Mel Bay Presents

SOUTH AMERICAN GUITAR SOLOS

Vincent Michael
(Vincente Miguel)

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Introduction

Through the centuries, South American music has been developed from a combination of lifestyles and music of many different cultures. Much of the music heard in the high Andes region today has remained nearly untouched, except for the addition and use of musical instruments brought from Europe, such as the guitar and harp.

When Spaniards came to South America in search of gold, precious stones, and metals, they brought with them their Moorish style music and guitars. The Irish Jesuits in turn brought their harps and Celtic music, tools they used to convert South American Indians from Argentina, Uruguay and Paraguay. The French brought with them court dances and small hand held accordions. Dutch slave traders, in competition with the Portuguese, brought slaves from Africa to Brazil and with the slaves came African music. Brazil stands out from the rest of the South American countries; its music is heavily influenced by African music and the language spoken there is mainly Portuguese (unlike the rest of South America, where the main language is Spanish and the music does not reflect the African influence, although some spill overs might be present).

While guitar music grew in popularity in South America, each country developed their own style of rhythms and dances closely related to one another. In Paraguay the harp is the main instrument and the guitar plays a secondary role.

In South American guitar music we recognize two different styles of guitar players and their interpretations. The first category belongs to those who are musically trained and bring a lot of classical techniques to their renditions of traditional folklore. Sometimes these players like to show off their technique and change simple traditional passages into semi-classical ones, thereby losing much of the music's authenticity and flavor.

The second class or category of guitar players belongs to those who "just picked up" the guitar, or who learned some songs that were passed on from generation to generation. These players usually know only a very few songs, and can be found in the country, far away from busy city life. They tend to shield their music from outsiders and regard their songs as personal property. The only way that they share their music with "outsiders" is when they are having a good time and perform for a group of admirers. It is for this reason that typical folk tunes for the guitar are not readily available or widely published.

Vincent Michael (Vincente Miguel), the author of this book, has lived in South America for many years. He has traveled extensively to the back regions of South America in search of these rare treasures. The compositions presented here are his interpretations and adaptations for the guitar reflecting the music from Argentina, Ecuador, and Paraguay.

Notice: The Paraguayan polka presented in this book is more Western in nature. This style of music is quite popular and usually played on the harp. It therefore is the exception to the rest of the music in the above mentioned second category of music (that is, the more primitive folkloric style), in that it is not hard to find.

Acknowledgments

I'd like to thank Nick Nicholson for giving me the idea to write this book and offer it to Mel Bay Publications, Inc. I just love it.

Also, I'd like to thank Ralph Edgel for doing some editing for me.

Zamba - Argentina

Originally the Zamba had the Moorish name of Zambacueca, but Argentineans simply call this form of dance the Zamba (not to be confused with the Brazilian Samba).

The Zamba is a courtship dance wherein the partners are separated. The male dancer symbolically tries to conquer the female partner, using mimicry and the waving of a handkerchief. The female partner is elusive and all her feminine seduction is reduced to the folding of her skirt in answer to the male's gestures. In contrast with the lifestyles of rough riding Gauchos and Indian farm hands, their movements and graceful twirling of handkerchiefs are noticed.

The Zamba has a unique beat which is easily recognized. In music notation it is shown as follows:

Figure 1:

For those who cannot read music it can be written out as follows, accenting the (V) marked notes.

Figure 2:

```
V        V  V     V     V
1  2  3  4  5  6  7  8  9  10 11 12
```

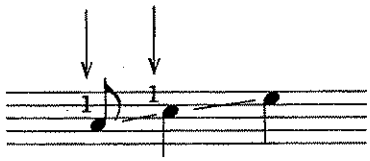
Tap twelve beats at equal intervals, accenting the marked notes, then try it with chords on the guitar.

Slides

When we connect one note with the next without lifting our finger from the fretboard we "slide". This is indicated by a slanted line between notes, as seen in figure 3. The fingers used with the left hand are shown with Arabic numbers.

Figure 3:

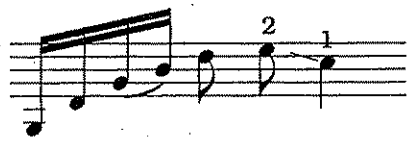
left hand fingering



Most of the selections in this book use this effective technique. It is complementary to the music and is applied by most back country guitarists.

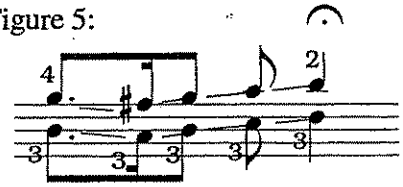
In slides it is customary to use the same left hand finger to move from one note to the next. However, you will notice in measure two of the Zamba, that during the slide the left hand finger 2 is changed to finger 1. We slide just enough to hear its effect.

Figure 4:



The following illustration shows that on the lower string we use the same left-hand finger, whereas on the higher string we change from finger 4 to 2 during the slide.

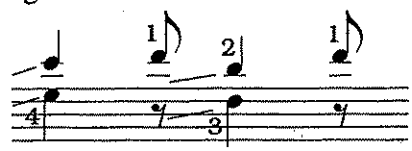
Figure 5:



Pick Up Slides

A pick up slide has no designated starting note. Instead we place the left hand finger well before the note to be played and then slide to it after plucking the string. Pick up slides usually go from a lower position to a higher note. This adds variety to the musical interpretation and can often be heard in primitive folk guitar music from Argentina, especially during the playing of the *Zamba*. How long, short, fast or slow the slide should be is up to the guitarist and his or her taste.

Figure 6:

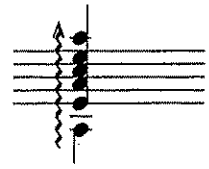


Rasgueados

(Rasgueo in Spain)

In this book, Rasgueados (strummed chords), are unlike the ones executed in Flamenco style music when indicated with a "p," which stands for thumb. Otherwise, execute it in the traditional Flamenco style; that is, brush the strings starting with the little finger followed by the other three fingers.

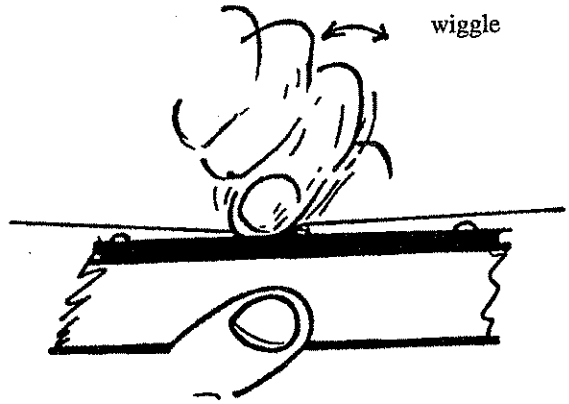
Figure 7:



Vibrato

This is a technique used by violinists, but often used on the guitar as well. To execute this, place the finger on the string right behind the fret of the note to be played, press hard, then wiggle the finger sideways in a fast back and forth motion.

Figure 8:



Notice

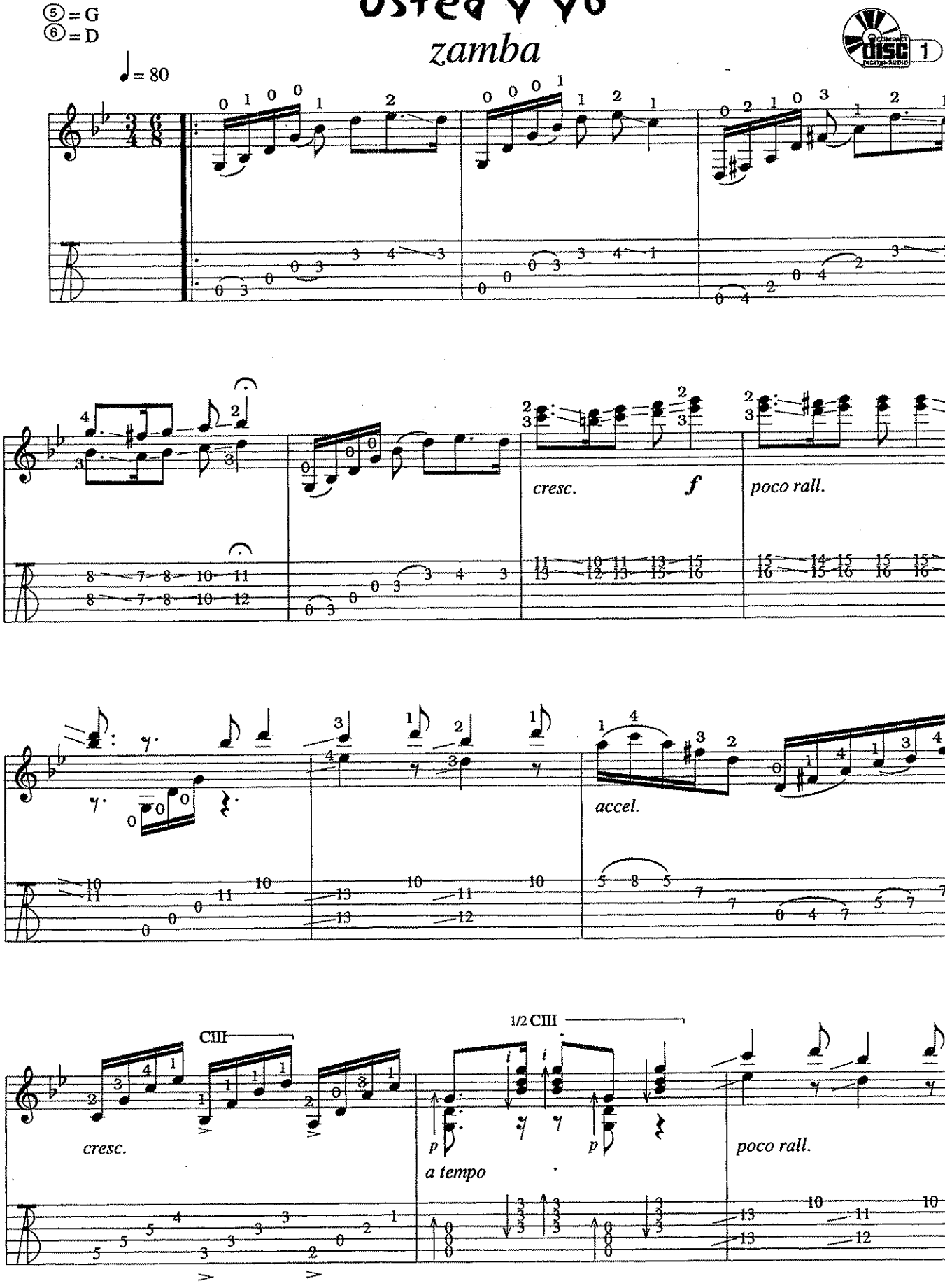
In general, musicians playing South American folk music will play one section and then repeat it with some slight variations. It is here that the guitarist can improvise and make slight changes to his or her interpretation.

Usted y yo

zamba

⑤ = G
⑥ = D

♩ = 80



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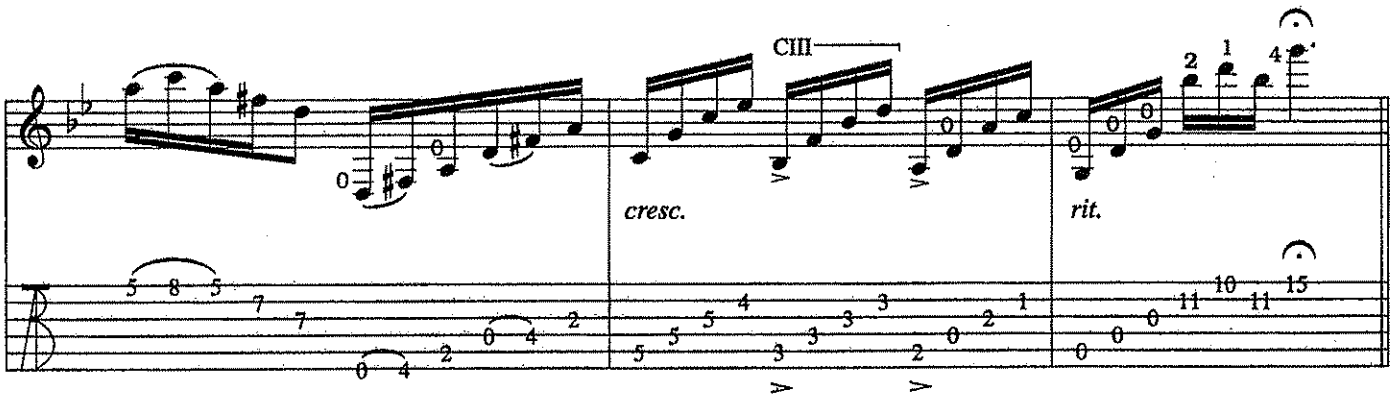
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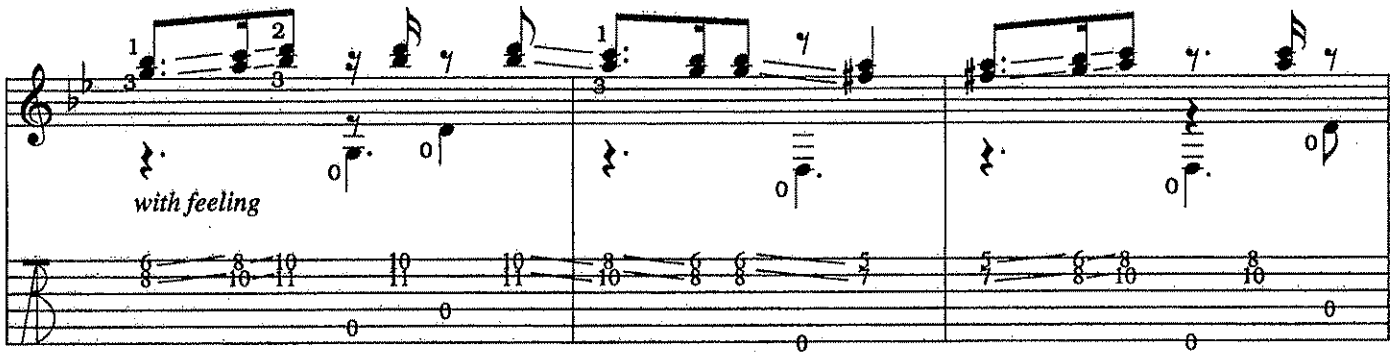
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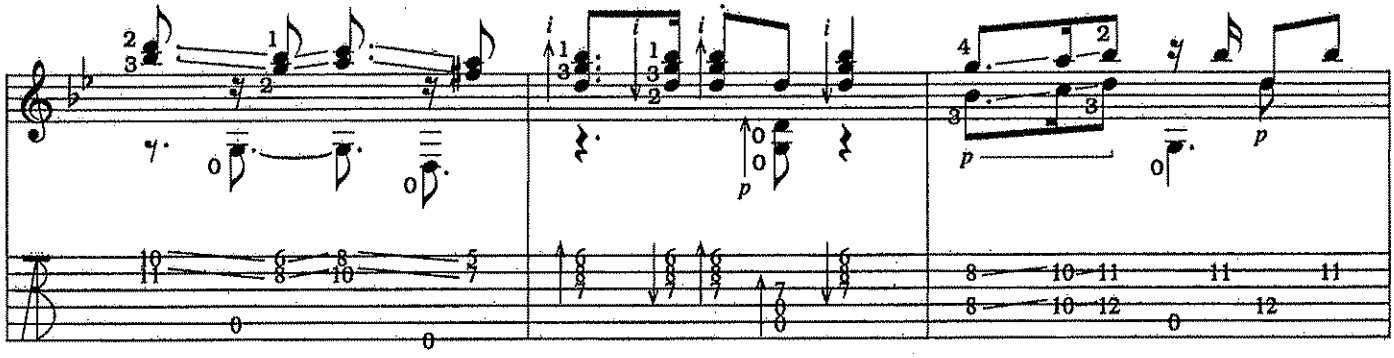

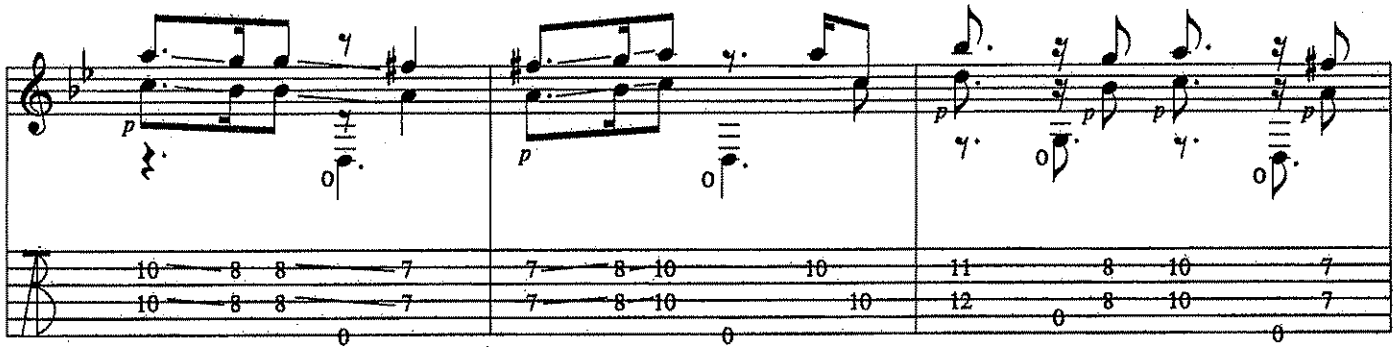

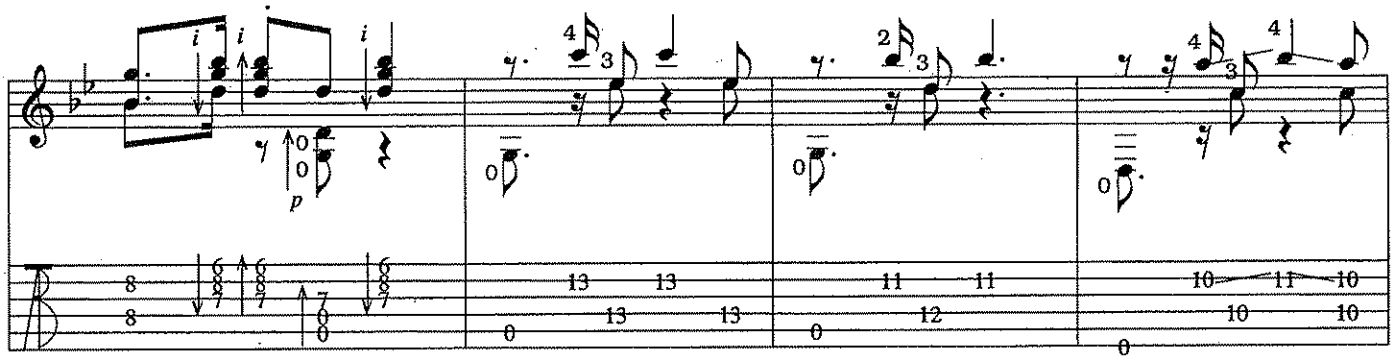

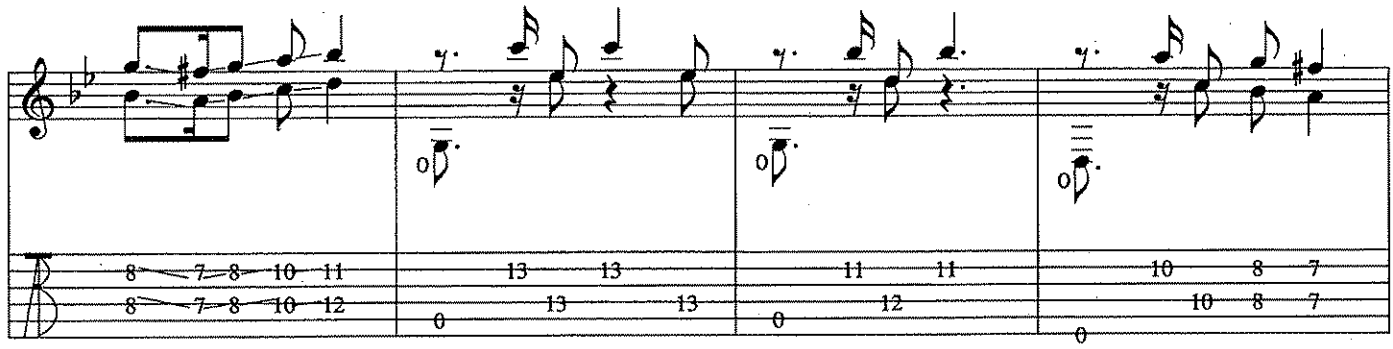

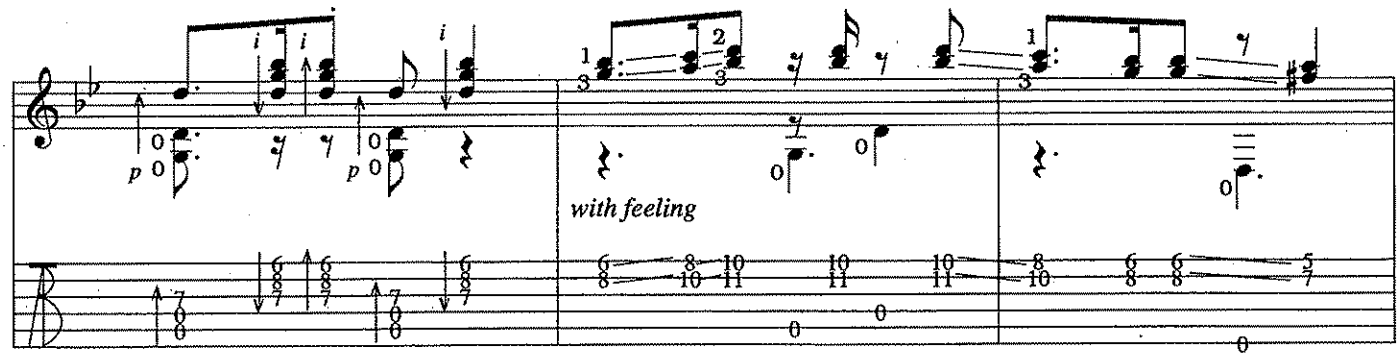
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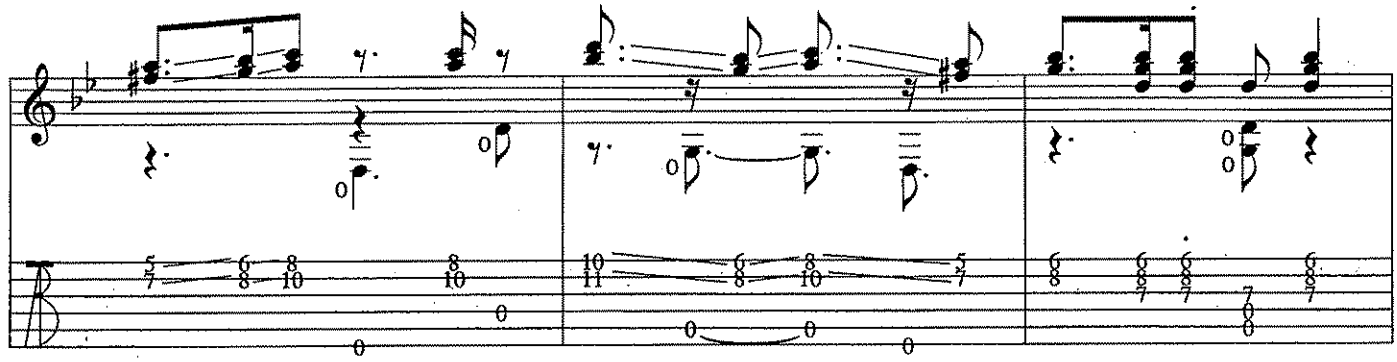

