its flexible *human platform* so that it is as totally immobile as possible, thus minimizing error by eliminating movement of the instrument itself (Niemi 1979 : 14).

When the guitar is mounted on a stand, the body cannot be a moving platform for the guitar. The guitarist and educator, Abel Carlevaro, adds:

Flexibility - and by no means rigidity - should be the outstanding feature of a player's position, which can be individualised only after he (or she) has taken into account his (or her) own anatomical characteristics (1978 : 2).

Except for Ophée's reconstruction of the *Tripod* in the twentieth century, similar variants of the *Tripod* have become available, such as the *Dynarette* and *Apoyo* (refer paragraph 3.5.2).

3.5.4 **Aguado's opinion concerning the traditional sitting posture**

Even though Aguado motivates for the use of the *Tripod* in detail, he also provides specific hints in respect of the sitting posture without the *Tripod*.

- ◆ **Preference for the left- or right-leg position**

Aguado states that when the guitar is held in the traditional manner, the guitarist could rest the guitar on either his left or right leg. He also recommends a footrest. When the left leg is used, the guitar can be played with greater ease as the right hand (which is the most important) is closer to the guitarist's body. The left-leg method is preferable for male guitarists. When the guitar is held on the right leg, the guitar, and especially the left hand, are less stable (Jeffery 1981 : 167). Aguado states that regardless of the manner in which the guitar is held, the guitar should not be held against the body.

Usually guitarists have a specific preference for sitting postures, regardless if they are male or female. The way in which the guitar is held should primarily be comfortable, and the guitarist should be able to play effectively. The higher positions on the fingerboard should be comfortably within reach, regardless of the position in which the guitarist sits.

It is not customary to hold the guitar on the right leg, as it makes the higher left-hand positions near the soundboard difficult to reach with the left hand. The lack of security in the left hand to which Aguado refers could well reflect on the higher positions which still poses a problem. The last comment that Aguado makes, that the guitar should not be held against the body, is no longer relevant. The body is one of the contact balancing points of the guitar. Although there are various opinions in this regard, the guitar is usually held lightly against the left side of the chest. However, Abel Carlevaro prefers the right side of the chest:

... remember that the natural contact with the guitar is always against the right and *never* against the left side of the chest (1978 : 6).

He is of the opinion that the right shoulder is otherwise unnecessarily forced forward. The technique that he describes is not very common because the further the guitar is moved away from the left shoulder, the more difficult it is for the left hand to play the

fingerboard. Charles Duncan supports the opinion that one should lean forward from the hip and to the left (1980 : 11).

Figure 7 is an example of the sitting posture which is commonly used. (Also refer to the opinions of Sor, 4.5.1 and Segovia, 5.4 and the analysis of the sitting postures).

FIG. 7



(DUNCAN 1980 : 9)

3.6 ANALYSIS OF THE RIGHT-HAND TECHNIQUE

The use and position of the right hand has a direct influence on the guitarist's quality of playing and technique on the guitar. Ignorance in respect of right-hand technique may result in the guitarist having ineffective technical control. Aguado uses right-hand abbreviations in his Method that are still used today: *p* = *pulgar*; *i* = *indicio*; *m* = *medio*; *a* = *anular*.

3.6.1 Aguado's position of the right hand

Aguado mentions in his supplement to the 1843 Method that it is common that the fingers of the right hand strike the strings approximately four to five fingers from the bridge (Jeffery 1981 : 170). This position is still preferred today as it produces a pure sound and projects well. At this distance the string resistance balances at its best with the impact of the right-hand finger while it also displays well visually to the audience. The right hand can however also play closer to the fingerboard to produce a softer, rounder sound quality, or closer to the bridge for a more metallic sound. The same right-hand position is also recommended by Fernando Sor (Merrick

1971 : 15). Throughout the twentieth century this position has also been adopted by most guitarists. Roy Brewer states that:

The normal position for the right hand is immediately beyond the sound hole towards the bridge or even slightly over it : this produces the optimum volume (consistent with the speed of attack) of which most guitars are capable (1986 : 69).

Also see the discussion about Aguado and timbre possibilities, paragraph 3.9.6.

3.6.2 Aguado's curved wrist

As the position of the wrist (curved or straight) is a major controversy in classical guitar circles, a few theories will be compared with those held by Aguado. Aguado describes the shape and the way in which the right hand is to be held, as follows:

Care should be taken to keep the wrist *continually* arched and the fingers well rounded. The right-hand fingers should be only slightly rounded if the nails are used to play; otherwise they are bent, and in neither case should the hand move (Jeffery 1981 : 31).

Aguado's position of the right-hand wrist is shown below.

FIG. 8



(JEFFERY 1981 : 4)

There are still guitarists today (especially of the older generation) who are in favour of a curved right-hand wrist with rounded fingers, as illustrated by Aguado. Charles Duncan believes, for instance, that:

Another advantage of the higher wrist is that it facilitates the change from free stroke to rest stroke for the thumb (1980 : 45).

But he further states:

Push up from the tips until the fingers are slightly curved. Let the wrist follow this movement so that the back of the hand, wrist and the forearm are aligned. Raise the wrist a little further until it is gently arched (Duncan 1980 : 39).

Christopher Parkening also writes the following about a natural arch:

The hand and forearm should be positioned so that they form a natural arch at the wrist (1972 : 12).

Emilio Pujol also writes: "... we abandon the right hand to its own weight, the wrist will hang in an arched position." (1983 : 53). Also refer to Sor's right-hand technique, paragraph 4.6.3.

Although some guitarists prefer the curved wrist, it seems from interviews with professional guitarists that the flatter wrist is preferred. Even though he represents the older generation, Aaron Shearer, for instance, is in favour of the flat wrist:

Wrist is quite flat or never more than slightly arched (1963 : 13).

He further states:

Do not change the tilt of the hand or the curve of the wrist (1963 : 30).

He stresses that the position of the right hand should remain the same when performing both the *apoyando*- and *tirando*-techniques. Hector Quine's opinion is:

...that a straight line could be drawn down the forearm from the elbow to the tip of the middle finger (1)(1990 : 15).

The well-known guitarist, Manuel Barrueco, a student of Shearer, plays with a "flat" wrist, as well as Eleftheria Kotzia (b.1957-) who plays with a relatively flat wrist:

Like David Russel she plays with very little arch in her right wrist, handling rapid passages with ease (Shanahan 1992 : 53).

Interviews that were held with accomplished guitarists, Roberto Aussel (a professor associated with the *Hochschule Für Musik* in Cologne), Leo Brouwer (guitarist and composer) and Eduardo Isaac (a professor associated with the *Eswela Provincial De Musica* in Argentina) confirm that the flatter wrist position is preferred to the curved position. They are of the opinion that the natural line is maintained from the arm to the hand, which ensures a more stable right hand

(Interview : 1995). The height of the wrist above the strings, however, has a direct influence on sound quality. John Taylor states that:

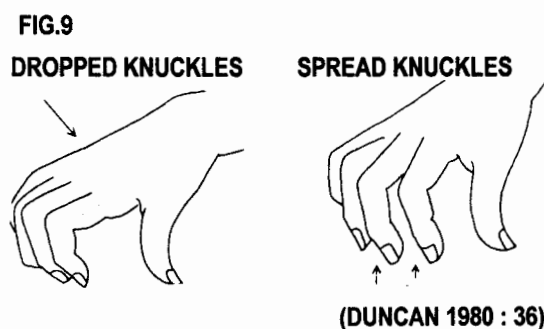
The general tendency is for the treble sound to be bright and crisp, and the bass strong, when the wrist is set fairly high. A lower wrist tends to give a softer, rounder treble and lighter bass (1978 : 59).

Taylor's statement is not necessarily always true. The correct position of the wrist may vary with individuals, while the physical build and size of the right hand may also affect the position of the wrist:

Finding the correct position for the right hand has everything to do with the anatomical make-up of every player. For players having a shorter 'a' finger than 'i', the right side of the palm should be closer to the top of the guitar; if the 'i' is shorter than the 'a', the left side of the palm should be closer to the top of the guitar; if they are the same length, the palm should be parallel to the top of the guitar. The height of the wrist is determined by the relative length of the thumb to the fingers (Romero 1982 : 8).

The acuteness of the curve of the wrist is determined by the placement of the right hand. The guitarist, Charles Duncan (1980 : 36), discusses a number of incorrect right-hand positions:

- ◆ The "dropped knuckles", where the fingers of the right hand are held in the shape of a cat's claw.
- ◆ The "spread knuckles", where the fingers are spread out.



Alice Artzt discusses common problems of the right hand of which guitarists should be aware, in her book, *The Art of Practising*. It is clear that there is not a single correct right-hand position. Aguado's curved right hand is still used today by the older generation guitarists, while younger guitarists prefer the flat wrist.

3.6.3 Aguado's right-hand fingers : prolongation of the forearm

The orientation of the right-hand fingers is a further controversy amongst guitarists. The direction in which the fingers point has a direct influence on the finger strokes on the strings and the resulting sound quality. In this regard, Aguado comments:

The direction given to the fingers is somewhat unnatural because it is towards the soundhole, but I consider that it is indispensable. When in this position, the back of the hand will always be lifted, dropping down towards the little finger... (Jeffery 1981 : 169).

He continues:

...the pupil should imagine that a wooden hand is attached to his forearm at the wrist and that at the joint there is a screw which prevents it from moving (Jeffery 1981 : 16) (refer Fig. 10).

He further adds:

...stretch his fingers so as to form a straight line with the forearm, without letting them turn *towards* the bridge (Jeffery 1981 : 15).

FIG. 10



(JEFFERY 1981 : 4)

3.6.3.1 Slanted stroke of the fingers : further extension of the fingers

Aguado pertinently states that his right-hand fingers are not held *perpendicular* over the strings. His right-hand fingers therefore follow the natural curve of the forearm with fingers that point in the direction of the soundhole. The direction of the right-hand fingers was the subject of many controversies during the twentieth century and there are still many different opinions. During an interview, Manuel Barrueco, Roberto Aussel and Eduardo Isaac all stated that they invariably maintain a position where the right-hand fingers are more or less pointed in the direction of the soundhole. This position causes a *slanting / parallel* stroke-action on the strings. According to these guitarists, it is only in exceptional cases that there is a deviation from this stroke (Interview, 1995).

Hector Quine states that he is also in favour of a stroke where the fingers are not used *perpendicular* and his fingers form a straight line from elbow to fingertips:

The wrist must not be allowed to twist - remember the straight line from elbow to fingertip ... the palm faces the elbow, not the soundboard (1)(1990 : 16).

Most guitarists are in favour of the more *slanted / parallel* stroke. Charles Duncan states that when the *perpendicular* stroke is used, it must be done with care. In his second book, he writes:

The exact amount of angle varies, but a completely perpendicular attack is used only for an intentionally brittle or glassy tone (1982 : 6).

He states that the guitarist's physical proportions influence the position of the hand : a very long thumb will accordingly cause the *indicio* finger to strike the chord rectangularly, whilst a short thumb may influence the *anular* finger and must therefore be held higher. The guitarist, Roberto Aussel, has a long right thumb, but it does not affect the *parallel / slanted* stroke on the strings (Interview, 1995). Duncan also states that with the *perpendicular* stroke of the fingers on the strings, the right hand may also be twisted too much to the right, which may influence the stable position of the hand in practice (refer paragraphs 5.5.3, 5.8.6 and 5.8.7). This *diagonal (slanted)* position was also used by Emilio Pujol:

...that the wrist remains sufficiently close to the soundboard and that the hand keeps a position that is diagonal to the strings (1983 : 54).

Also refer to Pujol's opinion about the straight line of the finger-position on the strings (paragraph 4.6.4, page 113).

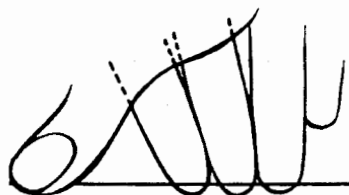
In a way, Aaron Shearer also supports Aguado's opinion and is in favour of the wrist that is twisted to the left. He, however, does not refer specifically to the hand (as Aguado does) as prolonging of the arm. He also states that he performs a stroke to the left with his fingers, but still performs a *perpendicular* stroke with the *anular* finger:

Do not in any case allow the hand to follow its natural inclination, to roll to the right. (1963 : 60). Hand (should be) tilted to *left* so that from a back or front (mirror) view, 'a' (Finger) is perpendicular to the top of the guitar (1963 : 13).

Shearer further states that the hand must at all times remain in this position (refer to Fig. 11). He also states that the point on the fingers where it touches the strings is to the left of the fingertip (although he mentions a *perpendicular* stroke with the *anular* finger):

The string is struck with left tips of (i) and (m). The hand must remain tilted in this manner at all times (1963 : 13). (Also refer to Romero's statement in respect of the physical build of the right hand, p. 51 regarding the rotation of the right hand to the right or left, as well as Segovia's statement, paragraphs 5.8.6 and 5.8.7).

FIG. 11
SHEARER'S RIGHT-HAND STROKE



(SHEARER 1963 : 13)

According to Alexandre Lagoya, Carcassi and Carulli played with fingers at an angle towards the head (Lawrence 1980 : 3).

3.6.3.2 The perpendicular stroke

In contrast with the above opinions, some guitarists prefer the *perpendicular* stroke on the strings. According to Abel Carlevaro (1978 : 10):

The fingers must always attack the strings *perpendicularly* so as to avoid the friction and scraping that could jeopardize obtaining a perfect sound.

Carlevaro continues that the line of the knuckle must always maintain its *perpendicular* position and should only move up and down along the strings. He, however, supports the principle of hand and forearm unity as described by Aguado: 1) the forearm functions as important unit in respect of the position of the right-hand fingers and as, 2) stabilizing and balancing point on the guitar edge (1978 : 10).

Carlevaro has specific directions to apply the *perpendicular* stroke. He states that the point of contact of the right arm on the edge of the guitar (between the elbow and the wrist) influences the angle of the stroke. The further the arm rests on the edge to the right, the more *slanted* the stroke of the fingers on the strings. He therefore rejects this position and is of the opinion that this position will spontaneously improve if the forearm finds a better contact point further to the left on the guitar's edge and the guitar is lifted higher on the left leg. He refers to this position as the *Natural Position*. Carlevaro, however, also mentions three right-hand positions, where the right forearm is directly involved and is moved forward or further back: *Displacement Type*

One, Displacement Type Two and Displacement Type Three (1978 : 15). (Also refer Carlevaro's discussion - Sor, paragraph 4.9.1, and Segovia's opinion regarding the upper right arm, paragraph 5.5.2). From the above argument it may be deduced that some guitarists adhere to a *parallel* or *slanted* stroke of the fingers on the strings, while others clearly prefer the *perpendicular* stroke.

It therefore seems that Aguado already described in 1843 the action of the right-hand fingers in the direction of the soundhole instead of *perpendicular* with the strings. The *perpendicular* stroke of the fingers on the strings was especially emphasized during the 1960's and 70's. From the interviews and sources, it appears that modern guitarists prefer the *slanted/parallel* stroke with the fingers pointed in the direction of the neck. Aguado therefore has made a very important contribution in respect of this technical aspect.

3.6.4 Action of the right-hand fingers

Aguado recommends that the hand should move as little as possible with the action of the right-hand fingers. He states that the movement of the fingers should be limited to the last two joints and the force of plucking to the tips (Jeffery 1981 : 168):

The three fingers pluck in such a way that they do not force the hand to move. Only the last two joints of the forefinger and middle finger move in the direction of the inside of the hand (Jeffery 1981 : 22).

Aguado further writes:

In practising plucking, it is suggested that the pupil should concentrate in the last joint of each finger of the right hand the strength used to pluck; the metacarpus will thus not move, and possibly not even the first joint (Jeffery 1981 : 170).

According to medical sources, the first joint joins the palm of the hand. Emilio Pujol also supports this opinion (1983 : 56). The practice today is not a pluck action in the fingertips, but the finger moves in a follow-through action of the stroke. It is a downward push from the knuckle. Aguado's plucking action is replaced by a flowing action. Sound quality is improved when the fingers of the right hand are extended when playing. In this regard Hector Quine writes the following:

...the whole finger must move as a single unit in a swinging, pendulum-like action towards the string, without significant alteration to the natural bend of middle and tip joints (1)(1990 : 22).

This flowing action is also emphasized by Pepe Romero (1982 : 10). In order to perform this finger action, a wrist position is required where the fingers can move out from the knuckles with ease. A too low, cat claw or very high wrist position where the fingers have different lengths should be avoided. This pluck action of the right-hand fingers as described by Aguado has therefore been replaced by a follow-through action.

3.6.5 Aguado's use of the anular finger

Aguado and Sor both preferred the use of the *medio* finger to the *anular* finger. Aguado states that:

In order to obtain from the strings all the tone they can give, I generally prefer to use the *middle* finger of the right hand rather than the ring finger since it is stronger (Jeffery 1981 : 11).

Aguado seldom refers to the *anular* finger and even prefers the *medio* finger to the *anular* finger with the fingering of chords.

FIG. 12



(JEFFERY 1981 : 22)

The use of the *anular* finger was only indicated where he could not use any other finger. When it is required to use the *anular* finger, he describes the specific positions of the other fingers and recommends an extended little finger on the right hand (refer Figs. 13 and 14). These *four-finger* exercises should be practised with the following precautions:

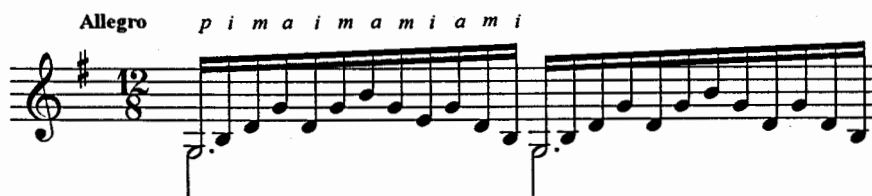
The right hand should always conserve sufficient energy by lifting the back half, with the *little finger stretched*. The ring finger must be made to strike the string sharply. The plucking force of the forefinger and middle finger should be moderate at the same time (Jeffery 1981 : 73).

FIG. 13



(JEFFERY 1981 : 73)

FIG. 14



(JEFFERY 1981 : 120)

However, sometimes he specifically uses the *anular* finger to emphasize specific melody notes (Jeffery 1981 : 121):

The ringfinger is now added in. This finger is naturally weak and special attention must therefore be given to it ... (Jeffery 1981 : 119). See Fig. 15 in this regard.

FIG. 15



(JEFFERY 1981 : 24)

It is generally accepted today that the *anular* finger is normally not too weak for the purpose of playing. Both Aguado and his contemporary, Sor, did not however recommend the use of the *anular* finger. (This use by Aguado is one of the techniques that became obsolete). (Refer Sor, paragraph 4.6.7). The stretched little finger of the right hand that Aguado recommends with the use of the *anular* finger is also unknown today, as unnecessary stress is placed on the side of the hand and the little finger itself (refer second quotation, paragraph 3.6.5).

3.6.6 Aguado's use of the little finger

From sketches of Aguado holding the guitar, it is clear that he rested his little finger on the soundboard. Support by the little finger on the soundboard is not common use today. There is a great deal of ignorance regarding the applicability of this aspect. Aguado writes the following:

Some rest the little finger of the right hand on the soundboard so as to give sureness to the hand when plucking. This may have been useful for some people while the guitar was not in a fixed position, but now that it is played on the Tripod, I do not consider this support necessary because the fingers of the right hand depend on the support given by the forearm and wrist (Jeffery 1981 : 11).

It therefore seems that Aguado did not rest his little finger on the soundboard, even though the sketches make it seem that he did. Matanya Ophée comments as follows in respect of Aguado's *Escuela* (Method) of 1825:

In no way will one rest the little finger on the table, or any other finger, because the hand must remain free and nimble... All the fingers of the right hand will be used for plucking the strings, *including* the little finger on rare occasions (Ophée 1982 : 7).

If Aguado did use his little finger of the right hand in his playing, as he says in his *Escuela* of 1825, then it would be impossible for him to rest his little finger on the guitar. The first quotation above therefore indicates that even though he was aware of the method of resting the little finger on the guitar, he did not necessarily make use of it. If the little finger is rested on the soundboard, it could limit the movement of the right hand considerably. (Refer Sor's right-hand technique and the use of the little finger, paragraph 4.6.9 as well as Aguado's opinion of the *Apoyando* technique, paragraph 3.9.1).

The technique of the little finger on the soundboard is generally unknown today. More than a century after Aguado wrote in his Method about the little finger of the right hand, it was discussed again by the guitarist, Stepan Rak (1945-) of the Ukraine. He stated, during an interview with Alice Artzt and Ole Hålan, that he was experimenting with the possibility to also use the right little finger as a right-hand stroke. He motivates the use of the little finger by mentioning that most instrumentalists use all five fingers of both hands. Rak is of the opinion that the use of the right little finger balances the hand:

...start practising with the little finger, to make special exercises for this right-hand finger, so that both little fingers would work almost in the same way (Hålen 1986 : 14).

Rak also states that one of his students, Pavel Steidl, the winner of the Paris competition in 1982, uses the right little finger with success. He furthermore states that Flamenco players generally use all five fingers of the right hand (in performing the *rasgueado* technique). Rak is also of the opinion that the little finger should be applied as an independent finger in practising. By implementing the right little finger, it would be possible to play an eight-note *arpeggio*. The guitarist, Leo Brouwer, states that he freely applies the little finger in chordal music. He sometimes rested the little finger on the soundboard to support the right hand with the

performance of timbre effects (Interview Brouwer, 1995). This technique is unknown to most guitarists today.

The right thumb, instead of the little finger, is sometimes also placed on the soundboard. The guitarist, Julian Bream, sometimes rests his right thumb on the soundboard when he plays passages with the *indicio* and *medio* fingers . This use is however regarded as exceptional.

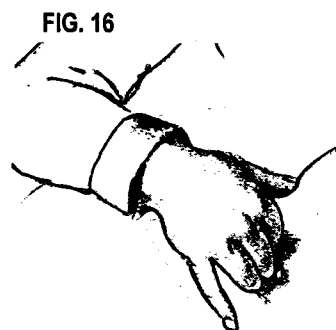
Besides the "little finger placement", Pepe Romero also uses an interesting right-thumb placement:

When playing rest stroke on the bass strings, the thumb may hide against the top of the guitar very gently. It should be in such a position that when 'i' and 'm' are alternating on the sixth string, they may come to rest against the thumb as if it were a seventh string (1982 : 33).

With this technique, Romero uses the thumb as support. A better sound quality is obtained on the bass strings when playing *Apoyando*.

3.6.7 Action of the right-hand thumb

The placement of the right-hand thumb was already important in Aguado and Sor's lifetime. Aguado is of the opinion that the right-hand thumb and forefinger should form a cross.



(JEFFERY 1981 : 4)

The thumb is also bent at the last joint:

...the action of the forefinger should be towards the palm of the hand, while the thumb, the last joint of which is bent, should be above the forefinger after plucking, making a kind of a cross (Jeffery 1981 : 20).

Aguado further states:

...with each plucking movement, bend the last joint in such a way that the rest of the thumb hardly moves (Jeffery 1981 : 15).

FIG. 17



(JEFFERY 1981 : 4)

The position of the right-hand thumb forming a cross with the *indicio* finger is still common today. Aguado provides a great deal of exercises to improve this cross-movement between the thumb and *indicio* finger. However, instead of bending the last thumb joint, to which Aguado refers, the thumb is usually kept straight. Aguado probably recommends the bent thumb in an effort to keep the hand from moving - in his Method he (like Fernando Sor) constantly refers to keeping the right hand as steady as possible:

The training of the right thumb is extremely important, because once it is only the last joint which is trained to move, it contributes to helping to keep the hand from moving (Jeffery 1981 : 16).

However, currently the thumb is normally used in a more straight position. In this regard, Brewer states that:

The thumb is held straight and should fall outside the palm. The thumb's action might best be described as 'sweeping', not hooking, or 'strumming' and with a rotary movement of the wrist (1986 : 69).

Abel Carlevaro also supports this straight position of the thumb:

The thumb must not function by flexing one or both of its joints; instead the movement should originate *at its base* and through *fijción* (1978 : 30).

Although Aaron Shearer agrees with Aguado that unnecessary movement of the hand should be eliminated, he also used the straight thumb:

(The) Stroke is made entirely from movement of thumb (mostly from joint at wrist, the first joint, with the tip-segment turned comfortably back). THE HAND MUST BE HELD STEADY (Shearer 1963 : 16).

no. 1 (refer Figs. 20 and 21). The *rasgueado* with the thumb is especially applied today with the performance of Renaissance music, or 19th and 20th century Spanish music.

FIG. 20

BLUES NO. 1

TIM ROYAL



(ROYAL : 1983)

FIG. 21

PRELUDE NO. 1

H. VILLA-LOBOS



(VILLA-LOBOS : 1954)

Abel Carlevaro makes a further distinction of the thumb stroke by playing with or without the nails, depending on the sound required (1978 : 31). (Refer discussion of stroke and refinement of tone, paragraph 3.9.4, as well as paragraph 5.8.1.3).

3.7 ANALYSIS OF THE LEFT-HAND TECHNIQUE

The left hand is equally important as the right hand in the development of guitar technique, and Aguado's Method contains some important instructions. His description of the fingers of the left hand is still used today: Index finger = 1; Middle finger = 2; Ring finger = 3; Little finger = 4.

3.7.1 Position of the left-hand fingers

Aguado states that the left hand must be turned in the direction of the strings, with the fingers in a natural position *perpendicular* to the frets:

If the last joint of the fingers of the left hand is allowed to drop *perpendicular* on the strings and the fingers are kept parallel to the frets in stopping the strings, they exert the desired strength (Jeffery 1981 : 32).

Aguado's remarks are still applicable today. In order to produce a pure sound, the fingers must inevitably be placed *perpendicular* to the strings. The tip and middle part of the left-hand fingers must remain in a curved position and the lift action is controlled by the knuckle wrist. A *slanted* position will produce unclear tones. This *perpendicular* finger position is endorsed by most guitarists, such as Charles Duncan (1980 : 14). Emilio Pujol describes a similar principle:

The left hand moves diagonally to the body and parallel to the neck and to the strings (1983 : 59).

He also states in Book Three:

Regardless of how open the fingers are, the hand should never change its perpendicular position to the neck (1991 : 22).

Alice Artzt also states the following:

The fingers should be placed perpendicular to the fingerboard (1978 : 20).

In her book, Artzt also provides a list of incorrect uses of the left hand and finger positions, while the guitarist, Roy Brewer, states the following:

The left hand's position should be one which allows the player's fingers to move both laterally and vertically about the fingerboard with the minimum disturbance of the whole hand.

He writes further:

The left hand is assisted (but not "anchored") by the position of the thumb on the neck of the guitar. It rests there, approximately opposite the second finger, and travels with the whole hand to all positions on the neck of the guitar... (1986 : 67).

In his book, Brewer also refers to a few generally incorrect positions of the left hand.

A further problem to which Aguado refers is that the guitarist exerts too much or too little force by the fingers of the left hand on the strings. Too little force produces impure tones and too much force places unnecessary tension on the left hand. This is obviously still valid today. Hector Quine believes that:

Economy of effort as well as common sense demand the cultivation of "machine-like" precision in preference to the use of "brute force" (1)(1990 : 45).

3.7.2 Position of the left-hand thumb

Aguado provides various different recommendations with regard to the position of the left thumb. He also provides two different thumb sketches to illustrate the use of the thumb (refer Figs. 22, 23 and 24). Especially interesting is the unusual slant of Aguado's thumb in figures 22 and 24. In this way, the thumb can not be used as sufficient support for the fingers.

FIG. 22



(JEFFERY 1981 : 171)

FIG. 23



(JEFFERY 1981 : 4)

FIG. 24



He describes this unusual position as follows:

The last joint of the thumb of this hand, once the wrist is well arched, must *always* be bent so as to be *almost* perpendicular to the neck, ...which the edge of the nail should just touch; ...because its left side should be against the neck... slightly below the longitudinal line through the middle of the neck, and as it were opposite the ring and little fingers (Jeffery 1981 : 170) (Fig. 22).

But he mentions further:

However, the thumb must not bend so much that the *last joint* is very close to the neck, and nearly *parallel* to it, because its action is then greatly weakened (Jeffery 1981 : 172).

At the end of his Method, Aguado states that this unusual position will change when the forefinger is extended from the little finger:

Nowadays, such a wide stretch is required from the tip of the forefinger to the tip of the little finger of the left hand that it would seem impossible to keep the last joint of the thumb bent, in which case the fingers would not receive the support which the bent thumb would give them (Jeffery 1981 : 170).

However, Aguado also mentions that the thumb serves as the pivot for the fingers:

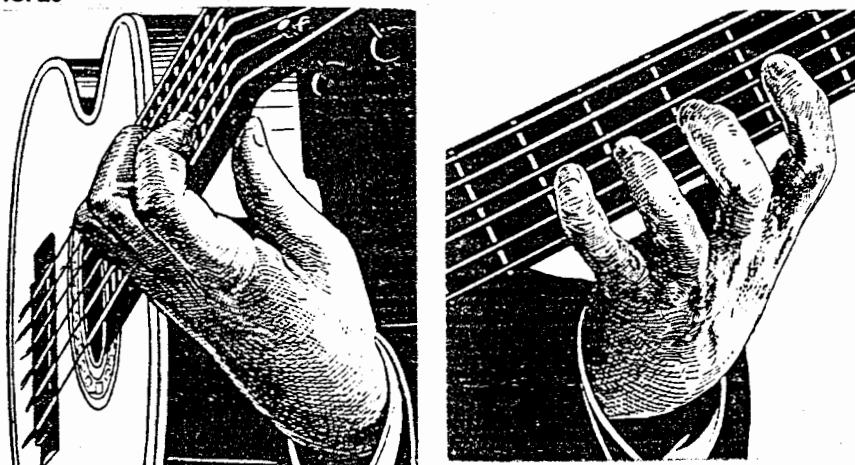
The firmer this finger is against the neck, once placed as describes, the more the strength and agility of the stopping fingers (Jeffery 1981 : 172).

Aguado furthermore states that it is important:

...to [teach] the left thumb not to leave the neck of the guitar while the hand moves up or down, but *always* to stay touching it, bent at the last joint (Jeffery 1981 : 29).

This description of the left thumb technique is still partially relevant today. However, if one considers the sketch in Fig. 22 where the thumb is *slanted* and curved, it is clear that the thumb can hardly serve as a support. This position may also lead to unnecessary muscle fatigue. Aguado nevertheless expressly states that the left thumb is bent *perpendicularly* at the last joint, with the left side of the nail against the neck (Fig. 22). Today the thumb is no longer held in this position, but still serves as counter-pivot and is placed opposite the middle finger of the left hand (1)(Quine 1990 : 42) (refer to the effective illustration of Pujol, Fig. 25). It is no longer placed opposite the ring or little finger, as Aguado suggests.

FIG. 25



(PUJOL 1983 : 53)

When the left hand moves to different positions, the thumb should move slightly left or right without losing contact with the neck. The left thumb therefore serves as pivot for the arm, wrist and hand. Roy Brewer confirms Aguado's opinion that the thumb should move along with the fingers to higher positions. He also states that one of the most common errors of the left hand is that the left thumb is dragged along by the fingers:

The thumb is allowed to drag behind the fingers and be pulled along by the rest of the hand. The main effect of this is to disturb the relationship between fingers and

fingerboard, which should be parallel and not be held obliquely to the fingerboard (1986 : 67).

Quine approves of this statement by Brewer. He confirms that the thumb should only be held slightly *slanted* (as illustrated by Aguado, Fig. 24) and should move past the index finger when the guitarist is playing higher than the twelfth position:

Only when the fingers are stopping notes above the twelfth fret should the thumb be permitted to stay beyond the line of the index finger (1)(1990 : 44) (refer to the effective illustration by Pujol, Fig. 26).

FIG. 26



(PUJOL 1983 : 59)

Aguado's description of the left thumb is therefore only partially relevant today.

3.7.3 **The relationship between fingers, wrist and arm**

According to Aguado, the arm is not specifically involved with the movement of the left hand:

...the strength of pressure must depend on the wrist, and the arm is not perceptibly involved (Jeffery 1981 : 32).

In contrast to what Aguado states, the arm, hand and fingers are today seen as a related unit. Roy Brewer states the following in respect of the movement of the hand:

The left hand remains parallel with the fingerboard and is "carried" by the arm; it should neither be pulled by the arm nor, in any serious way, disturb the relationship of forearm, hand, wrist or fingers to the fingerboard (1986 : 66).

Abel Carlevaro also writes that the hand and arm should be seen as a unity. When notes are played, the fingers are lifted by the movement of the arm and not the hand:

The ensuing relaxed attitude of the finger *does not imply that it lifts itself; instead, it should be lifted* or taken away from the fingerboard by the arm (1978 : 75).

Carlevaro is of the opinion that this technique collaborates to eliminate additional shifting noises. He furthermore states:

It's the arm that guides them and takes them to the desired places... (1974 : 43).

In contrast to Aguado's view (that the arm is not involved), the arm is regarded as an extension of the hand which moves as a unity. The back of the hand is not moved unnecessarily, as is also stated by Aguado.

3.7.4 Position of the left elbow

Aguado states that the arm should be held in such a way that the elbow touches the guitarist's body lightly:

...the elbow should always be close to the player's body and that the forearm should move *only* when the left hand moves along the neck (Jeffery 1981 : 107).

This position of the left elbow is no longer applicable and is no longer invariably held against the guitarist's body. The elbow, forearm and hand form a unity and the elbow is therefore in line with the position of the left hand. In this regard Carlevaro states:

Keeping the elbow close to the body hinders movements. Whenever fingering requires it, rotation and displacement of the arm must be employed (1981 : iii).

He furthermore states:

The arm makes a to and fro movement parallel to the body (1978 : 132).

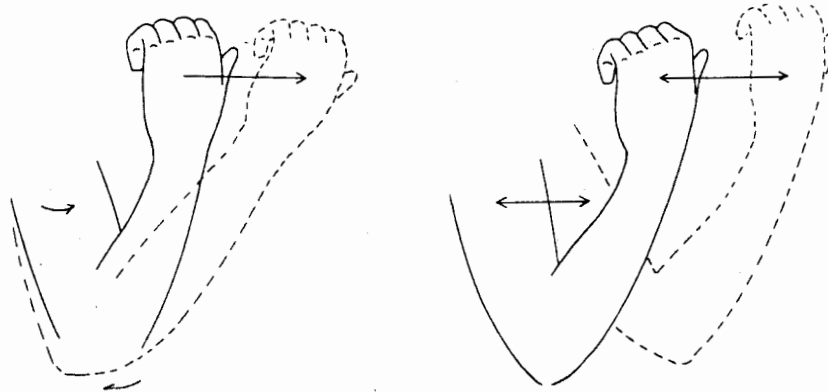
Charles Duncan agrees with this statement:

Hugging the body with the elbow should be avoided just as much as the more obvious fault of "winging" (1980 : 23).

Duncan elaborates on this and states that the elbow basically performs two movements: 1) An inward (*addaction*) and an outward (*abduction*) movement; and 2) a rotating movement (refer Fig. 27). Duncan categorised the movement of the left arm further in *Position* and *Shift*.

Compare Duncan and Carlevaro's *Longitudinal* and *Transversal Presentation* as discussed in the section about Fernando Sor, paragraph 4.7.4.

FIG. 27

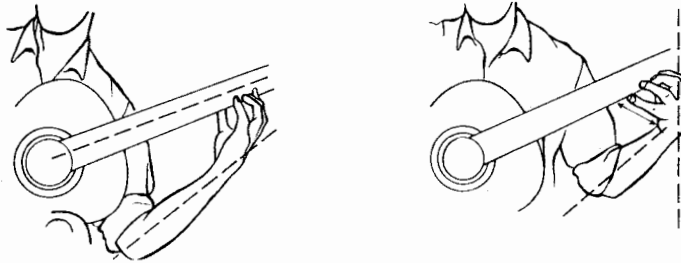


(DUNCAN 1980 : 21)

To persistently hold the elbow against the body causes unnecessary tension in the forearm and shoulder, and leads to the forearm turning outward. This causes an elbow that is turned outward, *slanted* finger placement on the frets and impure sound production (see Fig. 28 for incorrect and correct use of the elbow).

FIG. 28

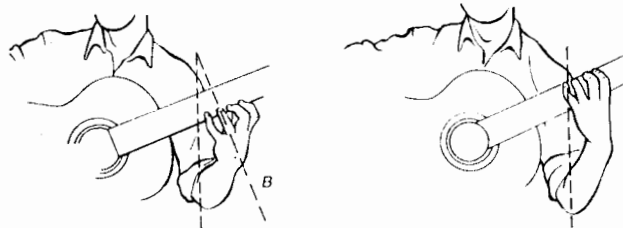
INCORRECT USE OF LEFT ELBOW



(1)(QUINE 1990 : 48)

FIG. 29

CORRECT USE OF LEFT ELBOW



(1)(QUINE 1990 : 47)

Quine recommends an effective solution:

...always to let the elbow fall to the lowest point allowed by finger alignment on the strings (1)(1990 : 42).

Therefore, as the fingers move to higher or lower positions on the fingerboard, the forearm and elbow move forwards and backwards in a straight line *parallel* with the body (refer Figs. 27 and 29). At a lesson, Barrueco demonstrated that if the left-hand fingers are placed *perpendicular* on the strings, the elbow will adopt the correct position (Interview, 1995). The elbow should therefore not be held against the body as Aguado recommends.

3.7.5 Synchronization of both hands

In Lesson 10, Aguado discusses the importance of both hands performing the necessary action at precisely the same time in order to ensure *legato* during performance. He provides the necessary compositions and discusses the ways in which optimal *legato* can be obtained in detail : by holding some notes longer than others for instance. He also provides an exercise and a complete discussion on the technique, closure and the holding of note-values:

In bar 5, the third finger remains on F throughout the bar. In order to play correctly the second group of bar 5 where there is a dot, it should be borne in mind that the short value of the note following the dot is not comprehensible unless the next note is played immediately, following an adequate pause on the note preceding the dot. In bars 10 and 12, the fingers are lifted on the third beat, and also in bar 16.

FIG. 30

(JEFFERY 1981 : 23)

Legato is one of the most important aspects of guitar techniques and one that often presents problems. The fingers of the left hand are lifted or dropped too soon and not in synchronisation with the right hand, and results in a defective *legato*. This problem has been addressed by various guitarists. Miguel Ablóniz writes the following for instance:

The beginner on the guitar can only play 'in time' with the technique at his disposal, by shortening the length of the notes; and this happens repeatedly; he sounds them 'in time' but leaves them before the time *in order to be able to prepare the following notes*. Result: continual interruption of sound, i.e. sound frequently intermingled with fractions of time which are more or less totally soundless (1954 : 3).

Charles Duncan also discusses this technique in his Method:

The rule that "the right hand anticipates the left" generally describes the feeling of coordinated movement (1980 : 86).

As does the guitarist, Andrew Caponigro:

Uniform awareness of the motions of both hands (whether conscious or subconscious) is necessary for excellent synchronisation (1971 : 28).

Caponigro continues by saying that perfect consciousness of both hands is extremely difficult to master. He recommends that the hands practise the specific passages separately. According to him, the most effective principle is to keep the fingers of the left hand on the strings until a pause or a note-value change inevitably requires that a finger is lifted.

Pujol has a similar opinion:

As a general principle, once a string has been stopped, the finger should not be lifted until the very end of the duration of the note in question has been reached (1983 : 60).

Aaron Shearer shares Pujol's views:

Never lift or place a finger until necessary (1963 : 28, 65).

Christopher Parkening adds the following:

For economy of movement and security, never lift a finger unnecessarily after it has played a note (1972 : 25).

Alice Artzt refers to this important synchronisation between the hands, in her book, *The Art of Practising* (1978 : 6), while Hector Quine also supports this principle:

Keeping the fingers down is a basic principle of left-hand technique of all stringed instruments (1)(1990 : 50).

