

*Mel Bay Presents*

MB95479BCD

# Latin American Guitar Guide

*By Rico Stover*



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**Mel Bay Presents**

# LATIN AMERICAN GUITAR GUIDE

**By Rico Stover**

*An introduction to the guitar in Latin America featuring music and techniques from Argentina, Brazil, Costa Rica, Paraguay, Peru and Venezuela.*

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Guitar by Richard Prendergast



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## Acknowledgements

I fell in love with Latin American culture and the guitar when I was an exchange student to Costa Rica under the auspices of the American Field Service, to which I owe a debt of gratitude for the opportunity given me to experience Latin America at a young age. My interest in this part of the world subsequently led me over the years to spend time in Mexico, Spain, Argentina, Brazil, Paraguay, Uruguay, El Salvador and Venezuela. I look forward to spending the rest of my days travelling its length and breadth, experiencing the wonders, the magic and the joy of its cultures and peoples.

My journey has brought me in contact with a great number of people to whom I owe my heartfelt thanks. They include family members who have constantly been supportive: Lois, Rebecca and David. I want to thank my high school Spanish teacher Señora Argero Fenton, who taught us Mexican and other Latin American songs one day of the week, strumming her guitar, opening up a whole world for me. I must thank Juan de Dios Trejos of Costa Rica who introduced me to the classic guitar, and to Ako Ito, my first "serious" teacher who revealed that world of guitar to me. My thanks to José Rey de la Torre (1917-1994) who taught me how to play cleanly, and to Manuel Lopez Ramos who taught me the value of practicing slowly, among many other things. And I am thankful to Leo Brouwer who inspired me to continue in my work.

I would also like to express my gratitude to Eduardo Falú, Alirio Diaz, Jorge Morel, Carlos Barbosa-Lima, Luís Bonfa, Laurindo Almeida, Sila Godoy, Jorge Cardoso, Javier Echecopar, Raul Garcia Zárate, Jorge Fresno, Andrés Faz, Richard Prenkert, Ron Purcell, Roger Emanuels, Dr. David Sweet, Guy and Lucy Horn, Carlos Payés, Dr. Rodrigo Brito, Raimundo Barrera, Jorge Labanca, Victor Villadongos, Agustín and Abel Carlevaro, John Williams, Howard Heitmeyer, Jesse Pessoa, Juan DiLorenzo, Roberto Herrera, Patricia Dixon, Luís Zumbado, Eduardo Acosta, Julio Andrade and Luís Zea. Plus a great number of others whose names I cannot recall....

My deepest appreciation to Frederick Noad for creating the *Speedscore* music writing program with which this book was realized.

And a very special thankyou to Ronoel Simoes of Sao Paulo, Brazil for the extremely valuable information and rare guitar recordings that he has unselfishly shared with me over the years.

The *Latin American Guitar Guide* is dedicated to the memories of Atahualpa Yupanqui (1907-1992) and Antonio Lauro (1917-1986), two of the greatest guitarist/composers from Latin America.

Rico Stover

# *Latin American Guitar*

*by Rico Stover*

The catch-all term "Latin America" refers to about two dozen countries spread over a huge geographic area: from Mexico to Central America, including the Caribbean, to the vast South American continent, this is another world! Latin American cultures have given us many singular contributions: distinct manners of dress, delectable food dishes, stylized ways of speaking Spanish and Portuguese, highly regarded poetry and literature...and of course the music!

Latin America is a very special place for the guitar. The *vihuelas* and *guitarras* brought from the Iberian peninsula to the young colonies over the centuries found new homes and before long acquired new identities. Latin American guitar styles began emerging in full force during the latter 19th century and have flowered in the 20th century, bringing to the world of guitar a powerful and most welcome contribution.

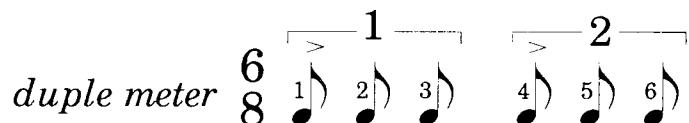
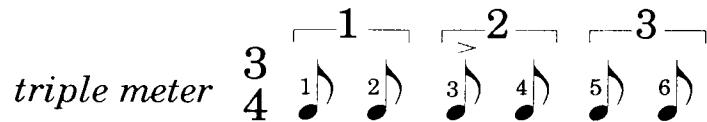
So the vagueness of the term "Latin American" is in some ways a handicap: a little strumming and a few taps, some Spanish lyrics and there you have it! But it's more complex than that for in Latin America there are many types of regional musics. To form a more sophisticated recognition of these styles the guitarist must devote considerable time and effort to the task. As regards the guitar, the musical treasurehouse of Latin America may be divided into six areas:

- 1) Southern South America  
Argentina, Chile, Uruguay, Paraguay, Southern Brazil
- 2) The Andes  
Peru, Bolivia, Ecuador, parts of Colombia, Argentina and Chile
- 3) Venezuela; parts of Colombia
- 4) Cuba and the Caribbean
- 5) Brazil
- 6) Mexico and Central America

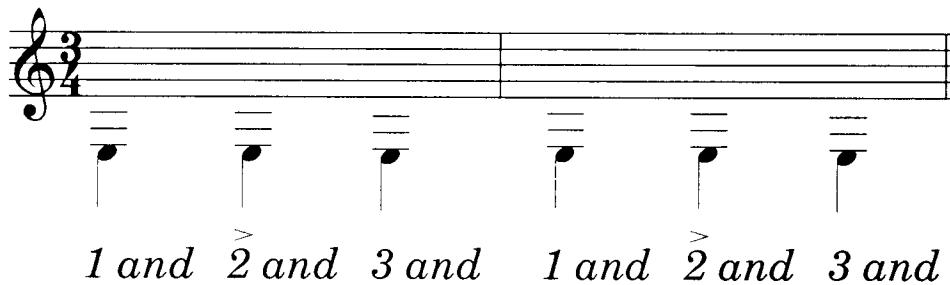
For this volume I have composed pieces based on selected popular song and dance forms from Argentina, Brazil, Costa Rica, Paraguay, Peru and Venezuela. All of these studies are in the tonality of E major or e minor and essentially derive their structure from the basic tonic/subdominant/dominant chord progression. On the accompanying compact disc I have recorded this material as it is written; however, in a few selections where appropriate I have done some improvising on the repeats.

## Fundamental Concepts

The most important characteristic of Latin American music is the rhythmic feel of 3 against 2: quite often 3/4 and 6/8 meters are played at the same time, creating a "compound time signature":



The *latino* musician feels it as six beats which can be accented any number of ways. This is the secret: the eighth note is the basic unit of pulse. Accents often occur on the third eighth note (or beat number 2) as well as the fourth eighth note (the "and" of beat 2). To elucidate, here are two bars of a simple 3/4 meter as a Latin American might feel it:



1 and  $\overset{\triangleright}{2}$  and  $\overset{\triangleright}{3}$  and 1 and  $\overset{\triangleright}{2}$  and  $\overset{\triangleright}{3}$  and

Likewise, here are two measures of duple meter as the *latino* might feel it:



1 and 2  $\overset{\triangleright}{\text{and}}$  3 and 1 and 2  $\overset{\triangleright}{\text{and}}$  3 and

Playing both at the same time is the next step:

Movement in the bass line creates even more interest:

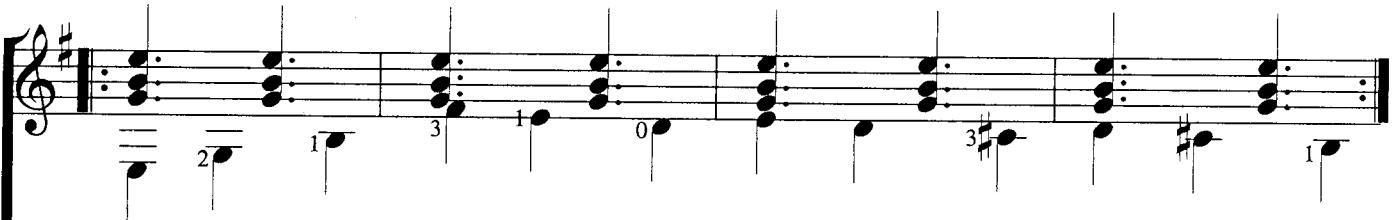
Once you have mastered the above, you will then be ready for this study entitled *Hemiolando*:

### Hemiolando

$\text{♩} = 176$



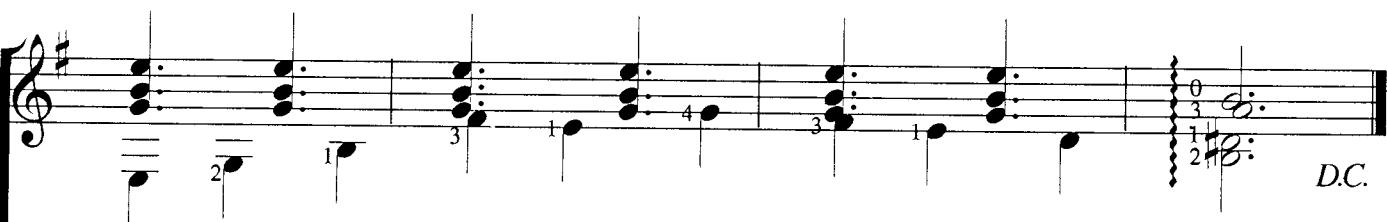
String notation for three strings (T, A, B) across six measures. Measures 1-3: T=0, A=0, B=0. Measures 4-6: T=0, A=2, B=3.



String notation for three strings (T, A, B) across six measures. Measures 1-3: T=0, A=0, B=0. Measures 4-6: T=0, A=2, B=3.



String notation for three strings (T, A, B) across six measures. Measures 1-3: T=3, A=3, B=3. Measures 4-6: T=2, A=2, B=2.



String notation for three strings (T, A, B) across six measures. Measures 1-3: T=0, A=0, B=0. Measures 4-6: T=0, A=2, B=5.

Another variation on this is what I term "South American Finger Picking" which aptly demonstrates how indeed 3 and 2 can and do exist side by side, creating a unique texture:

By adding movement in the bass line you have the beginnings of something that is potentially very interesting:

Now you are ready for this basic exercise:

### South American Fingerpicking

$\text{J} = 152$

South American Fingerpicking - 2

Treble clef staff:

Measures 1-6: Fingerpicking pattern 'a m i'. Fingerings: 4, 4, 4, 0, 0, 0. Dynamic: p.

Tablature (T, A, B strings):

Measure 1: T 2 0 2, A 2 1 2, B 2  
Measure 2: T 0 2 0, A 1 2 0, B 0  
Measure 3: T 2 0 2, A 1 2 0, B 0  
Measure 4: T 0 2 0, A 1 2 0, B 0  
Measure 5: T 2 0 2, A 1 2 0, B 0  
Measure 6: T 2 0 2, A 1 2 0, B 0

Treble clef staff:

Measures 7-9: Fingerpicking pattern 'a m i'. Fingerings: 0, 0, 0, 0, 0, 0. Dynamic: p.

Tablature (T, A, B strings):

Measure 7: T 7 0 0, A 0 0 0, B 0  
Measure 8: T 0 0 0, A 0 0 0, B 0  
Measure 9: T 0 0 0, A 0 0 0, B 0

CII

Treble clef staff:

Measures 1-6: Fingerpicking pattern 'a m i'. Fingerings: 2, 4, 1, 3, 2, 3. Dynamic: p.

Tablature (T, A, B strings):

Measure 1: T 2 0 2, A 2 1 2, B 2  
Measure 2: T 0 2 0, A 1 2 0, B 0  
Measure 3: T 2 0 2, A 1 2 0, B 0  
Measure 4: T 0 2 0, A 1 2 0, B 0  
Measure 5: T 2 0 2, A 1 2 0, B 0  
Measure 6: T 2 0 2, A 1 2 0, B 0

Treble clef staff:

Measures 1-4: Fingerpicking pattern 'a m i'. Fingerings: 3, 4, 2, 4, 2, 4; 3, 4, 2, 4, 2, 4. Dynamic: p.