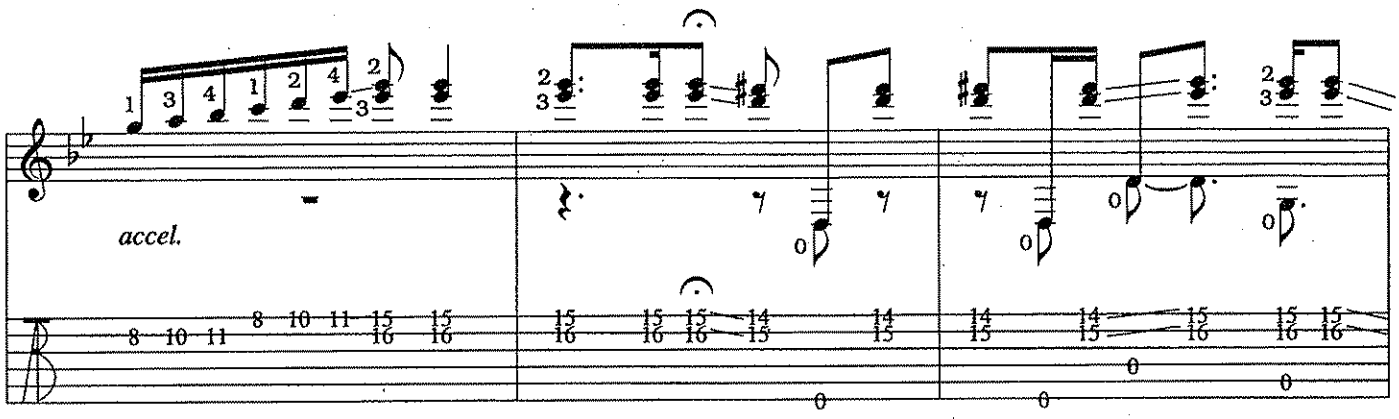
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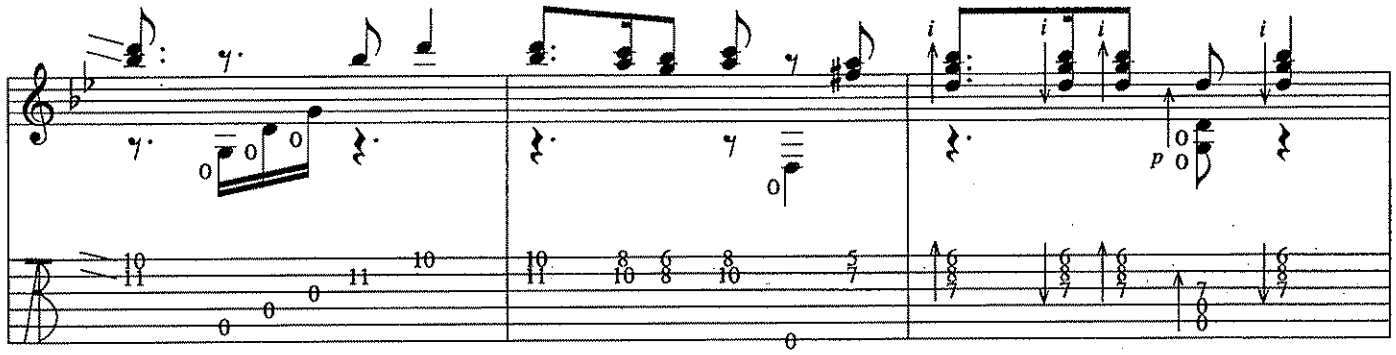

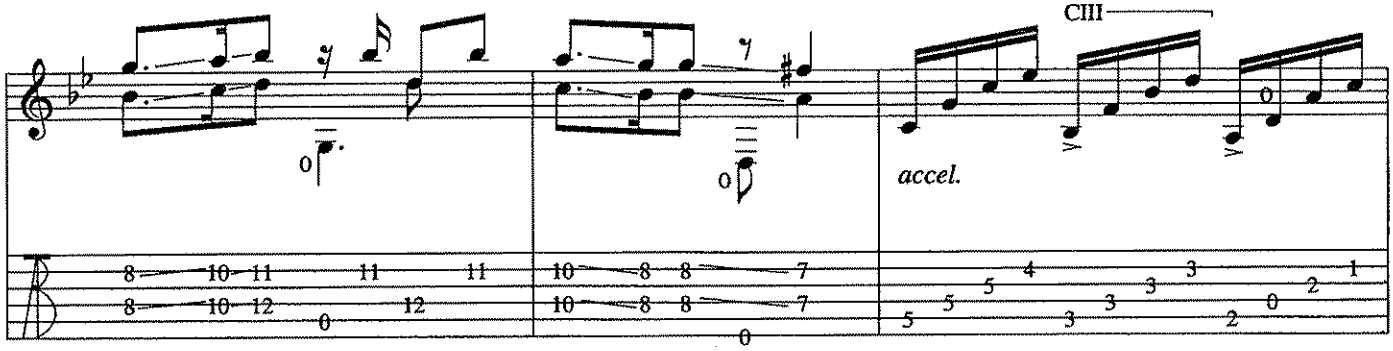
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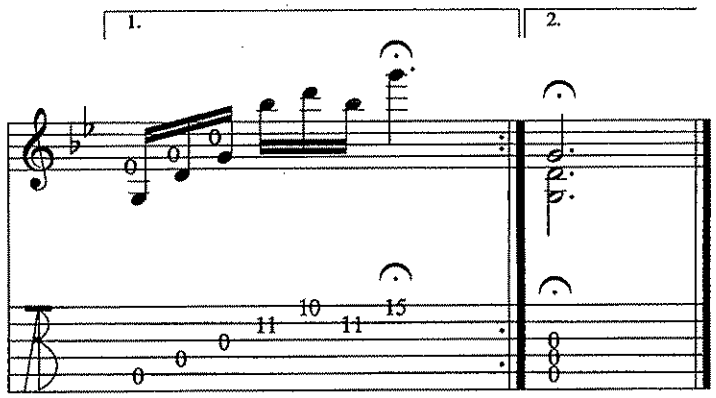
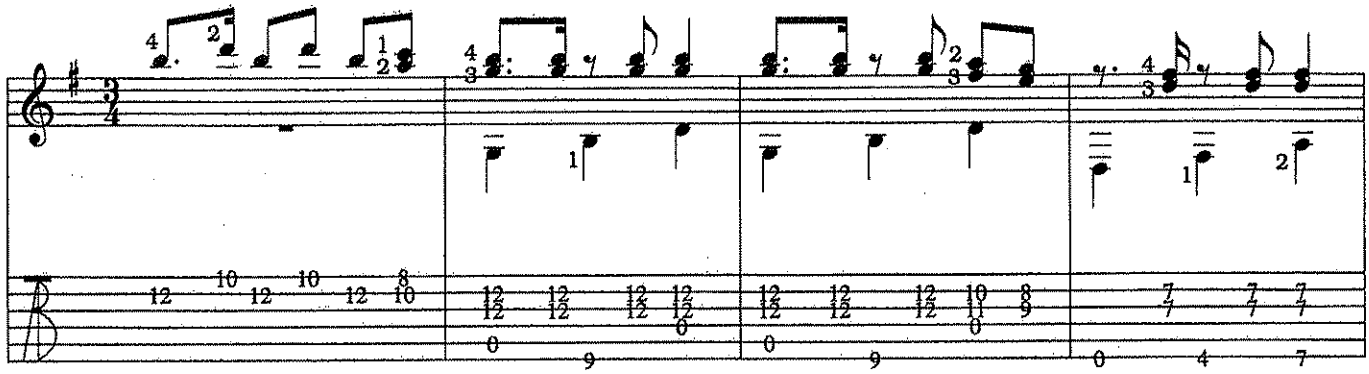

1.
2.

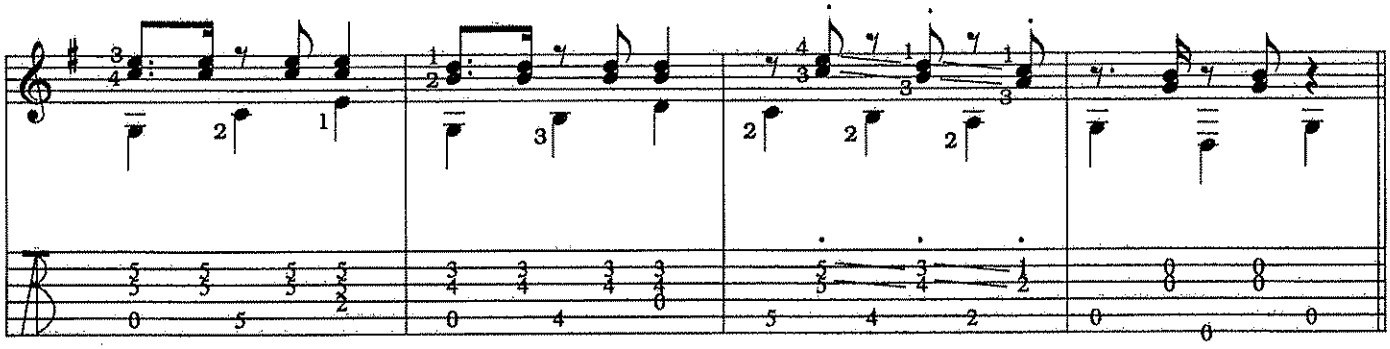
Pajaro azul (Blue Bird)

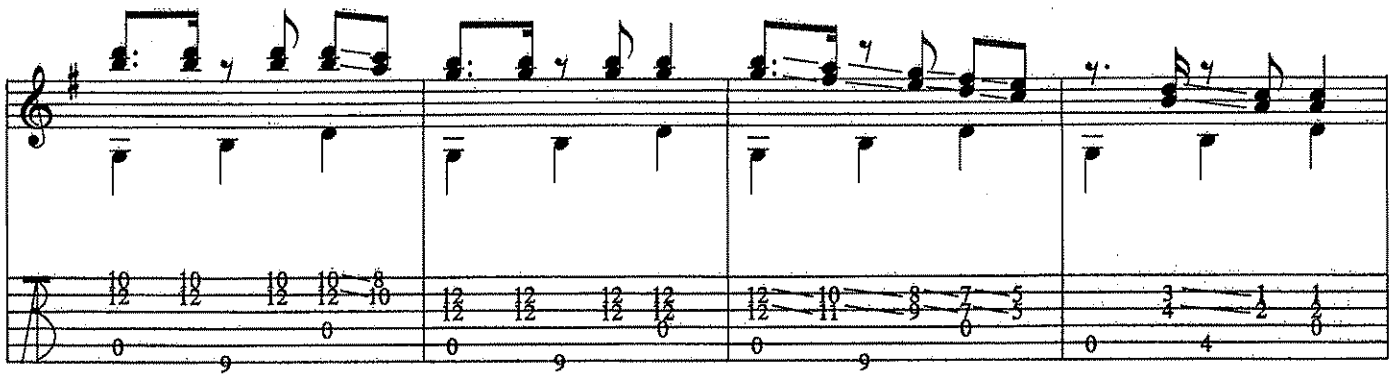
galoppa

⑤ = G
⑥ = D

COMPACT DISC DIGITAL AUDIO 2







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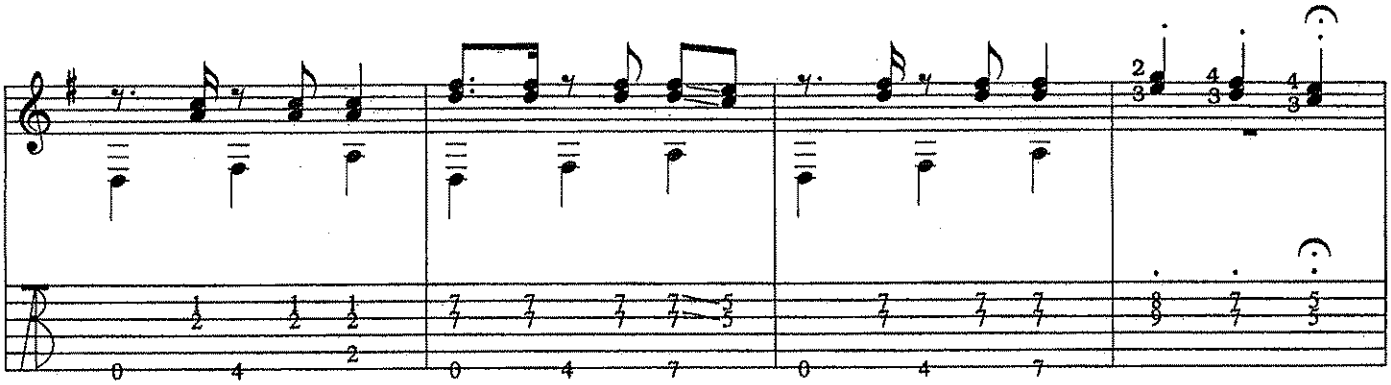
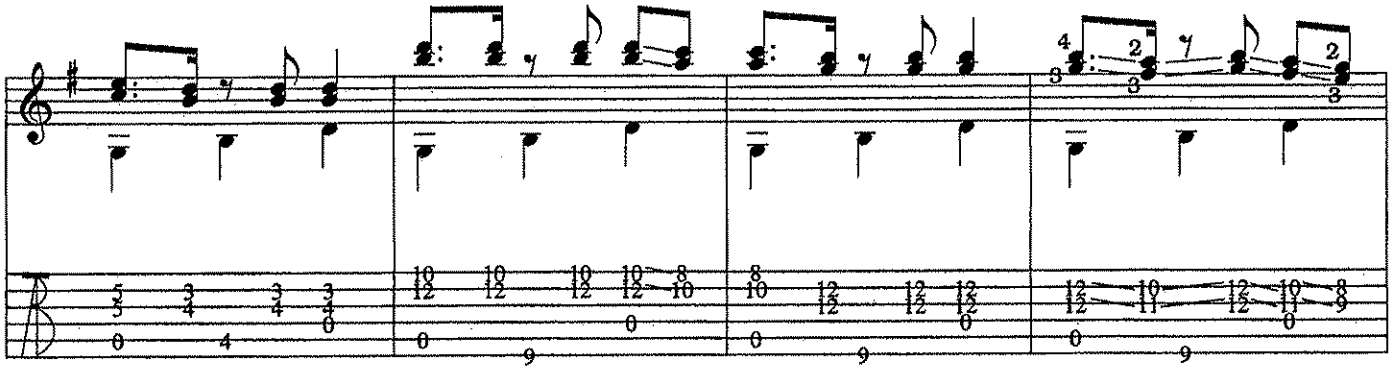
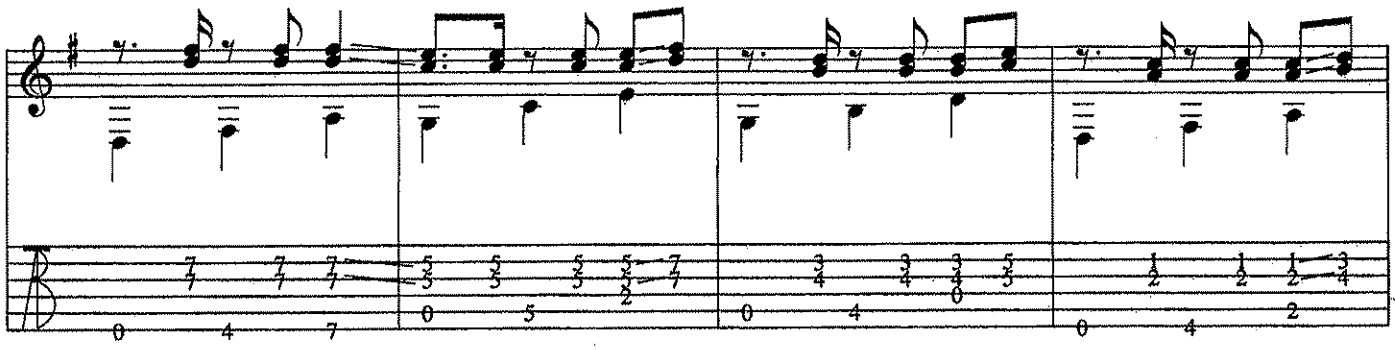
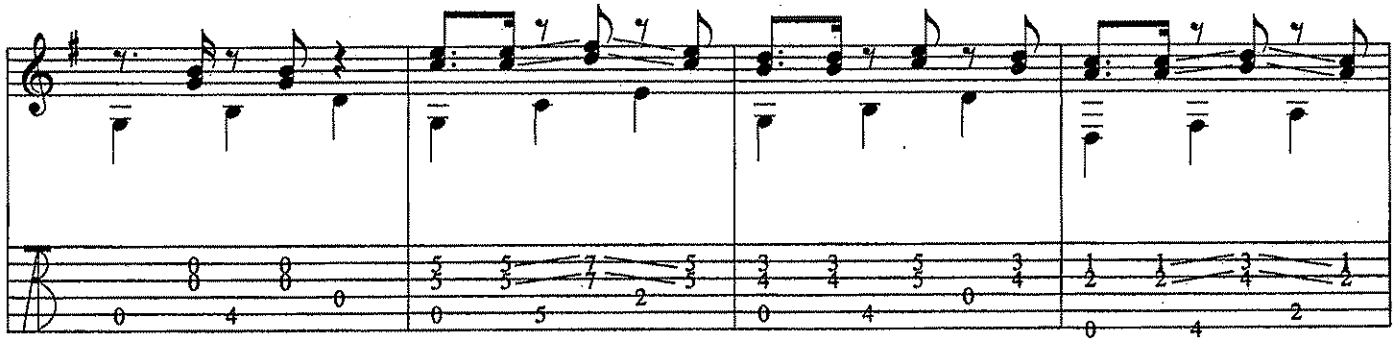
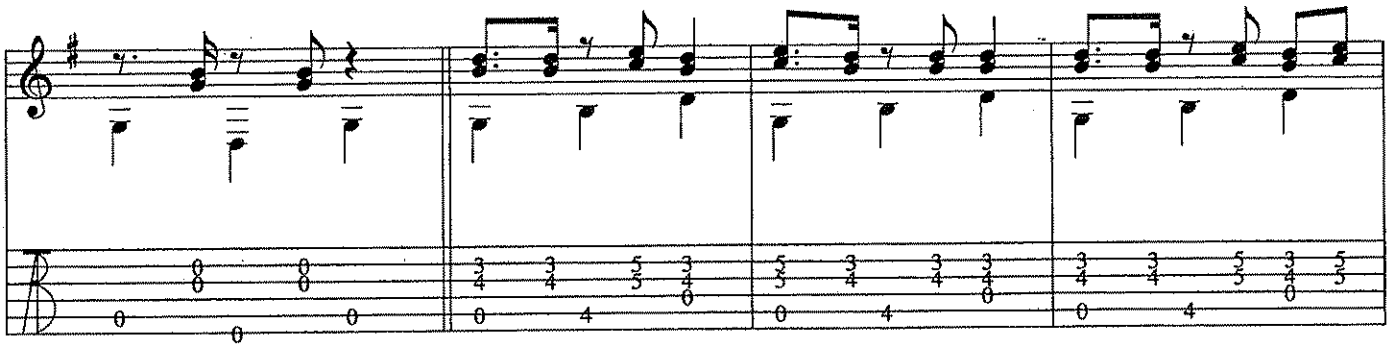
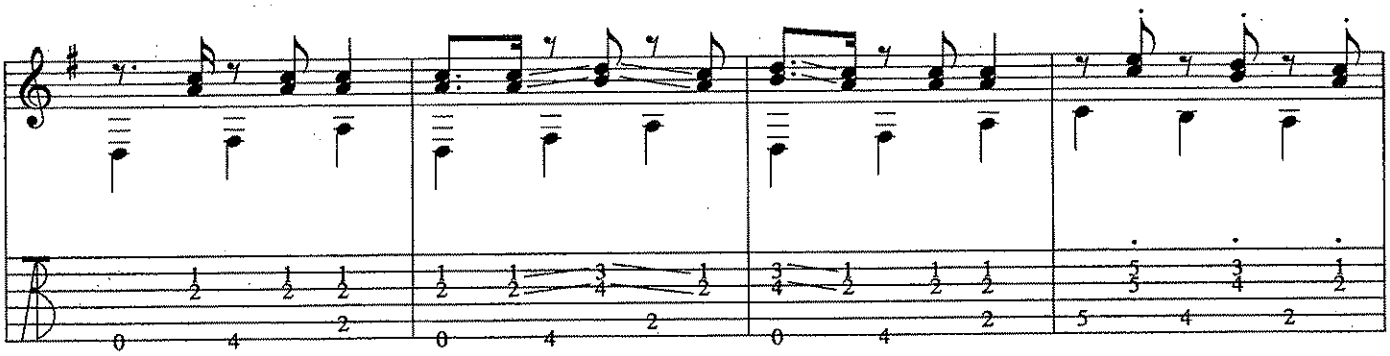