Finger exercises in the form of chromatic exercises, especially in descending passages, can be used effectively to solve this problem of finger control and unnecessary lifting of the fingers. Examples are the exercises by Segovia : *Slur and Chromatic Octaves*, as well as those by Abel Carlevaro : *Cuaderno no. 4*. Arpeggio combination exercises, such as Vladimir Bobri's *130 Daily Studies*, also address this problem. These exercises concentrate on the finger action of the third and fourth finger, which is normally weaker and less accurate in synchronising. According to the mentioned sources, all the fingers should be kept on the strings until the following note inevitably *requires* that a finger is lifted.

3.7.6 The barré technique

Aguado briefly discusses the *barré* technique. The *barré* technique is applied by the left hand when more than one string is stopped on the same fret by the index finger. The index finger is placed sideways or flat on the strings, depending on which position provides the most refined sound quality (Jeffery 1981 : 40). Aguado does, however, not provide any illustration or sketch of the *barré* technique or a full explanation thereof.

There is also an anticipatory use of the *barré*, even when it is not essential to use it immediately, as may be seen in bars 3, 5 and 8.

FIG. 31

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth notes with slurs and accents, and a dynamic marking of *p*. The second staff continues the melodic line with slurs and accents, and includes a first ending bracket. The third staff shows a descending passage with slurs and accents, and a dynamic marking of *p*. The fourth staff concludes the piece with a final chord and a dynamic marking of *p*.

Aguado does state, however, that the left thumb changes from the slanting position when the *barré* technique is used:

...if the thumb is placed as indicated (as discussed in paragraph 3.7.2), it would be unable to offset the force needed when a *barré* is formed, when it would therefore be necessary to take the neck between thumb and forefinger, pressing against each other on their whole length (Jeffery 1981 : 172).

Aguado thus states that his left thumb is repositioned and held more upright with the *barré* technique. Aguado's description of the *barré* technique is too brief, and without a detailed description it would be difficult to understand his concept of this technique. (For additional information on the *barré* technique, refer to the discussions of Fernando Sor, paragraph 4.7.3 and Andrés Segovia, paragraph 5.6.4).

3.7.7 Aguado's use of slurs

Compared to his discussion of the *barré*, Aguado discusses the slur technique in some detail:

In the slur, the left hand plays two, three or four notes, ascending or descending, while the right hand plucks only the first. The slur is indicated by a curved line over the notes (Jeffery 1981 : 35).

In the case of descending slur, two fingers are placed on the string simultaneously : the first note is plucked with a stroke of the right hand and the finger highest of the two performs a pluck action on the string causing to sound (refer Fig. 32).

FIG. 32



(JEFFERY 1981 : 36)

Aguado states that the left arm should be involved when slurs are played and that the arm is not moved back when a descending slur is played. The wrist should be kept stable and well rounded. Aguado provides a large number of slur exercises on single notes [refer 33(b)] as well as in thirds and sixths in his Method under the section *Exercises for Left Hand*.

FIG. 33(a)



This slur technique is also still common today. The purpose of the slur is to obtain a softer articulation between the notes. This is only possible with a well developed left-hand technique and is usually dealt with in most Methods.

The slur can be performed either ascending or descending, or as a combination of both. There are a number of problems that may arise in the performance of the slur. When the descending slur is played, the string will sound out of tune as it is pulled sideways. The first string may even be pulled over the edge of the fingerboard. This can be prevented by pushing in the opposite direction with the fingers. The slur technique is normally performed on the beat, but slur directions are sometimes also found on weak pulses. Charles Duncan mentions in his Method that the slur need not necessarily be performed on strong pulses:

Slurs do not always have to be metric in emphasis. They can go against the beat, as in the Allemande from *First Lute Suite* by J.S. Bach [refer to Fig. 33(b)]. (Also refer to the discussion of Sor's scale techniques, paragraph 4.8.3 and Segovia, paragraph 5.6.6).

FIG. 33(b)



(DUNCAN 1980 : 89)

In order to master this technique effectively, specific exercises for the development of the left hand and finger-independency are required. For additional exercises, refer to Segovia's *Slur and Chromatic Octaves*, Christopher Parkening and Miguel Abloniz's *Guitar Master Class* exercises and Pujol's technical exercises in *Guitar School Book 2*, p. 156.

3.7.8 The Arrastre

Aguado refers to a two-note slur as an *arrastre*:

A two-note slur can also be played *with one finger only*, and this is known as an *arrastre* (Jeffery 1981 : 42).

This term is indicated by Aguado with a *diagonal line*: — (Fig. 34). He recommends further that the left arm is not moved along when this technique is performed (Jeffery 1981 : 42).

FIG. 34



(JEFFERY 1981 : 44)

The term, *arrastre* is not common today. Pujol was one of the few educators who referred to this term. He used the terms *arrastre*, *portamento* and *glissando*:

The *arrastre* or *glissando* is shown by a straight line joining the notes at which it begins and ends (Pujol 1983 : 45).

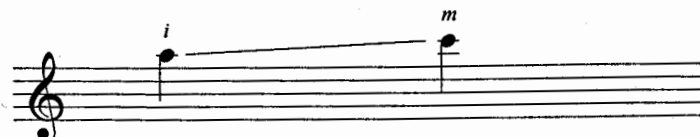
FIG. 35



(PUJOL 1983 : 45)

The term, *glissando* is more commonly used today. The first note is plucked and the finger slides to the following note, without playing the second note. Pujol is of the opinion that when the second note has to be played again, it is simply indicated by a right-hand finger (refer Fig. 36).

FIG. 36



(PUJOL 1983 : 45)

Some guitarists, however, distinguish between *portamento* and *glissando*. Pujol uses different signs to indicate the *ascending* and *descending portamento* (refer to Figs. 37 and 38). He is of the opinion that the *portamento* starts as an *arrastre* (glisando) and ends as a *slur*, and vice versa. In order to perform these techniques successfully, however, the left forearm must move along and not always be close to the player's body as Aguado recommends (refer paragraph 3.7.4). (The *diagonal* line which Aguado uses to indicate the *arrastre*, is used today to indicate guide fingers. Guide fingers are used to maintain the *legato* effect on the strings as long as possible. Guide fingers are therefore the direction indicators to the new position or chord).

FIG. 37

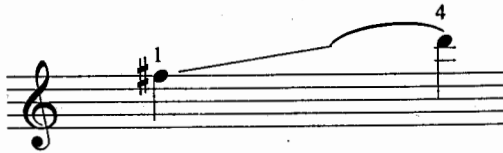
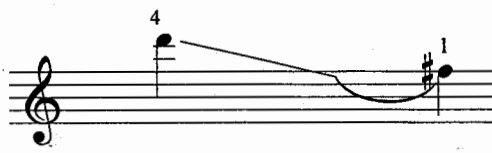


FIG. 38



(PUJOL 1983 : 46)

3.8 FINGERING AND SCALES

As guitar-fingering is still an important aspect in guitar technique today, Aguado's views in this regard are compared to present trends.

3.8.1 Detailed fingering

Aguado accurately indicates fingering in his exercises. He provides detailed motivations of his choice in fingers of both hands:

Great care should be taken with the fingering of both hands (Jeffery 1981 : 26).

Inaccurate fingering of both hands can lead to an attitude of "finger-as-you-go". Some guitarists are of the opinion that it is timesaving when there is no need to give attention to fingering. In effect, such music is performed differently every time and security of the fingers during performances is lacking. This causes momentary hesitation of each finger and a performance may suffer. In this regard, Daniel A Hazard agrees with Aguado's view:

The choice of and adherence to a decisive left- and right-hand fingering can literally make or break a piece. Fingering can profoundly affect memorizing, stage poise, technical mastery, speed of learning and general security at the guitar (2)(1981 : 7).

Pujol agrees:

Correct fingering not only present the solution to many difficulties in performance, but also leads to improvements in phrasing, in sonority and in the possibilities of each work (1983 : 48).

Pujol even provides exercises in his *Guitar School, Book Three*, in which the student has to add fingering by himself (1991 : 120).

3.8.2 Repetition of right-hand fingers

There is considerable disagreement amongst modern guitarists about repeating right-hand fingers. According to Ophée, Aguado strongly recommends the following in his *Method of 1825*:

No finger, with the exception of the thumb, should strike the same string twice in succession (Ophée 1982 : 11).

Nevertheless, Aguado sometimes indicates the repetition of the *i*, *m* or a finger in his exercises [refer Figs. 39, 40(a) and (b)].

FIG. 39



(JEFFERY 1981 : 25)

FIG. 40(a)



(JEFFERY 1981 : 35)

FIG. 40(b)

Romero states that he applies the i, i repetition on the two adjacent strings for the sake of the *apoyando* technique. It seems that the follow-through of the repeated finger facilitates the technique of *apoyando*.

Even though Aguado indicates the repetition of fingers, his fingering has been changed and "adjusted" by various publishers over the years. One example is cited by Matanya Ophée : Ruggero Chiesa. *Dionisio Aguado, Studi per Ghitarra a cura di Ruggero Chiesa* (1965, Milan), changed some of Aguado's fingering and even regarded the original as irrational. Regino Sainz de la Maza states in the preface of his edition of Aguado's Method that he "improved" the fingering (1982 : 11). Editors who change musical detail of the author may cause misconceptions about the author's original intention.

3.8.3 Repetition of left-hand fingers

Aguado indicates the repetition of left-hand fingers in some of his compositions and exercises of thirds and sixths. He applies it primarily for the sake of economical use of the fingers and the improvement of the slur technique (refer to Figs. 42 and 43). This is still applied today (although not generally) and for the same reasons. [Note that Sor encourages alternation of the left-hand fingers for the sake of improving the *legato* technique (paragraph 4.8.5)].

FIG. 42



FIG. 43



3.8.4 Aguado's use of "unusual" right-hand finger combinations

Aguado also sometimes indicates the p, i, p, i finger alternation (refer Fig. 44). However, he does not specify the reason for this fingering. He does however mention that the study must be performed as fast as possible, which could be the motivation for this technique.

FIG. 44

...to play each pair of thirds, only the left hand should move and not the forearm; the movements of the hand should come from the wrist (Jeffery 1981 : 103). ...the forearm should move *only* when the left hand moves along the neck (Jeffery 1981 : 107).

Thus Aguado again confirms that the forearm and the hand do not function as a single unit. When scales are performed in one position, only the wrist needs to rotate, but when a change in position is involved, the forearm will inevitably move along.

3.9 RIGHT-HAND STROKE AND QUALITY OF TONE

3.9.1 Aguado's opinion regarding the *apoyando* technique

In his Method of 1843, Aguado writes:

...If the nails are used, the first string must be plucked sharply so that the finger passes over the second string, sounding it, and then **coming to rest on the third** [bold indication by author] (Jeffery 1981 : 58).

Just as the *flesh-nail stroke* (paragraph 3.9.3) which Aguado refers to, this technique was a relatively revolutionary guitar technique. From the above quotation it appears that Aguado refers to the *apoyando* stroke. This is confirmed in an article by Matanya Ophée (1982 : 7-13). However, according to Emilio Pujol and Harvey Turnbull (1974 : 106), it is generally accepted that it was Francisco Tárrega who was responsible for introducing the *apoyando* stroke. Pujol, for instance, wrote in an article that appeared in *Guitar Review* of 1954, that the *apoyando* technique was not used in methods before Francisco Tárrega (1852 - 1909):

There is no mention of this procedure in any of the known treatises or methods from the time of Bermudo and the predecessors of Amat through all the Spanish, Portuguese, Italian and French writers of the 17th and 18th century up to Sor, Aguado and Coste.

Pujol furthermore states that:

The first guitarist to have arrived at and adopted the perpendicular position of the right hand seems to have been Tárrega (1954 : 109).

It is not clear why Pujol did not see Aguado's description of the *apoyando* technique (as mentioned, Jeffery 1981 : 58), because Pujol also quoted parts from Aguado's Method in his own Method, *Guitar School* (paragraph 3.1). (Aguado did, however, not use the term

apoyando). Even though Emilio Pujol does not use the term in his Method either, he nevertheless describes the *apoyando*- and *tirando* technique (1991 : xii).

Matanya Ophée states in the *Guitar Review* of 1982 that the term *apoyando*, rest stroke, hammer stroke or "supported stroke" were not mentioned specifically in documents before Tárrega, but:

...there is no question that the technique itself, the actual mechanical function of resting the finger on an adjacent string after completion of the stroke, is as ancient as plucked instruments and was described in lesser or greater detail by many writers (Ophée 1982 : 7).

According to Ophée, Aguado, Moretti and Sor therefore applied the *apoyando* technique, even though they did not call it *apoyando*:

Moretti, Sor and Aguado used the *apoyando* technique, and described it in great detail in their respective books, even though they did not use the terminologies we have come to associate with the technique (Ophée 1982 : 9).

According to Aguado's description in his Method (Jeffery 1981 : 58) (also refer to the quotation in paragraph 3.9.1 and Ophée's argument), it therefore appears that the *apoyando* technique was in fact applied by him.

Many modern guitarists are of the opinion that Aguado rested his right little finger on the soundboard (Evans 1977 : 120). According to Ophée, this has an impeding effect on the *apoyando* stroke. From the sketch of Aguado (Figs. 4 and 5), it appears that the little finger of the right hand could however either rest on the guitar's bridge or be held in the air. (Because it is a sketch, the details are obviously dependent on the artist's interpretation). In his Method (1843), Aguado states the following:

Some rest the little finger of the right hand on the soundboard so as to give sureness to the hand when plucking. This may have been useful for some people while the guitar was not in a fixed position, but now that it is played on the tripod, I do not consider this support necessary because the fingers of the right hand depend on the support given by the forearm and wrist (Jeffery 1981 : 11).

According to Ophée, Aguado wrote in his *Escuela de Guitarra* of 1825 that *he did not* rest the little finger on the soundboard or bridge:

All the fingers of the right hand will be used for plucking the strings, including the little finger on rare occasions (Ophée 1982 : 7).

It is therefore clear that the little finger did not necessarily rest on the soundboard and that he even used the little finger in his performance, which indicates that the little finger was not an encumbrance when he applied the *apoyando* technique. (He might have used the little finger occasionally).

From these arguments it may be deduced that Aguado described the principles of the *apoyando* technique, even though he did not use the term. This implies that Aguado's Method deserves a more important position in the guitar repertory than it generally has (also refer to discussion of Sor's opinion about quality of tone, paragraph 4.9.3).

3.9.2 **Right-hand nail-stroke**

Aguado was generally referred to as the guitarist who played the guitar using his nails, unlike Sor who did not use his nails. According to Jeffery's translation, Aguado specifically distinguishes between two different strokes, with and without nails. Aguado describes the *nail-stroke* as follows:

Plucking only with the nail gives yet another variety - a sound which is more or less hard depending on the quality of the nails - which may give a successful effect in some cases when combined with the rest (1981 : 56).

It appears, therefore, that Aguado was aware of different strokes. The fact that he also distinguishes between two right-hand positions, indicates that he was familiar with both the *flesh-* and *nail-stroke*:

These two forms of plucking require different uses of the fingers of the right hand. Without the nails, the fingers must be bent so as to grip the strings; with the nails, the fingers are less bent so that the string will *slide* along the nail (Jeffery 1981 : 10).

Today right-hand strokes are performed with or without nails or in combination of both. As Aguado states, the fingers may be held in different positions when different kind of strokes are applied.

There are guitarists today, however, who believe in playing with the nails only. Hector Quine (1)(1990 : 25), one such example, motivates his position:

I believe the uncompromising truth to be that nails, and nails alone, should be used.

He furthermore writes:

The nail is capable of producing a louder note, a wider range of tone colour, and above all, far greater clarity of attack. The method itself (combined nail and flesh) is unsound, since clarity and legato are sacrificed, and extraneous noise is increased (1)(1990 : 24).

Although he exclusively used the *nail* technique, Quine states that the ideal sound is one which is rounded, with a warm timbre. According to him, this sound can be produced with the *nail* technique:

...first striking with the nail parallel to the string (thin sound), and then at an angle of about forty-five degrees to it, drawing the nail across it diagonally. In the latter instance, a much fuller and rounder sound is produced (1)(1990 : 27).

Leo Brouwer is also a guitarist who uses the *nail-stroke*. He is capable of producing a rounded tone with this stroke (Interview, 1995). Even though Aguado did not use the *nail-stroke* exclusively, there are guitarists today who prefer the *nail-stroke* only.

3.9.3 **Aguado's combination of flesh and nail-stroke**

It appears from Aguado's Method that he was well aware of the combined stroke using **flesh** and **nail**. This is a technique which is usually associated with twentieth century technical development:

The right hand can pluck the strings with the tips of the fingers only, or first with the *fingertip*.

On the same page he repeats:

The string is *first* played with the fingertip *using the part nearest the thumb*, the finger is slightly extended, and then the string is immediately *slid along the nail* (Jeffery 1981 : 10).

He also writes that:

...the back of the hand will always be lifted, dropping down towards the little finger so that the forefinger and middle finger turn easily towards the strings and can *pluck with the inside of the fleshy part* (Jeffery 1981 : 169).

He even specifies the stroke:

...in each plucking movement, use a smaller proportion of fingertip and more nail, which means that the finger plucking must bend a little more than usual (Jeffery 1981 : 56).

3.9.3.1 Recent preferences for the combination of flesh and nail

Aguado shows (according to Jeffery's translation) that the techniques, *flesh*, *nail* and the combination of *flesh* and *nail* were applied by him. Aguado therefore once again discusses a technique which is applied today and which is generally associated with Segovia.

The general preference of most guitarists is to combine both flesh and nails. Pujol, a supporter of this technique, states:

In order to reduce the hardness of the sound, it is best to strike the string first with the flesh, and then slide the fingertip along and across the string until the fingernail strikes (1983 : 51).

Charles Duncan writes the following about this:

The initial contact between nail and string should be confined to a point on the left side of the nail for normal strokes (1980 : 41).

While Christopher Parkening writes:

I recommended that the student begin to use the nails of the right hand in conjunction with the fleshy part of the fingertips when sounding the strings (1972 : 36).

He furthermore states:

Producing a good sound or tone is a combination of both nail and flesh (1972 : 38).

John Taylor, however, states that the guitarist's fingertip determines the choice of finger stroke. The form of the nail and finger should be kept in mind: a fingertip that is too round will perform the *flesh-nail* technique with greater difficulty, as the tip cannot serve as ramp for the string and the string will slip underneath the nail. He recommends the *nail* technique in this case. The *flesh-nail* technique should only be used if the fingertip and nail can be used together properly:

...making tip and nail one continuous ramp (Taylor 1978 : 67).

(For further information regarding the nail- or flesh technique, refer to bibliography : Taylor).

From this it appears that Aguado has already used a *flesh-nail stroke* in the 1840's, which is normally only associated with twentieth century practice.

3.9.3.2 Mastering the flesh-nail technique

Because the right-hand finger stroke is such an important aspect of sound production and sound quality, it has always been debated which of the two strokes should be mastered first. In practice, according to some of the leading guitarists, it is preferable to learn the *flesh-stroke* first without applying the nail, rather than the other way around. This view is also held by Pujol:

...It is preferable to do so by playing without nails rather than with. If it is decided to change later on, it will be easier to move from a form of playing which offers some resistance to another which offers less (1983 : 51).

Pepe Romero is also of the opinion that it is preferable to learn the *flesh-stroke* first. The fingers thereby learn to identify the strings, often described as a feeling of "touch-pressure-release". The *nail-stroke* may be developed once the *flesh-stroke* has been mastered.

I recommend that all guitarists play without nails for a period of one year (1982 : 34).

Romero's father, Celedonio Romero also recommended the stroke without the nail until:

Your fingertips and the strings become one (1982 : 34).

According to Aaron Shearer, it is not recommended for the beginner to play with the nails (1963 : 11).

3.9.4 The thumb and quality of tone

Aguado describes the sound quality that may be obtained with the right thumb:

I had always used the nails of all the fingers I used to pluck, including the thumb, but after listening to my friend Sor I decided not to use the nail on the thumb, because plucking with the flesh of the thumb when not *parallel* to the string, produces pleasing energetic sounds, appropriate for the bass part usually played on lower strings. On my other fingers, I kept the nails (Jeffery 1981 : 10) (also refer Aguado's description of the right thumb, paragraph 3.6.7).

It is clear, however, that he sometimes applied the *nail-stroke* on the bass strings as well:

The use of the nails gives another variety in the bass strings; use a smaller proportion of fingertip and more nail (Jeffery 1981 : 56).

3.9.4.1 **Tone balance between different fingers**

In general it is unusual to exclusively apply a *flesh-stroke* with the thumb, while the rest of the fingers perform a combined stroke of *flesh-nail* technique. Normally, guitarists would not change the quality of strokes between fingers on purpose, except for special effects. Aguado describes that he uses his right thumb preferably without any nail, which would inevitably differ from the sound produced by a *flesh-nail stroke*. Guitarists who prefer the *flesh-nail* sound quality should attempt to maintain the same sound quality in the bass as well. Not all modern guitarists agree on this matter and Charles Duncan describes the exclusive *flesh-stroke* with the thumb as exceptional:

Nail tone in the bass register is essential for clarity. Bass lines are heard more distinctly when nail-focussed, and their sonority blends better with the treble (1980 : 56).

Pujol is of the opinion that one should strive for a smooth and balanced tone quality:

Try to obtain a robust and clear sound, with properly tuned notes, *equal* one to another (1983 : 88).

It is thus clear that there are different opinions in respect of the *nail-stroke* on the bass strings, namely either a *nail-stroke*, or the *combined stroke*. The *flesh-stroke* of the thumb is seldom recommended in combination with a *flesh-nail stroke* of the fingers, except for specific timbre effects.

It appears that the thumb stroke may only differ from the finger stroke when special effects are required. On this matter, Abel Carlevaro clearly distinguishes between a *flesh-* and a *nail-stroke* with the thumb:

There are two different fundamental strokes, each depending on that part of the thumb that strikes the string : one stroke using the *flesh* and another using the *nail* (1978 : 31).

For certain effects he preferred the softer, more muted sound quality of the *flesh-stroke*, for instance to blend two sounds together as a unit. He is furthermore of the opinion that one is

able to produce more of a *legato* effect with the *flesh-stroke*. Pepe Romero believes that it is generally acceptable to obtain timbral effects using the thumb:

The thumb, like the fingers, plays with nail and flesh touching the string simultaneously. But because it plays at about a forty five degree angle to the string, it can *also* play with the flesh only or with the nail only to achieve different tonal qualities (1982 : 12).

Duncan supports this principle:

The use of flesh alone by presenting the entire side of the tip to the string **occasionally** has its uses : in single notes for pizzicato tone, or as a robust chordal accent when swept across the strings. But these are special effects (1980 : 56).

Abel Carlevaro also describes a *nail-stroke* with the thumb where the right hand tilts to the left, *only* for the sake of the *nail-stroke* of the thumb on the strings, whereafter the hand immediately returns to its normal position:

Just after the nail attack, it is appropriate to return the hand which had been rotated slightly towards the left, to its usual state whenever the stroke is an **isolated** one and if time is available for its return (1978 : 35) (also refer to Segovia's right-hand stroke, paragraphs 5.8.6 and 5.8.7).

All of the above quotations prove that different timbre effects can be achieved and are acceptable : a *flesh-stroke* with the thumb combined with a *flesh-nail stroke* on the fingers; or a *nail-stroke* on the thumb combined with a *flesh-nail stroke* on the fingers. This technique is however only applied occasionally; there should, however, always be an attempt to maintain the same sound quality between the thumb and the fingers.

Carlevaro describes an additional thumb stroke which he refers to as a "twin-stroke". With this technique the thumb is played over more than one string in a contrasting combination. In other words, both the *flesh-* and/or *nail* technique is used within the same stroke:

...beginning with the flesh and terminating with the nail (1978 : 38).

With this technique, certain melodic notes may be highlighted when swept across the strings. By striking a single note with the *nail-stroke* (or *flesh-stroke*), for example : only the fifth string can be played with the *flesh-stroke*, while the first string (E) can be struck with only the nail [refer Fig. 46(a) : *Diabelli Präludium no. 6*, bars 1 and 2; also refer Fig. 46(b) : Albert Ginastera's *Sonata* bar 1].

FIG. 46(a)

PRÄLUDIUM

A DIABELLI

(DIABELLI : 1969)

FIG. 46(b)

SONATA OP. 47

A GINASTERA

sempre tutta forza !

(GINASTERA : 1978)

Carlevaro applies these techniques for the sake of timbre effects. Obviously, this technique demands delicate thumb control. Inevitably, the hand requires to make an adjustment to the left, which causes an upward, downward, or a rotating movement of the hand.

According to the quotation in paragraph 3.9.4, it seems that Aguado usually played the bass strings without the *nail-stroke*. This *flesh-stroke* which he describes for the thumb is no longer common. (Aguado was influenced by Sor in a way, because he eliminated the *nail* technique on the right thumb because of the way Sor played). However, according to the quotation in paragraph 3.9.4, he applied the combination thumb stroke from time to time. Aguado therefore describes a thumb technique that is still applicable today : the *flesh-nail stroke* by the thumb (also refer Segovia's thumb stroke and tone quality, paragraph 5.8.5).

3.9.5 Aguado's dynamic indications

Aguado indicates diminuendos and crescendos in some of his exercises. He also mentions that crescendo and diminuendo deserve a point of study:

This consists of making a good crescendo and diminuendo, at the same time that the left hand is continuously moving along the neck (Jeffery 1981 : 174).

Refer Fig. 47.

FIG. 47



(JEFFERY 1981 : 178)

The guitar has a limited dynamic range, but a certain distinction in volume is possible. A stroke played with too much force will unfortunately produce a "jarring" sound, while a stroke that is too soft will produce a meagre tone. Abel Carlevaro states the following:

Neither should *fortissimo* be confused with brute force nor *pianissimo* with the absence of sound (1978 : 47).

It is therefore important to control the force with which the stroke is performed.

3.9.6 Aguado's views on timbre

When Aguado performed, he played over the entire fingerboard with his right hand to achieve the necessary timbre qualities. In the supplement (1849) to the *Nuevo Método para Guitarra* (New Guitar Method) of 1843, he states that:

...it suffices to concentrate on the passages played at the end of the neck, in the middle of the strings, in other words, the strings of the guitar lend themselves to being mastered to the satisfaction of the artist over the whole length of the fingerboard (Jeffery 1981 : 165).

It is generally believed that Segovia first applied timbre gradations optimally in the twentieth century. However, timbre is today applied by guitarists in such a limited way that Aguado's statements should be quoted in this regard. In the *Apéndice* of his Method, Aguado writes that he applies the following timbre variations:

- ◆ The vigorous sounds produced by the right hand near the beginning of the lower part of the sound-hole are more rounded and pleasing than those produced with the same force two fingers nearer the bridge (Jeffery 1981 : 174). He therefore refers to the use of *tasto / ponticello* on the fingerboard.
- ◆ When plucked with the inside of the fleshy part of the finger or nail...;

- ◆ When plucked with the middle of the fingertip or nail...
- ◆ When plucked with the forefinger or thumb...; and
- ◆ When the bass strings and even the upper strings are plucked with the thumb, bent at the last joint, and also with the soft part of the thumb, in which case the thumb is *stiff*. This gives almost imperceptible but clear sounds (Jeffery 1981 : 170).

3.9.6.1 **Timbre becomes more specialized**

From the above quotations it appears that Aguado used the entire fingerboard in his performance. Many modern guitarists experiment with timbre possibilities. There is a distinction between playing with or without nails; the way in which the finger strikes the string; the distance from the bridge; as well as where the finger strikes the string, all of which determine the sound quality. In this regard, Pujol comments:

Each string is capable of producing different sounds depending on the nature of the body which strikes it, the point at which it is struck, and the direction of the stroke (1983 : 48).

He furthermore states:

The type of sound will also change depending on whether the finger strikes perpendicularly or obliquely, towards the soundboard or away from it (1983 : 49).

3.9.6.2 **Modern uses of the parallel/oblique/slanted stroke and the perpendicular stroke**

The best sound is produced when the nail and the pad of the finger strike the string simultaneously. With this stroke it is intended that the finger strikes the string obliquely. However, according to Abel Carlevaro, *only* refined sounds can be produced by the right hand with a *perpendicular* stroke on the strings:

Obtaining a pure sound from a string...has to do with the perpendicularity of the trajectory of the fingers across the string. The attack must occur at only one point, something that would not be possible with an oblique trajectory (1978 : 49).

However, when the finger strikes the string *perpendicular*, as Carlevaro describes, it may cause a clicking or buzzing sound. This may be eliminated with the *oblique* stroke. However, Carlevaro is of the opinion that any *oblique* stroke (skating) of the finger on the strings should be avoided, as it may cause unnecessary extraneous noise.

Vladimir Bobri, on the other hand, clearly states in the Method that Segovia is in favour of an almost *vertical* position of the tip and middle joint of the fingers on the strings (Bobri 1977 : 39). For instance, he also used a stroke with his fingers to the right and left, depending on the quality of tone he had in mind (refer Segovia, paragraphs 5.8.6 and 5.8.7, Aguado, paragraph 3.6.3.1, and Sor, paragraph 4.9). Christopher Parkening (1979 : 15) provides a summary of the aspects that influence sound quality and timbre:

Good sound is usually achieved by the proper shaping and smoothing of the nails and the combination of nail and pad of the fingers. By acquiring the technique of using all the combinations of nail and flesh - right side, center, left side - in one position you can multiply the possibilities of tone colour.

3.9.7 Aguado's shaping of the right-hand nails

Even during the early nineteenth century, the form and length of the right-hand nails were important. Aguado believes that the nails should ideally not be too long and should be filed in the shape of an oval:

...since if they are very long they hamper nimble movement because the strings take a long time to pass under the nail... (Jeffery 1981 : 11).

The shape of the right-hand nails influences the quality of sound. These principles are still applicable today. The nails are usually filed according to the shape of the finger. One should, however, experiment in order to ascertain the most suitable shape for one's hands. The specific shape of the nail, the rounding of the nail and the length of the finger are all taken into account. John Taylor (1978 : 59) states that:

Once the "normal" hand position has been chosen, each nail has to be filed individually to give a satisfactory sound using either *apoyando* or *tirando*. Each nail will be used in different ways to produce different sounds, it is more important to ensure that all three fingers give the same sound when used in the same way from the same hand position. Each nail is filed to suit its natural angle of attack (Taylor 1978 : 59) (also refer paragraph 5.8.8).

3.9.8 Aguado's use of *campanela*, harp, drum and trumpet effects

Aguado also refers to certain special effects in his Method. Some of these effects are still used today, whilst others have become obsolete.

Aguado describes the *campanela* technique:

A special effect can sometimes be given by plucking one or two open strings whose sounds form part of a chord played fairly far from the nut. Some people have called these sounds *campanelas* (bell-sounds) (Jeffery 1981 : 57) (refer Fig. 48).

FIG. 48



(JEFFERY 1981 : 57)

Aguado states that when the right hand plays on the strings between the 12th to 19th frets of the neck, sounds similar to the harp are produced. He also says that *arpeggio* passages are the most appropriate for this effect (refer Fig. 49). Today, this technique is commonly used, especially when greater resonance or bell-like effects are required.

FIG. 49



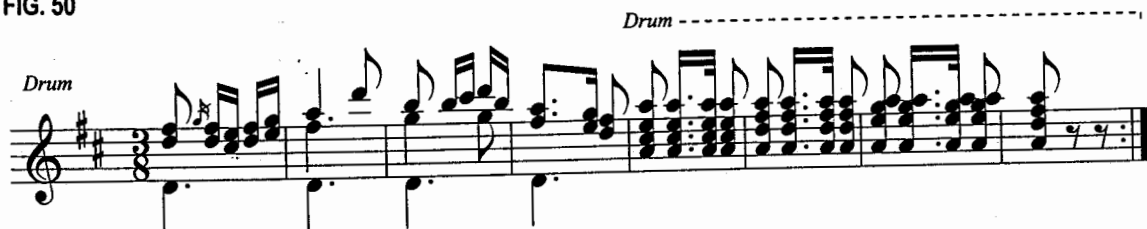
(JEFFERY 1981 : 60)

3.9.8.1 Drum effects

Aguado states that the guitar is able to simulate the sound of various instruments. A drum effect is achieved by hitting or hammering the bridge of the guitar with an extended *medio* finger or thumb of the right hand. To do this, the right hand is turned inwards:

The wrist must not be stiff, but must turn with great flexibility so that the weight of the hand and not the arm produces the sound (Jeffery 1981 : 59).

FIG. 50



Aguado adds that a military drum can be imitated effectively by hitting the bridge of the guitar with an extended alternative *medio* and *indicio* finger of the right hand, while the left hand continues to hold the chord. This technique is still applied in performances today.

3.9.8.2 Trumpet effects

According to Aguado, the trumpet can also be imitated by the guitar by producing an unclear sound by stopping strings between the frets with the fingers of the left hand:

...the vibrations cease and instead of producing a clean sound the string makes a harsh sound, and even if the finger is withdrawn, the string continues to vibrate, producing a noise like a *trumpet* (Jeffery 1981 : 59).

A similar technique is also described by Sor. This technique is not specifically associated with the trumpet today. Contemporary composers, such as Ginastera and Leo Brouwer, sometimes use imitations of orchestral instruments in their compositions.

3.10 ORNAMENTATION

Ornamentation in guitar music is seldom referred to in recent methods and there is some ignorance in this regard. Although Aguado and Matteo Carcassi briefly discuss ornamentation Carcassi, in his *Guitar Method* Vol. 2 (Schott ed. 1984), for example, discusses some ornamentation in detail. These include the *slide*, *appoggiatura*, *double appoggiatura*, the *turn*, *trills*, and the *inverted mordent*. Aguado provides considerable information regarding most types of ornamentation : the *trill*, *mordent*, *double mordent*, *appoggiatura*, *double appoggiatura*, *double ascending-* and *descending appoggiatura*. Since this aspect generally falls outside the form of reference for this research, not all the ornamentation techniques are discussed [refer Fig. 51(a) to (d)].

FIG. 51(a)

THE APPOGGIATURA



(JEFFERY 1981 : 38)

FIG. 51(b)
THE MORDENT



(JEFFERY 1981 : 38)

FIG. 51(c)
THE DOUBLE APPOGGIATURA



(JEFFERY 1981 : 39)

FIG. 51(d)
THE DOUBLE MORDENT

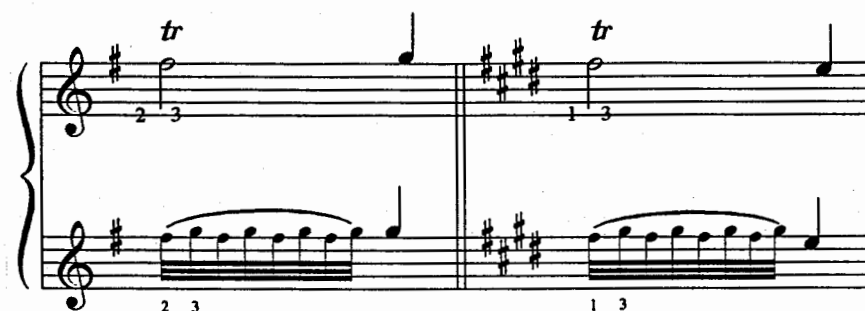


(JEFFERY 1981 : 41)

3.10.1 Trills

A great deal of research has already been done on the trill, and it is only discussed here briefly. The trill is achieved by hammering or slurring of two notes with an interval of a whole or semitone. Only the first note is articulated with the right hand and the rest is slurred or hammered with the left-hand fingers. This technique is exceptionally difficult when it is performed with the second or third, or third and fourth fingers of the left hand. The first and second fingers are the easiest to perform. Aguado illustrates the trill which is generally also associated with techniques of the past two decades : the trill is performed alternately with the second and third finger. He provides a considerable amount of exercises to improve the performance of the trill.

FIG. 52



(JEFFERY 1981 : 61)

The trill, as discussed by Aguado, is still performed today. However, the technique has become more specialized. Alice Artzt states:

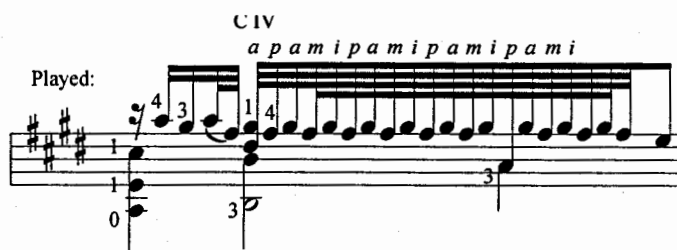
I've done many kinds of trills, an apoyando on the first and second strings with the 'a' finger and an apoyando on the first and second strings with the 'i' finger, to get a very quick trill. Or an 'm', 'i', 'a' tremolo over two strings... (Hálen 1986 : 18).

Artzt therefore performs the trill with different right-hand finger combinations. Norbert Kraft states the following with regard to what he calls the "cross-string" trill:

Cross-string can provide a swiftness and clarity of execution that slur techniques sometimes cannot (1986 : 20) [refer Fig. 53(a), (b) and (c)].

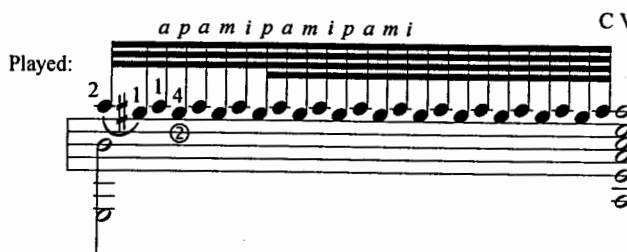
FIG. 53(a)

KRAFT'S CROSS-STRING TRILLS



(KRAFT 1986 : 20)

FIG. 53(b)



(KRAFT 1986 : 20)

FIG. 53(c)



(KRAFT 1986 : 20)

According to Ophée, this is however not a new trill technique and the origin of the trill over two strings, with four fingers, can be attributed to Nicolai Makarov:

Nicolai Petrovich Makarov claimed to have invented himself the four-finger cross-string trill (1992 : VI).

This technique was already described in the lifetime of Andrei Osipovich Sychra (1773 - 1850). He also applied it in his *Four Concert Etudes*.

FIG. 54

CONCERT ETUDE NO. 1



(SYCHRA 1992 : 3)

The trill may be performed with different finger combinations. Abel Carlevaro prefers to perform the trill with alternating second and third finger combinations and therefore two different fingers are used on the same fret. He provides extended exercises in his *Serie Didactica para Guitarra* no. 4, to improve the trill technique (refer to Fig. 55). Sharon Isbin also discusses the "cross-finger" trill in detail in her book : *The Acoustic Guitar Answer Book* (Mel Bay).

FIG. 55
CARLEVARO TRILLS

The image shows two staves of musical notation for guitar. The top staff is labeled 'C II' and contains a trill exercise with fingerings 2 and 3. The bottom staff is labeled 'C II' and contains a trill exercise with fingerings 3 and 4. Both staves have a long slur over the entire exercise and the instruction 'accel. poco a poco' written below the first staff.

(CARLEVARO 1974 : 17)

3.11 CONCLUSION

According to the problem statement of this study, the purpose of this chapter is to determine if Aguado's Method may be regarded as a suitable Method for modern application.

3.11.1 The Aguado Method as suitable Method

As is evident from this study, Aguado wrote a complete and thorough Method in which he described practically all aspects of guitar technique : the sitting posture, right-hand techniques, left-hand techniques, scale techniques, refinement of tone, closure, ornamentation and harmonics (not discussed).

It appears that the guitar technique has undergone almost no fundamental changes since Aguado's Method. All the technical aspects are discussed with regard to the correct positions of the hand, stroke of the fingers, ornamentation, and special effects with attention devoted to refinement and production of tone. According to Jeffery it is also the most detailed and thorough nineteenth century Method for the guitar. Jeffery furthermore states that, with this Method, Aguado established a basic technique which is still used today.

