

**Folkloric and popular elements in classical guitar
performance: Spain, Argentina, Chile and Ecuador**

Diego Galárraga Sougoniaev

MA by Research

University of York

Music

March 2017

Abstract

Through the use of distinctive techniques and conventions, folkloric and popular music can provide a broad palette of sonic colours that are not commonly available in classical guitar performance. This study seeks to examine how the comprehension of technical and musical aspects that derive from folkloric and popular guitar styles can enhance the performance of classical guitar music that has been inspired by these traditions.

The focus will be on the guitaristic musical traditions from Spain, Chile, Argentina and Ecuador. These will be examined through different methodologies, including the learning of particular techniques, interviews with folkloric performers, but primarily by gaining familiarity with these traditional styles.

When approaching a written guitar piece which intends to represent one of these genres, to make listeners aware of their most distinctive features and transmit their particular flavour, classical guitar performers must come in contact with the folkloric sources. In order to assimilate the techniques, rhythmic devices, effects and accentuations, one needs direct exposure to the musical elements, to experience them and incorporate them into performance. All these seemingly little idiomatic elements used in folkloric contexts can be projected into a noticeable change in the expression and character of the music when applying these nuances to the interpretation of folkloric-inspired classical guitar pieces.

This MA project comprises three forms of work: the thesis text itself, three solo guitar performances that demonstrate the folkloric elements applied to a classical guitar repertoire, and a project website documenting the research and linked practical examples, which can be found at <https://sites.google.com/site/latamfolkgitaryork/home>.

Table of Contents

Abstract	2
Contents	3
List of Figures	5
Acknowledgments.....	7
Declaration.....	8
Introduction	9

1. Chapter 1: Spain

1.1. Introduction	12
1.2. Fandango	13
1.3. Rondeña	16
1.4. Soleá	19
1.5. Recuerdos de la Alhambra	23
1.6. En Los Trigales	27

2. Chapter 2: Argentina and Chile

2.1. Introduction.....	29
2.2. Zamba & Chacarera	30
2.3. Carnavalito.....	33
2.4 Joropo	35
2.5 Tonada	39

3. Chapter 3: Ecuador

3.1. Introduction	43
3.2. Yumbo	45
3.3. Sanjuanito	48
3.4. Tonada	49
3.5. Albazo	52
3.6. Pasillo	53
Conclusion.....	55
Appendix I	57
References	58

List of Figures

Figure 1.1	Rhythmic pattern of <i>Fandangos de Huelva</i>	14
Figure 1.2	Aguado, <i>Le Fandango Varié</i> , bars 57-58	14
Figure 1.3	Two rhythmic patterns of <i>rondeña</i>	16
Figure 1.4	Sáinz de la Maza, <i>Rondeña</i> , bars 1-2	18
Figure 1.5	Sáinz de la Maza, <i>Rondeña</i> , bars 41-43	19
Figure 1.6	Sáinz de la Maza, <i>Rondeña</i> , bars 23-25	19
Figure 1.7	Accentuation pattern of a <i>soleá</i>	20
Figure 1.8	Sáinz de la Maza, <i>Soleá</i> , first page of manuscript with added accents	22
Figure 1.9	Tárrega, <i>Recuerdos de la Alhambra</i> , first page of manuscript	24
Figure 1.10	<i>Recuerdos de la Alhambra</i> using <i>tremolo flamenco</i> (bars 1-2)	26
Figure 1.11	Rodrigo, <i>En Los Trigales</i> , bars 72-81	28
Figure 1.12	Rodrigo, <i>En Los Trigales</i> , bars 1-4	28
Figure 2.1	Rhythmic pattern of the <i>zamba</i> as played on a <i>bombo legüero</i>	31
Figure 2.2	Rhythmic pattern of the <i>chacarera</i> as played on a <i>bombo legüero</i>	31
Figure 2.3	Barrios-Mangoré, <i>Aire de Zamba</i> , bars 6-9 (with added accents)	32
Figure 2.4	Rhythmic pattern of <i>carnavalito/huayno</i>	33
Figure 2.5	Merlín, 'Carnavalito' from <i>Suite del Recuerdo</i> , bars 65-67	34
Figure 2.6	Rhythmic pattern of the <i>chacarera</i> as played on a <i>charango</i>	34
Figure 2.7	Accompaniment pattern and accents of the <i>joropo</i> as played on a <i>cuatro</i>	36
Figure 2.8	Merlín, 'Joropo' from <i>Suite del Recuerdo</i> , bars 6-7 (with added accents)	37
Figure 2.9	Merlín, 'Joropo' from <i>Suite del Recuerdo</i> , bars 91-94	37
Figure 2.10	Merlín, 'Joropo' from <i>Suite del Recuerdo</i> , bars 99-100	38
Figure 2.11	Merlín, 'Joropo' from <i>Suite del Recuerdo</i> , bars 108-109	38
Figure 2.12	Guitar strumming patterns of the <i>tonada</i>	40
Figure 2.13	Sánchez, <i>Tonada en Sepia</i> , bars 2-4 (with added accents)	40
Figure 2.14	Sánchez, <i>Tonada por Despedida</i> , bars 9-10 (with added accents)	40
Figure 2.15	Sánchez, <i>Tonada por Despedida</i> , bars 1-8	41

Figure 2.16	Sánchez, <i>Tonada por Despedida</i> , bars 52-60	41
Figure 2.17	Sánchez, <i>Tonada por Despedida</i> , bars 87-97	42
Figure 3.1	Rhythmic patterns of <i>yumbo/danzante</i>	45
Figure 3.2	Bonilla Chávez, <i>Preludio y Yumbo</i> , bars 59-60 (with added accents)	46
Figure 3.3	Pazmiño, 'Yumbo' from <i>Suite Ecuatoriana</i> No. 1, bars 1-11 (with added accents)	47
Figure 3.4	Rhythmic pattern of the <i>sanjuanito</i>	48
Figure 3.5	Del Carmen, <i>Longuita Mía</i> , bars 17-20 (with added accents)	48
Figure 3.6	Del Carmen, <i>Pensando en Tí</i> , bars 21-22 (with added accents and ornamentation)	50
Figure 3.7	Del Carmen, <i>Angel de Luz</i> , bars 45-48 (with added accents)	51
Figure 3.8	Pazmiño, 'Pueblito Costeño' from <i>Suite Ecuatoriana</i> 1, bars 1-5 (with added accents)	51
Figure 3.9	Rhythmic pattern of the <i>tonada</i>	52
Figure 3.10	Pazmiño, 'Tonada Viajera' from <i>Suite Ecuatoriana</i> 1, bars 1-7 (with added accents)	52
Figure 3.11	Pazmiño, 'Tomasa Garcés' from <i>Suite Ecuatoriana</i> 1, bars 1-7 (with added accents)	54

Acknowledgements

I would like to thank my tutor John Stringer for his guidance and patience through every stage of the project and for helping me develop an analytical approach towards my instrumental repertoire. My guitar teacher, Alan Thomas for his inspiring lessons and unique musical insights. The musicians Horacio Valdivieso and Julio Andrade for sharing their time and knowledge about the Ecuadorean popular and folkloric genres of music. Terry Pazmiño and César del Carmen for providing the music that enabled me to carry out the final chapter of the research. Ignacio Palmer, for supplying me a copy of the manuscript of Sáinz de la Maza's *Soleá*. Senecyt, for awarding and funding the scholarship which enabled this project to take place. My parents and friends for their permanent motivation and support.

Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Introduction

Although the guitar has a long history that can be traced back around 500 years, in the first three centuries of its existence few classical composers ventured into writing music for it. During this time, it was considered as an instrument of limited artistic capabilities, primarily suitable for rudimentary accompaniment to popular songs and dances.¹ Scornful descriptions of the guitar are not uncommon, as evidenced by the comment of Spanish sixteenth century lexicographer Sebastián de Covarrubias shows: 'it is nothing but a cowbell and so easy to strum that there isn't a single ostler who doesn't consider himself as a guitar musician'.² Due to the origins of the guitar, and its predominant role as an accompanying instrument, the classical guitar repertoire is heavily influenced by folkloric and popular music styles and elements.

This research, applied to selected classical guitar repertoire, is focused on identifying and isolating what those elements from folkloric and popular music are, tracing their origins as far back in time as possible, analysing how composers and performers have used them in their music, and examining if these elements have remained unchanged, or have evolved over time. This will be subsequently applied to my performance practice, in order to create guitar interpretations that are more aligned with the source of inspiration that originated the compositions. Some of these elements are clear, unambiguous and easily detected, as the techniques that derive directly from folkloric music and are not usually employed in a classical guitar context. Other nuances are much subtler, like accentuation patterns or forms of rhythmic variation that don't entirely correspond to what is written on the score.

When performing classical music that has been directly influenced by folkloric dances or songs stemming from non-western traditions it is very important not to dismiss the peculiarities of these popular sources. My objective is not trying to establish a correct vs. incorrect way of interpreting these pieces but to experiment with applying the folkloric elements into classical guitar compositions, to find out which ones can work and fit smoothly within the classical guitar context. Not recognising these elements and trying to play solely from what is written on the score may lead to a characterless performance,

¹ James Tyler, 'The Renaissance Guitar 1500-1650,' *Early Music* 3, no. 4 (1975): 341-47, <http://www.jstor.org/stable/3125401>. See also Aaron Shearer, 'The Classic Guitar Grows Up,' *Music Educators Journal*, vol. 58, no. 2, 1971, pp. 53-65. *JSTOR*, www.jstor.org/stable/3393918.

² Joaquín Nin-Culmell, 'La Guitarra En La Música Española,' *Revista Hispánica Moderna* 8 (1/2), University of Pennsylvania Press: 181-85, <http://www.jstor.org/stable/30205433>.

disconnected from the the music that inspired the composer in the first place. Being aware of the original inspiration sources may significantly enhance the quality of the performance. It is a requirement for classical performers to be informed as much as possible about these traditions, understand some basic theory behind them and be aware of their sonority. In this way, they can capture the character of the tradition, assimilate it into their interpretation and transmit the folkloric spirit of the piece to the audience.

The performance will become more authentic to the tradition it originates from and to the desires of the composer to represent it as well. Performers must reflect about the original tempo, the accentuation, the character of the pieces. For example, if a piece is based on a dance, classical performers needs to gather as much information as possible about the original dance and transmit the spirit of it through their interpretation. So, it becomes a personal duty for performers, out of curiosity and the desire to offer a rich interpretation to find about as much as possible from the folkloric sources of inspiration.

Considerations on notation

Modern music notation is undeniably the best way of translating the music of western tradition into paper. It is an extremely flexible and practical tool that allows to express with precision and effectiveness the intentions of the composer, so music of very different styles, geographic origins and epochs can be understood and transformed into sound by any musician with a comprehension of these symbols. Classical music and notation have been developing together for many centuries. Technological innovation in the creation and construction of new and more sophisticated instruments let performers use new rhythms, techniques and effects particular to each instrument, as well as more extended ranges and broader dynamics. This compelled notation practices to fit the new sounds and evolve along with them.³

Nevertheless, when applying this system to musical idioms that are distant to the Western tradition, several problems can arise. Different cultures have very diverse treatment of rhythms, division of time and tuning and for most of them music is an art of oral transmission as they have not developed

³ Richard Rastall, *The Notation of Western Music: An Introduction*, 2nd ed. (Leeds: Leeds University Press, 1997), 6.

musical notation systems of their own. Thus, the modern notation can become an approximate but not entirely reliable representation of the actual sound of folkloric music.

Classical music of European tradition requires extensive and specific knowledge concerning style, technique and the ornamentation of a particular periods and regions. In order to provide the most authentic interpretation, it is a requirement for the performing musician to be informed about the different musical conventions of a certain time and place, as similar notation had different meaning in different places. Thurston Dart makes an analogy between music notation and alphabetic symbols: 'the same group of symbols will usually have different sounds and different meanings in different countries, and both sound and meaning will change over the course of the centuries.'⁴ As evidence, Dart provides a short musical fragment consisting of four descending quavers, slurred in pairs, stating that its 'significance ... in eighteenth-century France was quite different from its significance in in eighteenth-century England'.⁵

A classical performer's approach to art music influenced by folklore should not be any different. Trying to play a folklore-inspired piece without knowing about its sources could be considered like trying to speak a foreign language just by imitating thoughtlessly its sounds, without any knowledge of the meaning of the words or any consideration of the pronunciation, accentuation, rhythm or the division of the words of such language.

