

Guitare Classique

The #1 French Classical Guitar Magazine

#1 Special Issue

ROLAND DYENS

1955-2016



**PLAY
ROLAND DYENS' ARRANGEMENT**

« Adios Muchachos »

Carlos Gardel

LEARN AND PLAY 11 PIECES

For beginner, intermediate & advanced guitarists

Music notation, tabs and audio

Johannes Strauss II

« The Blue Danube »

Johann Sebastian Bach

« Prelude n°1 in C Major, BWV 846 »

Ernesto Nazareth

« Odeon »

Gaspar Sanz

« Danza de la hachas »

Augustin Barrios

« Choro da Saudade »



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Guitar Genius*

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*by Estelle Bertrand,
Valérie Duchâteau,
Gaëlle Solal
and Gabriel Bianco*

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Roland Dyens was an inspiration to a lot of people. When we, at Guitare Classique Magazine, heard about the passing of Roland Dyens, we literally stopped the press and started putting together all what should suit an homage to a musician who had succeeded in touching people beyond the borders of styles and musical archetypes. Roland Dyens was a master of his art. Roland Dyens was a poet. Roland Dyens was a living legend. But above all, Roland Dyens was probably the most inspiring artist in the classical guitar world.

May you rest in Peace, Maestro.

Florent Passamonti, editor
florent.passamonti@guitarpartmag.com



President and CEO: Jean-Jacques Voisin, Valérie Duchâteau
Editor: Florent Passamonti
Art Director: Guillaume Lajarige
Translator: Pascal Proust
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Feel free to write us: guitareclassique@editions-dv.com

Once upon a time, there was

Roland Dyens

1955-2016





The announcement of Roland Dyens' passing has aroused a tremendous wave of emotion on social networks. On that night of Saturday October 29, 2016, the classical guitar world – first aware of the news – was shocked, through all the people bashfully relaying the news or simply sharing poignant testimonies. Roland Dyens had succeeded in touching people beyond the borders of styles and musical archetypes. He had managed to unify two worlds which are sometimes opposed – the scholarly and the popular. Because, by the means of his fingers and his writing, his music was obviously related to poetry. « *Stopping over for one single day* » was not his thing because he used to claim he was « *definitely looking to the future* ». The moment of stepping forward will come to all the orphans of his music. For the time being, dear Monsieur Dyens, let all the people you have made travel, thanks to your notes, momentarily stop over on your exceptional career. This is our way to say « Thank you ».



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THE DEBUT

When did you meet up with music?

I was born in Tunisia where I lived until the age of 6. I remember that I spent most of my time listening to records. Music was already my passion and, ultimately, everything followed up rather harmoniously. I belong to a high-level artistic family : my uncle Georges won the first prize for sculpture in the Grand Prix of Rome in 1966, my father was a painter and my younger brother Bruno – who passed away at the age of 24 – was a painter and a designer. I was lucky that my parents always perfectly understood my artistic vocation.

How did you come to the guitar?

I would say that I did it in a little uncommon way and, perhaps at the same time, in a very common way, that is to say certainly not by the means of classical guitar. At the end of the 1950s, there was a young female writer, composer and performer named Marie-José Neuville. She was called "The singing school-girl". At the time, she was about 16 years old and had made four songs of three chords. As far as I can remember, it is my first memory of classical guitar – or, I'd rather say, of "acoustic" guitar. My first flash actually. My second shock was Henri Crolla, a famous jazz guitarist at the time, who accompanied Yves Montand and Henri Salvador, and who also

composed the soundtrack of a short film awarded at Cannes festival in 1959, « Histoire d'un poisson rouge » (« The story of a gold-fish »). It was my favorite music. I even noticed some hints to it, 23 years later, in the *Largo* of my *Libra Sonatine*.

You started the guitar at the age of 9 with a gentleman you used to nickname « Monsieur Maison » (« Mr Home »)...

Yes, the « last romantic » as I call him. He was an old gentleman who used to ride a moped to come to my place and teach me – he had a beret and a corn paper cigarette but was always "classy". He used to talk to me with respect, using "vous". He was 65 and I was 10, and he used to call me « sonny ». When I passed my Concert Degree at the *École Normale*, I visited him the day after. He was proud, very proud. I always say – in a somewhat provoking way, but I like it – that I am a student of Alberto Ponce's and Robert Maison's! Who remembers him today anyway?

THE ÉCOLE NORMALE AND ALBERTO PONCE

What happened during the period between Monsieur Maison and Alberto Ponce, who would be your teacher later on?

There were a few stagnant years with mostly incompetent people. Then my mother thought of writing to Robert Vidal, « *Monsieur Guitare* » (Mr Guitar) in France at the time, and that's how I eventually met Alberto Ponce at the *École Normale de Musique de Paris* in October 1969. I was less than 14 years old. It was a great favor from him since he usually taught experienced students only. Therefore I was lucky to « travel » along with him for seven years.

What have you retained from the tuition provided by your Master, Alberto Ponce?

During the first year, as I wasn't very studious, he squarely fired me! Then he sent me to an assistant of his at the *École Normale*, a Mexican named Javier Hinojosa. Retrospectively, I don't regret this sanction because I learned a lot with this musician. Then the Master allowed me back in his class the following year, and then I quickly took off. I was more mature in a way... Alberto is neither an improvisor nor a swing-and-rhythm

guy, but he is first and foremost a very great color maker. And what a great pleasure to make music with him... We were definitely into it! But he was never satisfied. He kept saying: « not that bad, not that bad... », which was his recurrent saying. Seven years of « not that bad, not that bad » is exhausting ! Alberto was also a kind of image maker, with this strong Spanish sense of metaphor. When you play something to him, he says: « Can you imagine the laundry drying in Sevilla, right now? Can you feel the smell of dried herring ? ». This was his thing. We were really, intensively, into music... What annoyed him very much was that I couldn't stop improvising on the guitar while he was talking to me. He liked that, but I know it kind of bothered him anyway. He does remember that, and we laugh about it whenever we meet nowadays. This man simply let me express myself. We used to speak the same language, and I used to let myself go, do my own things actually. He was sometimes a little surprised by my boldness but he let me free! In class,

when I was playing Villa-Lobos' concerto, I used to improvise on the cadence for instance. And so did I on the day of my Concert Degree exam, but « for real » this time! But he respected that. I never felt any stiffness from him about it. Even if it was none of his culture.

I am now into sophistication, fineness, research, with also from time to time a little melody, as the one I've composed for the 18th birthday of my daughter Yael for example...