Although there are widely held beliefs that it was Tárrega who was responsible for the most of the innovations in guitar technique, this research would indicate that most of these techniques were already applied by Aguado (the *oblique* stroke of the right-hand fingers on the strings; *flesh-nail* technique; the performance of the trill with two fingers - refer to paragraph 3.10.1). This Method is however not suitable for the beginner or the "do-it-yourself" student. The Method's specialised scope is too advanced for uninformed readers.

3.11.2 The effectiveness of the Aguado Method compared to modern standards

Even though Jeffery and many others have high praise for Aguado's Method, it is not certain whether this acknowledgment is also shared by other guitarists and educators. In the preface, Jeffery states that Andrés Segovia often recommended Aguado's Method to his students, but writes the following about Aguado's Method:

The beginner who tries to learn from Aguado's book will find himself floundering helplessly. The beautiful useless lessons which comprise one part of the method please his ear without limbering his fingers, and the others will be far beyond his capabilities (1953 : 1).

Segovia later on also refers to the disorganized state of Aguado's Method:

The best is not methodical....the Aguado, but it contains many beautiful pieces (Smith 1981 : 8-9).

Even though the book qualifies as a suitable Method, it is, as Segovia states, difficult to read and is presented unsystematically. A further disadvantage is that the sketches that are used as illustration, are possibly not always true to reality. The reader is therefore not always certain what exactly it is that Aguado wishes to illustrate (refer to the illustration of the left-thumb technique, paragraph 3.7.2). The fact that Aguado divides his Method into a theoretical and practical section is inconvenient and will cause the reader to page to and fro in order to obtain a complete overview of the facts. The work would have read much easier if he had ordered the theoretical and relevant practical contents more systematically. Furthermore, Aguado has made use of numerous paragraph divisions which sometimes only consist of two to three sentences that have nothing in common with the previous or following paragraphs. Textual content is not always limited to that suggested by the headings.

The *Tripod* that Aguado unconditionally recommends became obsolete (though Aguado emphasizes that all techniques in his Method can be applied with or without the *Tripod*).

Even though Aguado's Method and techniques are still relevant in the twentieth century, it is sometimes difficult to read because of the language and layout of the work. Unfortunately, this Method is, since Jeffery translated the Method in 1981, not generally available from suppliers in South Africa. A major problem with the Aguado Method is that so many "Aguado Methods" have already been published, and the uninformed reader cannot always distinguish between versions which are attributed authentically to Aguado and those which were originally written by Aguado. Aguado's Method, however, remains a complete and comprehensive Method which can still offer the reader useful information.

3.11.3 Most important contributions

Aguado's comments about the right hand are still relevant and applicable today. Usually, the position of the right hand is still being applied as described by him, just to the right of the soundhole, approximately four to five fingers from the bridge. So is the curved wrist position, although the straight wrist is more often preferred. The right-hand fingers that Aguado describes as an extension of the arm is still applicable today, as well as the position of the right-hand fingers in the direction of the soundhole. The right little finger is still being experimented with as a useful right-hand finger.

The finger numbering that is used by Aguado is still the same today. So is the *perpendicular* placement of the left-hand fingers on the frets. According to Aguado's sketches (refer Fig. 22), he uses his left thumb in a very *slanted* position, which could hardly serve as a pivot for the fingers. Aguado's elbow, which is held lightly against the body, is normally not held in this position today, but rather moves along as the fingers of the left-hand position on the fingerboard.

Aguado usually indicates his choice of fingering in detail. The single right-hand finger repetitions which he indicates are usually avoided today. However, the right-hand p, i combinations are still applied today, and so is the left-hand finger repetition used with the slur technique. Compared to Sor's discussions of scale techniques, Aguado's discussions and illustrations are more limited.

It appears that Aguado was in fact familiar with various right-hand strokes. He was aware of the *nail-stroke*, the *flesh-stroke*, as well as the *flesh-nail* stroke. This is an important contribution that Aguado discusses in his Method, as this technique is usually associated with twentieth century guitarists. There are still supporters of the *nail-* or *flesh-nail* technique today, depending on the specific requirement which the guitarist sets regarding quality of sound.

It also appears that Aguado described the *apoyando* technique, even though he did not necessarily use the terminology. This technique is generally regarded as an innovation which is attributed to Tárrega. The imitations which are described by Aguado in his Method, are still applied today, with the possible exception of the imitation of the trumpet.

Aguado's discussion of ornamentation and its performance techniques is extensive. Aguado already discussed a trill technique in 1843 which is still applied today. Although only the trill is discussed in this study, he also fully discusses other ornamentation techniques such as the ascending and descending *appoggiatura*, the double *appoggiatura*, the mordent and the double mordent. All of these techniques are still applied today.

According to the definitions in Chapter 1, this work complies with the definition of a Method. This Method can still be used effectively today as a secondary tutorial aid. The only disadvantage is that within the large scale layout, the content is spread and divided in unorganized paragraphs and sub-paragraphs.



4. CHAPTER 4 : FERNANDO SOR (Spain 1778 - 1839) : AN ANALYTICAL DISCUSSION OF THE METHOD : *MÉTHODE POUR LA GUITARE* (1830)

4.1 INTRODUCTION

This chapter is an analytical discussion of *Méthode pour la Guitare* as translated by A. Merrick, under the title, *Method for the Spanish Guitar*.

Fernando Sor (1778 - 1839) holds one of the most important positions in guitar music. His Method is one of the best guitar methodological analyses that ever appeared. According to Wade, Sor's Method is one of the most fascinating tutors ever written for the guitar (1980 : 114). Frederic v. Grunfeld refers to the book as:

But Sor's growing achievement in his *Méthode pour la Guitare* of 1830 - easily the most remarkable book on guitar technique ever written (1978 : 182).

His Method still appears in most conservatory- and university libraries. Sor also held a very important position in the music world:

Beethoven (1770 - 1827) dominated the ears of composers such as Sor, who has even been called the "Beethoven of the guitar" (Wade 1980 : 102).

Sor, Aguado and Giuliani represent the peak in guitar development of the nineteenth century. Both Sor and Aguado moved in acknowledged music circles and introduced the guitar to the concert public and important composers. Sor's Method, as well as his versatility as composer for the guitar and other instruments, classify him as one of the most important guitar educators. Pepe Romero quotes parts from Sor's Method in his own Method : *Guitar Style and Technique* (1982 : 7). Roy Brewer regards Sor's Method so important that he quotes Sor's opinion of technical aspects in his *Guitarist's Notebook* (1986 : 55, 63, 76, 78). Emilio Pujol also refers to Sor and Tárrega in his Method, *Guitar School* (1983 : 50).

Sor's many guitar compositions are generally suitable for both educational purposes and performances. It appears that Sor was also a well-known performing guitarist. Baltasar Soldoni states the following about Sor in his *Diccionario de Efemérides*:

He performed such prodigious things on the guitar that his fellow pupils and all who heard him were astonished (Jeffery 1974 : 6).

4.2 BIOGRAPHY

Sor received his early music tuition at the monastery at Montserrat in piano, harmony, violin, choir training and the five-course guitar. His mother, however, envisaged a military career for him and he spent four years in Barcelona in a military school. Frederico Moretti, an officer in the Defence Force, influenced Sor's interest in the guitar and prompted him to begin composing (Jeffery 1977 : 15).

At the age of 17 years, under the influence of the Italian opera in Barcelona, he wrote the opera, *Il Telemaco nell'Isola di Calipso* (1797). He also wrote various other instrumental compositions and songs in the Italian and Spanish tradition, for instance *seguidillas boleras*, a *cavatina*, an aria and an instrumental recitative.

As officer in the Spanish Defence Force, Sor made the acquaintance of the Duchess of Alba in Madrid. Under her guidance and influence a piano was made available to him, as well as access to Italian music manuscripts. After the duchess died, he returned to Barcelona. During these years Sor was a trained officer, but also in part-time service of the Duke of Medinaceli. He composed various instrumental works during this period : 2 symphonies, 3 quartets and a variety of Spanish arias. All these works are, however, lost. In 1804 Sor visited Madrid for a second time and composed the music of a melodrama, *La Elvira Portuguesa* as well as various *boleras*.

Even though Sor was employed in an administrative position in Andalusia from 1804 until 1808, he conducted concerts for the American consul William Kirkpatrick in Málaga. This was a very active period for him as composer and performer. He is known to have played both the piano and guitar (Jeffery 1977 : 20) and it appears that Sor was a rather versatile composer and musician. In Málaga he made the acquaintance of the guitar makers, Joseph and Manuel Martinez, to whom he later refers in his *Méthode pour la Guitare* (1830). When Napoleon invaded Spain in the years 1808 - 1813, Sor wrote patriotic songs and *seguidillas boleras* under the influence of Goya. During this time he also continued his military career. During the years 1810 - 1812 he was the police commissioner in Jerez, Spain and no compositions originated which refer to this period (Jeffery 1977 : 23).

Sor became so involved in the French Defence Force that he departed to France when they withdrew from Spain in 1813. During this period he published numerous guitar compositions and gained acknowledgement for his opera, *Telemaco*, as well as numerous *ballets*, *songs* and *symphonies*, including his *Six Petites Pièces* for guitar. Sor's well-known *Mozart Variations op. 9* is dedicated to his brother, Carlos Sor, who was also a composer and guitarist. Because of his love for France, it is logical that Sor's Method was published in France rather than in Spain.

During 1815 - 1823 Sor moved to London where he became known for his guitar music and as singing teacher. Among the works which Sor composed in London are 11 sets of 3 Italian *ariettes* for voice and piano, 2 sets of duettes, a set of canons and his first set of studies op. 6. He also wrote piano solos, duets and a ballet, *Cendrillon*, which was very successful. Sor also wrote transcriptions for guitar and voice, for example Mozart's *Don Giovanni* and Meyer's *Le Bizzarrie dell' Amore*. It appears that Sor was well-known as singer, teacher and composer and also performed numerous concerts. Of all his concerts in England, the most important was a concert in 1817 with the Philharmonic Association when he performed the *Concertante for Guitar, Violin, Viola and Cello*. Unfortunately the music is now lost. In *Memoir of the Philharmonic Society*, George Hogarth wrote the following of Sor's *Concertante*:

In a concertante for the Spanish guitar, composed and performed by F. Sor, a guitarist in great vogue, he astonished the audience by his unrivalled execution (Wade 1980 : 112).

According to the *Quarterly Musical Magazine*, 4, 1822, it appears that Sor was one of the honorary founder members of the Royal Academy of Music. Since 1823 guitar tuition had been offered as a subject in London. During this period, while Sor worked in London, Antoine Meissonnier published some of Sor's work in Paris. These publications up to op. 15 are however not reliable because Meissonnier changed and simplified a large number of the original compositions.

At the age of 44 years Sor left for Moscow where he also became widely known as composer and performer. There he wrote the ballet music, *Hercule et Omphale*. He also met the Russian guitarist, M.T. Vyssotski, to whom he dedicated his duette, *Souvenir de Russie* op. 63 (Jeffery 1977 : 87) (Wade 1980 : 113).

When Sor returned to Paris in 1826, where he lived until 1839, he mainly worked as a teacher, composer and performing guitarist. With the publication of his *Méthode pour la Guitare* in 1830, he provided one of the most complete Methods ever written for the guitar. Sor's complete guitar works, in 8 volumes, appeared in 1982 in facsimile, published by Brian Jeffery.

Sor was a versatile composer and it may be accepted that Sor wrote his Method with much more insight, experience and background than most of his contemporaries.

4.3 AN OVERVIEW OF THE SOR "METHODS"

It has been indicated that the Aguado Method was published as various editions. Sor's Method was also reprinted a number of times during the nineteenth century and there are at least six different versions of the Method. In 1831 it was listed in Hofmeister's *Handbuch der musikalischen Literatur*. In addition, a *parallel* French and German edition was published by Simrock in Bonn.

During 1832, Cocks in London published an English translation by A Merrick, the organist of Cirencester. According to Jeffery (1977 : 100), there is no reason to suppose that Sor had any control over these publications.

After Sor's death, Napoleon Coste published a very poor edition of the original Method, *Méthode complète pour la Guitare par Ferdinand Sor, rédigée et augmentée de nombreux exemples et leçons...par N. Coste*. This bears little resemblance to the original and has little value in its own right (Jeffery 1977 : 100).

This edition was translated into Spanish and according to Jeffery (1977 : 100):

...incredibly this travesty is still in print and still using the name of Sor; the reader should be warned against it.

An English publisher, F. Mott Harrison, translated the Method into English in 1897, *Method for the Guitar by Ferdinand Sor*, and incorrectly states that the Method originally appeared in Spanish:

A similar travesty of no value which says (of course wrongly) that the original was written in Spanish. Mercifully, this is at least now out of print (Jeffery 1977 : 100).

The reader should therefore note that a number of different editions of the Sor Method exist and that they are not always textually reliable and authentic.

4.4 SOR'S APPROACH TO METHOD AND GUITAR MUSIC

Fernando Sor was not only limited to the guitar as instrument, but composed for a variety of instruments and possessed a broad knowledge of general musical aspects.

4.4.1 Didactical orientation

With the presentation of the contents, Sor is invariably physiologically orientated and he frequently refers to the muscle action of the limbs. He encourages the reader to question the opinions he expresses:

...never rely on my authority merely, but inquire the reason (Merrick 1971 : 24).

Sor even provides mathematical calculations, where necessary, to motivate his statements. He states that it is important to understand his method in order to perform his compositions meaningfully:

He who shall have adopted my method...and learnt to play the preceding exercises, may be certain of possessing everything that serves as a foundation for the performance of my music (Merrick 1971 : 27).

This quotation confirms the introduction and problem statement, namely that the compositions of the older masters are often used, without suitable knowledge of the techniques of the composers concerned.

4.4.2 Layout and textual contents of the Method

Sor divides his Method into different unnumbered chapters but introduces the contents by means of headings to the reader. He firstly devotes a section to the choice of instrument, followed by the posture with the guitar, right- and left-hand technique, fingering and scales, and the quality of sound. He also states that he is aware that the textual contents of the Method and his compositions are probably too advanced for the period and the need of the general guitar public:

I suppose the reader to be a musician, otherwise he will find many things unintelligible. I make a great distinction between a musician and a note player (Merrick 1971 : 18).

He does not limit himself to a technical discussion under one heading, but spreads the content throughout the book. He also makes use of very long descriptive paragraphs, where he sometimes loses track of the relevant technique.

4.4.3 Planning of studies

Apart from the textual content which is spread throughout his Method, Sor also refers to his study / etude compositions. These study compositions are, however, not included in his Method (Merrick 1971 : 33). He states that he specifically divided his studies into different parts

for the sake of the didactical value : each study is related to the previous one as well as those that follow. The *24 Studies, 24 Lessons and 24 Exercises* should, for instance, be seen as a unit. The *24 Studies op. 6* and *op. 29* are related to the previous as well as the following study; so are the *24 Lessons op. 31* and *24 Exercises op. 35*. The group of studies in *op. 6* are, for instance, specifically designed for fingering problems of thirds and sixths. This planning of the studies indicates that Sor was clearly didactically orientated.

When Sor's later studies are compared with his earlier studies, it appears that some of the earlier studies, for instance studies of *op. 31, no. 1-5*, the total series of *op. 44*, and especially *op. 60* are much simpler than his earlier works, such as *op. 6* and *op. 29*. Julian Bream states that:

He was serious about his musical intentions. But as you look into his later works, you see that they are more often little gallops, waltzes, minuets and a host of little fiddling pieces. But you can see that he had an eye to publication-, realistically to make money. And that attitude may have affected the quality of his compositions (1982 : 2).

In order to keep his compositions more accessible to the public (students), he purposefully attempted to write his works more simple:

It is one thing to appreciate compositions as a connoisseur and another as a music-seller. It is necessary to write silly trifles for the public (Merrick 1971 : 43).

(The above quotation possibly indicates why some of Sor's and his contemporaries' works remind one of saloon music). From the above discussion it may be deduced that Sor was an acknowledged and important didactic, musician and educator capable of writing an effective Method for the classical guitar.

4.5 SOR'S VIEWS ON HOLDING THE GUITAR

In order to determine the merit of Sor's Method, as applicable for today's guitar technique, the following technical aspects are analysed:

4.5.1 Holding the guitar

The manner in which the guitar is held is a very important aspect of guitar technique. Sor discusses various possibilities with regard to the sitting posture and holding the guitar. Firstly, he is of the opinion that the guitarist should hold the guitar so that the 12th fret is right in front of the centre point of the guitarist's body:

I observed that all masters on the pianoforte agree in sitting opposite the middle of the keyboard, namely the middle of the horizontal line passed over by both hands...The middle part of the 12th fret should be found opposite my body (Merrick 1971 : 10).

To lift the guitar higher on the left-hand side in order to hold the guitar in a more relaxed manner, Sor made use of a table for support. At present the table is no longer used as support.

Sor was of the opinion that the guitar should at all times be properly supported. The left hand should be able to move comfortably across the fingerboard and is not supposed to support the neck. The guitar is entirely supported by the right knee, the table on the left and the wrist of the right arm. Fig. 56 illustrates Sor's sitting position with the table.

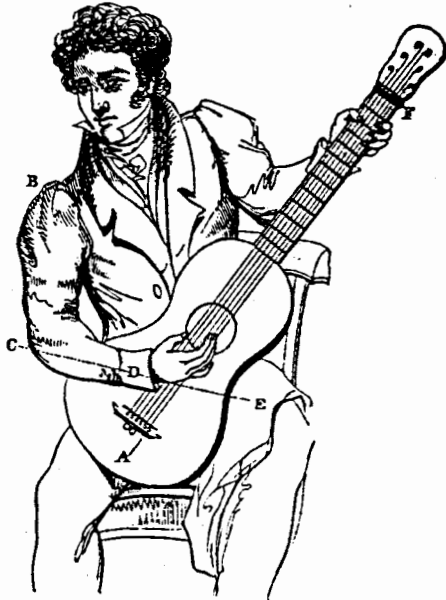
FIG. 56



(MERRICK 1971 : 10)

Sor also states that the Italians and the French usually held the guitar with the neck high against the shoulder (refer to Fig. 57). He discusses the disadvantages of this position, namely that the right arm is held in an unnatural position without any support, which in turn obstructs the normal action of the fingers and causes tension in the left shoulder.

FIG. 57



(MERRICK 1971 : 10)

Sor's preference for the 12th fret held opposite the centre of the guitarist's body will result in the guitar inevitably tilting more to the right and resting on the right leg (refer to Fig. 56). This makes it difficult for the left hand to play comfortably higher than the 12th fret. Today the guitar is usually rested on the left leg and only in exceptional cases on the right leg.

The neck of the guitar is still held in more or less the same position as Sor described. There are, however, different opinions regarding the height that the neck of the guitar should be lifted. Emilio Pujol (1983 : 54) preferred to hold the guitar's tuning keys in line with the shoulders:

Keep the instrument under control in its correct position and to see that it does not slip towards the knee and that the tuning keys do not pass the line of the shoulders.

Aaron Shearer is however of the opinion that the neck of the guitar should be held at eye level:

Head of guitar at approximately eye level (1963 : 10)

The well-known educator, Charles Duncan holds the guitar even more horizontal and is of the opinion that the neck of the guitar should not be lifted higher than 30 - 35 degrees from the horizontal line of the upper leg. He motivates his opinion:

The more acute the angle (the angle of the neck to the floor), the more a descending shift will feel like the uphill struggle that is, the shallower the angle, the more symmetrical the feel of ascending and descending movements (1980 : 10).

This horizontal position of the neck of the guitar is less common in classical guitar playing. However, Flamenco players normally prefer this position. The most common view is that the tuning keys are held in line with the left ear of the guitarist.

The guitar is commonly rested on the left leg and less common on the right leg, as are illustrated by the photos of both Julian Bream and Seppo Siirala (Finland) (refer to photos in Figs. 58 and 59) (photos may not indicate the player's preference of playing in position).

FIG. 58
JULIAN BREAM



(SUMMERFIELD 1991 : 55)

FIG. 59
SEPPÖ SIIRALA



(SUMMERFIELD 1991 : 192)

Unusual customs exist at present with the regard to the manner in which the guitar is held. The guitarist, Paul Galbraith (b. 1964) sits flat on the ground, for instance, and holds the guitar like one would hold the cello (refer to photo in Fig. 60). This is an unusual position as the neck is held almost vertically against the guitarist's body. In exceptional cases the fingerboard can even be held to the right instead of pointing to the left side of the body.

FIG. 60
PAUL GALBRAITH



(SUMMERFIELD 1991 : 91)

Some guitarists prefer to play with a *Dynarette* (refer paragraph 3.5.1) when holding the guitar. The guitarist, Ole Halèn (b. 1944-) prefers this patent. The use of the *Apoyo* has become popular in certain countries, whilst other guitarists are very much against it (refer to the detailed discussion in this regard, Segovia's sitting posture in paragraph 5.4.2).

The sitting posture is one of the most important aspects of guitar technique, as it influences the entire control, technique and sound production by the guitarist:

A correct posture and grip of the guitar are the essential foundation for a dependable and co-ordinated technique... (1)(Quine 1990 : 11).

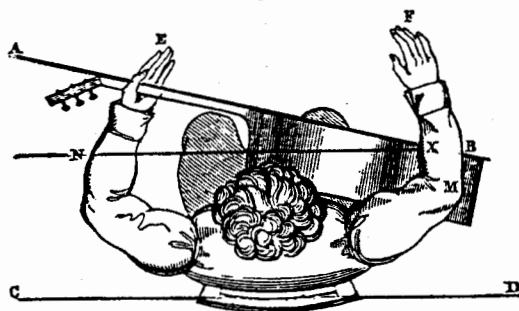
The ideal is to hold the guitar in such a way that the guitarist and his guitar form a unit. Hector Quine states that:

If the guitar is correctly gripped between the right arm's weight, exactly counterbalanced by the slight inward pressure of the right leg - the left leg remaining still - it will be very secure (1)(1990 : 9).

The guitar should therefore be supported by the left leg, the centre line of the guitarist's body, the right inner leg and the right arm. Both feet should assist to maintain balance.

In Fig. 61 Sor illustrates, according to his opinion, the ideal sitting position. Even though this sitting position is no longer applicable today, he laid the foundation of the traditional sitting position of the guitar. Note, however, that the guitar is not rested on the left leg in Fig. 61.

FIG. 61



(MERRICK 1971 : 11)

Seen historically, Sor's sitting position is interesting, but although the use of the table as support became obsolete, his description is very close to the traditional sitting position today. The traditional sitting position is today preferred by most guitarists, but it is not to be considered as the only acceptable position. There are many possible sitting positions and the guitarist should use the sitting position with which he is most comfortable and finds the most effective.

4.6 SOR'S RIGHT-HAND TECHNIQUE

The right-hand technique is a very important aspect of classical guitar playing, and Sor's view will be compared to Aguado, Segovia and twentieth century custom. His view of right-hand techniques may still be relevant today.

4.6.1 Fingering

Sor discusses the position of the right hand very thoroughly. He uses the same finger numbering for both hands, except that the thumb is indicated with an 'x'. The use of the symbol 'x' is today replaced with the letter P = *Pulgar* (Spanish = thumb). Different finger numbering is used for the right- and left hand today. For the right hand the symbols 'i', 'm' and 'a' are used; 'i' refers to the *indicio* finger, 'm' to the *medio* or *middle* finger, and 'a' to the *anular* or ring finger.

4.6.2 Position of the right hand

Sor discusses in detail the most suitable orientation of the right hand in relation to the soundboard. He is of the opinion that the right hand is positioned one tenth of the total length of the string from the bridge:

At this point, its resistance being nearly as powerful as the impulse given to it by my finger (Merrick 1971 : 15).

This position is still maintained by most guitarists today (refer to Aguado's opinion, paragraph 3.6.1).

4.6.3 Sor's arched wrist

Sor describes the right-hand position as follows:

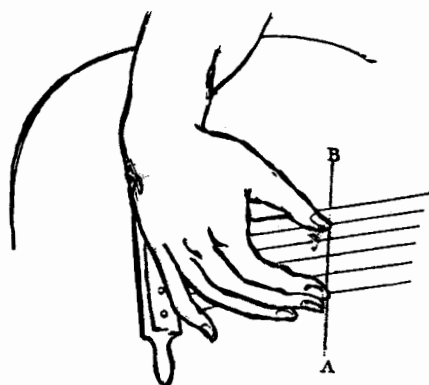
...the wrist must be in a continual state of contraction in order to keep it curved (Merrick 1971 : 11).

He states, however, that the fingers should not be curved too much:

The fingers in front of the strings should not be **more** [bold indication by author] curved than indicated in Fig. 11 (Merrick 1971 : 12). He also recommends placing the fingers in a straight line, **parallel** to the strings (Merrick 1971 : 11).

See Fig. 62 (Sor's Fig. 11) for Sor's view of the right-hand fingers.

FIG. 62



(MERRICK 1971 : 12)

According to Sor's illustrations of the right hand, he refers to a curved or rounded wrist. Some of the older generation of guitarists, such as Charles Duncan and Emilio Pujol, preferred this curved right-hand position. Emilio Pujol also writes that:

The *concave* part of the wrist should remain at a distance of approximately 4 cm from the surface of the soundboard...the wrist will hang in an arched position (1983 : 55 - 56).

Abel Carlevaro also refers to a *concave* wrist:

It should be slightly *concave*, with the knuckle line *parallel* to the *soundboard* (1978 : 16).

He further mentions:

The guitarist should by all means avoid "dropping" the hand to the right side (1978 : 18).

However, as stated in the discussion of Aguado, paragraph 3.6.2, modern guitarists such as Roberto Aussel, Manuel Barrueco, Eduardo Isaac and the well-known guitarist and composer, Leo Brouwer (Interview, 1995), Hector Quine and even Aaron Shearer prefer the *lower* wrist position to the curved position. It is therefore clear that the high right-hand position, as was used by Sor, Aguado and Segovia, is less common today (also refer to Segovia's opinion, paragraph 5.5.1).

In order to obtain the correct position of the right hand (not necessarily curved), Pepe Romero writes the following:

Another way to determine the proper curvature of the fingers for all free strokes is to make a fist, hold it tightly, then relax completely. When the hand is completely relaxed, the fingers will be in the correct position (1982 : 9).

From Romero's description, the guitarist can decide whether he prefers a curved or a more straight wrist (refer also to Romero, page 51).

4.6.4 The direction of the right-hand fingers

The direction of the right hand is one of the most important aspects of guitar technique and sound quality. Sor motivates the direction of the right-hand fingers by referring to the hammers of the harpsichord : When the hammers strike the strings of the harpsichord, they form a

straight line, *parallel* with the strings, which contribute to the uniformity in sound quality and quantity:

The fingers of the right hand should be placed in a straight line in front of the strings and parallel to the plane which they form (see the illustration in this regard, Fig. 62, page 112). Note how Sor's fingers p, i, m meet in a straight line (Merrick 1971 : 11).

Like Aguado, Sor also preferred a *parallel / slanted* stroke of the fingers on the strings, instead of the *perpendicular* stroke. (Aguado allowed his fingers to follow the natural line of the arm, and held his fingers in the direction of the soundhole - refer to discussion on Aguado, paragraph 3.6.3). Like Aguado, some guitarists still regard the right hand as an extension of the arm, with a stroke less *perpendicular* to the strings and more in the direction of the soundhole (for instance Aussel, Barrueco and Isaac) (refer also paragraph 5.8.6). Pujol also mentions a *diagonal / oblique / slanted* stroke of the fingers on the strings, as referred in paragraph 3.6.3.1.

Pujol refers to a hand that is *diagonal* to the strings (1983 : 54), but he also refers to a straight line which is formed by the three fingers with the palm of the hand:

...The line with the index, middle, anular and little fingers form with the *palm* of the hand should be parallel to the line of the strings (1983 : 55).

In contrast, Christopher Parkening refers to the *perpendicular* stroke in his *Guitar Method*:

The fingers i, m and a, which should be almost perpendicular to the strings... (1972 : 38) (refer to the final conclusion in this regard, Segovia - paragraphs 5.8.6 and 5.8.7).

According to the sources that were consulted for this research, the more curved hand (paragraph 4.6.3) might be associated with a *perpendicular* stroke. This placement is also described by Segovia (Bobri 1977 : 39). The exception was Aguado, who mentioned a curved hand, but performed a *slanted / parallel* stroke of the fingers on the strings. Charles Duncan also refers to a rounded wrist, but prefers a less *perpendicular* stroke of the right-hand fingers on the strings (1982 : 6) (refer also paragraphs 3.6.3.1 and 6.4.2). Pujol also refers to a *concave* (curved) wrist and a *diagonal / slanted* position of the hand on the strings.

4.6.5 The right forearm

With regard to the position of the upper right arm, Sor illustrates and states that the right arm touches the rib of the guitar halfway between the wrist and the elbow (Merrick 1971 : 11).

There are, however, different views regarding the point of contact of the right arm on the rib of the guitar. Although Sor preferred to rest the forearm on the rib, some guitarists preferred to rest the upper arm on the rib. The forearm support on the rib is more customary today and Pujol states, for instance, that the proper support of the forearm influences the curved wrist:

If, keeping the forearm properly supported, we abandon the right hand to its own weight... (1983 : 55).

Hector Quine, who is in favour of the straighter or flatter wrist, refers to the balancing of the right forearm on the rib:

If the arm is not perfectly balanced at its resting point, or if its movements is not symmetrical, the alignment of the hand to the strings will be disturbed, and there will be a tendency to try and compensate for this... (1)(1990 : 22).

He is of the opinion that when playing in the direction from the bass strings to the soprano strings, there will be a tendency to stretch the fingers, especially at the middle joint. The hand will accordingly lose its original position. When playing from the soprano strings to the bass strings, the guitarist will curve his hand unnecessary. He also believes that if the right arm is properly balanced, the guitarist will be able to maintain the straight position of the hand (refer to further discussion of the resting of the right upper- or forearm, Segovia, paragraph 5.5.2).

4.6.6 The use of the right-hand thumb

The right-hand thumb is of utmost importance in guitar playing and the use thereof is accordingly discussed in detail.

4.6.6.1 Position of the right-hand thumb

The right-hand thumb performs an important function in the right-hand technique and much research has been done in this regard during the twentieth century. Sor describes the position of the right-hand thumb as follows:

The thumb should never be directed towards the hollow of the hand, but with the next finger as if going to make a cross with it, going itself above the finger (Merrick 1971 : 12).

This thumb technique as described by Sor, was also used by Aguado (refer paragraph 3.6.7) and is still customary today. Many twentieth century guitarists, such as Emilio Pujol, also preferred this position (1983 : 55). The well-known Abel Carlevaro emphasizes the lateral

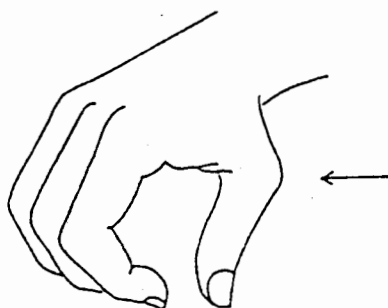
stroke of the thumb and states that the thumb should be able to move freely (1978 : 29). Carlevaro became famous for his extensive research in guitar technique during the twentieth century. He writes the following about the mobility of the thumb in his book, *Serie Didactica Cuaderno no. 2*:

The thumb of the right hand requires special study...it is difficult to obtain a good quality sound with this finger due to its clumsiness in its lateral movements (1967 : i).

Carlevaro furthermore provides excellent technical exercises to improve independency of the thumb and finger.

Charles Duncan devoted his attention in his Method to different types of thumbs. He states that one of the biggest problems with the thumb is the long base joint of the thumb (refer to Fig. 63). When this joint curves inwards (normally in the case of "double jointed" guitarists), the thumb loses its natural flexibility and mobility.

FIG. 63
LONG BASE JOINT OF THE THUMB



(DUNCAN 1980 : 35)

4.6.6.2 The thumb plays more than one note

Sor states that he sometimes uses his right-hand thumb in accompaniment passages to play two notes simultaneously in order to keep his right hand as stable as possible (refer Fig. 64). This technique was also used by Aguado (refer paragraph 3.6.7.1) and is still customary today, not necessarily to provide right-hand stability, but for technical comfort or specific sound effects.

FIG. 64
2.



(MERRICK 1971 : XXI)

4.6.6.3 The use of the thumb on the soprano strings

Sor also used the thumb freely on the soprano strings to accentuate notes:

I know that the fingering for detaching notes is reduced to employ two fingers alternately on the same string...never on other strings than the first and very rarely the second, for a single repetition, and on unaccented times of the measure, reserving the thumb for the accented notes (Merrick 1971 : 22).

FIG. 65



(MERRICK 1971 : vii)

The thumb is still used on the soprano strings today, especially to accentuate notes.

4.6.7 Sor's preference in the use of right-hand fingers

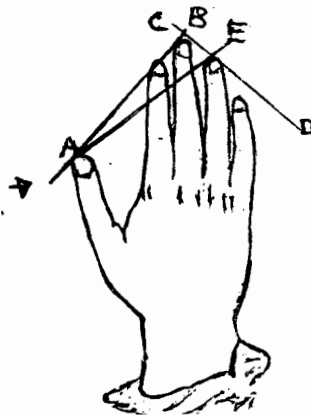
When Sor applied right-hand techniques, he preferred certain fingers. Some of the techniques which will be discussed, are still customary today:

4.6.7.1 Sor's use of only p, i, m fingers

Sor is of the opinion that the only fingers of the right hand that are in fact suitable for playing, are the thumb, the *indicio* finger and *medio* finger, as these three fingers form a natural straight line in an extended line (refer to Fig. 66).

FIG. 66

STRAIGHT LINE IS FORMED BY A-B



(MERRICK 1971 : 11)

The *i* and *m* fingers are used on the first and second strings, while the thumb is within reach of all the strings. He only used the *anular* finger by exception. He states:

I therefore establish as a rule of my fingering, for the right hand, to employ commonly only the three fingers touched by the line A-B and to use the fourth only for playing a chord in four parts (Merrick 1971 : 11) (refer Fig. 66).

He furthermore states in his Method:

The weakness and the difference in length of the medius and ring finger render it incumbent on me to be sparing in the use of the latter (Merrick 1971 : 45) (refer to the use of the thumb, *indicio* and *medio* fingers, Figs. 67 and 68).

FIG. 67

(MERRICK 1971 : v)

FIG. 68

(MERRICK 1971 : XLI)

Because of the different lengths of the fingers (refer quotation), Sor preferred not to use the *anular* finger.

4.6.7.2 The use of the anular finger when playing chords

Although Sor rejected the general use of the *anular* finger, he used it in chordal music:

I establish as a rule of my fingering for the right hand to employ commonly only the three fingers and to use the fourth only for playing a chord. By using it, I depart in some degree from the principle which I have laid down, namely to keep the hand quiet and avoid the action of pulling up the strings (Merrick 1971 : 11) (refer Fig. 69).

Sor also writes the following about Fig. 69:

...the upper notes form a melody requiring the employment of the fourth finger in the manner indicated; but when the upper note is not accompanied by three others, I never use more than three fingers (the thumb and two fingers) (Merrick 1971 : 45).

FIG. 69

Andante

(MERRICK 1971 : XLI)

All the fingers of the right hand are used today in both chordal music and melodic passages to stabilize the right hand and to improve technical abilities. The use of the *anular* finger will not necessarily have a stabilizing nor a disturbing effect on the hand. Pepe Romero emphasizes this:

When playing chords, move all the fingers as a unit, as though they were one finger...no one finger should overtake the others (1982 : 10).

It is much more comfortable to perform most of Sor's studies with all four the fingers, p, i, m, a, instead of only p, i and m as Sor recommends (refer to the example of Sor's fingering as he would have applied it, without the use of the *anular* finger : Study op. 6 no. 9, Fig. 70). When the *anular* finger is used in the soprano voice, the stretch between the fingers will be more comfortable.

FIG. 70

ESTUDIO OP. 6 NO. 9

Con calma

(SOR : 1982)

Sor most probably realised this:

If the melody is doubled in sixths, I remove a little my second finger from the first, elevate the hand a little (not by contracting the wrist, but by slightly depressing the elbow) (Merrick 1971 : 32).

By depressing the elbow, the *anular* finger moves more in line with the thumb, *indicio* and *medio* fingers (see Fig. 66 again). With this action, Sor might have been trying to equalise the different finger lengths.

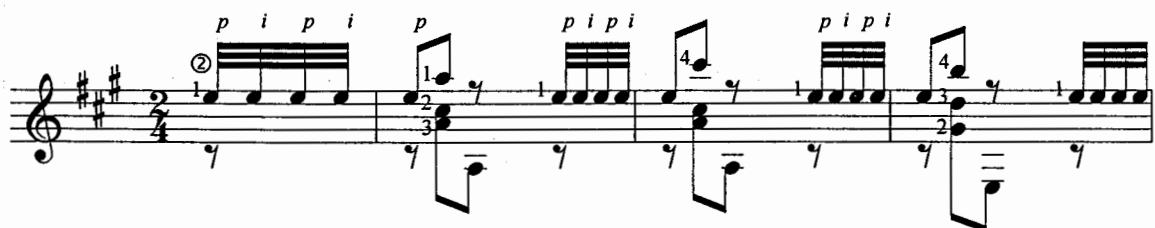
According to the abovementioned, he was probably aware of the fact that there would be a stretch between the *indicio* and *medio* fingers (note that Sor uses the same numbering for the fingering of both hands). In contrast with Sor's preferences, the *anular* finger is not necessarily avoided in chordal music today.

4.6.7.3 The use of p and i in articulated passages

In articulated (detached) passages without accompaniment, Sor recommends the combination of only the p, i fingers. He does not recommend the p, i, m finger combination because of the length of the third and fourth fingers (refer to Fig. 66) and because the fourth finger moves along when the i and m fingers are alternated:

...by playing one string rapidly several times alternately with the first and second fingers. He (the guitarist) will see that he cannot do so without moving the third and fourth (finger); but let him perform the same operation with the thumb and first finger, he will perceive the lower part remains without any other motion... (Merrick 1971 : 33) (refer Fig. 71, Lesson 19 for application of p, i fingering).

FIG. 71



(2)(JEFFERY 1993 : 50)

Sor further motivates:

I know that the fingering for detaching notes is reduced, to employ two fingers alternately on the same string. Sometimes I thus employ them, but never on other strings than the first and very rarely the second (Merrick 1971 : 22).

In Lesson 19 of his study compositions : *Fernando Sor. The Complete Studies, Lessons and Exercises for Guitar*, Sor specifies that only the thumb and *indicio* finger may be used in articulated passages, as it is the only way that the hand can be held as still as possible without the *medio* and *anular* fingers moving along.

4.6.74 Sor's exclusive use of p, i, in the melody line

Sor also preferred to play melody notes with only p, i:

...if I rarely use the third finger of the right hand for harmony, I forbid it entirely for melody (Merrick 1971 : 33).

In an effort to stabilize his hand, he only used the combination of thumb and *indicio*. He mentions that:

The exceptions to the rules which I observe do not occur but then the way of writing indicates the fingering that I use (Merrick 1971 : 33) (refer Fig. 72).

FIG. 72



Sor pertinently states that he almost never uses the *anular* finger. He is of the opinion that the *anular* finger hinders the position of his hand (the thumb, *indicio* and *medio* fingers' straight line is therefore hindered - refer Figs. 62 and 66). Sor preferred not to use the *anular* finger as he was of the opinion that the *medio* and *indicio* fingers also had to curve too much in order to match the length of the *anular* finger (refer quotation, paragraph 4.6.7.1 as well as Merrick 1971 : 45). He wanted to maintain the line of the thumb, *indicio* and *medio* fingers at all cost. Fig. 73(a) indicates the fingering as it would have been used by Sor without the third. Fig. 73(b) indicates the use of the *anular* finger as it would be applied today.