Tablature (T, A, B strings):

Measure 1: T 3 4 2, A 2 4 2, B 2  
Measure 2: T 0 0 0, A 0 0 0, B 0  
Measure 3: T 0 0 0, A 0 0 0, B 0  
Measure 4: T 0 1 2, A 1 2 2, B 0

Treble clef staff:

Measures 1-4: Fingerpicking pattern 'a m i'. Fingerings: 4, 0, 3, 2, 1, 2, 3, 2. Dynamic: p.

Tablature (T, A, B strings):

Measure 1: T 4 0 3, A 2 1 2, B 3  
Measure 2: T 0 3 2, A 1 2 1, B 2  
Measure 3: T 4 0 3, A 2 1 2, B 3  
Measure 4: T 0 3 2, A 1 2 1, B 2

repeat and fade  
ad libidum

Treble clef staff:

Measures 1-2: Fingerpicking pattern 'a m i'. Fingerings: 2, 0, 2, 1, 2, 0, 2, 1. Dynamic: p.

Tablature (T, A, B strings):

Measure 1: T 2 0 2, A 1 2 0, B 2  
Measure 2: T 0 2 1, A 2 1 2, B 0

# Rasgueados

One of the most original effects the guitar is capable of is the technique of *rasgueado*, or strumming. A guitarist should understand the mechanics of *rasgueado* to interpret Latin American music with greater authenticity. Even though it is essentially a "folk" technique, strumming in Latin America has been developed to a sophisticated level. Many of these strums are very difficult if not impossible to notate on the staff. Furthermore, strumming (brushing down or up) requires the use of muscles in the hand and forearm that are utilized very little when plucking the strings (called *punteado*).

## The Basic Components

Rasgueado technique for the right hand can be divided up into three basic concepts:

- I. Which fingers are doing the strumming?
- II. Which direction: up or down?
- III. The exact location of the strumming: on the basses only, or the trebles only, or a combination?

As regards I and II, there are nine basic movements involved:

- 1) downstrum with a single finger: *i, m, a* or *p*
- 2) upstrum with a single finger: *i, m, a* or *p*
- 3) downstrum with differing sequences of fingers: *ñ-a-m-i, a-m-i, a-m, m-i*
- 4) upstrum with differing sequences of fingers: *ñ-a-m-i, a-m-i, a-m, m-i*
- 5) staggered downstrum in sequence *ñ-a-m-i* and *ñ-a-m-i-p*
- 6) staggered upstrum in sequence *ñ-a-m-i*
- 7) continuous roll: up and then down with *ñ-a-m-i*
- 8) flat hand damp
- 9) closed hand damp

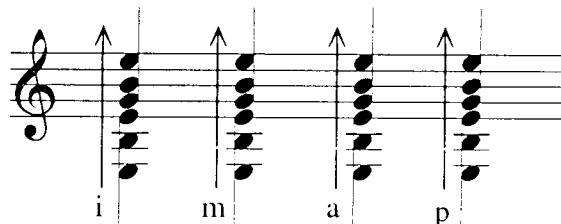
(note: *ñ* denotes the little finger)

## Basic Components of Rasgueado Technique

As stated above, Latin American strumming has nine basic parts:

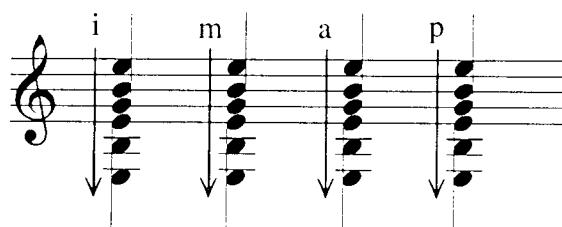
### 1. Downward strum with a single finger

With the index, middle, ring or thumb:



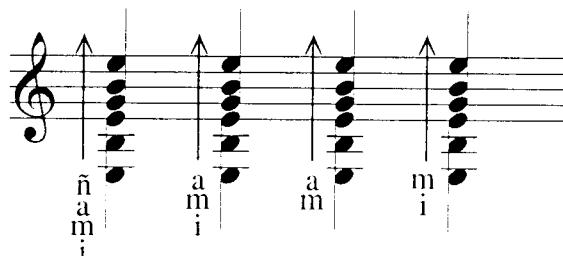
### 2. Upward strum with one single finger

With the index, middle, ring or thumb:



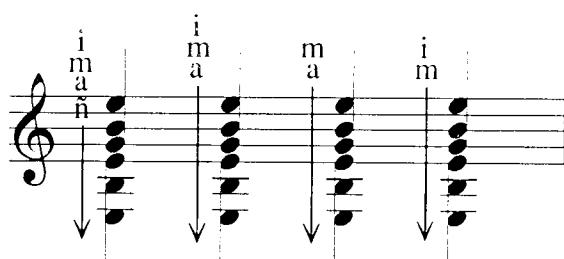
### 3. Downward strum with different finger combinations

With ñ-a-m-i, a-m-i, m-a or i-m:

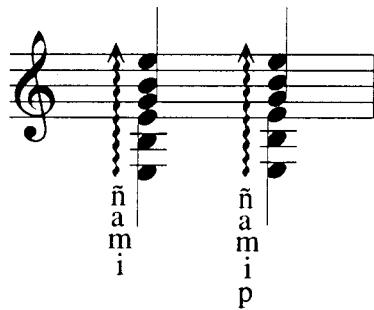


### 4. Upward strum with different finger combinations

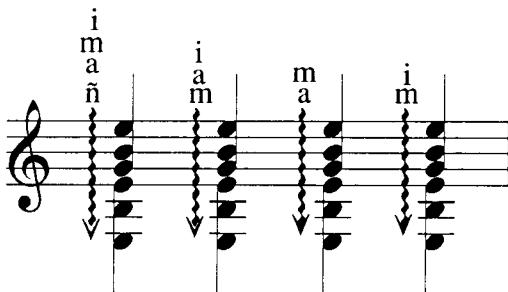
With ñ-a-m-i, a-m-i, a-m or i-m:



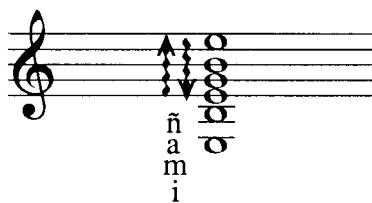
5. Staggered downstrum with ñ-a-m-i and ñ-a-m-i-p



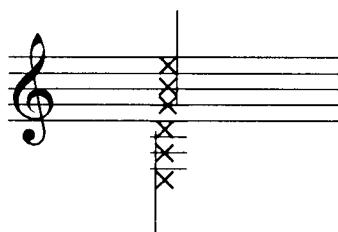
6. Staggered upstrum with different finger combinations



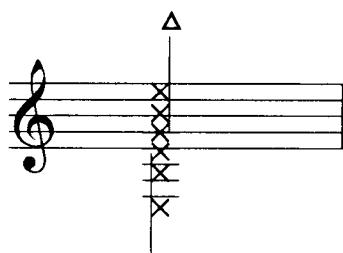
7. Constant roll: a continuous staggered downstrum/upstrum with ñ-a-m-i



8. Flat hand damp



9. Closed hand damp



All of these basic movements must be practiced daily. Each stroke should be precise and quick. When one finger is working, the others stay in place. The most difficult maneuver is number 7 which is a continuous roll, somewhat like an undending drum roll, in which no accents are used. To achieve this each finger must be capable of acting separately as ñ-a-m-i strum nonstop downward and upward.

As shown in examples number 8 and 9, there are two kinds of damps: one with the flat hand and the other with a loosely fisted hand. A damped chord is quick, short and percussive because a sounded chord is being "cut off" abruptly. However, with each there is, in addition to the cessation of the sound of the notes of the chord itself, an accompanying sound: with the flat hand damp the sound is a kind of "chunk" that ensues from the fingers striking the strings (this sound has no specific pitch); with the closed hand damp there is a subsequent "click" created as the strings contact the metal fretwire. The closed hand damp, if done with enough force, can produce a third sound when the knuckles strike the wood of the fretboard. Both of these damps are commonly done on the upper part of the fingerboard from the 12th to 19th positions. They can also be done over the soundhole.

Below are 26 exercises for developing skills to play rasgueado. Practicing these even minimally will yield results as repetition is the key to mastery.

Rasgueado Exercises Group 1: single finger downstroke on treble strings

Rasgueado Exercises Group 2: single finger upstroke on treble strings

The image shows four staves of musical notation for rasgueado exercises. Each staff consists of a treble clef, a common time signature, and a vertical bar line. The first staff contains eight pairs of eighth-note chords, each labeled with an 'i' above the note heads. The second staff contains eight pairs of eighth-note chords, each labeled with an 'm' above the note heads. The third staff contains eight pairs of eighth-note chords, each labeled with an 'a' above the note heads. The fourth staff contains eight pairs of eighth-note chords, each labeled with a 'p' above the note heads. Vertical arrows below the notes indicate the direction of the strum.

Rasgueado Exercise 3: combination downstroke on treble strings

The image shows four staves of musical notation for Rasgueado Exercise 3. Each staff consists of a treble clef, a common time signature, and a vertical bar line. The first staff contains eight pairs of eighth-note chords, each labeled with an 'ñ' above the note heads. Below the note heads, the letters 'a', 'm', and 'i' are repeated in a sequence: 'ñ a m i ñ a m i'. The second staff contains eight pairs of eighth-note chords, each labeled with an 'a' above the note heads. Below the note heads, the letters 'm' and 'i' are repeated in a sequence: 'a m i m i m i'. The third staff contains eight pairs of eighth-note chords, each labeled with an 'a' above the note heads. Below the note heads, the letters 'a' and 'm' are repeated in a sequence: 'a a m m a a m m'. The fourth staff contains eight pairs of eighth-note chords, each labeled with an 'i' above the note heads. Below the note heads, the letter 'i' is repeated: 'i i i i i i i i'. Vertical arrows below the notes indicate the direction of the strum.

Rasgueado Exercise Group 4: combination upstroke on treble strings

The musical notation consists of four staves of 4/4 time with a treble clef. Each staff contains two measures of sixteenth-note patterns. The patterns involve combinations of 'i', 'm', 'a', and 'ñ' strokes on the treble strings. The first measure of each staff starts with an upstroke (indicated by a downward arrow) followed by a downstroke (indicated by an upward arrow).

Rasgueado Exercise 5: staggered downstrum in sequence with ñ-a-m-i and ñ-a-m-i-p

The musical notation consists of two staves of 4/4 time with a treble clef. Each staff contains two measures of sixteenth-note patterns. The patterns involve staggered downstrums (indicated by vertical arrows pointing down) in sequences such as ñ-a-m-i and ñ-a-m-i-p.

Rasgueado Exercise 6: staggered upstrum with ñ-a-m-i

The musical notation consists of one staff of 4/4 time with a treble clef. It contains two measures of sixteenth-note patterns involving staggered upstrums (indicated by vertical arrows pointing up) and the sequence ñ-a-m-i.

Rasgueado Exercise 7: continuous roll up and down with ñ-a-m-i



Rasgueado Exercises Group 8: upstroke & downstroke with thumb in 3, 4 and 6 note combinations

Six staves of musical notation for Rasgueado Exercises Group 8. Each staff is in 4/4 time and uses a treble clef. The notation consists of vertical stems with dots indicating the direction of the strokes. The patterns involve combinations of upstrokes (indicated by an upward dot) and downstrokes (indicated by a downward dot) using the thumb. The patterns vary in complexity, including 3-note, 4-note, and 6-note combinations.

