

# *Abel Garlevaro*

# *Guitar Masterclass*

**VOLUME II**

Technique, Analysis  
and Interpretation of:

THE GUITAR WORKS OF  
HEITOR VILLA-LOBOS  
5 Preludes [1940]  
Choro No. 1 [1920]

CHANTERELLE  
712



Abel Carlevaro, virtuoso performer, accomplished composer, and creator of a new school of technique is one of today's foremost guitarists. Born in Montevideo, Uruguay, Maestro Carlevaro has been acknowledged throughout the world, earning him recognition and esteem from musicians such as Heitor Villa-Lobos and Andres Segovia. His performances in Europe, Latin America, and the United States have received the highest critical acclaim from the critics and music community.

A major composer writing for the guitar, Abel Carlevaro's compositions range from his well-known "Preludios Americanos" for solo guitar to "Fantasia Concertante" for guitar, strings and percussion. His prelude "Campo" has become a standard piece in the guitar repertoire while his orchestral compositions have been premiered by such renowned contemporary music ensembles as The San Francisco Contemporary Music Players and Kronos Quartet. His "Concierto del Plata" for guitar and orchestra has been performed by leading symphonies in South America.

Maestro Carlevaro is the creator of an innovative school of technique, the originality and insight of which has made it a most decided and firm step in the evolution of the guitar. His school of technique is published in multiple volumes and includes *School of Guitar*, *Carlevaro Masterclass*, and *Serie Didactica*. His pedagogic works as well as his compositions and arrangements are published world-wide by Boosey and Hawkes of New York, Chanterelle Editions of Heidelberg, and Barry Publications of Buenos Aires. Abel Carlevaro conducts yearly international master classes and is often invited to participate as juror for musical competitions.

In acknowledgement of his many contributions to excellence in music, the Organization of American States on May 18, 1985 in Washington D.C. awarded Maestro Abel Carlevaro their highest distinction, the prestigious "Diploma of Honor".

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# ABEL CARLEVARO GUITAR MASTERCLASS

## Volume II **Technique, Analysis and Interpretation of the Guitar Works of Heitor Villa-Lobos**

*Translated by Bartolomé Diaz*

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## Foreword

The music of Heitor Villa-Lobos has overcome its own frontiers to become truly universal, as great art should. His indefatigable creativity has incorporated the rhythms and themes of his people into the musical heritage of the human race.

Villa-Lobos, although attached by an unfailing instinct to the sources of popular inspiration, does not lose sight of the intellectual ideals which give his music everlasting balance.

His work is of great proportions. Fertility is a main feature, along with an intimate strong and inseparable bonding of folklore to reason. This marriage of Villa-Lobos to folklore is so perfect, so far reaching and profoundly personal, that it defines the very existence of the composer. Nationalism and universality become a single, driving, and harmonious element that, when viewed as a whole, turns his work into a great lesson in life and truthfulness. He himself said: "...To reach that level of expression, the serious composer must study the musical heritage of his own country, just as its literary, poetic and political backgrounds. Only in this way will the music flower as a vital element within our social structure."

The first important musical influence was received at home: his father, Raul Villa-Lobos, a fine amateur musician and 'cellist used to stage weekly recitals in which music by Schubert, Schumann, Mendelssohn and others was played among friends — this was the atmosphere that surrounded the childhood of the young Heitor. Some personality traits seem to have a family origin: the severe discipline imposed by his father and the almost obstinate will that was a virtue of Doña Noemí, his mother.

Anxious to start his son on the instrument he himself played, Raul Villa-Lobos attached a metal rod to a viola and taught the child to play it as if he were playing a 'cello. This was Heitor's first instrument, tuned an octave higher than the 'cello [just as the viola normally is]. The composer later acknowledged that his father's teachings were of paramount importance to his musical development.

But there was a new and driving element, the presence of which was to exert considerable influence on Villa-Lobos' career as a composer — this was "o violão", the guitar. Completely detached from any kind of academic support at that time, it was the exclusive property of the people. This unpretentious instrument was the light, the compass that guided him through most of his compositions. From then on, Villa-Lobos incorporated the popular guitar into his musical life. He studied it secretly, fearing a strong adverse reaction from his family. His progress was swift, he soon mastered his technique and attained the performance level of a virtuoso.

In 1920 he began his series of "Choros" with a guitar solo that captured the spontaneity and richness of the popular vein while revealing something of the composer's personality. He wrote several other guitar solos and remained faithful to the instrument. In 1929 he composed the Twelve Studies and in 1940 the Five Preludes.

It should be evident that Villa-Lobos was not a composer of "classical" temperament: he soon rebelled against conservatory traditions. Although he was sceptical about scholastic approaches, I personally believe that he would have been unable to construct a sonorous monument of such dimensions without acquiring the necessary technique and receiving an integral training. He was, to a large degree, his own teacher and pupil, a fine example of self education. Through different works, which span a number of years, and mainly through his 17 String Quartets, he found his own path and consequently a maturing of his style. Only by realising that his art, of universal significance, is essentially of local conception, do we grasp the geniality of his message.

The rhythmic heritage of the people of Brazil constitutes a platform for his artistic creation. He had a certain disdain for academic recipes: when Stravinsky asked him to explain the formal structure of the "Choros" he replied that they varied according to his imagination and that a precise model did not exist.

Villa-Lobos composed at uncertain hours, at unconventional moments; even surrounded by noise, people and blaring radios. His inspiration was constant and haunted him: it was his inner strength. In his own words: "...I do not place barriers or holds in front of the tropical exuberance that I carry within myself and which I instinctively pass on to everything I write. This is why I compose without feeling tied to the conventions of our so called civilisation. . . When working, I am not bothered if children come into the house, turn on the radio, sing or dance. I have great faith in them, it is essential to educate them — social education through music."

An artist has numerous ways of finding his personal path. If we look to the past when the cultural environment was less complicated, with fewer schools and tendencies, it can be realised that it was easier then for an artist to shape his destiny. There was even a time in history in which his career was predetermined by the coherent cultural unity that surrounded him. The aspiring musician of the Middle Ages was not faced with the problem of choosing a school of thought, he only needed to learn his craft. During the Renaissance, a student was supposed to be part of a philosophy rather than the seed that would lead towards personal triumphs.

The increasing spread of musical knowledge and autonomy of instrumental music since the 18th century brought some diversification, but the existing cultural unity dictated a stable atmosphere.

The individualism that developed within 19th century bourgeois society, from which musicians could not escape, brought the dilemma of selection to composers. From then on differences in style developed and groups tended to separate. This was a serious problem for Latin American musicians who went to Europe to study and had to choose a certain school, because at that time they lacked an autochthonous language they could safely call their own. It would become Villa-Lobos' task to construct this idiom but, in order to do so, he had to follow many paths.

I was lucky to become acquainted with Heitor Villa-Lobos during my youth: first in Montevideo where I played the guitar in his presence, later in Rio de Janeiro during a concert tour of Brazil, and finally in Paris. He told me that music should head towards a different goal, that musical education at the beginning of the century had been far from ideal. Private conservatories, badly oriented and deficient, were in charge of raising "household" pianists. He believed in vocation and will and that the real musician would overcome adversities and triumph over inefficient methods through talent and grim determination. He used to comment that the people of Brazil needed a firmer musical education, one that took popular idiosyncrasy into account.