FIG. 73 (a) AS POSSIBLY USED BY SOR (b) SOR OP. 35 NO. 6

(SOR : 1982)


The p, i, m and a fingers of the right hand are generally used today. The greater the technical requirements, the more mobile both hands become with emphasis on finger independence. Carlevaro states that:

...the fingers have to feel completely independent one of each other; responding with all their agility to what the performer has in mind, avoiding all relations and connections among each other (1967 : i).

Inevitably, certain fingers will move along slightly when an adjoining finger is used (as was stated by Sor). However, such a high priority is no longer given to an immobile right hand.

The technique that Sor discusses, namely to play melody lines with the p, i, m fingers, is still common today, but not to avoid the use of the *anular* finger. However, instead of the normal use of m, i or a, m, i, melody lines can be played with p, i fingering for the sake of articulation or technical comfort. The p, i finger technique is still being used, especially where melodic accentuation is required : for instance in Sor's *Leichte Etuden op. 35 no. 12* (refer Fig. 74).

FIG. 74 LEICHTE ETUDEN OP. 35 NO. 12 F SOR



(SOR : 1982)

This p, i fingering technique may, for instance, also be applied effectively in Francisco Tárrega's *Gran Jota de Concierto*, for the sake of articulation and accentuation of the melody notes (refer Fig. 75).

FIG. 75 JOTA DE CONCIERTO F TÁRREGA



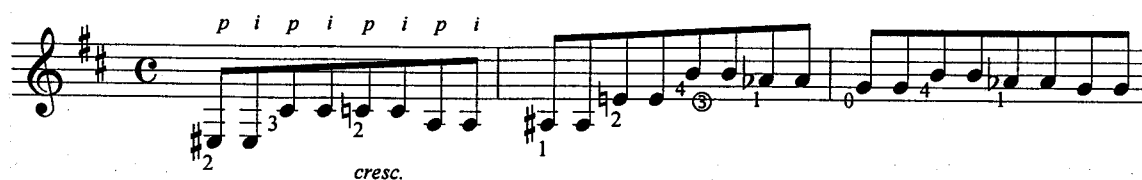
(TÁRREGA : 1978)

Nikita Koshkin (b. Moscow 1956) applies the same principle in *Toccata* from his suite, *The Prince's Toys* (refer Fig. 77).

FIG. 76

TOCCATA : PRINCESS TOYS

N KOSHKIN



(KOSHKIN : 1983)

4.6.8 Sor's left-hand technique for the playing of staccato

Sor states the following about the execution of single *staccato* notes:

For staccato sounds, I do not more employ the right hand, but I merely cease pressing the fingerboard with the left hand, without quitting the string as soon as it has been played (Merrick 1971 : 18).

It appears therefore that Sor was in fact aware that the right hand could be used for the performance of the *staccato* technique, even though he preferred to use the left hand for this purpose. It is usually considered more comfortable to perform *staccato* notes with the right hand by quickly touching the string with the finger of the right hand after the note has been played. Sor also states that he was aware that Dionisio Aguado performed *staccato* passages without accompaniment, with unprecedented speed and skill by using the thumb, *indicio*- and *medio* fingers (Merrick 1971 : 32). Sor, however, preferred to perform *staccato* passages with the left hand only and **articulated** (detached) passages (refer paragraph 4.6.7.3) only with the right thumb and *indicio* finger.

4.6.9 Sor's use of the little finger of the right hand

A further aspect that Sor discusses is the controvertible use of the little finger of the right hand. Sor sometimes rested his little finger on the soundboard below the first string to support the hand, especially when the thumb performed fast melody notes:

Sometimes I employ the little finger, pressing it perpendicularly on the sounding-board below the first string, but take care to raise it as soon as it ceases to be necessary (Merrick 1971 : 33).

However, Sor also states that he holds his little finger on the soundboard to maintain the position of his hand; or specifically when he wants to perform fast passages with his thumb, while the *indicio* and *medio* fingers execute in triplets:

When I could never be certain of keeping my fingers exactly opposite their respective strings; the little finger then retains my whole hand in position, and I have only to attend to the motions of the thumb; but as soon as my hand can properly keep its position without that support, I cease to use it, in order that the elevation of the lower part of the hand may allow me to attack the strings with the fingers curved the least as possible (Merrick 1971 : 33).

The support of the little finger on the soundboard is a technique which is not generally used in classical guitar, even for the sake of the support of the thumb, *indicio* and *medio* fingers, or to facilitate the performance of the thumb. As already mentioned (paragraph 3.6.6), Leo Brouwer sometimes uses this technique to perform certain timbre effects more comfortably.

Although Sor states that he lifts the little finger from the soundboard when necessary, Matanya Ophée believes that he definitely did not rest the little finger on the guitar at all:

It is not clear what would have caused Sor to mention that he used occasionally the planted little finger technique when everything else that he had to say about right-hand techniques suggests that he did not (1982 : 8) (refer to Sor's application of the *apoyando* technique, paragraph 4.9.3).

During the London College Guitar Week (1986), Nigel North, a Professor in Lute at the *Guildhall School for Music and Drama*, discussed the rest of the little finger on the soundboard and stated that the resting of the little finger on the soundboard eases the *apoyando* stroke by the thumb:

...By resting the little finger on the soundboard, puts the hand in a position where the thumb plays, what is more or less, rest stroke (1)(Cooper 1986 : 27).

He further stated that the Baroque guitar differs from the nineteenth century guitar and it therefore requires more emphasis of the bass strings during Baroque music performances. With this technique the bass notes can be emphasized better by the thumb by resting the little finger on the soundboard. However, this custom is generally associated with the lute and baroque guitar technique. The well-known lute- and baroque guitarist, Hopkinson Smith also prefers to rest his little finger on the soundboard (Interview Smith, 1995) (refer to Aguado's opinion of the right little finger, paragraph 3.6.6).

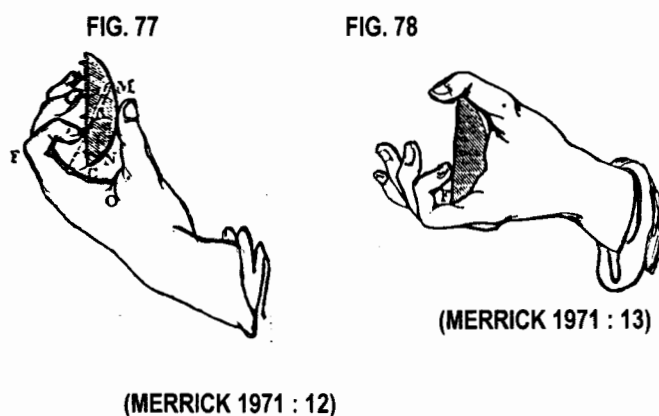
4.7 SOR'S LEFT-HAND TECHNIQUE

Sor uses the numbers 1, 2, 3 and 4 for the left hand, referring to the left-hand index finger as 1, *middle* finger as 2, etc. In this regard Sor provides accurate and valuable reference material. These descriptions are currently the most effective and applicable in his Method. Very few methodologies treat the left-hand technique as exhaustively as Sor does.

4.7.1 The position of the left thumb

Sor states that guitarists often hold the left hand too far back around the neck and that the left thumb is also used to play notes on the sixth string. This unusual position of the left thumb causes the hand to be placed ineffectively, resulting in the fingers of the left hand not being placed properly:

I employed the thumb as it is used on the pianoforte, namely as a pivot on which the whole hand changes its position (Merrick 1971 : 13) (refer Fig. 77 for Sor's illustration for the correct use of the thumb, and Fig. 78 for the incorrect use of the thumb).



During this period it was customary to curl the left thumb around the neck of the guitar and to play the fifth and sixth string with the thumb. Sor states that a fellow guitarist asked him:

How could you do this without using the thumb for the first two notes of the base?
(Merrick 1971 : 13).

From the above it appears that it was customary to play notes on the sixth string with the left thumb. Yet a contemporary of Sor, Matteo Carcassi (1792 - 1853) states that he never uses the left thumb to play notes on the sixth string:

A slight shifting of the thumb may be needed when using the other fingers and in so doing care should be taken not to allow the tip to show *above* the upper edge of the fingerboard and never to use it in pressing the strings (Santisteban s.a. : 21).

Most classical guitarists, such as Pujol (1983 : 59), also supported this statement of Sor (1983 : 59), namely that when the thumb curls around the neck of the guitar, or holds the neck in this manner, the guitar is not sufficiently supported between the index finger and the thumb. This position also causes tension in the left shoulder and the left wrist. Carlevaro states the following with regard to the left thumb:

The thumb must not perform any movement of its own : it helps to keep the pressure exerted by the other fingers, and to maintain the equilibrium of the guitar, preventing the hand to "escape", but without allowing the thumb to "hang" or perform any movement of his own (1981 : iii).

Players of electric guitars generally play with the thumb in this curled position, as it is the natural grip of the hand. The neck of the electric guitar is also much narrower than that of the acoustic guitar.

From the above it appears that the thumb should only support the fingers and stabilize the hand. It is therefore clear that the left thumb does not help support the guitar and does not press notes on the sixth string. Refer to the sketches in Fig. 79 for the correct use of the left thumb.

FIG. 79



(GILARDINO 1993 : 40)

4.7.2 Position of the left-hand fingers

Sor states that the fingers of the left hand should be seen as an extension of the forearm:

The joints occasion the fingers to shut in the same direction as they open, and this direction being the continuation of the forearm can only be perpendicular, as well as the extreme joints of the fingers in bending towards the strings (Merrick 1971 : 22).

This is the reason why he was against the unnatural sitting position of the Italians and French (refer to the sitting posture, Fig. 57). With regard to the angle at which the fingers should meet the fingerboard, Sor states that the fingers of the left hand should form a rectangle with the strings:

These fingers being to fall perpendicularly on the strings, the position of the forefinger F gave that direction to the extreme joints (Merrick 1971 : 13).

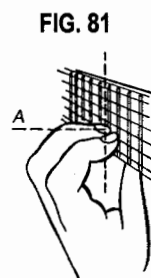
Fig. 80 illustrates this position:



(MERRICK 1971 : 13)

This technical aspect that Sor refers to, namely that the fingers of the left hand should fall *perpendicular* on the strings, is still applicable today and is regarded as obvious (refer to Aguado's discussion, paragraph 3.7.1). It is regarded as poor technique when the fingers of the left hand are placed obliquely on the frets. Fast passages are difficult to perform and impure sounds could be produced. In this regard, Hector Quine writes the following:

[The] tip joints must stand as vertically as possible to the fingerboard in plane A, so that the string bisects the fingertip (1)(1990 : 44) (refer Fig. 81).



(1)(QUINE 1990 : 43)

Abel Carlevaro emphasizes the unity that is formed by the fingers, arm and hand. He is also of the opinion that the wrist is "frozen" in order to enable the arm and hand to perform the necessary movements:

The hand must be considered as a prolongation of the forearm and constitute a unit with the latter (1981 : iii). Fixation of the wrist means that its articulation must be avoided so that the movement of the arm may be transmitted to the hand (1981 : v).

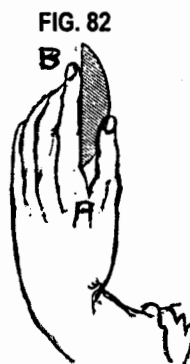
This means that the hand should maintain its stable position and unnecessary movement should be eliminated. Emilio Pujol believes that the left hand should invariably move *parallel* with the neck and strings and that this position should be maintained (1983 : 59).

It is therefore clear that the more *slanted* the fingers of the left hand press down the strings, the more impure the sound production could be and the weaker the independent action between the fingers.

4.7.3 The barré technique

For the *barré*, Sor lowered the thumb closer to the first string, which enables the index finger to *barré* more rigidly in a straight line:

...and giving the forefinger the direction of the straight line A B, I regarded only the support of its extremity, B, and that of the thumb; and not to press the thumb against the neck, but that it might be the approach of the arm, which, conducting the hand beyond... (Merrick 1971 : 14) (refer sketch in Fig. 82).



(MERRICK 1971 : 14)

The "straight line" that Sor describes with the *barré* technique is still generally applicable today. There are, however, different views regarding the extended position of the left index finger. Some guitarists are of the opinion that the finger should not be used in an extended position but rather in a curved position with an inward pressure of all the segments. Duncan refers to a more curved finger position for the *barré* technique (1980 : 17). Segovia describes an extended *barré* finger - also refer to discussion of Segovia's *barré* technique, paragraph 5.6.4. Emilio Pujol also prefers the extended *barré* finger, for instance, and writes that:

To play a barré, the first finger, instead of bending its knuckles as it usually does, is stretched horizontally across the strings and presses on them with its side (1983 : 97).

Hector Quine agrees that an extended finger can perform the *barré* technique efficiently:

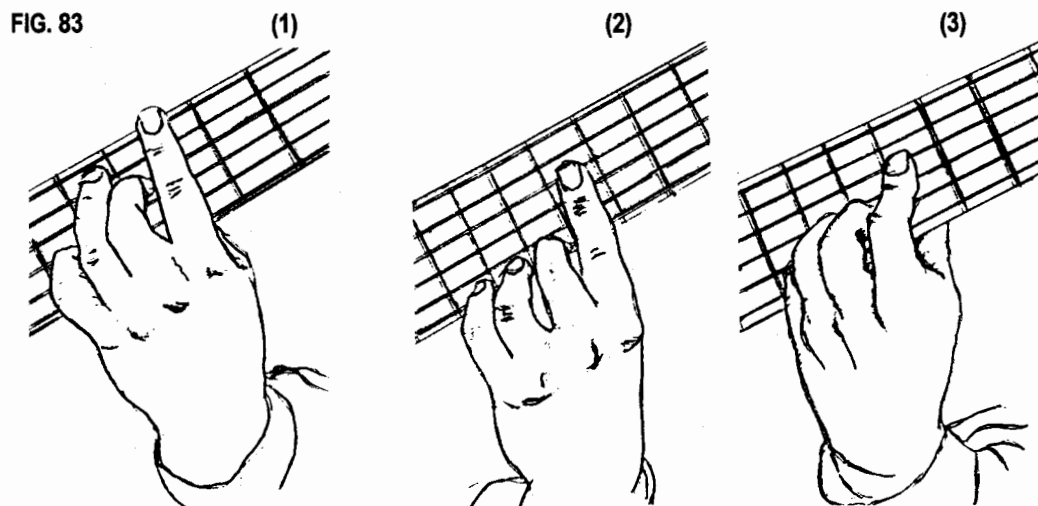
Pushing the wrist well forward helps to keep the index finger straight and parallel to its fret, and counteracts a tendency to apply the grip by pulling with the arm (1)(1990 : 63).

Aaron Shearer also prefers the extended finger:

Correct execution of the full six string bar requires that the 1st finger presses somewhat on its left side and extends very straight so that the pressure from each segment on the strings is as uniform as possible (1964 : 3).

The left thumb should move lower down on the neck of the guitar in order to permit the *barré*-grip. The thumb therefore shifts from its normal position of, more or less, opposite the left *middle* finger and is positioned opposite the *barré* finger.

The *barré* technique is indicated by different symbols. In Spanish texts the symbol C (*ceja*) is used for the *full-barré*, and $\frac{1}{2}$ C for the *half-barré*. In French manuscripts the symbol B is used for the *full-barré*, and $\frac{1}{2}$ B for the *half-barré*. The small letter c is used for the *hinge-barré*. The following sketches illustrate the different *barré* techniques : the *full-barré*, *half-barré* and *hinge-barré* (refer to Fig. 83).



(PUJOL 1983 : 97)

4.7.4 The left elbow

Sor emphasizes the importance of the left elbow:

The left elbow has, likewise, been the object of my reflections, because its position having a great influence on, or rather being the cause of, the direction in which the fingers press the strings. I have judged it proper to guide it by methodical and well-founded rules (Merrick 1971 : 22).

He describes the position of the elbow and forearm:

...the forearm lies perpendicular to the neck (Merrick 1971 : 22).

Sor continues by stating that depending on the required position of play of the left hand, the elbow should move closer and further from the guitarist's body (Merrick 1971 : 23). He states that when the arm is held against the body (as was the custom with the French and Italians - Fig. 57), it causes tension in the shoulder (refer to Aguado's opinion of the left elbow, paragraph 3.7.4). Sor states that when the fingers of the left hand must perform on the sixth string, the elbow must be lifted upwards and to the front (Merrick 1971 : 23).

This elbow position that Sor describes is still applicable today. Incorrect use of the elbow is the cause of many technical problems. Especially beginners often lift the elbow sideways and therefore cannot use the fingers of the left hand properly. In more advanced guitar techniques, where greater leaps and wider stretches are demanded, the elbow also performs longer movements towards and away from the body. When leaps are performed over different positions, the elbow moves to the required position and the hand follows (refer to Aguado's opinion, paragraph 3.7.4). Both Abel Carlevaro and Charles Duncan made an in-depth study in respect of the movement of the left elbow. Duncan states that:

Whether ascending or descending therefore, the secret of effortless shifting is that the elbow leads the hand (1980 : 22).

He continues:

All left-hand movements fall within the categories either of *position* or *shift* (1980 : 20).

According to Duncan, *position* movements include lateral movements of the fingers, and the thumb retains its supporting point.

Shift movements are based on two types of upper arm movements:

- An *inward-* and *outward* movement (*adduction - abduction*);
- A *rotating* movement (*pronation - supination*).

Shift means that the hand positions from a one-fret shift to 12-fret shifts.

The *descending shift* has two clear components:

- *Anticipation*: The upper arm moves *away* from the body.
- *Completion*: From the new position, the upper arm *rotates* and conveys the hand to the required chord or single note. In practice this movement is performed as a flowing movement which conveys the hand effortlessly. The elbow acts as the point of control and its movements are performed perceptibly before the hand is moved.

With the *ascending shift* the arm moves closer to the body while rotating simultaneously:

- *Anticipation*: In the case of the *ascending shift*, it is a small outward movement of the upper arm.
- *Completion*: This technique is the same as in the *descending shift*.

When the guitarist plays in the higher positions, it is recommended that the left shoulder is dropped, the elbow is held closer to the body and the left thumb is brought closer to the edge of the treble strings. The shoulder should literally be dropped in the movement. Above the 12th fret the chin is brought closer to the guitar.

The movement of the elbow is described as follows by Abel Carlevaro. (However, Carlevaro uses different terminology than Duncan. Matanya Ophée is of the opinion that Sor described the left elbow in such detail that Carlevaro only elaborated on his descriptions). According to Carlevaro the position of the fingers on the fingerboard relates to the movement of the elbow. He distinguished between (a) *Longitudinal*; and (b) *Transversal* presentation. He defines *Longitudinal* presentation as follows:

Longitudinal presentation:

With each finger on a different fret but *on the same string*, a longitudinal impression, a relation of parallelism with respect to the fingerboard, is produced (1978 : 64).

Carlevaro refers to this technique specifically when playing scales and where the elbow is held close to the body (refer Fig. 84).

FIG. 84



(CARLEVARO 1978 : 64)

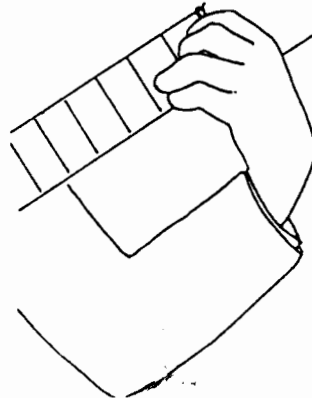
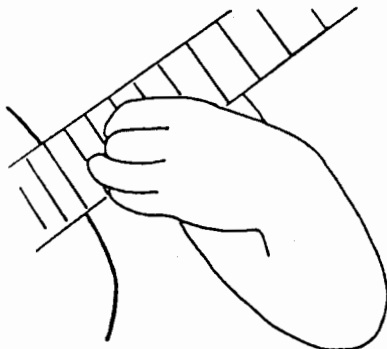
Transversal presentation: When *Transversal* presentation is applied, he states that different fingers position in the same fret, but on different strings:

Thus, in contrast to the *longitudinal*, the *transversal* presentation gives the impression of parallelism with respect to the frets...the *elbow should move away from the body* in a way that naturally allows the fingertips to follow the direction of the frets (Carlevaro 1978 : 66) (see Fig. 85 in this regard).

FIG. 85



Transversal presentation: Different fingers on the same fret on different strings.



(CARLEVARO 1978 : 66 - 67)

Carlevaro states that the position of the left hand should make no difference to the position of the fingers:

Since the arm is responsible for the given transversal displacements, the fingers should be located on the 6th string exactly as on the 1st, *with no effort and without moving their phalanges* (1978 : 74).

Carlevaro also believes that both the *Longitudinal*- and *Transversal* techniques can be used in combination, which he then calls *Combined* presentation. The left arm must then inevitably adapt likewise.

Hector Quine prefers the same technique, although he does not describe it in the same way as Carlevaro does:

First the hand and thumb are positioned by arm movement in two planes, (forwards / backwards and side to side), then the finger adjustments are made. In most cases, realignment of the fingers can also take place simultaneously with the arm adjustments and any change of fingerboard position. When properly co-ordinated, this method can ensure practically instantaneous chord changes (1)(1990 : 60).

It is therefore clear that Sor's description of the left elbow is still applicable today, even though the movements of the elbow are more scientifically analysed and described by modern writers.

4.8 SOR'S OPINION OF FINGERING AND SCALES

In order to determine the suitability of Sor's Method, for use in the twentieth century, it is necessary to determine whether Sor addressed the matter of scales.

4.8.1 The necessity of playing scales and Sor's discussion of scale construction

Sor devotes a complete section to scale performance and techniques. He emphasizes the necessity of scale performance:

The true knowledge of the scale is the key to all musical knowledge (Merrick 1971 : 19).

He also provides a detailed discussion of scale construction, the fingering of the left-hand over tone and semitone distances where the third finger is used on tone distance and the second finger on semitone distance (Merrick 1971 : 19).

Sor recommends that scales are to be played on one string for the sake of exercise and familiarity of the fingerboard (refer Fig. 86).

FIG. 86

The figure shows three scales on a single string, each starting on a different fret. The first scale starts on the 2nd fret (Tonic E), the second on the 3rd fret (2^d), and the third on the 3rd fret (3^d). The fret numbers are indicated above the notes, and the fingerings are indicated below the notes.

Scale	Start Fret	Fret Numbers	Fingerings
1	2 ^d (Tonic E)	2, 4, 5, 7, 9, 11, 12	2, 1, 2, 4, 1, 3, 4
2	3 ^d (2 ^d)	2, 3, 5, 7, 9, 10, 12	1, 2, 1, 3, 1, 2, 4
3	3 ^d (3 ^d)	1, 3, 5, 7, 8, 10, 12	1, 3, 1, 3, 4, 1, 3

(MERRICK 1971 : III)

The above statement by Sor that the scale is the basis of theoretical knowledge and harmony is still acknowledged today. To play scales on one string is an excellent exercise to improve the technical skill of both hands. Not only does the student learn the fingerboard, but improves his finger skills, knowledge of the scale construction and smooth stroke techniques. In this regard Charles Duncan states that:

The rewards of articulated scale practice are various. Especially important are the improvements in rhythmic finesse and evenness of attack...Scales should be played always in distinct rhythmic groupings - eights, triplets and sixteenths... (1980 : 74).

Duncan also refers to Segovia's scale exercises (1953) and is of the opinion that they are still excellent exercises. He states that if scale agility is to be promoted, the right wrist should be held lower and the fingers more curved (1980 : 76) (refer to scale techniques of Aguado, paragraph 3.8.5 and Segovia, paragraph 5.7).

4.8.2 Position-playing

Sor emphasizes that it is important to apply position-playing with the left hand as far as possible. Position is defined as the location of the left hand in relation to the frets on the fingerboard. If the first finger is played on the first fret, the hand is said to be in the first position; if the first finger is played on the third fret, the hand is said to be in the third position. This indication of the position of the left hand is usually indicated above the music in Roman figures. Figures at the bottom of the music indicate the harmonious relationship.

With the term "position-playing", Sor indicates that it is the only way the problem with the short, left little finger can be solved. When playing in position, the hand is held in a stable position and the fingers still move *parallel* with the strings:

...and my little finger being shorter in regard to its neighbour than any other finger, I cannot employ it for continuing the line A-B... [Fig. 87(a)]. I consider it as a very useful means of keeping in position, since it can, without displacing the hand, stop all the notes that the third would have stopped by shifting (Merrick 1971 : 19). Refer to Fig. 87(b) for illustration of Sor's position-playing.

FIG. 87(a)



(MERRICK 1971 : 19)

FIG. 87(b)



(MERRICK 1971 : VII)

Sor emphasizes that diatonic scales should preferably be played in one position. Sor was totally aware of playing in position and invariably refers thereto in his discussions of fingering. Sor states that when a melodic passage needs to be performed very fast, he prefers to perform the passage in the same position. However, when performing a melodic passage, he sometimes uses the open strings of the guitar. It does, however, not necessarily mean that he always played the passage in the same position. The strings that provide the longest possible vibration are preferred. With this he attempts to take advantage of the open strings of the guitar. Today guitarists still attempt to play scales "in position" as far as possible and thereby limit the position-changes of the fingers on the fingerboard.

According to Matanya Ophée, the terminology "playing in position" is generally known in guitar performance and Sor was not the first composer to use it. He states that this technique was first used by violinists:

This philosophy borrowed from the violin by writers such as Molino, Carcassi and Carulli, is still considered one of the major aspects of guitar pedagogy (Pujol 1983 : xx).

This scale-fingering of Sor, which he indicates in position, is still applied today. Sor has therefore emphasized the importance of playing in position. (His contemporary, Aguado also indicated scales according to positions). During the twentieth century more research was done on "position-playing". In this regard, Emilio Pujol divided the fingerboard into groups of 4, 5 and 6 frets, namely *Quadruplets* (I - IV), *Quintuplets* (I - V) and *Sextuplets* (I - VI). The fingerboard was still regarded as a chromatic unit. He however used further terminological distinctions to indicate his "position-playing" and distinguishes between the terminology *total*, *partial*, *normal*, *close* and *open positions* (1983 : 85 - 86).

Total Position: When all six strings are played simultaneously or consecutively, a single chord is formed across all six strings (Fig. 88).

FIG. 88

Frets: 0 III II 0 I 0

Fingers: 0 3 2 0 1 0

Strings: ⑥ ⑤ ④ ③ ② ①

(PUJOL 1983 : 85 - 86)

Partial Position: The left-hand fingers form a group of simultaneous or consecutive notes on fewer than six strings (Fig. 89).

FIG. 89

Frets: IV II III

Fingers:

Strings: ④ ③ ②

(PUJOL 1983 : 85 - 86)

Normal Position: Each finger occupies the fret which corresponds to it in the normal way : in any group of four notes, the first finger will occupy the first fret, the second finger the second fret and so on (Fig. 90).

FIG. 90

Frets: IV III I II

Fingers:

Strings: ⑤ ④ ③ ②

(PUJOL 1983 : 85 - 86)

Close Position: Two or more fingers occupy a smaller number of frets, for example, two or three fingers occupying the space of a single fret, or three or four fingers the space of two or three frets (Fig. 91).

FIG. 91

Frets: II III II III

Fingers:

Strings: ④ ③ ② ①

(PUJOL 1983 : 85 - 86)

Open Position: When two fingers which are next to each other occupy a space of more than two frets (Fig. 92).

FIG. 92

Frets: II II I IV

Fingers:

Strings: ⑤ ④ ③ ①

(PUJOL 1983 : 85 - 86)

Matanya Ophée states that Sor described "position-playing" in much detail and that Abel Carlevaro expanded thereon in the twentieth century. Carlevaro distinguishes the following when shifting position:

Substitution: This is a change of position by the hand involving the substitution of one finger(s) by another at the same fret.

Displacement: The same finger(s) is/are displaced to a new position.

Jump: The hand must "jump" from its initial position to an unrelated one : the finger neither displaces nor is substituted (Carlevaro 1978 : 79).

The basic principle of playing in position, as was described by Sor, is therefore still applied today and the terminology, "playing in position", is becoming more customary.

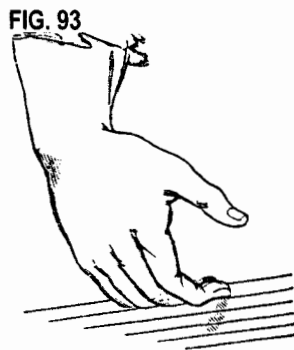
4.8.3 Slurred scales

Sor preferred to play slurred scales. He never recommended scales to be performed detached or at a very high speed:

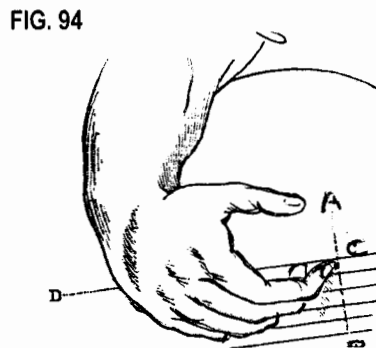
I have been of opinion that I could never make the guitar perform violin passages satisfactorily. Taking advantage of the facility which it offers for connecting or slurring the sounds, I could imitate somewhat better the passages of an air or melody (Merrick 1971 : 21).

Sor was therefore of the opinion that the guitar rather lends itself to the phrasing of melodic lines. He was also of the opinion that the right hand would lose its stable position when scales are played detached with *i, m* alternately across all six strings. Sor preferably played scales *p, i* across all strings. He preferred not to use the combination *i, m* on the same string. In exceptional cases *i, m* was applied alternately on the first two strings only. He rejected the combination *i, m* alternately across all six strings, as he was of the opinion that the wrist of the right hand would inevitably bend over unnaturally and the arm would inevitably pull up- or backwards in order to perform comfortably across all the strings:

To play three scales detached using the fingering of guitarists, I must have the first and second finger on the first string, afterward on the second, third and so on successively to the sixth string, so that my hand would be found quite out of reach of the strings, as presented in Fig. 94. I could not take this position without displacing the arm or bending the wrist (Merrick 1971 : 22) (refer Figs. 93 and 94).



(MERRICK 1971 : 22)



(MERRICK 1971 : 22)

The problem with the arm that is pulled up- and backwards when *i, m* alternates across all the strings (as was discussed by Sor), is usually no longer relevant. The right hand is generally held in a stable position today, supported by the upper or lower arm on the rib of the guitar (the position of the hand is not immobile). However, if the arm is not properly supported on the rib of the guitar, the arm will inevitably have to be lifted up and down. The alternation of fingers is applied where necessary. Sor preferred to perform scales with phrasing slurs. Scale passages are, however, performed at any speed today : *staccato*, *legato* or slurred, depending on the technical and musical requirements of the composition. In this regard, Aaron Shearer states that:

Scale exercises should be played both rest-stroke and free-stroke using as many finger combinations as time permits... (1964 : 2).

The slur is still used in guitar technique today, however not for the same reason that Sor applied it to scale passages. According to Pujol the slur provides greater technical possibilities:

...the slur gives greater facility in playing, as well as flexibility and expression to musical nuances and phrases (1983 : 151).

Roy Brewer states that the slur is an important aspect in guitar technique:

The use of *ligado* in scale-playing is an important aspect of technical study, developing hand co-ordination and evenness as well as velocity (1986 : 70).

The technical importance of the slur technique is also emphasized by Charles Duncan. He states that the weaker part of the hand is hereby developed:

Beyond their expressive musical value, slurs have technical value in developing the weak part of the hand. Ascending (hammer) slurs develop a strong arched finger

attack; descending (pull) slurs improve lateral separation and tip control (1980 : 27)
(refer examples, Fig. 95).

FIG. 95

1 4 1 4 1 4 4 1 4 1- 4 1
to IX and descend

1 2 2 3 3 4 - 1 2
to IX and descend in reverse
4 - 3 4 - 3 | 3 - 2 3 - 2 | 2 - 1 2 - 1

1 3 2 4 - 1 3
to IX and descend in reverse
4 - 2 4 - 2 | 3 - 1 3 - 1

1 2 2 3 3 4 3 4 - 1 2 2 3
to IX and descend in reverse
4 - 3 - 4 | 4 - 3 - 4 | 3 - 2 - 3 | 2 - 1 - 2

1 3 1 2 4 2 4 2 4 3 1 3 - 1 3 1 2 4 2
to IX and descend in reverse
3 - 1 - 3 | 4 - 2 - 4 | 2 - 4 - 2 | 1 - 3 - 1

(DUNCAN 1980 : 28 - 29)

When practising the above exercises, the student should ensure that the fingers of the left hand maintain their curved shape, *parallel* with the fingerboard, when performing slurs. The slurs should be performed very slowly and accurately. One should concentrate on the weight and impact of the "drop action". The action takes place from the knuckle. Slurs in triplets are more difficult to perform : they are performed by a "hammer action" followed by a "pull-away action" and vice versa. This triplet slur is an important technical exercise and forms the basis of the mordent and trill. For more technical exercises, refer to Segovia's *Slur and Exercises and Chromatic Octaves*, as well as Abel Carlevaro's *Serie Didactica para Guitarra Book 4*, parts of Pepe Romero's *Guitar Style & Technique* and parts of Emilio Pujol's *Guitar School Book 1 & 2*.

4.8.4 Sor's fingering of chords, thirds and sixths

Sor provides detailed explanations concerning the construction of majors, minors, thirds and sixths. He mentions the following, for example:

It is necessary to know the proportion of the scale, and it will be seen that the third, which includes one of the small intervals, must be minor relatively to the third, which contains whole tones (Merrick 1971 : 24) (refer Fig. 96).

FIG. 96



(MERRICK 1971 : VIII)

Sor writes the following about the fingering of scales in thirds and sixths:

I therefore tried to play over the scale in thirds, by establishing one mode of fingering for major and another for minor thirds, and I considered that of example 33 (Fig. 97) the best (Merrick 1971 : 24).

FIG. 97

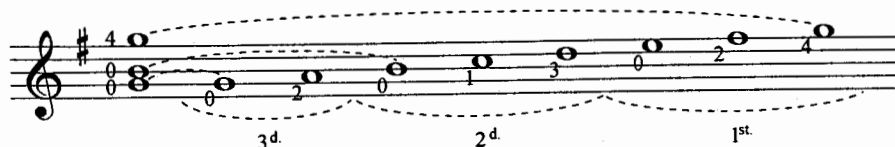


(MERRICK 1971 : VIII)

He also provides useful exercises for the playing of thirds and sixths. He states that fuller chords are numbered in accordance with the fingers of the appropriate scale:

I consider the scale, no matter in what key, as the perfect chord or triad of that key...the whole scale is found under the fingers without the necessity of shifting it (Merrick 1971 : 29) (refer Fig. 98).

FIG. 98



(MERRICK 1971 : XVIII)

With the knowledge and application of thirds and sixths it is possible to provide the most difficult chords in guitar music with fingering, according to Sor (Merrick 1971 : 27).

The fingering of fuller chords, as discussed by Sor, is still applicable today. In order to finger these chords successfully, the guitarist must have knowledge of scales. It is also important to practise scales, as is mentioned by Sor in paragraph 4.8.1, as well as thirds, fourths, fifths, sixths, octaves and tenths when practising articulation control. The guitarist must invariably strive to maintain the balance between the two intervals. The following are exercises of interval control : Luise Walker's *The Daily Training*; Giuliani's op. 1a; single exercises from Aaron Shearer's *Classical Guitar Technique vol. 2 (Scales in Thirds)*; Miguel Ablóniz's *Esercizi Essenziali per la Mano Sinistra (Seven Chromatic Exercises : Terze, Seste, Ottave)*; Ablóniz's *Imitando il Granchio (exercises in octaves)*; Ferdinando Carulli's *Metodo Completo per lo Studio della Ghitarra vol. 2 (exercises in thirds, sixths, octaves and broken octaves)*; as well as studies of Sor, Giuliani, Carcassi and Aguado.

4.8.5 Left hand : alternative changing of fingers

Sor encouraged the changing of fingers of left-hand passages especially, which move in thirds and sixths:

I have to avoid as much as possible, the transition from one string to another with the **same** [bold indication by author] finger and have been sparing in the shiftings of the hand (Merrick 1971 : 27).

Sor has therefore also tried to improve the *legato* technique by not repeating the same finger from one string to a following string. When fingers therefore change from one string to another, the *legato* technique is promoted. However, when the same finger is to be repeated on another string, an unnecessary non-*legato* sound could arise because the finger inevitably has to be lifted.

4.8.6 Right hand : alternative changing of fingers

Under the heading, *Fingering for the right hand*, Sor supplies a few examples where he indicates the alternating of right-hand fingers. He sometimes repeats the same right-hand fingers successively in order to maintain a melodic line:

...by passing the first finger which has just played A of the third string to the fourth string to make E (Jeffery 1971 : 33) (refer Fig. 99).

Sor repeats the first finger (*indicio*) because he considers the E note on the second beat as part of the melodic line. Note that Sor indicates his right hand with numbers.

FIG. 99



(MERRICK 1971 : XXI)

In an effort to keep his right hand still at all times (or possibly to use *apoyando*), he repeated the *indicio* finger. (Where the melodic line was not important, he preferred to use his thumb across two strings) (refer Fig. 100).

FIG. 100



(MERRICK 1971 : XXI)

Today one strives to apply right-hand alternation of fingers, where possible, for the sake of articulation and speed. Right-hand fingers are therefore changed, where possible. In this regard, Pujol states the following:

As a fundamental principle, the same finger should never play two consecutive notes. To do so would be like taking two consecutive steps forward with the same foot (1983 : 58).

4.8.7 Sor's indications of fingering

Sor invariably provides few indications of fingering in his compositions. Brian Jeffery states that:

Sor thought that fingering was only for beginners, because he gave none in all his non-didactic work (1)(Jeffery 1993 : 35).

His studies have almost no indication of fingering, but his *24 Lessons op. 31*, the *Exercises op. 35* and the *Introduction to the Study of the Guitar op. 60* have considerable finger indications. As mentioned, Sor used the scale as basic starting point for his fingering.

4.9 SOR'S OPINION OF RIGHT-HAND STROKE AND QUALITY OF SOUND

In order to determine Sor's view regarding quality of sound and stroke techniques, his viewpoints need to be compared with those of presentday guitarists. Thereafter it can be determined whether this aspect in his Method still has any merit.

4.9.1 Sor's preference of a *parallel* stroke

Sor was in favour of a *parallel* stroke of the fingers on the strings:

...the vibrations would take place in a direction parallel to the plane of the sounding-board, as well as to that of the finger-board... (Merrick 1971 : 15).

Sor was therefore, like Aguado, in favour of a *parallel* stroke of the fingers on the strings (refer Fig. 62 and discussion, paragraph 4.6.4). But there are some guitarists who prefer the *perpendicular* stroke. Abel Carlevaro also prefers this stroke:

To make sure that the fingers always strike the strings perpendicularly, the lateral angle formed at the wrist must be adjusted as the hand moves toward the bass strings... (1978 : 14)

Carlevaro analysed the *perpendicular* stroke of the right hand in much detail. The above quotation refers to *Displacement Type One* : the arm is transformed into a lever of the first kind to displace the hand from the first to the sixth string and back. The lateral angle formed at the wrist must be adjusted as the hand moves towards the bass strings. Carlevaro mentioned that if this adjustment of the wrist was not made, the attack would become *slanted* and the fingers produce undesired noises as they scrape against the bass strings. Carlevaro thus made sure that the *perpendicular* stroke of the fingers on the strings will be maintained (1978 : 13).

Carlevaro also classifies *Displacement Type Two* : the hand keeps its *perpendicular* line to the strings without requiring the arm to slide over the side of the instrument. The wrist will move away from the soundboard without affecting the contact point of the arm, it would have to fold inward, changing the angle formed by the palm and the inner part of the forearm (1978 : 15).