Below are diagrams in "rasgueado shorthand" that give the essential details for performing these strums. To interpret these diagrams correctly the following must be understood:

 = downstrum in a bass to treble direction

 = upstrum in treble to bass direction

 = staggered downstrum

T = strum with fingers the treble strings only

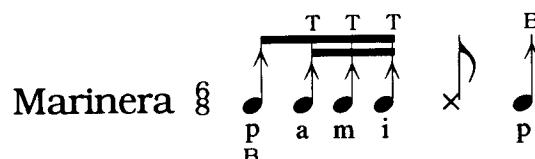
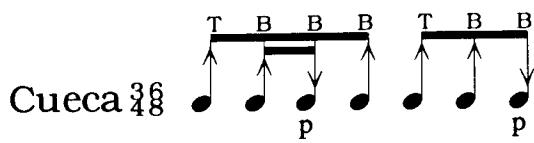
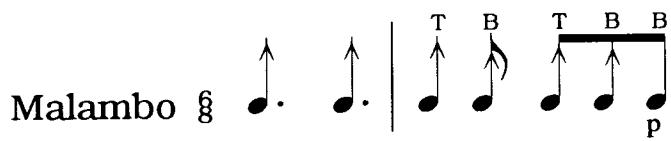
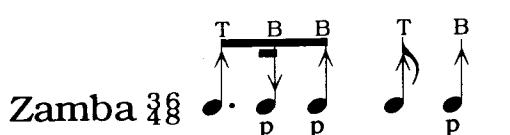
B = strum with fingers the bass strings only

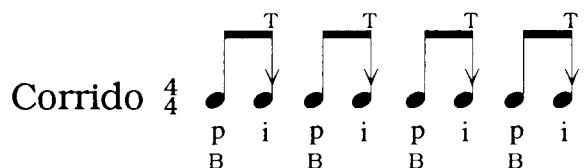
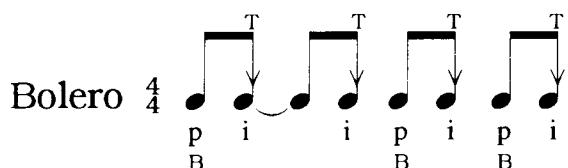
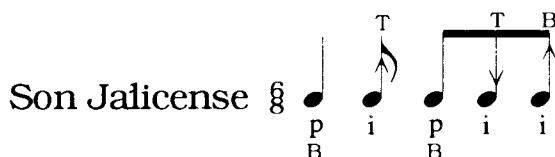
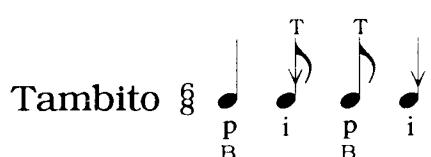
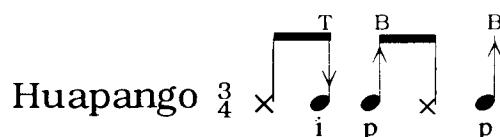
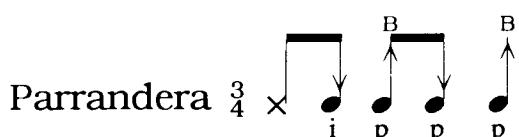
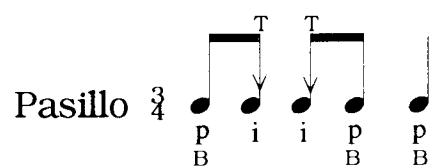
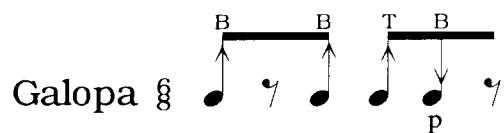
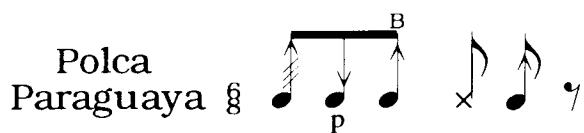
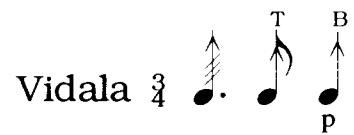
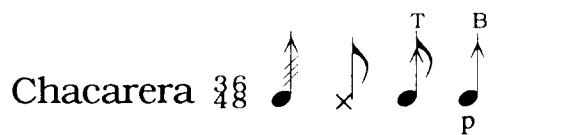
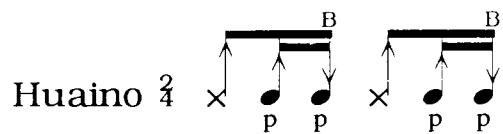
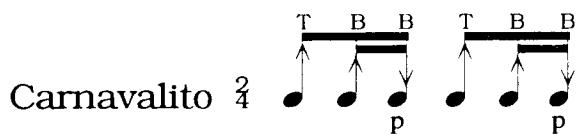
p = strum with thumb only

The letter B placed *underneath* a note (instead of at the top) indicates the thumb *plucking* a single bass note only.

A general comment on these rasgueado patterns: they are by no means "definitive". They are one version out of many potential ones. There are numerous variables in a strumming sequence when taking into account the rhythm and the exact order of the fingers; for this reason it is not realistic to claim that any one particular version is the only acceptable possibility. Many variations exist among guitarists; thus have I attempted to present a basic version realizing the impossibility of including the many variations that are seen today throughout Latin America.

## Rasgueado/Strumming Patterns





## Plucked Rhythmic Patterns

Milonga 2

Sheet music for Milonga in 2/4 time. The top staff shows a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a rhythmic pattern "a m i" repeated four times. The bottom staff shows a bass clef, a key signature of one sharp, and a 2/4 time signature. It has a bass line with notes labeled T, A, and B.

Samba 4

Sheet music for Samba in 4/4 time. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a rhythmic pattern of eighth-note chords. The bottom staff shows a bass clef, a key signature of two sharps, and a 4/4 time signature. It has a bass line with notes labeled T, A, and B.

Joropo 36  
48

Sheet music for Joropo in 36/48 time. The top staff shows a treble clef, a key signature of one sharp, and a 36/48 time signature. It features a rhythmic pattern "i m a" with a "v" symbol above each group. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. It has a bass line with notes labeled T, A, and B.

Merengue 5

Sheet music for Merengue in 5/8 time. The top staff shows a treble clef, a key signature of one sharp, and a 5/8 time signature. It features a rhythmic pattern starting with "a m" followed by a dotted half note "i". The bottom staff shows a bass clef, a key signature of one sharp, and a 5/8 time signature. It has a bass line with notes labeled T, A, and B.

# *The Guitar in Argentina*

Of all the countries in Latin America, Argentina is perhaps the most developed as concerns the guitar. By the mid 19th century numerous European guitarists had arrived in Buenos Aires and Montevideo, bringing with them the schools of Carulli, Aguado and Sor.

The fusion of folkloric musical forms with European classic guitar techniques gave birth during the 19th century to the *guitarra criolla* ("creole guitar") in the Rio de la Plata region. Some of the composer/guitarists from this era were Juan Alais (1844-1914) and Gaspar Sagreras (1838-1901). The first Argentine classical guitarist to achieve genuine international recognition is María Luisa Anido (b. 1907).

The Argentine creole guitar reached its full maturity in the 1940's with the appearance of folkloric virtuosi Atahualpa Yupanqui (1907-1992) and Eduardo Falú (b. 1923). Other guitarist/singers of this ilk were Chango Rodríguez and Jorge Cafrune. So great is the number of guitarists from Argentina that we are limited to mentioning only a few of the most prominent, which must include Abel Fleury (1903-1968), Jorge Morel (b. 1931) and Cacho Tirao (b. 1941). Today a new generation of guitarists trained in conservatories has achieved formidable international success, and includes Jorge Cardoso, Roberto Aussel, Miguel Girolet, Jorge Labanca, Eduardo Isaac and Máximo Pujol.

## *Argentine Music*

Argentine folklore is extremely rich and includes over 50 dances as well as numerous song forms. We will focus on three of the most popular rhythms: the *zamba*, the *malambo*, and the *carnavalito*.

### Zamba

This dance is probably the most popular in Argentine folk music. It is in 3/4 with a bit of 6/8 mixed in. The basic pulse of the *zamba* is this:



On the guitar this rhythm is played thusly:

This rhythm originated in colonial Peru where it was known by the beginning of the 19th century as *zamacueca*. From there it spread southward, spawning not only the *zamba* in Argentina but also the *cueca* in Chile and the *marinera* in Peru. Here are the basic rasgueados of the *cueca* and the *marinera*:

The image shows two musical examples. On the left, under the heading "Cueca", there is a treble clef staff with a 3/4 time signature and a 48 in the top right corner. It features a rhythmic pattern with vertical arrows indicating strum direction: up, down, up, down. Below the staff, the letters "a", "m", and "i" are repeated in pairs, corresponding to the strum directions. On the right, under the heading "Marinera", there is a treble clef staff with a 3/4 time signature and a 48 in the top right corner. It shows a more complex pattern with vertical arrows and horizontal bars above the notes, labeled "a", "m", and "i". Below the staff, the letters "p" and "x" are shown.

These basic rhythms are just part of the story for there should come into play variations for contrast. Below is the basic rhythm of the *zamba* with six variations. As shown, this rhythm can be divided in halves and the guitarist may freely mix any and all of these ideas when improvising.

### Zamba Rasgueado Variations

The image displays six variations of Zamba Rasgueado patterns, each consisting of a treble clef staff with a 3/4 time signature and a 48 in the top right corner. The patterns are arranged in two columns of three. Each pattern includes vertical arrows for strum direction and labels "T", "B", and "p" below the staff. The first variation has a single bar with three strokes. The second has a single bar with four strokes. The third has a double bar with four strokes. The fourth has a single bar with five strokes. The fifth has a double bar with five strokes. The sixth has a double bar with six strokes.

(From Cardoso: *Ritmos y Formas Musicales*)

Here is a study for practicing the rhythm of the *zamba*:

To Eduardo Falú  
**Zambeando**

Rico Stover

*J = 80*

TABLATURES (FINGERINGS):

- Staff 1: T 2 1 2 0 2 | 0 3 2 0 2 | 0 0 1 0 2 | 0 2 1 0 2 | 0 1 0 1 0
- Staff 2: T 2 1 2 0 2 | 0 3 2 0 2 | 0 0 1 0 2 | 0 2 1 0 2 | 0 1 0 1 0
- Staff 3: T 2 1 2 0 2 | 0 3 2 0 2 | 0 0 1 0 2 | 0 2 1 0 2 | 0 1 0 1 0
- Staff 4: T 2 1 2 0 2 | 0 3 2 0 2 | 0 0 1 0 2 | 0 2 1 0 2 | 0 1 0 1 0
- Staff 5: T 2 1 2 0 2 | 0 3 2 0 2 | 0 0 1 0 2 | 0 2 1 0 2 | 0 1 0 1 0
- Staff 6: T 2 1 2 0 2 | 0 3 2 0 2 | 0 0 1 0 2 | 0 2 1 0 2 | 0 1 0 1 0

Zambeando - 2

$\text{CIV}$

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

CVII

$\text{CVIII}$

T 7 7 7 8 10 9 9 8 7 8 9 7  
A 8 9 9 9 9 0 0 0 0 0 0 0  
B 9 9 9 9 9 0 0 0 0 0 0 0

$\text{CIII}$        $\text{CII}$

T 5 5 3 3 2 2 0 0 0 8 8 8 8  
A 5 5 3 3 2 2 0 0 0 7 6 5  
B 0 6 2 0 0 0 0 0 0 0 0 0

$\text{poco rall.}$

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

Zambeando - 3

1

C VII

a m i p

19 (6)

poco rit.

T 0 2 3 2 0 | 7 7 8 8 : | 0 0 2 2 4 4 | 0 0

A 2 0 9 7 | 1 2 0 3 | 3 2 | 0 3

B 0 0 7 | 2 0 3 | 3 0 | 0 3

3

T 2 1 2 1 | 2 0 0 0 | 3 3 | 2 2

A 0 0 0 0 | 2 3 1 2 | 3 3 | 2 2

B 0 0 0 0 | 2 3 1 2 | 3 3 | 2 2

a m i p

a m i p

a m i p

T 0 0 | 0 1 2 1 | 0 0 0 0 | 0 0 0 0 | 0

A 2 2 2 2 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4

B 2 2 2 2 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 | 0

4

T 0 0 | 0 1 2 1 | 0 0 0 0 | 0 0 0 0 | 0

A 2 2 2 2 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4

B 2 2 2 2 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 | 0

4

T 0 0 | 0 1 2 1 | 0 0 0 0 | 0 0 0 0 | 0

A 2 2 2 2 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4

B 2 2 2 2 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 | 0

rallentando rit.