He chose the human voice to educate his people: Brazilians know how to sing, they have it in their blood, it is part of their sonorous world; this is why he worked for so long towards educating the masses through choir singing. Today perhaps he would have chosen the guitar as it synthesises the drive of that great country while being as popular a manifestation as the human voice. In Rio he assembled choral concentrations aimed to prove the enormous socialising power of music. These united the voices of tens of thousands of schoolchildren in a single event. He invited me to the "Conservatorio de Canto Orfeonico", which he directed, where I attended a rhythm class that employed a large number of folk instruments [some of African heritage] brought by him from Indian villages throughout the country. These instruments were used to develop certain aspects of music while deepening the understanding of the Brazilian soul.

At one time, Villa-Lobos also remarked that he was unable to write Brazilian music. He needed fresh inspiration that would lead him away from European constraints. Therefore he decided to tour the enormous expanse of his country in order to gain first-hand knowledge of the different forms of folk music and instruments. On his return he declared that Brazilian music, the music of his people, finally flowed through his veins. These travels through a land of dreams were certainly one of his life's most fruitful experiences. He did not overlook one detail. The strong sense of nationalism that made him more and more united with his people can be found at all times within his music. This nationalism together with the expressive drive and exuberant potential of his creation certainly constitute the maestro's finest achievements.

I possess several of his original manuscripts — they are now important historical documents. He gave me Prelude No. 1 and the first five of his Studies, written in Paris. These cherished presents were one of the reasons that led me to compose a series of studies<sup>1</sup> as a homage to the great composer.

Villa-Lobos played his own guitar compositions when other performers could not master them. Certainly a number of the studies employ mechanisms that could only have been approached with a fresh technical concept. He explored the possibilities of the instrument, his talent drew him towards new frontiers. Some techniques employed by him can still be considered revolutionary and at the time that they appeared they must have been in opposition to a number of established ideas. With him a new guitar was born, a truly South American guitar, not just because of the harmonic, melodic and rhythmic elements employed, but also because of the technique it demanded.

The guitar of Villa-Lobos opened up new paths in musical expression. Without doubt, through a surprising process of self teaching, he created an innovative technique that could not have been learnt in an academy, and also a personal technique, original because of its truthfulness, its message, its humanity and its life.

Abel Carlevaro

<sup>1</sup> Abel Carlevaro, 5 Estudios [Homenaje a Villa-Lobos] — Barry Publications.

## Prelude Number 1

### Heitor Villa-Lobos

The essential rule in the first section of this Prelude, "Andantino Expressivo", is that the thumb adopts a different attitude to i, m and a. These have an accompanying role and the chords they play must not have dynamic priority. The rhythm of the chords

( $\frac{3}{4}$   $\gamma$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$ ) must not be altered. Doing so distorts its particular function. Therefore, fingers i, m and a do not use **fijación**

but apply the principle of **unity through contact**. No finger should predominate. In using the open treble strings for the i-m-a chords and writing this section in E minor, Villa-Lobos employs a natural resource of the guitar. He once said to me "aproveitando sempre as cordas soltas" [always using the open strings to our advantage].

We also need to consider the melody played by the thumb. The opening portamento, B (5) to E (5), will only sound perfectly clear and neat if **the arm is used to perform it**. When a **translation by displacement** is required [a translation in which there is a finger common to both positions] extraneous squeaks can occur due to the friction of the finger against the string. If the arm generates these movements, this problem can be overcome: ie the impulse for the shift originates with the arm. In this case only the arm's motion changes the first finger's position. The finger itself should be relaxed, the pressure on the string being governed by the arm and not by opposing pressure exerted by the thumb. Moreover, **the thumb should be loose and away from the neck**. In this way the shift is not obstructed.

At the beginning of **bar 1** the two E's [(5) and (6)] require the **twin-stroke of the thumb** [described in *School of Guitar*]. It combines a flesh stroke on (6) followed by a nail stroke on (5). However, the twin-stroke is not required for the bass melody in **bars 6 and 7**, as this would give an unnecessary emphasis to the common B. Therefore, use a flesh-stroke over (5) and (4). The use of the thumb twin-stroke occurs again in **bar 8**. Here the flesh is used for the open fifth string and the nail for A (4).

For the left hand there are no particular problems until the beginning of **bar 3**; the fingers remain at the seventh position, employing the hand's natural range of 4 frets. For the second B of **bar 3** a **translation by substitution** is necessary [finger 1 for finger 3] in order to reach the ninth position conveniently.

Translation by substitution of the third finger for the first.

In moving from **bar 7 to bar 8**, place the half-barré at the fifth fret **after** playing A (4). Vibrato, if desired, can then be easily used for the melody.

On the third beat of **bar 8**, after playing E (5), **move the arm forward to lift the half-barré** then place the first finger on C (3). Avoid extraneous noises and make sure that the open first and second strings have a full sound.

The following exercise is useful in assimilating these movements.

Exercise:

The transversal displacement [caused by the arm's forward movement] places the first finger on (3) and ensures that the first and second strings vibrate freely.

In **bar 10**, the A  $\sharp$  and A nat. on the fourth string are highlighted by applying the **unity through contact** technique.

Exercises:

The RH index finger should make the notes played on the fourth string stand out.

In the passage beginning at **bar 23** the use of the LH fingers requires detailed analysis. As in so many works by Villa-Lobos, a fixed

LH pattern creates a sonorous and atmospheric effect unique to the guitar. A good example occurs in

the first Etude where, in combining a moving but unchanging LH pattern with the open first and sixth strings, he obtains a number of different and original harmonies.

In Prelude No. 1 Villa-Lobos employs the same chord in a different way. The bass played by the first finger has the melody while the remaining fingers [2, 3 and 4], displaced in parallel fashion, fill the spaces between the half and quarter notes of the melody.

It must be understood that from a mechanical point of view, the disposition of the fingers on the fingerboard **should be generated by the arm and wrist**. The following exercise will help in assimilating the correct combination of the muscular complex [arm/hand/fingers].

Exercise:

For chord A the fingers are placed on four different frets, using the normal span of the hand in a **longitudinal presentation**, and the fingers common to both chords [2 and 3] as contact points. The first and fourth fingers perform a contrary movement [one ascending and one descending] resulting in the **transversal presentation** which is necessary for chord B. The process is as follows:

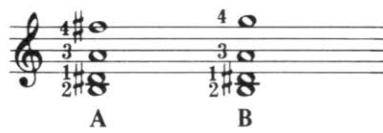
1. Relax the first and fourth fingers but do not displace them.
2. Moving the arm forward while slightly rotating the wrist, bring the first and fourth fingers to G (4) and Bb (1) respectively. Stay well over the fingerboard. In remaining on their respective frets, the second and third fingers permit this movement.
3. Once the first and fourth fingers are at the required frets they stop the corresponding strings.