Displacement Type Three : the arm temporarily changes or abandons contact altogether. This action is performed when the hand executes techniques such as *sulla tastiera* or *sul ponticello*, *tambura*, etc. (1978 : 15).

Although Carlevaro motivates and analyses this *perpendicular* stroke, a very sharp, dry sound can be obtained with this stroke. Duncan (1982 : 6) also supports this statement. (Also see

discussion in paragraph 4.6.4, as well as 3.6.3, 3.9.6.2, 5.5.3, 5.8.6 and 5.8.7 of Segovia's final findings regarding the *perpendicular* stroke of the right-hand fingers on the strings).

4.9.2 Sor and the *tirando* technique

Sor refers in his Method to a plucking action with the right-hand fingers, but states that he does not recommend it:

By giving my finger the form of a hook, (refer Fig. 101)...it would strike against the fingerboard and jar against the frets (Merrick 1971 : 14).

FIG. 101



(MERRICK 1971 : 14)

He is of the opinion that by using this "hook" technique, the right hand will strike the string with a too forceful plucking action and the impact will inevitably cause the string to fall back and produce impure sounds. It is possible that Sor refers to the *tirando* technique with his reference to a "hook finger", but one can not be absolutely certain whether he was describing the *tirando* technique. The free stroke or *tirando* is in fact applied today, but is performed as a flowing action rather than a plucking action ("hook"). Charles Duncan writes that the *tirando* technique is not a plucking action:

The stroke originates not in an upward pluck from the middle joint, but rather a downward push from the knuckle (1980 : 37).

Nowadays, most guitarists strive to perform both the *tirando*- and *apoyando* technique with the same type of stroke. With the *tirando* technique the finger moves past, and does not rest on, the following string. With the *apoyando* technique the finger moves in a flowing action and rests on the following string. Whichever technique is applied, Aaron Shearer is of the opinion that both the *tirando*- and *apoyando* technique must be performed with the same stroke:

The "brush action" explained under rest-stroke is to be carefully initiated and maintained in free-stroke (1963 : 30).

The refinement of tone of the *tirando* stroke should preferably not differ from the *apoyando* stroke. Pepe Romero also states that:

The rest-stroke should not differ in tonal quality from the free-stroke (1982 : 32).

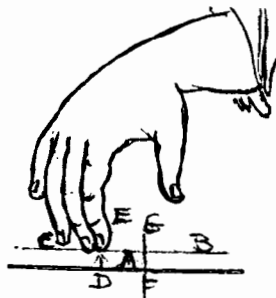
Even though Sor probably describes the *tirando* technique, it is important that both the *tirando* and *apoyando* stroke differ as little as possible in quality of tone and technique.

4.9.3 Sor's opinion about the *apoyando* technique

According to Sor's discussions of right-hand techniques, it is possible that he was referring to the *apoyando* technique with the following description:

To keep my fingers as little curved as possible, for the following reasons: by supposing point A to be the thickness of the string (Fig. 102), the index finger, in moving it, communicates the impulse **towards point B** [bold indication by author]. The reaction must take place towards point C, and the roundness of the fingertip will compel it at the same time in the direction of F (Merrick 1971 : 14) (refer Fig. 102 again).

FIG. 102



(MERRICK 1971 : 14)

Matanya Ophée is of the opinion that Sor does in fact describe the *apoyando* technique and that the quotation does in fact imply the *apoyando* technique. Ophée further says that Sor describes the technique, but does not necessarily use the terminology:

Moretti, Sor and Aguado used the *apoyando* technique, and described it in great detail in their respective books, even though they did not use the terminologies we have come to associate with the technique (Ophée 1982 : 9).

Sor, however, refers (as discussed) to a *parallel* stroke (refer to paragraph 4.6.4) of the fingers on the strings:

...the vibrations would take place in a direction parallel to the plane of the sounding-board, as well as that of the fingerboard (Merrick 1971 : 15).

But Ophée is of the opinion that only the *perpendicular* stroke relates with the *apoyando* technique.

This is a very important right-hand technique and also an important aspect of sound production. Even though Ophée (1982 : 10) emphasizes that a *perpendicular* stroke is essential for the performance of *apoyando*, it is not a requirement and the technique can also be performed with a *parallel* stroke. However, as mentioned in the discussion of Aguado's stroke and quality of tone, paragraph 3.9.1, the *apoyando* technique can not be performed when the right little finger is resting on the guitar. But as appears from the discussion of Sor's right-hand technique, Sor did not necessarily rest his little finger on the soundboard (also see paragraph 4.6.9). It is therefore possible that Sor did in fact refer to the *apoyando* technique.

4.9.4 Sor's preference for the flesh-stroke

Refinement of tone is influenced directly by the condition of the fingertip. Guitarists prefer to either play with a *nail-stroke*, or a *flesh-stroke*, or a *flesh-nail stroke*. Sor clearly preferred the *flesh-stroke*. He strongly disapproved of Dionisio Aguado's preference for right-hand nails and is of the opinion that the technique was applicable in a period where brilliant scale passages were merely required for virtuosity:

Never in my life have I heard a guitarist whose playing was supportable, if he played with the nails (Merrick 1971 : 17).

With this statement, Sor clearly wished to motivate the *flesh-stroke* above the *nail-stroke*. (Aguado was familiar with the *flesh-stroke*, the *nail-stroke* and the combination of both).

♦ Recent opinions of the flesh stroke

According to Sor's discussions in his Method, he was fully aware of the *nail-stroke*. [According to Emilio Pujol, the well-known guitarist, Francisco Tárrega, also preferred the *flesh-stroke* (1983 : 50)]. The *flesh-stroke* is currently still used by some guitarists. As motivation, John Taylor states that:

The use of the flesh alone has much to recommend it. The player feels a closer contact with the strings, and the sound is unique-soft-tone and intimate, sometimes virile and earthy. Some are prepared to sacrifice all brilliance, clarity and variety of nail sounds for these qualities (1978 : 66).

When only the fleshy part of the finger is used, without the combination of the nail, much of the definition of the sound is lost. The more popular combination of the *flesh-nail* technique is, however, not described by Sor. (With the *flesh-nail* technique, a rounder tone is obtained):

A flesh contact alone will produce a "fleshy" tone, which certainly has its uses as an expressive device but lacks clarity enough to be the norm of a good tone (Duncan 1980 : 50).

◆ **Recent opinions of the nail-stroke**

There are currently still guitarists who exclusively prefer the *nail-stroke*. These guitarists of the *nail* technique allege that a much more defined sound can be produced with the nails alone. With regard to the *flesh-nail stroke*, Hector Quine states the following reasons for his own preferences of the *nail-stroke*:

The method itself (combined nail and flesh) is unsound, since clarity and legato are sacrificed, and extraneous noise is increased (1)(1990 : 24).

When playing with the nails only, a better defined sound is in fact possible, but the quality thereof is lost and a much sharper sound is produced. Pujol discusses the difference in strokes as follows:

The more the nail is used in the action of plucking, the more the volume will diminish and, on the other hand, a certain intensity of sound will increase. It is in chords that the greatest difference is heard between playing with nails and playing without them (1983 : 101).

John Duarte states the following however:

I've not heard a "nail only" player who could produce those ravishing sounds Segovia produces (Brewer 1986 : 107).

In spite of numerous Methods, articles and discussions that discourage exclusive nail techniques (already during the lifetime of Sor and Aguado), there are currently still guitarists who prefer the *nail-stroke* without the fleshy part, such as Hector Quine, Abel Carlevaro and Leo Brouwer.

4.9.5 Sor's use of *tasto* / *sul ponticello*

By playing the strings on different distances on the soundboard, Sor achieved certain sound effects. Some of these techniques are currently still applicable. Although Sor stated that the position of the right hand must be 1/10 of the total length of the string from the bridge (paragraph 4.6.2), he also stated that for a softer reserved sound, the strings must be played at 1/8 from the bridge in respect of the total length of the strings. Sor states:

I wished to take advantage of that difference offered by the string on touching it in different places...If on the contrary, I desire a louder sound, I touch it nearer the bridge than usual and I must exert a little more force in touching it (Merrick 1971 : 15).

In order to obtain a louder and sharper sound, he therefore suggests that the strings should be played closer to the bridge.

It is obvious therefore that timbre-variation was already important in the lifetime of Sor and Aguado. Some guitarists today are of the opinion that the right hand should maintain a stable position on the right side of the soundhole. (But with this position only a limited degree of timbre variation can be obtained by merely playing louder or softer). Other guitarists again are of the opinion that the right hand can in fact be moved over the soundboard, to play to the right (*sul ponticello*) or to the left (*sul tastò*) of the soundhole. By playing to the left, a softer nasal sound is obtained, whereas by playing closer to the bridge, a louder metallic sound is produced. Some guitarists are of the opinion that the technical skill of the hand is disturbed by unnecessary movement of the right hand over the soundboard. However, the movement of the right hand over the soundboard can be compared with the movement of a pianist's hands. In this case, technique is by no means lost by the rapid and skilful movement over the keyboard.

Abel Carlevaro provides a detailed study of timbre variation and according to Carlevaro (1978 : 48):

An approach so rich in possibilities can only be developed by understanding and putting into practice the various forms of strokes *which do not require the displacement of the hand* towards the bridge or towards the fingerboard.

For the application thereof, he refers to five different *Toques* (Spanish = stroke) (1978 : 48):

- *Toque Libre* (Free stroke) (1978 : 51) : The original impulse is to be transformed immediately after the stroke into a restraining motion which avoids affecting the adjacent string by curling and cocking the finger upwards. (This viewpoint is unusual, as the *apoyando* stroke does not differ from the *tirando*). Yet Brouwer states that his

fingers are curled slightly more inward when he performs the *tirando* technique (Interview Brouwer : 1995). However, the same action is applied by most guitarists for both the *tirando*- and *apoyando* stroke (refer discussion of *tirando* technique, paragraph 4.9.2).

- *Toque 2* : This louder *toque* necessitates the *fijación* of the last joint in such a way that phalanges 2 and 3 together form almost a straight line. The axis of movement is found to be at the articulation point between the first and the second phalanx.
- *Toque 3* : This stroke requires that the axis of movement be displaced to the base of the finger, where it joins the hand (Carlevaro 1978 : 51).
- *Toque 4* : This stroke permits the active participation of the hand, the effectiveness of which is only made possible through the *fijación* of the articulations of the fingers. The axis of movement is in the wrist. When a good deal more force is required, the arm takes on an active role, in which case a certain amount of *fijación* of the wrist as well as of the fingers will be needed (Carlevaro 1978 : 52).
- *Toque 5* : This is a stroke in which a crooked angle is formed between the last two phalanges by fixing the articulation between them (*fijación*). This *toque* is not determined by the extent of movement, but only by the amount of angularity and rigidity which the finger assumes in its opposition against the string. When this degree of rigidity is varied, a wide spectrum of timbre is made available : *claro* (clear), *poco metallico* (slightly metallic), *metálico* and *aspro* (harsh and hitting). The upper level of the dynamic range must not be exceeded. This stroke commences with *pp* and continues to *mf*. With this stroke the role of the nail is very important, striking with its sharp angle as if to yank and lift the string.

Carlevaro states that different *toques* are applied depending on the dynamic nuance to be obtained. In his book, *Cuaderno no. 2* (Ex. 203 +), he provides the necessary exercises to practise these strokes.

Most guitarists prefer to apply timbre variations on the guitar. In spite of Carlevaro's analysis of *toque*, he also supports the possibilities of timbre to be obtained with *sul ponticello* and *tastiera*:

Traditionally, changes in timbre have been associated with differences in the location of the stroke on a string (*Sul ponticello* : *metallic*, *Tastiera* : *dolce*). Without a doubt, this is quite valid and must by no means be underestimated since it gives access to a very useful range of nuances (1978 : 48).

Roberto Aussel, Eduardo Isaac, Kazuhito Yamashita and Leo Brouwer all obtain striking timbre effects by playing freely across the entire fingerboard (Interview, 1995). However, the practice of playing to the right and the left of the soundhole in order to obtain the necessary variation in sound, was already practised by Sor in 1830.

4.9.6 Sor's use of timbre and imitations

Sor strove to apply broad dynamical contrasts and effects of timbre in his performances. By way of imitations he attempted to simulate orchestral instruments. To imitate the French horn, he avoids open strings and a "silvery tinkeling sound" (Merrick 1971 : 16).

Sor mentions:

The imitation of some other instruments is never the exclusive effect of the quality of the sound. It is necessary that the passage should be arranged as it would be in a score for the instruments I would imitate...This phrase (Fig. 103) being already in the style, and, as it were in the dialect of the instruments that I would imitate, I have already given a direction to the illusion of my auditors and the quality of the tone resembling that of the horn as much as possible (Merrick 1971 : 16).

FIG. 103



(MERRICK 1971 : 1)

Even though Sor mentions that he avoids open strings, in order to imitate the horn, he does not indicate that the E or the G (as in the example, Fig. 103) is not to be played on the open string. Sor also describes in detail how to imitate the trumpet and oboe effectively. He mostly prefers thirds to imitate the sound of the oboe. For the trumpet sound, he aimed not to produce a pure sound by slightly less pressure by the left hand on a string (Merrick 1971 : 17).

This application where instrumental sounds simulated by interval distances or other sound effects, was a general practice during the eighteenth and nineteenth century. Both Sor and Aguado applied this (paragraph 3.9.8). Some of their contemporaries also applied the imitation technique to other instruments, such as the introduction to Haydn's *Oratorium, The Creation* has the title "chaos". Hector Berlioz uses the imitation technique in his *Symphony Fantastique*, with his repetition of the same theme (*idée fixe*). Even though Sor used intervals to imitate

certain instruments, he did not provide titles for his compositions which specifically refer to the idea of imitation. Guitarists will therefore find it difficult to guess that Sor had the trumpet in mind with a specific passage.

The imitation of other instruments and orchestral effects in guitar music are still being applied in guitar compositions. Brian Lester, for instance, imitated blues-effects in his book, *Essential Guitar Skill, Blue Barré no. 6* (refer Fig. 104).

FIG. 104

BLUE BARRÉ

B. LESTER

(LESTER : 1979)

The British composer, Carey Blyton, used the Japanese "soft scale" in his *Two Japanese Pieces : Water Garden* and *Koto Music* to imitate the Koto (refer to Fig. 105).

FIG. 105

WATER GARDEN OP. 68

C BLYTON

(Based on the Japanese soft scale)

(BLYTON : 1976)

4.9.7 Sor's use of buffed sounds

Sor experienced problems with the dynamic limitations of the guitar. He did not purposefully try to play softer:

I have always too much regretted that there was no method of giving more sound to the instrument, in order that I might occupy myself with the methods of diminishing it... (Merrick 1971 : 17).

To produce a buffed sound (*pizzicato*), Sor lessened the normal pressure of his left-hand fingers on specific strings:

To damp or check the sounds, I have never employed the right hand; but have played the fingers of the left hand so as to take the string on the fret which determines the note, pressing it with less force than usual, but no so lightly as to make it yield an harmonic sound. This manner of damping, or buffing, requires great accuracy in the distances, but produces true suppressed sounds (Merrick 1971 : 17).

The technique to which Sor refers is known as the *pizzicato* technique. This technique is distinguished further with the terminology *sordino* and *pizzicato*. The *pizzicato / ettouffé* technique is preferably performed with a right-hand technique (refer Segovia's opinion, paragraph 5.8.9).

4.10 TRANSCRIPTIONS

Sor refers to the desirability of transcriptions in his Method. Transcribed music is used freely in guitar education today. This study reports on Sor's view regarding the desirability of transcriptions.

Sor is of the opinion that it is not always desirable to process any music for the guitar:

Instead of saying "arranged" for such an instrument, the expression should be "sacrificed" for such an instrument (Merrick 1971 : 38).

Sor also writes the following of transcriptions:

To pretend that everything imaginable in music can be performed on an instrument, is in my opinion not at all to know the instrument. The Piano-forte, offering so many resources, could not render the effect of my twenty fourth study for the guitar, without changing its texture, because it is not within its system of fingering (Merrick 1971 : 32).

Sor is therefore of the opinion that if the transcribed music does not fall within the scope and feasibility of the instrument, the transcription is not suitable:

I have not sought rules for things which I consider not within the domain of the guitar (Merrick 1971 : 32).

- ◆ **Arguments in favour of and against guitar transcriptions**

As there are many different views regarding the desirability of transcriptions, this study does not determine whether transcriptions are desirable or not. Various opinions are provided instead:

Sor's ideas regarding the desirability of transcriptions are appropriate, as the processing of other instruments for the guitar is usually not very successful. Composers and guitarists, such as Segovia and Tárrega, for instance, greatly contributed to the expansion of the guitar repertoire with transcriptions, but such transcriptions for the guitar should be done very discreetly. The twentieth century guitarist, Julian Bream, states that:

One has to be very clever with transcriptions, but it can be managed. I don't necessarily want to hear a Beethoven sonata on the guitar, even if it could be made playable. On the other hand if, for example, a really good transcription could make one think of that Beethoven sonata in a different way...that is if the guitar gave it a new slant - then I would consider that a very valid transcription (1972 : 11).

Elliot Fisk writes the following about the desirability of transcriptions:

People often ask me about transcribing Chopin for the guitar, and I always tell them to forget it, because the sound of the piano is so implicit in the music. Villa-Lobos' guitar work is "untranscribable" in the same way : He knew how to make the instrument sing, and the writing is so instrument-specific that it could only work on the guitar. By contrast, works like Bach's Art of Fuge can be laid out in open score, and Mozart's piano sonatas often sound like transcribed orchestral pieces (Kozinn 1983 : 24).

Fisk has, however, transcribed music by Scarlatti, Soler and Paganini, in spite of his opinion of transcriptions. The opinion of guitarists in general is that original music is preferred to transcribed music for the guitar. The following quotations support this view. The Russian composer, Nikita Koshkin, states the following:

I do prefer original works for the instrument because so often when we transcribe music we lose so much. There are exceptions. Albéniz found a second life for his music through the guitar. And Bach, his work lies in musical meaning rather than orientation towards a specific instrument (Kilvington 1993 : 12).

Manuel Lopez Ramos adds:

Many times a student will say that this piece was originally written for clavier and justify their style of playing because of it. And so I ask, "Why do you play guitar?" They do not want to make compromise, but they have already made a compromise by playing a transcription (Ramos 1979 : 6).

Harold Dench (1986 : 21-22) is against transcriptions:

In the instance of the transcription by Kazuhito Yamashita and his *Pictures at an Exhibition* by Mussorgsky, there has simply been a "reduction" of the piece from its original form...If we concede that the piano was not an adequate medium for this composition, it is clear that the guitar is out of context and just being abused.

After the 1991 *International Guitar Festival* in Miami, Florida, Jan de Kloe reported interesting particulars regarding transcriptions : He mentioned that Stephen Aron, of the University of Akron, transcribed Schumann's *Kinderszenen*:

By transcribing the *Kinderszenen* by Schumann and the twelve Schubert *Ländler op. 171*...The *Kinderszenen* are not too difficult on the piano yet powerful, while on the guitar they are difficult, losing some of their expression and as such less of a success in transcription. Original keys have power and colour which sometimes make it difficult to justify a transcription (1992 : 25).

Transcriptions from other instruments for the guitar are not always easy to perform on the guitar. It does, however, enable the guitarist to perform a wider variety of works. Albéniz and Granados' music, for instance, have been transcribed successfully by various guitarists.

Transcriptions for the guitar from other *stringed* instruments are more meaningful and associate more effectively with the character and style of the guitar. Andrei Sychra (1773 - 1850) made transcriptions from the six-string guitar for the Russian seven-string guitar. Matanya Ophée states that the seven-string transcriptions of Sychra's *Four Concert Etudes* are not an actual transcription of one instrument to another, but rather a displacement within the same discipline (1992 : vii).

The Oxford Companion to Music honours the following viewpoint in respect of transcriptions:

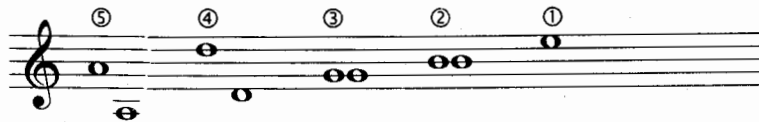
It is necessary that the arranger should consider, not so much how nearly he can reproduce a given passage in the new medium, as rather how the composer would have written it had the medium been the original one (Scholes 1983 : 53).

♦ Baroque transcriptions

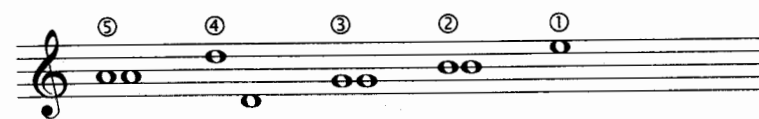
Especially in respect of Baroque transcriptions, views on transcriptions are different. Baroque guitar music is heard regularly in concert halls and transcribed lute music constitutes a large part of the guitarist's repertoire. Baroque guitar music was originally written for the five-course guitar and tuning differed from the modern guitar (refer to paragraph 2.2.3). Most of this music needs to be transcribed to use it for the modern guitar. The Baroque guitar was normally tuned according to the Italian method which was generally used in Italy until approximately the middle of the seventeenth century (compare Fig. 106 with other methods of tuning). Alternative methods of tuning were also used.

FIG. 106

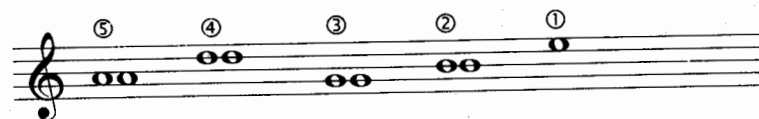
ITALIAN TUNING METHOD



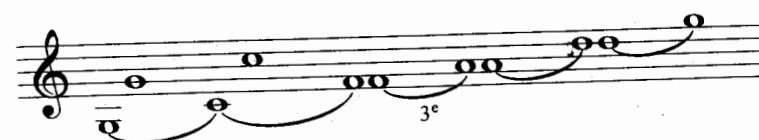
FRENCH TUNING METHOD



SPANISH TUNING METHOD



LUTE TUNING METHOD



RECENT GUITAR TUNING METHOD



(d' A JENSEN 1981 : 22)

Of all the above tuning methods, it appears that the music that was written for the Italian tuning method with an interval of an octave between the two courses of the fourth and fifth strings, transcribes the easiest. It is, however, important to strive at maintaining the original character of the music when transcribing. After the International Congress of Musicology (1909), Emilio Pujol reported on the recommendations concerning transcriptions:

The work must be transcribed from tablature to notation in such a manner that the resulting music heard by the listener is identical (Wade 1980 : 17).

Because of the different tuning methods of the Baroque guitar, Baroque transcriptions are normally difficult. Deric Kennard states that when seventeenth century music is played, for instance, most of the larger chords on strong pulse beats should be played with a stroke of the thumb or *indicio* finger or as *rasgueado*. Transcribers normally do not indicate these in their music. With the transcriptions of Corbetta, de Visée Roncalli, Granata and Sanz' music, transcribers sometimes omitted notes on open strings, as these notes sounded more natural with the *rasgueado* stroke (Brewer 1986 : 30). For example, Karl Scheit, a well-known professor in guitar in Vienna, never considered the *rasgueado* (*Battente* style), for instance, and alleged that the *rasgueado* technique is no longer relevant in the twentieth century (Brewer 1986 : 29). He proposed that chords are only played *unisono*. Besides, the amount of Baroque ornamentation is a problem in transcriptions. Ornamentations differ from tablature to tablature and are usually reliant upon the musical taste and supposition of the transcriber.

When seventeenth century music is transcribed, one must gather the knowledge of the necessary performance practices during that period. Roy Brewer states that many seventeenth century transcriptions that are available today, only vaguely resemble the original music and are no longer recognisable (1986 : 25). In this regard, Graham Wade states that Alirio Diaz, one of the world's most famous guitarists, published an edition of Mudarra's *Fantasia* in which he "modernised" the fingering:

A magnified, full-blooded "tour de force" of this kind may however give a misleading, unsatisfactory atmosphere to the refined exuberance of sixteenth century music (1980 : 22).

Yet, there are a few works that have been transcribed successfully as, for instance, the Bach *Chaconne* in d minor BWV 1003:

The transcription of the Chaconne set new standards for the guitarist's art (Wade 1980 : 74).

Even though Dench (1986 : 21 - 22) expresses himself strongly against the transcription of Mussorgsky's *Pictures of an Exhibition*, Yamashita opened the way for the application of optimal timbre possibilities on the guitar with this transcription. A personal decision needs to be taken as to whether a transcription is suitable for the guitar or not. A composition which is composed for a specific instrument is authentic to that instrument. With a transcription, the entire character of the composition may be lost. When a composition is intended for the piano, there is a specific reason why it wasn't intended for the guitar or violin for instance. In this regard, Graham Wade writes:

In piano recitals the work of Scarlatti, Bach and Handel is now left more and more to the harpsichordists as pianists devote themselves increasingly to the nineteenth century repertoire indigenous to the grand piano. Such a profound change may drive the classical guitar into a reliance on its own original music, leaving earlier material to the relevant instruments (1980 : 23).

In this regard Odair Assad said the following about playing Bach on the guitar:

I just don't like (Bach) for the guitar...but the phrasing you can do on keyboard is next to impossible to do on guitar. It doesn't do justice to his music...we do like playing French Baroque because it's more elegant and we can make a good job of it... I can't say the same thing about Bach... I can only say that it is lost already by using a present-day guitar (Oosterhout 1986 : 14).

Another argument in support of transcriptions may be that the guitarist lacks a sufficient repertoire, and transcriptions are therefore essential. These limitations of repertoire also applies to other less popular instruments and other non-orchestral instruments. A transcribed work unfortunately may lose too much of its power and its originality to convince both performer and audience.

4.11 CONCLUSION : THE METHOD BY FERNANDO SOR : *MÉTHODE POUR LA GUITARE* (1830)

According to the problem statement, this study needs to determine whether this Method by Sor may be regarded as a comprehensive and suitable Method for the classical guitar. The following motivates that this Method complies with the requirements of a suitable and practicable Method.

4.11.1 The Sor Method as a suitable Method

With his Method, Sor provides one of the most complete technical and theoretical analyses of guitar teaching. According to the definition, the work qualifies as a suitable Method. Sor provides detailed textual contents, as well as illustrations in support of his text. He also provides a limited number of finger exercises to illustrate his techniques. Sor's Method, with the exception of some specific aspects, could be used effectively by advanced students. The Method is highly regarded in the twentieth century. The well-known guitarist and educator, Emilio Pujol (1886 - 1980), wrote the following of both Sor and Aguado's Methods:

The Methods of Sor and Aguado are the best study works which have been written for the guitar. The best qualities of Sor's Method lie in his musical and artistic feeling, while those of Aguado lie in the technical-instrumental aspects (1983 : xxix).

Roy Brewer writes that Sor's Method is presented analytically and thoroughly, but that the Method is not suitable as instruction manual for the beginner:

The Sor Method is thorough and, though it would be unwise to recommend it as a course of instruction for present-day players, its approach is analytical in ways hard to find in most modern methods...we still need such precise technical instruction as he provides, rather than more "easy ways" of playing the guitar (1986 : 8).

Sor's Methods may therefore, according to this study and the above quotes, still be used effectively for advanced teaching.

4.11.2 The efficacy of Sor's Method according to current standards

Even though Sor's Method is regarded as one of the most important Methods of guitar didactics, one of the biggest disadvantages of the Method is that it is difficult to read:

- The paragraph divisions are exceptionally long and the print very small.
- The techniques are not discussed methodically. The technical aspects which are discussed are not always limited to the chapter or heading. The reader is accordingly

forced to read the entire book in order to obtain sufficient knowledge on specific technical aspects.

- In his discussion of the left-hand technique, for instance, Sor could have supplied additional technical exercises suitable for the *barré*, or could have referred to suitable *barré* studies. In his discussion of techniques, he easily lapses into circumstantial explanations and lengthy paragraphs. Because of the translation perhaps, it is not always clear what he means.
- The fact that Sor constantly refers to exercises in the appendices, hinders the application and reading even further.
- Sor invariably maintains a formal writing style. He refers to dialogue passages with other guitarists, which are interesting, but the progressive line of factual information may be lost.
- Indications, such as tempo indications, seldom appear in Sor's compositions. Accordingly, modern guitarists do not have any definite guideline when performing Sor's music, except by studying his Method. In view of Sor's date of birth, he may be regarded as a Classical composer and his music generally indicates more Classical than Romantic characteristics. Yet there are well-known guitarists who interpret his music with unusual *rubato*'s and rhythmical freedom.
- The fact that the Method is not commonly available in the South African trade is a further disadvantage of the Sor Method. Yet both Sor and Aguado's compositions are used regularly by guitarists as study material. The use and application of the Method can be of significant assistance for instruction to obtain, for instance, better knowledge and background of a composer such as Fernando Sor and to perform his compositions with a greater perception and musical conviction. Unusual fingering, right- and left-hand techniques, interpretation of style and tone production, etc. may be improved.

4.11.3 Sor's contribution

Sor's most important contribution, however, is the detailed discussion of technical aspects. He discusses the right-hand technique in detail. His right-hand technique is still applicable today : the curved wrist (although the straight wrist is more commonly used), the resting of the right forearm on the rib of the guitar and the placing of the right-hand fingers *parallel* to the strings. The different uses of the thumb : the thumb that forms a natural cross with the fingers, the playing of more notes with the thumb and the use of the thumb on the soprano strings.

As was indicated by Sor, the combination p, i fingering may still be used in passages for the sake of articulation. The combination, p, i, may also be applied successfully on melodic passages, and not exclusively for the sake of a stable right-hand position, as Sor recommended.

Sor's description of the left-hand technique is still relevant today and the reader may find it useful in his own playing. The left-hand fingers should be placed on the strings rectangularly and the fingers should function as a unit with the whole arm. Sor's description of the *barré* technique is also still relevant.

Sor provides a thorough explanation of scale techniques which may still prove to be very effective today. The right and left-hand alternation of fingers to which Sor refers, is encouraged.

In modern practice, scales are performed at any tempo and articulation, *staccato*, articulated, slurred or *legato*. A great deal of attention is also given by Sor to correct fingering of scales and passages.

Sor's discussion about quality of tone and accompanying techniques is still applicable, and it appears that Sor might have been familiar with the *apoyando* technique. The *flesh* technique, which Sor applied, is found less frequently today than the *flesh-nail* technique.

Sor expresses himself against the desirability of transcriptions and states that transcriptions should still be used discreetly (Merrick 1971 : 38).

With his Method, Sor provides one of the most instructive works for the guitar, which is especially suitable for the more advanced guitar student or teacher.



ANDRES SEGOVIA

5. **CHAPTER 5 : ANDRÉS SEGOVIA (Spain 1893 - 1987). AN ANALYTICAL DISCUSSION OF THE METHOD : *THE SEGOVIA TECHNIQUE*(1977) (by V. Bobri)**

5.1 **INTRODUCTION**

Andrés Segovia had the temperament and technical ability to successfully introduce the guitar to the public as a solo instrument. He has had a huge influence on twentieth century guitarists because of his perseverance and enthusiasm for the guitar, his numerous concert performances, recordings and broadcasts, transcriptions for the guitar and teaching. When Segovia received a Honorary Doctor's Degree from the University of Florida (Tallahassee), he described his aims in life as follows:

- To elevate the guitar to a classical instrument that was independent of folk music.
- To create a classical repertoire for the guitar by encouraging composers to compose for the guitar and to transcribe existing compositions of other instruments for the guitar. Federico Moreno Torroba and Joaquín Turina composed, on his request, remarkable works with nationalistic elements of Spanish folk music. Manuel Ponce and Heitor Villa-Lobos also wrote compositions for the guitar under inspiration of Segovia.
- To introduce the guitar to the Philharmonic society, by giving concerts in Spain, South America and Europe.
- To introduce an international voice for the guitar, by supporting the musicological journal, *The Guitar Review*, under editorship of Vladimir Bobri.
- To improve the guitar as educational subject at Conservatories and Universities. Various past students of Segovia teach the guitar at important universities : four at conservatories in Switzerland, five in Italy, one in England, two in Austria, two in Argentina, some in Florida, Germany, Netherlands, France and the Scandinavian countries.

A Method was compiled by Vladimir Bobri on behalf of Segovia. Bobri states that the Method was conceived because of a lack of methodological material for the classical guitar:

The number of guitar methods and instruction books displayed on the counters of music stores today is staggering, and it is no wonder that bewildered beginners have to rely on the advice of salesmen seldom qualified to give it (1977 : 82).

The aforementioned confirms the problem statements at the start of this study.

5.2 BIOGRAPHY

Andrés Segovia (Linares, Granada Spain 1893 - 1987) was one of the most important guitarists of the twentieth century. He lived with his uncle in Granada who encouraged him to play the violin. However, he became interested in guitar music and was greatly influenced by a Flamenco guitarist who was living with his uncle temporarily. He bought his first guitar when he was ten years old and was informally instructed by the Flamenco guitarist for a few years.

After his uncle had passed away, he lived in Córdoba with his mother and brother. Segovia's family opposed him in his dream to become a musician and therefore never received any formal classical guitar instruction and was mainly exposed to Flamenco guitar-playing and techniques. He later left his family home to live in Seville with the aim to devote himself full-time to the guitar and to establish the guitar as a concert instrument. In those years the guitar was not yet generally accepted and acknowledged as a classical music instrument. In 1909, Segovia gave his first public concert in the art centre of Granada. He gave sixteen concerts during the years that he lived in Seville.

In other cities of Spain, he received enormous criticism and resistance from the music critics for playing the guitar as solo instrument. In 1912, Segovia made his debut in Madrid but was not received very well (Summerfield 1991 : 185). In Madrid, Segovia met one of the most important guitar manufacturers of the twentieth century, Manuel Ramirez. Ramirez was so impressed by Segovia's technical and musical abilities, that he donated one of his best guitars to him.

Segovia later met the pianist and guitarist, Miguel Llobet, in Valencia. Llobet was one of Francisco Tárrega's most talented pupils. On Llobet's recommendation, Segovia performed at three successful concerts in Barcelona, and in 1919 he undertook a very successful concert tour to South America. In 1924, Segovia made his debut in Paris and London with a very successful performance in the presence of important musicians and critics. In 1926 he performed in Moscow, in 1928 in New York, London, Paris, Boston, Mexico City, Berlin, Brussels, Stockholm, Budapest, Rome and Vienna. Unlike his Madrid debut, he was received positively and with great praise at these concerts (Summerfield 1991 : 185).

Segovia was aware of the limited classical guitar repertoire and made valuable contributions in this regard. During 1924 - 1936 he purposefully endeavoured to expand the guitar repertoire by requesting the following composers to compose guitar compositions : Joaquín Rodrigo (b. 1902), Manuel Ponce (1886 - 1948), Heitor Villa-Lobos (1887 - 1959) and Mario

Castelnuovo-Tedesco (1895 - 1968). Most of these composers reacted positively to his requests.

In 1936 he became honorary president of the *Society of Classical Guitar* in New York and in 1963 he was awarded an honorary doctorate by the University of Santiago de Compostela in Spain. In 1972 he also received an honorary doctorate from the University of Oxford.

From 1936, with the outbreak of the Spanish Civil War, Segovia lived in New York and Uruguay. By 1944 he had made 78 rpm-recordings for *Columbia* in Britain, *Decca* and *Musicraft* in the United States. Some of the 78 rpm-recordings were later re-issued in 33 rpm-speed (LP) format. Even though Segovia's music was captured on record, the true quality of sound cannot be evaluated properly from these early recordings.

During the fifties, Segovia recorded a further 22 LP-recordings under the Decca label. In addition, during the period 1948 - 1965, he performed in an average of one hundred concerts per year:

During 1961, Segovia gave no less than forty concerts from January 17, through April 29. That means a concert every other day for 119 days (Snitzler 1983 : 31).

Until his death in 1987, Segovia gave concert performances, taught and gave master's classes around the world : at the University of South California, Los Angeles, the Geneva Conservatory in Switzerland, the Manuel de Falla-foundation in Granada Spain, amongst many other institutions. His enthusiasm, perseverance and teaching inspired classical guitar-players to become well-known guitar virtuosos, such as Alirio Diaz, Oscar Ghilia and John Williams.

Unlike the Methods by Aguado and Sor, there were no other publications of a Segovia Method as far as could be ascertained. The problem that was pointed out (refer to paragraphs 3.3 and 4.3) in respect of the many publications of Methods, is therefore not applicable to the Segovia Method.

5.3 ANDRÉS SEGOVIA'S METHODOLOGICAL APPROACH

To determine whether *The Segovia Technique*, as written by Vladimir Bobri, meets the requirements of a suitable Method - that is a Method with sufficient textual contents, illustrations, sketches and finger exercises to clarify textual contents - the total contents will be evaluated to determine whether the work is presented logically and in an organised manner. It will also be determined whether Segovia was didactically orientated to qualify as a guitarist by whom such a Method could have been written.

5.3.1 Didactical orientation

Bobri, the author of *The Segovia Technique*, mentions that the work was written in order to record Segovia's technique in written form:

The aim of this volume is to preserve an indisputable record of this technique, as developed and practised by Andrés Segovia, and to serve as a visual and textual guide in establishing a solid foundation for playing technique by aspiring students (Bobri 1977 : 77).

Even though Segovia made an important contribution in promoting the guitar as an acknowledged solo instrument, individual guitar instruction was not so important that he found it necessary to write a didactical work himself. Mendoza, the author of Segovia's book for beginners, *Guidance for the Beginner* (1979), mentions that Segovia never planned to write a rigid didactical work:

...he did not want to be part of a rigidly didactic teaching experience (Mendoza 1979 : 8).

It is therefore clear that Segovia might never have planned a Method similar to that of Fernando Sor, even though he seriously devoted himself to the guitar. This might explain the limited extent of his Method.

In respect of individual tuition, Segovia also mentioned on occasion that a guitarist should receive wider musical education:

I tell my pupils to be, first, good musicians - and then guitarists. At one time though, the amateur guitarist didn't have a tenth part of the knowledge of music that any violinist or pianist had (Clinton 1978 : 19).

This statement also adds to the introduction of the problem statement, namely that the guitar is usually not on the same level of teaching as that of other instruments. Segovia therefore wished to promote the guitar and the musical education of the guitarist in general.

The author, Bobri, also writes that Segovia regarded the techniques of traditional Methods as an essential basis for guitar technique development:

Like Segovia, who first studied diligently the thinking of Sor, Aguado, Tárrega and other masters of the past before venturing to introduce his own innovations, today's guitarists

must acquire full comprehension and use of the traditional technique, before embarking on experimentation of his own (Bobri 1977 : 77).

This remark by Bobri further proves that the techniques described in the older Methods, such as the Aguado and Sor Methods, are still relevant today and could be used effectively.

5.3.2 Layout of the Method

The layout of the book is logically organised compared to some of the older Methods, such as those by Aguado, Carcassi, Carulli and Sor which, even though the techniques are discussed in detail, are lacking in total organisation. The author, Bobri, briefly discusses the development of the guitar and refers to important masters, such as Carulli, Carcassi, Giuliani and Tárrega. At the end of the book, Bobri briefly refers to the Methods by Aguado, Carulli, Sor, Giuliani and Carcassi. He devotes a chapter to didactical publications which are suitable for teaching. Even though most of the publishers no longer exist, some of the Methods concerned still do. Bobri's chapter on publications is very valuable, as it provides the tutor or student with at least a guideline in his search of appropriate teaching material.

From his concert performances, his many articles in regard to methods of teaching, his recordings, publications and master classes, it is clear that Segovia was seriously involved with the guitar. This Method by Bobri is therefore purely classically orientated and he possesses credibility in this specialist area.

5.4 SEGOVIA'S OPINION ON HOLDING THE GUITAR

Bobri provides detailed and valuable directions in respect of the sitting posture and the holding of the guitar. Because the sitting posture is one of the most important aspects of playing the guitar, it is discussed in detail.