Is composing an innate thing?

You don't shape it like a muscle. Let's say that each time you create, it's somewhat wind-broken. And then it comes up little by little, like an engine warming up, until there are too many ideas. So it's alright. When I am into the creating and writing process, honestly, I don't feel very self-satisfied. I always imagine it should be very much easier, more fluent for other composers... Each time, it's a kind of little nightmare, at the opposite of arranging. I've always thought an arranger is like a designer, and a composer is like an architect. If I am a designer – therefore an arranger – I am at least happy to see the building and its foundations are already here : all that I have to do then is just decorate and it's quite a lot of fun. Composing is similar to building : it makes me cope with neverending and recurrent doubts.

THE COMPOSER

You started composing very early, with your first Barcarolle that you played to « Monsieur Maison »...

I have never stopped indeed. I called that "finding tunes" at the time. I used to make songs. My aunt Claude used to write the lyrics. We even wanted to show them to Marie Laforêt! But honestly, I guess I've never had these strong feelings anew since then, such as the wonderment of that time, that innocent emotion when hearing a marvellous chord, a magic arpeggio or a sumptuous progression. But they have been replaced by other things.

Original manuscript of Hullámező Balaton tetején, from "Les 100 de Roland Dyens" (Productions D'Oz)

THE ARRANGER

Adapting, arranging, transcribing. What differences do you make between these three words?

Let's keep "arranging" and "transcribing". These are two different trades and arts. Arranging for solo guitar is an exciting thing which involves both the history and the geography of the instrument. It's also the art of sacrifice, because you have to know what to remove. Adaptating is like what I did for the Sor album, in which solo guitar pieces are played by several instruments. And transcribing is even another thing: to my mind, it is a piece of work, whereas arranging is an art. All of that has made me think of something that hasn't been done yet, but that I do hope to see someday: an international arrangement competition. There would be imposed and freestyle pieces. At the opposite of composing, which can make me anxious, arranging for solo guitar is always great amusement to me. It kind of looks like designing, as composing would rather be close to architecture. For the Sor project, I barely didn't put any personal touch in it – except a few hints here and there. I wanted to respect the spirit of Sor, while coloring it. The goal was to give a new dimension to the Etudes. Several

people told me it would be hard for them to listen to the original versions for solo guitar after, and that's for sure the most beautiful compliment I've ever got.

You seem to enjoy technical challenges, don't you? For instance, when you adapted *Round Midnight* and kept the initial key of E flat minor, which is not a very guitaristic key... It is a case study indeed. This is what opened doors to me. Of course, I started by thinking to myself "Why not playing that in E minor?", it's so much more obvious. But actually, there is a good reason why this piece was written in such an alien key for us, guitarists. I thought it would be worth keeping it: you lose your harmonic and instrumental landmarks ; you get lost in a forest, but this is what is interesting. On that night, daybreak came up quickly: dissonances, fabulous harmonics. At that moment, you understand that just a little semi-tone offset can extend the instrument. By simply detuning one, two or several strings, you will then be facing all the richness the guitar can provide. This instrument is like a maze. I've learned the guitar so far and now it's time for me to learn from the guitar. And I am still a long way from knowing everything. So, in response to your question, yes I do enjoy musical challenges,

Discography

- « Naquele Tempo » (GSP)
- DVD « Anyway » (GHA Records)
- « Sor & Giuliani » (Atma Classique)
- « Night and Day – 10 jazz standards » (GHA Records)
- « Nuages » (GHA Records)
- « Citrons Doux » (GHA Records)
- « Chansons françaises – Volume 1 & 2 » (Empreinte Digitale/Nocturne)
- « Concerto en Si for guitar and ensemble of 21 guitars » (Empreinte Digitale/Nocturne)
- « Concierto de Aranjuez » (Empreinte Digitale/Nocturne)
- « Ao Vivo » (Sony Music)
- « Hommage à Georges Brassens » (Naïve-Auvidis)
- « Villa-Lobos, Concerto pour guitare et petit orchestre » (Naïve-Auvidis)
- « Villa-Lobos, Les Préludes » (Disques SM)



more than technical ones. And I reckon I like difficulties. I admit that my adaptation of *Alfonsina y el Mar* by Ariel Ramirez, which has been published, is quite difficult. But I had something to tell about this piece which has been following me for years. You also have to know how diving into the score, leaving the guitar aside ; it enables you to know what are the strictly musical requirements without being limited by the technical issues. For example, in order to adapt *Ne me quitte pas* in my French Songs album, I analysed the score ; I saw that I had to put a tremolo here, but I wanted the theme in high register, without tremolo, that I would put in the ac-

companiment. A priori, this is impossible: on the guitar, tremolo is always on the melodic line. In order to be sure of it, I picked up my guitar and tried. And little by little, it caught me up. Then I realized that it was not only feasible, as the result was even better, despite the considerable efforts to get a totally inverted tremolo technique. What I thought impossible looked possible once the guitar in my hands, and then easy when getting to pure analysis: you must be guided by the project. Afterwards you invent the technique to achieve it. Obviously, I know I have the technical means required to proceed this way and invent things that go beyond the guitar. But

I am not interested in difficulty, in a tour de force. I simply obey the call of music.

Are there any pieces that you can't reach out?

Sorry to say it but no, there aren't. I like all kinds of music and I believe I could play all of them. Then it's a matter of time: I haven't found it for Spanish music, for instance. I don't think one can be suited for only some given musics excluding the others: a musician is someone who likes all musics, and someone loved by all musics. When I adapt a jazz piece, I spend a lot of time deciding what to do, and choosing a key comes first, keeping the original one if possible. I need to sleep with the piece for a long time; this is where arranging is an art. Regarding Chopin, I didn't try to imitate the piano but *guitarize* it instead,

which means try to take it to Agustín Barrios (who was close to Chopin) while using all the guitar's own resources. I am interested in the spirit of a given piece, not in its text. And it's true some pieces are more suited for that than some others.

WRITING

Besides the accuracy of your writing, your scores often comprise very precise information through footnotes to the performer. Let me play the devil's advocate here: can you conceive that an amateur guitarist could be afraid of so many things to absorb?