With reference to the use of this chord in Prelude No. 1, the shifting to different positions will require the arm's active participation and a **stable presentation**. In **bars 25 and 26** the arm has to negotiate a descent to the first position: each **translation** combines a forward movement of the elbow [towards the body], with a leftward turn of the forearm. This transforms the original impulse into a movement to the left, placing the fingers at each new position. This elbow movement also assists in lifting the fingers off the fingerboard [pianists use a similar action to lift the hand and carry it to another part of the keyboard]. Lift the fingers, keeping the necessary pattern in a relaxed state while it is not on the fingerboard. Loosen the LH thumb at the moment of the shift and ensure that it obeys the arm. [Remember that it is not necessary for the thumb to exert an opposite force, but only to act as a point of contact. This calls for very little pressure.] During the translation **the fingers must hold their pattern while in the air**. The hand then arrives at the new position in a precise configuration.

The above explanation of descending shift technique is necessary because of its speed and the distance between positions that has to be covered. For very short distances, or in cases where there is more time to make the shift, this technique is not required.

At bar 51, the fourth finger is displaced while the other fingers remain on their respective frets. To perform the passage correctly, approach it as follows:

Exercise:



**A** requires a **transversal presentation**. The side of the thumb touches the neck — do not forget that the thumb should obey hand movements — while the elbow moves forward and upwards, allowing the fingers to form the chord pattern. In moving from **A** to **B** it is only necessary to lower the elbow slightly. Then, with a subtle turn of the wrist, the fourth finger will be placed naturally on G (1), thus avoiding any friction with the string at the moment of the change. To return to **A**, move the elbow forward once again.

Exercise:



The fourth finger obeys the movements of the arm.

It is clear that the fourth finger can, and at times should, displace itself. But in this case it is not prudent to do so in isolation. The correct movement involves the combined participation of the hand and arm. This approach may prove difficult at first but, once assimilated, becomes very straightforward and encourages a more eloquent performance. The most natural results are generated when mental preparation directs a number of muscular elements towards one single end.

In **bars 33 to 38** of the Prelude, there is a change I suggested to Villa-Lobos [which he gladly accepted]. I was staying in Rio and had been working on the piece for a couple of weeks, when it occurred to me that the parallel movement in the chromatic descent could be interpreted another way. When I showed him my solution he seemed pleased and offered me the original manuscript of the Prelude as a gesture of thanks. The change entails eliminating the parallel sixths throughout the chromatic descent and only using them at the very end of the passage.

With regard to the right hand, this passage calls for the technique of **unity through contact**, with the annular playing the melodic line. It is also appropriate that this finger employ a clearer attack in order to contrast with the timbre produced by the thumb.

At the fermata in **bar 39** the open B should not be damped but allowed to ring as the hand leaves the fingerboard. To do this, the arm carefully lifts the fingers and ensures that the second string rings until the start of the ensuing bass melody.

Exercise:

In the “Piu Mosso” section, the first few notes define E major. But the melody only starts in **bar 52** with the last two sixteenth notes [reinforced by the open B]. It should be recognized that the arpeggio **has no melodic importance**. I clearly remember Villa-Lobos singing this very passage to me and pointing out the melodic notes:

To bring out this melody, use a clear stroke for the index and middle fingers and a flesh stroke for the thumb [which plays the open B]. This produces a right hand displacement towards the treble strings, and a thumb movement from (6) to (2). The movement encourages the curving of i and m and hence a clearer sound. Of course, this movement demands that everything that was established in *School of Guitar* concerning the thumb is remembered, ie its lateral attack and nail shape [to avoid disturbing other fingers]. Without applying these preliminary ideas the proposed solution will not be effective.

The “Piu Mosso” does not imply a very quick tempo, just quicker than the initial “Andantino Espressivo”. The melody should be graceful, its metronome indication c.  $\text{♩} = 96$ . Bear in mind that the passage implies the use of some rubato.

If the thumb plays the full chords in **bars 70 to 77**, use the **twin-stroke**, reserving the use of the nail for the first string. The partial second finger glissandi on the third string begin at **bar 74**. Each one culminates with harmonics at the 12th fret on (2) and (3). In this instance the partial glissandi are performed using the second finger and concluded with the fourth. A **precautionary damper** is necessary for the basses: the RH thumb leans lightly on (6), (5) and (4) at the start of the portamento, thereby avoiding any interference and allowing for absolutely clear glissandi and harmonics.

## Prelude Number 2

### Heitor Villa-Lobos

The first section of this Prelude, “Andantino”, begins with an undulating, sinuous melody, derived from arpeggiated chords in E major, the tonal centre. The theme moves freely around these chords.

In **bar 1**, bring out the A  $\sharp$ -B appoggiatura [which is highlighted by a ritardando] by playing it louder than the arpeggio. The descending slurs which follow are thereby contrasted.



Note that the A  $\sharp$  and A nat. have a double function here:

- as part of the sixteenth note arpeggio;
- as part of the harmony [demanding a full quarter note duration].

**Anticipate the new position while performing the fourth finger portamento;** this is, mechanically, the most convenient approach.

At **A**, position IV is reached before the portamento’s resolution. The shift is made using a **partial translation** [produced by the active participation of the wrist]. A safer displacement, with greater control of the fourth finger, is achieved in this way just as the natural placement of the first finger on G  $\sharp$ . The same technique applies for **B**, this time anticipating position IX.

In **bar 9**, the ascending scale begins in the second position once the preceding first position chord is stopped. Prepare the second position before playing the scale. The fingering indicated in the third example is the most convenient if unnecessary left hand displacements are to be avoided. The open fifth string facilitates the position change [II to IV] so that no other shift is required before the next bar. The chromatic ascent can thus start with the first finger and conclude without any further displacements.

Perform the scale in a precise and articulated manner, preferably without slurs. The use of slurs is recommended for those guitarists who have difficulty in reaching a suitable speed with their right hand index and middle fingers. Bear in mind that the neatness of every note, not just some, and a pure precise execution are absolutely essential here. The passage, a simple ascending scale and a linking element, then becomes interesting. It is a filigree bridge, enhancing and enlivening the repeat of the original melody. Furthermore, pay attention to the application of a cautious “longing” rubato, playing initially with a certain deliberation [to allow for acceleration later]. A slight “rall” and “rit” are indicated in **bar 10**, with an “a tempo” following immediately. The subtle use of rubato and a clean, natural and effortless ascending scale will have a graceful effect.

In bars 23 to 26 Villa-Lobos re-employs the melodic design of bar 2, this time as a sequence or modulating progression. It serves the function of a stretto and ends in the final bars of the first section.

A totally new idea is presented in the second "Piu Mosso" section: a right hand finger pattern repeated in different LH positions. At the arpeggio's start, the thumb performs a **twin-stroke**, attacking the bass strings, the sixth string with the flesh and the fifth with the nail [through a slight turn of the hand]. In order for the middle finger to reach the last note of the bar comfortably, the fingering of the passage demands a transversal RH movement. This leaves the thumb free for the twin-stroke immediately following.