T 3 3 | 2 2 | 0 0 | 7 7 5 5 3 3 | 0 0

A 3 3 | 2 2 | 0 0 | 6 4 2 0 | 2 2 | 0 0

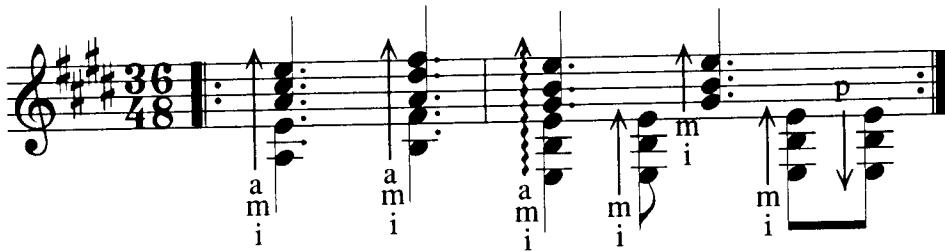
B 2 3 1 2 | 0 0 2 2 | 0 0 2 2 | 7 7 5 5 3 3 | 0 0

## Malambo

The *malambo* is a spirited up tempo dance rhythm built on the chord progression IV-V-I (A to B7 to E). In the heyday of gaucho culture this dance was used for the *desafio*, or challenge. Such dancing duels could last for hours, depending upon the inventiveness and the stamina of the participants.

Gauchos also used the guitar in their music: they esteemed the ability to play and sing improvised verses which they called *payar* ("pie-yahr") and regularly engaged in "musical/poetic" contests. Gauchos who performed in these contests were called *payadores*.

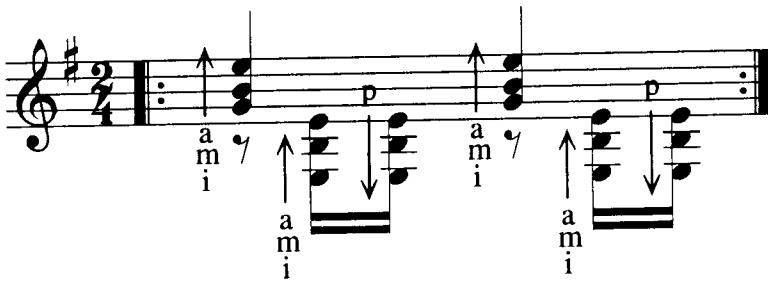
Here is the basic rasgueo of the *malambo*:



Note that the two bar phrase follows a specific order of chord changes: subdominant to dominant to tonic. This incessant repetition of the major chords creates a mantra-like quality that lends itself to improvisation.

## Carnavalito

This dance is seen throughout the Andes from northern Argentina and Chile to Bolivia and Peru. A very ancient group dance, it is performed by men and women during the festivities of *carnaval*. Up tempo and *alegre* (happy), it is binary in meter and may exhibit pentatonic traits in the harmony. Most carnavalitos use the chord progression V/III to III to V7 to i (in e minor: D major to G major to B7 to e minor). These chords can be repeated ad libitum. Here is the basic rasgueo of the *carnavalito*:



Following are two studies: *Malambismos* and *Estudio de Carnavalito*, both of which will aid in practicing these rhythms.

$\text{♩} = 96 - 100$

To the memory of Hector Ayala

# Malambismos

CII

Sheet music for guitar in 3/8 time, treble clef, key of G major. The first measure shows a bass note at 0 followed by two eighth notes at 1. The second measure starts with a bass note at 0, followed by a sixteenth-note cluster (a, m, i) with upstrokes, then a bass note at 1. The third measure has a bass note at 0, followed by a sixteenth-note cluster (a, m, i) with downstrokes, then a bass note at 1. The fourth measure has a bass note at 0, followed by a sixteenth-note cluster (a, m, i) with upstrokes, then a bass note at 1.

Guitar tablature for measures 1-4 of section CII. The strings are labeled T (top), A, and B. The tab shows the fingerings for the sixteenth-note clusters in the sheet music.

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

CII

Sheet music for guitar in 3/8 time, treble clef, key of G major. Measures 5-8 show eighth-note patterns on the bass line. Measure 5: bass note at 0, then eighth notes at 1, 3, 1. Measure 6: bass note at 0, then eighth notes at 2, 2. Measure 7: bass note at 0, then eighth notes at 2, 2. Measure 8: bass note at 0, followed by a sixteenth-note cluster (a, m, i) with upstrokes, then a bass note at 1.

Guitar tablature for measures 5-8 of section CII. The strings are labeled T, A, and B. The tab shows the fingerings for the eighth-note patterns and the sixteenth-note cluster.

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

CII

Sheet music for guitar in 3/8 time, treble clef, key of G major. Measures 9-12 show eighth-note patterns on the bass line. Measure 9: bass note at 0, then eighth notes at 1, 3, 1. Measure 10: bass note at 0, then eighth notes at 2, 2. Measure 11: bass note at 0, then eighth notes at 2, 2. Measure 12: bass note at 0, followed by a sixteenth-note cluster (a, m, i) with upstrokes, then a bass note at 1.

Guitar tablature for measures 9-12 of section CII. The strings are labeled T, A, and B. The tab shows the fingerings for the eighth-note patterns and the sixteenth-note cluster.

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

CII

Sheet music for guitar in 3/8 time, treble clef, key of G major. Measures 13-16 show eighth-note patterns on the bass line. Measure 13: bass note at 0, then eighth notes at 1, 3, 1. Measure 14: bass note at 0, then eighth notes at 2, 2. Measure 15: bass note at 0, then eighth notes at 2, 2. Measure 16: bass note at 0, followed by a sixteenth-note cluster (a, m, i) with upstrokes, then a bass note at 1.

Guitar tablature for measures 13-16 of section CII. The strings are labeled T, A, and B. The tab shows the fingerings for the eighth-note patterns and the sixteenth-note cluster.

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

¶II

¶IV

Sheet music for guitar in 3/8 time, treble clef, key of G major. Measures 17-20 show eighth-note patterns on the bass line. Measure 17: bass note at 0, then eighth notes at 1, 3, 1. Measure 18: bass note at 0, then eighth notes at 2, 2. Measure 19: bass note at 0, then eighth notes at 2, 2. Measure 20: bass note at 0, followed by a sixteenth-note cluster (a, m, i) with upstrokes, then a bass note at 1.

Guitar tablature for measures 17-20 of section CII. The strings are labeled T, A, and B. The tab shows the fingerings for the eighth-note patterns and the sixteenth-note cluster.

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

Malambismos - 2

CIV

CII

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

CII

CII

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

CII

CV

CVII

T	0	0	2	2	4	2	0	0	5	5	7	6	7	8					
A	2		2	0	2	4	0	2	2	0	2	4	5		7				
B	0		2	0	2	4													

CFIX

CIX

CVII

CIV

CII

T	12	10	9	9	9	7	7	4	4	4	5	5	5	2					
A	9							4	4	4	5	5	5	2					
B	0	0	0	0	0	7	7	7	5	5	5	4	4	2					

Malambismos - 3

CIV

CII

Musical score for CIV and CII sections. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of two measures for CIV followed by two measures for CII.

Guitar tablature for CIV and CII sections. The left side shows the tab for CIV, and the right side shows the tab for CII. The strings are labeled T (top), A, and B (bottom). The tab includes fingerings and rests.

Musical score for CIV and CII sections. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of two measures for CIV followed by two measures for CII.

Guitar tablature for CIV and CII sections. The left side shows the tab for CIV, and the right side shows the tab for CII. The strings are labeled T (top), A, and B (bottom). The tab includes fingerings and rests.

Musical score for CIV and CII sections. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of two measures for CIV followed by two measures for CII.

Guitar tablature for CIV and CII sections. The left side shows the tab for CIV, and the right side shows the tab for CII. The strings are labeled T (top), A, and B (bottom). The tab includes fingerings and rests.

CIV

CII

CII

Musical score for CIV, CII, and CII sections. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of three measures for CIV followed by three measures for CII. The CII section includes dynamic markings (m, p) and fingerings (ñ, a, m, i).

Guitar tablature for CIV, CII, and CII sections. The left side shows the tab for CIV, and the right side shows the tab for CII. The strings are labeled T (top), A, and B (bottom). The tab includes fingerings and rests.

Malambismos - 4

The sheet music consists of six staves, each with a treble clef and a key signature of one sharp (F#). The first two staves are for the upper melodic line, with measures labeled CII and CIV. The third staff is a guitar tablature with strings T, A, and B. The fourth staff continues the upper melodic line, with measures labeled CII and CIV. The fifth staff is another guitar tablature with strings T, A, and B. The sixth staff concludes the section, with measures labeled CIV, CIII, CII, CIV, and CV.

**Staff 1:** Treble clef, F# key signature. Measures CII and CIV.

**Staff 2:** Treble clef, F# key signature. Measures CII and CIV.

**Staff 3:** Guitar tablature (T, A, B strings). Measures CII and CIV.

**Staff 4:** Treble clef, F# key signature. Measures CII and CIV.

**Staff 5:** Guitar tablature (T, A, B strings). Measures CII and CIV.

**Staff 6:** Treble clef, F# key signature. Measures CIV, CIII, CII, CIV, and CV.

Malambismos - 5

$\text{C}^{\text{IV}}$

$\text{C}^{\text{II}}$

$\text{C}^{\text{II}}$        $\text{C}^{\text{IV}}$        $\text{C}^{\text{VII}}$

$\text{C}^{\text{IX}}$

$\text{C}^{\text{VIII}}$        $\text{C}^{\text{VII}}$        $\text{C}^{\text{V}}$

$\text{C}^{\text{IV}}$        $\text{C}^{\text{II}}$        $\text{C}^{\text{III}}$

rallentando

$\text{T}$        $\text{A}$        $\text{B}$

$\text{4}$        $\text{2}$        $\text{2}$        $\text{3}$        $\text{3}$        $\text{3}$        $\text{3}$        $\text{3}$

$\text{5}$        $\text{4}$        $\text{2}$        $\text{4}$        $\text{4}$        $\text{4}$        $\text{4}$        $\text{4}$

$\text{0}$        $\text{2}$        $\text{2}$        $\text{3}$        $\text{3}$        $\text{3}$        $\text{3}$        $\text{3}$