I am aware of that, but actually I've mostly got positive feedback about it. Unless those

thinking the same way as « the Devil's advocate » have a bad conscience about it or dare not say it, which would mean that being accurate, thorough etc, doesn't matter for them. Even great guitarists like the Assad brothers, when I wrote a duet for them, told me not to change anything to my way of doing it: « *We need that* », they said. So, I tried to change – honestly – but it lasted only thirty seconds. It was really against my nature. And, as I am a practitioner of my music, its ambassador, then I also look at them as a performer. I intend to entirely share what I want, what I feel. Now, once the double bar line is drawn and all I had to say is on the paper, no big deal if some people don't follow my instructions. But I wish they would. I know the first page of the *piècétudes* is impressive, because there are almost as many footnotes as musical notes.

TEACHING

What about your own experience as a teacher?

Being a composer myself necessarily influences my approach to teaching. I reckon that my teaching sometimes "goes in for things that are none of its business", with an analysis, an eye and ear which are different from those of a "simple" performer. I look at « the two sides » of the score in a way. In the cadence of Rodrigo's concerto for example, I lower the fifth string by one semi-tone. I suggest this kind of thing to my students, but I actually never force them to do it. I call that "propo-suggestions". At the very end of this piece, I also lower the sixth string to D, before the fast descent, you know? (he sings it, editor's note). After playing the same 12-note fast sequence four times starting from the very-high register, then "wandering around a little" in the medium, I am sure at that moment Rodrigo thought: "Cofío! I wish I had also duplicated this sequence in the bass register eventually, but I can't because I'm in the key of E!". Yes I do take a few liberties, and I assume them anyway. I always try to promote them anyway. I can't bear "militant" singers but I like musicians who commit at a moment, in one way or another. And also my Master is not the guitar, but music, that's it. My teaching is essentially flexible, in fact. I try to make my student benefit from my experience as a composer, performer and concertist at the same times. I tell them a lot about silence,





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about rightness in all ways, about all this stuff you see. I hate approximating, definitely. "One note at a time! Get the upcoming note ready in your mind, whenever you want it, whenever you decide it, but hold on, keep holding on for a while... Now you can go ahead! Did you hear this duration between the two notes? If you ever do that too fast, you won't hear anything from this sound that gets down like a tennis ball in slow motion". These are lessons from stage, you see? I am a live teacher, not a laboratory technician. I give all I have to my students. But at least it

comes from real experience. Of course, the career of a soloist is always tough – see how many people turn to ensemble music – and my tip to young guitarists is: try to be different. Make arrangements, adaptations, create, write, set yourself free from the age-old, overheard repertoire.

Teaching at the Paris CNSM is both an honor and a big responsibility. What are the difficulties of teaching students who are, in a way, professional musicians already?

I tend to think it works out very well. Indeed

they are professional as they all have reached a concert level. Even if some of them don't do competitions, they all perform and have great talent. What I want – and that's something I always think about –, is to give them a part of me, without altering their personalities. And I guess it works.

THE CLASSICAL GUITAR WORLD

The classical guitar world is sometimes blamed for being very cloistered, and some people say its repertoire should be more developed, etc. Do you agree with this point of view ?

I do and don't. The guitar is an extremely difficult instrument. In order to give the audience the quintessence of music, you really have to get up early. The guitar can quickly become austere. Some artists talk about having a different audience – which I do understand –, but then the « normal » audience, as I would call it, shouldn't be offered an hour of contemporary music or austere things on the same night. I am a contemporary musician and I hope readers will understand what I mean... I guess it's necessary to give these people something kind of « sexy » to get a promise of return : great classics or even lighter things, film music, etc. « Normal » people fancy that : they shouldn't be disregarded or scorned. If we want a larger audience, we have to reach out to people and stop behaving, on stage and elsewhere, like in a kind of ghetto, which may have been done – very much less today, to my mind, than forty years ago for instance.

As you have taught masterclasses in the entire world, have you noticed any standardization of young virtuoso's playing ? Could there then be a kind of « globalization » on that point ?

I have never thought about that this way, but « globalization » is an appropriate word here. And, I tell you what, it's not necessarily a good thing. Whenever I travel, I can notice a kind of formatting process among youngsters, in the United States or elsewhere : that's really why only poets remain. They are the ones I miss, the ones who leave something to me. The others are more and more globalized, they play a more and more identical way, and I am less and less interested in them.

Selected sheet music

How do these others play?

They must comply with « perfection » and sound power criteria. There is no room for the slightest loophole – never ever – and, above all, they play like people who don't listen to themselves. It's definitely outdated, and bound to disappear. It can't last anylonger.

BRAZIL, JAZZ AND DJANGO

Where does your love for Brazil and Brazilian music come from?

As far as I can remember, I would say! It's related to quite precise dates anyway, since I was born in 1955 and some say bossa nova started in 1958 with João Gilberto's single featuring his songs *Bim Bom* and *Chega de saudade*, I guess. At the age of 4, I listened to the music from « Orfeu Negro » (a film released in 1959, which won the *Palme d'or* at Cannes festival in that year). This music knocked on the door of my heart, very strongly, as if it was visiting my home. There I thought: someone is telling me something here... To be honest, I feel somewhat Brazilian. And not only about music and all its gear (articulations, harmonies, etc.), but also through all the philosophy and approach the Brazilian people have about music in ge-

neral. When I first went to Brazil at the age of 20, I felt home, in body and soul. I was so « Brazil-nuts » that I even used to think dogs out there would syncopate when barking...

Among your arrangements of jazz standards, there is a version of *Nuages* by Django Reinhardt. When did your passion for his music started?

A musician must always be open-minded, and shall not be stranded solely in XVIth-century or romantic or atonal music for example. My work is often meant to be atypical, and this label doesn't suits me because I actually feel like I am a balanced musician. As far as I'm concerned, I live on all kinds of music and I think that's how a contemporary musician should behave, whatever his or her musical origin. Ultimately, I chose classical guitar after hesitating for a long time – regarding the right hand I guess. I thought that I could play jazz thanks to classical technique, whereas the opposite seemed more difficult. At the time, I used to listen to all Django's tunes, and imitate every chorus. Even with a plectrum! I guess I «ate» all *Djangology*, even when Django was playing the banjo. And he's still here in my mind. Anyway, Django Reinhardt is definitely my « bedside guitarist ». Because of all of that, I am jazz in my mind and classical in my fingers, since classical music is my home in a way, and my

The list of complete works by Roland Dyens is available on his website (www.rolanddyens.com). However, previously, the artist kindly accepted to select a series for us, comprising some of the most accessible pieces of his catalog (intermediate level). Most pieces of Roland Dyens' catalog are known to be difficult (level 10 for most of them) and the following were given an approximate difficulty level from 1 to 5.