The LH finger pattern is identical throughout [save for the final bars] and the beauty of the section is a result of displacements to different positions. The bass carries the melody throughout, while the arpeggio provides a harmonic support. Although repetitive [using perfect major chords] the pattern is masterful in its use of open strings [(1) and (2)] and the ethereal atmosphere it creates is typical of Villa-Lobos. The similar example in Etude No. 1 has already been mentioned.

Exercise:

The notes played by the thumb on (5) provide the basic dynamic level; the thumb on (4) should be subdued.

Exercise:

The example demonstrates a **translation by displacement**, employing a fixed LH pattern. Use slow, ample movements and avoid unnecessary noises. Perform the shifts with the active participation of the arm, thereby eliminating extraneous "friction-induced" noises.

Exercise:

Descending slurs.

Exercise:

The hand should be in a **combined presentation**. The contraction of the fourth finger can then be made with more freedom.

Mechanism for bar 14:

The image shows four sets of fingerings for a guitar string pattern across four staves. Each staff has a key signature of one sharp (F#II). The first two staves are labeled "without changing positions." The third staff is labeled "From IV to II." and the fourth staff is labeled "From VI to II." The fifth staff is labeled "From VII to II." Each staff shows a sequence of sixteenth-note pairs with specific fingerings indicated by numbers above the notes.

**Bars 17 and 18.**

A musical example for bars 17 and 18. It starts with a dynamic *p* and shows a transition from a lower position to an open second string. The key signature changes to one sharp (F#VII). The notation includes sixteenth-note patterns and a major seventh chord resolution.

To facilitate the shift change position [I to VII] using the open second string.

### Prelude Number 3 Heitor Villa-Lobos

In the **first and sixth bars** of this rather free Prelude, Villa-Lobos uses the open strings for harmonic support. They are written in eighth notes while the pattern of the top voice is in sixteenth notes. The phrase resolves on a major seventh chord.

A musical example for the first and sixth bars of Prelude Number 3. It features a mix of sixteenth-note patterns and eighth-note chords on the open strings (A and E) to provide harmonic support. The dynamic is *p* throughout. The notation shows a clear resolution to a major seventh chord.

This first statement is born of the guitar's unique character: The composer searched for harmonic relationships which exploited the instrument's idiomatic resources, thus encouraging the music to flower unrestricted.

In playing the link in **bar 3** [the sixteenth notes] keep the LH fingers on the frets. The entire arpeggiated C major chord is thus blended and sustained.

Exercise:

Hold the fingers at their respective frets in order to get the full resonance from this chord. Conversely, play the last three notes

non legato. They should then function as an important melodic climax leading directly to the chord which follows. To produce the required dynamic and to achieve a true singing quality on the first string, the first chord of **bar 4**:

calls for the participation of the thumb, fingers and hand. In this case the ring finger should not be curved: a bent finger using a strong attack can produce a buzz. The sound should be clean and clear with a singing quality produced with the help of the hand and wrist. This type of attack on six strings, when correctly performed, yields a formidable and expressive sound. The action of the ring finger, **in this case a passive extension of the hand**, permits gradations of sound quality and quantity.

Exercise:

To play the arpeggiated chords successfully, the RH fingers should be free of one another and participate with the hand. The dynamic produced by the ring finger can then be substantially greater than that produced by a finger acting in isolation. This technique can also be used for the chords in **bars 16, 17, 19 etc.**

Arpeggiated chords on six strings may also be performed using the **thumb twin-stroke**. Here is an example from **bar 7**:

The thumb starts the stroke with the flesh and completes it with the nail. This results in the required fortissimo and an independent, singing quality on the first string. To perform this thumb stroke the nail must be carefully shaped so that it never catches the string [see *School of Guitar, chapter IV*]. It is also necessary to develop a clear concept of the mechanism of the hand, wrist and **fijación**.

In this case, the hand propels the thumb from (6) to (1) slightly applying **fijación**. The wrist makes a gentle leftwards turn that places the nail on the first string, thus producing a perfectly clean attack.

The first octave of the arpeggio in **bar 8** should be played **pesante**, separating every note with a thumb nail stroke. The two following repeats can be played p-i-m-a with a gentle accelerando. The passage is fingered as follows:

Exercise:

From a strictly technical point of view, this exercise focuses on translations, RH mechanics and the contraction of the first finger on (4). However, its applications are greater if it is approached in the same way as the Prelude. To apply the appropriate gradations of tempo demands great subtlety. The first octave [played with the thumb] **needs a heavy, energetic attack at a tempo slower than that of the ensuing two octave accelerando**. Every repeat of the exercise should be well judged dynamically and should include the mentioned rubato.

Study carefully the LH technique used in the change from the last beat of **bar 8** to the chord which follows it. The fourth finger on E (1) serves as a point of pivot. This helps to place the three other fingers by means of a **change of presentation**, involving the hand and wrist.

Exercise:

Using the fourth finger as a pivot, the arm performs a slight forward and upward movement that encourages the placing of fingers 1, 2 and 3 on (4), (3), and (2) respectively. Finger movement can only be considered correct when used in combination with the movement of hand, wrist and arm.

**Bars 9 and 10 present a rhythmic, harmonic and melodic phrase over an A pedal.** This is repeated as a sequence in **bars 11 and 12**. In order to arrive at an absolutely accurate musical result, clearly delineating the phrase and its imitation, it is necessary to observe certain technical subtleties. The melodic imitation is not note-for-note, so we must assume that Villa-Lobos used this variant because of the tonal centre and the pedal bass.

I suggest starting the phrase [first chord of **bar 9**] with the **twin stroke of the thumb**:

The following

chords can be performed with p-i-m-a [using **unity through contact** to produce a singing sound on (1)]. For the imitation [**bar 11**], the first chord again calls for the use of the thumb, repeating the technical process explained above. Remember that from the beginning of **bar 9** to the end of **bar 12**, the left hand should be in a transversal presentation, ensuring that the fingers are correctly placed on the frets. All four bars require translations by displacement, the fingers describing parallel motions. Perform these shifts directly involving the arm and wrist. Avoid extraneous noises.

In **bars 20 and 21** note that the B of each final beat is fingered differently:

At **A** the fourth finger anticipates the next chord, at **B** the first finger reduces the distance of the shift required to play the notes which follow.

In playing the repeated notes in **bar 22**, consider the “rit.” Villa-Lobos places under the final E. This eighth note must be interpreted as the beginning of the “Molto Adagio”, not simply as a prolongation of the repeated notes which conclude the first section. This phrasing is repeated in the ensuing sequence.

In **bars 23 and 24**, employ **stroke no. 2** for the index finger to ensure that the descending notes, which conclude each pattern, are detached. The middle finger plays piano by using **stroke no. 1**. This is the most appropriate stroke to use for this dynamic level. The same RH fingering also applies to the remainder of the “Molto Adagio”.

Example:

Use **stroke no. 2** for the RH index finger employing **fijación** at the end joint. This stroke can apply greater pressure to the string and therefore provide greater volume.