5.4.1 The most supportive posture

According to Bobri, Segovia prefers the most supportive posture that ensures total freedom of movement of both hands. He prefers a chair without arms, sitting on the front part of the seat (Bobri 1977 : 33). He rested the guitar on the left upper leg with the upper body leaning slightly forward, whilst keeping the soundboard *vertical*. In order to see only the edge of the fingerboard, the guitarist merely bends his head forward without hindering the position of the guitar. The left arm hangs vertically from the shoulder with the left elbow as close as possible to the body. This posture contributes to the total relaxed state of the body. Segovia's posture is illustrated in Fig. 107.

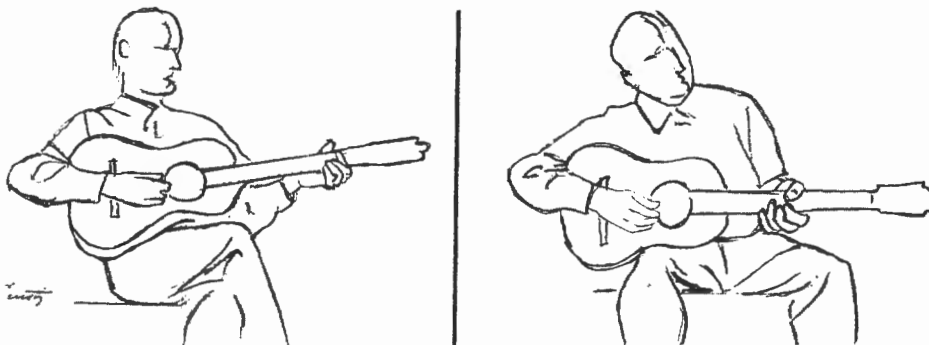
FIG. 107



(BOBRI 1977 : 32)

In *The Segovia Technique*, Bobri also provides illustrations of incorrect sitting postures, Fig. 108.

FIG. 108



(BOBRI 1977 : 81)

Most guitarists today prefer to hold the guitar vertically against the body. Yet Aaron Shearer mentions that he prefers to tilt the lower part of the guitar slightly outward (as Segovia mentions) and not to hold it completely *vertical* against the body:

Some authorities maintain that the guitar should be held absolutely vertical. Others believe that the lower part of the instrument should be tilted slightly outward. The author prefers the latter position (1963 : 10).

This view of Shearer may be regarded as exceptional. Yet Christopher Parkening does not hold the guitar too close to his body either, as illustrated in Fig. 109.

FIG. 109



(PARKENING 1972 : 9)

Parkening mentions that the chest is one of the supporting points of the guitar, together with the right upper leg against which the guitar presses, the left upper leg on which the guitar rests and the right upper or lower arm:

In order to achieve stability, the guitar must be locked in place equally by the four points at which it comes in contact with your body. It means that at a time when stability is necessary, you should know how to achieve it (1979 : 15).

The mentioned points of support when holding the guitar, are also preferred by Charles Duncan (1980 : 8).

With the sitting posture, a great deal of attention is given to total relaxation and body-balance. Abel Carlevaro mentions that the guitar can only be held effectively once the guitarist has proper poise and balance (1978 : 2).

The above points that are discussed in *The Segovia Technique* are still relevant today.

5.4.2 Segovia's use of the footrest

It appears that the sitting posture and the use of the footrest are important points of dispute amongst guitarists. Segovia preferred a flat footrest for the left foot, 5 - 6 inches high, on which he rested only the *tip* of his left foot. The heel is free which, according to Segovia, provides a certain measure of freedom of movement of the left foot and leg. The right leg is placed slightly to the back on the right of the chair leg, supported by the toes and ball of the foot. This ensures optimal support and stability in playing.

Today some guitarists prefer a higher footrest, causing the neck of the guitar and fingerboard to protrude high above the shoulder of the guitarist. Others prefer to hold the guitar more horizontally (refer to Sor's opinion of the sitting posture, paragraph 4.5.1). The height of the footrest also influences the height of the neck. The toes or the whole foot may be placed on the footrest. Segovia's preference of not supporting the heel has the advantage that the body is more mobile and is balanced with the ball of the right foot. Christopher Parkening prefers to rest the left foot *flat* on the footrest [refer Fig. 110(a)]. When the left foot is rested totally on the footrest, it provides a more stable supporting point and chances are smaller that the footrest might slip away. (Segovia preferred a small solid "table" to the standard footrest, which is possibly the reason why he only placed his toes on the footrest).

FIG. 110(a)



Secure the instrument at four points:

1. Against the body.
2. Inside the forearm on the highest point of the curve of the guitar.
3. Inside the right thigh.
4. Resting on the left leg in the natural curve of the guitar.

The neck of the guitar should be at an approximate 35 degree angle.

(PARKENING 1972 : 8)

Abel Carlevaro also supports Segovia's view and emphasizes the importance of the right foot as a point of support:

...the right foot should be placed on the floor slightly *behind the performer* to create a balancing mechanism in which the backward effect of the left foot could be cancelled (1978 : 3).

The *London Guitar Studio* advertised a patent in 1989 which was introduced as the "*Guitar Apoyo*". See illustration, Fig. 110(b).

FIG. 110(b)



(CLASSICAL GUITAR 1992 : 10(5), 6)

Similar patents are also made in South Africa on request. Most of these knee rests are designed with the aim to keep both feet flat on the ground. There are numerous advantages when using these knee rests. Muscle- and lower backaches, which are normally caused by the unusual sitting posture and the left foot on the footrest, are eliminated. The guitar is more stable, which ensures more comfortable use of both hands, and better sound projection is possible because the guitar is held further away from the body. However, this is a relatively new invention and although this patent was developed in Europe, it has not yet received international acclaim. The well-known guitarist, Oscar Ghiglia, voiced his doubt in respect of the knee rests during the *Zwolle Guitar Week* in Zwolle, Holland:

...lack of faith in the various unsightly pieces of scaffolding which at one time threatened to replace the tried and trusted footstool.

He continues:

It would not take much research to establish that the overwhelming majority of guitarists in the higher reaches of their profession use none of these gimmicky devices... (Fowles 1992 : 26).

Guitarists in Europe and South America, such as Kazuhito Yamashita, Manuel Barrueco, Roberto Aussel, Eduardo Isaac and Leo Brouwer still prefer to hold the guitar in the traditional way : with the left foot on the footrest and most of the support on the left leg, the chest, the inside of the left upper leg and the right arm (Interview, 1995).

5.4.3 Segovia's opinion concerning left-handed players

Segovia mentioned the following in respect of left-handed players during an interview with James Smith:

It is not necessary to transport to the guitar the condition of being right-handed or left-handed, because both hands work the same, and it is not necessary to reverse the instrument. Do you ask a pianist if he is left-handed or right-handed? (Smith 1981 : 10).

Leo Brouwer also supports this principle (Interview Brouwer, 1995). When the respective hands functions are switched around, it means that the strings of the guitar should also be switched or that the guitar should specifically be manufactured for the left-handed player. Yet there are a few guitarists, such as Roy Brewer, who are in favour of the switching to suit left-handed players (1986 : 102). Even though there are different views regarding playing left-handed, it is also a fact that other instruments, such as wind-players and violinists, do not necessarily adjust for left-handed players.

5.5 SEGOVIA'S RIGHT-HAND TECHNIQUE

As the right-hand technique is one of the most important aspects of guitar technique, Segovia's opinion will be compared to current practices in order to determine the suitability of his Method.

5.5.1 Position of the right hand

Bobri states that Segovia mentions a *curved* wrist which hangs naturally down and relaxed (1977 : 39). The hand will accordingly be held three to four inches between the palm and the soundboard.

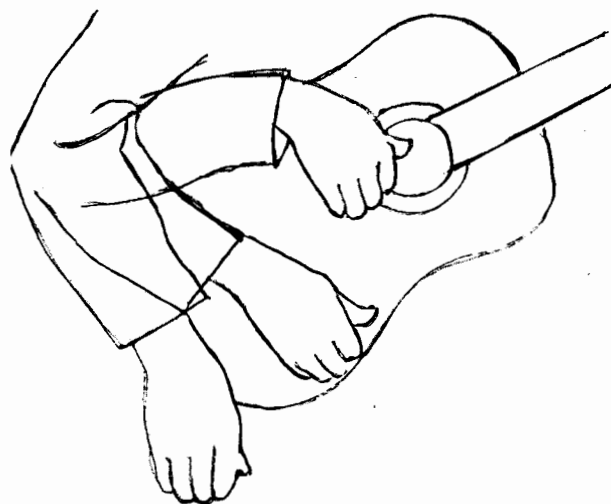
It is therefore evident that, like Aguado and Sor, Segovia also preferred a *curved* right-hand position above the strings. Modern guitarists prefer the flatter wrist to the curved wrist (refer to the discussions of the curved wrist of Aguado, paragraph 3.6.2, and Sor, paragraph 4.6.3).

5.5.2 The right upper arm

According to Bobri, Segovia mentions that the right upper arm should rest on the broadest part of the guitar, which enables the forearm to move freely and the fingers to maintain a curved position above the strings. See illustration, Fig. 111 (also refer Sor's opinion, paragraph 4.6.5).

The right *upper* arm rests on the broadest part of the guitar body...To check if you have positioned your own right arm properly, swing your forearm in pendulum-like motion from the elbow without exerting any muscular effort for its support (Bobri 1977 : 33).

FIG. 111



(BOBRI 1977 : 34)

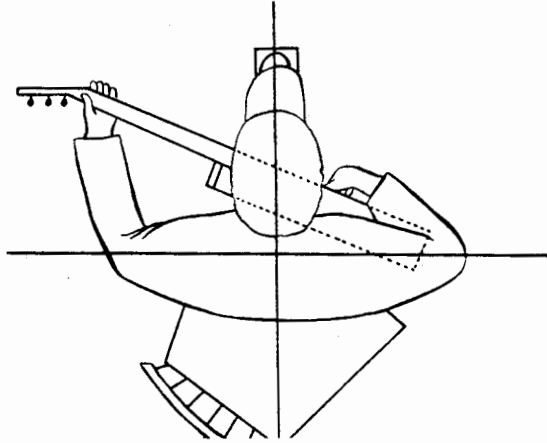
5.5.2.1 Recent opinions about resting the upper arm on the guitar

Some guitarists prefer to rest the upper arm on the guitar rib instead of the forearm below the elbow. In contrast to Segovia, most guitarists prefer the forearm position (1963 : 11). Aaron Shearer mentions the following:

(The) guitar body is placed somewhat under right arm and shoulder (refer Fig. 112).

According to the sketch, it seems that the upper arm is resting on the guitar rib (refer also paragraph 4.6.5).

FIG. 112



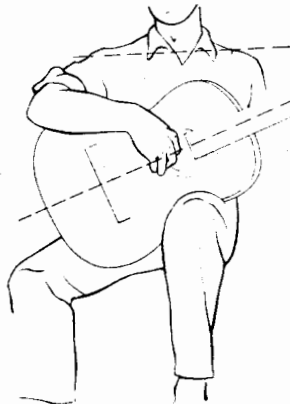
(SHEARER 1963 : 11)

5.5.2.2 Recent opinions about resting the forearm on the guitar

Hector Quine mentions that the right arm should rest just below the elbow on the guitar rib. He emphasizes that when the whole arm is totally relaxed from the shoulder to the elbow, so that the dead weight of the arm is only supported by the guitar rib, a point is found where the upper arm and forearm balance each other. According to Quine, this point is just *below* the elbow. See illustration, Fig. 113:

...the weight of the forearm resting on the front edge of the guitar (1)(1990 : 7).

FIG. 113



(1)(QUINE 1990 : 8)

Duncan also prefers that the biceps (upper arm muscles) do not touch the guitar rib (refer Charles Duncan's sitting posture, Fig. 114):

If the biceps are used as the point of support, there will be inevitable fatigue of the arm, also a loss of right-hand mobility...Forearm should feel poised on the edge of the instrument... (Duncan 1980 : 11).

FIG. 114



(DUNCAN 1980 : 9)

Abel Carlevaro also supports this principle:

It is somewhere between the elbow and the wrist that the arm has its contact point (1978 : 11).

The general trend is to rest the forearm on the guitar. In an interview, the following guitarists also expressed preference for this principle : Manuel Barrueco, Roberto Aussel and Eduardo Isaac (Interview, 1995). Well-known guitarists, such as Carlevaro (1978 : 11) and Pujol (1983 : 53) support the contact point of the forearm below the elbow. Pujol also mentions that this position of the right arm constitutes one of the supporting points of the guitar. Christopher Parkening (1972 : 9) and Alice Artzt also support this principle:

...and the forearm should rest on the body of the guitar in a natural comfortable position (Artzt 1978 : 23).

From the above quotations, it appears that the resting of the *forearm* on the guitar rib is preferred to the *upper arm* position (as was preferred by Segovia, paragraph 5.5.2). The upper arm position is still used however. It is nevertheless the individual's choice whether to rest the upper arm or forearm on the guitar rib. As long as the arm does not rest too heavily on the guitar, or the guitar is not gripped too tight against the body.

5.5.3 Vertical action of the fingers on the strings

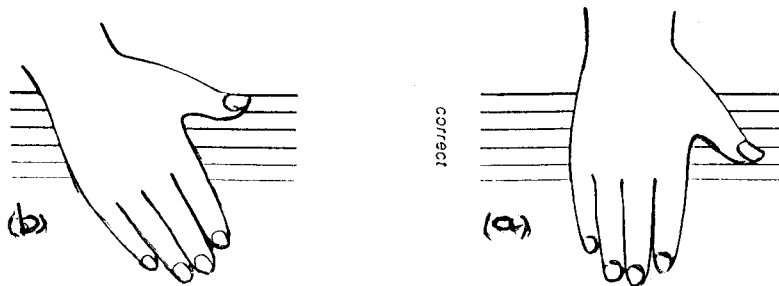
According to Bobri, Segovia was of the opinion that the knuckles must be kept *parallel* to the strings, and the fingers should hit the strings *vertically* (*perpendicular*). See illustration of right-hand position, Fig. 115:

This almost vertical position of the tip and middle joints of the fingers in relation to the strings is of paramount importance in tone production (Bobri 1977 : 39).

FIG. 115

INCORRECT

CORRECT



(BOBRI 1977 : 39)

Bobri mentions that the *vertical* stroke of the right-hand fingers on the strings is the most ideal position of holding the right hand [refer to Fig. 115(a)]. With this position, Segovia obtained a rich and full, resonant sound. However, this position will not necessarily guarantee the same result for all players. With this specific position, as indicated in sketch (a), a sharp metallic nail-sound may easily be produced, as the fingernail strikes the string directly. [Bobri is, however, of the opinion that with position (b) a much weaker sound will be produced] (refer Fig. 115).

Even though guitarists refer to a *vertical* stroke of the fingers on the strings, it is not always certain whether the fingers are used as such in the performance of the stroke (refer to the discussion of Aguado's finger-stroke on the strings, paragraph 3.6.3, and as discussed by Bobri, paragraphs 5.8.6 and 5.8.7). As mentioned in paragraph 4.6.4, Emilio Pujol prefers a stroke on the strings where the *indicio*, *medio* and *anular* fingers form a *parallel* line to the line of the strings:

According to Pujol, this position of the hand was also used by Tárrega. See illustration, Fig. 116:

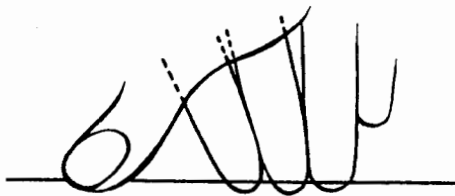
FIG. 116



(PUJOL 1983 : 55)

There are however guitarists who are in favour of the *perpendicular* stroke by *certain* fingers, such as Aaron Shearer, refer paragraph 3.6.3.1, page 53, who prefers a right hand tilted to the left, but with a *perpendicular* stroke of the *anular* finger.

FIG. 117



(SHEARER 1963 : 13)

He further mentions that the forearm should be kept horizontal to the floor when the fingers and thumb are placed on the strings (1963 : 10) (refer Fig. 117). But when the forearm is kept horizontal to the floor, the right hand may turn to the left with the fingers to perform a more *slanted* stroke.

It appears that some of the older generation guitarists are more in favour of the *vertical / perpendicular* stroke of the fingers on the strings than the *parallel/slanted* stroke. (Yet, Aguado already described this slanted stroke in 1843, as is discussed in paragraph 3.6.3).

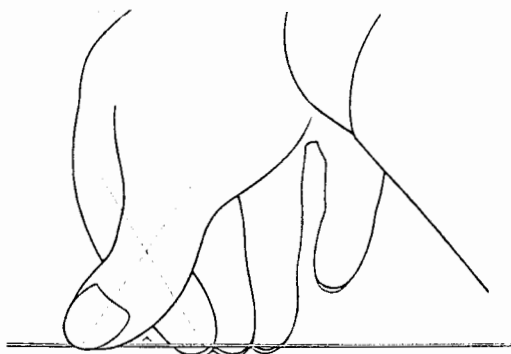
5.5.4 Right-hand thumb

Bobri mentions that Segovia emphasized the proper use of the right-hand thumb. The improper use of the thumb will not only influence its own action, but also the free movement of the other fingers, or will cause a shaking of the hand, which will disturb the general stability of the hand. Segovia recommended that the thumb be held in front of the fingers in the direction of the tuning pegs (refer Fig. 118). Bobri also mentions:

He moves the thumb only from the **second joint** without bending the first (tip) or moving the hand (Bobri 1977 : 50).

(Note that Bobri refers to the tip as the first joint).

FIG. 118



(BOBRI 1977 : 41)

Ivor Mairants (1908 -) mentions that Segovia emphasized the straight thumb to him during a lesson:

He told me about the importance of good fingernails and an unbending thumb (Clinton 1978 : 68).

Today the proper use of the thumb is also regarded as being of the utmost importance. Beginners sometimes support the total length of the thumb on the soundboard, thereby displacing the position of the right hand. The wrist drops, the fingers curve inwards and the student does not achieve a sufficiently flexible finger action. Roy Brewer mentions that:

The thumb is held straight and should fall outside the palm...the thumb's action might be described as "sweeping", not "hooking"...with a rotary movement of the wrist (1986 : 69).

Charles Duncan describes the effective use of the thumb as follows:

Good thumb position is based on a tip turned back so as to lie nearly parallel to the string, with a clear presentation of the nail.

He also says that:

A thumb positioned properly is moved by flexing the ball of the thumb from the wrist joint (1980 : 44, 45).

This position of the thumb is also preferred by Hector Quine (1)(1990 : 30) (also refer to Aguado, paragraph 3.6.7, and Sor, paragraph 4.6.6).

5.5.5 The relaxation technique

Segovia strongly emphasized the relaxation of the right hand, an aspect which is seldom discussed in methods. He emphasizes that the student should at all times play with a relaxed right hand:

The classic position of the right hand, and for that matter the entire playing position, was evolved to achieve both beauty of tone and the utmost in relaxation while playing, thus enabling the performer to devote his attention entirely to the artistic aspects of his performance (Bobri 1977 : 39).

Today it is still regarded important to be controlled but relaxed during a performance. To actually be able to concentrate on the musical contents, the player should be relaxed and comfortable. When the guitarist's right arm becomes tense, the position of the right hand is influenced immediately; the original form is lost and any rapid finger action, such as the playing of scales, *arpeggio* or tremolo passages are performed with difficulty. The right shoulder inevitably rises, which causes discomfort and possible back-aching and stiff shoulder muscles. Beginners especially tend to "freeze" the right hand and arm.

Both advanced guitarists and players on different levels of technical expertise sometimes experience tension in various degrees. Charles Duncan refers in his Method to factors which may cause tension. Tension in a player can either be functional or dysfunctional. Dysfunctional tension can be caused by various factors : for instance a physical problem, or psychological indisposition. Technically, the music may be too difficult. It is however so that the faster and the greater the complexity of the performance, the more muscle coordination and energy are demanded. The technique of relaxation mainly revolves around technical and musical control and economical use of movement. Charles Duncan, in his Method, describes the technique of relaxation thoroughly. He mentions, for instance, that:

Relaxation is unthinkable without specific, detailed muscular control (1980 : 2).

He also states that the player's confidence, emotional well-being, general health and ability to concentrate under stressful circumstances, contribute to the player being able to be relaxed when playing. Aaron Shearer researched the physiology of muscles in association with medical doctors. He came to the conclusion that musicians make great demand on the muscles. His research is based on techniques to lessen muscle tension (Smith 1979 : 12).

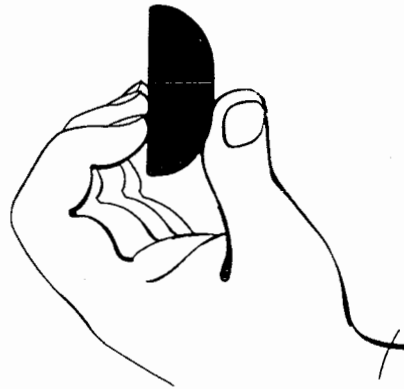
5.6 SEGOVIA'S LEFT-HAND TECHNIQUE

5.6.1 Position of the left-hand fingers

Bobri mentions that Segovia regarded both hands technically important. He points out that the guitar should never be supported by the fingers of the left hand. Segovia was also of the opinion that one should play with the firmer part of the left-hand fingers, instead of the flatter part of the fingers. According to Bobri, Segovia also emphasized the curved form of the fingers and the *perpendicular* stroke of the fingers on the strings (refer Fig. 119):

...his fingers gracefully curved, in such a manner as to allow the first finger joint to press the string with a *perpendicular* action of the *tip* of the finger (Bobri 1977 : 56).

FIG. 119

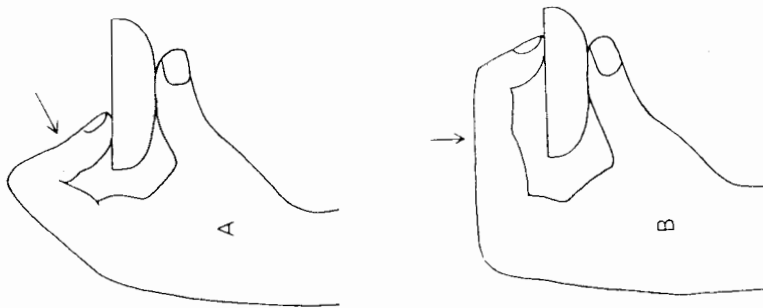


(BOBRI 1977 : 57)

He states that the strings should be stopped as close as possible to the fret to ensure a clear sound.

Segovia's view in respect of the fingers playing *perpendicularly* on the strings, is still relevant today. Aguado, Sor and twentieth century guitarists also emphasize this technique. (Refer Fig. 120 for incorrect use of the left-hand fingers. Also refer to the thorough discussions in this regard on Aguado, paragraph 3.7.1 and Sor, paragraph 4.7.2).

FIG. 120



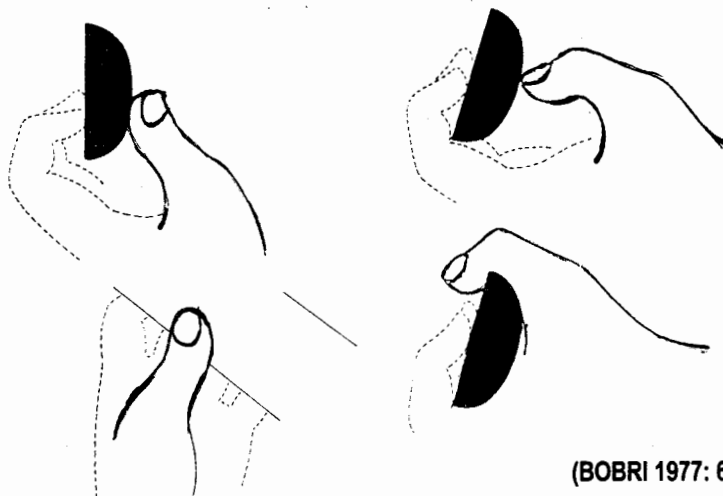
(DUNCAN 1980 : 7)

5.6.2 Position of the left thumb

According to Bobri, Segovia mentioned that the most important role of the left thumb is to provide a supporting point for the fingers on the fingerboard. The neck of the guitar is thus not supported by the inside of the hand. The most appropriate position of the thumb is right opposite the second and third finger. Segovia used his thumb by bending it slightly backwards to bring the fleshy part in contact with the guitar. Bobri also includes a number of sketches to illustrate the correct and incorrect uses of the thumb.

FIG. 121

CORRECT LEFT-HAND POSITIONS INCORRECT LEFT-HAND POSITIONS



(BOBRI 1977: 60)

With the higher positions on the guitar, Segovia recommended that the thumb moves down, opposite the higher strings, in other words, closer to the E, B and G strings. The thumb then rests against the lower edge of the guitar to support the fingers in the playing of the 12th position and higher. Segovia did not recommend the use of the fingers *without* the support of the thumb in the 12th or higher position, as some guitarists do (refer Fig. 122). See illustration of the position of the thumb, Fig. 122.

FIG. 122



(BOBRI 1977 : 62)

Today, Segovia's viewpoint regarding the thumb stabilizing the counterforce of the fingers, is usually maintained:

...to localize the sensations of counterforce, and to stabilize the hand (Duncan 1980 : 8).

Without the support of the thumb in positions higher than the 12th fret, stability of the hand position is lost. From the 9th fret up, the string action above the fingerboard is also higher and tends to cause the strings to slip sideways beneath the fingers resulting in an insecure grip. Abel Carlevaro suggests that when one plays in the higher positions on the neck, the left shoulder drops slightly, while the left thumb moves around the neck of the guitar in the direction of the lower edge of the neck. In this regard, Charles Duncan believes that:

For the arm to support the hand without strain, the left shoulder must dip downward to accommodate the upward movement. Do not hesitate to be dramatic in leaning into the shift (1980 : 26).

He continues:

In playing above the 12th fret, your chin may nearly touch the guitar! The shoulder should be well out so that the arm feels free to the body (1980 : 27).

(Also refer to Aguado, paragraph 3.7.2 and Pujol's view in the discussion of Aguado's left thumb, last paragraph, as well as Sor, paragraph 4.7.1).

5.6.3 Left elbow

Segovia held the left elbow close to the body:

Segovia's left upper arm hangs vertically from the shoulder, allowing his left elbow to be close to the body as *comfortable* possible (Bobri 1977 : 34).

As shown by the discussions on Aguado and Sor, it is clear that the left elbow should be capable of moving freely. As a rule, the left elbow is thus not held too close to the body (refer discussion Sor, paragraph 4.7.4 and Aguado, paragraph 3.7.4).

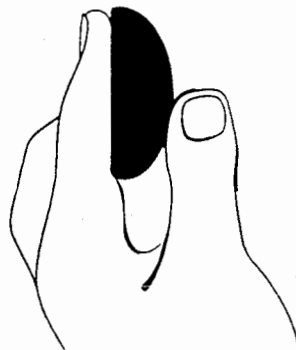
5.6.4 Segovia's stretched barré technique

Bobri describes the *barré* technique as applied by Segovia as pressing down all 6 strings or part of the 6 strings of the guitar with the first finger simultaneously. He states:

In holding the barré, bend the finger backward slightly so the third joint is higher than the tip joint. This stretches the skin on the under side of the finger and presents a *firmer* surface for depressing the strings, resulting in a clearer tone with less force applied (Bobri 1977 : 64).

Fig. 123 illustrates the *barré* technique.

FIG. 123



BOBRI 1977 : 64)

Segovia has thus emphasized the stretched skin under the finger with the performance of the *barré*. Different techniques exist to perform the *barré* technique. Charles Duncan mentions the following:

A partial contraction between basal and middle segments is better than a complete straight finger (1980 : 17).

Even though Segovia's *barré* technique is feasible, it could be performed easier when there is some form of contraction between the joints of the finger. A deliberate downward pressure on the strings should also occur. When the thumb is placed directly opposite the first finger, the *barré* can be performed more effectively.

Segovia never moved the thumb over the top of the neck to stop the sixth string in the *barré*:

This is a sure sign of the player's technical ignorance or incompetence, or both (Bobri 1977 : 63).

5.6.5 The half-barré

Bobri mentions that Segovia bent the tip of his finger slightly when performing the *half-barré* (see illustration of this technique, Fig. 124). According to Bobri, Segovia thus mentioned that the finger should not be bent at the second joint (also refer to the discussion on Aguado of the *barré* technique, paragraph 3.7.6):

For the half-barré, the position of the first finger is modified. The tip joint is bent...The common mistake is to bend the finger at the second joint, instead of the tip joint (Bobri 1977 : 65).

FIG. 124



(BOBRI 1977 : 65 - 67)

It appears that Bobri illustrates two techniques with his photo and sketch: i) a curved index finger; or ii) an index finger which is bent in the second joint with a straight "tip". Today, the *half-barré* is performed using both techniques or by bending both the first and second joints. Charles Duncan emphasizes the sharply bent second joint (as is indicated by Segovia's photo - not sketch):

Older methods sometime show the half-barré as a straight finger covering only two or three strings and even caution against **bending** the finger... [bold indication by author]. The true half-barré (two or three strings) should be based on full contraction at the middle joint (1980 : 19).

Aaron Shearer also describes how the finger may be bent in both the first and second joints:

When less than six strings are barred, the bar finger may be permitted to bend slightly at the first and sometimes the second joint in accordance with the number of strings involved and the length of the performer's finger (1964 : 3).

Hector Quine supports this description of the *half-barré*:

...pushing the wrist forwards, the index finger is made to bend inward at the tip joint, with the middle knuckle pointing upwards at an acute angle (1)(1990 : 65).

It thus appears that Segovia's description and illustrations of the *half-barré* are still relevant today. In both instances it is important to place the finger as close as possible to the fingerboard and fret. Leo Brouwer mentions that the finger may either be stretched or bent, depending on which strings are involved (Interview Brouwer, 1995).

Different views exist today in respect of learning the *barré*. Some guitarists are of the opinion that the *half-barré* should be learnt first. Brewer, however, believes the contrary, namely that the *full-barré* should be learnt first and performed successfully before the *half-barré* can be performed effectively:

Until the full-barré is firm, the half-barré will not properly be applied (Brewer 1986 : 68).

This statement, however, cannot summarily be accepted generally as true. It is sometimes more effective to learn the *half-barré* first, as fewer strings are pressed down under the finger and is less stressful for the hand. Charles Duncan suggests that:

When possible use a five- or four-string bar rather than a full bar (1980 : 18).

He also mentions that when the student cannot press a five-string *barré* with ease, a smaller instrument should be considered. A *full-barré* may replace the *half-barré*, if a chord requires this, or a *full-barré* may be applied for the sake of purity of sound, or where the hand can be better positioned. See illustration of chords involving the *full-* and *half-barré* below.

FIG. 125



(DUNCAN 1980 : 19)

The *full-barré* provides, in this case, a better base for the third and fourth finger.

5.6.6 Segovia's slur technique

Segovia published a book, *Slur Exercises and Chromatic Octaves*, to improve the *slur* technique. He recommends that students practise *slur* exercises both *forte* as well as *piano*, to enable the fingers to produce the same intensity of sound with both strokes. He recommends that the *slur* technique be applied in all scale types in order to improve flexibility and strength in the fingers.

Today, *slur* exercises are still performed *forte* and *piano* as effective finger exercises, for the sake of a controlled sound. The same exercises may also be performed with a *staccato* stroke. Matteo Carcassi provides numerous *slur* exercises in his *Guitar Method vol. 2*. In *Guitar School Book 1 & 2*, Emilio Pujol devotes a complete section to the discussion of the *slur* technique and provides suitable exercises. In Book 3 he again discussed the *slur* technique and provides accompanying exercises (1991 : 87).

To promote the *slur* technique, Abel Carlevaro published a complete book, *Cuaderno No. 4*. In this book he emphasizes the importance of the *slur* technique for technical development. He mentions that the most common problem which arises with the performance of *slurs* is the shift and "squeak" noises. To eliminate these noises, he recommends that greater pressure is applied by the finger instead of concentrating on the speed and impact of the finger (1978 : 115). Carlevaro also mentions that the wrist should be kept away from the fingerboard. Carlevaro distinguishes between different types of *slurs*.

Carlevaro mentions a few points concerning simple *ascending slurs*:

- The left hand should be presented longitudinally.
- A transversal movement of the hand is required when going from the 6th to the 1st string and back.

- Generally, *ascending slurs* are performed with a *percussive* stroke of the finger, free from rigidity and without *fijación* (1978 : 112).

Carlevaro further distinguishes between *descending slurs*:

- "*Normal slurs*" : *Descending slurs* require the finger to be slightly stiffened with the help of a little *fijación*. These *slurs* involve two successive stages. The first is what can be called *action of the finger* by which the string is impelled through friction. The second deals with the *braking of the initial impulse* by which the action of the finger is contained. The next string should not be used as a device for stopping the finger in its consequent trajectory (1978 : 114).
- "*Slurs by Exception*" : With the performance of this *slur*, the finger performs an action whereby less "*fijación*"⁸ (fixing) of the finger is involved. According to Carlevaro, the arm participates by moving forward in the performance.
- "*Slurs by Fijación*" : When the finger, together with the fixed phalanx joints (small bones in the hand) and the arm, perform the *slur* (1978 : 116).
- "*Mixed Slurs*" : This *slur* technique includes both ascending and descending *slurs*. When performing the ascending *slur*, the finger is more relaxed, whilst with the descending *slur* the above techniques (more "*fijación*" in the hand) are used (1978 : 117).

5.7 SEGOVIA'S OPINION ON FINGERING AND SCALES

In *The Segovia Technique*, Bobri discusses only a few of Segovia's views on technical aspects. However, Segovia explains the technical aspects and the most effective exercise methods to master them, in his recording, *The Guitar and I* (1971); in his *Slur Exercises and Chromatic Octaves* (1970) and in various articles. Because of the limited discussions, his book, *The Segovia Technique*, as such does not comply with the requirements for a Method.

5.7.1 Finger-independence

In his book, *Slur Exercises and Chromatic Octaves*, Segovia provides thorough exercises for all different possible finger combinations of the left hand. These exercises improve independent finger movement of the left hand and strengthen the left hand very effectively. Segovia also

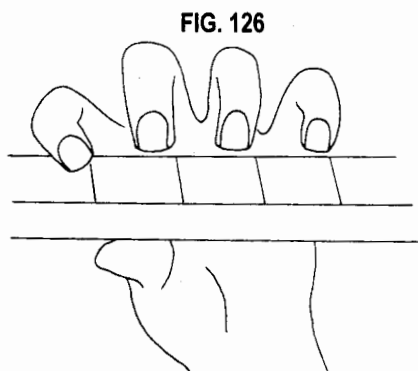
⁸ For full discussion of "*fijación*", refer to Carlevaro 1978 : 112 - 116.

mentions that chromatic octaves are excellent for developing finger-independence. He mentions that these should be practised with even full-round tones.

Chromatic octaves are still practised today to improve finger-independence of the left hand. These exercises also broaden the student's knowledge of the fingerboard and promotes swiftness and expertise of the left hand. Alice Artzt provides a great number of left-hand finger combination exercises in her book:

...all the possible ways you can play six notes without repeating any finger and using two groups of three fingers to make up each pattern (1978 : 9).

Charles Duncan mentions that the descending chromatic scales are valuable exercises to improve economical use of the fingers, "guide finger" application and arm control. In descending chromatic scales, the first finger is invariably used as "guide finger". Fingers should be kept as close as possible to the fingerboard and should be lifted minimally (see illustration, Fig. 126). The forearm moves in- and outwards and rotates around the elbow. Abel Carlevaro provides valuable exercises to improve finger-independence (from Ej. 65) in his *Serie Didactica para Guitarra No. 4* (1974) (also refer to further exercises, paragraphs 3.7.7 and 4.8.3, both last paragraphs).



(DUNCAN 1980 : 24)

5.7.2 Arpeggios

In Segovia's Method, Bobri does not provide any information concerning the *arpeggio* technique. During an interview, however, he recommended the *120 Arpeggi Esercizi* by Giuliani:

I think it is always necessary to prepare the fingers for the difficulties to come. By that to play scales, and for the right hand, Giuliani has composed formulas of arpeggios that are very, very good. I have always recommended to my pupils ... practising arpeggios in all the positions of the chord... (Smith 1981 : 9).

The practising of *arpeggios* is still regarded as important for development of technique in general. Charles Duncan mentions that:

The logical beginning point in the study of articulation on the guitar is not scales, however, but *arpeggios* (1980 : 63).

Duncan mentions further that when playing *arpeggio*, the fingers should be prepared as if to play a chord:

The general rule of *arpeggio* articulation is to prepare all clear ascending figures as a single group and to treat descending figures as individual notes (1980 : 65).

Ida Presti recommended interesting exercises to promote the *arpeggio* technique, namely to play 'i' (on first string), 'm' (on second string) and 'a' (on third string) descending. She also applied unusual finger combinations for *arpeggios* by using the 'a' finger on the first string and 'i' on the sixth string and vice versa.

Although Presti recommends unusual finger combinations for the right hand, Alice Artzt mentions that when playing *arpeggio*, the i-a alternation in *arpeggios* should be avoided as it could disturb the balance of the hand : the hand is tilted sideways too far and the wrist is dropped too low to function effectively. The more finger combinations are performed successfully by the guitarist, the greater the success in technical skill.

5.7.3 Segovia's opinion concerning scales

Segovia spent almost a lifetime researching technical aspects. In his book, *Diatonic Major and Minor Scales*, Segovia mentions that two hours' thorough study of scales per day are more effective than hours of monotonous technical exercising. When practising scales, incorrect hand-positions can be rectified and the fingers are strengthened. He mentions that:

Scales are the basic exercises for developing speed and flexibility in both hands and also for increasing the volume of sound. It is essential that they be played in all keys (Segovia 1975 : 1).

♦ Current opinions on practising scales

Most guitarists believe that *scales improve technical abilities*. Scales, *arpeggios*, chromatic scales, scales in thirds, sixths, tenths and octaves form an important aspect of guitar technique and technical development. One of the most important technical aspects which is promoted when playing scales is the development and control of

position-shifting. Within the framework of scale construction, almost all finger combinations and progressions, as appear in compositions, are found.

Different opinions : Although most guitarists are in favour of practising scales as technical exercises, there are different opinions regarding the value of practising scales. The violinist, Yehudi Menuhin, is of the belief that the technical advantages which are obtained from practising scales are limited. The violinist, Jascha Heifetz, emphasizes again that scales are to be practised daily. Scales and scale combinations form the basic technique of any instrument; and depending on the student's skill, he should determine how much time must be spent on technical work. Confirming the statements above, Neil Smith states the following concerning "*The Neuhaus System*":

Common sense tells us that if we wish to play a piece full of scales, then we should surely master scales...Schnabel always played a one-octave scale for an hour before each concert. Alirio Diaz warming up playing the scales from Bach's *Chaconne* before giving a brilliant performance of the piece in a full and difficult programme (2)(Smith 1992 : 48).

Most musicians are however in favour of playing scales as technical exercise. Douglas Niedt has a similar point of view:

I would advise practising your scales as Segovia has indicated in his booklet of scales. Use i, m; m, i; m, a; a, m; i, a; a, i; and i, m, a, m. Although Segovia only recommends using rest stroke, I would also practise with free stroke. Practising in triplets with a heavy accent on the first note of each triplet (1980 : 14).

A view supported by John Duarte:

The diatonic scales form the basis of most of the music with which the guitarist is concerned (1966 : 7).

Abel Carlevaro emphasizes the technical advantages of practising scales. A few of the advantages he mentions are:

- The *Longitudinal presentation* of the left hand (refer paragraph 4.7.4)
- Improvement of finger-independence
- Enhancement of displacement possibilities
- Participation of the arm in the form of *Transversal displacement* of the hand (refer paragraph 4.7.4)

It thus appears that there are many advantages to be gained by practising scales as technical exercise. Therefore, Segovia made an important statement in this regard even though this was not mentioned in *The Segovia Technique* specifically.