⁴ Thurston Dart, *The Interpretation of Music*, (London: Hutchinson, 1954), 12.

⁵ *Ibid.*

Chapter 1

Spain

The sounds of musical folklore and popular music that are now immediately associated with Spain have a much narrower origin. They are limited to the enormous melting pot of cultures which is the southern region of Andalusia. Centuries of intermittently peaceful yet never problemless cohabitation between the Spaniards, the Moorish Muslims, the Shepardic Jews and the Romani *gitanos*, each with their own languages, customs, traditions and belief systems have left a perpetual and very particular footprint on the culture and art of southern Spain.⁶ The folklore unique to this region, is full of hints reminiscent to the identity of each of the cultures that formed it, but finally unlike to any of them individually.

Although the blend of oriental and western sonorities can be perceived in all the local folkloric styles from Andalusia, the genre which epitomises the enormous cultural heritage of the region and has become the emblematic sound of Spain is the *flamenco*.

In this first part of the research I will explore some of the distinctive techniques and particular accentuations of *flamenco*, as well as elements from the folkloric styles of music from the region. This will be subsequently incorporated into my performance of a Spanish inspired repertoire. The pieces that I have selected are the *Soleá* and the *Rondeña* by Regino Sáinz De La Maza, *Recuerdos de La Alhambra* by Francisco Tárrega and *En Los Trigales* by Joaquín Rodrigo.

⁶ Peter Manuel, *Popular Musics of the Non-Western World: An Introductory Survey* (New York: Oxford University Press, 1988), 121.

Fandango

The *fandango* is a lively dance in triple metre that was born in the southern Spanish region of Andalusia at the beginning of the eighteenth century and quickly spread across the country, with dozens of regional variations.⁷ As John Hawkins states in his treatise on music, published in 1776: 'there is one (dance) called the Fandango, which the Spaniards are at this time fond of even to madness ... It is danced by a man and a woman and consists in a variety of the most indecent gesticulations that can be conceived.'⁸ *Fandango's* rhythmic intensity and charm was so appealing that by the middle of the century it transcended the borders of its original birthplace and seduced European courts where it became a dance craze. It even found its way into classical music. Gluck used a *fandango* theme in his ballet *Don Juan* (1761) and Mozart did as well in his opera *Le Nozze di Figaro* (1786).⁹

The Spanish *flamenco* guitarist and music theorist Manuel Granados describes two different types of *fandangos*. The first one is called *fandangos naturales* which 'are not confined to any time signature'¹⁰ and the guitar accompanies the singing by establishing a free dialogue between harmony and voice. The other type is called *fandangos de Huelva* and Granados describes the fundamental rhythmic pattern as 'a cycle of 12 beats, organized into 4 bars in 3/4 time, accents fall on the first beat of each bar.'¹¹ This pattern of accentuation is an element that would not come naturally to the mind of a classical performer from just reading and studying the score, but especially without the empirical experience of listening to traditional *fandangos*.

Dionisio Aguado's *Fandango Variéé* was composed in the 1830's, earlier than the musical nationalist movement had begun to popularise in Europe. The structure of Aguado's *Fandango* is very particular. Although the piece is overtly Spanish in character, it was conceived within a classical yet peculiar frame consisting of three clearly defined sections. Two of these, the introduction and the coda are classical sounding. The *fandango* itself makes the central part of the piece. Based on its rhythmic

⁷ *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares Rodicio, Ismael Fernández de la Cuesta and José López-Caló. (Madrid: Sociedad General de Autores y Editores, 1999), s.v. 'Fandango'. Also see Junta de Andalucía, *Guía del Flamenco de Andalucía* (Sevilla: Consejería de Turismo, Comercio y Deporte, 2005), 173.

⁸ John Hawkins, *A General History of the Science and Practice of Music* (London: T. Payne, 1776), 74.

⁹ Bence Szabolcsi, 'Exoticisms in Mozart,' *Music & Letters* 37, no. 4 (1956): 323-32, <http://www.jstor.org/stable/730434>.

¹⁰ Manuel Granados, *Musical Theory of Flamenco Guitar 2. Fundamentals of Harmony and principles of Composition* (Barcelona: Casa Beethoven Publicacions, 1998), 82.

¹¹ *Ibid.*

character it hints that the style corresponds to *fandangos de Huelva*. It features short musical phrases which imitate the fiery *rasgueado* guitar accompaniment of the *fandango* over a recurring chord progression ostinato.

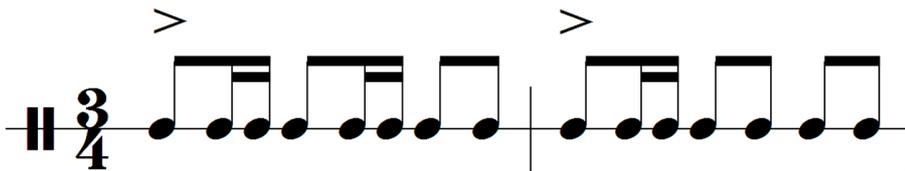


Figure 1.1: Rhythmic pattern of *Fandangos de Huelva*



Figure 1.2: Aguado, *Le Fandango Varié*, bars 57-58

To emphasise the folkloric character of a *fandango*, the element that I took and incorporated into my performance of Aguado's piece is the accentuation pattern described in Granados' book. The method that I used to familiarise myself with the pattern and achieve an accurate rhythmic feel of the *fandango* was learning different *rasgueado* patterns from instructional videos.¹² Although there is no place in Aguado's piece where an actual *fandango rasgueado* could be incorporated without compromising the

¹² La guitarra de Pimo, 'Iniciación 8: Fandangos de huelva (compás y base),' YouTube video, (00:00), Posted by 'La guitarra de Pimo,' Feb 19, 2014, accessed March, 2016, <https://youtu.be/pmd2TGjdkno>. Also see Toni Flamadeus, 'como tocar FORMULA RITMICA DE FANDANGOS DE HUELVA Y SEVILLANAS,' YouTube video, (05:55), Posted by 'toniflamadeus' Sep 21, 2013, accessed March 6, 2016, <https://www.youtube.com/watch?v=vtBiRY4NxvQ>.

composer's music, the knowledge of this technique is a helpful device for the performance of the piece. It is the distinctive feature from which Aguado drew his inspiration from, as evidenced in the rhythms used throughout his *Fandango* in the above example.

After mastering these *rasgueados*, I proceeded to apply them over a traditional *fandango de Huelva* rhythm track which features a dialogue between the *palmas* (handclaps) and the *cajón* (box). This interaction between percussion and guitar in a similar setting of how they are played in an actual *flamenco* performance became the best tool to bring awareness about the accentuation patterns and help me internalise them.¹³ See Example 1 on the project's website.

The final step was to apply the accents into the actual Aguado's *Fandango*. From my point of view, the process of learning the traditional *rasgueado* patterns allowed me to incorporate the *fandango* accentuation into the performance of Aguado's music in a more natural and uncomplicated manner. See Example 2 on the website.

¹³ Toni Flamadeus, 'BASE DE COMPÁS DE FANDANGO DE HUELVA TEMPO NORMAL PARA ENSAYO', YouTube video, (00:00), posted by 'toniflamadeus,' Sep 21, 2013, accessed March 6, 2016, <https://www.youtube.com/watch?v=0Kkn5QIJLSo>.

Rondeña

The *rondeña* is a folkloric music and dance style which originates in the small mountainous town of Ronda, in Andalusia. It is considered to be one of the dozens of regional variations of the *fandango*.¹⁴ It is usual that when local *fandangos* develop their own characteristics, they take the name of their town of origin. This shows their evolution into new, distinctive styles. Other examples of regional *fandangos* are the *granaínas* from Granada, the *cartageneras* from Cartagena or the *malagueñas* from Málaga.¹⁵ Coincidentally or not, the name *rondeña* also corresponds to the rondo musical form of this style and to the Spanish verb *rondar*, which denotes the serenading function of this music.¹⁶

The *rondeña* I have selected for the research project is a piece by Regino Sáinz de la Maza. He was one of the prominent guitarists of the twentieth century, now primarily remembered for being the performer for whom Joaquín Rodrigo wrote his celebrated *Concierto de Aranjuez*. As a composer, Sáinz de la Maza has left a small but significant contribution to the Spanish classical guitar repertoire.

As many other regional folkloric Andalusian musics, the *rondeña* has been absorbed into *flamenco* and has become one of its styles, called *palos*. *Flamenco* is a complex urban music genre that encompasses dozens of different *palos* which existed way before *flamenco* began developing in the mid nineteenth century. Thus, it is important to make a distinction between folkloric and *flamenco rondeñas* as the focus of my research is entirely on folkloric *rondeñas*. In a refined, stylised *flamenco rondeña*, the quintessential traits of *flamenco* as the *cante jondo* singing style and guitar techniques like *rasgueados*, *golpes* and *tremolo flamenco* entirely overshadow the folkloric character of the traditional *rondeña*. As the folkloric *rondeñas* are a minor and very local music style, information about them is scarce. Thus, the main sources I have used for deducing and assimilating the stylistic characteristics of the genre are recordings of folkloric *rondeñas*.¹⁷

¹⁴ *Música Española e Hispanoamericana*, s.v. 'Rondeña'

¹⁵ 'Fandangos Locales,' Flamencópolis, 2011, accessed Feb 24 2016, <http://www.flamencopolis.com/archives/264>

¹⁶ *Música Española e Hispanoamericana*, s.v. 'Rondeña'

¹⁷ ROCHERO, 'RONDEÑA EXTREMEÑA (popurrí),' YouTube video, 00:00, posted by 'ROCHERO' Feb 18, 2013, accessed March 14, 2016, <https://www.youtube.com/watch?v=nC9WVqXv1xo>.

By listening to traditional *rondeñas* it may be inferred that most follow the 3/4 - 6/8 back and forth metric alternation that can be observed in Sáinz de la Maza's composition. *Rondeñas* in 6/8 exist as well. As the style is closely related to the *fandango* it shares many of its basic characteristics, including similar rhythmic patterns and accents. The most common rhythmic models used in the *rondeña* could be schematized as:

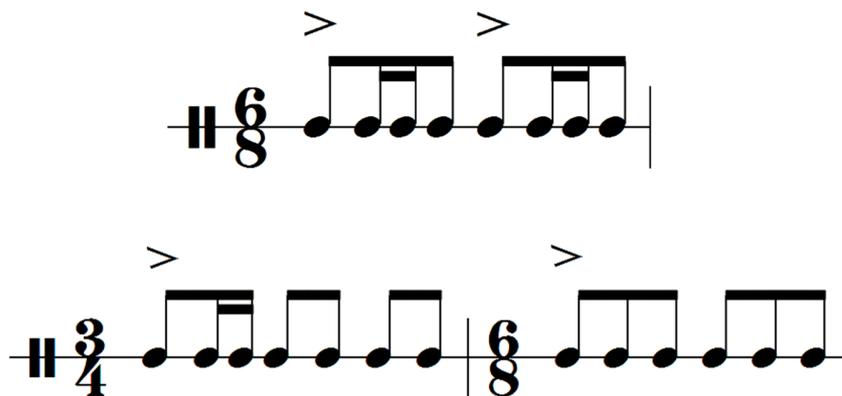


Figure 1.3: Two rhythmic patterns of *rondeña*

In contrast to the more developed and refined *fandangos de Huelva rasgueado*, the traditional *rondeñas* seem to use a simple, steady strumming ostinato that follows the basic rhythmic patterns with few if any embellishments, variations or distinctive techniques.

Besides the rhythmic and melodic elements of the style, De La Maza has also reliably represented the musical form of the *rondeña*. It corresponds to a rondo, with melodic episodes alternating in between the introduction and the rhythmic refrains. These rhythmic sections recreate the *rondeña* accompaniment in a highly stylised fashion. Throughout these sections, the accentuation element which comes from the *fandango* accompaniment will be applied, that is the marked emphasis on the first beat of each measure.