Exercise:

The repeated notes, with the use of **stroke no. 1**, must remain piano. The melody requires **stroke no. 2** on the index finger. This results in the index finger playing alternate notes in the upper voice [using **stroke no. 1**] as well as the melody on the second string [using **stroke no. 2**].

## Prelude Number 4

### Heitor Villa-Lobos

I learned from Villa-Lobos that the melody in the first few bars of this Prelude is reminiscent of the Amazon area in Brazil. A solemn, majestic exposition begins with the E in **bar 1**. This uses a natural scale and ends an octave lower. The last two notes of this

design feature a dotted rhythm: which is then repeated as an echo, enveloping the whole note E

throughout the 4/4 measure. In these first two bars, the melody should sing out above the insistent rhythm:



Therefore, this initial section is comprised of two completely different elements:

- the melody in 3/4
- the rhythm in 4/4.

The composer employs dynamics to separate them: the melody is played forte, the harmonic-rhythmic answer pianissimo.

On certain melody notes the thumb nail must be used, even resorting to **partial fijación**, bringing the wrist into play and thus effecting a more efficient restraint of momentum. Remember that a stroke does not end when the string is set in motion. In most cases a complementary contrary effort must ensure that the finger does not complete its trajectory by leaning uselessly on the adjacent string.

In **bar 6** it is important to lift the LH slightly. Then the placing of the third finger on A (6) does not interfere with the sonority of the open fifth string. The thumb must present two contrasting attitudes in quick succession:

a forte **nail stroke** on (6)  
a pianissimo **flesh stroke** on (5).

Exercise:

The object of this exercise is to balance these different elements so that each one emerges at its intended dynamic level without interference. The intelligent use of RH strokes will help to delineate the part writing and clarify contrasts in timbre.

In the second section, "Animato", Villa-Lobos repeats a bass melody with the thumb. From **bar 11** some flexibility in the meter is permissible. Because cantabile is indicated, we must try to create a convincing melody with the thumb and completely reject the idea of this being a simple arpeggio. In this section the subtle, transparent writing produces an atmosphere of E minor, employing the open first string as the common element to every chord. The undulating quarter note melody, played by the thumb, starts on (4), and repeats a very similar design on (6). Here the open B becomes the common factor, enveloping the harmony.

The melody constitutes the primary dynamic level and is accompanied by the simultaneous arpeggio harmony. Therefore the thumb should use its muscular aggregate and i, m and a stroke no. 1 for the arpeggio. The resultant sound is absolutely clear, not because a powerful attack is used, but because the other fingers assist the thumb by playing at a lower dynamic level.

From a mechanical aspect, try to be absolutely neat in LH translations [changes of position]. Avoid the extraneous "squeaks" which occur when fingers glide along the bass strings. This can be correctly and more efficiently achieved if we **allow the arm and wrist to take charge of the placing, lifting and shifting of the fingers**.

### 1. Placing the fingers

Placing the fingers is generally determined by the attitude of arm and wrist. Examine the two following examples which are relevant to the first bar of this section:

What subtle mechanical difference distinguishes the two?

In **A** the contraction of the fourth finger is caused by wrist and arm performing a change towards transversal presentation. The finger follows the movement and allows itself to be placed on D # (2).

In **B** once the first chord is played, the second [which includes the fourth finger on E (2)] is reached without any active arm participation, ie the action of the arm is passive and there is no change in presentation.

Exercise:

In this exercise examples of A and B are combined. Displacements of the fourth finger must be governed by the arm and wrist.

## 2. Lifting the fingers from the fingerboard

The arm is responsible for helping to lift the fingers, which should not exert any effort but allow themselves to be transferred. Leaving the fingerboard should not imply a great distance separating finger and fret. To an observer this distance must be imperceptible. For a better understanding, consider a pianist's action in taking his hands away from the keyboard: at the instant of movement the fingers relax and the arm takes over completely.

## 3. Position shifts [*translations*]

Remember that there are three types of LH translations: by substitution, by displacement and by jumping. In the "Animato" of this Prelude we find examples of translations by displacement, where one or more fingers are common to adjacent positions. The correct approach to this passage employs the arm as the common element that unifies the placing, the lifting and the shifting of the fingers.

In **bar 11** it is convenient to stop E (4) using the first finger, not the third, as this would displace the hand unnecessarily.

Correct:

without shifts.

Incorrect:

with an unnecessary shift.

In **bar 13** there is a translation to the second sector of the fingerboard:



The lower bout of the guitar creates an obstacle which can easily be overcome by moving the left arm forward slightly.

Do not forget that in every group the last note is an open string which facilitates the position change. Also bear in mind that placing all the fingers simultaneously is incorrect: the third is placed first, on (4), and the other fingers follow.

Translations to the second sector of the fingerboard demand the combined work of hand and arm. Try to eliminate the squeaks caused by friction between finger and string.

Exercise:

2nd sector

The same observations can be made regarding the passage beginning in **bar 18**: the second finger is placed independently, before the others. This applies to every change of position.

In the repeat of the first section melody, at **bars 27 and 29**, Villa-Lobos employs natural harmonics. The following fingerings completely eliminate unnecessary displacements in these passages. Note that in position VII, the first and fourth fingers should be adequately separated so that they can be placed without moving the hand.

## Prelude Number 5

### Heitor Villa-Lobos

The rhythm  $(\frac{6}{4} \text{ } \text{ } \text{ } \text{ } \text{ })$  is used consistently in the “Poco Animato” section of this Prelude and integrated with the harmonic movement. Play the chord at the beginning of the first section with the **twin-stroke** of the thumb. The chords which follow use fingers only or include the thumb.

At **bar 2**, as a result of the five string barré, the LH has a **longitudinal presentation**. On the fourth quarter note the second finger must move to C  $\sharp$ . To do this a subtle leftward turn of the hand assists the action. This movement, **simultaneous to the translation**, also helps to place the first finger on E (4) thereby creating a **transversal presentation**.

Exercise:

The next stage involves placing the third finger on D (2) **without** changing the presentation. This finger becomes the common element throughout the shift to position V. **During this shift the presentation is changed** from transversal to longitudinal while the fingers and hand are away from the fingerboard.

Exercise:

The two-string barré at the beginning of **bar 4** implies that the hand retain the presentation used for the preceding chord.

Exercise:

Once the fourth finger is placed on F# (1) it becomes a pivoting point allowing **the arm** to place C IX correctly.

Exercise:

The shift to position VII on the second beat of **bar 4**, like the shift from CV to CIII on the first beat of **bar 5**, is performed with the technique known as **mechanics of the supporting point**. The movements for **bar 4** are as follows:

1. Lift CIX using the arm. The first finger should not apply any effort nor should it move independently.
2. A translation to CVII using **mechanics of the supporting point**. An initial impulse moves the elbow forward. This is followed by a leftward turn of the forearm and a subtle wrist adjustment places the first finger precisely.

Exercise:

**Employ mechanics of the supporting point.**

At this stage it is appropriate to mention a common problem in playing three-string barrés: the thumb encounters difficulty in reaching the neck with the result that the guitarist tries, mistakenly, to compensate and draws the hand backwards. The correct solution involves placing the thumb parallel to the index finger with the tips facing each other.