5.7.4 Alternation of the right-hand fingers

Bobri mentions that Segovia also emphasized the alternation of fingers especially in scale and melodic passages (i, m; m, a; or i, m, a):

In scale and melodic passages one should always alternate the fingers avoiding repeated action of the same finger (Bobri 1977 : 43).

The i, m alternation technique and all other possible combinations are still regarded by most guitarists as being important. (It was also supported by both Aguado and Sor). This enables the player to obtain the necessary speed and skill required for certain melodic passages. Some teachers believe that finger-alternation is over-emphasized, and encourage students to play scales, melodic passages and finger exercises without alternating fingers, in other words the *indicio* or *medio* fingers are repeated. When finger-alternation is not applied, speed and skill are inevitably prejudiced. The American guitarist, Jim Ferguson, who became famous for his many articles in magazines such as the *Soundboard*, *Guitar Player* and *The New Grove's Dictionary of Jazz*, also believes that it is important to:

Avoid crossing from one string to the next by changing the attitude of your wrist or extending or contracting the normal curvature of your fingers; move from the elbow. Avoid using the same finger twice in a row (1993 : 26).

Giuliani's *120 Arpeggi Esercizi per la Mano Sinistra* may also be used to improve the alternation of fingers of the right hand, as are Pujol's finger exercises for the right hand in his Method book 1 & 2, Carlevaro's right-hand finger exercises in *Cuaderno No. 2*; Ablóniz's *Arpeggi per la Mano Destra*, Richard Stover's *Classic Arpeggio Book* and Vladimir Bobri's *130 Daily Studies for the Classical Guitar*.

5.8 SEGOVIA'S RIGHT-HAND STROKE AND TONE QUALITY

Bobri's discussion regarding Segovia's sound production techniques in his Method, *The Segovia Technique*, is rather brief. (The lack of information in respect of this technical aspect results in the work not complying with all the requirements of a complete Method - refer paragraph 1.3.1). The teacher or student therefore has to rely on additional reading material in order to obtain information on the famous Segovia sound.

5.8.1 Segovia and the apoyando technique

Segovia became known mainly because of the quality of his sound. He applied the *apoyando* technique, where possible, because of the more rounder sound that is possible with the *apoyando* technique. Julian Bream (1933) wrote that Segovia obtained the most effective sound quality with the least effort:

He uses on his right hand a great deal of what one can call relaxed rigidity. It's like using very much the dead weight of the wrist in order to achieve a maximum sonority with minimum of movement (Clinton 1978 : 50).

Segovia used the *apoyando* technique mainly in single melodic notes and scale passages, but not in chordal and *arpeggio* passages. This *apoyando* technique is, however, largely responsible for the popular "Segovia" sound:

This stroke is achieved by plucking the strings with the first, second or third finger, which after completing the stroke is brought to rest on the next string (Bobri 1977 : 43).

According to Bobri, the *apoyando* technique was developed by the Flamenco players in an effort to be audible to Flamenco singers and dancers.

Bobri mentions an interesting point, namely that Flamenco players also freely apply the *apoyando* technique with the *thumb*. According to Bobri, *apoyando* was also used in fast scale passages by Julian Arcas (1832 - 1882), a well-known Spanish guitarist of the nineteenth century, but:

Julian Arcas used it in rapid scale passages but without establishing any fixed order of fingering (Bobri 1977 : 44).

5.8.1.1 Different statements regarding the origin of the apoyando technique

According to Bobri, the *apoyando* technique was developed by Spanish Flamenco players. However, Harvey Turnbull (1974 : 106) believes that the *apoyando* technique was first applied by Francisco Tárrega (also refer to Aguado, paragraph 3.9.1). According to the sources which were used in this research, it appears that *apoyando* was applied long before Tárrega, especially by Aguado. Even though Sor did not describe the technique very clearly, it is possible that he did in fact apply the technique. However, both Aguado and Sor never used the specific terminology (refer discussion on Aguado's *apoyando* technique, paragraph 3.9.1, and Sor, paragraph 4.9.3).

5.8.1.2 Modern uses of the apoyando technique

When applying the *apoyando* technique, the player is able to produce greater sound volume and achieve more security and firmness because of the additional support. This *apoyando* technique is still used by most guitarists today. Charles Duncan writes that:

The direction of the stroke - slightly from above, but primarily across the string - imparts a greater amplitude than a *tirando* stroke of the same force (1977 : 27).

Miguel Ablóniz even provides directions in his book, *Esercizi Essenziali per la Mano Sinistra*, to perform *apoyando* with the **left hand!** (1954 : 19):

The *rest stroke* principle used for either hand remains unaltered, only that due to the particular positions of the hands: ...the L.H. fingers after playing a snap lean on the adjacent higher in sound string...a snap is produced by temporarily substituting a L.H. finger for a R.H. one.

This is an unusual way of applying the *apoyando* technique, normally only associated with the right hand. (This technique may also refer to the *slur* technique).

5.8.1.3 The Apoyando stroke with the thumb

The *apoyando* technique with the **thumb** (which Bobri also ascribes to the Flamenco players) is generally still applied today. Pepe Romero believes that the *apoyando* stroke with the thumb is to be learnt from an early stage:

I believe in training the thumb in the *rest stroke* **from the beginning** [bold indication by author]. The use of the rest stroke allows the thumb to maintain its support on the bass strings, serving as an anchor for the three fingers and giving stability to the entire hand (1982 : 12).

Although he mentions that he prefers to train the thumb playing rest stroke, from the beginning, he also mentions that he prefers to first teach his students *tirando on the fingers*. By the application of the *apoyando* technique with the thumb, Romero states that the thumb must hit the following string with a hopping effect, rather than a completed *apoyando* effect (1982 : 13). Even though Romero effectively motivates the application of the *apoyando* technique with the thumb for beginners, other regard it is an advanced technique not recommended for beginners.

Charles Duncan also refers to the application of *apoyando* with the thumb but uses the terminology "thumb sweep":

...the thumb sweep is best understood as a series of rest strokes with the thumb literally falling into each successive string. Present the full fleshy side of the tip, open the hand and push downward from the elbow (1980 : 97).

Duncan mentions that the "thumb sweep" differs from the "nail sweep" : the latter is done from the wrist and is less customary because of the harsher sound effect. Despite Romero and Duncan's motivations and application of the *apoyando* with the thumb, the *apoyando* technique with the thumb is used discreetly today. The biggest disadvantage of the general application of the *apoyando* technique with the thumb is that it is restrictive on the movement of the thumb.

5.8.14 Apoyando playing in arpeggio passages

Today *apoyando* is also sometimes applied to *arpeggio* passages. Pujol writes that:

This arpeggio consists of two parts, one ascending and the other descending. In loud and slow passages, the notes should be played *apoyando*. In faster passages, the first three notes are played by the thumb, index and middle fingers without coming to rest on the next string; and the second part of the arpeggio is played with the anular, middle and index fingers coming to rest on the next strings as in descending arpeggios. In very rapid, only the anular uses *apoyando* (1983 : 148). Refer Fig. 127(a).

FIG. 127(a)

(PUJOL 1983 : 148)

This technique is very unusual, as the *apoyando* technique is normally avoided in *arpeggio*-playing: the free vibrating sound which is normally the result of *arpeggio*-playing is lost with *apoyando*. The only reason why Pujol possibly applied it, was for the sake of

articulation and accentuation. It does, however, appear that the *apoyando* technique is also applied by Duncan with the thumb in an ascending *arpeggio* passage. See illustration, Fig. 127(b).

A logical practise form for the thumb-sweep similarly emphasizes the rhythm in progressively faster executions. Play continuously ascending *rest stroke*, bumping the fleshy side of the tip over each string with identical emphasis (1980 : 98).

FIG. 127(b)



(DUNCAN 1980 : 98)

He states that the thumb could even play **single** notes of the *arpeggio* chord with *apoyando*, whilst the rest is played with *i, m, a*. See illustration, Fig. 127(c).

In a broken chord of more than four notes the thumb plays the lowest two or three by a continuous *rest stroke* similar to the full thumb sweep, except that here the nail is used (1980 : 97).

FIG. 127(c)



(DUNCAN 1980 : 97)

5.8.2 Segovia and the *tirando* technique

Bobri writes the following in respect of the *tirando* technique:

When Segovia executes the *tirando* stroke, his fingers are held slightly more curved. The fingertip describes a shallow arc toward the palm of the hand, and clears the next string instead of resting on it (Bobri 1977 : 46).

According to Bobri, Segovia generally used the *tirando* technique in chordal music, fast *arpeggio* passages or when the adjacent strings were required to vibrate freely. Segovia applied a *tirando* technique with curved right-hand fingers. See illustration, Fig. 128.

FIG. 128



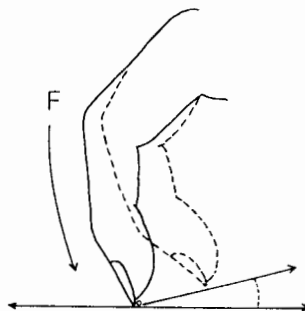
(BOBRI 1977 : 46)

Tirando is used generally today when freer sonority and resonance are required in *arpeggio* passages, chordal music or when passages are to be played so fast that the *tirando* technique inevitably needs to be used for the sake of effective speed control. In contrast to what Segovia practised, the *tirando* stroke is today executed with the same finger action as the *apoyando* technique. The fingers should preferably maintain the same position (also refer to discussion, paragraph 4.9.2). Charles Duncan says in this regard:

Free strokes performed in this manner can actually equal rest strokes in their sonority (1980 : 37).

See illustration of technique, Fig. 129.

FIG. 129



(DUNCAN 1980 : 37)

The *apoyando* and *tirando* strokes are thus performed in a similar manner; the one stroke is performed into the following string, whilst the other stroke is performed in a passing movement.

Jim Ferguson adds that the guitarist should still be able to apply *apoyando* and *tirando* alternately, without an audible change in sound quality (Ferguson 1993 : 26). The above statements therefore indicate that slightly curved fingers which Bobri describes in the performance of the *tirando* stroke, is today replaced by stretched fingers. The reason is to obtain the same sound quality with both strokes.

5.8.3 **Flesh-nail stroke**

Bobri continues that Segovia championed the *flesh-nail* technique. Graham Wade writes the following regarding the technique where only the nails are used:

Playing with nails alone is likely to produce a thin timbre; the fingertip flesh creates a less brilliant sound. To use flesh and nail in partnership both brightens up the flesh tone and subdues the brittle sharpness of the nail (1980 : 120).

Duncan writes in *The Guitar Review* about Segovia's sound production, which is generally regarded as the ideal sound quality:

...the technique Segovia has fostered, this control derives from one absolute principle: the principle of the PREPARED ATTACK...the nail is seated quietly but firmly against the string while the flesh of the tip simultaneously damps the string from above (Duncan 1977 : 26).

Segovia was not the first person who applied the *flesh-nail* technique. Aguado also mentioned this technique (Jeffery 1981 : 10). This is a technique which is preferred by most guitarists. Pepe Romero, who also prefers the *flesh-nail* technique, writes that:

The rule is this : both nail and flesh must have contact with the string for the duration of the stroke (1982 : 9).

This technique has already been discussed in detail in previous chapters (also refer to discussion on Aguado, paragraphs 3.9.2 and 3.9.3, and Sor, paragraph 4.9.4).

5.8.4 Preference for the nail-stroke

It appears that Segovia sometimes also applied the *nail-stroke* by itself:

In fast arpeggio and tremolo passages the *nails* alone are usually the sound-producing agent (Bobri 1977 : 49).

This technique is still applied as such today. With the *tirando* stroke, Segovia thus sometimes only used the *nail-stroke*. According to Clinton, Segovia mentioned that:

I use the nail alone, *tirando*, but flesh and nail, *apoyando*, because it gives a fuller sound (1978 : 62).

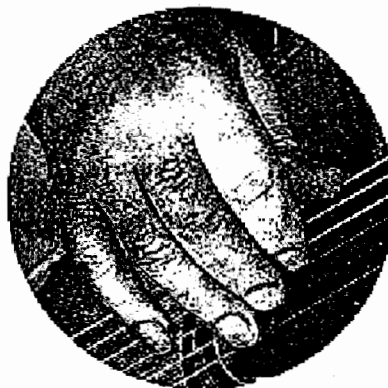
5.8.5 Tone quality of the thumb

It is clear that Segovia used both the flesh- and nail part of the thumb with the thumb-stroke:

Segovia uses the outside edge or corner of the thumb, allowing the same smooth transition from flesh to nails as with the rest of the fingers (Bobri 1977 : 50).

See illustration, Fig. 130.

FIG. 130



(BOBRI 1977 : 51)

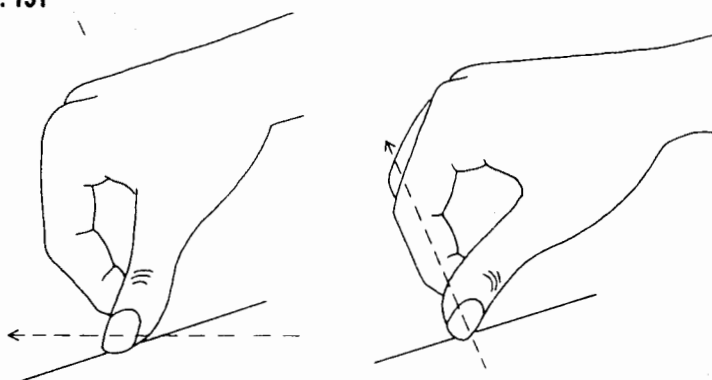
For special effects or tone colour, he also used the thumb nail:

Occasionally, for special emphasis or tone colour, Segovia uses the more central part of the thumb nail (Bobri 1977 : 50).

Segovia's discussion of the thumb is absolutely relevant and applicable. This technique is still used today (also refer to other possibilities, discussion of Aguado's sound quality of the thumb, paragraph 3.9.4).

As mentioned in Aguado, paragraph 3.9.4, it is unusual for the guitarist to invariably differ the quality of sound between his fingers, except when timbre is to be obtained. Charles Duncan mentions that the thumb and thumb nail are not always necessarily used in the same position. He describes, for instance, two thumb positions to be applied by the same player for contrast in timbre (refer Fig. 131). The first sketch produces a refined *tirando* sound, because the nail has a bigger area of resistance which refines the tone. The second example produces a deeper tone with *apoyando*. The success of the thumb technique also depends on the shape of the nail and finger.

FIG. 131



(DUNCAN 1980 : 47)

5.8.6 Segovia's left-oriented right-hand stroke

Bobri mentions that although Segovia kept his knuckles *vertical* to the strings, he strikes the strings with the left side of the fingers:

This *almost vertical* position of the tip and middle joints of the fingers in relation to the strings is of paramount importance in *tone production* (Bobri 1977 : 39).

Also compare sketches (a) and (b), Fig. 115. But he then says:

Striking the string with the *center point* of the nail edge will result in a sharper, more metallic sound because of the longer jump from flesh to nail (Bobri 1977 : 48).

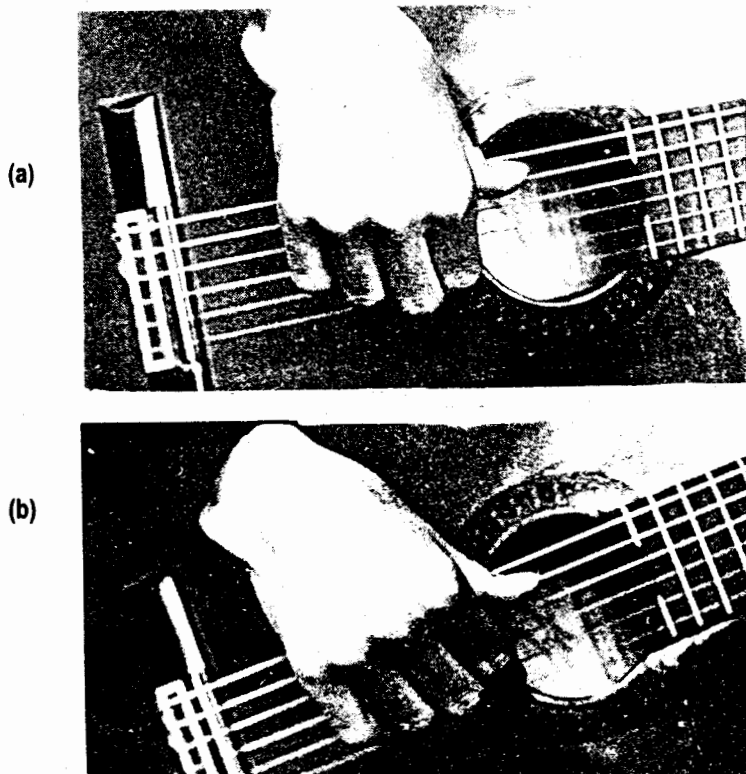
Vertical stroke : Bobri mentions pertinently that Segovia kept the knuckle line *vertical* to the strings (also refer to discussion of Segovia's right-hand technique, paragraph 5.5.3). Even though he mentions that he performs a *vertical* stroke with the fingers on the strings, he also performs a stroke to the left, where the left side of the finger strikes the string first. But as is discussed in paragraph 5.8.7, Segovia also performs a stroke to the right. The question is whether the *vertical* stroke has that much merit as most guitarists attribute thereto?

John Taylor (1978 : 54) has the following opinion:

If the right hand is placed with the line of **knuckles parallel** (bold indication by author) to the strings [as shown in Fig. 132(a)], so that each fingernail plays directly across the string's line, the chances are that the sound will be hard, twangy and thin.

FIG. 132(a)

STROKE FROM THE LEFT SIDE OF THE FINGERS



(TAYLOR 1978 : 54)

- (a) The knuckle line is parallel to the strings
- (b) The knuckle line is less parallel to the strings

Taylor further mentions that the sound quality will be softer if the hand is slightly adjusted and is turned more diagonally with respect to the strings:

If the hand is turned slightly off the parallel, so that each nail comes across diagonally, the sound gains warmth and loses its hard edge [refer Fig. 132(b)]. Thus: Turning the nail with respect to the string has the effect of lengthening the ramp without changing its depth.

This is an interesting view, as some Methods specifically mention that the stroke of the fingers on the strings is *vertical* with respect to the strings. Taylor thus describes the stroke of the nail in terms of a type of platform. It is referred to as the so-called "*gliding apoyando*" or "*brush stroke*". The nail has a longer *diagonal* contact with the string, and the upper partials are thereby dampened better, resulting in a warmer, rounder tone.

Even though Bobri mentions that Segovia kept his right-hand knuckles *vertical* to the strings, he had to turn his hand inevitably in the direction of the tuning pegs in order to perform a stroke to the left.

Bobri also writes:

...To **start** the tone production with the *flesh* of the left side of the fingertip and terminate it with the nail, with a *minimum transition* from one to the other (Bobri 1977 : 48).

Charles Duncan also prefers this stroke to the left:

Emphasis to the left...takes a small rotary movement of the forearm...Of the two directions, emphasis to the left is more generally useful, since it gives a greater sonority, a "sweeter" sound (1980 : 109).

Even though some of the older generation guitarists clearly advocate the *perpendicular/vertical* stroke, it is not always certain whether they in fact execute this stroke successfully in practice (refer paragraphs 3.6.3, 5.8.6 and 5.8.7).

5.8.7 Segovia's right-oriented right-hand stroke

Not only did Segovia perform a right-hand finger stroke to the *left*, but he also performed a similar stroke to the *right*. The latter requires greater skill in application and execution. Charles Duncan provides a summary of Segovia's two right-hand strokes (1977 : 28):

- (i) *A gliding movement to the right* : Focusses the tone on maximum clarity, as the nails strongly resist the direction of the stroke.
- (ii) *A gliding movement to the left* : Produces a warmer sound with greater sonority, as the angle of the nails is smaller and resistance to the strings is less.

It is clear that Segovia used two types of right-hand strokes (a stroke to the right and left). Unfortunately, these techniques are not discussed in *The Segovia Technique*. The above statements also prove that the **perpendicular** stroke of the fingers on the strings which is supported by most guitarists and about which there are many views, was probably advocated but may not be performed in practice in such a strict way. This right-hand stroke, as was applied by Segovia (where the right side of the finger first made contact with the string), is thereby not an unknown technique today. Alexandre Lagoya mentions that:

The guitarists who played on the left side of the nail got a rounder sound. But, if you want to play *rest stroke* with both thumb and finger, you get a very uneven weak sound. It is easier when playing with your fingers parallel, using the right side. The left side does not have as good a quality (Lawrence 1980 : 3).

Even though the *flesh-nail stroke* (where the nail strikes the string from the *right side* first), might still be known to modern guitarists, it is not generally applied. In contrast with Lagoya's preference of the stroke from the right, Duncan writes the following:

Emphasis (or slice) to the right takes the hand momentarily away from the line of the forearm...by increasing the resistance of the nails (1980 : 109).

Duncan continues:

Though sounding more complicated, the latter stroke (the stroke to the left) has an advantage in economy over the first, and is useful to provide accent (Duncan 1980 : 41).

While Pepe Romero states:

Only in very rare cases have I found a hand anatomically suited to originate the stroke on the right side of the nail. In most cases, it causes too much bend in the wrist, forcing the index and anular fingers to play different curvatures, and as a result with added tension and a considerable drop in speed (1982 : 9).

To conclude: Alice Artzt mentions that the player should be able to obtain different timbres, without making too many adjustments:

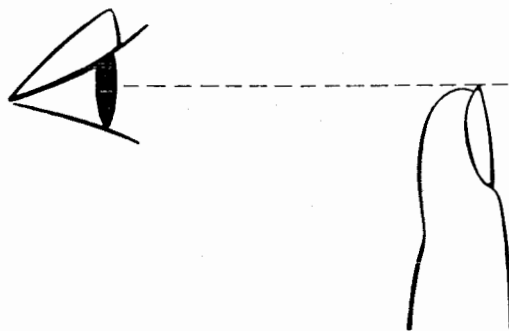
Many guitarists play with about 15 different positions; they have a position for an *apoyando* with this finger, a position for an *apoyando* with another finger...You should be able to play an *apoyando* and a *tirando* with exactly the same position of the wrist and the hand (Hálen 1986 : 16).

In interviews with Manuel Barrueco and Roberto Aussel, both mentioned that they only applied a right-hand stroke with the left side of the finger. However, when performing contemporary music, Kazuhito Yamashita uses any stroke that allows him to achieve the necessary timbral effects (Interview, 1995). From all the above statements, it can therefore be deduced that different right-hand strokes are possible, depending on the specific quality of sound which is required by the player (also refer to Sor, paragraph 4.9.5 and discussion by Carlevaro, "Toques").

5.8.8 Segovia's opinion on fingernail length

Segovia was also very specific regarding the length of his right-hand nails. In *The Segovia Technique*, Bobri mentions that Segovia preferred the length of the nails to protrude 1/16" above the fingertip. Bobri discusses in detail Segovia's preference of the shape of the nail, with the necessary sketches and illustrations. See illustration, Fig. 133.

FIG. 133



(BOBRI 1977 : 48)

Segovia took care of his nails daily to maintain the exact length:

Shaping them daily to follow the *natural* contour of the fingertip. He also mentions: "One cannot overemphasize the importance of properly trimmed nails in guitar playing" (Bobri 1977 : 48).

5.8.8.1 Different views regarding fingernails

Very few Methods give any attention to this aspect (Bobri briefly discusses it in *The Segovia Technique*), and there are different views today regarding the nail length of the right hand. When the nails are too long, a harsh metallic tone is produced (refer discussion on Aguado's sound production, paragraph 3.9.7). Nails that are too short, produce a tone without any definition and projection is lost. The ideal length is when both the nail and the surface of the finger are able to strike the string simultaneously.

Charles Duncan dedicates a complete section to nail-care and the shaping of the nails (1980 : 50). He also supports Segovia's 1/16" nail lengths. There are also different preferences in the way which the nail should be filed. John Taylor states:

A nail shaped to suit one hand position may be quite unsuitable for another (1978 : 53).

Both Taylor and Duncan believe that, to keep the sound quality as smooth as possible, each nail should be filed individually because each nail strikes the string at a different angle. Duncan also mentions that the *anular* fingernail should preferably be slightly longer than the *medio* fingernail, and the *medio* fingernail slightly longer than the *indicio* fingernail. He mentions that the ideal length of the thumb nail is approximately twice the length as those of the fingers.

Alice Artzt writes that Ada Presti used the following right-hand finger exercise to determine the length of the nails. The *anular*, *medio* and *indicio* are placed on the string simultaneously to see how much they protrude past the string. One can then determine whether the nails are filed correctly and whether the sound quality and stroke of all the fingers are the same (Hálen 1986 : 16).

Ever since the seventeenth century, guitarists have been aware of refinement of sound and the scraping effect which can be caused by the nails on the string. Gaspar Sanz (1640 - 1710) already wrote about this problem in his Method, *Instrucción de Música sobre la Guitarra Española y Metode* (Romero 1982 : 7).

5.8.9 The pizzicato technique

The *pizzicato* technique is discussed at great length by Bobri in *The Segovia Technique*. Most other Methods hardly ever refer to this technique. Even though the technique is difficult to describe and should rather be illustrated practically, the reader may well be able to deduce the basic principles. Segovia's *pizzicato* effect is described by Bobri (1977 : 70) as follows: To obtain the plucking effect, similar to that of some other stringed instruments, the outer side of

the right hand should be placed lightly on the bridge. The sound is produced by an ascending or descending plucking of the thumb across the strings. The nail is not used. Segovia uses the inner side of the thumb to mute the bass strings as the thumb descends. He also preferred the term "*apagado*" (mute) instead of *pizzicato*. The technique, however, remains the same. See illustration of the *pizzicato* technique, Fig. 134.

FIG. 134



(BOBRI 1977 : 71)

The *pizzicato* stroke is common today in classical guitar music and the technique, as described by Segovia, is still applied. However, it is not a technique for beginners. In present practice, Carlevaro distinguishes between different *pizzicato* techniques, namely *sordino* and *pizzicato*. He describes the *pizzicato* stroke as follows:

The attack : the hand makes a small turn to the left, bringing the thumb to its precise location for playing. At exactly the same instant as the stroke, and acting in combination with the thumb (which is making its own movement), the hand performs a short quick motion upwards, like a nervous tic, bending the wrist and bringing it closer to the soundboard. The section of the palm on the opposite side of the thumb serves as a mute, **but only after the attack has taken place** (1978 : 41). See illustration of technique, Fig. 135.

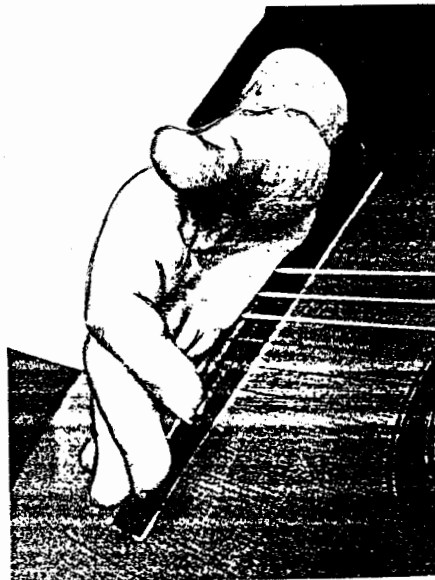
FIG. 135



(CARLEVARO 1978 : 41)

Carlevaro describes the *sordino* stroke by stating that the side of the right hand should be placed on the strings at the bridge in advance. See illustration of technique, Fig. 136. Carlevaro thus describes the *sordino* technique as the *pizzicato* technique was described by Segovia (1978 : 43). Abel Carlevaro mentions that the word, *pizzicato*, should rather be replaced by the word, *sordino*, as the strings are muted before the actual stroke of the right hand.

FIG. 136



(CARLEVARO 1978 : 54)

Pepe Romero also describes an alternative method of *pizzicato*, namely that the fingers of the *left hand* are placed directly over the fret (1982 : 34). This technique is especially effective when the guitarist plays the higher positions on the soprano strings. *Pizzicato* can thus be used as an element of tone colour. The thumb nail can be used for the *forté*-effect, and the *flesh stroke* for a softer effect.

5.8.10 **Thumb, hand and forearm**

In some cases, if the melody is contained in the bass line, Segovia used his thumb, **hand and forearm** in combination to ensure additional emphasis on the melody line:

His entire hand and forearm are used to impart additional momentum to the thumb stroke, yet hand and forearm are relaxed (Bobri 1977 : 50).

Bobri emphasizes, however, that Segovia only moves his arm for special effects and that he normally only moves his thumb and fingers.

This technique, as done by Segovia, to emphasize the melody line in the bass, is still being applied successfully by many guitarists.

5.8.11 **Tasto / sul ponticello**

Duncan mentions that Segovia did not move his right hand unnecessarily within a phrase:

I am excepting obviously the placement of the hand toward or away from the bridge, which is analogous to shifting manuals on the harpsichord. It is much more useful for establishing structural contrasts, for example, in distinguishing repeats than for achieving nuances. And in general, Segovia does not make major changes of tone colour of this sort within a phrase (Duncan 1977 : 27).

Duncan further mentions:

Thus, a half-inch total movement that escapes most observers can create significant contrast in timbre without recourse to shifting the basic hand-position (1977 : 27).

Segovia thus did not move his hand around for the sake of different timbre possibilities. A stabilized right-hand position was more important to him. Duncan also mentions that Segovia played softer than the audience thought, yet left sufficient room for definite change from crescendo and diminuendo.

The basis of a guitarist's performance should be on such a dynamic level that room is left for crescendo- and decrescendo possibilities. The guitarist should guard against a too soft or too loud a stroke (as discussed in paragraph 4.9.5).

5.8.12 **Staccato**

Duncan mentions that Segovia's style was characterised by the systematic use of *staccato* (1977 : 27) in short single tones, or in forced fragmented short tones. Segovia also used this technique in contrapuntal works and especially in the *Pavanas* of Louis Milan where chords are prominent.

According to Duncan (1977 : 28), Segovia does not use an actual *staccato* in his *staccato*-playing, but rather a discreet articulation, an unusual musical act of sound differentiation. Segovia's basic point of departure was:

To make every note attractive (Duncan 1977 : 27).

5.8.13 **The "Segovia tone"**

Bobri hardly makes any reference in *The Segovia Technique* about the now famous "Segovia tone". Segovia himself wrote the following:

I have to tell you that the sound is a kind of physiognomy of every artist. It is born with the artist, exactly like his physiognomy (Smith 1981 : 8).

Segovia possessed the talent to constantly apply sound control and projection in his performances. Duncan summarises Segovia's sound control as follows:

The Segovia sound is a *style of interpretation* characterised by *maximum expressive variety* through a well-nigh total control of tonal resources (Duncan 1977 : 26).

Eliot Fisk writes the following in respect of Segovia's sound quality:

Nobody else has the emotional, expressive range Segovia has - grace, power, virtuosity, pathos, tenderness; his playing has virtually every asset you can think of (Kozinn 1983 : 25).

The most important aspect of guitar technique is the ability to listen with an inner ear and to control the sound.

5.9 CONCLUSION : THE SEGOVIA METHOD - "THE SEGOVIA TECHNIQUE" (1977)

It appears from this study so far that Bobri discussed only a few technical aspects in *The Segovia Technique*. Segovia's most important technical contributions are not discussed in *The Segovia Technique*, such as *quality of tone* and *stroke technique* (refer paragraph 5.8) (even though he described a *perpendicular* stroke, he also performed a stroke to the left and right).

5.9.1 Review of the Segovia Method as suitable Method

In accordance with the problem statement of this study, it is determined whether this Method complies with the requirements of a suitable Method. This Method, as written by Vladimir Bobri, does not discuss a wide spectrum of essential technical aspects of guitar technique. *The Segovia Technique* therefore does not comply with the requirements of a worthy Method with regard to textual content (refer paragraph 1.3.1). The Method must rather be seen as a brief summary of the basic guitar techniques of Segovia, as applied by Bobri.

The work does not compare with the more comprehensive and older Methods, such as those by Sor and Aguado, or twentieth century Methods by, for instance, Carlevaro or Duncan. Yet the work remains valuable and useful, as it offers a sense of guitar technique as applied by the well-known Segovia. The book may rather be seen as an additional text book instead of a suitable Method. Segovia does not, for instance, include any technical exercises to explain or illustrate his techniques. The work does, however, contain the necessary credibility as Segovia was a well-known and respected classical guitarist and teacher. However, he limited himself to only a few basic techniques with this Method. The book only covers 87 pages. Some of the most important aspects of guitar tuitioning, such as fingering and sound production techniques, are not discussed by Bobri (refer paragraphs 5.7 and 5.8). One must note, however, that it was not one of Segovia's main aims to write a Method. George Mendoza, the author of Segovia's *Guidance for the Beginner*, also confirms this statement:

It took nearly three years of countless trips to Spain, letters and long distance phone conversations to convince Maestro Segovia that he should work with me to produce such a work (1979 : 8).

It would be impossible for the reader to form an objective opinion of Segovia's technique by only studying *The Segovia Technique*. Some of Segovia's ideas and techniques have already appeared in some of his other books, such as the *Diatonic Major and Minor Scales* (1953) and *Slur Exercises and Chromatic Octaves* (1975). On his recording, *The Guitar and I* (1980), he discusses and illustrates a few technical aspects practically. His book for beginners, *Guidance for the Beginner* (1979), and the numerous articles which have been published in magazines, provide further information about Segovia's technique.

5.9.2 Most important contribution

Segovia's primary task was not specifically aimed at individual tutoring. Segovia wished to establish the guitar as an international concert instrument, promote guitar tutoring as subject at Universities and Conservatoires and improve the general technical standard. With regard to the expansion of the repertoire, Mantanya Ophée mentions that the guitar repertoire not only expanded because of Segovia's devotion, but composers such as Llobet, Sainz de la Maza, Maria-Luisa Anida, Luise Walker, Henrich Albert, Erwin Schwarz-Reiflingen, Vasillii Lebedev, Valerian Rusanov, Elzear Fiset, Vahdah Olcott-Bickford, William Foden, etc. also made an important contribution to expand the repertoire. Segovia thus pioneered the classical guitar repertoire, although the greatest glory which is sometimes ascribed to him, is possibly not always justified. However, both negative and positive statements will always be directed at Segovia, of which some might be valid and others less so.

Unlike Aguado and Sor, Andrés Segovia made the most important contribution towards the sitting posture. He preferred to use a flat footrest on which he placed his left leg. In addition, he thought that the ideal sitting posture would enable the body to move forwards, backwards, to the left and right in order to place the left hand in the most comfortable position within reach of all the frets on the fingerboard. The instrument remains immobile, whilst the body moves in accordance with the musical and technical requirements.

Segovia provided valuable indications in respect of the right-hand technique which is still applicable today. He mentions that the upper arm must rest on the broadest part of the guitar and the right wrist must be curved over the strings. Preference is given today to the resting of the forearm on the guitar rib. As was mentioned by Bobri, Segovia kept the knuckles *parallel* to the strings. Even though all his techniques are still applied as such, his discussions are too brief and incomplete. The reader will inevitably have to obtain more information.

Bobri discussed some of the most important technical aspects in respect of Segovia's left-hand technique. He mentions that the left hand must not support the guitar, which aspect still applies today. The fingers must strike the frets *parallel* and not flat, and the thumb must be used as supporting point for the fingers. Segovia's opinion of the *barré* technique is still customary today.

Additional articles and books which were published by Segovia, provide valuable technical discussions and exercises regarding *slur* exercises, finger independency and scales. Unfortunately, Bobri did not include techniques regarding fingering and scales in *The Segovia Technique*. Segovia's Method therefore does not comply with the requirements of a complete Method.

Segovia's quality of tone was mainly his most important contribution. However, this aspect is discussed insufficiently in *The Segovia Technique*. The lack of information in respect of this technical aspect contributes to the fact that the tutor or student has to rely on additional reading material to obtain information about the famous Segovia sound (refer paragraph 5.8).

In spite of Segovia's contribution as guitar virtuoso, *The Segovia Technique* does not comply with the requirements of a suitable Method. Yet it would have been welcomed if a book, such as *The Segovia Technique*, was not only available in music libraries but also locally in music stores.

6. FINDINGS AND RECOMMENDATIONS

This chapter contains the conclusions and recommendation of this study.

6.1 VERDICTS OF THE MOST IMPORTANT METHODOLOGIES DURING THE YEARS 1500 - 1993

As it appears from this research, numerous methodologies have originated since the sixteenth century. It also appears that relatively little is known about many of these works, mainly because of the lack of information about them. Methods that do still exist are normally retained in private collections and are not always publicly available. Many of these methodologies have never been translated into English. Because of the lack of readily available information, it was considered important to determine the historical position of the Methods by Aguado, Sor and Segovia.

This study indicates that some of these older Methods, as indicated in Chapter 2, deserve a more important position in the methodological repertoire than is generally accepted. It even seems that modern Methods regard some of these older Methods to be of such value that sections and techniques of these have been quoted extensively by presentday guitarists.

Joaquín Rodrigo considered Sanz's dances so important that he included some of them in his *Fantasia para un Gentil hombre*. Parts of the Sanz's Method is quoted by Pepe Romero in his own Method (1982 : 7, 35).

Roy Brewer refers, for example, to the Sor Method and recommends it as an instructional course for presentday players (1986 : 8). Emilio Pujol even refers to specific pages in Aguado's Method and recommends students to use Aguado's studies as supplement material (1983 : xvii).

Aaron Shearer also made use of the "Lessons" in the Aguado Method, in his own Method vol. II (1964 : 135, 140, 147, 149).

6.1.1 Methods for the Vihuela

This investigation shows that research has already been done on certain Methods, while others still exist only in facsimile. Some research had been done, for example, on the Method by Luys Milán (1500 - 1561) : *Libro de música de vihuela de mano, intitulado El Maestro* (1535 - 1536) which was written for the vihuela de mano. However, further research on books of methodological importance, such as Luys de Narváez 's *vihuela* work, consists of five parts and might reveal some interesting techniques relevant to presentday guitar techniques. He

was also one of the first *vihuela* composers whom made some arrangements to publish *diferencias*.

It appears that some methodological research was done on works by Pisador, Fuellana and Mudarra. Mudarra was the first composer who promoted technical abilities in his Method. Fuellana emphasized fingering and the use of alternating thumb and *indicio* finger.

Methods for the four-course guitar were written by Adrien le Roy, Robert Ballard and Pierre Attaignant. Le Roy's Method discusses aspects of tuning and stringing. Ballard also published a guitar tutor which offered instructions in matters such as tuning hand position and reading. Over a period of five years, nine books of tablature were devoted to the four-course guitar. Instrumental forms of the four-course guitar were *pavanas*, *gaillardes allemande* and instrumental *fantasias*.

The five-course guitar Method by Juan Carlos Amat may be considered as the first of all guitar Methods. Francesco Corbetta also wrote a guitar Method in which the *consonancias* and *redobles* techniques of the *vihuela* tradition appeared. Gaspar Sanz wrote a Method which may be considered as one of the most important Methods of the Baroque guitar.

A Method that contributes to technical aspects was written by Don Francisco Guerau. In this Method he refers to posture and the position of the left thumb. Michel Corette wrote a Method which includes tablature as well as staff notation.

One of the leading guitarists and teachers of the eighteenth century was Fernando Ferandière. His instruction manual teaches players how to read from notes rather than fingering symbols. He mentions in his Method the absence of six-string guitars in Italy and the use of single strings by the Italians and Spaniards.

It also appears from this research that the Methods by Aguado and Sor especially may be regarded as works which contributed the most towards the methodological repertoire. Not only were these Methods more easily available, but were also treated respectfully by twentieth century guitarists (refer paragraphs 3.1, 4.1 and 5.1).