Malambismos - 6

**CIII**

T A B

**CIV**

rallentando

**CII**

molto

breve

**CII**

rallentando

**CV** **CVII**

a tempo

**CV** **CVII**

**CIX**

T A B

# Estudio de Carnavalito

*J = 100*

T	3	3	3
A	0	0	0
B	5	4	5

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

C II

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

C III

C II

T	2	3	2
A	3	2	4
B	5	4	2

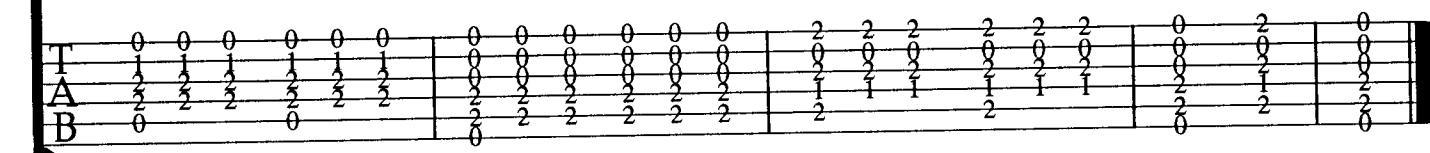
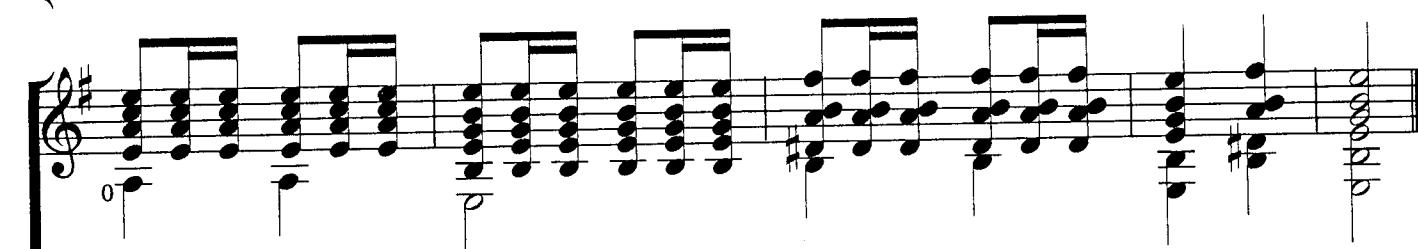
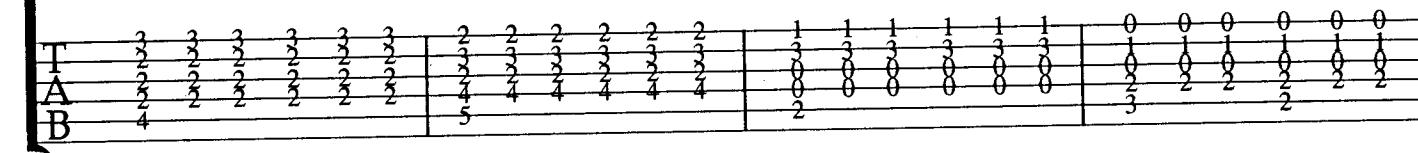
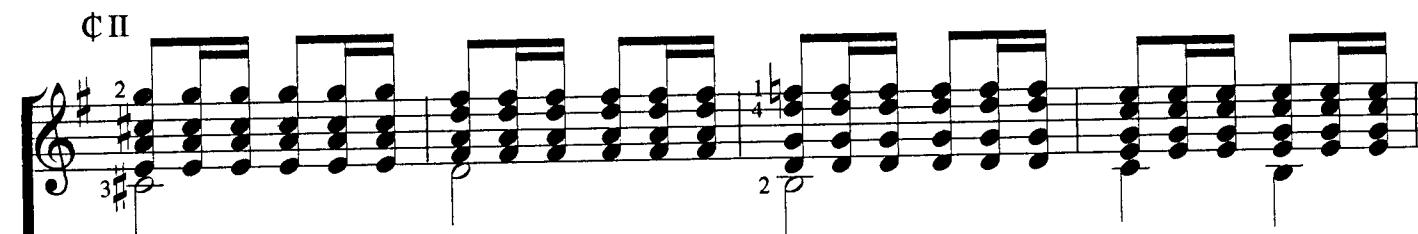
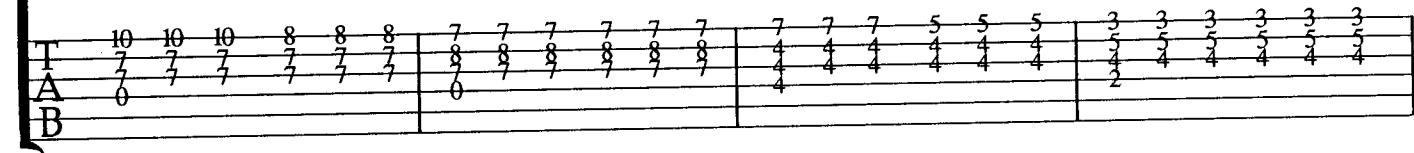
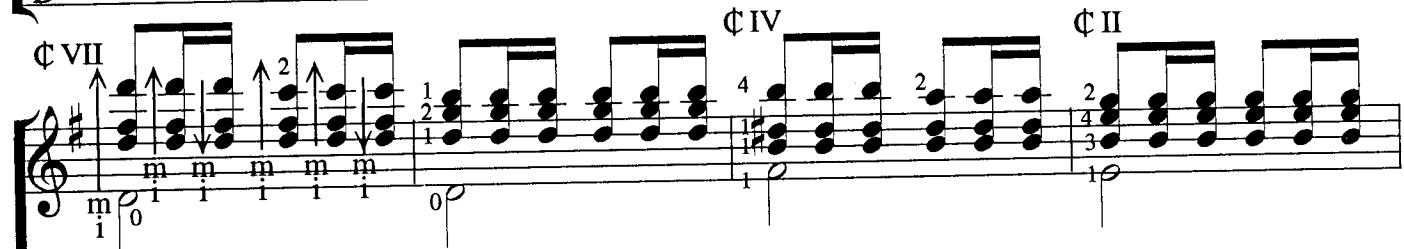
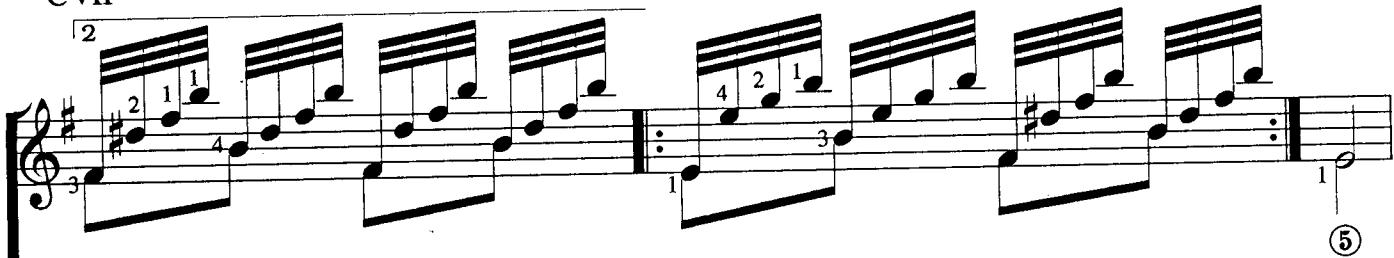
Carnavalito - 2

The sheet music consists of six staves, each with a treble clef and a key signature of one sharp (F#). The first two staves are standard musical notation with stems and note heads. The subsequent four staves are guitar tablatures, each with three lines representing the strings (T, A, B) from top to bottom.

- Staff 1:** Treble clef, mostly eighth-note patterns. Fingerings: 2, 0, 3, 0, 3, 2, 0, 3, 0, 3, 2, 0, 3, 2, 0, 3.
- Staff 2:** Bass clef, mostly eighth-note patterns. Fingerings: 0, 0, 2, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.
- Staff 3:** Treble clef, measures 1 and 2. Fingerings: 0, 2, 3, 1, 0, 2, 3, 1, 0, 2, 3, 1, 0, 2, 3, 1.
- Staff 4:** Treble clef, measures 2 and 3. Fingerings: 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0.
- Staff 5:** Treble clef, measures 3 and 4. Fingerings: 0, 0, 2, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.
- Staff 6:** Treble clef, measures 4 and 5. Fingerings: 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 3, 4, 3, 3, 4, 3, 3.
- Staff 7:** Treble clef, measures 5 and 6. Fingerings: 1, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.
- Staff 8:** Treble clef, measures 6 and 7. Fingerings: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Carnavalito - 3

CVII



# The Guitar in Brazil

Brazil is a gigantic country and it is a vast world unto itself in the area of guitar. The Portuguese, like the Spanish, brought to their colonies many instruments, among which figured a type of ten string guitar called *viola* (which, even though spelled the same, has nothing to do with the violin's larger cousin, the viola). This guitar had double courses that were tuned e-g-b-d-a. It maintained its popularity up until the 19th century when it was supplanted by the modern six string guitar which Brazilians call *violão*.

The guitar in Brazil started to amount to something in the 20th century. Guitarists such as Americo Jacomino ("Canhoto"), Satyro Bilhar and Joao Pernambuco (1884-1947) were the first generation. Agustín Barrios Mangoré began concertizing in Brazil around 1915 and left a major mark on the guitar world there. Josefina Robledo, a student of Tárrega, lived and concertized in Brazil beginning in 1917. Brazil's greatest composer, Heitor Villa-Lobos (1887-1959) played guitar extensively in his youth and heard many of the above mentioned musicians.

The perception of the guitar in Brazil has been greatly shaped by Brazilian popular music (the *choro*, *samba*, *bossa nova*, etc.) as well as a formidable repertoire for solo guitar that includes works by important composers: Villa-Lobos, Camargo Guarnieri, Francisco Mignone and Radames Gnattali. In the "popular" world there was Augusto Anibal Sardinia, known as Garoto (1915-1955), Laurindo Almeida (1917-1995), Luís Bonfá, Baden Powell, Dilermindo Reis, Paulino da Nogueira, Sebastião Tapajos, Carlos Barbosa-Lima and the Assad duo (Sergio and Odair). All these guitarists have contributed significantly to the development of the Brazilian style and repertoire.

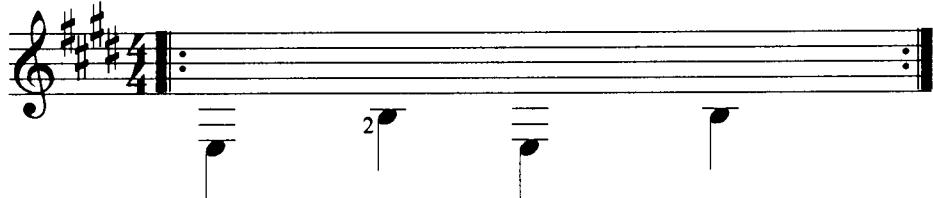
Compared with the Spanish-descended countries, the guitar in Brazil differs in these ways:

- 1) Brazilians tend more to pluck the guitar and do not use strumming as much as other latinos.
- 2) Duple time signatures prevail more than 3/4-6/8 meter.
- 3) Brazilian popular music may use more complex chords: minor sevenths with flat five, 9ths, 11ths, 13ths, with chromatic alterations, etc.

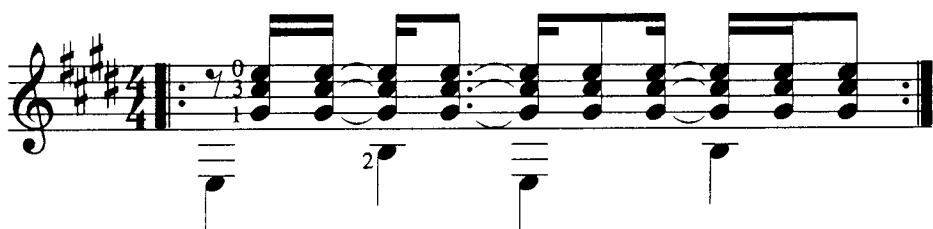
All of these reasons perhaps explain why Brazilian music has become very popular world-wide; it is more accessible to non-latinos because it uses duple meters, jazzy chords and a minimum of strumming.

## Samba

The *samba* developed in the cities of Sao Paulo and Rio de Janeiro in the 1920's and became the rhythm that the world recognized as purely Brazilian (a popularity that reached a peak in late 1930's with the singer Carmen Miranda). Today several variants of the *samba* exist (*samba do morro*, *samba cancão*, *jazz samba*). They all share the basic trait of the *samba*: a steady, alternating bass line in 4 always marking the beat with the thumb:



The fingers pluck a syncopated rhythm over this duple bass line:



This basic pattern should be practised until it becomes automatic without thinking. Once mastered, the guitarist should begin rhythmic improvisations with the fingers in the upper voices while the thumb maintains a steady bass line in quarter notes. Here are six "thumb-finger" patterns for practicing:

Three staves of musical notation in G major (one sharp) and common time (4/4). Each staff consists of two measures. The first measure of each staff shows a steady bass line with vertical strokes on the 1st and 3rd beats. The second measure shows various finger patterns (eighth-note pairs, sixteenth-note chords, etc.) in the upper voices while the bass line continues. The three staves represent six different "thumb-finger" patterns for practicing.

The use of the tie connecting chords is also widespread in Brazilian music. The tie allows for a fuller sounding kind of syncopation as values are sustained to the offbeat. To illustrate this, here is an example written two ways—the first, without the use of ties and the second with ties:

Example A shows a pattern where the first note of each group is a sixteenth note followed by a rest, creating a syncopated effect. Example B shows the same pattern but with ties connecting the first note of each group to the second, making it easier to play "to the letter".

In example A syncopation is achieved by observing the rests shown. The guitarist must incorporate damping when playing the treble strings to play "to the letter" what is written. In example B, the same rhythms are given written with ties thus making it unnecessary to damp. But in point of fact, very often A is played so that it sounds like B (which requires much more detail in the writing with the constant use of tied chords). Either way syncopation is achieved—it's merely a question of sounding more staccato if damping is enacted with the fingers.

Here are some exercises combining these rhythmic cells in idiomatic ways that will aid in developing the technique for playing the samba. Note that two of these examples use ties:

### Samba Rhythm Exercises

on e minor

The top exercise consists of two measures of chords followed by a measure of rests. The bottom exercise consists of two measures of chords followed by a measure of rests. These exercises combine the rhythmic patterns from Examples A and B into a continuous sequence of chords and rests.