Remember that throughout this passage the right hand should ensure the predominance of the top voice. Note the melodic syncopation Villa-Lobos establishes in **bar 4** through the use of ties [these have a musical role, not a technical one]. This is also found in **bar 5** and used twice, in an identical fashion, to conclude the exposition [**bar 6**].

Just as with the melody, it is convenient to visualize how the harmony is integrated to the basic rhythmic cell:

In **bar 7** Villa-Lobos restates the theme of the first bar. The melody [on D (3)] must emerge from the chord:



This can be done by employing the following anticipatory arpeggio:

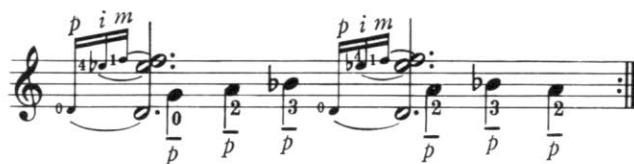


Notice that the thumb fulfils two completely different functions:

1. The bass D is played using the flesh thus ensuring a lower dynamic level.
2. The melody on D (3) requires the nail stroke of the thumb in order to gain dynamic prominence. **This is not a result of sheer force but the application of a different kind of attack.**

The notes played by i and m must be subordinate to the melody. They are played with stroke no. 1.

Exercise:



The rhythmic cell (  $\begin{smallmatrix} \text{p} & \text{p} \end{smallmatrix}$  ) assumes greater importance from the second beat of **bar 9** onwards. At the beginning of the Prelude it is one of the structural components, but at this point it should become a driving element, almost leading the phrase.



This calls for a crescendo to **bar 11** after which the dynamics return to their original levels.

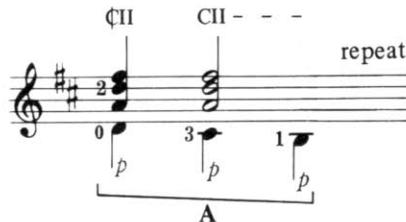
The following exercise analyses the mechanics of the LH in **bar 11**. It should help in the understanding of this and other similar problems. We call this technique a **translation by displacement in combination with a fixed finger**. Here the fourth is displaced, while the second finger is static. Once the chord is played, the second finger on (6) becomes a pivoting point allowing the wrist to turn to the right, thereby displacing the fourth. **[The LH thumb should not encumber the movement by exerting excessive pressure on the neck.]** The fourth finger returns in a slightly different way to avoid producing a glissando on (2): the arm moves upwards slightly, ensuring that the finger stops pressing down on the string. The performer should measure this very subtle movement exactly so that the vibration of (3) and (1) is not impeded. The function of the second finger throughout the passage is that of an active point of contact.

Exercise:

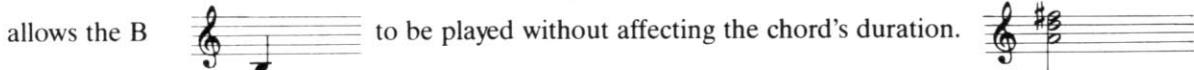
In bars 14 and 15 both musical elements that characterize this section must be heard clearly, ie the melody, this time in the bass [played with the thumb], and the insistent rhythmic cell (p p). Although both elements do form a structural whole,

they must not lose their individuality. The necessary separation can be made through the use of timbre rather than dynamics. The thumb functions from its base using its muscular aggregate. In this way it produces a full generous sound that balances the unity and the controlled, subtly rigid attitude of i-m and a, which produce a clear stroke poco metallico.

The LH mechanism is just as important in these bars. It should be understood thoroughly so that fingering problems can be solved.



[A] The second finger [D(2)] is used as a leaning point, enabling the CII to be displaced transversally as far as (5). Using two barrés allows the B to be played without affecting the chord's duration.

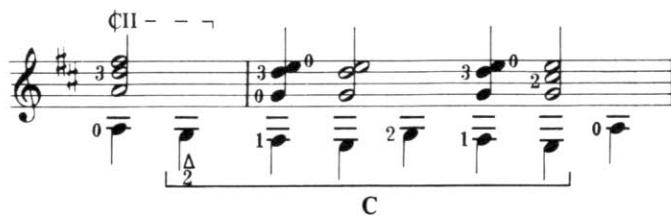


Exercise:



[B] After the five-string barré, the passage should be fingered so that the chord sounds for its entire duration,

and the second finger is free to stop (6). This requires changing to a three-string barré and an **arm-induced** contraction of the third finger. This contraction, and the release of the second finger, occur simultaneously. The second finger is displaced transversally as a **direct result of the arm and wrist action which was used to contract the third finger**. Bear in mind that a distension or contraction, in combination with a barré, frequently causes slight variations in first finger presentation without in any way hampering its role.



[C] Commence by stopping the last note of **bar 14** with the second finger. Remember that the third finger is the element common both to the chords which precede and which follow. Both fingers facilitate the hand's upward movement, which takes the first finger to (6) via a transversal displacement. This shift originates in an arm movement that lifts the finger and places it over the sixth string. **The second finger is used as a pivoting point.**

In conclusion of the first section of Prelude No. 5, note that the B in the last chord should be regarded as an added sixth and fingered as follows:



Like the first section, the "Meno" also has two essential elements: **a thumb melody** and an **insistent syncopated rhythm**. The emotional effect of this melody is a function of the syncopated chords which the composer places after an eighth note rest. Imagine that these chords, if we think in orchestral terms, are percussive elements.

Every time the original structural cell of this section appears, Villa-Lobos uses a translation by displacement [the third finger is shifted from II to VII]. I am inclined to think he did this for technical reasons. In examining the fingering we realize that he had no other option but to write two quarter note rests:



But, in **bar 19**, he gives the chords a different duration (.) ; the result of a fingering which correctly combines musicality and instrumental technique. Applying this approach to **bar 17** creates a new mechanical solution. I think it is appropriate to write the phrase in the following way:

Let us now examine how motives form sequences within a phrase. For example **bars 17 to 19** are followed by a concluding phrase [**bar 20**] separating the statement. The harmonic movement of this phrase — restated in **bars 23 and 31** — is based on the previous melodic climax. Contrary to **bars 17 to 19**, the melody is in the top voice and the insistent syncopated rhythm is absent. Villa-Lobos gradually gives this motive more importance and ultimately concludes this section with it.

In the “Piu Mosso” the melody requires some rubato, which should be based on the accelerando and the ritardando. The section should flow but also have the feeling of freedom suggested by the indication “piu mosso ma rubato”. An undulating quarter note melody, supported by chords, alternates with an ascending design in eighth notes.

The RH should attack the three-note chords [employing **unity through contact**] in a way that gives prominence to the melody played by the ring finger. *School of Guitar* states that when a voice within a chord is to be highlighted by means of **unity through contact**, the highlighting is a function of the **placement** of the relevant finger. In this case, the ring finger must protrude slightly from the others so that the notes it plays stand out above the rest.