BY HENRY LEMOINE

WWW.EDITIONS-LEMOINE.FR

- 20 Lettres pour guitare – *Level 3 to 5*
- L. B. Story – *Level 3/4*
- Tango en Skaï – *Level 5*
- Citrons doux et le Quatuor Accorde – *Level 3*
- Mambo des Nuances et Lille Song – *Level 2/3*
- Songe Capricorne – *Level 4/5*

BY PRODUCTIONS D'OZ

WWW.PRODUCTIONDOZ.COM

- « 7 Études de Sor » (Arranged for guitar and string quartet) – *Level 3 to 6*
- « Comme le jour... » – *Level 4*
- Les « 100 de Roland Dyens » – *Level 2/3*

OTHERS

- Naquele Tempo (GSP) – *Level 5*
- Night And Day (GSP) – *Level 5*
- 3 Saudades (Hamelle) – *Level 5*

technical roots are my color. That's my rigor actually. And I like rigor as much as I like fantasy, that's it.

JOHANN SEBASTIAN BACH AND FERNANDO SOR

Is Bach a kind of unique case study ? Many people are afraid of this composer...

He is a dreadful composer, indeed. I talk about him but never play his music on stage because I am impressed by him, and he is the



break in my atheism. If God doesn't exist, then Bach does. I have an incredibly respectful approach to his music. But I am cautious with regard for my students at the conservatoire. Unless it's mandatory, I don't really force them to choose some Bach for their final presentation because there is almost always someone in the jury who will dislike the interpretation. It can be dangerous – and I know what I'm talking about –, except for the *Chaconne*, which is often more unanimously received.

How come you always get back to Fernando Sor?

First of all, he talks to me. His music is so strong that I feel like in my family. I may sound unmodest but I feel like I belong to this dynasty of composer guitarists of which Sor was the most eminent and the most innovative figure. As far as I can remember, composing and the instrument have been equally important to me. And when I play repertoire music, a piece by Rodrigo for

example, I allow some liberties to myself because I am a composer. The orthodoxy of "neutral" interpreting is not my thing. Even when some students play pieces of mine and take some liberties, I am okay with if it fits the music. For my Sor album, I allowed myself only two major offsets: the Etude n°20, that I « concertized » and the Etude n°1, where there is no guitar. It was so a vertical writing that I had always heard a quartet in it. Let's say I was held accountable.

THE GUITARS

You have played guitars from various luthiers: Jim Holler, Olivier Fanton d'Anton, Darryl Perry, Bastien Burlot, etc. What are your requirements regarding the sound of a guitar?

After decades of spruce, I totally changed. I precisely remember I switched to spruce on a night of 1985, thanks to Michel Donadey. It was in the South of France, on a class and,

on that night, his guitar made me understand spruce. However, I had always felt like a forever cedar man, maybe because of my tuition with Alberto Ponce, the warm sound thing, etc. Since that night, I've stuck to spruce for long but now, I want to return to red cedar. I'm fed up with always controlling sound, always being cautious not to sound like a harpsichord.

What do you look for in a guitar?

The lightness of the instrument. The guitar makers' level has tremendously increased, there are no more bad instruments today. When I « taste » a guitar, I go where there's still a weak point, neither in the treble, nor in the low, but in the medium range. There could be a failure. It's G string that guides me because it's the toughest string to tame.

And what about playing comfort?

It's very important. On my latest guitar, I asked for a 64-cm scale, because *life is short* – I want to have fun –, and also because I essentially play my own music, which is demanding and difficult regarding the fingers, as well as guitaristic. I do keep saying that. Or maybe it's the contrary. Also, everyone thinks I have gigantic hands, but actually I don't. Many people are surprised about it. I want an easy-to-play, light-to-hold guitar : I'm not interested in a « behemoth » guitar, I've stopped at the « color » guitar.

HUMOR

According to those who have already had a talk with you, you are fond of puns. It is obvious in the titles of some pieces you composed such as *Les réglissent et portent manteaux*, *Chant Song*, *Le Magichien*, *StaccatOstinato*, etc. It has almost become a signature over time, hasn't it?

[He smiles.] Yes it has, unintentionally. That's what I am, it's my character. My friends do know that words and notes are equally important to me. Humor has always been part of my life, and so have puns. My father used to make puns – he was my model –, as well as my children do. I like to create abnormal and surreal situations. On stage, I say that I compose for the titles fun – which makes the audience ! [He laughs.] Composing would be alibi. In any case, finding titles to my pieces is kind of rewarding : I absolutely ban finding anything before or after, even if there is one or two titles that popping up over and over

again. And when a pun comes out well, then I'm happy.

As a fine joker, you sometimes wear funny glasses during your masterclasses. We can imagine the students' surprise.

The effects are awesome. Besides the glasses that distort my face and are hilarious – I've never met anyone who could resist to it –, my Canadian, Tracy Anne Smith [*of ChromaDuo*], offered me those big glasses fitted with wipers. I created an ensemble piece in Boston, in April this year, and I brought these glasses on the day of the premiere, after rehearsals. I asked someone to put them on the music stand. Then I came in, put them on and everyone in the band laughed. I turned to the audience with a very serious look and said « *What's wrong ?* ». And then the audience got the giggle. I put my glasses off. On that night, the musicians played their best ever. And it's always been this way, this is not the only example about it. And I also have a little pig, that I introduce as my assistant, and he's got great success. The first time I did that was in Italy. At the end of the week, we spoke freely and I asked them how they had felt about it. Unanimously, they told me it was a bit disturbing at first, but they also said that

someone coming with this toy animal could only be a very good teacher ! [He laughs.] He would never jeopardize concentration, work and seriousness, for sure. Today, whenever I go in the world, the pig and the glasses are more famous than me. The first question people ask me is : « *Do you have the pig or the glasses ?* » When I say no, they look very disappointed. Now I don't really do that for myself anymore ! [He laughs.] And that's also because life is short, *la vida es breve*, so let's have fun.

« right » stroke that, I reckon, provides a louder sound. Regarding the academic playing posture – foot rest and the guitar on the left leg –, let me confess you something: I mostly play with my legs crossed. Except on stage ; and not for convenience reasons: firstly I find the academic posture more elegant and, secondly, the sound is definitely better. I know the Assad brothers do the same.

What kind of life did you want to live when you were younger?