Following is a study for practicing the *samba* rhythm:

To Luis Bonsá  
**Sambarado**

$\text{J} = 88-92$

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Sambarado - 2

The musical score consists of three staves of music, each with a treble clef and a key signature of one sharp. The top staff shows rhythmic patterns with eighth and sixteenth notes, and the middle staff shows corresponding tablatures for the T (Treble), A (Alto), and B (Bass) strings. The bottom staff also shows tablatures for the same three strings.

**Section C VII:** The first section starts with a rhythmic pattern of eighth and sixteenth notes. The tablature for the T string shows notes at positions 5, 5, 5, 9, 9, 7. The A string shows notes at 6, 6, 6, 7, 7, 7. The B string shows notes at 0, 7, 0. The section ends with a repeat sign and the number 6.

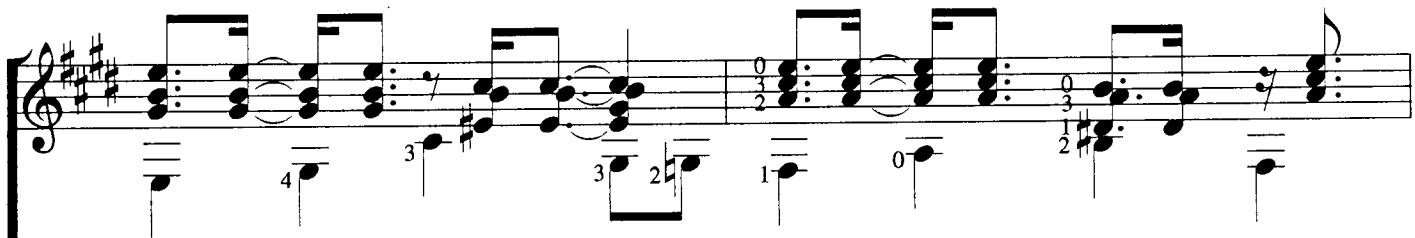
**Section C IV:** The second section begins with a rhythmic pattern of eighth and sixteenth notes. The tablature for the T string shows notes at 5, 7, 5, 5, 7, 5. The A string shows notes at 6, 6, 6, 6, 6, 6. The B string shows notes at 0, 0, 0. The section continues with a rhythmic pattern of eighth and sixteenth notes. The tablature for the T string shows notes at 4, 7, 7, 4, 4. The A string shows notes at 5, 4, 5, 4, 4. The B string shows notes at 4, 4, 4.

**Section C III:** The third section starts with a rhythmic pattern of eighth and sixteenth notes. The tablature for the T string shows notes at 3, 6, 3, 3, 3. The A string shows notes at 3, 3, 3, 3, 3. The B string shows notes at 3, 3, 3. The section continues with a rhythmic pattern of eighth and sixteenth notes. The tablature for the T string shows notes at 2, 5, 5, 2, 2. The A string shows notes at 3, 3, 3, 3, 3. The B string shows notes at 2, 3, 3.

**Section C II:** The fourth section starts with a rhythmic pattern of eighth and sixteenth notes. The tablature for the T string shows notes at 2, 3, 3, 3. The A string shows notes at 2, 2, 2, 2. The B string shows notes at 2, 2, 2. The section continues with a rhythmic pattern of eighth and sixteenth notes. The tablature for the T string shows notes at 2, 5, 5, 2, 2. The A string shows notes at 3, 3, 3, 3, 3. The B string shows notes at 2, 3, 3.

**D.S. to Φ:** The score concludes with a dynamic instruction "D.S. to Φ".

Sambarado - 3



T A B

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



T A B

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

¶IV

T A B

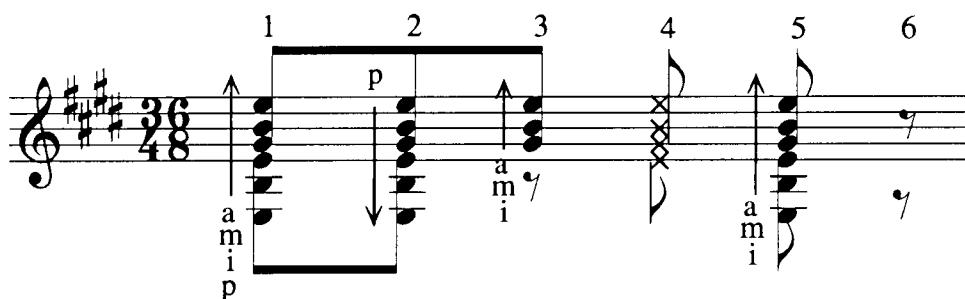
0	0	0	0	0	0	0	4	7	4	7	4
1	2	2	2	2	2	2	4		6	4	6
1	1	1	1	1	1	1	0				

# The Guitar in Paraguay

In Paraguay the harp is king so the guitar accompanies it. Of course, the guitar is also cultivated as a solo instrument and one of the greatest geniuses ever to play and compose for the guitar, Agustín Barrios Mangoré (1885-1944), came from Paraguay. Other guitarists of note were Gustavo Sosa Escalada, Ampelio Villalba, Carlos Talavera, Quirino Baez Allende, Pablo Escobar and Enriqueta Gonzalez.

Sila Godoy (b. 1923) has been the major guitarist in the post-Barrios era. New generations of guitarists include Felipe Sosa, Violeta Mistral, Maria Luz Bobadilla and Berta Rojas. An outstanding folkloric guitarist is Esteban Echeverría.

The most popular musical form is the *polca paraguaya*, a lively up tempo 3/4-6/8 fusion which has this basic rasgueado:



Here the accompaniment is in 6/8 and there is a rest on the sixth eighth note. An accent occurs on the fourth eighth note with a closed hand damp. The thumb plays all six strings with an upward stroke on the second eighth note.

This rasgueado must be mastered so that it can be played at a fairly fast tempo (mm = 160 for the quarter note). The harpist, in addition to articulating the harmonized melody with one hand, will simultaneously play a steady 3/4 bass line with the other hand against which the guitarist strums this 6/8 *polca paraguaya* rasgueo, creating some very nice rhythmic interplay.

When playing solo the guitarist imitates the harp bass line by playing a steady 3/4 in quarter notes with the thumb:



The maximum effect is alternating the "plucked texture" in 3/4 with the rasgueo in 6/8:

Musical notation for alternating rhythms. The first measure is in 3/4 common time, featuring a plucked texture with eighth-note chords. The second measure is in 6/8 common time, showing a rasgueo pattern with sixteenth-note chords. Fingerings 'a' (thumb), 'm' (middle), and 'i' (index) are indicated above the notes. Dynamics 'p' (piano) and 'a' (accents) are also present.

On the following page is a study based on the *polca paraguaya* rhythm, which, in addition to the basic rasgueado, also features a cadence which is quite popular in Paraguayan music: V to IV to iii to ii to I (B7 to A to g#m to f#m to E).

Another popular rhythm from Paraguay is the *guarania*. This rhythm was invented in the 1930's by José Asunción Flores and has a similar structure to the polca, but it is played at a much slower tempo. It uses all finger strokes and is best described as "lilting". Here is the basic rasgueo for the *guarania*:

Musical notation for the basic rasgueo of the Guarania. The time signature is 3/4 common time. The pattern consists of three measures of sixteenth-note chords, each starting with an upward stroke (a) followed by downward strokes (m) and then index strokes (i). Fingerings 'a', 'm', and 'i' are placed above the corresponding notes in each measure.

To Sila Godoy  
Polca Paraguaya

*J = 160 - 168*

CV

T A B

CVII

2<sup>a</sup>

CV

CIV

CII

T A B

CIV

T A B

CIV

CII

T A B

Polca - 2

[1]

[2]

CV

CVII CV CIV CII

rítmico

Polca - 3

The sheet music consists of six staves. The top staff is a treble clef staff with vertical bar lines. Below it are three sets of three staves each, labeled T (Treble), A (Alto), and B (Bass). Each set of staves shows fingerings (numbers 0-7) and some performance instructions like 'p' (piano), 'i' (pizzicato), and 'x' (crossed). The music includes dynamic markings like 'v' and 'CV'. The notes are primarily eighth and sixteenth notes.

**Staff 1 (Top):**

**Staff 2 (T, A, B):**

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

**Staff 3 (T, A, B):**

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

**Staff 4 (T, A, B):**

T	4	0	7	7	7	5	5	4	4	4	2	2	2	4	4	4
A	4	1	8	8	8	6	6	4	4	4	3	3	3	4	4	4
B	2	2	9	9	9	7	5	4	4	4	2	2	2	4	4	4

**Staff 5 (T, A, B):**

T	7	7	7	5	5	4	4	4	2	2	0	0	0	0	0	0
A	8	8	8	6	6	4	4	4	3	3	2	2	2	1	1	1
B	9	9	9	7	7	6	6	6	4	4	2	2	2	0	0	0

**Staff 6 (T, A, B):**

T	7	7	7	5	5	4	4	4	2	2	0	0	0	0	0	0
A	8	8	8	6	6	4	4	4	3	3	2	2	2	1	1	1
B	9	9	9	7	7	6	6	6	4	4	2	2	2	0	0	0

# The Guitar in Peru

The music from Peru is perhaps the most unusual of all the different kinds of Latin American music as it uses pentatonic modes and often mixes different time signatures. By way of example, García Zárate's arrangement of the song form *yaraví* titled *La Despedida* uses shifting meters starting in 2/2, then changing to 3/8, 6/8, 2/4 and 1/4! To understand Peruvian music it is particularly beneficial to listen to it before attempting to "play it off paper". For me it is the most difficult style of Latin American guitar.

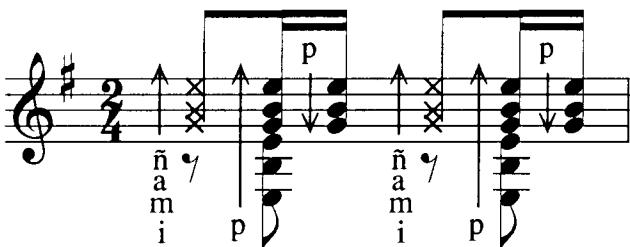
The music of Peru can be understood from a topographic point of view: the music of the coast versus the music of the *sierra*, or mountains. The music from the coast is more hispanic in nature. There was also in this region a large population of Africans that has left its mark on the music. The *marinera* is exemplary of music from the coast. A great part of Peru is the *altiplano* or "high plateau" formed by the Andes mountains that includes northern Argentina, Bolivia and Ecuador. The music from this region is very "indian sounding" and, as mentioned above, displays unusual rhythmic characteristics.

Today the leading guitarist is Raúl García Zárate from Ayacucho. He has made many recordings but has appeared little outside of his native Peru. Another important guitarist/ethnomusicologist/composer is Javier Echecopar (b. 1955) from Lima who has published collections of Peruvian guitar music and made numerous recordings.

## Peruvian Music

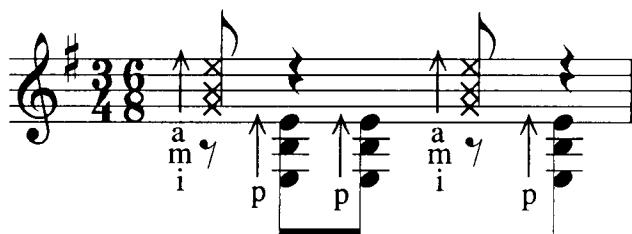
The principal forms in Peruvian music are the *yaraví*, the *huaino*, the *marinera* and the *vals peruano*. The *huaino* is related to the *carnavalito*, differing in the rasgueo and the overall form. Here are four rasgueos of rhythms played in Peru:

Huaino



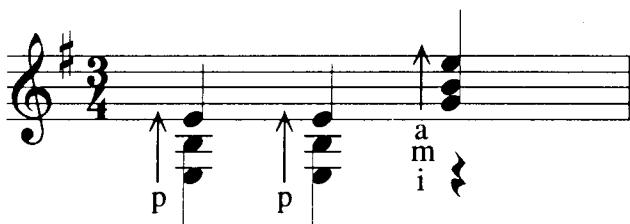
Musical notation for Huaino in 2/4 time, treble clef, key signature of one sharp. It shows two measures of a rhythmic pattern. The first measure consists of two groups of three vertical strokes each, separated by a vertical bar. The second measure is identical. Below the notation, the letters 'ñ', 'a', 'm', and 'i' are written vertically, corresponding to the strokes. The letter 'p' is placed below the first vertical bar of the first measure, indicating a pluck.