In **bar 33** the left hand is faced with an interesting problem: a **simultaneous translation and change of presentation**. By first ignoring the translation by displacement, we can concentrate on the change of presentation.

Exercise:

The third finger is used as a pivot (3) allowing the hand to turn and so reach the presentation required for the following chord.

Exercise:

A translation coupled with a change of presentation.

**Bars 35 and 36** also offer a chance to exercise a change of presentation. This change pivots on the fourth finger culminating in a barré. In **bar 35** the fourth finger is brought to C#(1) by a forward and upward arm movement. Once in position it becomes a pivot and assists in placing the barré that follows [**bar 36**].

Exercise:  
to be practised  
in different positions

Tempo rubato

The image shows three staves of guitar tablature. Staff 1 (CII) starts with a 4-note chord (3, 1, 2, 3) followed by a 3-note chord (3, 1, 2). Fingerings (3), (1), (2), (3) are indicated above the strings. Dynamic p is at the beginning. Staff 2 (CV) starts with a 4-note chord (3, 1, 2, 3) followed by a 3-note chord (3, 1, 2). Fingerings (3), (1), (6) are indicated above the strings. Dynamic p is at the beginning. Staff 3 (CVII) starts with a 4-note chord (3, 1, 2, 3) followed by a 3-note chord (3, 1, 2). Fingerings (3), (1), (6) are indicated above the strings. Dynamic p is at the beginning.

In bars 38 and 39 the third finger enables the hand to turn and place a **three-string barré** at the second position. The **five-string barré** which follows is easier if the **fourth finger remains as a contact point throughout the extension**.

Exercise:

A single staff of guitar tablature in 2/4 time. It shows a sequence of chords: (3) 4-note chord (3, 1, 2, 3), (3) 3-note chord (3, 1, 2), (3) 4-note chord (3, 1, 2, 3), (3) 3-note chord (3, 1, 2), (3) 4-note chord (3, 1, 2, 3), (3) 3-note chord (3, 1, 2), (3) 4-note chord (3, 1, 2, 3), (3) 3-note chord (3, 1, 2). Fingerings (3), (1), (2), (3), (1), (2), (3), (1) are indicated above the strings. Dynamics 3v, CII, CII, CIII, CIII are shown above the staff.

## Choro Number 1

### Heitor Villa-Lobos

"Choro" originally defined a particular type of serenade that was improvised by street musicians. As a musical composition it synthesises different types of indigenous and popular Brasilian musical styles.

Heitor Villa-Lobos captured the personality of the "choroes"<sup>1</sup>, using it to create a new musical style; drawing from them all that was original and lasting and in so doing developing an aspect of his own musical personality. His travels through much of Brazil, his meetings with "choroes cariocas"<sup>2</sup>, and a strong sense of nationalism, supplied him with substantial material to create authentic Brasilian music.

Between 1920 and 1929 he wrote 14 "Choros", some of them large scale symphonic works. Viewed as an entirety, with their unique themes, rhythms, harmonies and contrasted scoring, they represent a major contribution to the music of the first half of the twentieth century.

The influence of folk music is readily felt in Villa-Lobos' work; its Brazilian character being a natural consequence of the composer's exposure to the spontaneous, improvisatory music of the "seiresteros"<sup>3</sup>. Regarding folk music, Villa-Lobos said, "I employ typical themes in my own way, according to my training". When Stravinsky once asked him to explain the form and structure of the Choros, Villa-Lobos replied that they varied according to his imagination and that a precise model did not exist. The first Choro he wrote was composed for the guitar, the rest were written for various instrumental combinations. For example: No. 2 is written for flute and clarinet, No. 3 for clarinet, saxophone, viola, bassoon, three horns, trombone and male choir, No. 4 for three horns and trombone, No. 5 for piano and No. 6 for orchestra.

Regarding their form, there are differences between them. The structure of Choro No. 1 is A-B-A-C-A, Choro No. 5, A-B-A. When Villa-Lobos composed Choro No. 1 in 1920, he tackled a new musical form and gave the guitar repertoire a solo work that exudes the "saudosa"<sup>4</sup> atmosphere of the Carioca popular musicians.

1 Choroes: Musicians who played the popular Choros.

2 Carioca: A native of Rio de Janeiro.

3 Seiresteros: Musicians who played serenades.

4 Saudosa: Nostalgic, evocative [translator's note].

The Choro's first three notes [which can be played at position V(2)] have a clear melodic intention, independent of meter:



These notes introduce the key of E minor before presenting the characteristic rhythm of the Choro. This important syncopation is established in **bar 1** and gives the flowing melody a popular feel.

From a mechanical aspect, **bar 1** requires that the second finger [G(1)] is used as a pivoting point, enabling the first finger to play the F♯ at the beginning of **bar 2**. The first finger [C(2)] serves a similar function in placing the chord at the start of **bar 3**.



Exercise:



The first finger is used as a pivot, allowing the arm to place the remaining fingers through contraction.

A **translation by displacement** of the second finger is used for the change from **bar 5 to bar 6**.



Exercise:



In this exercise remember:

the translation, performed by the arm;  
the periodic change in finger pattern.

At the beginning of **bar 9**, the RH should employ **unity through contact** to give melodic sense to the passage. Using this technique we can separate a note from a chord without the finger [that plays the melody line] having to work independently. This finger must protrude slightly from the others, its sound emerging with absolute clarity.

Exercise:



The notes played by the ring finger should stand out — employ **unity through contact**.

There are several ways to finger the second beat of **bar 9** and the beginning of **bar 10** [repeated in **bars 11 and 12**]. The fingering I propose may not be the easiest but musically it is certainly the most correct. It is important to add that only the intelligent use of all the elements which constitute the motor complex [fingers/hand/arm] will give the passage the necessary precision.

A)  $\text{G major}$

$\text{CIV} - \text{---} \text{---}$

$\text{CV} - \text{---} \text{---} \text{---}$

$\text{3} \# \text{ 4}$

$\text{3} \# \text{ 2}$

$\text{rall.}$

$\text{a tempo}$

In **A** the arm and wrist must prepare a particular attitude which enables the hand to cover five frets without any finger effort. It is necessary to move the elbow upwards in order to separate the third and fourth fingers. This distension, which requires no force but a **thorough understanding of the arm muscles**, makes it easier for the third finger [CIII] to stop A(1). The fermata over the D encourages an unhurried, gentle shift and distension. Now try the passage with a B $\flat$  instead of a B nat:

B)  $\text{G major}$

$\text{CIV} - \text{---} \text{---}$

$\text{CV} - \text{---} \text{---} \text{---}$

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

$\text{3} \# \text{ } \text{2} \text{ } \text{3}$

In **B** the fourth finger distension is unnecessary and the arm only participates actively in the translation. Notice the striking difference between passages **B** and **A**, where the arm participates in both the translation and in generating the fourth finger distension.

Use CI in **bar 13** but do not disturb the B $\flat$  [played by the first finger] when removing it later. To benefit from the exercise, cover five strings with the barré. Two fingers common to both chords, the first on B $\flat$ (5) and the third on D(2), are used as contact points in bringing the arm forward. This ensures the unhindered vibration of the open third and first strings. The first finger replaces the barré when the arm returns to its original position.