Figure 1.4: Sáinz de la Maza, *Rondeña*, bars 1-2

The style of singing is melismatic and heavily ornamented yet harsh and strenuous. It freely flows in and out the metre. A very noticeable feature in the vocal style is the marked tendency to elongate and reiterate the last vowel of the last word from every line in the *rondeña* verses. This creates a peculiar musical accent that does not always correspond to the lexical stress of the word. The following excerpt from a traditional *rondeña* shows an approximation of how the accent works in the sung verses:

una guitarra galena-á-a
 tengo un cortijo con parra-á-a
 y una guitarra galena-á-a
 y agua fresca en una jarra-á-a
 pa que beba mi morena-á-a-a
 que es la más guapa de España-á-a¹⁸

¹⁸ ROCHERO, 'RONDEÑA,' (13:03).

This vocal element can be imitated and transmitted to the melody when playing Sáinz De La Maza's *Rondeña* by stressing the first beat of the measure that contains the ending note of the phrase.



Figure 1.5: Sáinz de la Maza, *Rondeña*, bars 41-43



Figure 1.6: Sáinz de la Maza, *Rondeña*, bars 23-25

Soleá

The *soleá* is considered as the most representative *palo flamenco* for the manner it epitomizes the distinctive harmonic, melodic and rhythmic traits of the genre. Its name derives from the Spanish word *soledad* (solitude) and is often called by its plural *soleares*.¹⁹ Its lyrics often talk about sorrow and grief, expressed through the piercing, dramatic lament of the *cante jondo*, the peculiar *flamenco* singing style. Manuel Granados writes 'The metrical structure of the Soleá is based on a cycle of twelve beats in 3/4 time, needing 4 bars or measures for each cycle. Typical accents fall on beats 3, 6, 8, 10 and 12.'²⁰

¹⁹ Flamencópolis, 2011, accessed Feb 24 2016, <http://www.flamencopolis.com/archives/321>.

²⁰ Granados, *Musical Theory of Flamenco*, 51.

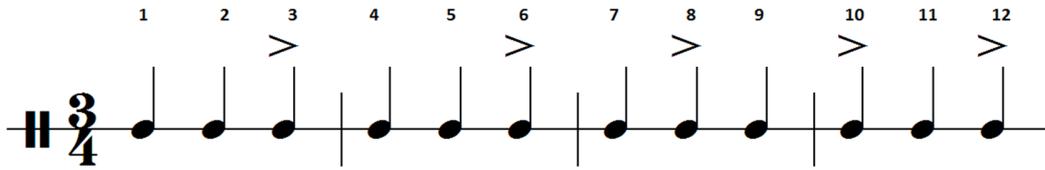


Figure 1.7: Accentuation pattern of a *soleá*

The *Soleá* by Sáinz de la Maza's, as most of his compositions is still rare in the present day classical guitar repertoire. As I could not find any edited version of the *Soleá*, I obtained the score from the Spanish guitarist Ignacio Palmer, who provided me a digital copy of the manuscript. In an email to the author dated April 19, 2016, Palmer suggested that the original manuscript was handed by the composer himself to his grandfather Luis Gonzalez Juliá, one of Sáinz de la Maza's outstanding pupils. Although the writing is neat, and most fingerings feel very comfortable, there are no performance indications whatsoever. There are no dynamic or articulation marks, and not even the tempo is stated.

For my performance practice, the methodology I used was similar to that of the *fandango*. After understanding the basic rhythmic concepts of the *soleá*, I learned a *rasgueado* pattern of the style from an instructional video by *flamenco* guitarist Adam Del Monte.²² See Example 5 on the project's website. For references to the sonority of the style, I listened to some of the earliest *soleares* recordings that I could find by *flamenco* guitarists contemporary to Sáinz de la Maza, as Ramón Montoya, Niño Ricardo and Diego del Gastor. The most representative was *Soleares en Mi* by Montoya, recorded between 1923 and 1936.²³ The objective of using these historic recordings is that it is much simpler to identify the accentuation patterns as they take place in a much more straightforward manner than in newer recordings. *Flamenco* has vastly evolved over the twentieth century and a plethora of new musical conventions and ornamentation have gradually developed since. So, it would be much more difficult task to recognize the same patterns from a contemporary flamenco recording.

²¹ Granados, *Flamenco*, 51.

²² D'Addario, 'Adam Del Monte Presents A Flamenco Rasgueados Lesson,' YouTube video, 3:00, posted by 'daddariostrings,' Aug 25, 2009, accessed March 21, 2016, <https://www.youtube.com/watch?v=SkgTtxtvpJ28>.

²³ Ramón Montoya, 'Soleares en Mi,' YouTube video, 00:00, posted by 'Porverita La Maña' May 10, 2009, accessed March 21, 2016, https://www.youtube.com/watch?v=Fi2a_4KP264.

The introduction of the piece by Sáinz De La Maza features an arpeggio sequence in triplets arranged in twelve beat phrases, so it corresponds to the basic rhythmic form of a *soleá*. I decided to incorporate the accentuation pattern throughout the entire introduction, by emphasising the beats three, six, eight, ten and twelve. For me as a classical guitarist, it proved to be a challenging task to place these accents, as it feels very odd to have rhythmic stress in such uncommon places. Example 6 on the website.

It is not possible nor effective to use the pattern throughout the entire piece, as unlike a typical *soleá*, this one has several metre changes such as an entire section in 2/4. It is not unexpected for the piece to have differences in comparison to a traditional *flamenco soleá*, because its purpose is not to be an exact representation, but a personal, artistic interpretation of the style by a classical composer. Nevertheless, by applying the accentuation pattern at the introduction, it clearly and unambiguously establishes the style of the piece. This accentuation element would not be discernible for a classical performer without previous theoretical knowledge of the rhythmic nuances of the *soleá*.

Besides the accentuation pattern I also used *rasgueados* to reinforce certain chords on accentuated beats in a similar fashion as Montoya in his recordings. On several sections where the bass carries the melody or has particular importance I applied *apoyado* technique with the thumb. This technique provides a much more robust sound, so common in flamenco music and involves resting the finger against the adjacent nether string.

Regino Sainz de la Maza

Soleá Doce Buis Generales

Figure 1.8: Sáinz de la Maza, *Soleá*, first page of manuscript with added accentuations

Recuerdos de La Alhambra

The evocative melody with which Francisco Tárrega tried to represent the magnificent Moorish medieval palace in Granada (Andalusia), is one of the best-known pieces in classical guitar literature. Although melodically and harmonically *Recuerdos de la Alhambra* does not explicitly reference any style of Spanish music, *tremolo* is used throughout the entire piece. This is a technique that had been widely used in Andalusian folklore, *flamenco* and the Arabic ancestors of the musics of southern Spain.²⁴

The term *tremolo* may have different musical meanings according to the instrument upon which the technique is used, but it always involves some fast repetition of a single or several notes. This technique may have made its way to the Spanish guitar through the *oud*. The *oud* was the main string instrument in the Moorish courts of Spain since the ninth century and an ancestor to the luth and the guitar.²⁵ The extensive use of *tremolo* as a rapid, unmeasured sound effect is one of the distinguishing features of Andalusian *oud* music.²⁶ As most of the Iberian peninsula and particularly southern Spain had been under almost eight centuries of Muslim rule, it is natural that *flamenco* and Andalusian folklore have inherited abundant oriental and Arabic musical influences and instrumental techniques derived from the styles that had been used by the dominant culture of the region.

Even though *Recuerdos de La Alhambra* is not the earliest piece for classical guitar to employ *tremolo*, it is the first to use it as its exclusive musical and technical resource on the right hand, creating a continuous, uninterrupted melody from the beginning to the end of the piece. By using *tremolo* to musically portray the Alhambra, Tárrega may have intended to impregnate some Moorish flavour into the piece, due to the close association of this technique to the oriental sounding folklore of this region. A hint of this is found in the original name of the piece: as stated in its 1899 manuscript, this was *Improvisación a Granada! Cántiga Árabe* (Improvisation for Granada. Arabic chant.)²⁷

²⁴ Omar Metioui, 'ANDALUSIAN LUTH.avi,' YouTube video, 04:30, posted by 'Unai Urigoiti-Irizarbalbarrena,' Jun 7, 2012, accessed Mar 13, 2016, https://youtu.be/m7cTg_OkNuE.

²⁵ Ana Ruiz, *Vibrant Andalusia: The Spice of life in Southern Spain* (New York: Algora Publishing, 2007), 84.

²⁶ Metioui, 'LUTH'.

²⁷ 'La partitura de "Recuerdos de la Alhambra", de Tárrega, a subasta mañana', *Ecodiario.es*, Jul 8, 2011, accessed Abr 12, 2016, <https://goo.gl/SOUe9z>.



Figure 1.9: Tárrega, *Recuerdos de la Alhambra*, first page of manuscript

Due to the acoustic properties of the guitar, the sound fades out very quickly after attacking a string, so it is not possible to play long sustained notes as on a bowed string instrument. The *tremolo* is used to simulate that sonority. On the guitar, the classical *tremolo* technique consists of measured, rapidly repeated notes to imitate a lyrical flowing melody which is otherwise not possible to do on the instrument.

It is very important to stress that tremolo is a technique and not simply a fast note repetition effect. To develop a smooth, strong and very rhythmically even tremolo technique, meticulous study of the individual movements of each finger on the right hand is required. Although a *tremolo* sonority may be achieved by using any number of repeated notes, just two types are closely associated with specific styles of guitar playing. The standard tremolo pattern used on classical guitar consist of four notes. It can be found in any classical guitar piece which uses the technique, from Regondi's *Air Varié op. 21* to Barrios-

²⁸ 'La partitura de Tárrega,' <https://goo.gl/SOUe9z>.

Mangoré *Un Sueño en la Floresta* to Castelnuovo-Tedesco's *Capriccio Diabolico*. The other type of tremolo is the five-note *tremolo flamenco*. This quintuplet *tremolo* technique was already in use by *flamenco* guitar players in the earliest recordings of the genre: it can be appreciated in examples by Ramón Montoya, one of the first *flamenco* virtuosos of the early twentieth century.²⁹ As *flamenco* is an oral tradition, it is difficult to determine which style of tremolo is the earliest one.

In both kinds of tremolo, the thumb provides the harmonic foundation to the piece by playing the bass and arpeggiating the chord tones. This alternation between the bass and arpeggio notes played by the thumb and the fast, repeated melody notes creates the sensation of a sustained, continuous and uninterrupted legato melody. The classical tremolo is achieved by playing the first note with the thumb (*p*) followed by the ring (*a*), middle (*m*) and index (*i*) fingers in a fast and regular succession. The *tremolo flamenco* incorporates one more note played with the *i* finger in between the thumb and the other fingers so the right-hand fingering is represented as *p i a m i*. The other difference is that the *flamenco* technique uses *apoyado* (rest stroke) on the thumb, which produces a slight pause between the thumb and the other fingers.³⁰

I decided to experiment with this stylistic *tremolo* variation into *Recuerdos de la Alhambra* to give a more *flamenco*, 'oriental' spirit to the piece. To acquire the five-note *tremolo* technique I selected a challenging etude by *flamenco* guitarist Javier Gávara.³¹ In this etude, the melody is shifted in between the three upper strings of the guitar using *tremolo flamenco* throughout. As the technique involves one more note for every beat, it is more challenging for me as a performer to execute and it forces me to somewhat slow down the tempo. See Example 3 on the website.

²⁹ Ramón Montoya, 'Ramón Montoya – Tarantas (circa 1928),' YouTube video, 01:47, posted by 'MrJohnnyNumbers,' Jan 13, 2016, accessed Mar, 2016, <https://www.youtube.com/watch?v=W7mX7gJ6TVc>.

³⁰ Paco de Lucía, 'PACO DE LUCIA – PLAZA ALTA,' YouTube video, 2:09, posted by 'Gys6,' Nov 6, 2009, accessed Mar, 2016, <https://www.youtube.com/watch?v=J0dYalSpeiA>.

³¹ Javier Gávara, 'tremolo,' YouTube video, 00:12, posted by 'flamencoguitarsforsale,' Dec 23, 2013, accessed Mar, 2016, <https://www.youtube.com/watch?v=0443eafy004>.

The following example shows an excerpt from *Recuerdos de la Alhambra* using tremolo flamenco. Besides the quintuplet rhythmic pattern, breath marks are incorporated at the beginning of each phrase to convey the thumb *apoyado*.

The image displays two staves of musical notation for guitar. The top staff is labeled 'Guitar' and the bottom staff is labeled 'Gtr.'. Both staves are in 3/4 time. The music consists of six measures. Each measure begins with a quarter note followed by a quintuplet of eighth notes. The quintuplets are marked with a '5' above them. The notes in the quintuplets are G4, A4, B4, C5, and B4. The quarter notes are G3, A3, B3, C4, and B3. The notation includes breath marks (a comma) at the start of each measure. The bottom staff has a '2' above the first measure, indicating a second ending or a specific fingering.