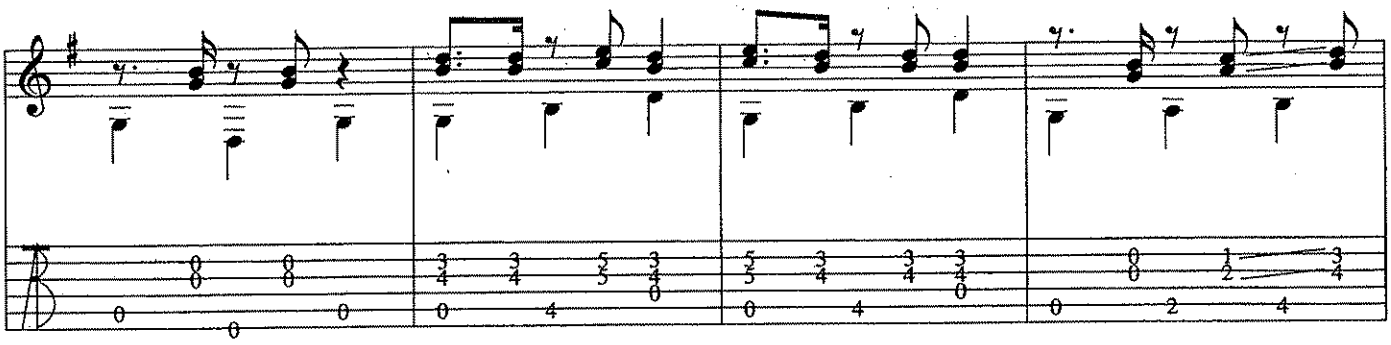


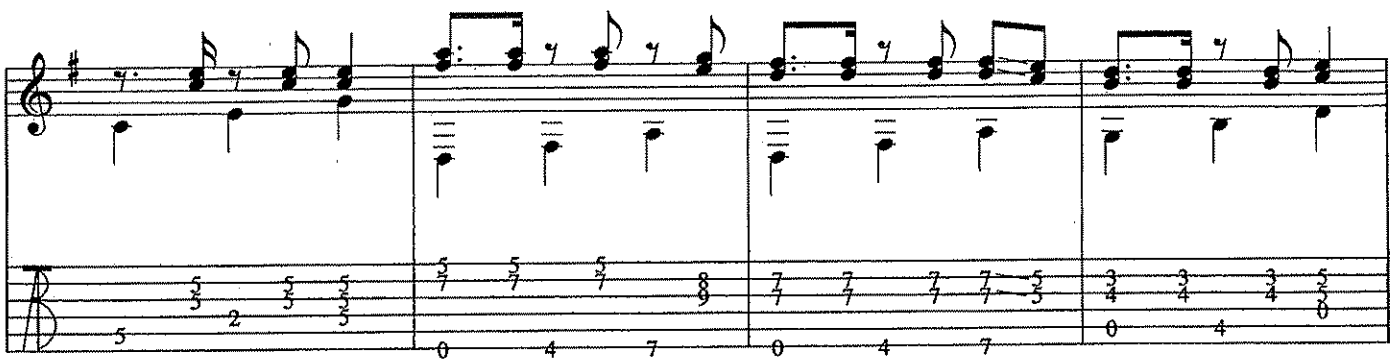


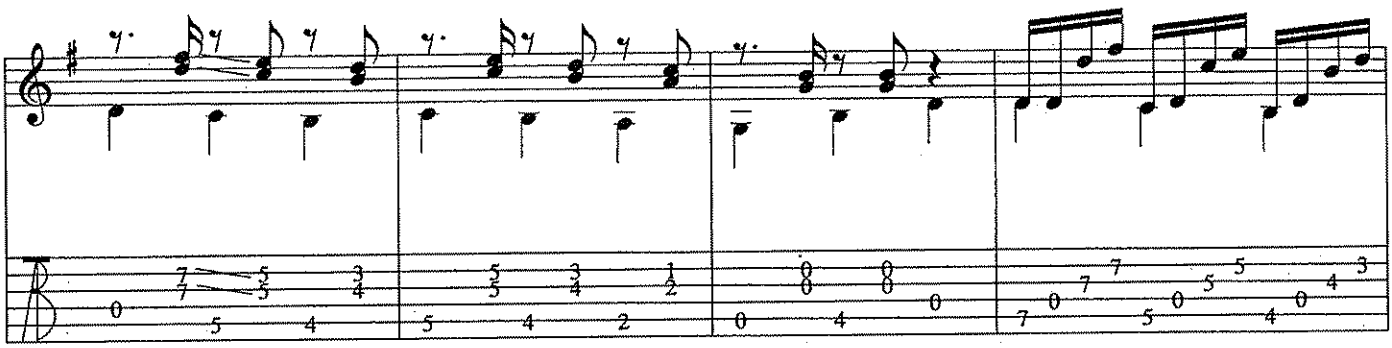


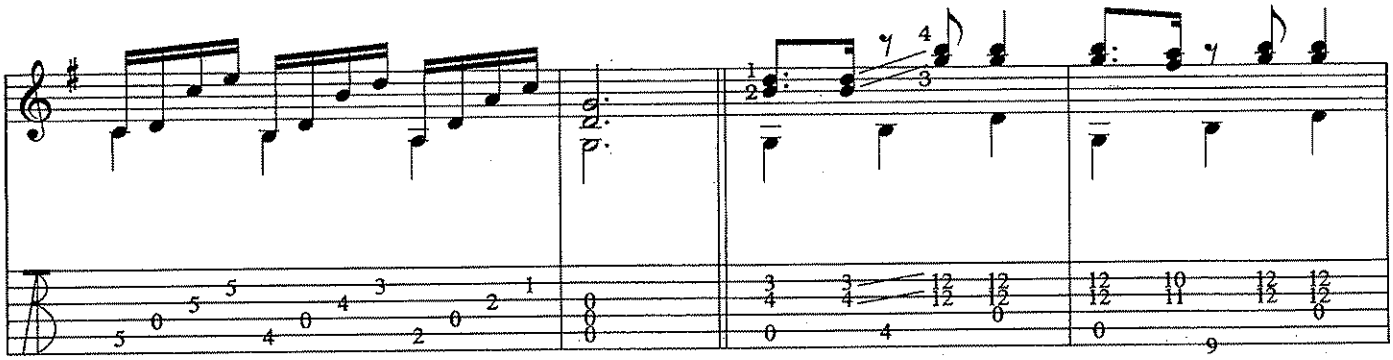


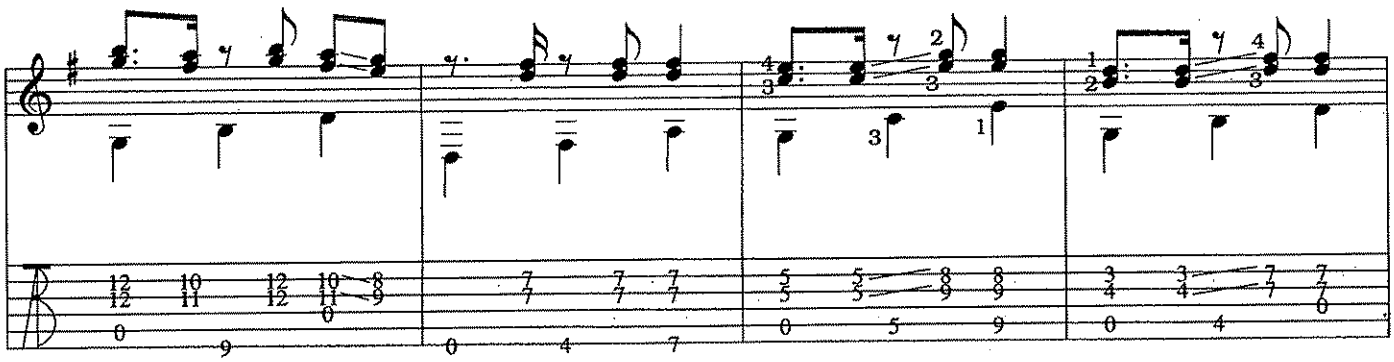


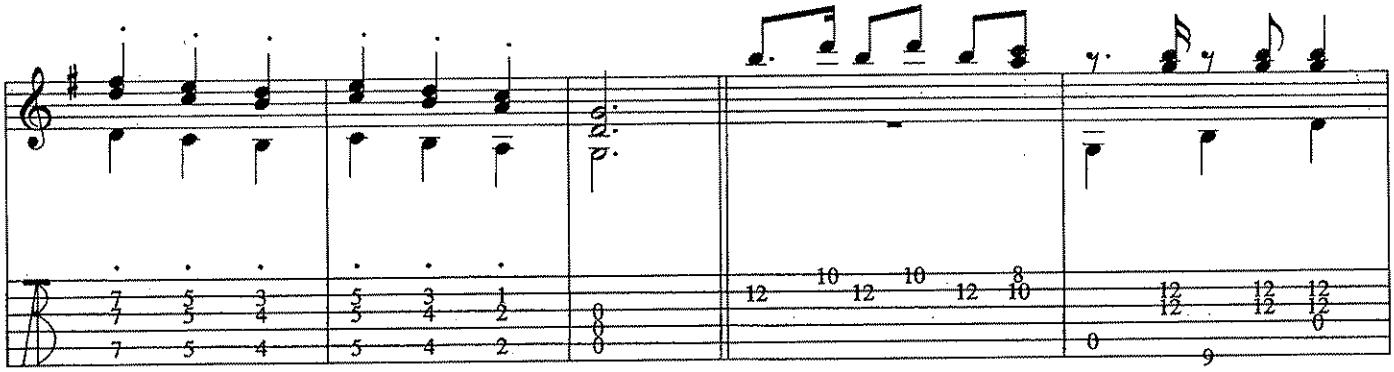


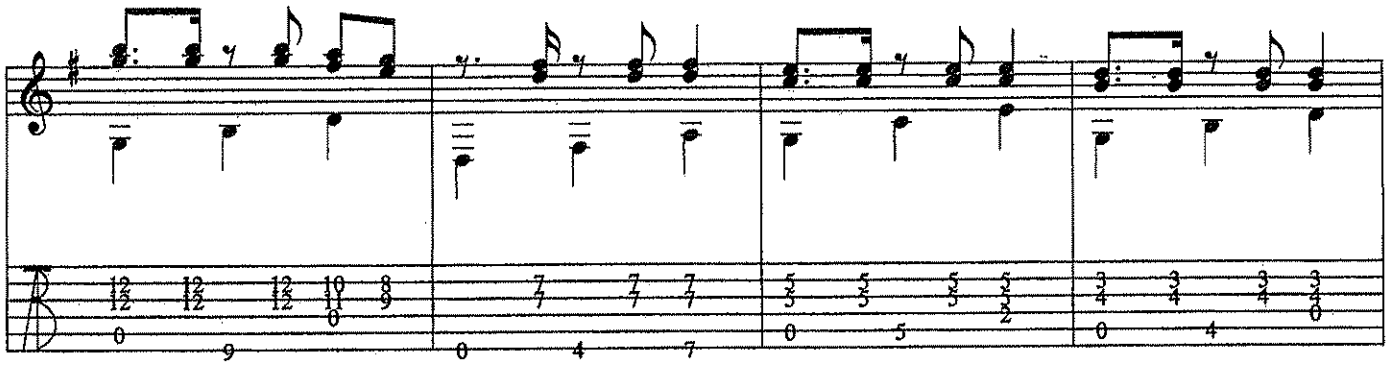


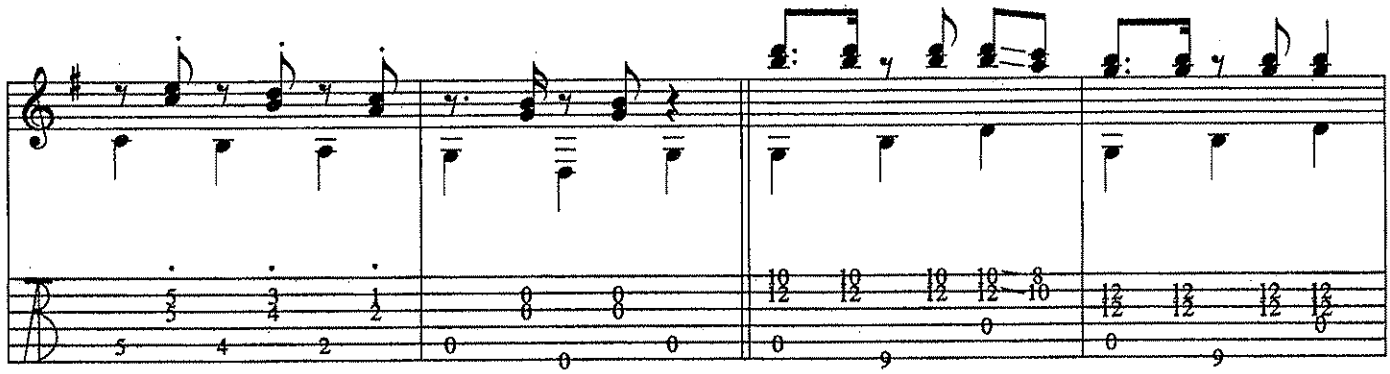


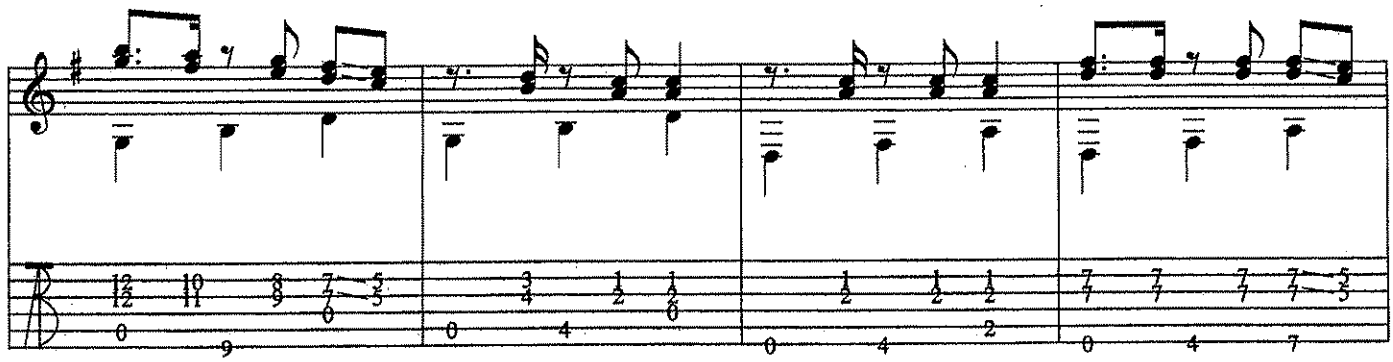


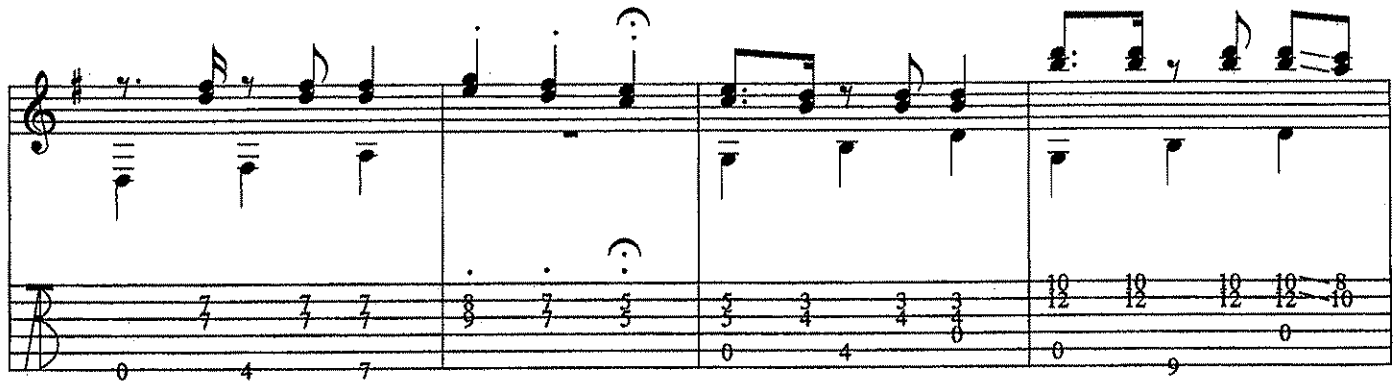


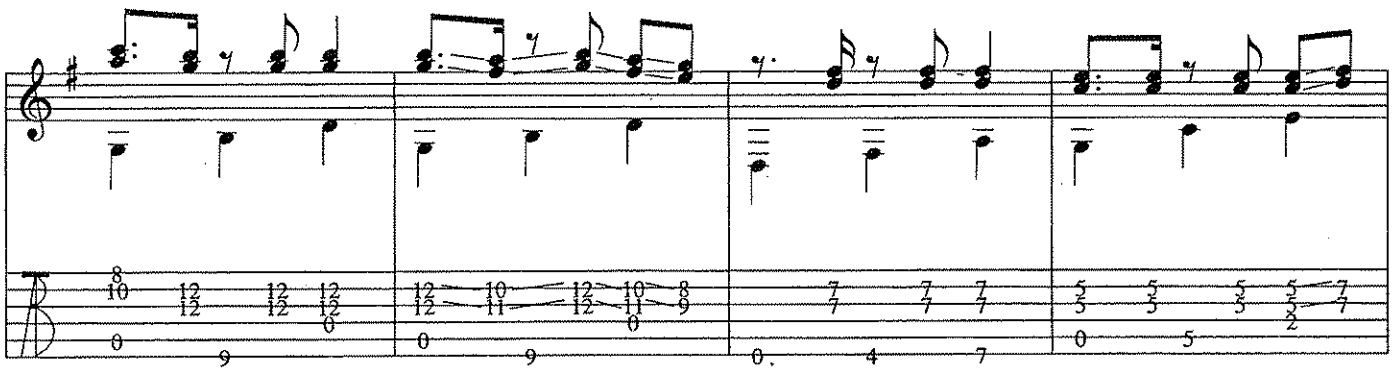


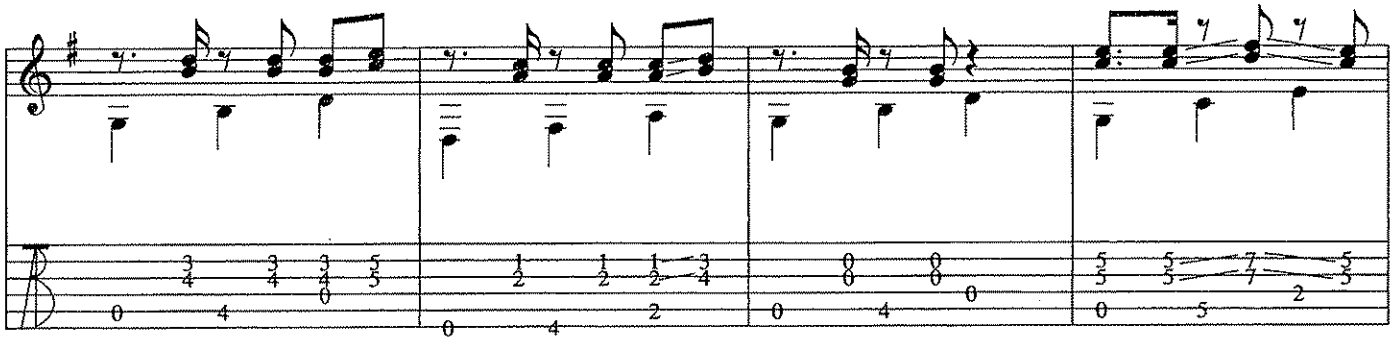


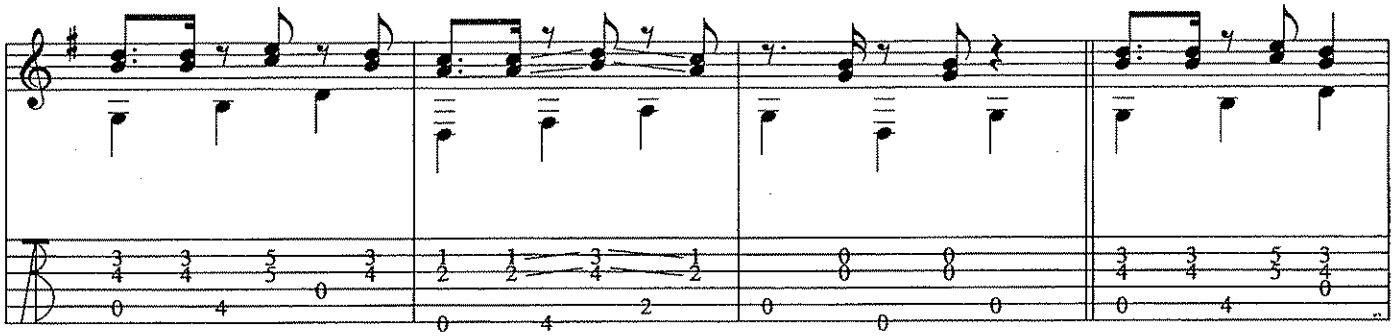


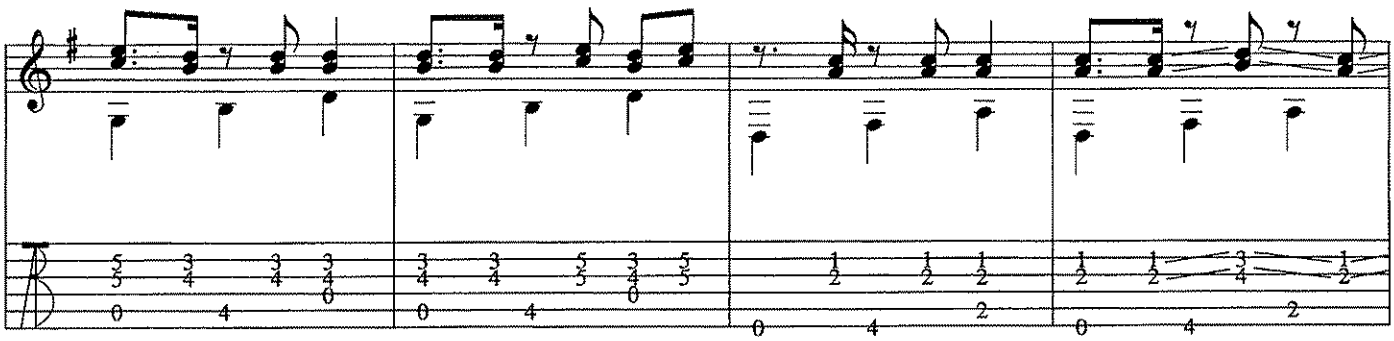


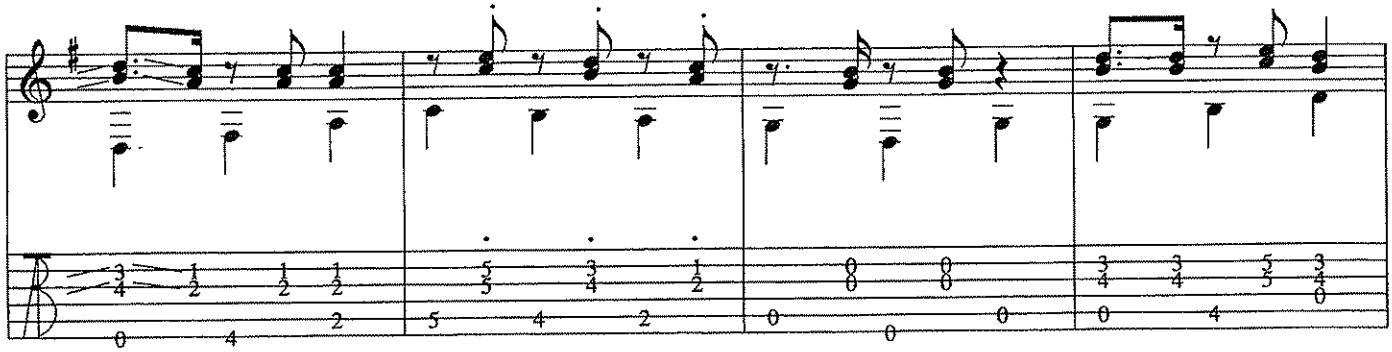


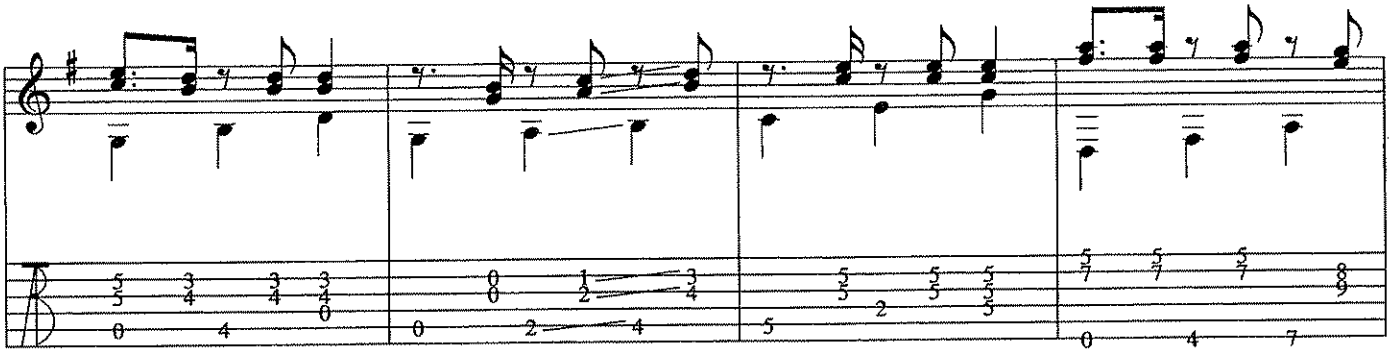


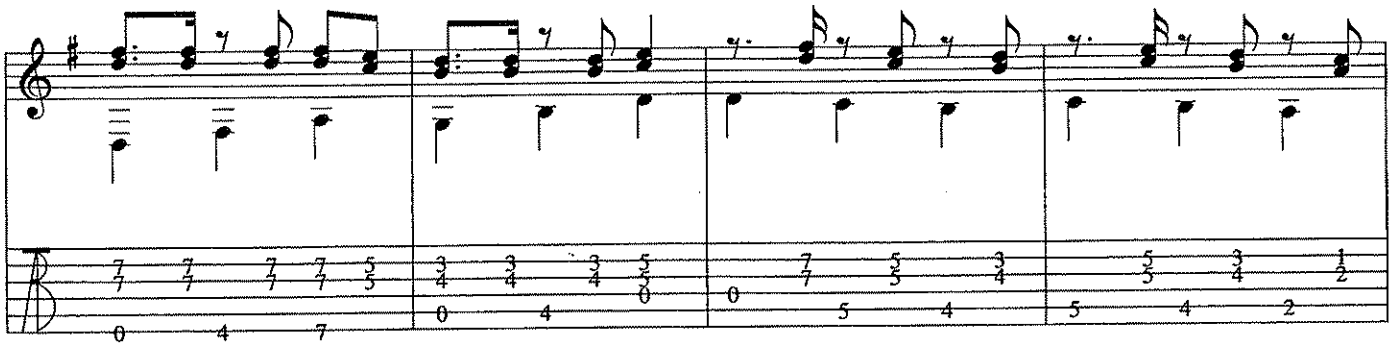


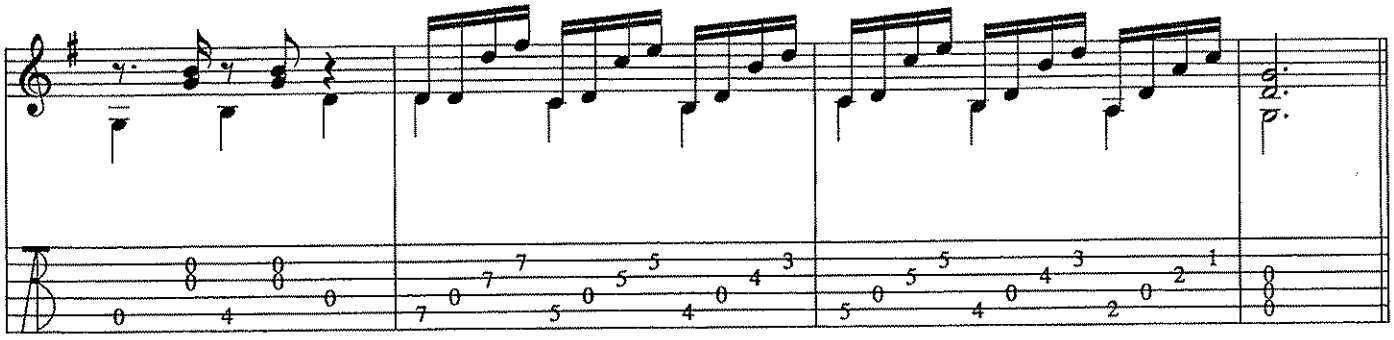


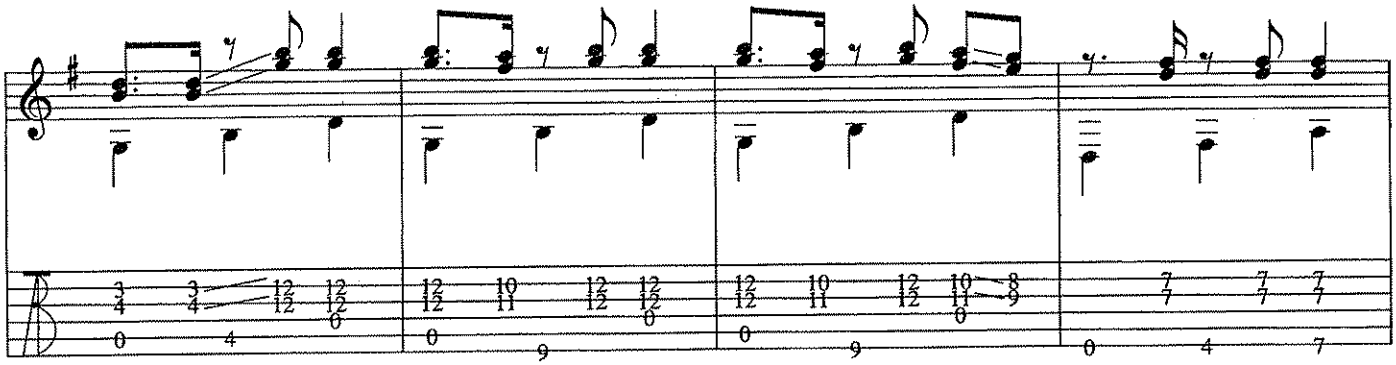


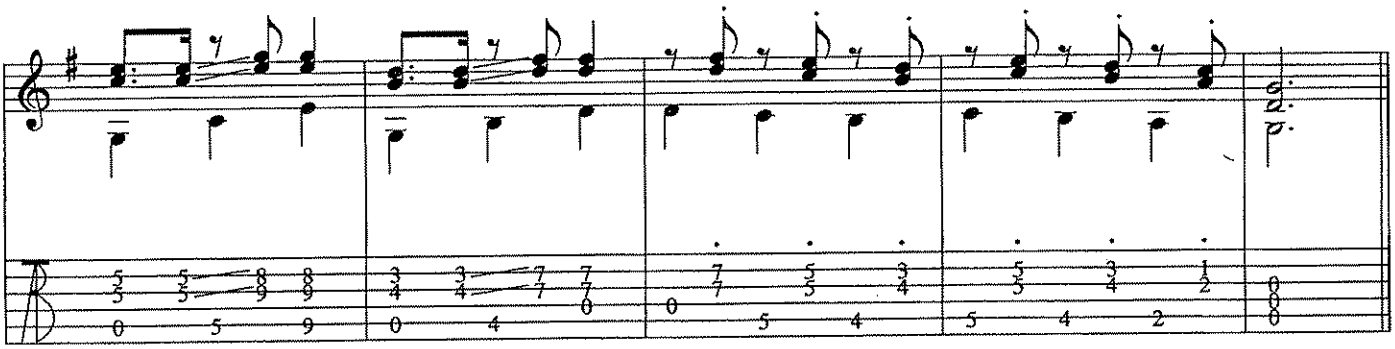


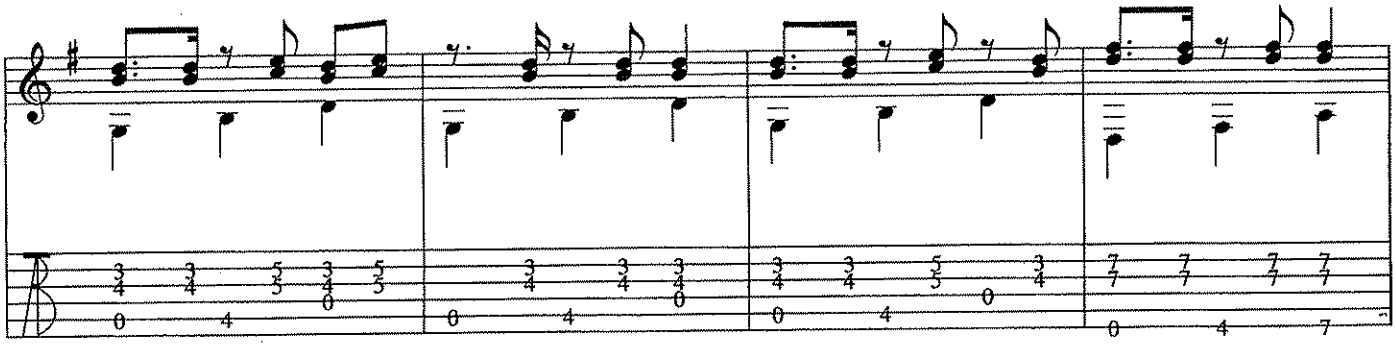


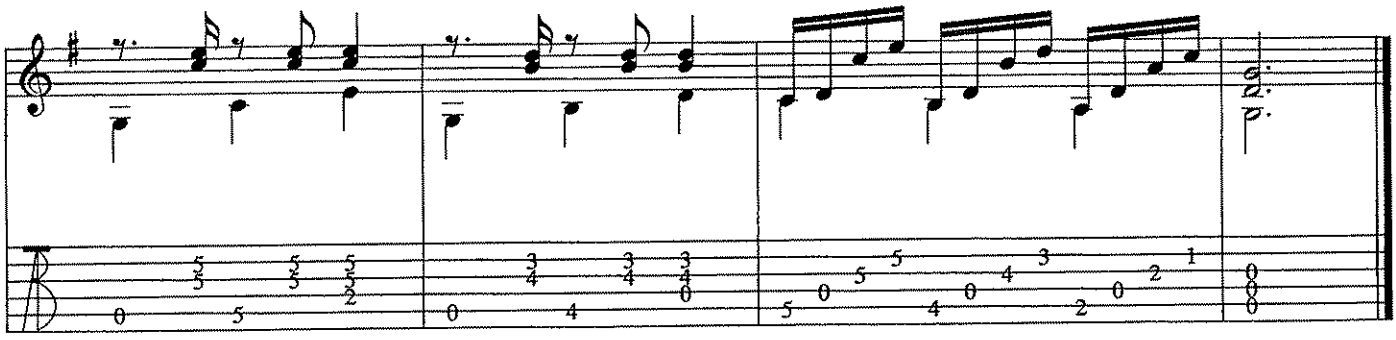










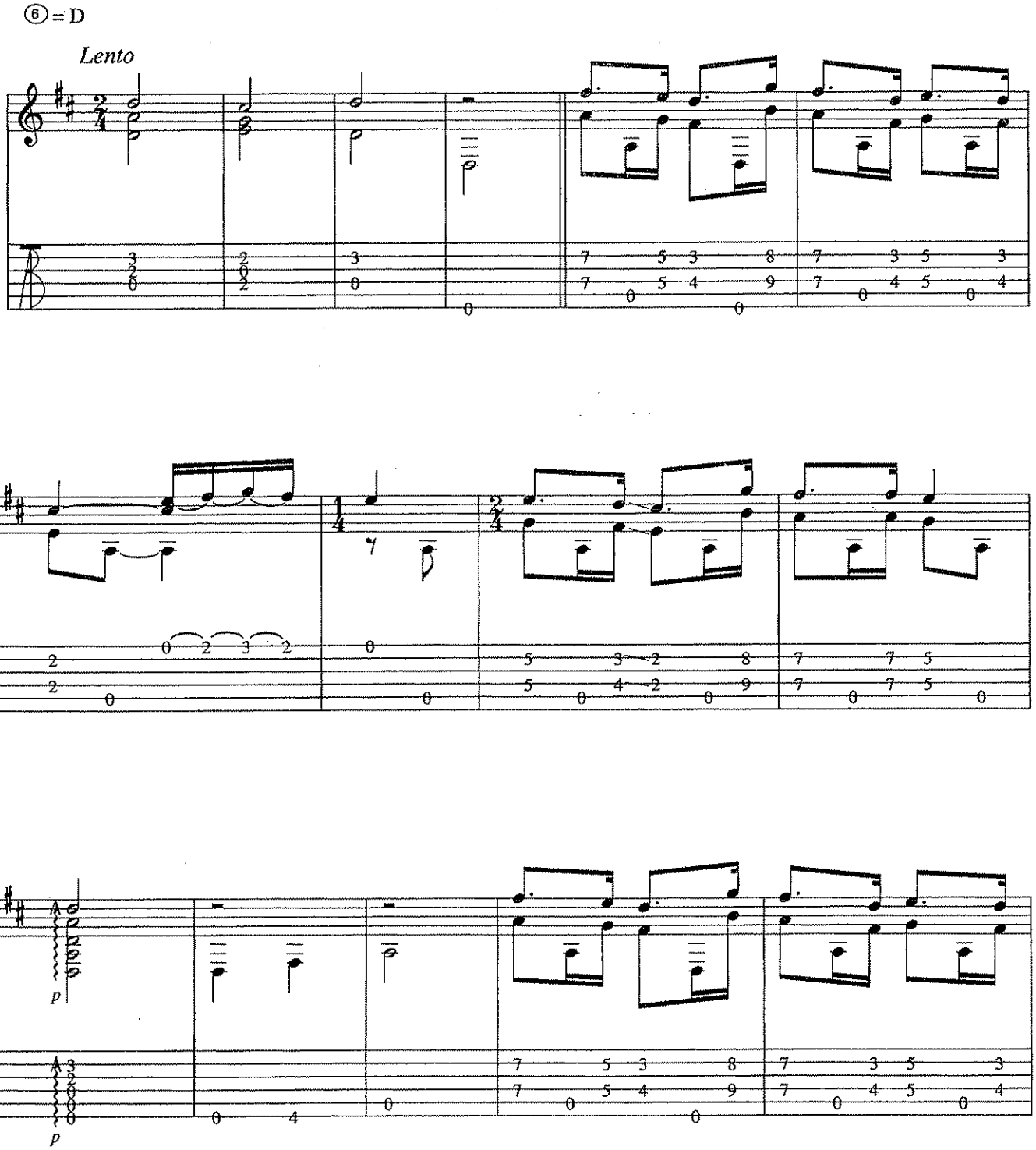


El cuando

(danza norteña)

Traditional Folksong

The El Cuando (Argentinian traditional song) is of European origin. It attained its greatest diffusion in the provinces of Mendoza and San Juan. From there it passed to Chile with General Martin's army in 1817. It has two different parts, one slow and more serious, the other faster and livelier. It is easy to recognize the European influence in the minuet of the first part.