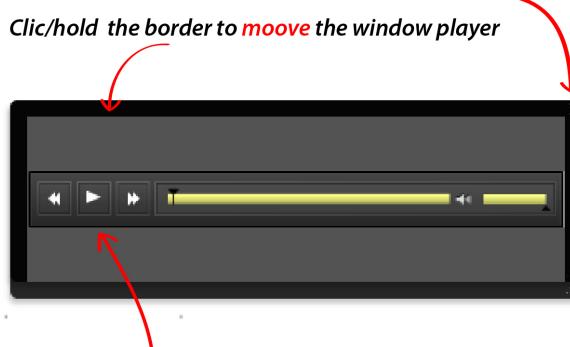
Quite the life I'm living today. As far as I can remember, you know in those essays in which you had to write about the job you would choose later, I used to write musician, composer, guitarist... I wanted to play concerts and write music. I was 8-10 years old. And I'm proud that I have always earned money by the means of playing music only. I've never worked in a post office in July, never washed cars, etc. I've taught music, performed in cafés, busked in the métro, played for people with Down's syndrome, come to lots of retirement homes in Asnières-sous-Bois...

*Miscellaneous statements
collected by Gilles Tordjman,
Max Robin and Florent Passamonti*

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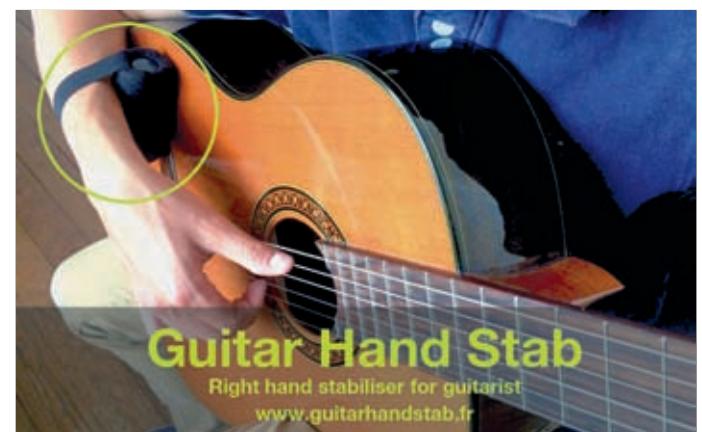
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1 - *Adios Muchachos*

*Carlos Gardel
(arranged by Roland Dyens)*

15



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Johannes Strauss II

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Johann Sebastian Bach

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Augustin Barrios

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Adiós muchachos

Carlos Gardel (1890 - 1935)



By Estelle Bertrand
Arranged by Roland Dyens



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"dans l'esprit"

BV *gliss.* (♩)

1/2BII

BIV **BIII** **BII**

1/2BII *gliss.*

1/2BIII **BII**

1/2BII *pizz.*

A7/G **D** **Dm**

A **B9** **E7>pp>A**

T **A** **B**

0:00

Sheet music for classical guitar, featuring four staves of musical notation with tablature below each staff. The music is in 4/4 time, with various dynamics and performance instructions like 'gliss.', 'pizz.', and 'pp'. The arrangement includes sections labeled BV, BIV, BIII, BII, 1/2BII, 1/2BIII, and 1/2BII. Chords listed include A7, C#7, E7, A, D, Bm, C#m7, and Dm. The tablature shows fingerings and string numbers (T, A, B) for each note.

BII
ffsub
piquez les basses
 C[#]7 F[#]m Bm7 E7 A
 T 5-4 2-3-2-1-2-4 0-2-0-0 5-4 0-2-4 2-4 5-7-9 5-7-5-4-5
 A 4-3 2-3 0-2-0-0 2-4 0-1 2-4 0-1 0-0 5-6
 B 3-2 2-2 0-2-0-0 0-1 0-1 0-0 0-0 0-0

1/2BVII
gliss.
ouvrez les basses
 DM7 Dm6 A Bm7 E7 A
 T 9-7 10-3 7-5 0 4-2 0-3 4-0 4-0 4-2 0 4-5 4-3-4
 A 7-7 2-7 0-4 7-6 6-4 3-6 4-2 4-0 5-6 4-2 0-0 0-0
 B 0-0 0-2 0-4 0-7 0-3 0-2 0-1 0-0 0-0 0-0 0-0

1/2BVI
brève
souriez
 C[#]7 F[#]m Bm7 E7 A
 T 6-9 2-7 0-2-2-0 4-0 5-4 0-3 2-4 5-7-9 5-7-5-4-5
 A 7-6 9-9 7-6-4 3-6 4-2 1-2 4-2 0-0 0-0 0-0 0-0
 B 6-7 9-9 7-6-4 3-6 4-2 1-2 0-0 0-0 0-0 0-0

BII
gliss.
 DM7 Dm6 A F[#]7 Bm7 B9 E7 A
 T 9-7 10-3 1-7 0-4 2-0 2-2 0-2 2-0 2-1 0-2 0-5 5-0 0-0
 A 7-7 2-7 0-7 0-7 0-7 0-7 0-7 0-7 0-7 0-7 0-7 0-7 0-7
 B 0-0 0-2 0-4 0-7 0-2 0-1 0-0 0-0 0-0 0-0 0-0 0-0

H.V
bien chanté
⑥
 H.V

clair en haut
BII
 C[#]7 D E7 F[#]7dim A
 T 5-6 6-6 5-2 3-12 1-2-3-4
 A 6-6 5-2 0-0 4-2 0-0
 B 4-0-0-0 7-4-4-4 0-2-2-0 0-0-0-0 4-2-0-0 0-0-0-0

bien vos aigus (métallique)

19

versez une larme
gliss.

A — pouce —
Bm7
E7
E7(5)
A

T 5 0 0 0 4 0 0 0 2 3 0 4 0
A 2 2 2 2 6
B 0 2 2 2 2 2

T 4 0 0 0 2 1 3 3 7 5 6 0 0 0
A 4 2 2 2 0 7 0 0 0
B 0 0 0 0 0 0 0 0 0

gliss.

21

A 9 5 5 5 7 6 6 9 9 9 5 7 7 5
T 6 6 0 0 0 7 7 7 5 5 2 3 2
A 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0

E7
A 5 4 5 5 4 2 4 2 0 5 5 0
T 5 3 4 2 2 2 0 5 5 0
A 4 4 3 2 2 0 5 5 0
B 2 0 0 0 0 0 0 0 0 0

gliss.
pizz.

triomphez 1

23

A7/G
D
Dm
A
B9
E7
A

T 0 3 3 2 2 0 0 2
A 0 3 2 0 1 3 0 0
B 0 3 2 0 1 0 0 0

Choisissez votre fin, ou mélangez-les.