Marinera (variation)



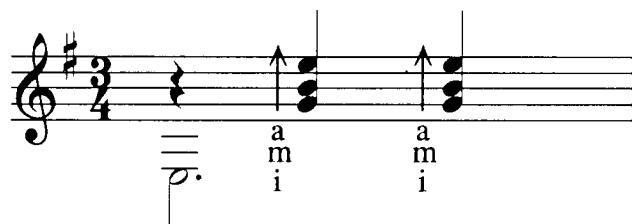
Musical notation for Marinera variation in 3/8 time, treble clef, key signature of one sharp. It shows two measures. The first measure has a single vertical stroke followed by a group of three vertical strokes. The second measure has a single vertical stroke followed by a group of three vertical strokes. Below the notation, the letters 'a', 'm', 'i', and 'p' are written vertically, corresponding to the strokes.

Pasillo



Musical notation for Pasillo in 3/4 time, treble clef, key signature of one sharp. It shows two measures. The first measure has a single vertical stroke followed by a group of three vertical strokes. The second measure has a single vertical stroke followed by a group of three vertical strokes. Below the notation, the letters 'p', 'a', 'm', and 'i' are written vertically, corresponding to the strokes.

Vals Peruano



Musical notation for Vals Peruano in 3/4 time, treble clef, key signature of one sharp. It shows two measures. The first measure has a single vertical stroke followed by a group of three vertical strokes. The second measure has a single vertical stroke followed by a group of three vertical strokes. Below the notation, the letters 'a', 'm', and 'i' are written vertically, corresponding to the strokes.

A brief "Huaino Exercise" to practice:

## Ejercicio de Huaino

The musical score consists of six staves of notation, likely for a guitar or similar stringed instrument. The first staff uses a treble clef and a 2/4 time signature. It features various markings such as 'p' (piano), 'x' (cross), and 'v' (downward arrow). The second staff is a tablature staff labeled 'T A B' at the beginning, showing fingerings like 'ñ a m i' and 'p'. The third staff is another tablature staff labeled 'T A B' with fingerings 'γ 2 3'. The fourth staff uses a treble clef and shows a sequence of chords and notes. The fifth staff is a tablature staff labeled 'T A B' with fingerings '3 3 3 3 3 3 3 3 3 3 3 3'. The sixth staff is a tablature staff labeled 'T A B' with fingerings '3 3 3 3 2 2 2 2 2 2 2 2'. The score concludes with a repeat sign and the instruction 'D.C.' (Da Capo).

To Javier Echecopar  
Marinera

$\text{♩} = 108$

**36**

**48**

**con brio**

T A B

T A B

CII a m i a m i

T A B

a m i C II

T A B

a m i p

T A B

T A B

Marinera - 2

**CII**

*a m i*

**T A B**

**CII**

**CII**

**T A B**

**CII**

**T A B**

**CVII**

**T A B**

Marinera - 3

**C VII**

**T A B**

**C II**

**T A B**

**C II**

**T A B**

**T A B**

**T A B**

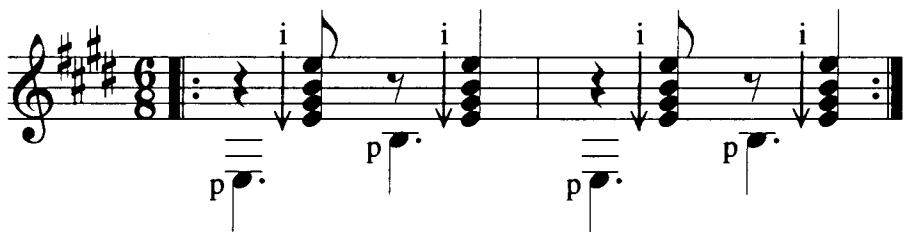
# The Guitar in Costa Rica

The guitar in Costa Rica is used for accompanying songs and the marimba (which enjoys great popularity throughout Central America). We will focus on two rhythms: *tambito* and *pasillo* (both from Guanacaste, an area noted for its folklore). Other popular rhythms from this region include the *parrandera* and the *bolero*.

The *tambito* rhythm is an ingenious 6/8 syncopation that reads like this:



Here is a basic way to play this *tambito* rhythm:



Now try this short study based on the *tambito* rhythm:

## Estudio de Tambito

$\text{J.} = 108$

CII

T A B

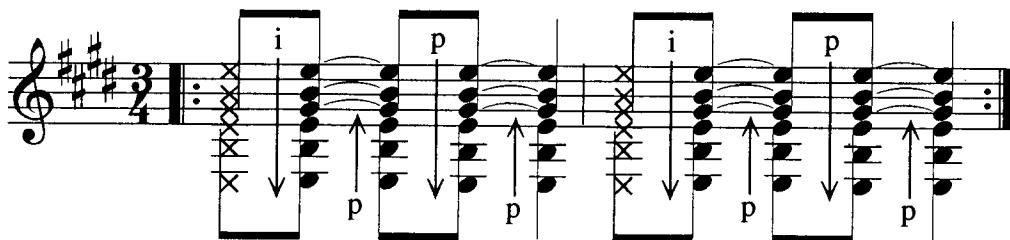
T A B

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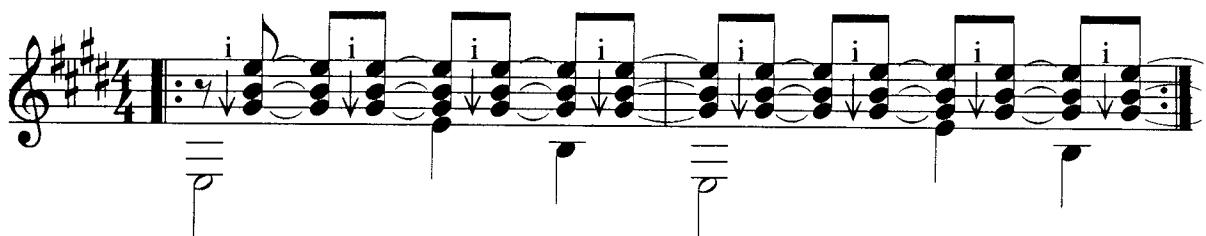
The *pasillo* rhythm came to Costa Rica from Colombia and it has undergone some subtle alterations. The charm of the Costa Rican *pasillo* is the bass line, which alternates on beats 1, on the "and" of beat 2 and on beat 3, moving intervalically almost entirely in fifths and fourths. In 3/4, the *pasillo* looks like this:

A slight variation on this is frequently heard:

The *parrandera* rhythm is related to the *huapango* of Mexico. An accent occurs on the first beat with an open hand damp:



The *bolero* rhythm is of Caribbean origin and enjoys widespread popularity in Costa Rica:



This rhythm, instead of brushing up with the index finger, may also be plucked with i-m-a.

The guitar in Costa Rica has recently begun to develop on a more sophisticated level. In the 1980's the first conservatory trained guitarists began to appear: Luís Zumbado, Mario Solera, Pablo Ortíz and Ramonet Rodriguez. Other fine guitarists of this new generation include Mario Ulloa and Edín Solís. Many of these musicians received training in Europe after which they returned to teach and perform and have thus created an even greater development of the instrument in Costa Rica.

Following is a study for practicing the *pasillo* rhythm.

To Roberto Herrera  
**Pasillo**

$\text{♩} = 104$

The sheet music consists of six staves. The top two staves show standard musical notation with treble clef, 3/4 time, and various rhythmic patterns. The bottom four staves provide tablature for a three-string guitar, labeled T (top string), A (middle string), and B (bottom string). Fingerings are indicated above the strings, such as '0' or '2' for specific frets. Dynamic markings include 'CII' and 'CV'. Measure numbers are present at the beginning of some staves. The tempo is marked as  $\text{♩} = 104$ .

Pasillo - 2

The sheet music consists of six staves of musical notation for guitar, with tablature provided below each staff.

**Staff 1:** Treble clef, key signature of one sharp (F#). Measures 1-4. Fingerings: (4) at the beginning of the first measure, 4 at the beginning of the second measure, 3 at the beginning of the third measure, 2 at the beginning of the fourth measure.

**Staff 2:** Tablature for strings T, A, B. Measures 1-4. Fingerings: 11 11 5 5; 8 8 2 2; 3 3 2 0; 3 3 2 0.

**Staff 3:** Treble clef, key signature of one sharp (F#). Measures 1-4. Fingerings: 1 at the beginning of the first measure, 4 at the beginning of the second measure, 2 at the beginning of the third measure, 1 at the beginning of the fourth measure.

**Staff 4:** Tablature for strings T, A, B. Measures 1-4. Fingerings: 2 2 5 2; 2 2 5 2; 10 10 8 7; 10 10 8 7.

**Staff 5:** Treble clef, key signature of one sharp (F#). Measures 1-4. Fingerings: 1 at the beginning of the first measure, 3 at the beginning of the second measure, 5 at the beginning of the third measure, 1 at the beginning of the fourth measure.

**Staff 6:** Tablature for strings T, A, B. Measures 1-4. Fingerings: 8 8 7 10; 8 8 7 10; 7 7 8 0; 4 4 2 0.

**Staff 7:** Treble clef, key signature of one sharp (F#). Measures 1-4. Fingerings: 0 0 0 0; 0 0 0 0; 3 2 1 0; 1 0 0 0.

**Staff 8:** Tablature for strings T, A, B. Measures 1-4. Fingerings: 8 8 5 5; 8 8 5 5; 2 1 0 0; 0 0 0 0.

Pasillo - 3

CII

CI

T A B

T A B

CII

CI

rit.

D.C.  
a FINE

T A B

CIII CII CVII

crescendo

*mf*

*f*

T A B

FINE

*ff*

*p*

*pp*

allargando molto

lontano

T A B

# The Guitar in Venezuela

Venezuela has a very rich foklore and musical tradition. My favorite is the harp music from the outback plains (called *llanos*) that make up much of inland Venezuela. Here the harp is accompanied by a small 4-string guitar called *cuatro*. The diminutive *maracas* are a third ingredient that add a subtle percussion. Altogether they make a potent combination with fluid, driving rhythms playing 3 against 2.

## Venezuelan Music

### Joropo

Such a typical trio performs the *joropo*, which is the national dance that exists in nine different harmonic varieties all sharing the same general rhythmic characteristics. The basic rhythmic cell of the *joropo* is this:

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 3/8. It shows a sequence of eighth notes: a vertical bar, an 'i' note, a 'm' note, another 'i' note, a vertical bar, an 'a' note, another 'm' note, another vertical bar, an 'i' note, an 'a' note, another 'i' note, a vertical bar, an 'a' note. Above each 'i' and 'm' note is a vertical bar with an arrow pointing right above it, indicating a rhythmic pattern of three eighth notes per measure. Below the staff are the letters 'p' under each vertical bar. The bottom staff is a bass staff with three horizontal lines labeled T, A, and B from top to bottom. It shows a sequence of zeros: T-0-0-0, A-0-0-0, B-0-0-0. This indicates that the bass strings are plucked on beats 1 and 3.

Here the pattern of the thumb plucking the bass strings on beats 1 and 3 coupled with the accentuation of the third and sixth eighth notes played with m-a gives a rich spectrum of rhythmic interplay. Venezuelan guitarists have achieved their own "fingerpicking" style and it is quite simple in essence, comprising first a p-i-am-i arpeggio followed by a p-ma sequence:

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 3/8. It shows a sequence of eighth notes: a vertical bar, an 'i' note, an 'a' note, another 'i' note, a vertical bar, an 'a' note, another 'm' note. Above each 'i' and 'a' note is a vertical bar with an arrow pointing right above it. Below the staff are the letters 'p' under each vertical bar. The bottom staff is a bass staff with three horizontal lines labeled T, A, and B from top to bottom. It shows a sequence of zeros: T-0-0-, A-0-0-, B-0-0-. This indicates that the bass strings are plucked on beats 1 and 3, with a dash indicating a rest or muted note on beat 2.