Figure 1.10: *Recuerdos de la Alhambra* using tremolo flamenco (bars 1-2)

Although the distinction between the two types of *tremolo* might seem a minor technical tweak, the effect produced is distinctive and immediately identifiable to a listener who is familiar with *flamenco* and classical guitar styles. Mastering the *tremolo flamenco* was a technical and musical challenge, even having played several pieces which use classical tremolo before. Nevertheless, I felt this was a musically fulfilling experiment. With the melody now stretched out, I noticed more dominance over its dynamic contour, overall direction and more space for expression. See Example 4 on the website.

En Los Trigales

Although not a guitarist himself, Joaquín Rodrigo is the composer of some of the most complex and transcendental solo and orchestral guitar works, not only of the Spanish repertoire but of the universal guitar literature. *En Los Trigales* is one of the four short, evocative guitar works which Rodrigo wrote to depict distinct scenes and aspects from the Spanish rural landscape. They were initially composed as single pieces in the span of two decades, each dedicated to a prominent guitarist of the time. Rodrigo later collected them into a four-movement suite named *Por los Campos de España* (Through the Spanish Countryside). *En los Trigales* was written in 1938, just one year before the *Concierto de Aranjuez*, and as the concerto it was also premiered by Regino Sáinz de la Maza.³²

En Los Trigales does not seek to meticulously represent a specific style of Spanish music, but its rhythmic ferocity, energetic character and overall sonority suggest an unmistakable *flamenco* flavour. As previously discussed, *flamenco* is a vast genre which comprises dozens of different styles with shared sonorities, techniques and conventions.

To infuse the *flamenco* character into this piece I used the *picado* right-hand technique for the fast scalar passages as it is the usual practice in *flamenco* guitar.³³ *Picado* is the name for the rest stroke in *flamenco*. On the classical guitar, the rest stroke technique is used for its louder sound and richer tone to feature the melody above the accompaniment and sometimes to play scales. The technique consists of playing alternately with the middle and index fingers, with the fingers immediately resting on the upper adjacent string after attacking a note.

The mechanics of *picado* playing are similar but it has some nuances that make it characteristic of *flamenco*. *Picado* technique is more focused on rhythmic precision at high speed scale playing than on tone, as on the classical guitar. The timbre that is sought after is bright, metallic and staccato. To achieve this kind of sound, the right hand is positioned close to the bridge of the guitar with the fingers perpendicular to the strings.³⁴

³² Christoph Denoth, *Homages: A Musical Dedication* Perivale, Signum Records, 2002, CD, 'Liner Notes'.

³³ Denis Koster, *The Keys to Flamenco Guitar* (Fenton: Mel Bay Publications, Inc., 1992), 87.

³⁴ Juanito Pascual, 'Pointers for Fast Picado - Part 1 Flamenco Lessons with Juanito Pascual,' YouTube video, 00:12, posted by 'juanitopascual1,' Aug 7, 2011, accessed Mar 27, 2016, https://www.youtube.com/watch?v=nG3zYi_AdH8.

Fast scalar passages where *picado* technique may be used are abundant in *En Los Trigales*. They are employed to connect the more lyrical parts containing thematic material. The following example shows the longest passage of the piece where *picado* is applied, a *flamenco* styled sequence over an F Phrygian scale, which is the most prevailing mode used in the genre.



Figure 1.11: Rodrigo, *En Los Trigales*, bars 72-81

I also applied *picado* at the very beginning of the piece where the theme is introduced. The dynamic indications on the score state that this passage must be played with heaviness and a fortissimo dynamic, so the sonority given by the *picado* is entirely applicable.



Figure 1.12: Rodrigo, *En Los Trigales*, bars 1-4

Chapter 2

Argentina and Chile

The folkloric styles of Argentina, like *zamba*, *chacarera* and *carnavalito*, and the *cueca* and the *tonada* from Chile are the result of the intricate, rich and diverse blend of musical ingredients from indigenous, European and African musical traditions.³⁵ All these elements have capriciously intertwined and created new music styles completely different from their roots and influences. Each of these styles carries unique accents and rhythmic characteristics that are dependent on the styles themselves and not dictated by the music, so they are not evident for the performer to be discovered from a score. A peculiar rhythmic aesthetic element that is immediately identifiable to the listener and tightly attached to the aforementioned dances is a noticeable 'swing'. This prominent pull backwards in the rhythm gives as a result an unequal subdivision of the beat and is very difficult to express with any degree of accuracy using musical notation. Trying to transcribe these rhythms with precision would make the notation overly complicated and thus unnecessarily confusing for the performer to read.

To demonstrate how the knowledge of folkloric elements affects musical performance in the context of Latin American classical guitar, I have selected the piece *Suite del Recuerdo* by Argentinian composer José Luis Merlin which contains a *zamba*, a *chacarera*, a *carnavalito* and a *joropo*. I have also included two *tonadas* by the Chilean composer Juan Antonio Sánchez and finally a *zamba* by Agustín Barrios Mangoré, who is one the favorite and most widely played Latin American composers for guitar worldwide, for audiences and performers alike.

³⁵ Peter Fletcher, *World Musics in Context: A Comprehensive Survey of the World's Major Musical Cultures* (Oxford: Oxford University Press, 2001), 499.

Zamba and Chacarera

The *zamba* and the *chacarera* are music styles which originated in the northwest of Argentina in the early nineteenth century.³⁶ Although different in character, the movements of both dances intend to portray a seduction game between a couple. The *zamba* is slow and refined and each member of the dancing couple makes gentle movements with the handkerchiefs they hold in their hands, while maintaining their eyes locked on their partners. The *chacarera* is a more vivid dance filled with twists and turns which are executed by both partners and energetic foot tapping by the male dancers.³⁷

Both styles share a common origin, and they are among the many musical styles that derive from a parent music genre with heavy African rhythmic influence that was developed in eighteenth century Perú called *zamacueca*. The *zamacueca* popularised quickly, migrated from its land of origin and started developing and morphing into a great variety of new musical styles and dances that now constitute the folklore of Argentina and Chile.³⁸

In all these *zamacueca* derived genres, complex hemiola based rhythmic patterns are commonplace, 'the simultaneous interaction between groupings of two notes against groupings of three notes in the same time span'. As in African music, both horizontal and vertical hemiolas are present.³⁹ Horizontal hemiolas occur when there is a change from duple to triple pulse subdivision (and vice versa), as for example from 6/8 to 3/4. In vertical hemiolas the pulse subdivision remains the same, but the rhythmic effect occurs simultaneously, as for example when a triplet and two quavers occur in the same time space.

³⁶ Juan Quintero, 'El Origen de las Especies / Zamba,' Video Documentary, posted by 'encuentro.gob.ar,' accessed Jun 10, 2016, <http://encuentro.gob.ar/programas/serie/8507/5895?temporada=1>

³⁷ Ibid.

³⁸ Fletcher, *World Musics*, 499. Also see Juan Quintero, 'El Origen de las Especies / Chacarera' Video Documentary, posted by 'encuentro.gob.ar,' accessed Jun 10, 2016, <http://encuentro.gob.ar/programas/serie/8507/5897?temporada=1>

³⁹ George List, 'African Influences in the Rhythmic and Metric Organization of Colombian Costeño Folksong and Folk Music,' *Latin American Music Review / Revista De Música Latinoamericana* 1, no. 1 (1980): 6-17.

In both *zamba* and *chacarera*, the underlying rhythmic patterns are quite similar and proceed from a percussion instrument called ‘bombo legüero’, a rustic bass drum made out of a hollow tree trunk with and a membrane made out of goat or cow skin.⁴⁰ The patterns are obtained by an alternation of beats over the *aro* (rim), which produces the high-pitched sound, and the *parche* (membrane) which gives the low sound. See figures 2.1 and 2.2. Argentinian performers of these folkloric styles, like guitarist Néstor Gómez and percussionist José Balé, explain that all the music genres derived from or influenced by *zamacueca* use accents on the beats two and three, the third being the most emphasised.⁴¹



Figure 2.1: Rhythmic pattern of the *zamba* as played on a *bombo legüero*⁴²

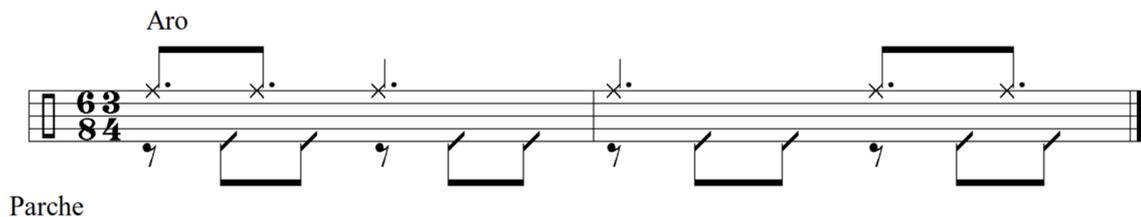


Figure 2.2: Rhythmic pattern of the *chacarera* as played on a *bombo legüero*⁴³

⁴⁰ Ayelén Ríos, ‘Historia del Bombo Legüero,’ Jan 15, 2016, accessed May 20, 2016, <http://razafolklorica.com/historia-del-bombo-leguero/>.

⁴¹ Juan Quintero, ‘Origen de las Especies / Chacarera’. Also see Jose Balé, ‘BOMBO LEGUERO,’ YouTube video, 00:00, posted by ‘Jose Bale,’ Sep 20, 2010, accessed July 12, 2016, <https://youtu.be/zawdQPMf4PI>.

⁴² Eduardo Ferraudi, *Arreglos vocales sobre música popular* (Buenos Aires: Ediciones GCC, 2005), 2.

⁴³ Ibid.

The accentuation pattern on the third beat of the *zamba*, used in the piece *Aire de Zamba*, by Agustín Barrios-Mangoré:



Figure 2.3: Barrios-Mangoré, *Aire de Zamba*, bars 6-9 (with added accents)

The approach I took to acquire the idiomatic elements of these styles was to listen to different folkloric interpretations of these genres to find out that both the accents and the uneven swinging rhythmic subdivision were a common rhythmic trait of the folklore from this region, regardless of the personal style of the performers. I've listened to folkloric ensembles (Los Chalchaleros), guitar players (Jorge Cafrune, Juan Quintero) and very particularly to the percussionists (Carlos Valdéz, Vitillo Ábalos), as it is in the *bombo legüero* where the swing and the accents are more easily felt.⁴⁴

After determining that these rhythmic elements are always present, I decided to use the actual *bombo* percussion accompaniment patterns of *zamba* and *chacarera* as a rhythmic and tempo guide instead of a metronome, as they provided a much more reliable template for accentuation and 'swing'. The *bombo* accompaniment videos I selected for *zamba*⁴⁵ and *chacarera*⁴⁶ are performances by the Argentinian percussionist and *bombo* maker Carlos Valdéz Toledo. I learned some of the characteristic patterns and started imitating the rhythmic feel so as to then incorporate these elements into Merlin's guitar pieces. Although this may result in slight rhythmic deviations from how the music is written it feels more corresponding with the traditional sonority of the genre.

⁴⁴ Travieso Aventura, 'Taller Percusión con Bombo Legüero y Chácaras - Travieso Aventura,' YouTube video, 00:00, posted by 'ddabig,' Jan 5, 2011, accessed July 12, 2016, <https://www.youtube.com/watch?v=i1UgvlQvjXk>

⁴⁵ Carlos Valdez Toledo, 'Zamba I,' YouTube video, 00:00, posted by 'Carlos Valdez Toledo,' Jun 27, 2011, accessed July 12, 2016, <https://www.youtube.com/watch?v=PBGa7UIQWWI>.

⁴⁶ Carlos Valdez Toledo, 'Chacarera,' YouTube video, 00:00, posted by 'Carlos Valdez Toledo,' Jul 1, 2011, accessed July 12, 2016, https://www.youtube.com/watch?v=0bF6d_bqmhg.

The excerpts from Merlin's 'Zamba' (Examples 7 and 8) and 'Chacarera' (Examples 9 and 10), which are uploaded to the project's website, demonstrate the contrast between these pieces when played metronomically as written on the score and after integrating the 'swing' and accentuation nuances from the folkloric counterparts into their performance.