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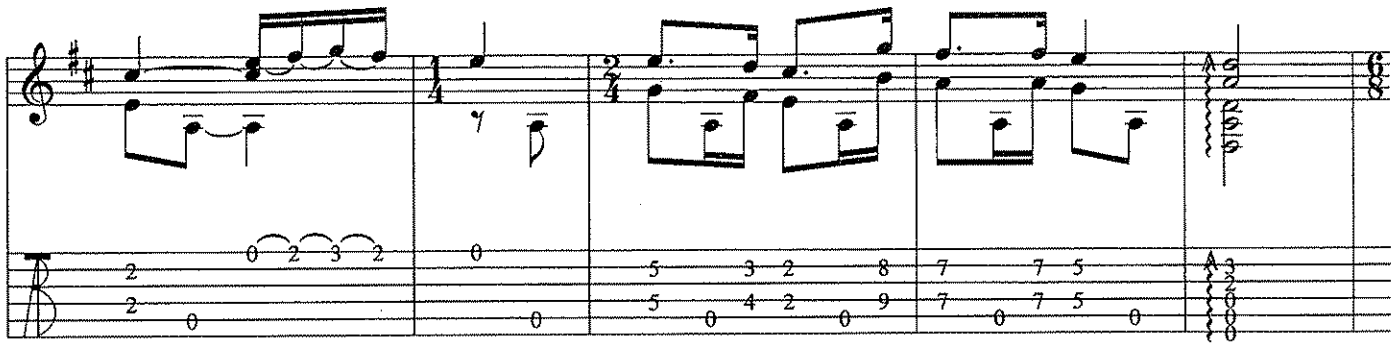

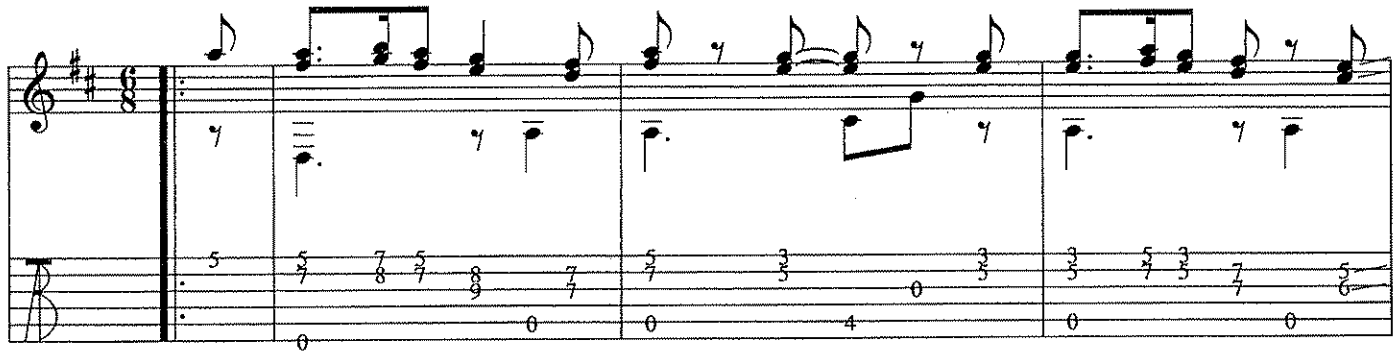

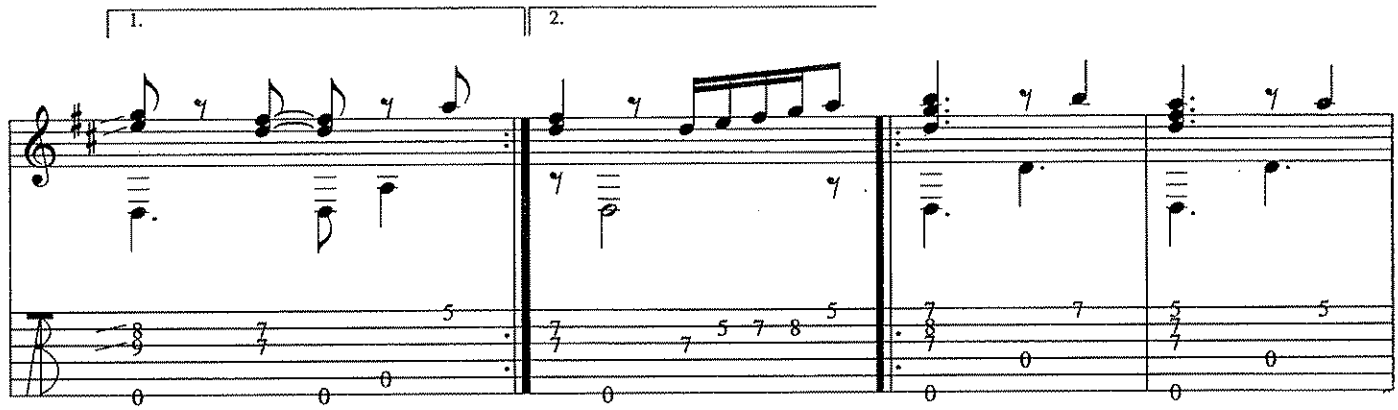
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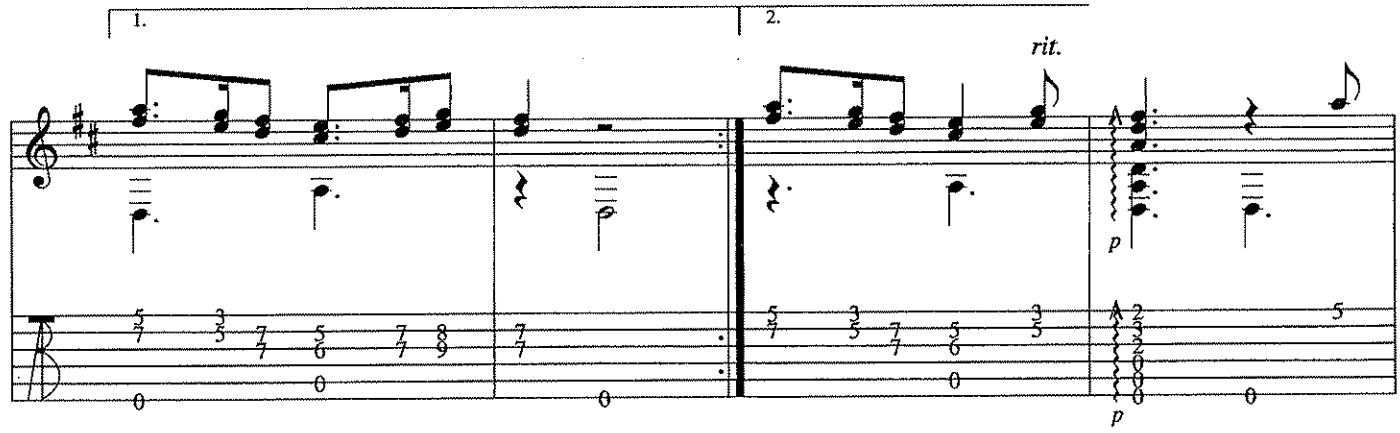
1.
2.
rit.
p
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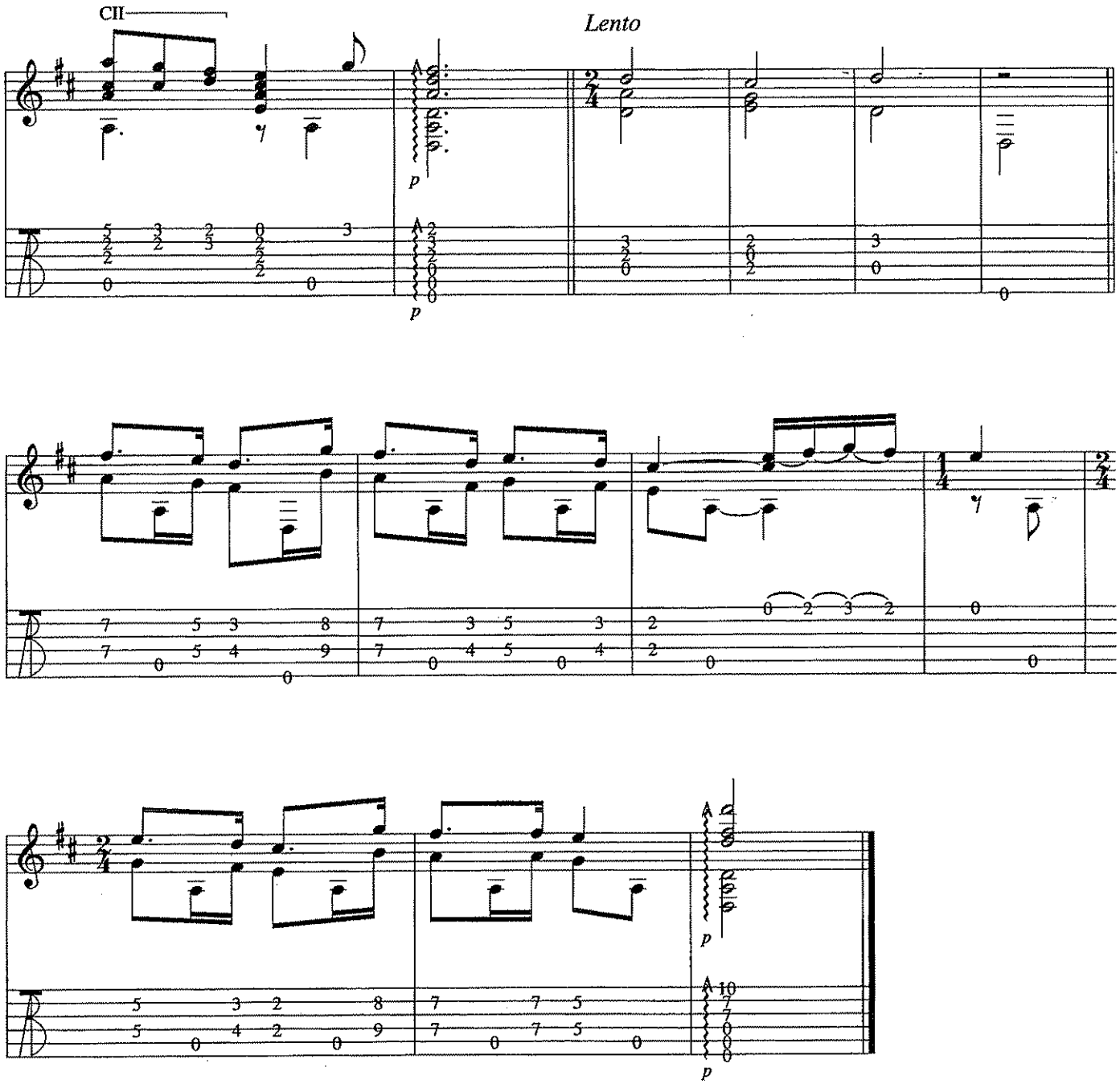

CII
Lento
p
p

Konda ecuatoriano (disc 4) and Pasillo (disc 5)

Both are simple Ecuadorian dances in nature and reasonably easy to play, using a 6/8 beat. The Pasillo is heavily influenced by Incan music from the High Andes region of South America. Usually, Pasillos are used to tell stories or love songs.

Here a new technique is introduced, which is shown throughout the music and starts with measure 1, 2 and 3 of page one.

Figure 9:

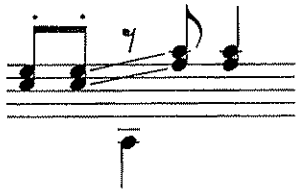
Here the top note is plucked three times in rapid succession, much like the tremolo, and the last strike is followed through to the next note on the string below. The music notation would look like this.

Figure 10:

With a little practice it should not be too hard to play. Use this technique whenever desired, ad lib, but don't overdo it.

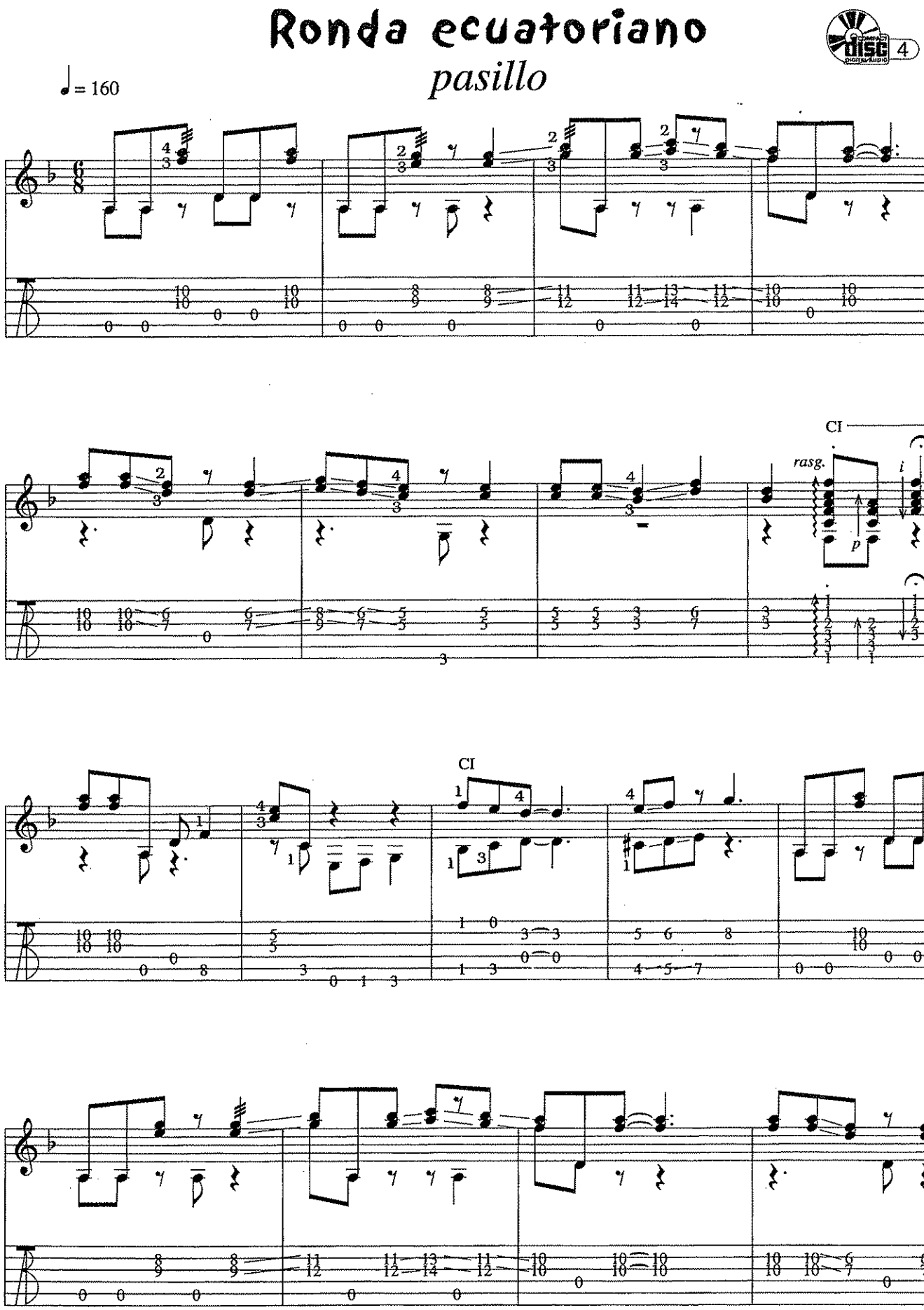
Another technique is sometimes used, where a bass note is played during a slide

Figure 11:



Ronda ecuatoriano

pasillo



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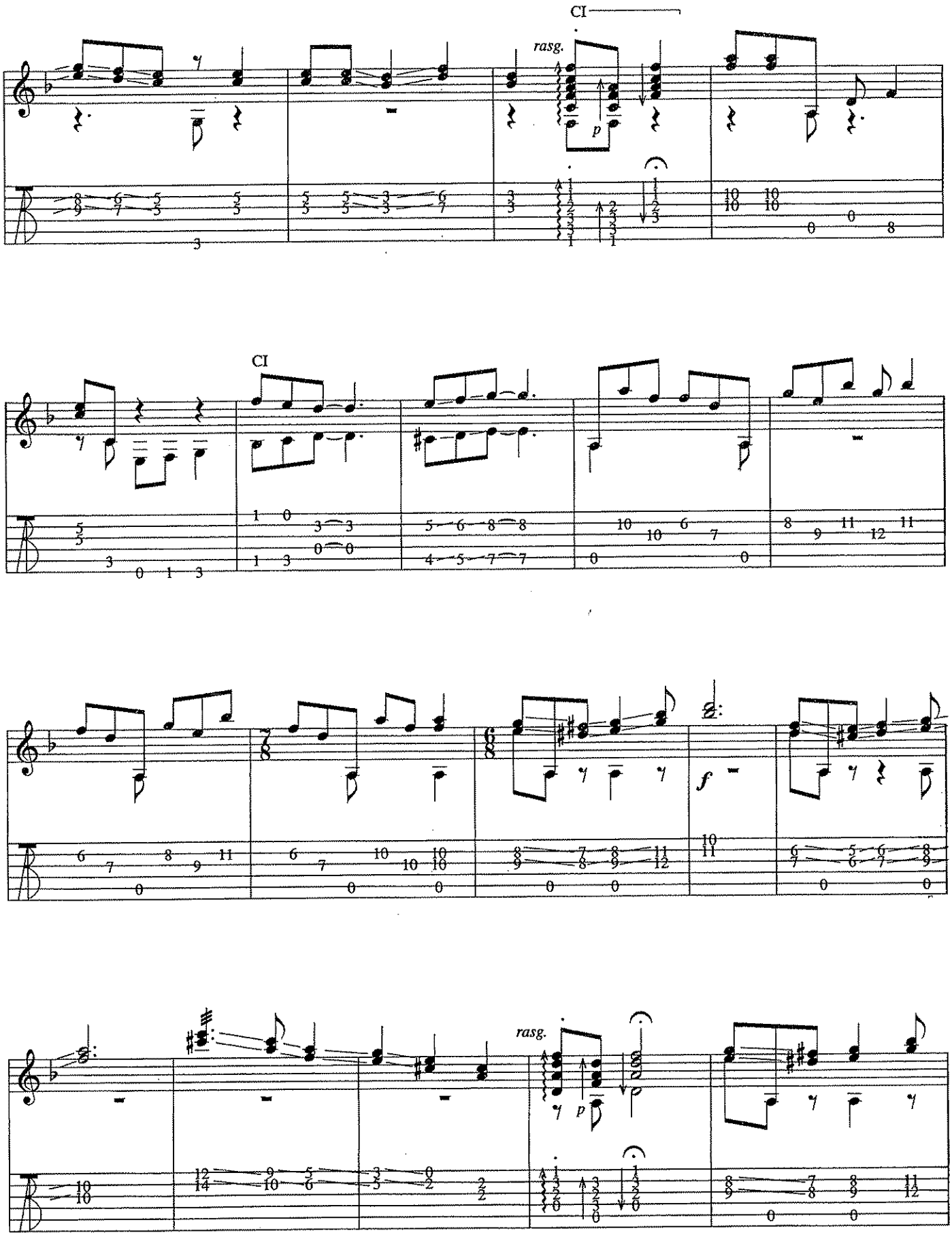
CI
rasg.
p
CI
f
rasg.
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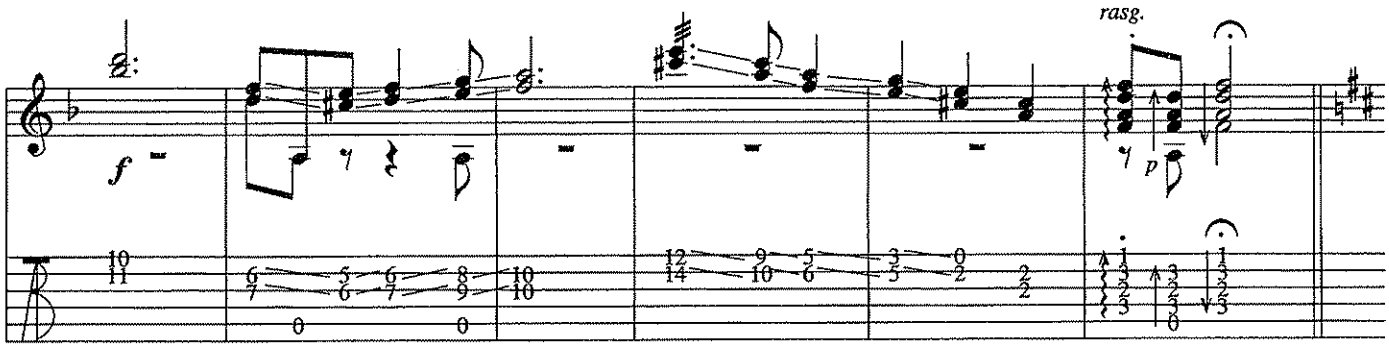
rasg.
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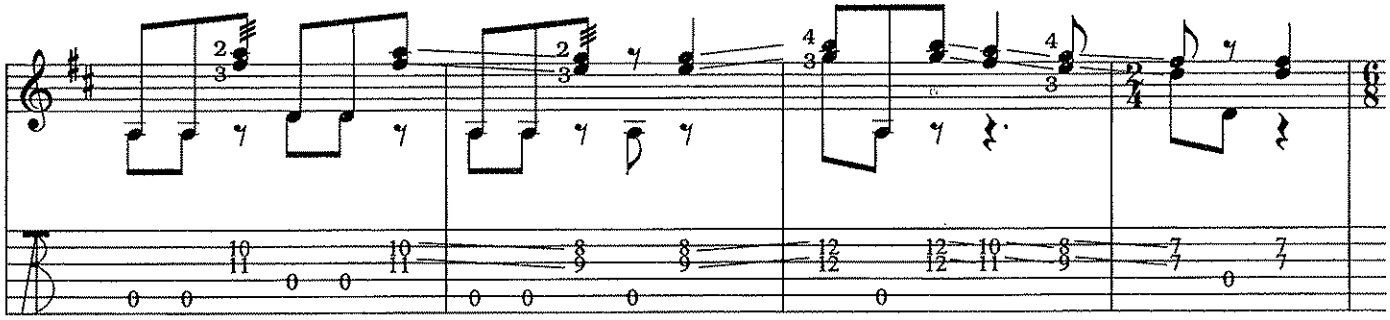
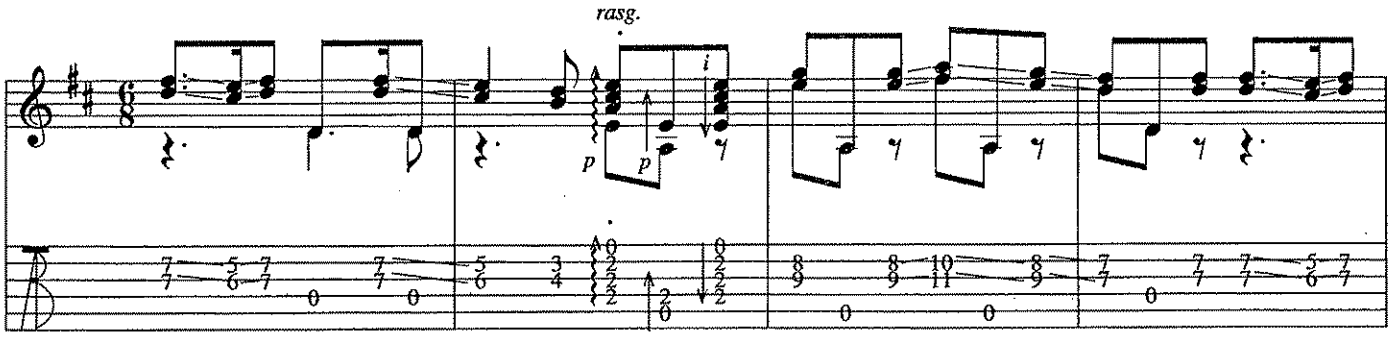
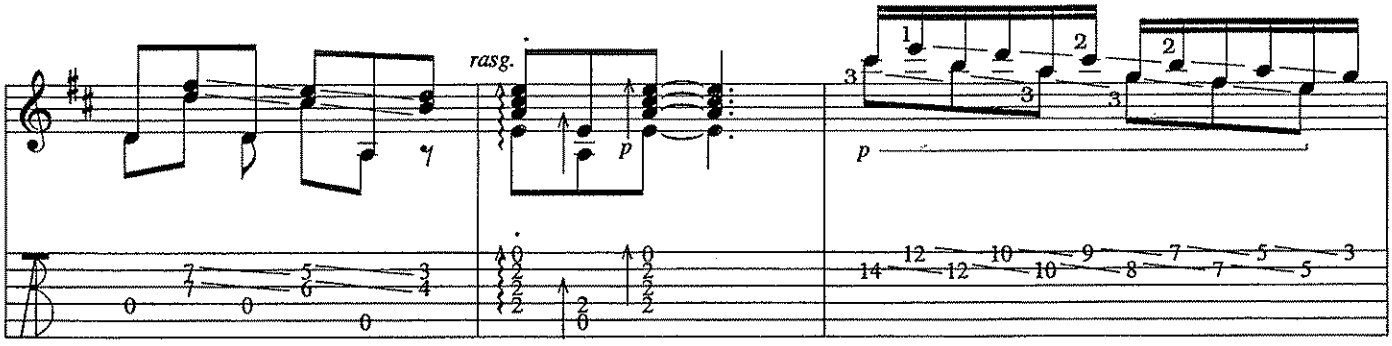



rasg.
p
p
i


rasg.
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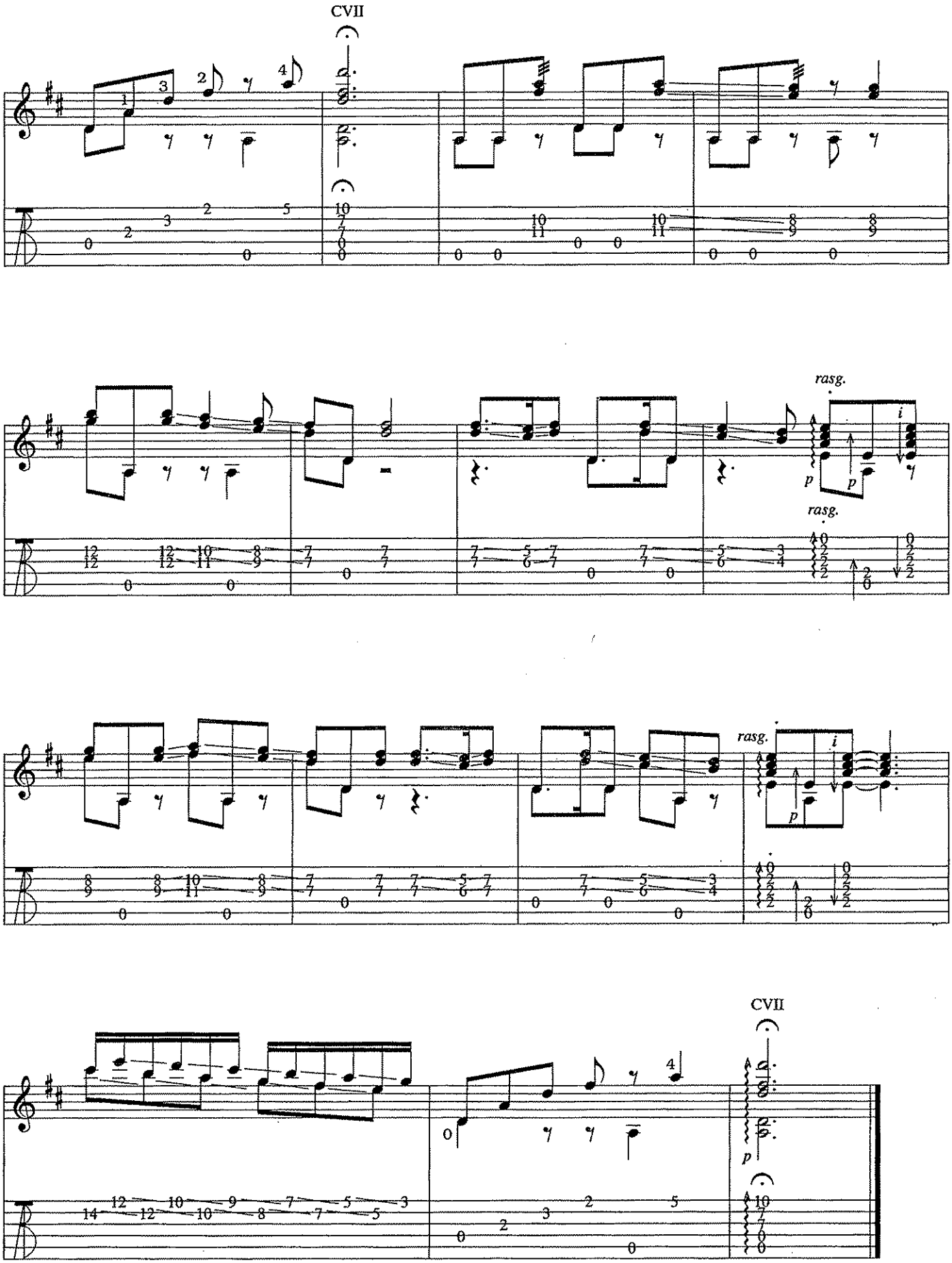
CVII
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p
i
CVII
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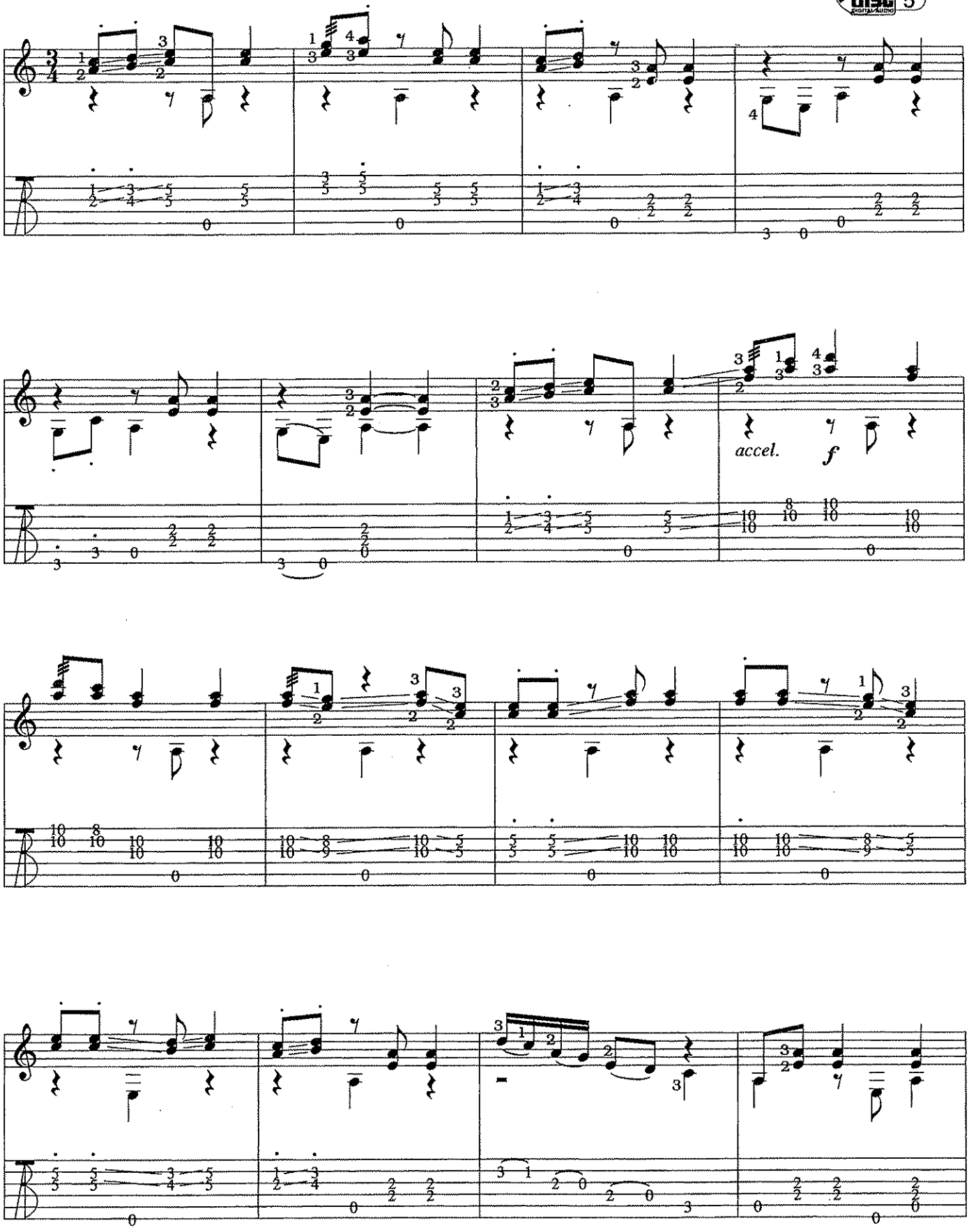
Pasillo ecuatoriano

♩= 104



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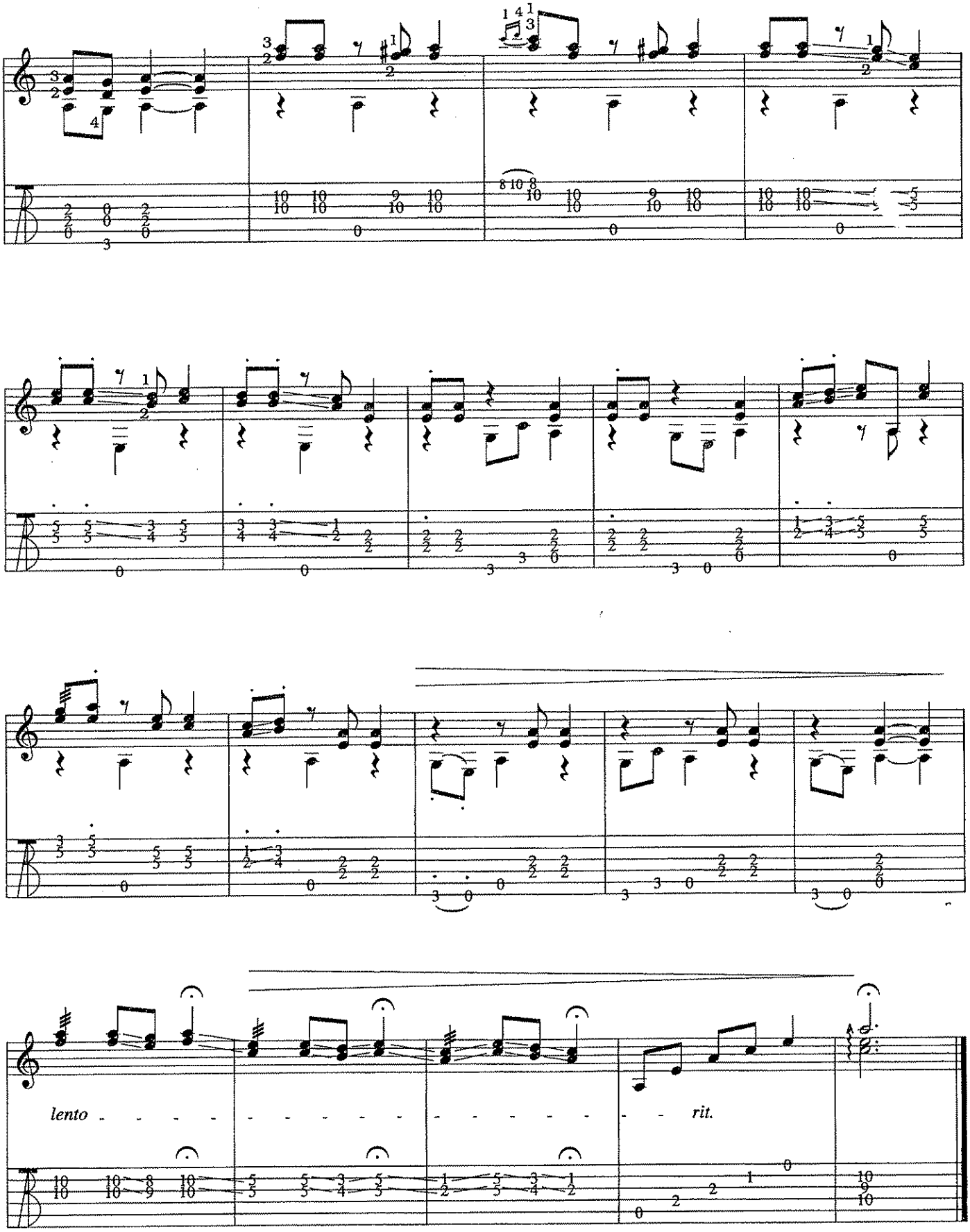

lento
rit.

The Milonga

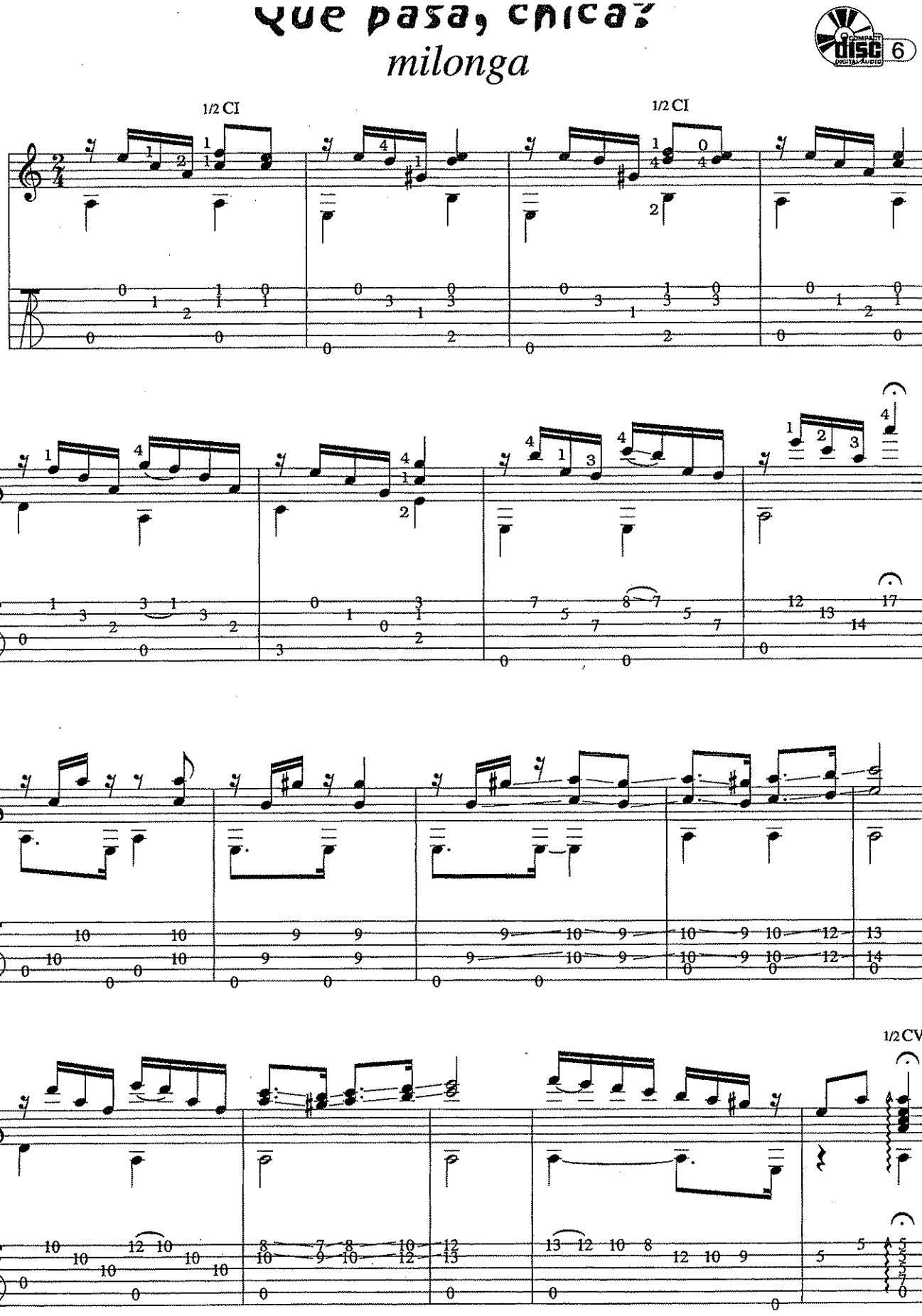
This is one of the most popular dances and song styles in Argentina, especially in the Rio de la Plata region (Uruguay and Buenos Aires). It is closely related to the tango, and melancholic in character. Its beat is shown below.

Figure 12:

The version in this book is a slower country version, as opposed to the faster versions played in the cities.