2

A
B9
Bdim
A
E7

T 0 2 1 2 2 0 1 2
A 0 2 1 2 1 0 0 0
B 0 2 1 0 4 7 6 6

3

A
Am
B9
E7
A

T 0 2 1 2 2 0 1 2
A 0 2 1 2 1 0 0 0
B 0 2 1 0 4 7 6 6

pizz.

4 secco

28

A
B9
E7
F

T 0 2 1 2 2 0 1 2
A 0 2 1 2 1 0 0 0
B 0 2 0 3 0 0 0 0

pizz.

4
nat.
pp
E7
A
12 9 10
12 11 0
secco >



The Blue Danube



Johann Strauss II (1825-1899)

By Estelle Bertrand
Arranged by Estelle Bertrand



Sheet music for guitar with four staves. The top staff shows a treble clef, 3/4 time, and a key signature of two sharps. The second staff shows a bass clef, 3/4 time, and a key signature of one sharp. The third staff shows a treble clef, 12/8 time, and a key signature of one sharp. The bottom staff shows a bass clef, 12/8 time, and a key signature of one sharp. Each staff has a corresponding tablature below it showing fingerings and string numbers.

Sheet music for guitar tablature, featuring five staves of musical notation from measures 24 to 48.

Measure 24: Bm chord (T: 2, A: 0, B: 2), followed by a 16th-note pattern (T: 3, A: 4, B: 2). Chords E7 (T: 2, A: 4, B: 0) and A (T: 0, A: 6, B: 0) are shown with grace notes. Chord D (T: 5, A: 2, B: 0) concludes the measure.

Measure 30: Chords E (T: 2, A: 0, B: 0) and A (T: 2, A: 2, B: 2). The section continues with BII (B7) and BI chords.

Measure 36: Chords E (T: 2, A: 0, B: 0) and A (T: 2, A: 2, B: 2).

Measure 42: Chords B7 (T: 4, A: 2, B: 2) and C#m (T: 0, A: 4, B: 2). The section ends with a C#m chord (T: 0, A: 2, B: 0) and an A chord (T: 4, A: 2, B: 4).

Measure 48: Chords B7 (T: 2, A: 2, B: 0) and E (T: 5, A: 4, B: 2). The section concludes with a C#m chord (T: 0, A: 2, B: 0) and an A chord (T: 4, A: 2, B: 4).

Oh Happy Days

Gospel



By Estelle Bertrand



♩ = $\frac{3}{8}$

§

Sheet music for measures 1-4. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It features eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. It features eighth-note patterns. Chords G, C, and G are indicated. Fingerings 3, 2, 3, 2 are shown above the bass staff.

T 4 0 0 0
A 4 2 0 0 0
B 1 2 1 2

3 2 0 0 2 3 2 0 3 2 3 3 0 2 3 2 0

♩

Sheet music for measures 5-8. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It features eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. It features eighth-note patterns. Chords Em, Am, D, and Am are indicated. Fingerings 2, 3, 2, 3, 2, 3 are shown above the bass staff.

T 0 0 1 0 0
A 2 2 0 3 0 3 0
B 0 2 2 0

0 2 0 3 0 2 0 2 0 3 0 3 0

♩

ami

Sheet music for measures 9-12. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It features eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. It features eighth-note patterns. Chords D, Am, D7, C, and G are indicated. Fingerings 2, 3, 4, 2, 3 are shown above the bass staff.

T 0 1 0 0
A 2 2 0 3 0 3 0
B 2 0 2

2 2 0 0 2 0 2 0 3 0 3 0

♩

∅

Sheet music for measures 13-16. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It features eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. It features eighth-note patterns. Chords G, C, G, and D7/F# are indicated. Fingerings 3, 2, 3, 2, 3, 2 are shown above the bass staff.

T 0 2 2 0
A 3 0 2 2 0
B 1 1 2 1 2

3 2 0 2 3 1 2 1 2 0 2 3 1 2 1 2

16

T A B

G C

20

T A B

G C D

24

T A B

D7/F# G C

28

T A B

G C D

32

D.S. \emptyset

T A B

C C G

Two Sevillanas



Spanish Folk Music

By Estelle Bertrand



24

D
A7
D
A7
D

T
A
B

29

A7
D
T
A
B

34

D
A7
D
T
A
B

38

T
A
B

42

T
A
B

Morenita do Brasil



Samba brazileira

By Valérie Duchâteau
www.valerieduchateau.com



13

BI

BI

D C7

F F#7dim

Gm C7

F F#7dim

2/4

E m A7 D F#m E m A7 D D7dim

T 0 0 0 3 3 2	D 2 3 5 2	E m 0 0 0 3 3 2	D 5 3 2 1 2 1
A 0 2	F#m 2 4 2 4	A7 2	D7dim 0 1 2 1
B 0		0	1

25

E m A7 D D#7dim E m A7 D

T 3 - 2 - 0 - 2 - 3 - 2	D 5 - 3 - 2 - 1 - 2 - 1	E m 3 - 2 - 0 - 2 - 3 - 2	D 2 - 2 - 0 - 3 - 0 - 2 - 3
A 2 - 0 -	0 - 1 - 2 - 1 - 2 - 0 -	0 -	0 - 0 -
B 0 -	-	-	-

29

A7 D F#m G A7

T 0 3 2 3 0 2
A 0
B 4 0

Sheet music for guitar tablature, measure 32. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '32'). The music consists of two measures separated by a vertical bar line. The first measure starts with a D chord (T 3, A 0, B 0), followed by a F#m chord (T 2, A 2, B 2), and ends with a G chord (T 0, A 0, B 0). The second measure starts with an A7 chord (T 2, A 0, B 0) and ends with a D chord (T 3, A 2, B 0). The tablature shows six strings, with the bottom string being the 6th string and the top string being the 1st string. Fingerings are indicated above the strings: '1' over the 6th string, '2' over the 5th string, and '2' over the 4th string.



Come poteva un angelo

From the opera 'I Lombardi'

Giuseppe Verdi (1813 - 1901)



0:00



Arranged by Joseph Küffner (1776-1856)

By Valérie Duchâteau

www.valerieduchateau.com

The sheet music consists of four staves. The top two staves are for the left hand (piano accompaniment) and the right hand (melody). The bottom two staves show the guitar tablature. The first staff of the right hand starts with a dynamic of *pp*. The second staff shows a bass line with notes labeled A, E, and B. The third staff shows a treble line with notes labeled C, G, and D. The fourth staff shows a bass line with notes labeled T, A, and B. The music includes various dynamics such as *mf*, *f*, and *>*. The key signature changes throughout the piece, indicated by labels like BIV, C[#]min, E7, A, and D. The time signature changes between 2/4 and 1/2 BII.