More important Methods that appeared during the late nineteenth century were the Method by Emilio Pujol, on Francisco Tárrega's techniques : *Escuela Razonada de la Guitarra*. Not only did Tárrega expand the guitar repertoire tremendously, but he also transcribed the works of composers such as Beethoven, Bach, Mozart, Schubert, Granados and Albeniz. He also made adjustments in the technical area, required by the shape of the bigger guitar. Tárrega was of the opinion that the guitar should preferably rest on the left leg. The fingerboard which was raised, eliminated the resting of the little finger on the soundboard.

In the hands of Andrés Segovia, the guitar achieved international status. He was one of the most famous guitarists of the century. His techniques were put in writing by his friend Vladimir Bobri in *The Segovia Technique*. He expanded the guitar repertoire and improved the general standard of the guitar.

During the twentieth century, important guitar repertoire contributions originated especially in South America. Some of the most important composers and contributors are Heitor Villa-Lobos, Augustin Barrios-Mangore and Manuel Maria Ponce. South American composers include Antonio Lauro, Alberto Ginastera, Gerardo Gandini, Angel Lasala, Eduardo Falù and Astor Piazzolla. During this period some of the greatest repertoire expansions took place.

The realisation of the guitar as solo instrument spread to the rest of the world. The guitar was used with other instruments and ensemble work as well, for example Arnold Schönberg's (1874 - 1951) *Serenade Op. 24* (1923) and Anton Webern's (1883 - 1945) *Orchestral Pieces* (1913).

In the late twentieth century, Britain became one of the most important centres for guitar teaching and a great number of Methods and compositions originated from there during the last decades of the twentieth century. Reginald Smith-Brindle, William Walton, Stephen Dodgson, Benjamin Britten, Lennox Berkeley and Richard Rodney Bennett were of the most important composers in Britain. Other international guitar composers are Bruno Bettinelli, Hans Werner Henze, Alexander Tansman, Leo Brouwer, Gilbert Biberian, John Duarte, Luciano Chailly and Goffredo Petrassi.

In methodological material, the following twentieth century Methods, on which little research was done, appeared in different countries : the Methods by Carlevaro, G. Clinton, J Duarte, C Duncan, C Kilvington, F Noad, C Parkening, E Pujol, P Romero, A Rossi, J Sageras and A Shearer.

6.2 DIFFERENT EDITIONS OF THE METHODS DISCUSSED

A problem that confronts researchers is the different editions which exist of the older Methods. The authenticity of many of the sixteenth to twentieth century Methods may prove to require comprehensive research. Only the Aguado Method is available in various versions. It appears, however, that there is only one true Aguado Method and that is the Method of 1843 (refer paragraph 3.3). Even though the Methods by Carulli and Carcassi are not discussed in this thesis, numerous editions of these Methods also exist. The Method by Sor (translated by Merrick) which was used for this research, was the only one available and has been reprinted a number of times (refer paragraph 4.3). It seems that the Method by Segovia has to date not experienced any further editions.

6.3 THE RELEVANCE OF THE TEACHING METHODS OF DIONISIO AGUADO, FERNANDO SOR AND ANDRÉS SEGOVIA FOR GUITAR TECHNIQUE IN THE LATE 20TH CENTURY

Aguado wrote a comprehensive and thorough Method in which he describes all the aspects of guitar technique. In his Method, he invariably provides sufficient exercises to illustrate his statements and descriptions, and succeeds by combining context and exercises. Most of the techniques which are described by Aguado are still relevant today. According to the research that was done for this study, this Method would qualify as a suitable Method. The sources which were consulted showed that certain techniques which were considered as purely a twentieth century origin, already existed and were generally applied in the nineteenth century. (For example : the *parallel* position of the right-hand fingers in the direction of the soundhole, the *flesh-nail* technique, the use of *apoyando*, and the use of the right little finger as a suitable finger for use under certain conditions.

However, Aguado's Method is aimed at the more advanced student and not the beginner or auto-didactical student. For the uninformed reader, the work is too comprehensive and technically too advanced.

Sor's Method also qualifies as a suitable Method. With this Method, he provides one of the most complete technical and theoretical analysis of guitar tutoring. The most important techniques are discussed in detail, and in addition, Sor provides a number of illustrations and finger exercises to elucidate his statements. In comparison to Aguado, however, there are a number of techniques in the Sor Method which are less relevant today. For example, the right-hand *flesh-stroke*, the performing of scales only with *slurs* and the limited use of the *anular* finger (also refer paragraph 4.6.7.2). Sor nevertheless wrote a complete Method with comprehensive technical detail. This is also not a Method for the beginner or amateur.

Segovia's techniques were first published in 1977 by Vladimir Bobri, *The Segovia Technique*. This work is essentially a summary of the basic guitar techniques as were applied and performed by Segovia. *The Segovia Technique* cannot qualify as a suitable Method as the work is too insubstantial and contains only brief discussions of techniques. Of the three Methods, the Aguado and Sor Methods are the only ones which qualify as suitable Methods.

Even though the work of both Aguado and Sor may be used as acknowledged Methods, the question is how effectively these works can be applied in practice. Both these works are difficult to read and are generally presented unsystematically. A further disadvantage of the Methods is that the sketches which are used as illustration may not always be reliable. The reader may not always be sure what was supposed to be illustrated (refer to Aguado's illustration of the left thumb technique, paragraph 3.7.2). The layout of Aguado's text comprises multiple paragraphs which often consist only of two to three sentences. Sor used fewer

sub-titles, but both of them do not always limit the content to the title and subject provided for in the headings.

Segovia's Method is short but the chapters are organised effectively, and the textual content is brief with effective and distinct sketches and photos. Although *The Segovia Technique* cannot function effectively as a suitable Method, the work is suitable to provide basic guitar techniques and as an addition to other Methods.

6.4 THE MOST IMPORTANT CONTRIBUTIONS OF THE METHODS DISCUSSED

This study reveals that the most important technical contributions were made by Aguado and Sor. A summary is accordingly provided of these contributions.

6.4.1 Posture

This study shows that different views exist today regarding the sitting posture. Aguado strongly motivated the use of the *Tripod*, which became obsolete, as did Sor's preference for a table as additional support.

Andrés Segovia made the most important contribution regarding the sitting posture. According to Bobri, he preferred a sitting posture which is still customary today : the ideal sitting posture is where the body is able to move forward, backward, left and right, and enables the right hand to reach all the frets on the fingerboard comfortably. He also preferred a flat footrest for the left foot on which he rested only the tip of his left foot. The instrument remains immobile, whilst the body moves in accordance with the musical and technical requirements.

Some guitarists do prefer different sitting positions, like Halén and Galbraith (refer paragraph 4.5.1). Other guitarists, like Carlevaro, prefers to rest the guitar against the right chest (1978 : 6), while the left side is commonly preferred. Some prefer to hold the guitar more horizontal, like Charles Duncan (1980 : 10), although his photo does not illustrate this.

As discussed, devices like the knee rests, *Apoyo* and *Dynarette* are still in practice, but are not generally used by most guitarists (refer paragraph 3.5.2).

The general tendency to achieve stability is that the guitar must be locked in place equally by the four points at which it comes in contact with the body : the chest, the right upper leg, the left upper leg and the right upper or lower arm. Abel Carlevaro mentions that the guitar can only be held effectively once the guitarist has proper poise and balance (refer paragraph 5.4.1).

6.4.2 The right-hand technique

Most of the right-hand techniques which were discussed by Aguado, Sor and Segovia are still applicable today.

Position of the right hand

Aguado and Segovia used the same symbols for both hands as it is used today. Sor used the same finger-numbering indication for both hands (X, 1, 2, 3, 4), which is no longer customary. The position of the right hand to the right of the soundhole, is still the same as was described by Aguado, Sor and Segovia.

Curved wrist position

Aguado, Sor and Segovia maintain a curved hand-position across the strings. Although Aguado describes a hand-position that is a prolongation of the forearm (refer paragraph 3.6.3), a natural arched hand-position is still preferred by some some guitarists today, such as Christopher Parkening and Emilio Pujol (refer paragraph 3.6.2). The flat, more straight hand-position is more commonly preferred. Leading guitarists, such as Manuel Barrueco, Roberto Aussel, Aaron Shearer, Eleftheria Kotzia, Hector Quine and Eduardo Isaac, prefer this flatter hand-position (refer paragraph 3.6.2).

Direction of the right-hand fingers

According to sources consulted in this study, it seems that a correlation exists between a concave / rounded wrist and the *perpendicular* stroke. For example, Segovia (refer paragraph 5.5.3), Carlevaro and Parkening prefer this position, while some guitarists are in favour of the flatter wrist position and even refer to a *parallel / diagonal / slanted / oblique* stroke of the fingers on the strings, for example : Shearer, Quine, Kotzia, Taylor, Barrueco, Aussel and Isaac. It also seems that Aguado, Sor and Duncan refer to a *curved* wrist, but with a *parallel* stroke of the fingers on the strings. Aguado mentions that the fingers of the right hand are towards the soundhole, and not towards the bridge (refer paragraph 3.6.3). This indicates a more *slanted / parallel* or *oblique* position of the right-hand fingers on the strings. Sor also mentions a *parallel* position of the fingers on the strings (refer paragraph 4.6.4).

The right upper or forearm

Sor mentions that he prefers to touch the rib of the guitar halfway between the wrist and elbow. As Bobri mentioned, Segovia prefers to rest the *upper* arm on the guitar. There are different views regarding the position of the arm on the guitar. Guitarists, such as Hector Quine, Duncan and Carlevaro prefer to balance the forearm on the rib (refer paragraph 5.5.2.2).

Preference in the use of the right-hand fingers

Sor is of the opinion that the only fingers that are suitable for playing, are the thumb, *indicio* and *medio* fingers, because these three fingers form a natural straight line in an extended line (refer Fig. 66, paragraph 4.6.7.1). He only uses the *anular* finger by exception, when he is forced to, for example, when playing four note chords. Sor even prefers to play articulated and melody lines only with the thumb and *indicio* fingers. Aguado, like Sor, also prefers to use the *medio* finger rather than the *anular*, even with the fingering of chords. It is generally accepted today that the *anular* finger is normally not too weak for the purpose of playing.

Use of the right-hand little finger

According to sketches of Aguado and Sor, it seems that both rest the little finger of the right hand on the guitar. But according to sources consulted in this study, it seems that Aguado even refers to the use of the little finger as a right-hand stroke, in his Method of 1825 (refer paragraph 3.6.6).

Sor mentions that he presses his little finger on the soundboard to support the right hand, or when he wants to perform fast passages with his thumb. But he further writes that he takes care to raise it as soon as it ceases to be necessary (refer paragraph 4.6.9).

The technique of the use of the little finger is discussed again by Stepan Rak. He mentions that he is experimenting with the possibility to use the little finger as a right-hand stroke.

Both Julian Bream and Pepe Romero rest the right-hand *thumb* on the soundboard when playing rest-stroke on the bass strings (refer paragraph 3.6.6).

Action of the right-hand thumb

Aguado, Sor and Segovia mention that the right-hand thumb should form a type of cross in the action with the forefinger. Aguado mentions a bent last joint. Today the thumb is generally used in a more straight position. Abel Carlevaro also emphasized the lateral stroke of the

thumb. Roy Brewer also mentions that the thumb's action might be described as sweeping. According to Ivor Mairants, Segovia also emphasized a straight thumb (refer paragraph 5.5.4).

Aguado and Sor also mention the playing of more than one note with the thumb. Sor further mentions the use of the thumb and *indicio* on soprano strings in articulated passages (refer paragraph 4.6.7.3). This technique is still used today.

Sor also prefers to play melody notes only with p, i (refer paragraph 4.6.7.4). To stabilise his hand, he prefers to use the combination of the fingers p, i, and with the combination of p, i, m, when necessary. The p, i, m and a fingers of the right hand are generally used today.

6.4.3 The left-hand technique

Aguado and Sor used numbers to indicate the left-hand fingers. Sor, however, used numbers to indicate the fingering of both hands. Today numbers are used for the left hand alone.

Direction of the left-hand fingers

Aguado, Sor and, according to Bobri, Segovia also mentioned that the left hand should be curved in the direction of the strings, with the fingers in a natural position where they strike the strings either *parallel* or *perpendicular*. This technique is still applicable today. Sor mentions that the left-hand fingers could be seen as an extension of the forearm. Aguado mentions that the arm should not be involved directly with the movement of the hand. Today the arm is directly involved with the left-hand technique. Alice Artzt mentions that the left hand remains *parallel* with the fingerboard and is "carried" by the arm (refer paragraph 3.7.1). Abel Carlevaro also mentions the unity that is formed by the fingers, arm and hand (refer paragraph 4.7.2).

Position of the left thumb

Aguado, Sor and, according to Bobri, Segovia emphasized the point of balance and support of the left thumb and the fact that the left thumb does not perform any technical function. This is still relevant today. Aguado, however, used his left thumb and bent it in the last joint in an unusual way in relation to the neck of the guitar (refer paragraphs 3.7.2 and Fig. 22). With this *slanted* position, the thumb can hardly serve as a pivot to the fingers. Hector Quine also confirms that the thumb should only be held *slanted* when the guitarist is playing higher than the 12th position. Both Sor and Segovia consider the left-hand thumb as a pivot or supporting point to the fingers (refer paragraphs 4.7.1 and 5.6.2).

The left elbow

Aguado believed that the left elbow should always be kept close to the player's body and even slightly touch the player (refer paragraph 3.7.4). Segovia also preferred to keep the left elbow as close as possible to the player's body. Sor mentioned that, depending on the position to be played by the left hand, the elbow should move either closer or further away from the player's body (refer paragraph 4.7.4). Today the left elbow, forearm and hand function as a unit.

Charles Duncan states that the secret of effortless shifting is that the elbow leads the hand (1980 : 22). He made an in depth study in this regard and distinguishes between *shift* and *position* movements. According to Carlevaro, the movements of the elbow can be described as *Transversal* or *Longitudinal* movements (refer paragraph 4.7.4).

The slur technique

All three composers contributed to the *slur* technique. Aguado describes the technique in detail and also emphasizes that the wrist should be kept stable and properly curved. In the section, *Exercises for Left Hand*, Aguado provides a considerable number of *slur* exercises. Sor only refers to the *slur* technique in his scales (he preferred to play scales *slurred*).

Segovia recommends that the *slur* technique be applied in all scale types in order to improve flexibility and the strength of the fingers. He even published a book to improve the *slur* technique, *Slur Exercises and Chromatic Octaves*. The *slur* technique is still an important technique. Abel Carlevaro published a complete book, *Cuaderno no. 4*, to emphasize the importance of the *slur* technique. He even distinguishes between different *slurs* (refer paragraph 5.6.6).

The barré technique

Aguado briefly discusses the *barré* technique : the left hand stops more than one string on the same fret with the index finger. Aguado does not provide any sketches of the *barré* technique or a full explanation thereof.

Sor provides a full explanation of the *barré* technique. The "straight" line that Sor mentions with the *barré* technique is still applicable today. However, Charles Duncan refers to a more curved finger position. Segovia emphasized the stretched *skin* under the finger (refer paragraphs 5.6.4 and 5.6.5).

6.4.4 Fingering and scales

Bobri does not refer to fingering and scale techniques in Segovia's Method. Segovia discusses some scale techniques in other publications. Both Sor and Aguado provide possibilities of construction, composition and finger combinations of scales. Today, scales are performed at any speed, *slurred*, *staccato* and articulated. (Segovia even published a book for finger exercises in order to improve the *slur* technique). These exercises by Segovia are still effective. In this regard, he also published another book, *Diatonic Major and Minor Scales*. Segovia spent almost a lifetime researching technical aspects, which Bobri unfortunately did not discuss in *The Segovia Technique*.

Detailed indications of fingering

Aguado accurately indicates fingering in his exercises (refer paragraph 3.8). He provides lengthy and detailed descriptions to motivate his choices of fingering of both hands. Emilio Pujol, for example, confirms Aguado's descriptions and mentions that the correct fingering can literally make or break a piece. Sor, however, has limited fingering in his compositions and mentions that fingering was only meant for the beginner. His *24 Lessons Op. 31*, *Exercises Op. 35* and the *Introduction to the Study of the Guitar, Op. 60* nevertheless contain extensive fingering. His starting point with the numbering of melodic passages was mainly aimed at "position" and chords were numbered according to the scale (refer paragraph 4.8.4). This recommendation by Sor is still applied effectively today.

Alternation changes of left- and right-hand fingers

Both Sor and Aguado encourage left-hand alternation of fingers to different strings, a practice still encouraged today. Sor mentions that the left-hand alternation of fingers improves the smooth transition of the *legato* technique of the left hand. Aguado sometimes indicates the repetition of left-hand fingers for the improvement of the *slur* technique (refer paragraph 3.8.3).

With regard to right-hand alternation of fingers, Aguado clearly recommends that no finger should be used twice on the same string. But Aguado sometimes indicates the repetition of i, i or m, m fingers. As stated in paragraph 3.8.2, it could possibly be for special effects, maybe for the same articulation or *apoyando*.

Sor applied i, m alternately on the first two strings only and preferably not on the same string. Segovia emphasizes that fingers should especially be alternated in scale- and melodic passages (i, m; m, a; or i, m, a). Today the i, m finger-alternation with all its possibilities are still important when playing scale and melodic passages. When finger-alternation is not applied, speed, skill and articulation are inevitably prejudiced.

Unusual finger combinations

Both Aguado and Sor also indicate unusual finger combinations, for example the p, i, p, i alternation of fingers. Sor applies this combination especially in the melody line. This technique is still used in the twentieth century mainly for the sake of articulation and accentuation. Koshkin uses, for example, the p, i finger combination in his *Toccatà* from the suite, *Princess Toys*.

6.4.5 Right-hand strokes and quality of tone

In this regard Aguado made the most important contribution. Segovia also made an important contribution in this respect, but unfortunately Bobri fails to describe this technique in detail in *The Segovia Technique*. Bobri only briefly refers to the *apoyando* and *tirando* techniques.

The perpendicular stroke

As mentioned, Aguado did not perform a *perpendicular / vertical* stroke, but turned his hand more in the direction of the soundhole. He mentions that his hand should not turn towards the bridge. Sor was also in favour of the *parallel* stroke of the fingers on the strings. Segovia, however, favoured the *perpendicular / vertical* stroke, but according to sources referred to in this research, it appears that he applied a variety of strokes. He also performed strokes from the *left* or from the *right* for instance. He therefore did not invariably maintain the *vertical* stroke. As indicated by the opinions of various guitarists, a rather sharp and slender sound is produced with the *perpendicular* stroke. Even though most guitarists are aware of this stroke, the stroke from the left of the finger is more customary (refer Segovia, paragraphs 5.8.6 and 5.8.7). John Taylor mentions that the sound will be twangy and thin if the right hand is placed with the line of the knuckles *parallel* to the strings (refer paragraph 5.8.6). It appears that guitarists hold their right hands more *parallel* to the strings in practice so that the fingers strike the string from the left first.

The *apoyando* and *tirando* techniques

This research also indicates that the *apoyando* technique was known to Aguado and possibly to Sor as well. According to Matanya Ophée, Sor could have been describing the *apoyando* technique in his Method according to the quotation (Merrick 1971 : 14) (refer also paragraph 4.9.3). Aguado clearly refers to a stroke in his Method where the finger comes to rest on the following string (Jeffery 1981 : xvi).

Generally, Segovia applied the *apoyando* technique to single melody notes and in scale passages. He never used the *apoyando* technique in chordal and *arpeggio* passages. This *apoyando* technique is mainly responsible for the famous "Segovia sound".

Segovia used the *tirando* technique generally in chordal music, fast *arpeggio* passages or when the adjoining strings are required to vibrate freely. Today the *tirando* technique is generally used when greater resonance or free vibration is required from the strings, for harp or *arpeggio* passages for instance. Although Pujol mentions that he also applies *apoyando* in *arpeggio* passages (refer paragraph 5.8.1.3).

Nail-stroke / flesh-stroke

Aguado is generally referred to as the guitarist who performed with his nails, as opposed to Sor who performed without nails. However, this study indicates that Aguado distinguished specifically between different strokes, namely to play *with* or *without* nails. Aguado even distinguished between two right-hand positions, which pertain to a *flesh* or *nail-stroke*. Sor clearly favoured the *flesh-stroke*. According to Emilio Pujol, the famous Tárrega also prefers the *flesh-stroke* (refer paragraph 4.9.4). Segovia sometimes only used the *nail-stroke* in fast tremolo or *arpeggio* passages, or when he wished to produce a sharp metallic sound. Today, however, there are still guitarists, such as Hector Quine, who favour playing with the nails only.

This study further shows that Aguado was familiar with the combined *flesh-nail* stroke. Aguado therefore discussed techniques which are still applicable today : *flesh* and *nail* and the combination *flesh-nail*. Segovia was a great supporter of the *flesh-nail* stroke. He was of the opinion that a too thin timbre was produced when playing with the nails alone. Guitarists generally prefer the *flesh-nail* stroke to the *nail-* or *flesh-stroke* alone. Pepe Romero mentions that both *nail* and *flesh* must have contact with the string for the duration of the stroke (refer paragraph 5.8.3).

Tone quality on the thumb

Aguado mentions that he prefers not to apply a *nail-stroke* with the thumb, but in exceptional instances will apply the combination of *flesh-nail* with the thumb. It is unusual for a guitarist to allow the quality of his stroke to purposefully differ between fingers, except in the case of timbre effects. Segovia used both the *flesh* and *nail* with his thumb stroke, but for special effects and tone colour, he used a *nail* sound exclusively on the thumb. Carlevaro also distinguishes between a *flesh* and *nail-stroke* with the thumb (refer paragraph 3.9.4.1).

Dynamics and timbre effects

Aguado indicates *diminuendo* and *crescendo* in some of his exercises (Jeffery 1981 : 174). Both Sor and Aguado played with the right hand across the entire fingerboard to obtain different timbre possibilities. Unlike Aguado and Sor (refer paragraphs 3.9.5 and 4.9.5), Segovia never moved his right hand unnecessarily within the phrase structure across the soundboard. Today, the basis of a guitarist's performance should be on such a dynamic level that dynamics and timbre variation should be able to be applied. As a supplement to his Method, Aguado discusses detailed possibilities of timbre in the appendix, *Apéndice of the Nuevo Método*. Aguado also applied the *campanela* technique, drum effects and trumpet imitations, while Sor describes in detail how to imitate the oboe, trumpet and French horn. Imitation techniques are generally still applied in compositions today.

Shaping of right-hand nails

Even during the early nineteenth century, the shape and length of the right-hand nails were important. Aguado mentions that the ideal state of the right-hand nails is when they are filed in an oval shape. Bobri also discusses the shape of the nails in detail and provides the necessary sketches and illustrations. He mentions that Segovia took care of his nails daily and maintained the shape according to the contour of his finger. The shape of the right-hand nails influences the quality of tone. These principles are still valid today. One should, however, experiment to determine the most appropriate shape for each individual, depending on the specific shape of the nail, the rounding of the nail and the length of the finger. Charles Duncan dedicates a complete section in his book to nail-care and the shaping of the nails (refer paragraph 5.8.8.1).

The pizzicato technique

Sor refers to the *pizzicato* technique, but does not specifically use the terminology. He refers to the term "buffed sounds". According to Bobri, Segovia, who describes the *pizzicato* technique as it is used today, uses the word "*apagado*" instead of *pizzicato*. The technique, however, remains the same. The *pizzicato* technique is widely used in classical guitar music today. In respect of current practice, Carlevaro also distinguished between different *pizzicato* techniques (refer paragraph 5.8.9).

6.4.6 Ornamentation

Aguado made an important contribution by discussing ornamentation and its performance in detail, in his Method. Aguado provides a great deal of information regarding most ornamentations, of which most are likewise still performed today. An interesting technique which Aguado discusses and which was not until recently widely applied in the twentieth

century, is the trill performed with two fingers. He also provides a considerable number of exercises to improve the trill. Today the trill is performed with different right-hand finger combinations (refer paragraph 3.10).

6.4.7 The propriety of transcriptions

Sor discusses the propriety of transcriptions in his Method and wrote that it is not always appropriate to transcribe any music for the guitar (Merrick 1971 : 38). Sor was of the opinion that if the transcribed music did not fall within the scope and performance of the instrument, the transcription was not suitable. Sor's opinion is very appropriate, as transcriptions from other instruments for the guitar are often not successful. Guitarists generally prefer original music for the guitar (refer paragraph 4.10).

6.4.8 Conclusion

It therefore appears that the Methods by Aguado and Sor may be used as suitable Methods. Both have adequate textual content, sufficient finger exercises and illustrations. Most of the techniques that are discussed are still applicable and relevant today. However, due to the lack of textual content and the lack of the necessary exercises, *The Segovia Technique* does not comply with the requirements of a suitable Method (again refer paragraph 6.3).

APPENDIX A

EXPLANATION OF TERMINOLOGY

ANULAR:

Right-hand ringfinger. Abbreviation: a.

APOYANDO:

A right-hand stroke is achieved by plucking the strings with the first, second or third finger, which after completing the stroke is brought to rest on the next string. This technique of striking the string enables the player to produce a greater volume of sound and gives more security and firmness by providing an additional point of support (Bobri 1977 : 43).

APOYO:

This is a patent which is designed for the upper leg and replaces the traditional footrest. (See discussion, paragraph 5.4.2).

BARRÉ:

The barré is a technique of depressing simultaneously all six strings of the guitar with the left-hand first finger. Usually it is indicated by a symbol C (Spanish *ceja*) and a Roman numeral to indicate the fret : as C VII. If fewer than six strings are to be depressed the *half-barré* is used, and the symbol is $\frac{1}{2}$ C or C, plus the Roman numeral fret indication.

BRANLES / BRAWL, BRAUL:

A dance type of French origin; a round dance originally carried out to the singing of characters and dancers. The music was two-in-a-measure and not unlike the gavotte. The word comes from the French "*branler*", to sway, and refers to one of the characteristic motions of the dance.

CANARIOS:

The *Canarios* is a dance rhythm and tune originating in the Canaries. It is a lively dance. Generally it is in 6/8 rhythm but occasionally a strong 3/4 beat prevails which provides a very rhythmic contrast.

CAPRICCIO:

A title used by various 19th century composers, among them Mendelssohn and Brahms, for short piano pieces of humorous or capricious character. They are usually in ternary form. During the 17th century, capriccio was one of the four important prefugal forms (Apel 1976 : 134).

CAVATINA:

In the 18th and 19th century operas and oratorios, a short solo song, simpler in style than the aria and without repetition of words or phrases. In other words, just a "sentence" set to music. Examples of this type are the two *cavatine* in Haydn's *The Seasons* (Apel 1976 : 139). The name has also been applied to instrumental pieces of a songlike character, e.g. Beethoven, Quartet op. 130 (Apel 1976 : 139).

COMPÁS:

The Spanish word *compas* is identical in meaning to the now common word *tactus* and refers only to the lowering and raising of the arm, and not necessarily to the beat of the music. In the sixteenth century, it was a way of keeping things together and making the complex proportions possible, since there was always the unchanging *tactus* for reference. Narváez explains "how beats and measures could be divided up..." (Buetens 1975 : 3). Luis Milán wrote: "Measure (*compás*) in music is nothing but a raising and lowering (of) the hand or foot at an equal speed" (Jacobs 1971 : 20). Graham (1980 : 33) said that: "This word is used by flamenco players to signify the rhythm or beat of the music" (Wade 1980 : 33).

CONSONANCIAS:

The term is normally used in vihuela music to describe chordal textures.

COURANTE:

A dance that originated in the 16th century and became one of the standard movements of the suite in the mid 17th century. The Italian courante is in quick triple time (3/4 or 3/8) with continuous running figures in a melody- accompaniment texture. The French courante is more refined. It is in moderate 3/2 or 6/4 time, with a frequent shift from one of these meters to the other (Apel 1976 : 211).

COURSE:

A string or pair of strings. According to the number of strings with which it is mounted, the guitar is referred to as a five-, four- or six-course instrument. These courses were normally doubled and tuned in unison or in octaves.

DEDILLO:

When scale passages are played only with the *indicio* finger (Wade 1980 : 33).

DIAGONAL:

1. Crossing a straight-sided figure from corner to corner.
2. Slanting, *oblique*.
3. A straight line joining two non-adjacent corners (Thompson 1995 : 372).

DIFERENCIAS / DIFFERENCIAS:

The Spanish name was used for a variation. The *diferencias* of Louis de Narváez' *Delphin de Música* are among the earliest examples of variations.

DOS DEDOS:

Scale passages can be played alternating thumb and first finger or first and second fingers (Wade 1980 : 33).

DYNARETTE:

A trademark name for a small compact cushion (shaped to the rounding of the leg) which rests on the upper leg and is used instead of the footrest.

EQUISONOS:

The different qualities of tone of the same note on different strings and positions.

FOLIAS:

The name is originally that of a wild Portugese dance having many elements of the English Morris dance and is connected with fertility rites. Various melodies used for this dance are extant, but a particular one undured for at least three and a half centuries, and the tune is still extremely familiar to concert audiences all over the world (Scholes 1983 : 364).

FRETS:

In a stringed instrument are raised lines across the fingerboard (or strings tied round it), occupying the positions where the pressure of the fingertips should be applied in order to produce the various notes (Scholes 1983 : 388).

GALLARDA:

A 17th century Spanish type of continuous variations based on a theme of 8, 10 or more measures in 4/4 time. The *gallarda* was also a dance.

GIGUE / GIGA:

In the suites of 1650 - 1750 the *gigue* is one of the constituent dance movements, usually the final one. The *gigue* involved from the 16th century Irish or English *jig*, which developed differently in France and in Italy. The French type is characterised by compound duple time (6/8, 6/4), dotted rhythm, wide intervals (sixths, sevenths) and fugal writing, usually with the inverted subject used in the second section. The less common Italian type, the *giga*, is much quicker and non-fugal, with running passages over a harmonic basis (Apel 1976 : 346).

INDICIO / INDICE:

Spanish (*Indicio*) indication of the right-hand forefinger. Abbreviation: i.

LEGATO:

To play without any perceptible interruption between notes. Legato is used as the opposite of *nonlegato* or *leggiero* (Apel 1976 : 465). (Also see "slurs").

MEDIO:

(Spanish : Medio). Indication of the right-hand middle finger. Abbreviation : m.

METHOD:

In the context of guitar tutoring, a Method is a *text* in which the technical aspects are discussed systematically to play an instrument effectively. A Method must be provided by both text and technical exercises. A collection of studies is, however, not a Method. Roy Brewer mentions the following about an effective Method: "The best course, for one who is determined to learn entirely from a printed tutor, would be to obtain one of the reliable 'introductions' which sets out a firm programme of study, beginning with detailed instructions on holding the guitar, posture, the actions of the hands and other basics and which directs the student to suitable material for further practice after providing exercises to familiarize himself with the feeling, as well as the sound, of the guitar." (1986 : 58).

A Method in classical guitar tutoring is generally more than a beginners book. In the concept Method, clearly defined textual context and content, pertaining to technical illustrations and exercises, are included. A Method in classical guitar tutoring reminds of works such as Niehaus' *Art of Piano Playing* or Gat's *Technique of Piano Playing* or *The Deppe's Lehre des Klavierspiels*, from the piano repertoire. Therefore, when one mentions a guitar method, it is not referred to as a single beginners book which is only suitable for the beginner, such as the Schaum series, the Walter Rolfe series or Bastien series, from the piano methodics.

OBLIQUE:

1. Slanting. Declining from the vertical or horizontal.
2. Not going straight to the point (Thompson 1995 : 939).

PARALLEL:

1. (Lines of planes) side by side and having the same distance continuously between them.
2. Precisely similar, analogous or corresponding (Thompson 1995 : 990).

PASEOS:

A term used by Cabanilles (1644 - 1712) for compositions very much like a *chaconne* (Apel 1976 : 646).

PAVANAS / PAVANE / PAVIN:

A 16th century court dance of Italian provenance. The word is derived from Pava, a dialect form of Padua; music and literature as well as dances from Pava or in the Paduan style were described as "*alla pavana*". It is a slow, processional type of dance. Most dances are in a simple quadruple meter (4/4 or 4/2). A few pavanas are in a simple triple meter, such as Milán's *El Maestro*.

More recent examples are by Ravel : *Pavane de la belle*, in *Ma Mère L'oye*; *Pavane pour une infante défunte*; and Vaughan Williams' *Pavane* in *Job* (Apel 1976 : 650).

PERPENDICULAR:

1. At right angles to the plane of the horizon.
2. Upright, *vertical*.
3. Very steep (Thompson 1995 : 1018).

PRELUDE / PRAELUDIUM / VORSPIEL / PRELUDIO:

A piece of music designed to be played as an introduction to a liturgical ceremony or, more usually, to another composition, such as a fugue or a suite. Chopin, Scriabin and Debussy used the word as one of numerous non-committal titles for piano pieces. With few exceptions, the prelude has always been restricted to instrumental solo music, that is, to keyboard instruments and the lute (Apel 1976 : 692).

PULGAR:

(Spanish : Pulgar). Indication for the right-hand thumb.

PUNTUADO:

When the melody is playing "note-for-note". This style is used in contrast to "*rasgado*" (*rasgueado*) (Grunfeld 1978 : 70).

RASGUEADO TECHNIQUE:

A special sound effect obtained with the right hand. The fingers were sprayed successively in a downward movement, from the little finger to the *indicio* over the strings. If the arrows are indicated zig-zag, the *rasgueado* is to be arpeggiated. If they are straight, it is to be done in a single stroke, that is *seco*.

REDOBLES:

The term refers to scale passages, today called *picado* in flamenco music (Wade 1980 : 34).

RIGHT-HAND FINGERS:

Pulgar	=	thumb
Indicio	=	index
Medio	=	middle finger
Anular	=	ringfinger
E or Ch.	=	little finger
E (extremo)	=	little finger
Ch. (chico)	=	little finger

(Pujol 1983 : 44)

ROMANCE:

In French : "song"; in Spanish : a type of ancient ballad; in English : often a song-like instrumental piece (Scholes 1983 : 887).

SARABAND / SARABANDE / ZARABANDA:

A 17th century and 18th century dance in slow triple meter and dignified style, usually without upbeat, frequently with an accent or prolonged tone on the second beat and with feminine endings of phrases. The saraband probably came from Mexico and appeared in Spain in the early 16th century. It later became a standard part of the suite (Apel 1976 : 750).

SEGUIDILLA BOLERAS:

A *Seguidilla* is a composition of a poem. When it is composed in such a way to suit the bolero-dance, it is called a seguidilla bolero / boleras.

SLUR(S): Ligados (Spanish) (Eng. = slurs)

In the terminology of guitar music, the word "slur" nearly always means the joining of different consecutive notes by means of the left-hand fingers alone. The notes which are to be slurred are indicated by a curved line which joins the first to the second, or which runs from the first to the last when there are more than two. On the guitar, two, three, four, or more consecutive notes can be slurred, only the first note in each case being plucked. Slurs can be ascending, descending or both combined (Pujol 1983 : 151).

SUL PONTICELLO:

In guitar technique, this terminology is used to indicate the right-hand position near the bridge.

SUL TASTO / TASTO:

In guitar technique, this terminology refers to right-hand stroke closer to the fingerboard.

TORRES-GUITAR:

Antonio de Torres Jurado (1817 - 1892) standardized the modern guitar. His instrument replaced the Panormo and Lacote-type guitar. This new Torres-guitar had a string length of 65cm, in comparison with the Panormo and Lacote guitars which had string lengths of 62cm and 63cm. Today, guitars with string lengths of up to 66cm and 67cm are manufactured. The bigger soundcase of the Torres-guitar had greater sound volume and resonance possibilities.

The distance of the frets also became proportionally bigger. Torres was of the opinion that the tapa or the soundboard alone was responsible for the quality of tone. The *tapa* is usually manufactured from Pine or Cedar. Torres provided this soundboard with the new type of "*Fanstrutting*". With this "*Fanstrutting*", the balance and tension of all six strings are spread evenly and it contributed to a better tone quality.

UNISON / ALL' UNISONO:

2) The pseudo-interval formed by a tone and its duplication [G. Prime] e.g., c - c, as distinguished from the second, c - d (Apel 1976 : 882).

VERTICAL:

1. At right angles to a horizontal plane, *perpendicular* (Thompson 1995 : 1558).

VILLANCICO: (Spanish)

The word comes from villano "rustic" and was used in the 16th century for a type of choral song of three or four lines to a verse, which later grew into a sort of anthem or cantata for Christmas or some other festival. It began and ended with a choral movement or *Estrillo*; the middle movements, for solo voices, are *coplas* (Scholes 1983 : 1078).

APPENDIX B

QUESTIONS

- ◆ Do you consider the Methods by Dionisio Aguado and Fernando Sor as valuable in today's classical guitar teaching system?
- ◆ Do you consider the techniques of Segovia as published in *The Segovia Technique* by Vladimir Bobri, still applicable considering today's classical guitar teaching techniques?

The following comprehensive technical questions regarding sitting postures, right-hand and left-hand techniques, sound production, scale techniques, ornamentation, style interpretation and transcriptions were asked:

- ◆ What is your opinion of Aguado's tripod?
- ◆ Are you of the opinion that Aguado's tripod could be a prototype of today's knee rests?
- ◆ Why do/don't you make use of knee rests?
- ◆ Would you use some of the knee rests/apoyo etc? Have you tried that before?
- ◆ Why do you still prefer (not prefer) the traditional footrest?
- ◆ If you do make use of footrests, how does this aid affect your sitting position? Does your sitting position improve by becoming more stabilised? Does the knee rest affect your right-hand position at all?
- ◆ Do you prefer to rest your upper right-hand arm or lower arm on the guitar rib, and for what reason do you prefer that?
- ◆ Do you prefer a straighter wrist position to the more rounded one that Segovia, Sor and Aguado used?
- ◆ Why do you consider the straighter wrist as a better right-hand position than the more rounded position?
- ◆ Would you ever rest your right-hand little finger on the soundboard? Would you rest any other finger on the soundboard?

- ◆ Do you sometimes rest your little finger on the soundboard when playing scales/scale passages, or when playing rest stroke/apoyando?
- ◆ Do you ever rest your thumb on the soundboard, like Bream sometimes does?
- ◆ Do you ever use your right-hand little finger with your right-hand stroke?
- ◆ What do you think of right-hand stroke, the combination flesh-nail stroke, the nail or the flesh stroke alone?
- ◆ Are you of the opinion that the different finger lengths of a right hand have anything to do with the right-hand finger attack?
- ◆ Do you use your anular finger regularly, or do you mainly use it for playing chords?
- ◆ In playing scales or scale passages, do you make use of i, m combinations, or do you use other finger combinations as well, for example a, m, i; a, m; i, m etc? Are you of the opinion that by using only i, m finger combinations, it contributes to right-hand velocity?
- ◆ Do you consider a long right-hand thumb as problematic to right-hand technique?
- ◆ Where do you keep your left-hand elbow? Do you keep it the way Aguado suggested - closer to the body?
- ◆ What do you consider as the most efficient position of the left elbow?
- ◆ How would you prefer to use your barré finger - more in a stretched position or more in a bent position with a partial contraction between basal and middle segments?
- ◆ How would you execute the half barré - with a straight fingertip and a full contraction at the middle joint or would you use it in a more bent position?
- ◆ What is your opinion of transcriptions for the guitar?
- ◆ Do you consider any of Segovia's techniques to still be valuable today?
 - ◆ What is your opinion of Segovia's sitting position?
 - He did not sit with a straight back at all?
 - ◆ Like his right-hand position with the knuckles *parallel* to the strings?
 - ◆ Are you applying the attack from the right as Segovia occasionally did?
 - ◆ Has Segovia's style interpretation affected your way of playing in the past?

- ◆ Do you consider transcriptions from the lute or seven string guitar more (not) appropriate?
- ◆ Do you consider transcriptions from the four-course and five-course guitar still valuable?

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