Que pasa, chica?

milonga



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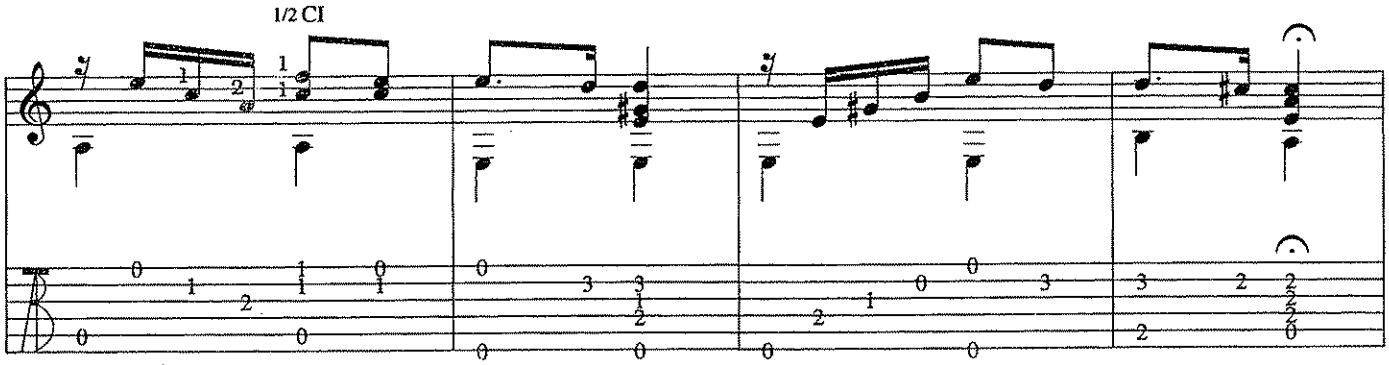
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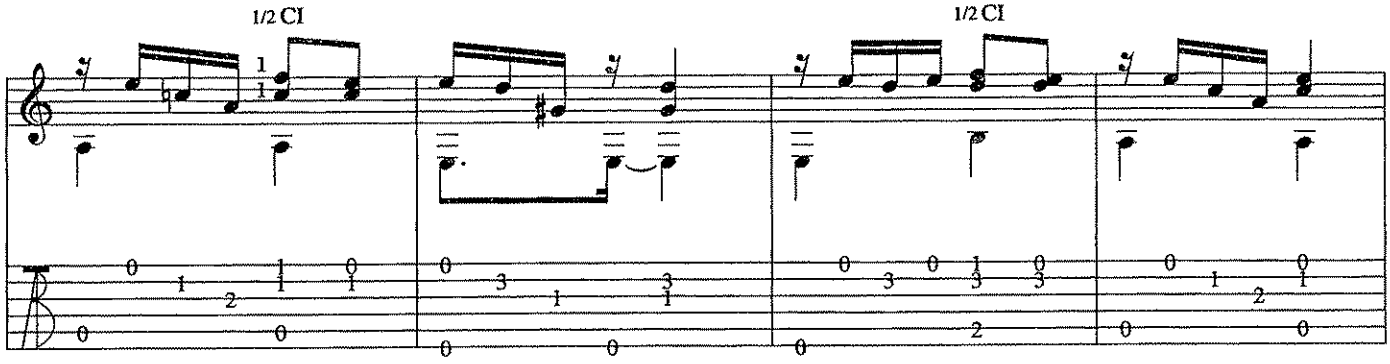
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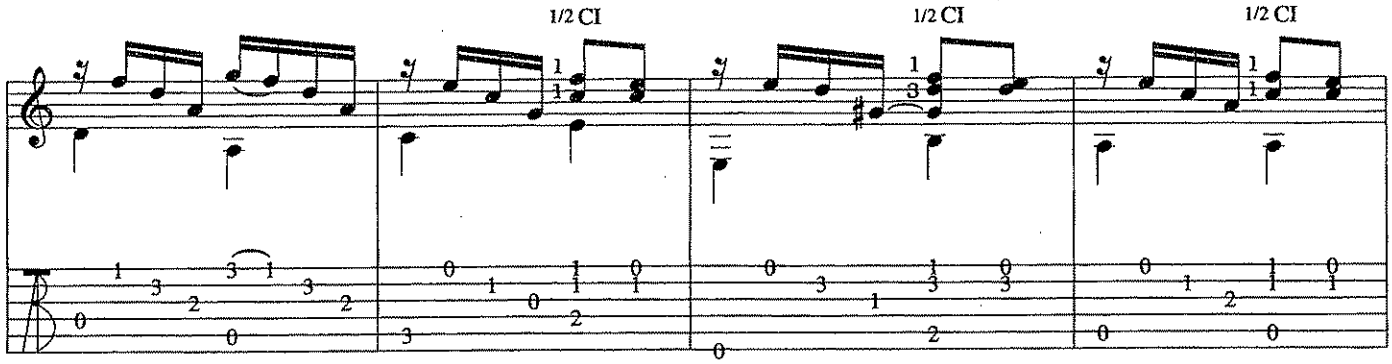
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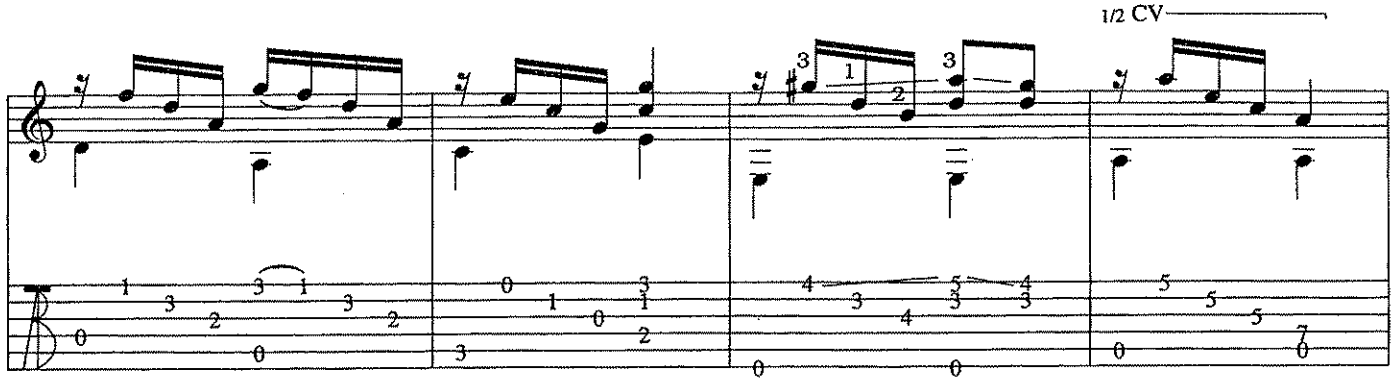
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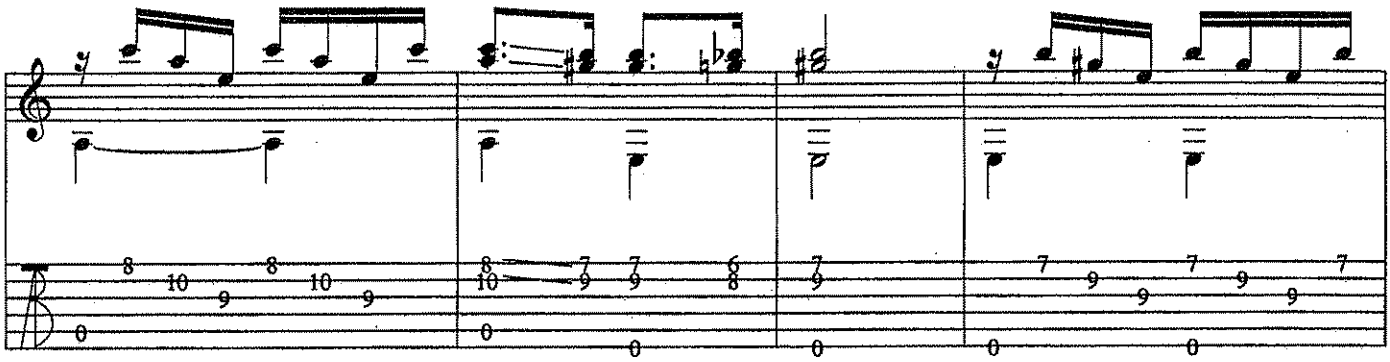

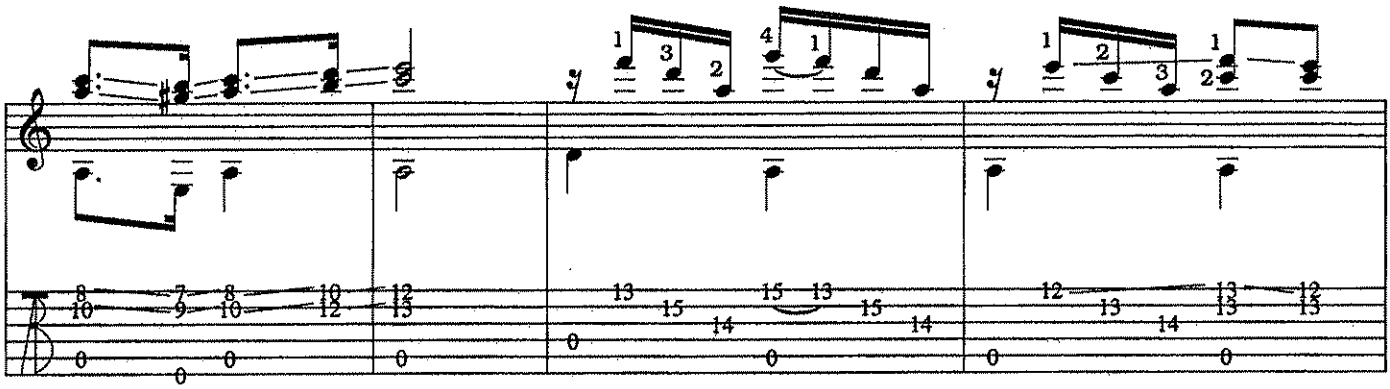

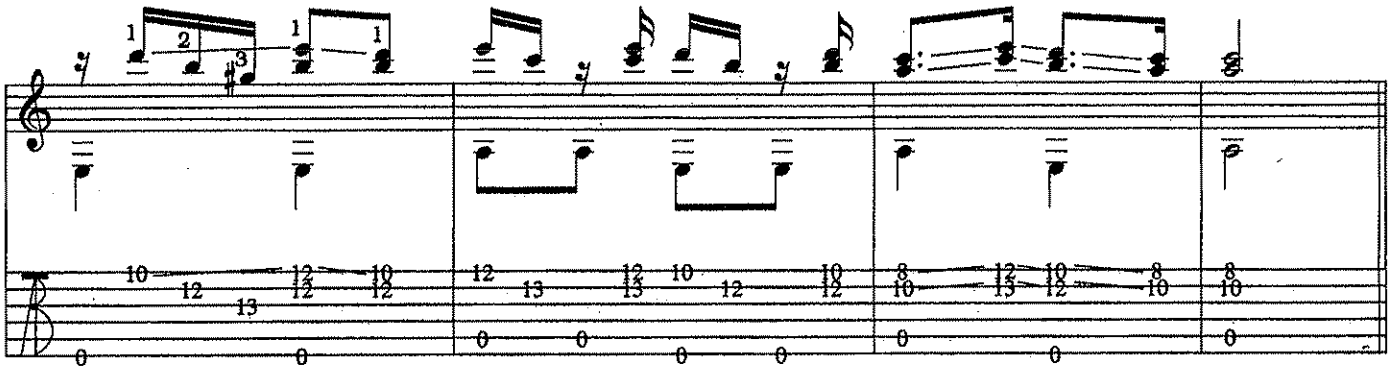

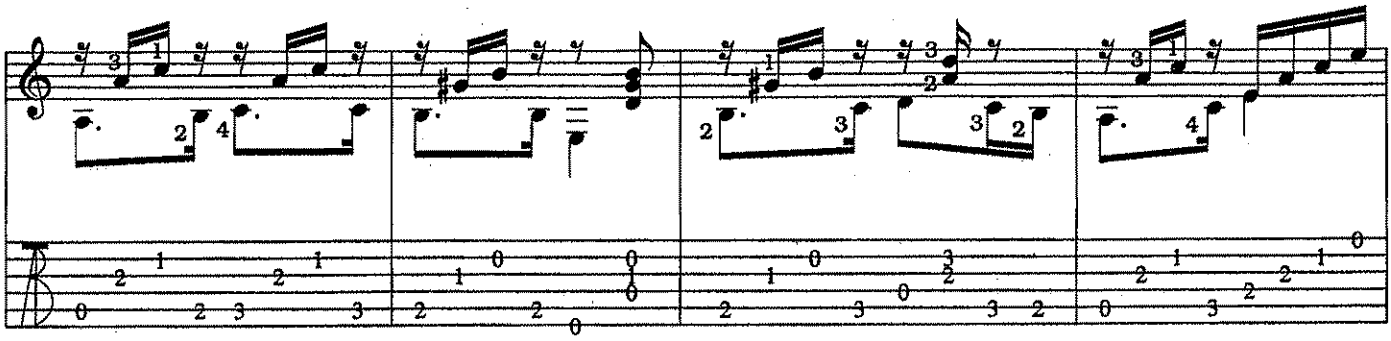

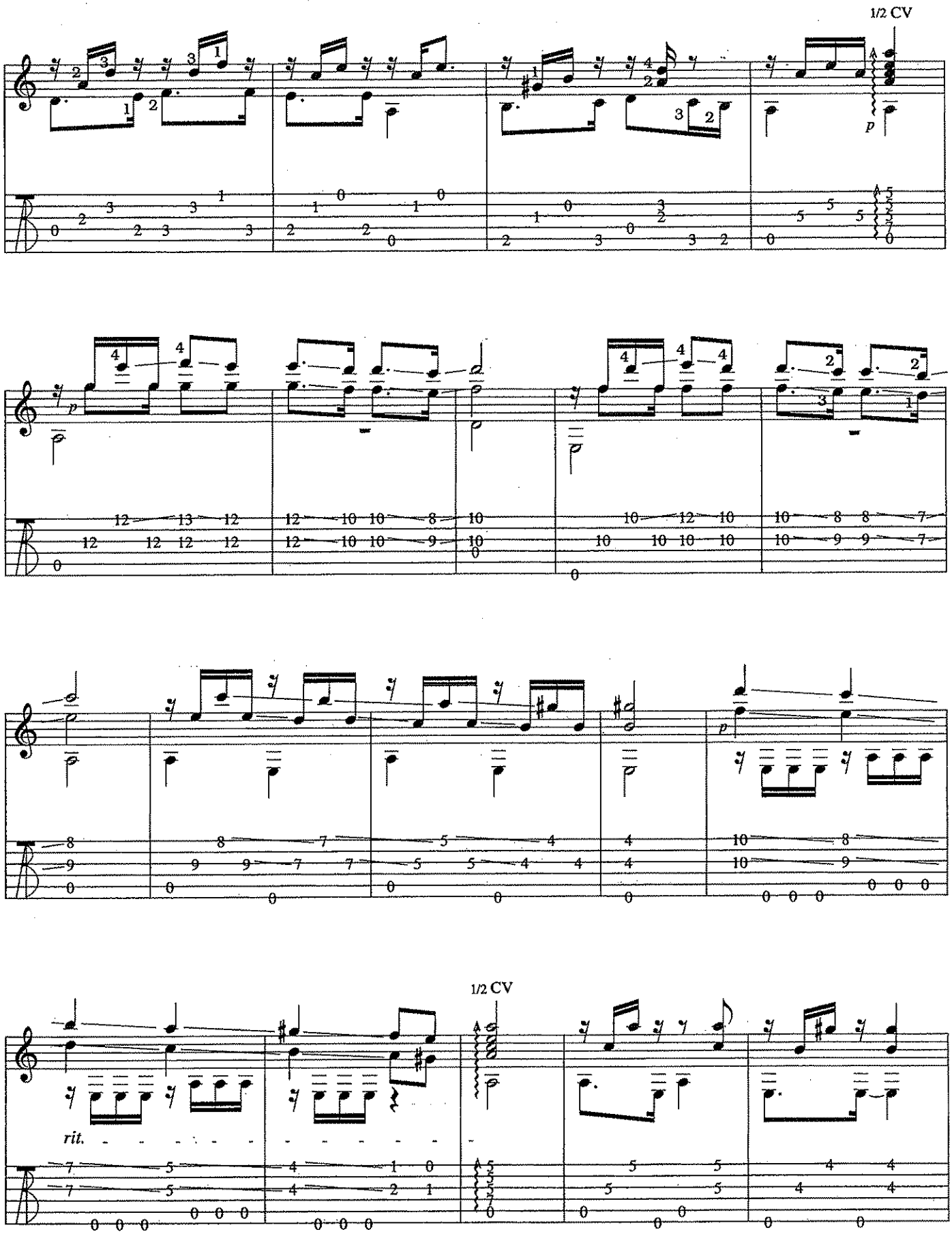
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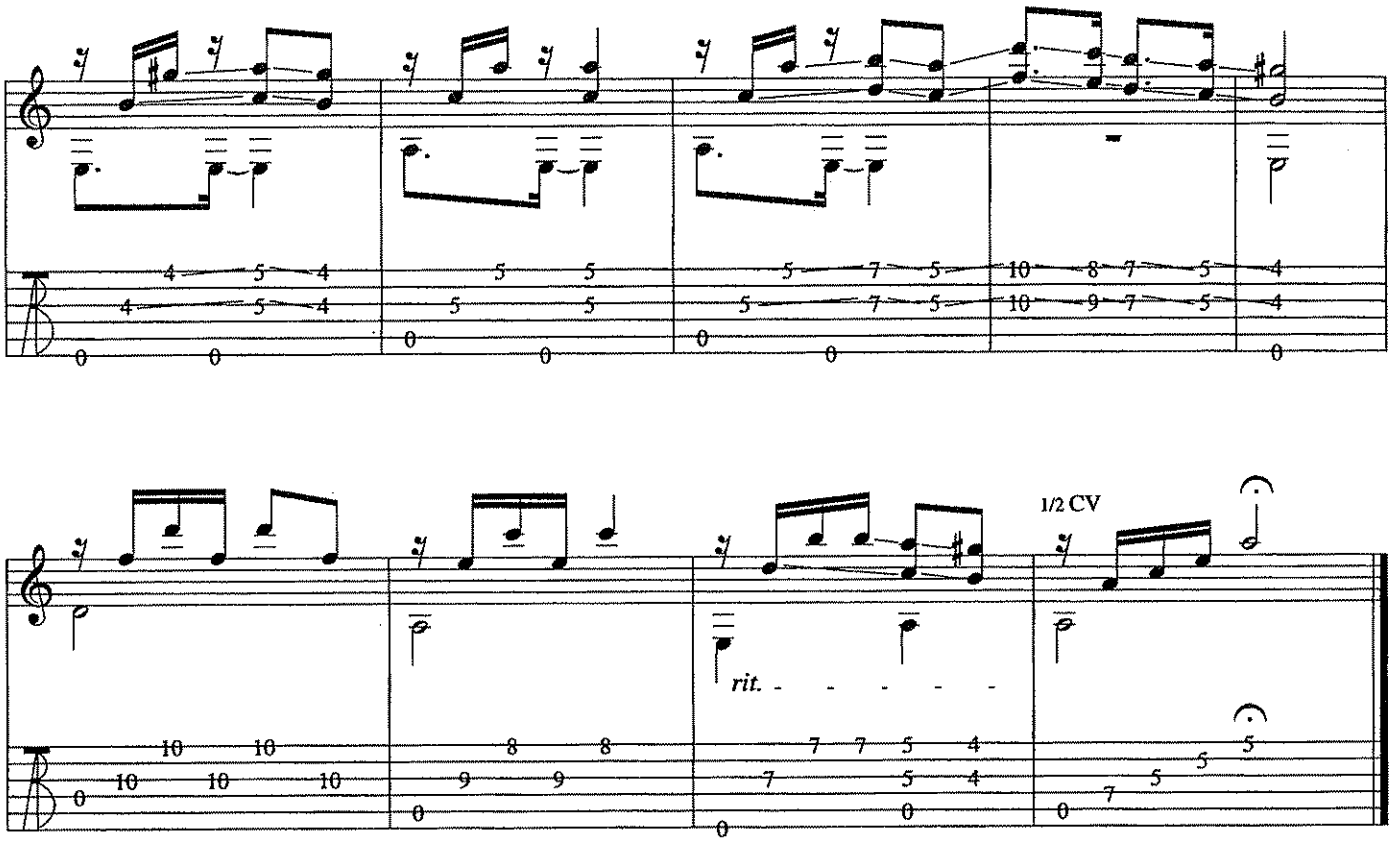
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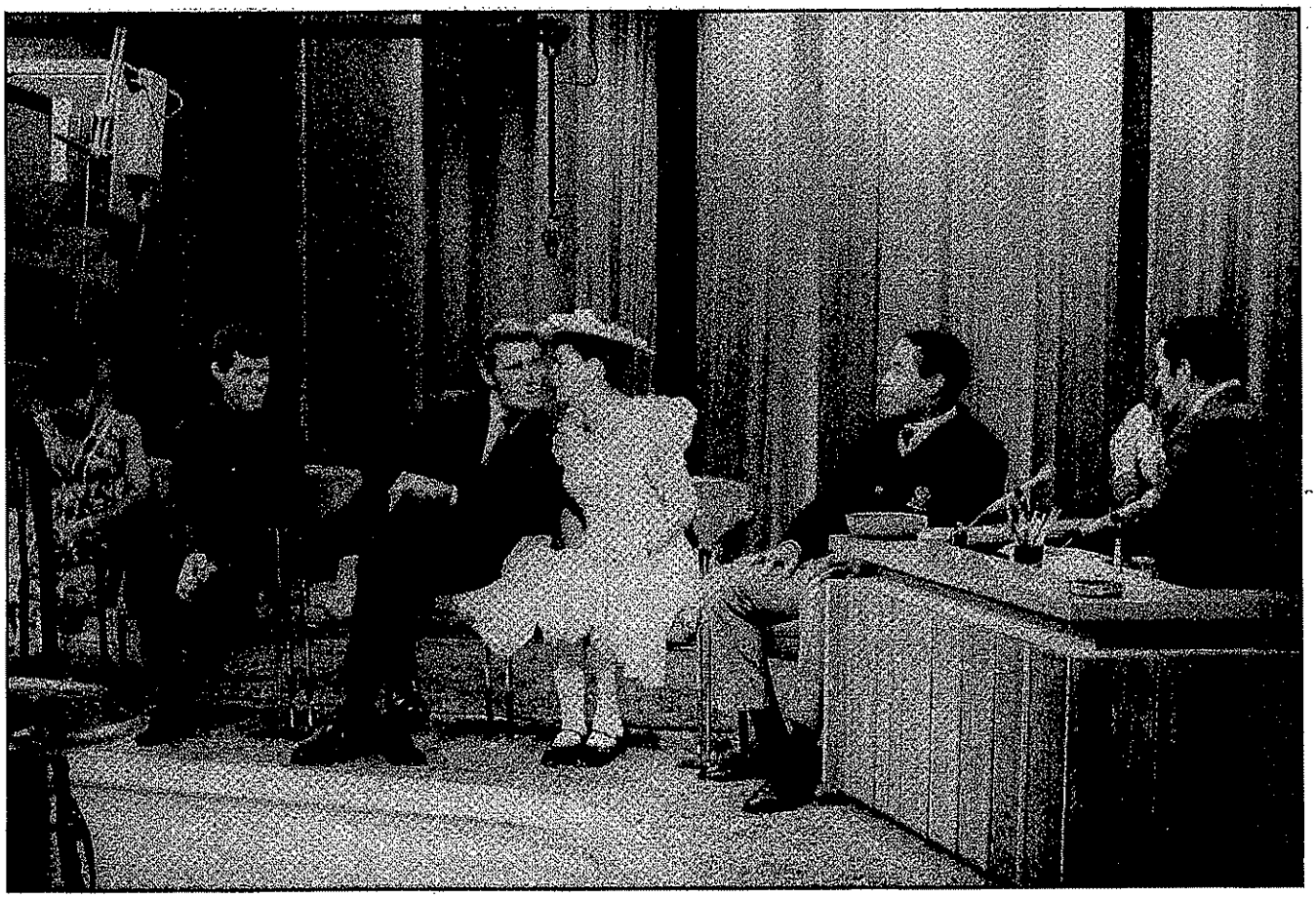
Track #7 is the combination of both *Vidala de amor and Festejos (El carnavalito).*

Vidala

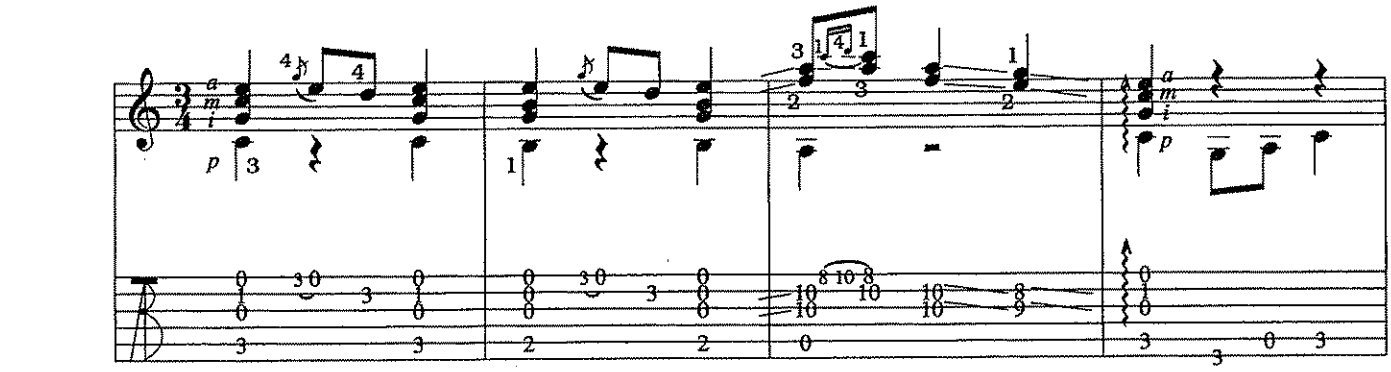
The Vidala is an Argentinean classically influenced form of folk music at a slower pace. It serves perfectly as an introduction for the Carnavalito in this book. Therefore, to get the idea, CD track #7 consists of the Vidala and Carnavalito combination.