Carnavalito

The Argentinian *carnavalito* is a cheerful and lively dance in binary meter which takes its name from its use in Carnival in the northwest of the country. It is a regional variation of *huayno*, an ancient musical genre from the Incan Empire. The pentatonic melodies of *huayno* were traditionally performed on different kinds of pre-Hispanic wooden or bamboo flutes and pan flutes with a drum providing rhythmic accompaniment.⁴⁷ After the Spanish conquest, the Incan *huayno* went through a process of miscegenation thanks to the introduction of the guitar which was widely adopted to the indigenous musical styles. Also, new autochthonous instruments were soon developed in the Americas. Perhaps the most representative Andean string instrument that evolved taking the guitar as a model is the *charango*, which has become the standard accompaniment instrument for *huayno*, *carnavalito* and other styles of Andean music.⁴⁸

The basic rhythmic pattern of *carnavalito/huayno* is usually written as a repeated figure of a quaver followed by two semiquavers. In practice, due to the characteristic uneven subdivision it may sound much more ambiguous and resemble more a triplet.



Figure 2.4: Rhythmic pattern of *carnavalito/huayno*

The 'Carnavalito' movement from *Suite del Recuerdo* includes a long strumming section from measure 58 until the final bar of the piece that intends to evoke the folkloric accompaniment on the

⁴⁷ David Horn, Heidi Feldman, Mona-Lynn Courteau, Pamela Narbona Jerez, Hettie Malcomson, *Bloomsbury Encyclopedia of Popular Musics of the World* (London: Bloomsbury Publishing Plc, 2014), s.v. 'Carnavalito'.

⁴⁸ Horn, et al., *Bloomsbury Encyclopedia of Popular Musics of the World*, s.v. 'Huayno'

charango. Although there are indications as to how the strumming should be performed, it is difficult to get an accurate idea of its actual sonority by these indications alone, especially the effect designated by a 'T' above some chord. Merlin explains that 'the *a*, *m* and *i* finger pluck (a group of notes) in that order and as rapidly as possible. The arrow indicates the direction of the movement'⁴⁹

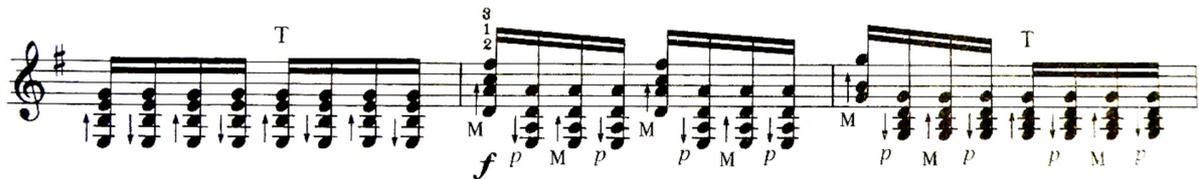


Figure 2.5: Merlín, 'Carnavalito' from *Suite del Recuerdo*, bars 65-67

By watching Argentinian musician Ivan Deiana's instructional videos, I realised that the effect Merlin is looking for with his indications is what in *charango* technique is called *repique* or *tremolo corto a tierra*. This is a fast and energetic ornamentation element that adds a triplet and a semiquaver to enhance the strumming rhythm.⁵⁰ These tremolos can be added at the first beat, at the second beat or in both beats of the basic *carnavalito* rhythmic pattern.



Figure 2.6: Rhythmic pattern of the *chacarera* as played on a *charango*

The right hand's position in classical guitar is completely different from the *charango's* right hand technique, so it needs to be adapted to the instrument, while trying to emulate a sound effect as similar as possible to the original model. On the *charango*, the hand is almost parallel to the fretboard, while on the guitar it is much more perpendicular. On the *charango*, the movement comes from a circular up and down motion exclusively from the wrist and the index finger is the only one that produces the sound, while the rest just provide balance to the hand. As the neck of the guitar is much wider than that of a

⁴⁹ José Luis Merlin, *Suite del Recuerdo* (Tampa: Tuscany Publications, 1992).

⁵⁰ Cortos Rapsoda, 'Clases de charango - Trémolo Corto (a tierra),' YouTube video, 00:00, posted by 'Ivan Deiana,' Nov 25, 2016, accessed July 24, 2016, <https://www.youtube.com/watch?v=jrrU-51I6tA>.

charango, it would be difficult to imitate the one finger technique. Thus, on the guitar the whole forearm and all fingers need to participate.

Learning these strumming patterns required independent movement between the thumb and the rest of the fingers of the right hand. It proved to be challenging to feel comfortable bringing this technique up to the required speed as I have not played in a similar fashion before. After developing the basic *carnavalito* strumming technique as described in the original score, I started practicing the three different kinds of *tremolos cortos* described by Deiana and applied them to the guitar. Deiana provided technical advice which proved to be equally useful for the guitar as the *charango* for a good sounding *tremolo*. His suggestion was to attack the central rather than outer strings of the instrument to get a clear crisp sound.

The excerpts shown on the research project website demonstrate how the *charango* strumming techniques were implemented on the guitar and how the assimilation of these techniques helped to get through the challenging fast strumming section at the end of the 'Carnavalito' by Merlin. They are listed as Examples 11, 12, 13 and 14 on the website.

Joropo

Although the rest of *Suite del Recuerdo* is made up of folkloric dances originating in the north and northwest of Argentina, very curiously the final movement stems from a completely unrelated genre, both geographically and stylistically. This movement is called *joropo*, which is the traditional dance from the *llanos* (plains) of Venezuela and Colombia and has become the Venezuelan national dance. In a very brief comment in the score, the composer mentions that *joropo* sounds similar to Peruvian *marinera* which is one of the styles directly derived from the ancient parent genre *zamacueca*.⁵¹ The traditional musical instruments which are used in a *joropo* ensemble performance are a pedal-less diatonic harp (*arpa llanera*), a pair of shakers (*maracas*) and two guitar-like instruments called *cuatro* and *bandola llanera*.⁵² Although both the *cuatro* and the *bandola* have four strings each, they serve different functions within

⁵¹ Merlin, *Suite Del Recuerdo*.

⁵² Gerard Béhague, 'Improvisation in Latin American Musics,' *Music Educators Journal* 66, no. 5 (1980): 118-25, <http://www.jstor.org/stable/3395789>.

the ensemble. The *bandola* is a melodic instrument played with a plectrum while the *cuatro* has exclusively an accompaniment function and it is strummed with the right hand's fingers.⁵³

The *joropo* is a very cheerful, energetic and fast tempo style of music considered to have evolved from the Spanish *fandango*.⁵⁴ Its vibrant dance involves vertiginous moves where a couple foot stomps and circles frenetically around each other while remaining connected by their hands at all times. There are several regional variations of the *joropo* with their particular subtle performance differences, but all of them can be classified in two groups depending on where the accents are placed within the accompaniment pattern. When the accents go on the first and fourth quavers it is called a *joropo por derecho* and when they are on the first, third and sixth quavers it is a *joropo corrido*.⁵⁵ As is the case with the *zamba*, the *chacarera* and the *tonada*, *joropos* can be also written in 3/4 or 6/8 metres. The following *cuatro* accompaniment fragment shows a basic rhythm and how the accentuation pattern works in a *joropo corrido*.⁵⁶



Figure 2.7: Accompaniment pattern and accents of the *joropo* as played on a *cuatro*

Although it is not always possible to apply these rhythmic accents throughout the entire Merlin's 'Joropo' because of the melodic phrasing of the piece, whenever there is fragment which involves non-melodic material as arpeggios and block chords they work very well in conveying the particular flavour of the style.

⁵³ Katrin Lengwinat, 'Joropo Llanero Tradicional en Venezuela,' *Revista Venezolana de Música Musicaenclave*, vol 9-1, enero-abril 2015, <http://www.musicaenclave.com/vol-9-1-enero-abril-2015/>

⁵⁴ Horn, et al., *Bloomsbury Encyclopedia of Popular Musics of the World*, s.v. 'Joropo'.

⁵⁵ Mario Criales, *El Bajo y el Joropo Llanero* (Barcelona: Beebookness, 2015).

⁵⁶ Béhague, *Improvisation*.



Figure 2.8: Merlin, 'Joropo' from *Suite del Recuerdo*, bars 6-7 (with added accents)

In Merlin's 'Joropo' the section which goes from measure 90 to 116 represents three different accompaniment styles over a repeated pattern using two alternating chords, for two measures each. From measure 90 to 97, a technique called *chasquido* is employed. This is a very characteristic percussive effect on the *cuatro* generated by striking the strings with the external part of the thumb and the internal part of the wrist, producing a short, muted, high-pitched clicking sound. In this specific segment, the *chasquido* is used in combination with plucked chords with the *a*, *m* and *i* fingers and alternating bass with the thumb between the 5th and 6th strings. The motion of the right hand must be very precise so every part sounds clearly (the plucked high chord notes, the bass movement and the percussive effect). See Example 18 on the project's website.

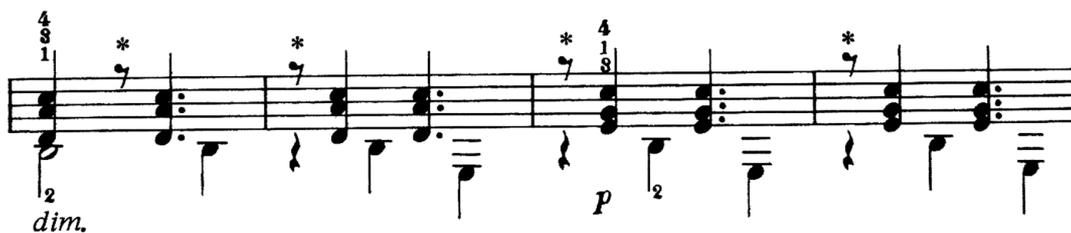


Figure 2.9: Merlin, 'Joropo' from *Suite del Recuerdo*, bars 91-94

Although it's an arpeggio regularly employed in any guitar style, here the arpeggiated chords in fast ascending patterns in the next section, from measure 98 to 105 are simulating the usual *joropo* harp

accompaniment. Meanwhile the thumb alternately plays the I and V degrees in crotchets in the bass, giving this section a 3/4 feel, as in a *joropo corrido*.

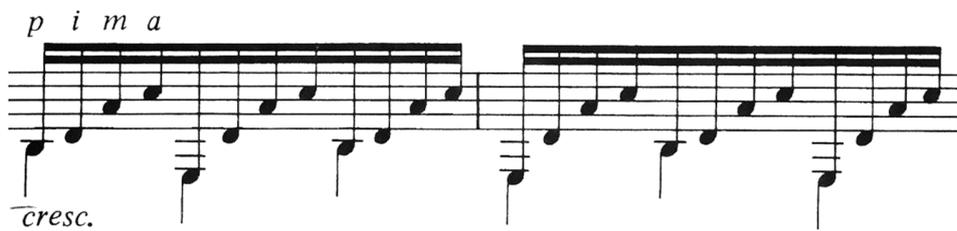


Figure 2.10: Merlín, 'Joropo' from *Suite del Recuerdo*, bars 99-100

The final section over the harmonic ostinato is a strumming pattern written in 6/8, similar to the ones used on either the *cuatro* or the harp accompaniment. The *charangueado* effect is used to emphasise the harmonic change every two measures.