Exercise:

$\text{2/4}$

$\text{CI} - \text{---} \text{---}$

$\text{CI} - \text{---} \text{---}$

$\text{CII} - \text{---} \text{---}$

$\text{CII} - \text{---} \text{---}$

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

$\text{3} \text{ } \text{3}$

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

$\text{3} \text{ } \text{3}$

1 1 1 1

In **bar 2** of the second section the fourth finger contraction [F(2)-E(2)] must be performed without hampering the third position barré. The correct arm attitude for generating this movement produces a **combined LH presentation**.

$\text{2/4}$

$\text{CV} - \text{---} \text{---} \text{---}$

$\text{CV} - \text{---} \text{---} \text{---}$

$\text{CIV} - \text{---} \text{---} \text{---}$

$\text{CIV} - \text{---} \text{---} \text{---}$

$\text{CIII} - \text{---} \text{---} \text{---}$

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

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

$\text{3} \text{ } \text{3}$

repeat

In **bar 9** of the second section, I propose two different fingerings for the translation from position V to position I:

1. using the open first string:

$\text{CV} - \text{i} - \text{a}$

$\text{CV} - \text{m} - \text{i} - \text{m}$

$\text{3} \text{ } \text{4} \text{ } \text{0}$

$\text{1} \text{ } \text{2} \text{ } \text{0}$

$\text{1} \text{ } \text{2}$

$\text{p}$

$\text{p}$

2. using the open third string:

$\text{CV} - \text{m} - \text{i} - \text{p}$

$\text{CV} - \text{a} - \text{i} - \text{p}$

$\text{3} \text{ } \text{4} \text{ } \text{0}$

$\text{1} \text{ } \text{2} \text{ } \text{0}$

$\text{1} \text{ } \text{2}$

$\text{p}$

$\text{p}$

In bar 13 of the second section the technical problem is solved through distension. The third finger is extended as a direct result of the correct attitude of the arm. The A $\flat$  (6) is now reached effortlessly. This distension also generates the separation of the second finger, enabling it to reach D(2). On the second beat of the bar the sixteenth note rest helps to place the third finger on A $\flat$ (6) and induces the hand to lift slightly before the second CI. Bear in mind that the distension is easier if the third finger is placed first, acting as a point of contact.



Exercises:

The distensions use the third finger as a point of contact.

## General Glossary

### **Contraction**

Any left hand configuration where the fingers cover fewer than four frets.

### **Dampers**

- [a] **Direct damper:** The note is damped by the same finger which played it.
- [b] **Indirect damper:** The note is damped by a finger different from the one which played it.
- [c] **Precautionary damper:** A damper that is placed to prevent unwanted sounds.

### **Distension**

Any left hand configuration where the fingers cover more than four frets.

### **Fijación**

The voluntary immobility of one or more joints, thereby allowing the effective use of a larger muscle group.

### **Mechanics of the Supporting Point**

Any action which uses the arm as a lever [in conjunction with one or more fingers which act as fulcrums] in order to generate translations, contractions or distensions.

### **Motor Apparatus**

The term used to describe the arm, wrist and hand as a working unit.

### **Muscular Aggregate**

The complete muscle group of a finger.

### **Pivoting Finger**

Any finger that is used as a pivot to turn the hand [while also stopping a note] thereby facilitating a new finger disposition.

### **Presentations — Simple Forms**

- [a] **Longitudinal presentation:** The attitude of the arm and hand when two or more fingers are placed on the same string.
- [b] **Transversal presentation:** The attitude of the arm and hand when two or more fingers are placed on the same fret.
- [c] **Mixed presentation:** Any simple presentation ranging between the two above extremes.

### **Presentations — Combined Forms**

Any attitude of the arm and hand which includes elements of both longitudinal and transversal presentations.

### **Right Hand Strokes**

The various right hand finger attacks which depend on the desired dynamics and tone colour. Although each stroke is generated at the base of the finger, fijación can be applied in differing degrees.

#### **Stroke No. 1:** No fijación.

**Stroke No. 2:** Fijación of the last joint [nearest to the fingertip].

**Stroke No. 3:** Fijación of the last two joints [nearest to the fingertip].

**Stroke No. 4:** Fijación of the last three joints [employing the hand in the movement].

**Stroke No. 5:** As for Stroke No. 2 but with the last joint of the finger held at an angle.

### **Sectors of the Fingerboard**

The fingerboard is divided according to the left arm mechanics in: the first octave sector [I-IX positions], the transitional sector [X, XI and XII positions], and the second octave sector [XIII position upwards].

### **Translations — Changes of Position**

Their correct performance implies that the arm participates in the action.

- [a] **Total translation:** Where the complete motor apparatus is employed.
- [b] **Partial translation:** Where part of the motor apparatus is employed.
- [c] **Translation by substitution:** Any translation where one finger is substituted by another at the same fret.
- [d] **Translation by displacement:** A translation where a finger is common to both positions.

### **Transversal Displacement**

Any action where the arm takes the fingers across the strings.

### **Twin Stroke of the Thumb**

Any single thumb attack that employs both a flesh and a nail stroke successively.

## Table of Principal Technical Situations

This table includes the principal technical situations to be found in the Preludes and Choro. They are referenced to the score by bar number; the terms can also be found in the text of the corresponding chapters.

**Contractions** P5: b14. Ch: b2 [second section].

**Dampers [precautionary]** P1: b's70-77.

**Distensions** P1: b51. Ch: b's9-10, b13 [second section].

**Harmonics [natural]** P4: b27, b29.

**Mechanics of the Supporting Point** P1: b's25-26. P5: b's4-5.

**Muscular aggregate of the thumb** P4: "Animato".

**Pivoting points** P3: b8. Ch: b's1-2.

**Portamento [glissando]** P1: b1, b's74-77. P2: b's1,3,5,etc.

**Presentation**

**Combined** Ch: b21 [second section].

**Change of** P5: b's2-3, b's35-36, b38.

**Stroke No. 1** P3: b's23-24 etc. P4: "Animato".

**Stroke No. 2** P3: b's23-24 etc.

**Translations**

**by displacement** P2: "Piu Mosso". P3: b's9-12. P4: "Animato". Ch: b's5-6.

**by displacement [in combination with a fixed finger]** P5: b11.

**by displacement [in combination with a change of presentation]** P5: b33.

**by substitution** P1: b3.

**into the second sector of the fingerboard** P4: b13.

**Transversal displacement [of the left hand]** P5: b's14-15, b39.

**Transversal displacement [of the right hand]** P2: "Piu Mosso".

**Transversal presentation** P1: b's23-26. P3: b's9-12.

**Twin stroke of the thumb:** P1: b1, b8, b;s70-77. P2: "Piu Mosso". P3: b7, b9, b11. P5: b1.

**Unity Through Contact** P1: "Andantino Expressivo", b10, b's33-38. P5: Chords in "piu mosso". Ch: b's9,11 etc.

**Vibrato:** P1: b8.

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