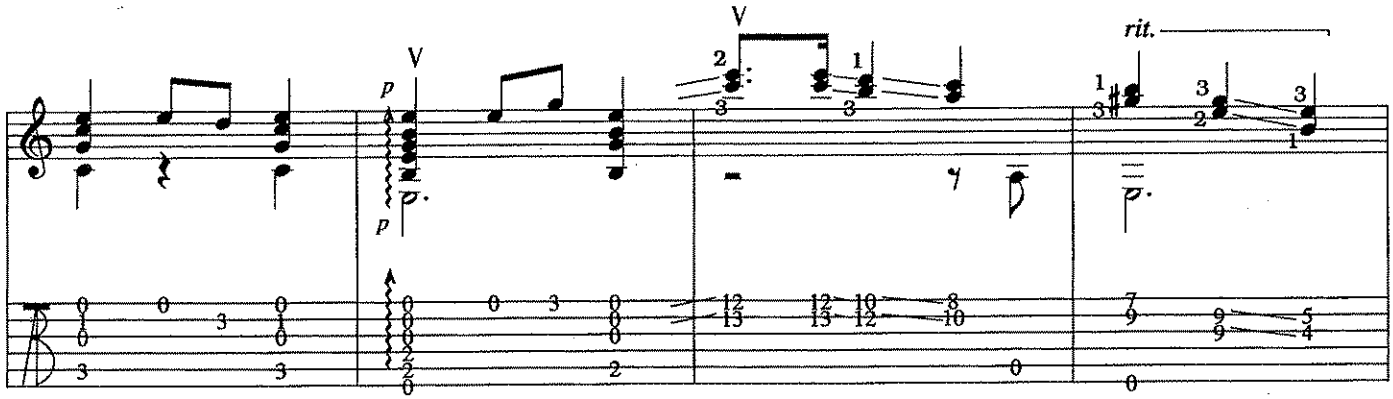


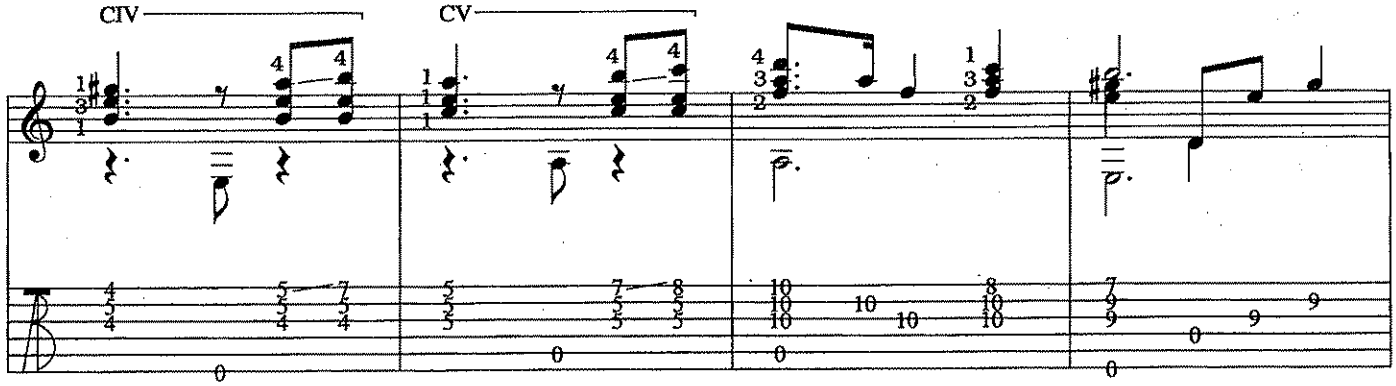
Vincent Michael and other guest on the Joey Bishop Show.

Vidala de amor

danza norteña







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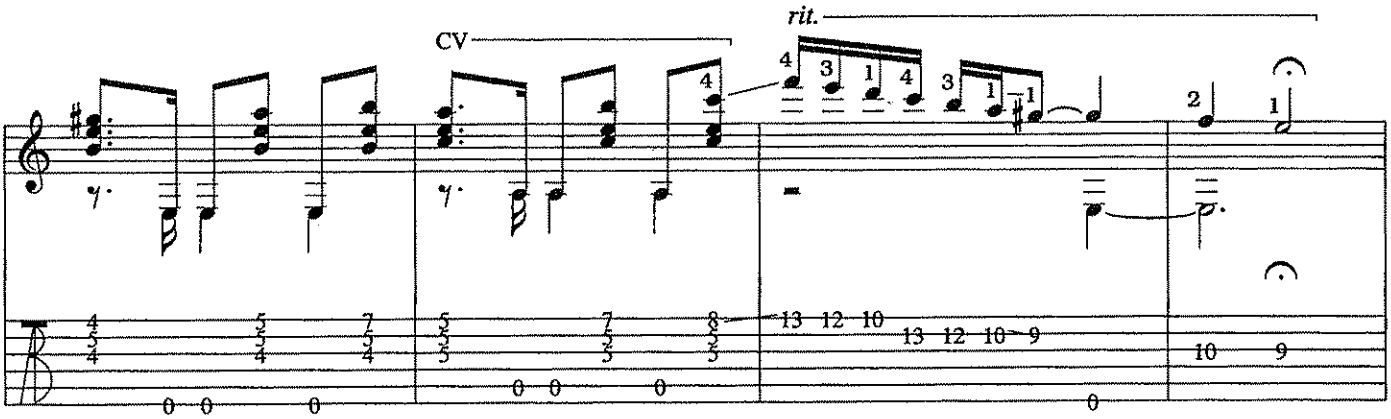
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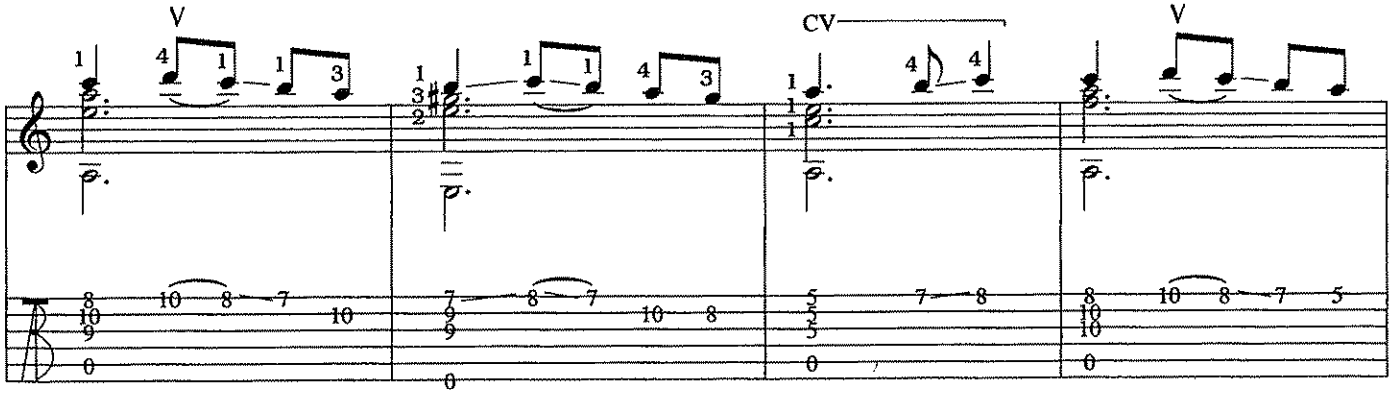
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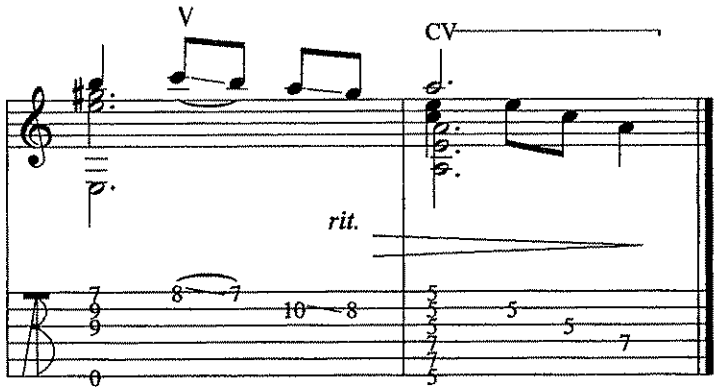
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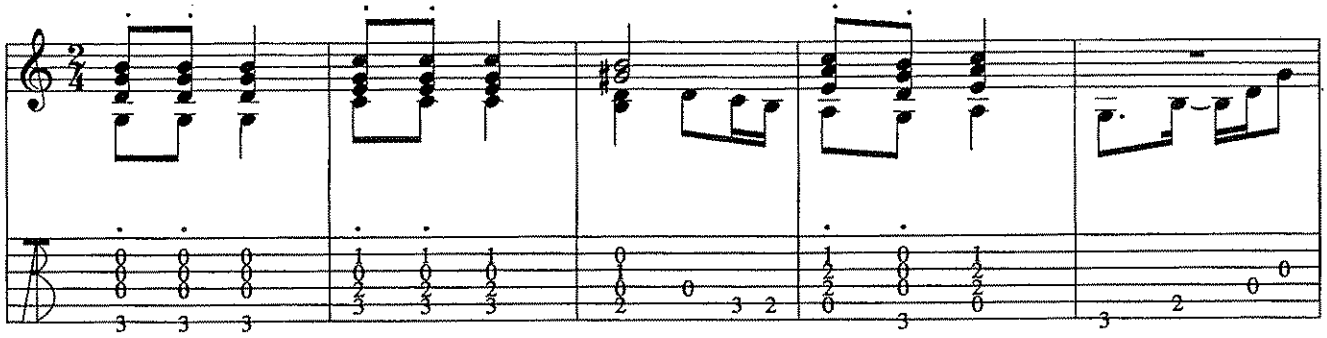
Festejos (carnavalito)

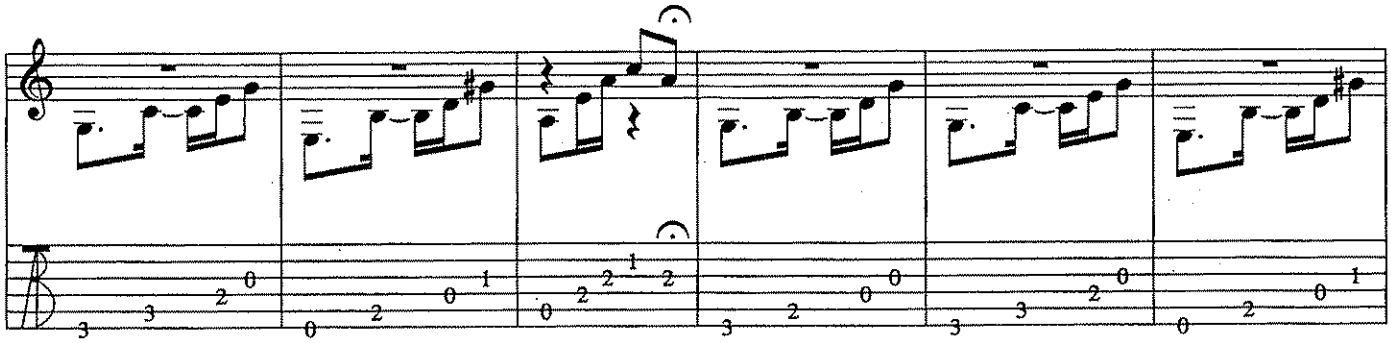
Carnavalito, this is a dance heard all over South America in the Andes region, and Northern Argentina. It is lively music usually heard in Carnivals, where separated colorful couples form a group dance to it and improvise their own choreography.

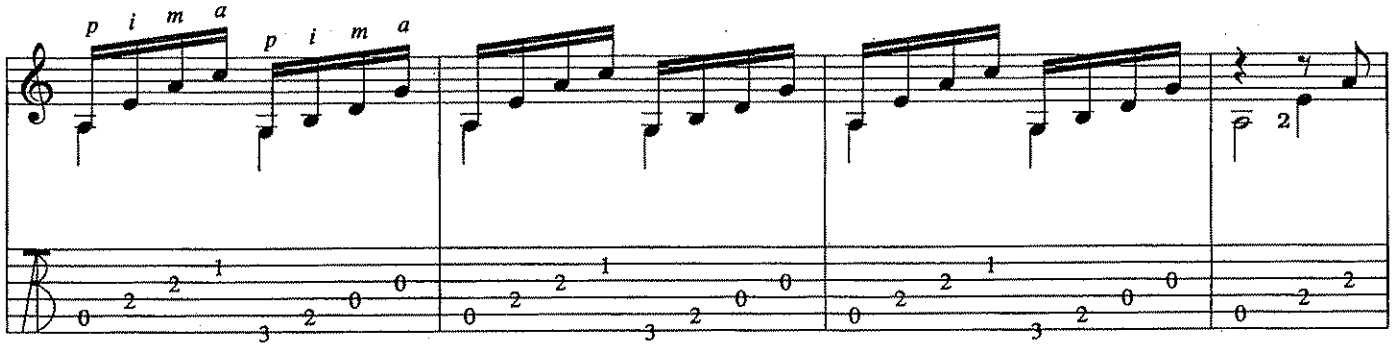
Vincent Michael playing Pajaro Azul (see page 12), Paraguayan style on his self-made harp.

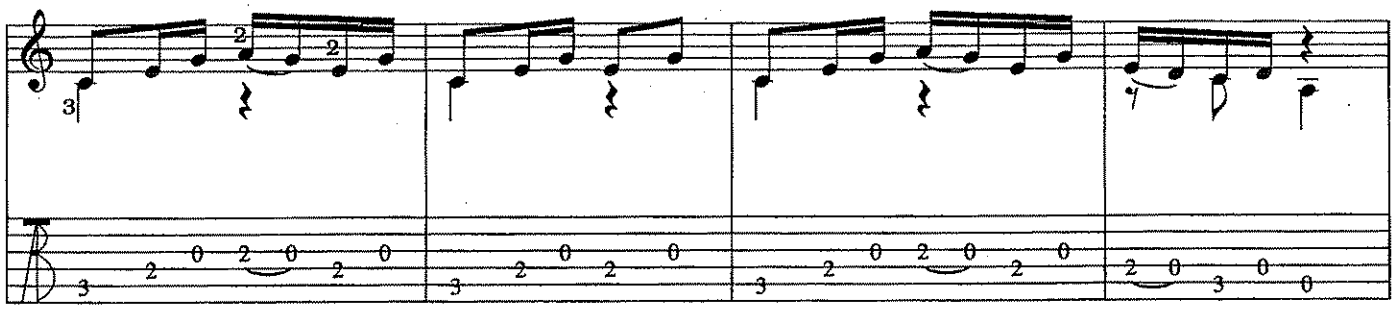
Festejos (carnavalito)

danza norteña









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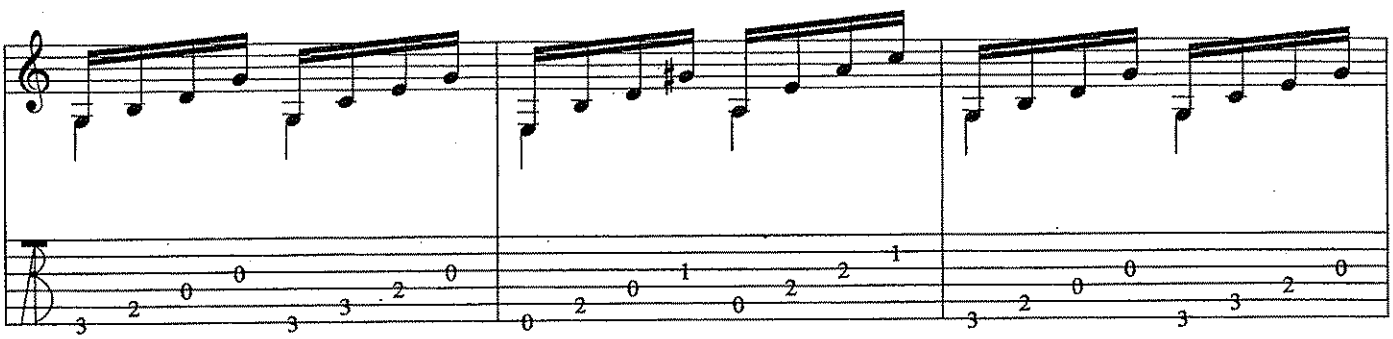