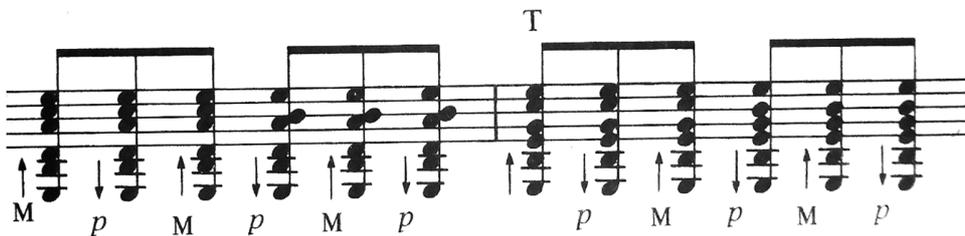


Figure 2.11: Merlín, 'Joropo' from *Suite del Recuerdo*, bars 108-109

Tonada

Tonada is a music style practiced through different parts of Latin America that takes particular regional characteristics in each place. Unlike all the previous genres, this is not a dance but a vocal genre. In Chile, the *tonada* has the status of national song, as the *cueca* is the national dance of the country.⁵⁷ However, the most evident component which unifies and denotes the shared common origin of all these genres is also present in the *tonada*: the continuous rhythmic interaction between 6/8 and 3/4 metrics which produces both horizontal hemiola alternation in the melody and vertical hemiolas between the melody and the accompaniment.⁵⁸

Traditionally, in the rural areas of Chile the *tonada* was performed by *cantoras* (female singers), who simultaneously sang and accompanied themselves on the guitar. This close association of women with the *tonada* came to an end when the genre migrated to urban areas during the first decades of the twentieth century.⁵⁹ Given the shared historical precedents and the geographical proximity, it is not surprising that *tonadas chilenas* share similar rhythmic devices and accentuations as the other folkloric genres from the region. Listening to how these songs are performed in folklore, the same kind of swing in the semiquavers and similar accents can be perceived in the Chilean *tonadas*.⁶⁰ I decided to incorporate these elements into the pieces *Tonada en Sepia* and *Tonada por Despedida* by the Chilean composer Juan Antonio Sánchez.

Listed below are some common rhythmic patterns used in the guitar accompaniment to *tonadas*. It can be observed throughout these patterns that the accents in the *tonada* guitar strumming usually fall on the fourth and sixth quavers of each measure, no matter if the metric is written as 3/4 or 6/8.

⁵⁷ Raquel Barros, Manuel Dannemann, Universidad de Chile. 'Introducción al estudio de la Tonada,' *Revista Musical Chilena*; Vol. 18, No. 89 (1964): Julio - Septiembre; p.105-116.

<http://www.revistas.uchile.cl/index.php/RMCH/article/view/14679>

⁵⁸ Margot Loyola Palacios, *La tonada: Testimonios para el futuro* (Viña Del Mar: Universidad Católica de Valparaíso), 103.

⁵⁹ Loyola, *La tonada*, 27. Also see Horn, et al., *Bloomsbury Encyclopedia of Popular Musics of the World*, s.v. 'Tonada chilena'.

⁶⁰ Pedro Messone, 'El casorio,' YouTube video, 00:00, posted by 'mesiassalvador,' Sep 17, 2010, accessed July 3, 2016, <https://youtu.be/pKPESilio-Q>.

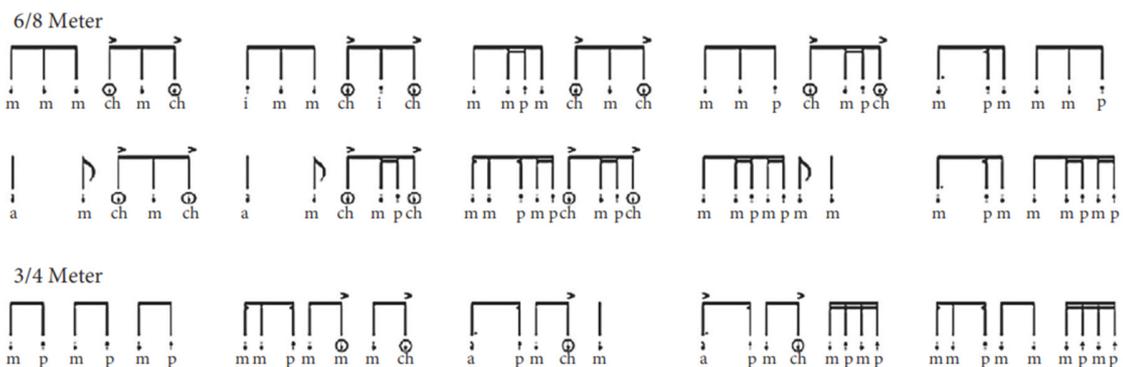


Figure 2.12: Guitar strumming patterns of the *tonada* ⁶¹

Both the *Tonada en Sepia* and the *Tonada por Despedida* make constant use of the aforementioned rhythmic patterns. Thus, the fundamental element I tried to preserve as much as possible is the characteristic accentuation on the fourth and sixths quavers whenever these patterns appear.

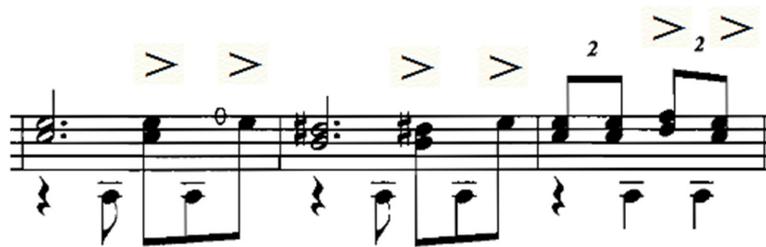


Figure 2.13: Sánchez, *Tonada en Sepia*, bars 2-4 (with added accents)



Figure 2.14: Sánchez, *Tonada por Despedida*, bars 9-10 (with added accents)

⁶¹ Horn, et al., *Bloomsbury Encyclopedia of Popular Musics of the World*, s.v. 'Tonada chilena'

Arpeggios in semiquavers that are used to accompany the melody can be found in several parts of the *Tonada por Despedida*. Two of the longest sections where this occurs are the introduction to the piece and the interlude at the end of the B section. Here I applied the characteristic uneven swing feel that is common to the music styles of the region. Examples of the sonorities of these fragments with and without this effect can be found at the research project’s website as Ex. 16 and Ex. 17.



Figure 2.15: Sánchez, *Tonada por Despedida*, bars 1-8

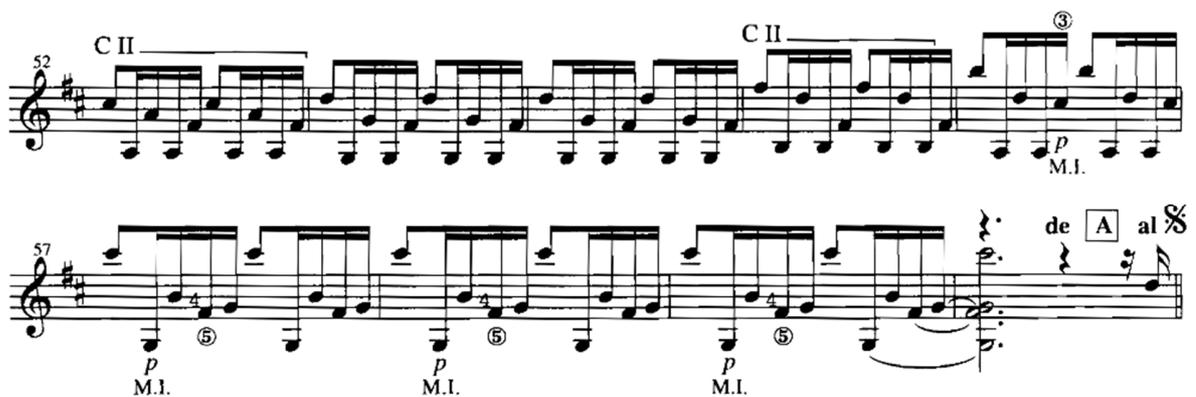


Figure 2.16: Sánchez, *Tonada por Despedida*, bars 52-56

A vibrant coda marks the climax of the *Tonada por Despedida*. After the stylised development of the piece, this section of energetic strumming surprisingly takes over, giving the *tonada* an exciting, folkloric-fashioned finale. Guitar accompaniment techniques in the *tonada* include the same ones used in

the *carnavalito* and the *joropo* as *charangueados* (imitation of *charango* strumming) and *chasquidos* (muted percussive strokes over the strings). I applied the *charangueados* in the same fashion as in the *joropo*, that is on every chord change to emphasise the harmonic motion. The application of the *chasquido* in this section is somewhat different to the way it was used in the *joropo*. Instead of the combination of plucking, playing with the thumb and striking, here the *chasquido* effect is attained by quickly stopping strings with the internal part of the wrist. Ex. 15 on the website.

Figure 2.17: Sánchez, *Tonada por Despedida*, bars 87-97

Chapter 3

Ecuador

Due to its varied and contrasting geography, dissimilar regional historical conditions and the multiplicity of ethnicities that inhabit its territory, Ecuador is a country with a rich cultural legacy despite its tiny size. The Andean highlands, the Pacific coast and the Amazon jungle are home to numerous indigenous populations which have developed distinct musical traditions. However, as a product of the European conquest in the sixteenth century, most of the population is *mestizo* (indigenous/Spanish mixed race) correspondingly to the rest of Latin America. This miscegenation process clearly reflects on the music that has become representative of the country.

As in the rest of the territories that were under the Incan Empire domain before the Spanish conquest, pentatonic minor scales are the most common sonorities among the indigenous music from the Ecuadorian highlands.⁶² The *mestizo* music genres have been directly influenced by the autochthonous styles, adapting them to European forms and instruments, but the indigenous influence is thoroughly recognisable.⁶³ This makes the boundary lines of what could be considered popular music and what could be folkloric rather blurred. There has been a constant going back and forth of elements between rural indigenous music of pre-Hispanic origins that when have arrived to an urban context have taken the new language, instruments and forms, and morphed into new *mestizo* styles of music. These reformed genres have in turn returned to the countryside taking on indigenous characteristics again and developed into several distinct regional styles.

Referring to the second half of the nineteenth century, John L. Walker says 'very few Ecuadoreans paid any attention to indigenous music; to them it was nothing more than *música de indios*.'⁶⁴ From the times of the conquest well into the twentieth century, the indigenous peoples throughout Latin America

⁶² Barbara Brady, 'Symmetry around a Centre: Music of an Andean Community,' *Popular Music* 6, no. 2 (1987): 197-218, <http://www.jstor.org/stable/853422>.

⁶³ Johannes Riedel, 'The Ecuadorean 'Pasillo': 'Música Popular,' 'Música Nacional,' or 'Música Folklórica?'' *Latin American Music Review / Revista De Música Latinoamericana* 7, no. 1 (1986): 1-25. doi:10.2307/780185.

⁶⁴ John L. Walker, 'Incans, Liberators, and Jungle Princesses: The Development of Nationalism in the Art Music of Ecuador,' *Latin American Music Review* 37, no. 1 (2016): 1-33. <https://muse.jhu.edu/> (accessed July 18, 2016).

had been marginalised and subjugated by the dominant creole and *mestizo* population of the territory.⁶⁵ And along with them, their culture was made invisible, stigmatised and regarded as primitive. Walker mentions that one of the earliest compilations of indigenous music was entrusted to the Ecuadorean composer Juan Agustin Guerrero in 1865 by a Spanish scientific commission. This was published in Spain two decades later, without acknowledging the author.⁶⁶

Musical nationalism arrived in Ecuador in the early twentieth century, and the pioneer of the movement was not a national, but the Italian composer Domenico Brescia.⁶⁷ He decided to take elements from the indigenous genres of music from the Ecuadorean highlands to start promoting the construction of the musical national identity of the country. This factor and the socio-political changes the country experienced over the first three decades of the century contributed to a growing interest in folkloric music and to the emergence of syncretic *mestizo* genres with indigenous influences. A distinctive guitar style soon began developing, at first in the *pasillo*, and shortly after applied to the rest of *mestizo* music and reinterpretations of indigenous music styles. Its most remarkable feature was the use of a plectrum, and was possibly started by the blind musician Francisco Pástor.⁶⁸

Due to the scarcity of information available on Ecuadorean music styles, my most relevant sources of information for this part of the research were the interviews conducted with Ecuadorean guitarists Horacio Valdivieso and Julio Andrade, who both specialise in Ecuadorean styles of folkloric and popular music.

⁶⁵ Scott H. Beck, and Kenneth J. Mijeski, 'Indigena Self-Identity in Ecuador and the Rejection of Mestizaje,' *Latin American Research Review* 35, no. 1 (2000): 119-37. <http://www.jstor.org/stable/2692059>.

⁶⁶ Walker, 'Incans, Liberators, and Jungle Princesses'

⁶⁷ Ibid.

⁶⁸ Julio Andrade, (Ecuadorian guitarist), interview with the author, Jan 17, 2017.