12

E A E A E rit.

T 2 0 0 2 2 1 2 0 0 2 3 4
A 2 1 2 0 0 0 1 2 3 4
B 0 0 0 0 0 0 2 2 2 4

a tempo
mf

14

A D
T 0 3 2 2 2 3 0 1 2 2 2 2 2
A 2 2 0 2 2 2 0 2 2 3 2 2 2
B 0 2 0 2 0 2 0 0 2 2 2 2

1/2BII —> BII

16

E A/C# D
T 2 0 0 2 0 0 3 2 5 4 1 2 2 3
A 2 1 2 0 2 3 1 2 0 4 0 4 2 4
B 0 0 0 0 0 0 2 0 4 0 4 0 2 3

18

A/E E A/C# D
T 4 0 2 2 : 0 2 3 0 3 2 5 4 1 2 4 : 2
A 2 2 0 2 0 2 1 2 0 0 4 0 2 2
B 0 0 0 0 0 0 2 0 4 0 0 0 2

20

A/E E7 A pp
T 4 0 2 2 : 0 4 2 1 2 2 3 0 0 2 2
A 2 2 0 2 0 4 1 2 0 0 0 0 2 2
B 0 0 0 0 0 0 2 0 0 0 0 0 0 0



Odeon

Ernesto Nazareth (1863-1934)



By Valérie Duchâteau
www.valerieduchateau.com



Adagio

BIV — BII —

T 2
A 4 9 8 7
B . 5 0 5 4 4 2 2 0 0 3 2 2

T 0 1 2 2 1 0 2 1 2 0 0 4 2 4 2 1 3 2 1 2 0 3 4

T 2 0 3 0 0 0 2 4 5 0 5 4 4 2 2 0 0 1 0 2 1 2 0 3 2 2

T 5 4 5 1 0 2 3 2 1 0 2 2 0 0 3 1 2 0 0 1 0 2 2 2 1 4 2 0 9 8 7

B 0 3 3 2 3 2 2 1 2 0 0 2 1 2 2 2 1 4 2 0 0 2 2 2 1 4 2 0 9 8 7

BII —

I.

17 1/2BV BIII

T A B T A B

20 BX BVIII

T A B T A B

23 1/2BIII 1/2BII I.

T A B T A B

26 2. 1/2BIII 1/2BIII Para Fine D.S. al Coda y salta a la casella 2a

T A B T A B

29 Para Segno

T A B T A B



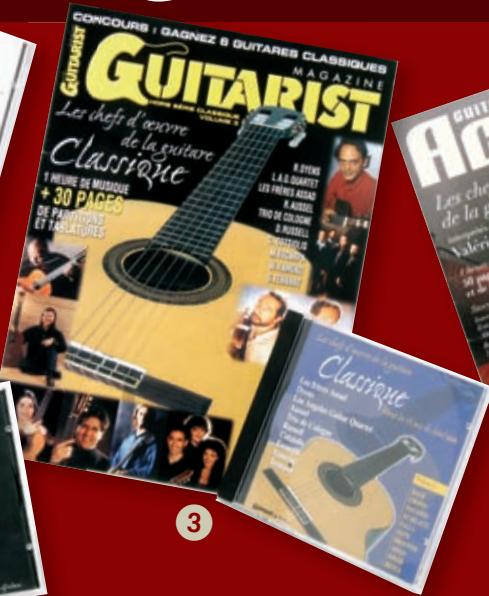
1



2



3



3



4



5



6

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Danza de las bachas

Gaspar Sanz (1640-1710)



By Valérie Duchâteau
www.valerieduchateau.com



TABLATURE: Treble clef, B-flat key signature. Left hand fingerings: 3, 0, 2, 4. Right hand strumming: BI, 8, BI. Fingerings: i, m, i.

TABLATURE: Treble clef, B-flat key signature. Left hand fingerings: 0, 2, 1. Right hand strumming: BI, 8, BI. Fingerings: BI, 8, BI.

TABLATURE: Treble clef, B-flat key signature. Left hand fingerings: 1, 3, 0, 2, 3. Right hand strumming: BI, BI, BI. Fingerings: m, i, m, a.

TABLATURE: Treble clef, B-flat key signature. Left hand fingerings: 3, 0, 1. Right hand strumming: 0, 2, 3, BI. Fingerings: BI, 0, BI.

13 BI

T A B
1 : 0 - 2 0 0 : 1 - 3 0 - 1 3 0 2 0
A 3 : 0 2 3 : 0 0 2 0

16

T A B
3 3 0 0 1 0 3 1 0 3 0 6 3 5 3 6 0

19 1/2BII

T A B
3 3 0 1 - 0 1 3 5 2 5 3 5 6 5 3 6

22

T A B
3 5 6 3 5 3 6 0 3 2 3 0 3 2 3 2

BI

T A B
1 : 1 2 : 0 0 2 3 : 0 2 3 : 0 0 2 0 0 1 3 -

28 1/2BII

BI

T A B T A B

31

BIII

(2)

34

BI

37

39

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Allegro, opus 31

Fernando Sor (1778-1839)



By Gaëlle Solal
www.gaelle-solal.com



Allegretto moderato

Sheet music and tablature for the first system of Allegro, opus 31. The music is in 6/8 time, G major. The tablature shows three staves for the left hand (T, A, B) with corresponding fingerings below each note.

Sheet music and tablature for the second system of Allegro, opus 31. The music continues in 6/8 time, G major. The tablature shows three staves for the left hand (T, A, B) with corresponding fingerings below each note.

Sheet music and tablature for the third system of Allegro, opus 31. The music continues in 6/8 time, G major. The tablature shows three staves for the left hand (T, A, B) with corresponding fingerings below each note.

Sheet music and tablature for the fourth system of Allegro, opus 31. The music continues in 6/8 time, G major. The tablature shows three staves for the left hand (T, A, B) with corresponding fingerings below each note.