The ingenious arpeggio of the *joropo* creates a strong rhythm and allows accents to be done naturally with the ring and middle fingers while the thumb articulates the bass part. A variation that is used frequently is this:

Here the accents fall differently: on the last half of beats 1 and 2. The bass rhythm remains the same (half note/quarter note). When this pattern is mixed in with the basic rhythm, even more contrast and interplay is possible. Here is a short exercise illustrating these concepts of the *joropo*:

*Joropo* means simply "dance" in Venezuelan jargon. So a *joropo* could mean any one of nine different harmonic forms, each with its own name, tonality (major or minor or both), rhythmic feel (whether duple or triple meter) as well as certain idiomatic chord progressions. Here are the types of *joropo* in Venezuela: *Quirpa*, *Zumba que Zumba*, *Pajarillo*, *Seis por Derecho*, *Seis Perriao*, *Seis Numerao*, *Gavan*, *Catira* and *San Rafael*.

In Venezuela accompanying a *joropo* with the guitar is not that "typical". As stated above, the instrument par excellence for this type of music is the diatonic folk harp which is always accompanied by the *cuatro*. Nonetheless, there are *joropos* arranged as guitar solos by Alirio Diaz, Antonio Lauro, etc. and these require a solid technique as well as a correct feel for Venezuelan rhythm if they are to be interpreted correctly.

### Venezuelan Waltz

The Venezuelan waltz needs no introduction as the popularity of Lauro's waltzes is widespread today. In Venezuela the Viennese accent of 1 - 2 - 3 changed to 1 - 2 and - 3. This can be seen as a rhythmic cell around which all the logic of the dance steps is based:



If the rhythm can be felt as shown above, accenting the "and" of beat two, then the Venezuelan waltz can be played correctly, no matter how "busy" the musical texture becomes. It is a bit more difficult than it looks because the accent does become displaced. Below is a simple study for practicing this different way of accenting waltz time:

#### Estudio de Vals Venezolano

The musical score consists of four staves. The top staff is a treble clef staff with dynamics. The second staff is a bass staff with tablature (T, A, B) and note values. The third staff is a treble clef staff with dynamics. The bottom staff is a bass staff with tablature (T, A, B) and note values. The score is divided into measures by vertical bar lines. Measure 1: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 0 3 0. Measure 2: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 0 0 2. Measure 3: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 0 3 0. Measure 4: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 2 4 4. Measure 5: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 2. Measure 6: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 0. Measure 7: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 4. Measure 8: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 0. Measure 9: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 0 0 0 0. Measure 10: Treble staff has a dynamic 'p.', Bass staff has 'T A B' with notes 4.

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The musical score consists of two staves. The top staff is a standard five-line staff with note heads and stems. The bottom staff is a tablature staff with three horizontal lines labeled T, A, and B from top to bottom. The tablature shows fingerings above the strings, such as '0' or '1' over a string, and dynamic markings like 'p.' or 'f.'. The score is divided into measures by vertical bar lines.

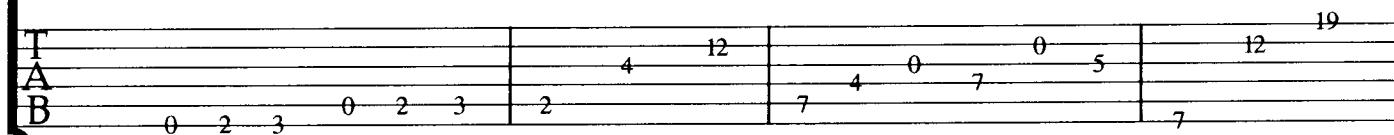
The guitar in Venezuela began to mature in the 1920's when Raul Borges started teaching in Caracas. His pupils include Antonio Lauro, Alirio Diaz, Rodrigo Riera, Manuel Enriquez Perez Diaz, Flaminia de Sola, Froila de Pacanins, Jose Rafael Cisneros, Freddy Reyna, Antonio Ochoa and Rómulo Lazarde. Today the guitar is very strong throughout Venezuela in the capable hands of a new generation of guitarists (and composers) which includes Luis Zea, Ruben Riera, Ricardo Iznaola, Luis Quintero and Alfonso Montes.

Below is a study based on the *joropo* which can aid in becoming familiar with this most popular musical form from Venezuela.

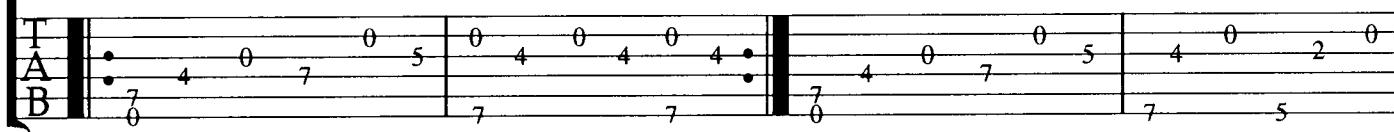
To Jonathan Coles  
**Joropo**



*lento ad libidum*



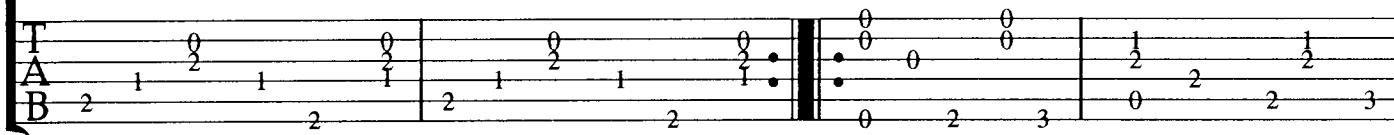
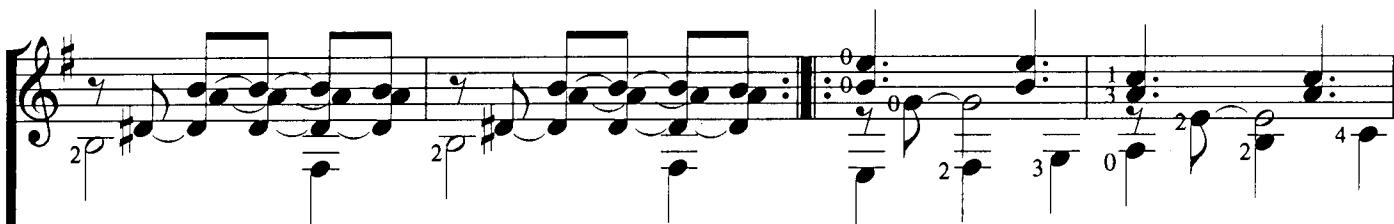
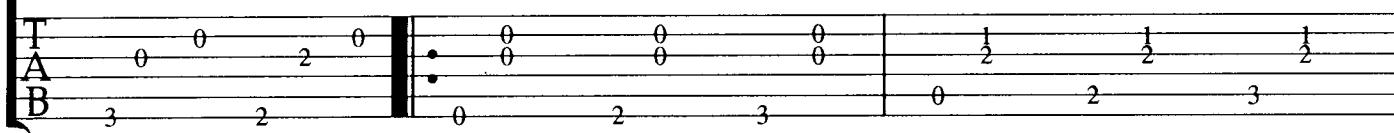
*stringendo* —



$\text{♩} = 192 - 200$



*a tempo*



Joropo - 2



Musical score and tablature for Joropo - 2, measures 5-8. The score continues with the same two staves. The tablature shows: 2, 1, 2; 1, 2, 1; 0, 2, 3; 1, 0, 1.

Musical score and tablature for Joropo - 2, measures 9-12. The score shows a change in bass line, indicated by a wavy line under the notes. The tablature shows: 2, 1, 2; 1, 2, 1; 0, 2, 3; 1, 0, 1.

Musical score and tablature for Joropo - 2, measures 13-16. The score shows a change in bass line. The tablature shows: 2, 1, 1; 2, 1, 2; 3, 0, 0; 3, 0, 0.

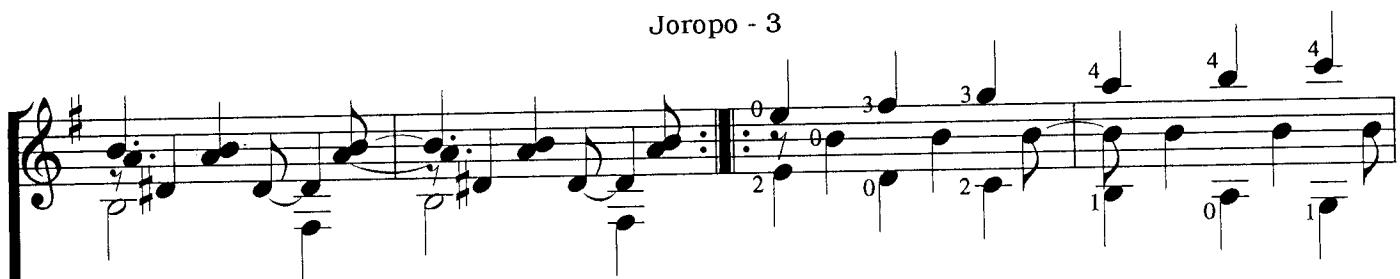
Musical score and tablature for Joropo - 2, measures 17-20. The score shows a change in bass line, indicated by a wavy line under the notes. The tablature shows: 2, 1, 1; 2, 1, 2; 3, 0, 0; 3, 0, 0.

Musical score and tablature for Joropo - 2, measures 21-24. The score shows a change in bass line. The tablature shows: 3, 5, 5; 2, 4, 4; 0, 2, 3; 0, 2, 3.

Musical score and tablature for Joropo - 2, measures 25-28. The score shows a change in bass line, indicated by a wavy line under the notes. The tablature shows: 2, 1, 1; 2, 1, 2; 0, 4, 1; 0, 3, 0.

Musical score and tablature for Joropo - 2, measures 29-32. The score shows a change in bass line. The tablature shows: 2, 1, 1; 2, 1, 2; 0, 2, 3; 0, 2, 3.

Joropo - 3



T	2	0	2	2	2	1	2	2	1	2	2	2	0	2	3	0	5	0	7	0	8	0
A																						
B	2	2	1	2	2	2	1	2	2	1	2	2	0	2	3	0	2	2	0	3		

CVII

T	7	7	8	8	7	7	8	8	12	0	10	0	8	0	7	0	5	0	3	0
A																				
B	7								0	9	10	9	5		7	4	7	0	5	3

CIV

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

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

Joropo - 4

Treble clef staff: Fingerings (3, 4, 5, 4, 5, 4, 5)

Bass clef staff: Fingerings (4, 5, 4, 5, 4, 5, 4, 5)

T 12 0 12 12 10 10 8 8 8 7 0 7 7  
 A 10 12 12 12 9 0 11 7 8 8 9 5 7 7 7  
 B 12 12 10 10 8 8 9 7 7 7 7

CII

Treble clef staff: Fingerings (3, 2, 3, 4, 5, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12)

Bass clef staff: Fingerings (5)

T 5 0 5 5 5 2 3 2 3 2 0 2 0 0 2 3  
 A 4 5 5 5 6 2 4 4 2 1 2 2 2 0 0 2 3  
 B 5 7 8 7 8 9 8 7 10 9 2 0 10 8

CVII

Treble clef staff: Fingerings (3, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12)

Bass clef staff: Fingerings (3, 4, 5, 6, 7, 8, 9, 10, 11, 12)

T 5 7 8 7 7 8 9 8 7 8 7 12 0 10 0 8 0  
 A 5 7 8 7 8 9 8 7 10 9 0 10 8 0  
 B 5 7 8 7 8 9 8 7 10 9 0 10 8

CVII

Treble clef staff: Fingerings (3, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12)

Bass clef staff: Fingerings (3, 4, 5, 6, 7, 8, 9, 10, 11, 12)

T 7 0 5 0 3 0 7 7 8 9 8 7 7 8 7 8 7 8 0 2 2 2  
 A 7 5 3 7 7 8 9 8 7 7 10 9 0 2 2 2  
 B 7 5 3 7 7 8 9 8 7 7 10 9 0 2 2 2

Joropo - 5



CV

CV

CV

CV

CVII

rallentando                      *f*                      molto                      *ff*

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