Yumbo

According to the guitarist Julio Andrade, the *yumbo* is possibly one of the oldest music genres still practiced in the territory that is now Ecuador. He states that it is an indigenous ritual warrior dance of resolute and aggressive character and pre-Hispanic origins.⁶⁹ *Yumbos* use a 6/8 time signature and two different rhythmic patterns can be heard: a quaver followed by a crotchet or the reverse combination, accented on the first and fourth quavers in either case. The closely related genre *danzante* uses either of these patterns as well, but has a melancholic character and a slower tempo.⁷⁰

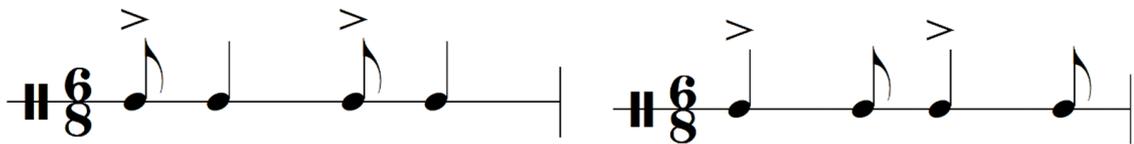


Figure 3.1: Rhythmic patterns of *yumbo/danzante*

The melodies of the *yumbo* employ pentatonic minor modes and consist of a few short phrases that keep repeating over and over again with little or no variation. These characteristics provide a hypnotic quality to the music, putting the warriors or dancers in a necessary state of trance for the ritual purposes of the *yumbo*. As is the case with most indigenous musics from the Andes, a traditional *yumbo* employs wind and percussive instruments for its performance. The wind instruments may be cane flutes (*pingullo*), or pan-flutes (*rondador*) accompanied by a small drum (*tamboril*). Due to the simplicity of the style, it is usually the same musician who performs the melody and the rhythm. They play the flute with one hand and keep the rhythm with the other on a drum which is hanged by a strap over their chest.⁷¹

⁶⁹ Andrade, interview.

⁷⁰ David Horn et al., *Bloomsbury Encyclopedia of Popular Musics of the World* (London: Bloomsbury Publishing Plc, 2014), s.v. 'Danzante'

⁷¹ Horn, *Bloomsbury Encyclopedia*, s.v. 'Yumbo'

The *Preludio y Yumbo* is a piece by Carlos Bonilla Chávez, a pioneer of classical guitar instruction and composition in Ecuador.⁷² The slow prelude features a nostalgic pentatonic melody on the bass line and uses dissonant chords to create contrast and tension. The stylistic features of the prelude are musically similar to the *yumbo* itself, and its unhurried tempo and sorrowful character suggest it is an indigenous *danzante*. Several of the techniques employed on this section suggest an influence of Heitor Villa-Lobos' *Étude no. 1* and *Prelude no. 1* for guitar.

The prelude leads to an upbeat *yumbo*. The heartbeat-like underlying rhythm which imitates the traditional drum pattern is present in the bassline at the end of each melodic phrase. As the rhythm plays the central role in this style of music I emphasised the bassline to feature the percussive element. See Example 19 on the website.



Figure 3.2: Bonilla Chávez, *Preludio y Yumbo*, bars 59-60 (with added accents)

The 'Yumbo Brillante' from Pazmiño's *Ecuadorean Suite* is a much more stylised and guitar oriented representation of this genre and moves away from the simplicity of the folkloric model. Unlike a traditional *yumbo*, here the priority is given to the melody. The characteristic rhythmic pattern element is absent. The foundation of Pazmiño's composition is a predominantly pentatonic melody, heavily ornamented with chromaticism and fast scalar runs. Diminished and other dissonant chords are used throughout the piece to add tension and give it a modern flavour. A *moto perpetuo* effect is used

⁷² Conservatorio Nacional de Música del Ecuador, 'Murió el padre de la guitarra clásica en el Ecuador', 2010, accessed Feb 12, 2017, <https://conservatorioecuador.wordpress.com/2010/01/13/murioel-padre-de-la-guitarra-clasica-en-el-ecuador/>.

throughout by a constant repetition of the melody notes. None of these elements are to be found on a traditional indigenous *yumbo*.

As the *yumbo* is not a festive dance but a vigorous warrior dance, the dry, decisive sound of the traditional drum accompaniment needs to stand out. To convey this sentiment, I placed a heavy accent the first beat measure. To emphasise the indigenous melodic element, I also stressed the places where the pentatonic scale is employed, so it stands out above the diatonic and chromatic passing notes.

The image displays a musical score for guitar, consisting of two staves. The top staff is labeled 'Guitar' and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a pentatonic scale, with notes G4, A4, B4, C5, and D5. The rhythm is a steady eighth-note pattern. The bottom staff continues the melody, also in a pentatonic scale, with notes G4, A4, B4, C5, and D5. The score includes various musical notations such as accents (>), slurs, and fingering numbers (1, 2, 3, 4, 5, 6). The overall style is that of a traditional indigenous dance piece.

Figure 3.3: Pazmiño, 'Yumbo' from *Suite Ecuatoriana* No. 1, bars 1-11 (with added accents)

Sanjuanito

The *sanjuanito* is an upbeat, cheerful and festive indigenous dance originating in the north of Ecuador. This music is used to liven up carnival parades and different indigenous festivities. Due to their similarities with the *huayno*, Ecuadorian *sanjuanitos* have become well received in Bolivia and Perú, and assimilated into the repertoire of folkloric and folkloristic groups from these countries.⁷³ It is traditionally performed by ensembles consisting of diverse wind instruments like panpipes and wooden flutes, accompanied by bass drum, guitar and *charango*.⁷⁴ As is the case with the *yumbo* and other autochthonous styles from the Andean highlands, melodically the *sanjuanitos* also consist of short melodic phrases that keep repeating over and over again. The rhythmic instruments play in unison. The drum and the guitar follow the basic pattern without variation so they provide a steady beat for the dancers.



Figure 3.4: Rhythmic pattern of *sanjuanito*

For the performance of the *sanjuanitos Longuita Mía* and *Mi Chagrita Caprichosa*, I placed the marked accents on first downbeat of each measure that can be heard on the traditional renditions of this animated indigenous dance. See Example 20 on the website.

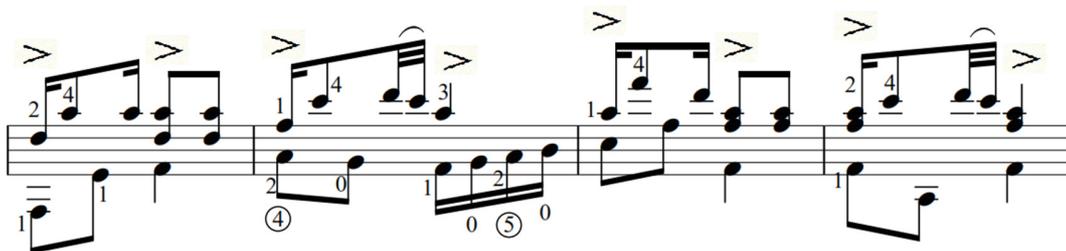


Figure 3.5: Del Carmen, *Longuita Mía*, bars 17-20 (with added accents)

⁷³ Andrade, interview.

⁷⁴ Horn, *Bloomsbury Encyclopedia*, s.v. 'Sanjuanito'

Although dynamic contrast is not a prominent trait in traditional indigenous music, by listening to folkloric ensembles it can be evidenced that timbre is the most conspicuous contrasting effect.⁷⁵ The short melodies are passed over to different instruments, which creates colour and interest despite the repetitive nature of the style. To convey this on the guitar, I alternately employed the warmer timbre produced by playing with the right hand over the soundhole and the metallic timbre near the bridge on each repetition of a phrase.

Pasillo

Despite its foreign origins, the *pasillo* has become the popular music genre which Ecuadorian people identify as their most representative music. Originally a Venezuelan variant of the European waltz, the *pasillo* arrived in Ecuador in the last quarter of the nineteenth century, blended with the local folklore and established itself as the quintessential national song genre.⁷⁶

During the nineteenth century, several European music styles found their way through Latin America and became popular salon dances among the creole elites of the region.⁷⁷ In Venezuela, the waltz was particularly favoured but soon it started incorporating local traits. The *pasillo* emerged as a distinct musical genre as a product of this cultural syncretism. This creolized Venezuelan waltz rapidly popularized and expanded to several neighboring countries, borrowing autochthonous traits from folkloric musics in each place. In Ecuador, it came in contact with the indigenous *yaraví* and *sanjuanito*.⁷⁸

I have selected the two original *pasillo* inspired compositions for classical guitar, 'Pueblito Costeño', from the *Suite Ecuatoriana No. 1* by Terry Pazmiño and *Pensando en Tí* by César Del Carmen. The third piece is an adaptation of the *pasillo Ángel de Luz* by Benigna Dávalos and arranged for guitar by César Del Carmen.

⁷⁵ Kaluyo y Los Corazas, 'Amores hallaras (San Juanito) Nr.01 de 11, Grupos: Kaluyo y Los Corazas, TV-Suiza-1987 (Mark Haedo)', YouTube video, 00:00, posted by 'Mark Wilhelm Haedo Ballón,' Jun 8, 2011, accessed Dec 12, 2016, <https://youtu.be/OnA57elzukk>.

⁷⁶ Riedel, 'The Ecuadorean 'Pasillo'.

⁷⁷ Peter Wade, *Music, Race, and Nation: Musica Tropical in Colombia* (Chicago: University Of Chicago Press, 2000), 48.

⁷⁸ Ketty Wong, 'The Song of the National Soul: Ecuadorian Pasillo in the Twentieth Century.' *Latin American Music Review / Revista De Música Latinoamericana* 32, no. 1 (2011): 59-87. <http://www.jstor.org/stable/41348178>.

Valdivieso states that the most remarkable characteristic of the *pasillo* guitar style is the way how the basslines are played. The walking basslines are the most important element in the *pasillo* accompaniment and thus the element that must be the most emphasised. The attack of the notes is to be performed in a very staccato and forte dynamic.⁸¹



Figure 3.7: Del Carmen, *Angel de Luz*, bars 45-48 (with added accents)

‘Pueblito Costeño’, as the rest of Pazmiño’s movements from his *Ecuadorian Suite No. 1* is a highly stylized version of the traditional music genre, so there is little room left for the explicit application of folklore derived techniques. In this piece, I emphasised the melody and the internal voice movement, for its similitude to the bassline motion.



Figure 3.8: Pazmiño, ‘Pueblito Costeño’ from *Suite Ecuatoriana 1*, bars 1-5 (with added accents)

⁸¹ Valdivieso, interview.

Albazo

The *albazo* is a dance of *mestizo* origin, fast tempo and cheerful character. This music was traditionally intended to be performed at dawn (*alba*, in Spanish), hence the origin of its name. It is considered to be related to the indigenous *yaraví*, but in a quicker tempo and with the guitar as its main accompanying instrument.⁸³ The Quitoian musician Julio Andrade, who specialises in the popular and folkloric guitar styles of Ecuador, points out that there exist several indigenous regional variations of the *albazo* such as the *saltashpa*, the *cachullapi* and the *capishca*, each with its own distinguishing features.⁸⁴

Guitarist Horacio Valdivieso refers to a video where he plays the introduction to the *albazo Las Quiteñitas* to show the various guitar techniques and sonorities that can be found in this style.⁸⁵ He indicates that when playing chords, an emphasis on the bassline and percussive effects have priority over a clean tone production. The most common performance practices in a traditional *albazo* accompaniment are chord arpeggiation mixed with slapped, non-resonating chords. Notes in the chords are sometimes muted, almost imperceptible so the bassline is the featured element. These effects are attained by sliding the plectrum across the strings and quickly stopping them with the internal part of the wrist for the percussive sound.

The *albazo* that I have selected for my project is 'Tomasa Garcés', which is the third movement of the *Ecuadorean Suite* by Terry Pazmiño. According to the composer, his piece was inspired by the regional variation of the *albazo* called *cachullapi*. He points out that its main difference between both styles is the heavy accentuation on the first beat in a *cachullapi* that is not so prominent in a traditional *albazo*.⁸⁶ To mimic the traditional *albazo* sonority on Pazmiño's piece and emphasise the accentuation suggested by the composer, I incorporated fast, non-rhythmic arpeggios rolled from the lowest to the highest note, in imitation to the use of the plectrum. This was applied on the chords falling on the first beat of each measure. See Example 23 on the website.

⁸³ Horn, *Bloomsbury Encyclopedia*, s.v. 'Albazo'

⁸⁴ Andrade, interview.