BVII

17

T A B

21

T A B

26

T A B

31

T A B

36

T A B

The sheet music consists of five horizontal staves, each with a treble clef and a key signature of four sharps. The first four staves are grouped by a brace and have measure numbers 17, 21, 26, and 31 respectively. The fifth staff is ungrouped and has a measure number 36. Below each staff is a tablature staff for three strings labeled T (top), A (middle), and B (bottom). The tablature uses numbers to indicate fingerings and positions on the fretboard. Measure 17 starts with a dynamic of $\text{p}.$ Measure 21 starts with a dynamic of $\text{p}.$ Measure 26 starts with a dynamic of $\text{p}.$ Measure 31 starts with a dynamic of $\text{p}.$ Measure 36 starts with a dynamic of $\text{p}.$

40

T 0 0 1 2 1 2 1 2 2 2
A 0 0 1 2 1 2 4 2 4 6 6
B 0 0 0 0 0 0 0 0 0 2 2 2

44

T 0 0 0 0 0 0
A 2 1 4 2 4 1
B 0 1 2 0 1 2

Sheet music for guitar and piano, page 52. The piano part consists of two staves. The top staff has a treble clef, a key signature of four sharps, and a common time signature. The bottom staff has a bass clef and a common time signature. The guitar part is tablature for a six-string guitar, showing fingerings and picking patterns.

52

Piano Part:

Treble Staff:

Bass Staff:

Guitar Tablature:

T	4	4	0	0	0
A			2	2	
B	2	4			

Fretboard Diagrams:

56

BII

60

T A B

0 0 0 2 0 0 2 0 2 3 4 0 2 2 0 0 0 0 0 2 3 4 0 2

1 0 0 3 1 2 2 1 1 2 2 1 1 1 1 1 2 2 2 1 2 2

0 1 2 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

64

T A B

2 0 0 0 0 0 0 4 7 8 8 9 5 2 0 5 4 2

1 1 1 1 1 0 7 6 0 7 6 0 7 2 1 5 2 4

2 2 2 2 2 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2

68

T A B

0 4 0 4 0 7 0 0 0 0 4 0 7 4 2 0 7 8

1 2 1 2 4 2 7 9 1 2 1 2 4 2 7 9 1 2 1 2 4 2 7 8

0 0

72

T A B

0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

0 0

76

T A B

0 4 1 0 1 0 0 4 1 2 1 2 0 1 2 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

0 0



Prelude n°1, BWV 846

From "The Well-Tempered Clavier
Johann Sebastian Bach (1685-1750)

10
TRACK

By Valérie Duchâteau
www.valerieduchateau.com



0:00

Measure 1: Treble clef, 2/4 time. Key signature: C major. Chords: C, Dm/C. Fingerings: T 2, A 4, B 3; 2, 0, 1, 0, 0, 1, 0. Tablature shows strings 6-3 with fingers 1-3.

Measure 2: Treble clef, 2/4 time. Key signature: G7/B. Chords: G7/B, C. Fingerings: T 0, A 0, B 2; 3, 1, 0, 3, 1. Tablature shows strings 6-3 with fingers 1-3. Measure 3: Treble clef, 2/4 time. Key signature: C major. Chords: C6. Fingerings: T 2, A 2, B 3; 2, 0, 1, 0, 1, 0. Tablature shows strings 6-3 with fingers 1-3.

Measure 4: Treble clef, 2/4 time. Key signature: D/C. Fingerings: T 0, A 9, B 7; 2, 0, 3, 1, 3, 1. Tablature shows strings 6-3 with fingers 1-3. Measure 5: Treble clef, 2/4 time. Key signature: G/B. Fingerings: T 2, A 0, B 0; 0, 3, 0, 3, 3. Tablature shows strings 6-3 with fingers 1-3. Measure 6: Treble clef, 2/4 time. Key signature: C major. Fingerings: T 2, A 2, B 3; 2, 0, 1, 0, 1, 0. Tablature shows strings 6-3 with fingers 1-3.

Measure 7: Treble clef, 2/4 time. Key signature: Am7. Fingerings: T 5, A 3, B 2; 4, 3, 2, 0, 1, 2, 0, 1. Tablature shows strings 6-3 with fingers 1-3. Measure 8: Treble clef, 2/4 time. Key signature: D7/F#⁺. Fingerings: T 2, A 0, B 0; 2, 0, 2, 1, 0, 2, 1. Tablature shows strings 6-3 with fingers 1-3. Measure 9: Treble clef, 2/4 time. Key signature: G major. Fingerings: T 3, A 2, B 0; 3, 2, 0, 0, 0, 0, 0. Tablature shows strings 6-3 with fingers 1-3.

23

G dim7 F6 F dim

T A B T A B

29

C/E F/E D m7

T A B T A B

35

G7 C C7

T A B T A B

41

II III

FM7 F# dim C m/G

T A B T A B

47

D dim/A^b G C/G

T A B T A B

53

I

G7sus4

G7

F#dim/G

58

C/G

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63

G7

C

67

I

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71

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G7

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Guitare Classique

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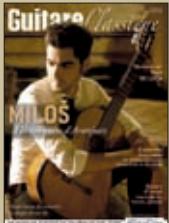
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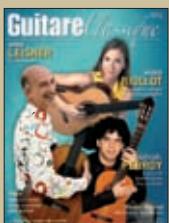
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⑤ = SOL

Introducción

⑥ = RE

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a m i i

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 A 3 3 3 5 0
 B 0

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m i m
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I. ten.

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 B 0 3 3 3 5 3

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2 2

T 3 3 3 4 3
 A 5 0
 B 0

1/2BIII BIII BII 1/2BIII BIII
 24

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 B 3 5 5 5 5 5 5 5

1/2BVI 1/2BV
 28

T 6 6 6 6
 A 5 5 5 5
 B 2 1 0

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BIII — 1/2BI —

35
1/2BV —

38
1/2BIII — BIII — D.S. al Coda ten.

41
1/2BIII — BVII — 1/2BIII

44
1/2BII — 1/2BX — BVII —

47 BII ————— BIV —————

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50 BVII —————

T 10 10 0 10 10 10 7 8 10 8 10 7 7 12 10 15 12 12
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 B 0 0 6 6 7 10 10 10 9 10 10 9 0

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56 BII 1/2BV I. 1/2BIII

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Des moments purs, des moments de créativité, d'amitié, de fête, de musique extraordinaire, des moments magiques, d'émotion, d'intensité, d'humanité. Roland, nous te les devons.

Ton amitié, ton affection, si précieuses, sincères, chaleureuses, partagées avec ta famille, tes amis, nous ont profondément marqués. Pour tout cela et plus encore, merci Roland.

Tu nous manques.

Nous le pensons profondément, Roland Dyens for ever.

Cyril, Bernard.