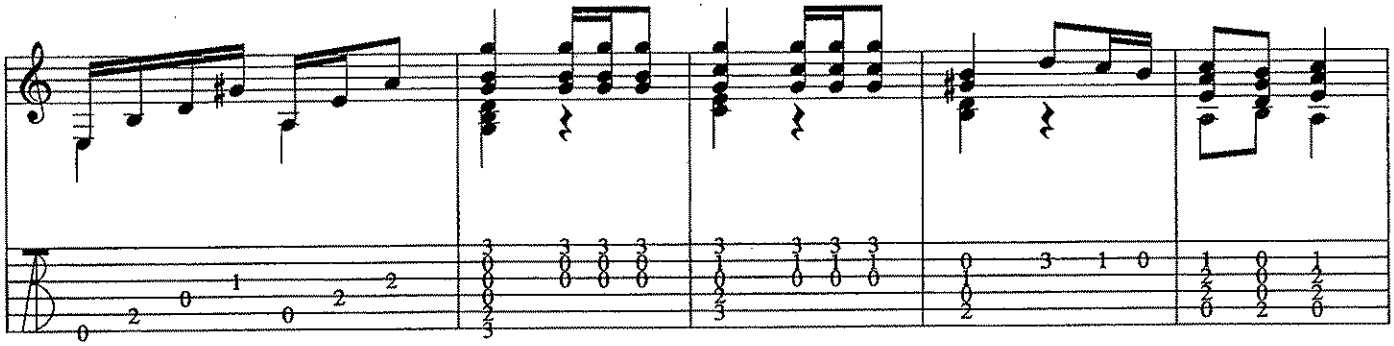

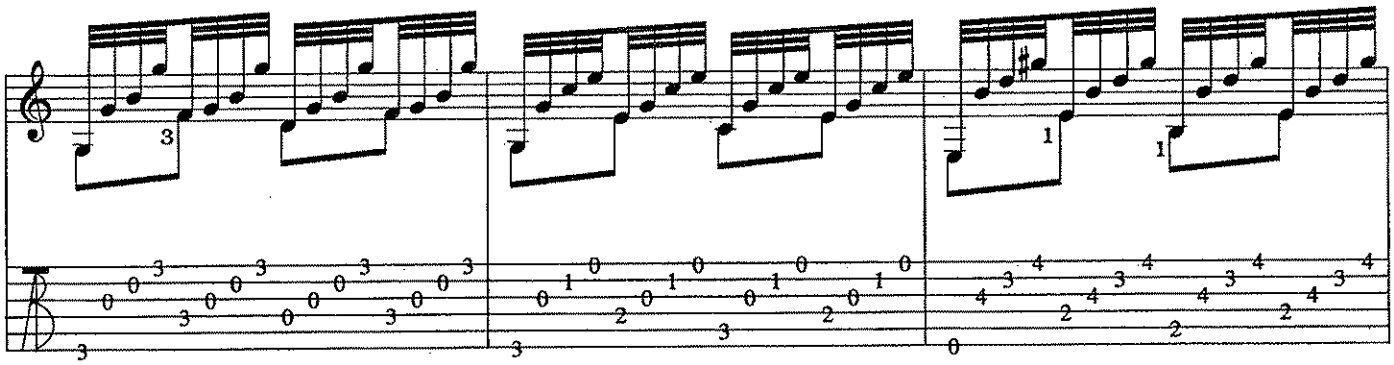

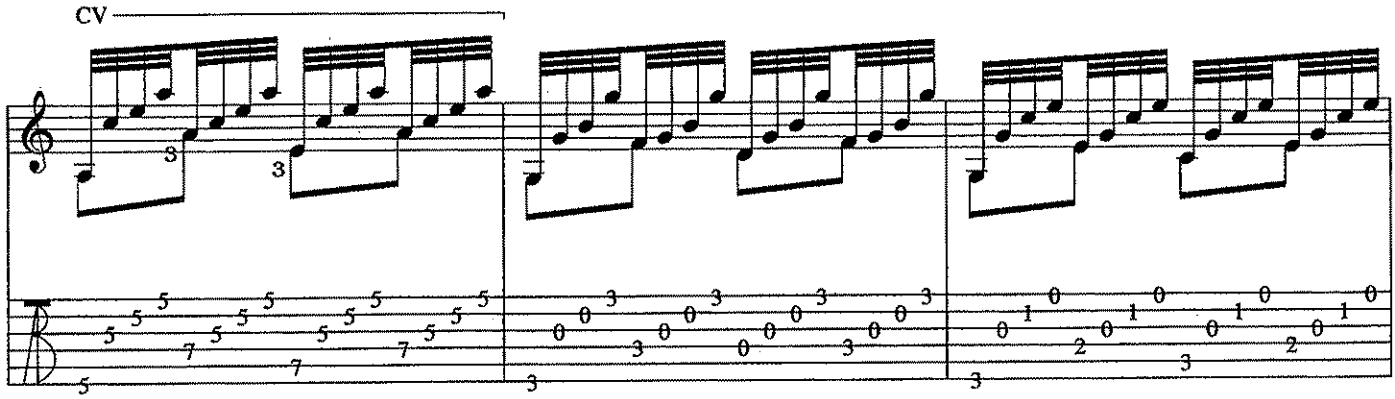
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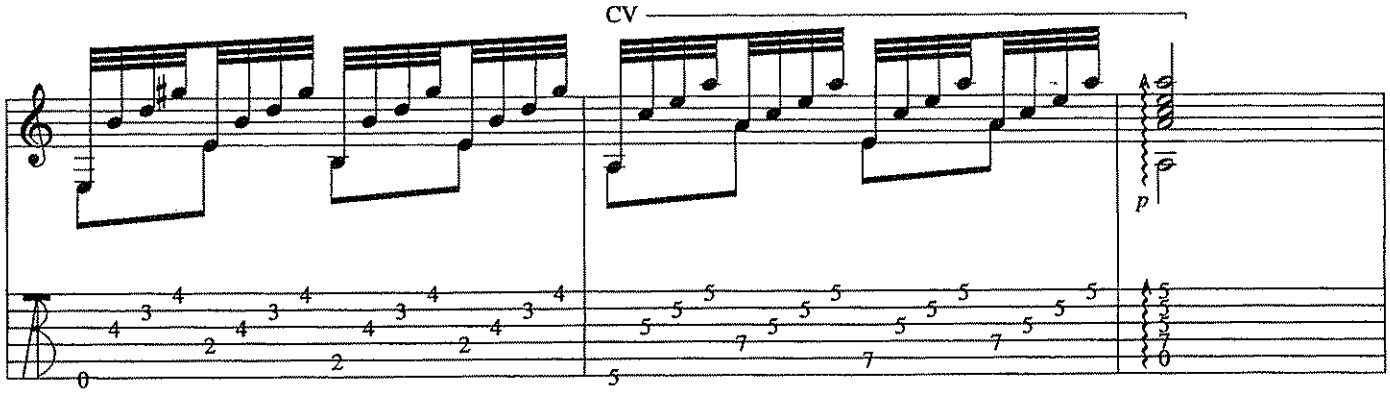
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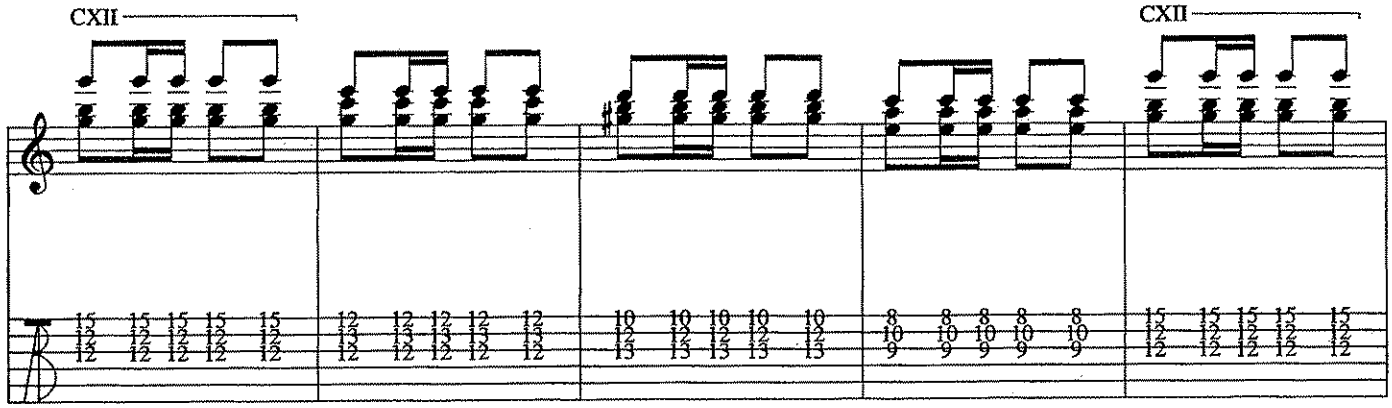
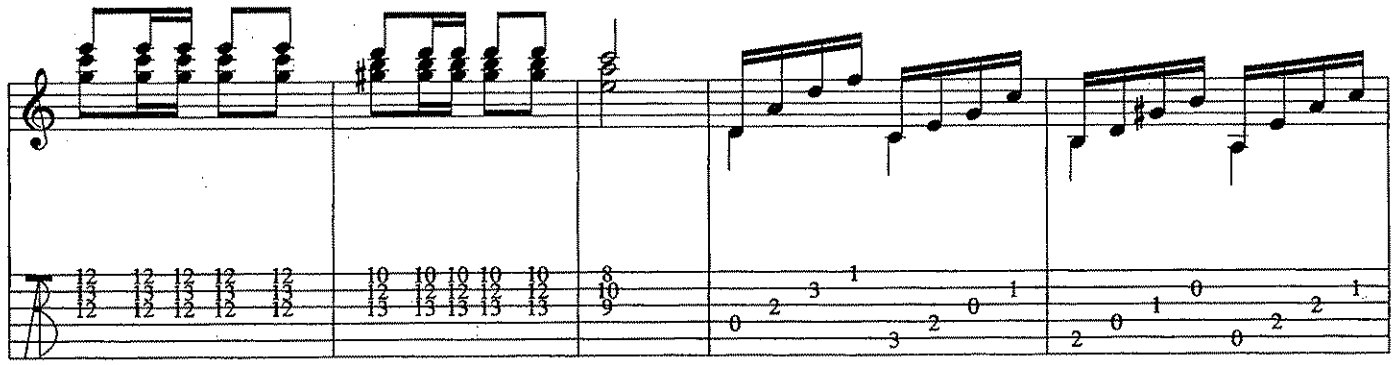
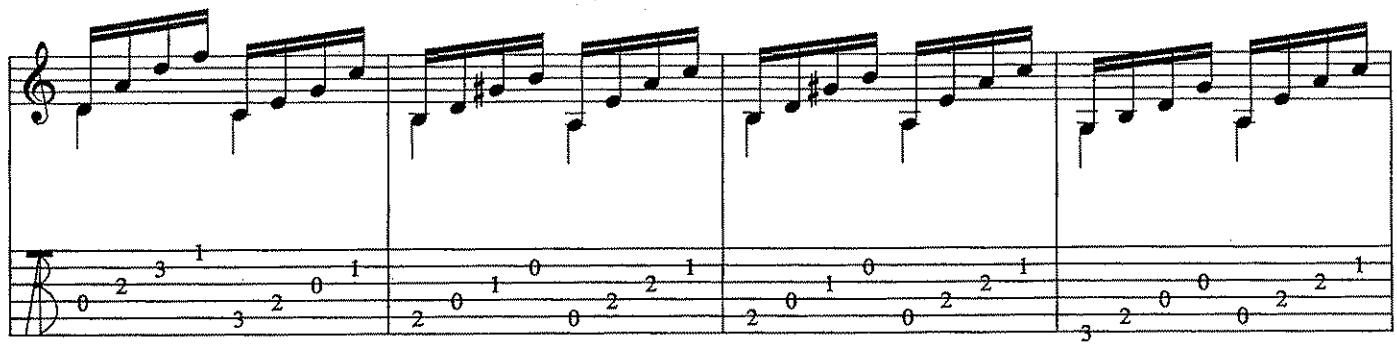
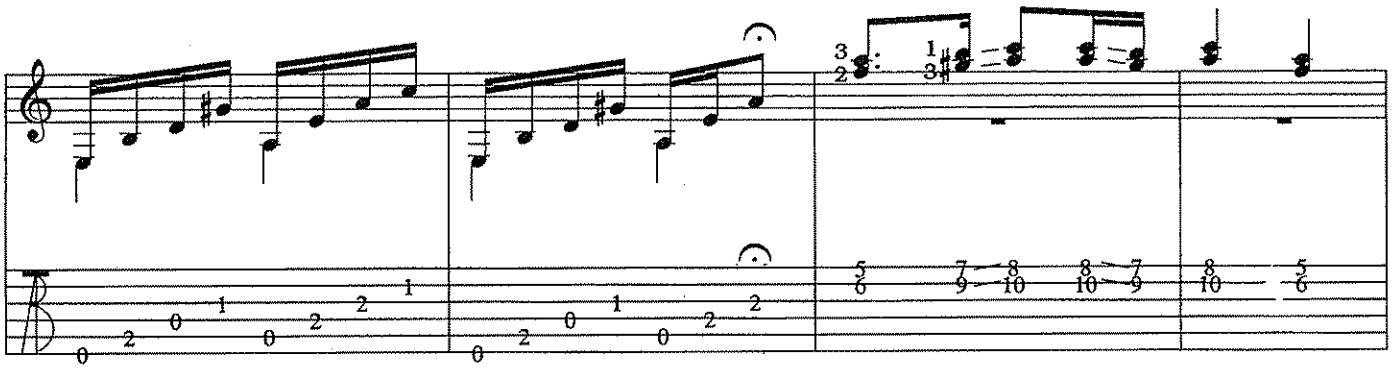
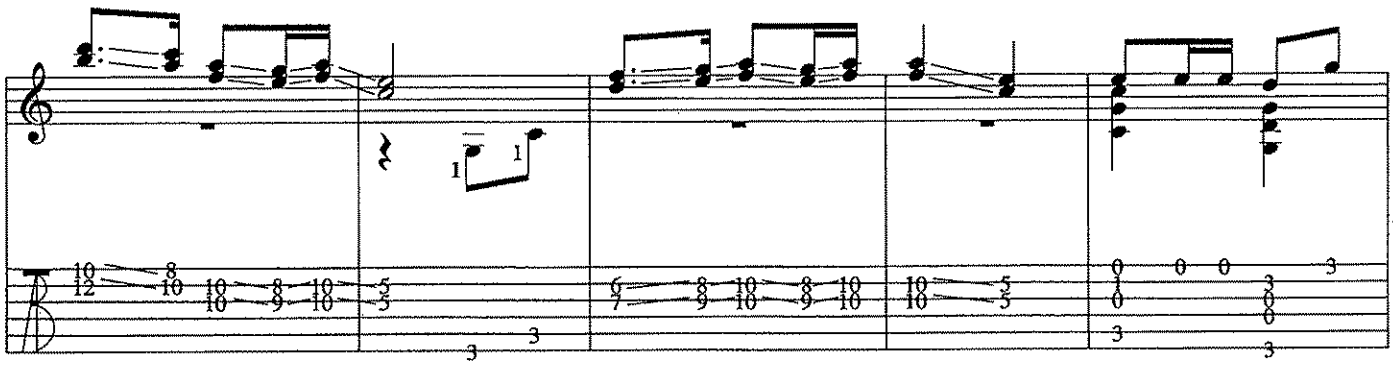
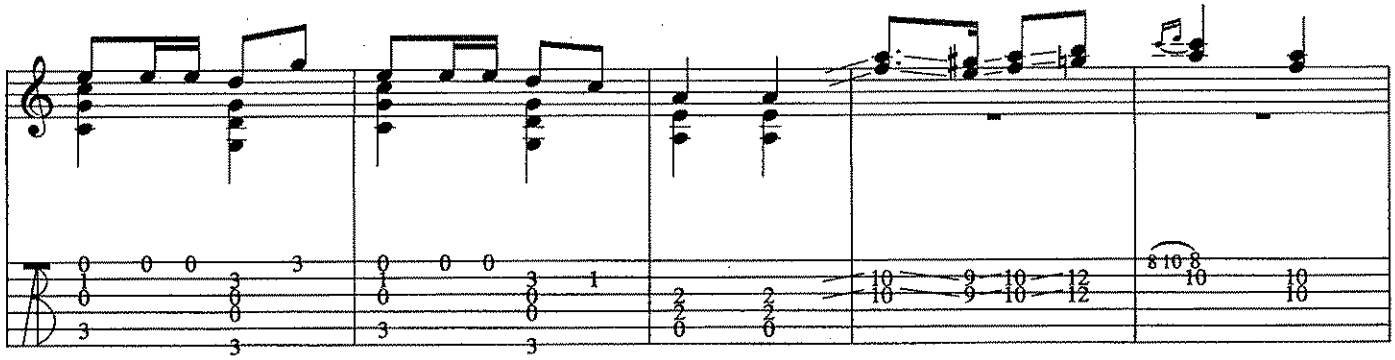

CXII
CXII

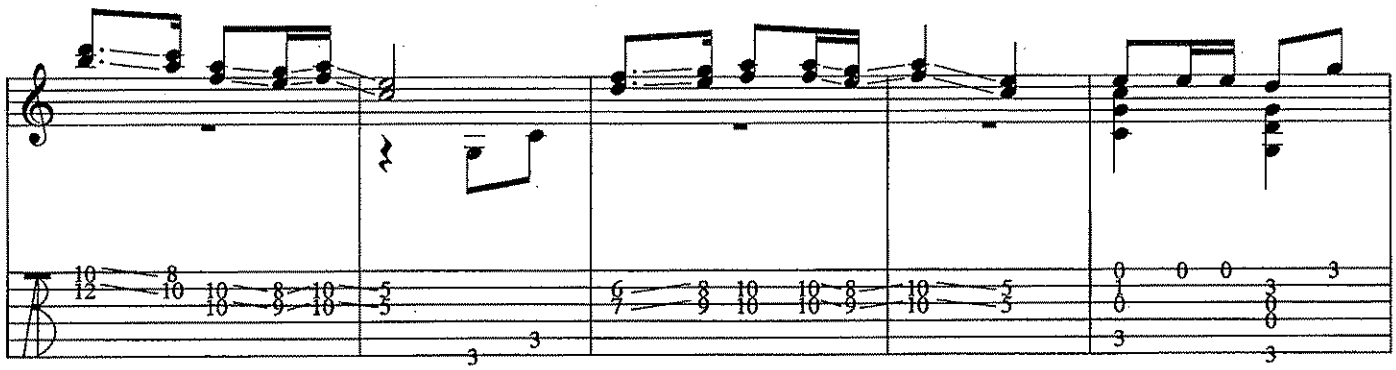


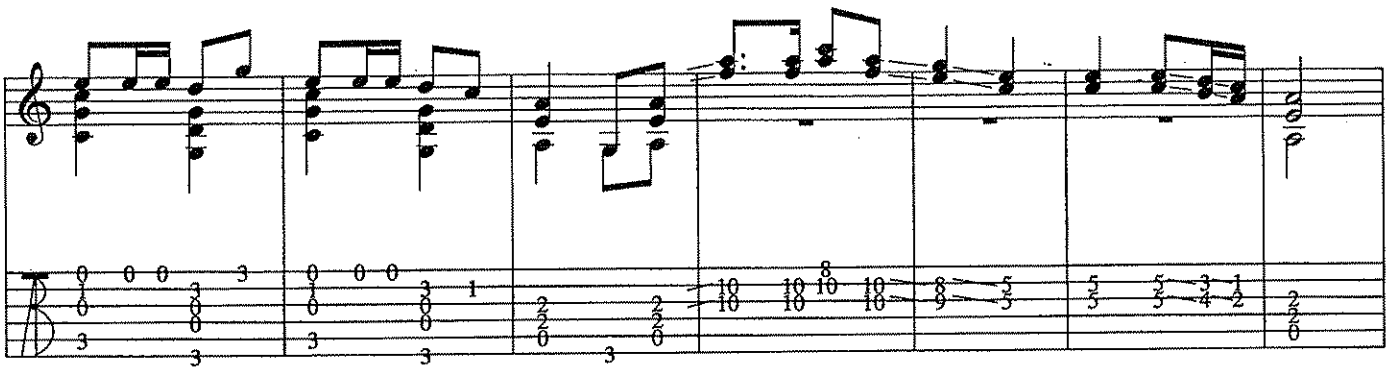


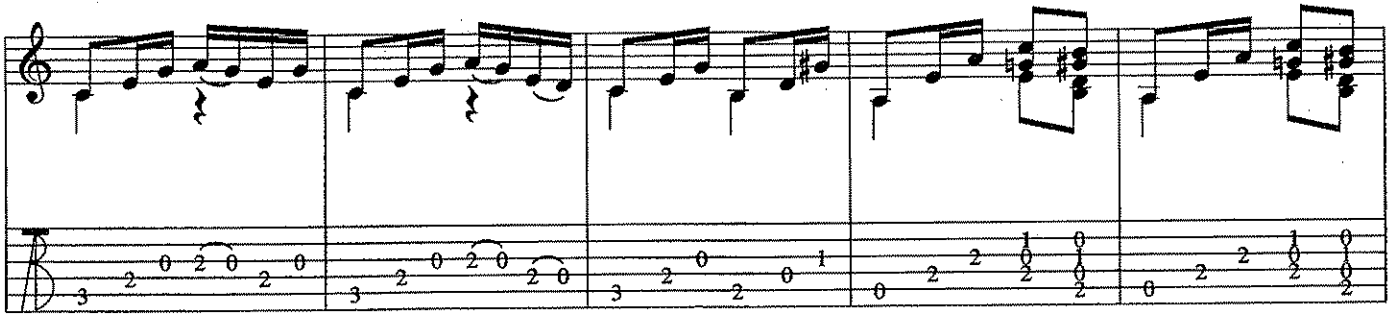


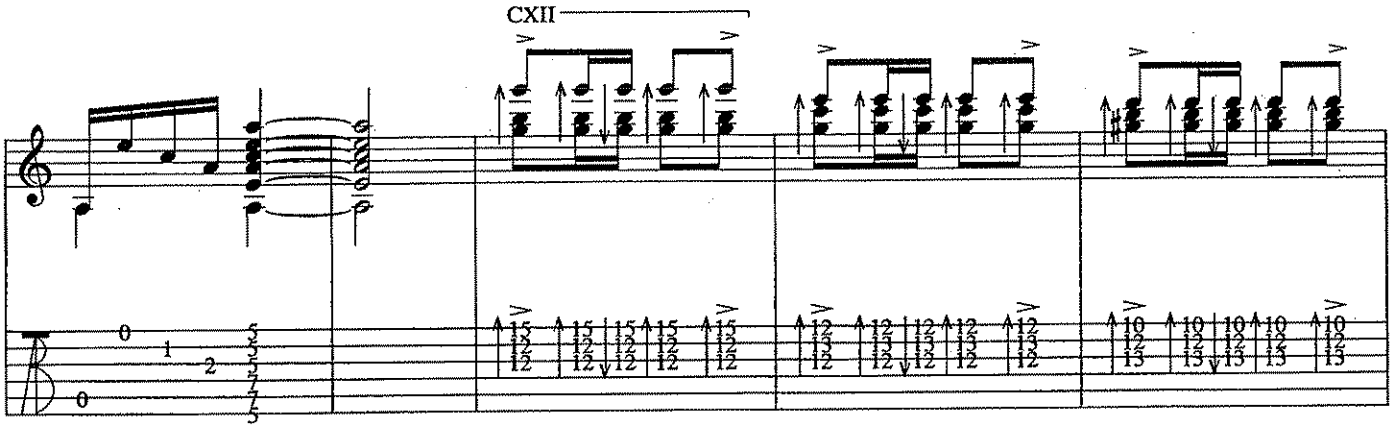


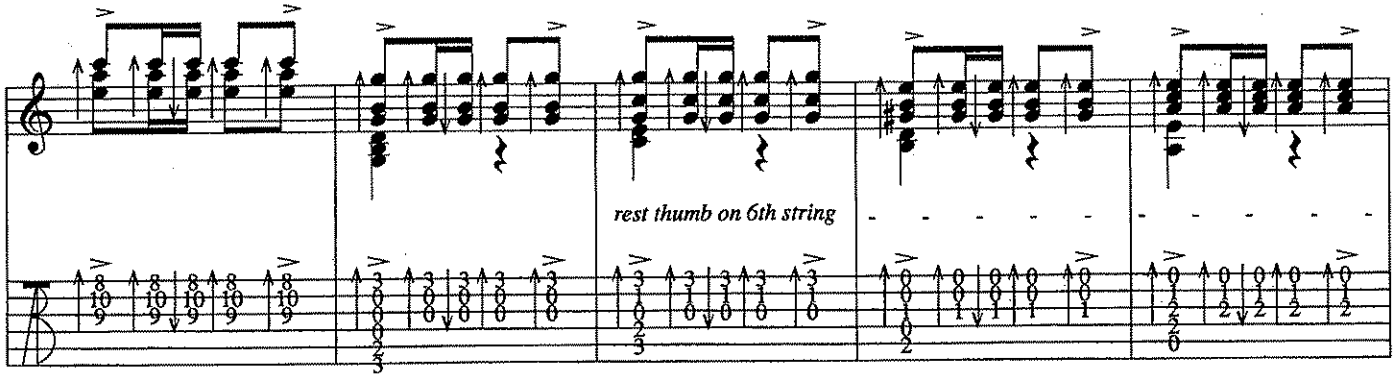


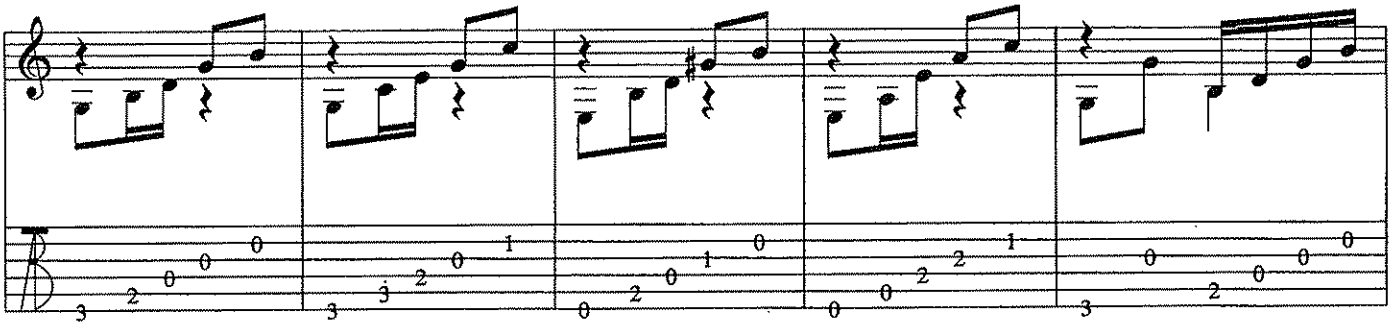




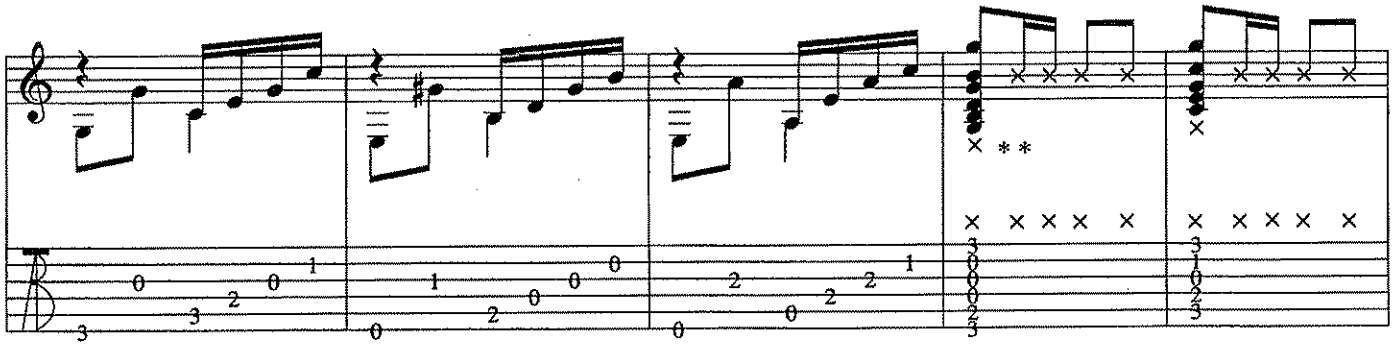


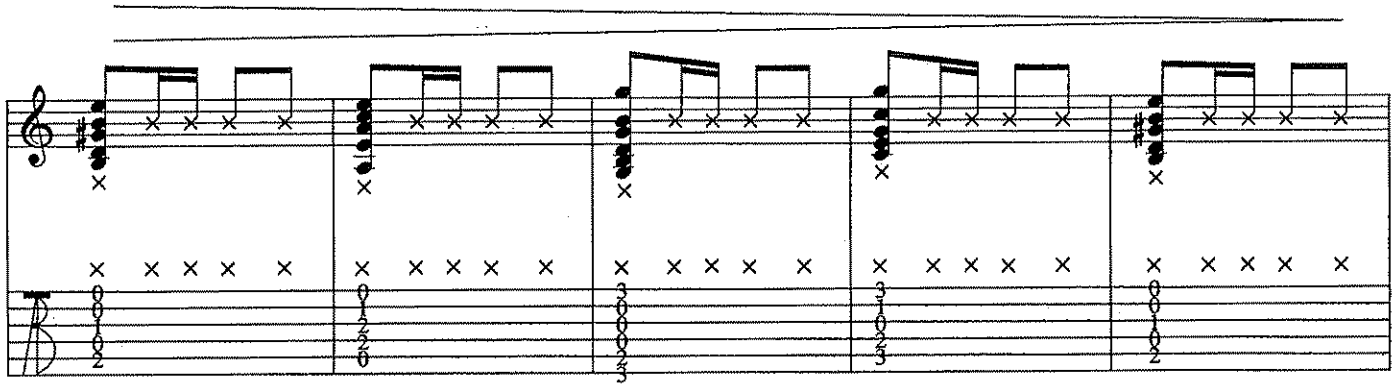

CXII


rest thumb on 6th string

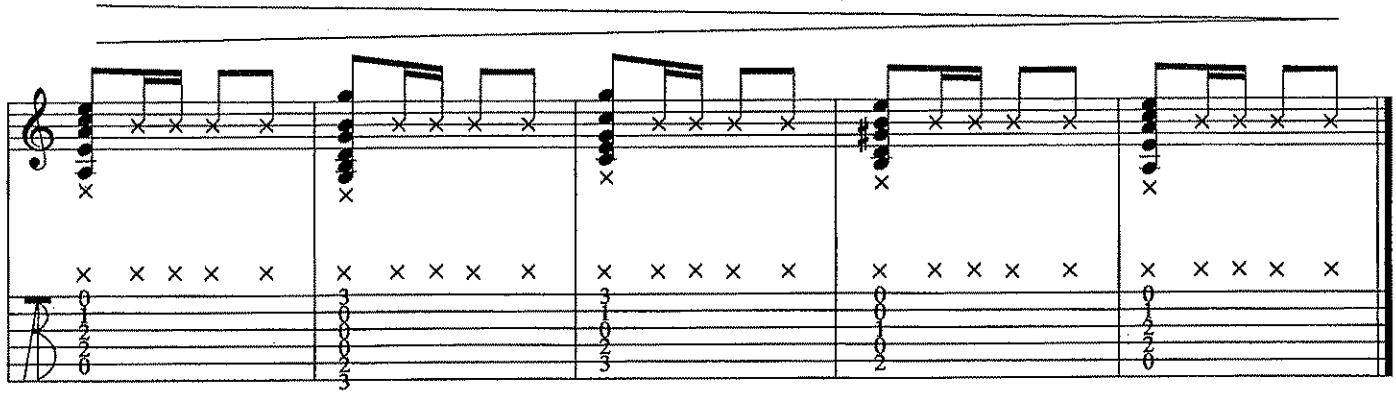


tambour *





Fade out to zero volume. *decresc. a fin*



* *tambour* - drum with thumb on or near bridge while holding shown chord (ad lib!).

* * x - strike strings