⁸⁵ Horacio Valdivieso, 'Albazo: Las Quiteñitas,' YouTube video, 00:00, posted by 'Horacio Valdivieso,' Aug 16, 2016, accessed Nov 12, 2016, <https://www.youtube.com/watch?v=GAS7Hd3Rs4Y>.

⁸⁶ Terry Pazmiño, telephone conversation with the author, Nov 12, 2016.

'Tomasa Garcés' is a melodic representation of an *albazo*, not a rhythmic one, as there are no hints at emulating the common guitar accompaniment pattern. Because of the eminently melodic character of the piece, I considered the percussive effects unsuitable to be applied on its performance. Incorporating these effects would inevitably mean sacrificing parts of the melody or the internal voices and thus compromising the artistic quality of the piece and the intentions of the composer.

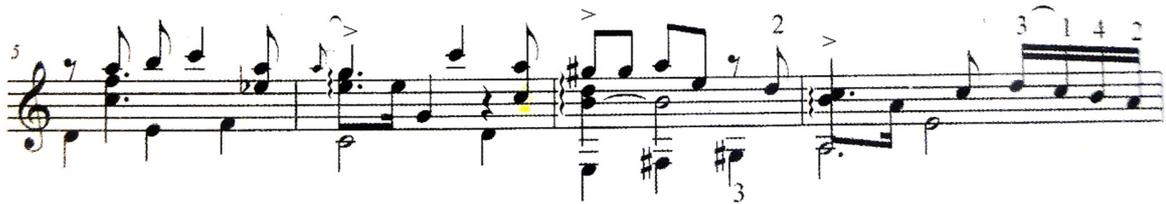


Figure 3.11: Pazmiño, 'Tomasa Garcés' from *Suite Ecuatoriana 1*, bars 1-7 (with added accents)

Conclusion

This research project has led me to explore different traditional styles of music, ranging from Spain to four different Latin American countries, and look out for the characteristics that confer their individuality and uniqueness. The learning strategies to find out these peculiarities were diverse. For some of these music styles, their nuances were discovered from a direct exposure to the folkloric genres themselves, by listening and deconstructing their most prominent features. In other cases, I had to draw upon the theory when available, learn new techniques or interview performers of folkloric music genres.

None of the techniques and nuances from folkloric music styles learned during this project were intended to be used once and discarded afterwards. The assimilation of these elements provides a substantial collection of tools that may be further employed in enhancing the expression of new classical guitar repertoire of folklore-influenced pieces from the regions that were explored.

As evidenced throughout the process, many similarities exist among regional styles of music. Although there is a plethora of folkloric music styles in Latin America, each with their own distinctive features, rhythmic patterns and accompaniment styles, they use similar strumming techniques in different combinations, and the metre alternation between 6/8 and 3/4 is prevalent. For instance, assimilating the *carnavalito charango* techniques, helped me absorb the strumming styles of the other Latin American genres in a much simpler way, as this process gave me a comprehension of the mechanics of the strumming practices. Similarly, in the Spanish music styles, the learning of the complex *rasgueado* and accentuation patterns from the *Soleá*, was a major aid in gaining an understanding, developing and incorporating the techniques into the other *flamenco* related genres more easily and confidently. To absorb the accentuations, what I found to be an effective way was the assimilation of guitar accompaniment patterns, regardless they were employed or not in the written pieces. This process helped me internalise not only the accents, but also the rhythmic subtleties and the overall feeling a particular style of music intends to convey.

In the case of the Ecuadorean indigenous music styles, the nuances incorporated into my repertoire were much subtler. As these are genres where the guitar does not play a primary role, the knowledge of the context from which these musics emerge was fundamental in the attempt to transmit their genuine character. For example, being aware that the *yumbo* is a warrior dance while the *sanjuanito* is of a festive kind, helped to communicate through my performance in a more efficient manner the essence of these musics.

The aim of incorporating these folkloric nuances into folklore-inspired classical pieces is not to limit the performer's interpretative freedom and personal style, or stagnating into long established traditions, but to broaden their musical panorama, expand the technical vocabulary, enrich their musical and expressive possibilities, and build bridges between classical and folkloric approaches to the instrument. These tools will let the performer take artistic decisions that can aggregate additional layers of interest and colour, and create more excitement in the way the music is transmitted.

Appendix I

Full list of the video examples from the project's website.

Example 1. Basic *rasgueado* pattern of *fandangos de Huelva*.

Example 2. *Fandango* by Dionisio Aguado played over a *fandango de Huelva* rhythmic track.

Example 3. Tremolo *flamenco* etude.

Example 4. *Recuerdos de La Alhambra* using *tremolo flamenco*.

Example 5. *Rasgueado* pattern of a *soleá*.

Example 6. Introduction of *Soléa* by Regino Sáinz de la Maza.

Example 7. 'Zamba' by José Luis Merlín, as written.

Example 8. 'Zamba' by José Luis Merlín, incorporating rhythmic and accentuation nuances.

Example 9. 'Chacarera' by José Luis Merlín, as written.

Example 10. 'Chacarera' by José Luis Merlín, incorporating rhythmic and accentuation nuances.

Example 11. *Carnavalito*, *charango* strumming pattern 1.

Example 12. *Carnavalito*, *charango* strumming pattern 2.

Example 13. *Carnavalito*, *charango* strumming pattern 3.

Example 14. 'Carnavalito' by José Luis Merlín, incorporating the *charango* strumming techniques.

Example 15. The strumming section of the *Tonada por Despedida* by Juan Antonio Sánchez.

Example 16. *Tonada por Despedida*, played as written.

Example 17. *Tonada por Despedida*, incorporating rhythmic and accentuation nuances.

Example 18. 'Joropo' by José Luis Merlín, using the *chasquido* effect.

Example 19. *Yumbo* excerpt, by Carlos Bonilla Chávez.

Example 20. *Longueta Mia* excerpt, by César del Carmen.

Example 21. Bassline sonority of a *pasillo*.

Example 22. Harmonised melodic line in a *pasillo*.

Example 23. Excerpt from the *albazo Tomasa Garcés* by Terry Pazmiño.

Example 24. Excerpt from the *Tonada Viajera* by Terry Pazmiño.

References

Books and Journals

Aubert, Laurent. *The Music of the Other: New Challenges for Ethnomusicology in a Global Age*. Surrey: Ashgate Publishing Limited, 2007.

Barros, Raquel and Manuel Dannemann. 'Introducción al estudio de la Tonada,' *Revista Musical Chilena*; Vol. 18, No. 89 (1964): Julio - Septiembre; p.105-116.

<http://www.revistas.uchile.cl/index.php/RMCH/article/view/14679>

Béhague, Gerard. 'Improvisation in Latin American Musics.' *Music Educators Journal* 66, no. 5 (1980): 118-25. <http://www.jstor.org/stable/3395789>.

Criales, Mario. *El Bajo y el Joropo Llanero*. Barcelona: Beebookness, 2015.

Dart, Thurston. *The Interpretation of Music*. London: Hutchinson, 1954.

Denoth, Christoph. *Homages: A Musical Dedication Perivale*. Signum Records, 2002. CD. 'Liner Notes'.

Diccionario de la Música Española e Hispanoamericana. Edited by Emilio Casares Rodicio, José López-Calo and Ismael Fernández de la Cuesta. Madrid: Sociedad General de Autores y Editores, 1999.

Ember, Melvin, Carol R. Ember and Ian Skoggard, eds. *Encyclopedia of Diasporas: Inmigrant and Refugee Cultures Around the World*. New York: Springer Science+Business Media, Inc, 2005.

Flamencópolis. 'Fandangos Locales.' Flamencópolis. 2011. Accessed Feb 24 2016.
<http://www.flamencopolis.com/archives/264>.

Ferraudi, Eduardo. *Arreglos vocales sobre música popular*. Buenos Aires: Ediciones GCC, 2005.

Fletcher, Peter. *World Musics in Context: A Comprehensive Survey of the World's Major Musical Cultures*. Oxford: Oxford University Press, 2001.

Granados, Manuel. *Musical Theory of Flamenco Guitar 2: Fundamentals of Harmony and principles of Composition*. Barcelona: Casa Beethoven Publicacions, 1998.

Hawkins, John. *A General History of the Science and Practice of Music*. London: T. Payne, 1776.

Horn, David, Heidi Feldman, Mona-Lynn Courteau, Pamela Narbona Jerez and Hettie Malcomson, eds. *Bloomsbury Encyclopedia of Popular Musics of the World*. London: Bloomsbury Publishing Plc, 2014.

Junta de Andalucía. *Guía del Flamenco de Andalucía*. Sevilla: Consejería de Turismo, Comercio y Deporte, 2005.

Koster, Denis. *The Keys to Flamenco Guitar*. Fenton: Mel Bay Publications, Inc., 1992.

Lengwinat, Katrin. 'Joropo Llanero Tradicional en Venezuela.' *Revista Venezolana de Música Musicaenclave*, vol 9-1, enero-abril 2015. <http://www.musicaenclave.com/vol-9-1-enero-abril-2015/>

List, George. 'African Influences in the Rhythmic and Metric Organization of Colombian Costeño Folksong and Folk Music.' *Latin American Music Review / Revista De Música Latinoamericana* 1, no. 1 (1980): 6-17.

Loyola Palacios, Margot. *La tonada: Testimonios para el futuro*. Viña Del Mar: Universidad Católica de Valparaíso, 2006.

Manuel, Peter. *Popular Musics of the Non-Western World: An Introductory Survey*. New York: Oxford University Press, 1988.

Nin-Culmell, Joaquín. 1942. 'La Guitarra En La Música Española.' *Revista Hispánica Moderna* 8 (1/2). University of Pennsylvania Press: 181–85. <http://www.jstor.org/stable/30205433>.

Pan American Union. *Music of Latin America*. Washington: Pan American Union, 1960.

Rastall, Richard. *The Notation of Western Music : An Introduction*. 2nd ed. Leeds: Leeds University Press, 1997.

Riedel, Johannes. 'The Ecuadorean 'Pasillo': 'Música Popular,' 'Música Nacional,' or 'Música Folklórica?'' *Latin American Music Review / Revista De Música Latinoamericana* 7, no. 1 (1986): 1-25. doi:10.2307/780185.

Ruiz, Ana. *Vibrant Andalusia: The Spice of life in Southern Spain*. New York: Algora Publishing, 2007.

Shearer, Aaron. 'The Classic Guitar Grows Up.' *Music Educators Journal*, vol. 58, no. 2, 1971, pp. 53–65. *JSTOR*, www.jstor.org/stable/3393918.

Stevenson, Robert. *Music in Aztec & Inca Territory*. Berkeley: University of California Press, 1968.

Szabolcsi, Bence. 'Exoticisms in Mozart.' *Music & Letters* 37, no. 4 (1956): 323-32. <http://www.jstor.org/stable/730434>.

Tyler, James. 'The Renaissance Guitar 1500-1650.' *Early Music* 3, no. 4 (1975): 341-47. <http://www.jstor.org/stable/3125401>.

Wade, Peter. *Music, Race, and Nation: Musica Tropical in Colombia*. Chicago: University of Chicago Press, 2000.

Walker, John L. 'Incans, Liberators, and Jungle Princesses: The Development of Nationalism in the Art Music of Ecuador.' *Latin American Music Review* 37, no. 1 (2016): 1-33. <https://muse.jhu.edu/> (accessed July 18, 2016).

Wong, Ketty. 'The Song of the National Soul: Ecuadorian Pasillo in the Twentieth Century.' *Latin American Music Review / Revista De Música Latinoamericana* 32, no. 1 (2011): 59-87.
<http://www.jstor.org/stable/41348178>.

Interviews

Andrade, Julio. Interview by author. Skype. Dec 11, 2016.

Valdivieso, Horacio. Interview by author. Skype. Dec 11, 2016.

Music Scores

Aguado, Dionisio. *Le Fandango Varié*. Hamburg: J. Aug. Böhme, n.d.(ca.1849), plate 16.

Barrios-Mangoré, Agustín. *Aire de Zamba*. Tokyo: ZEN-ON Music Company Ltd., 1977.

Bonilla Chávez, Carlos. *Preludio y Yumbo*. Paris: Éditions Max Eschig, 1975.

Del Carmen, César. *Ángel de Luz, Longuita Mía, Pensando en Tí*. n.p. n.d.

Merlin, José Luis. *Suite del Recuerdo*. Tampa: Tuscan Publications, 1990.

Pazmiño, Terry. *Suite Ecuatoriana No. 1*. Quito: TERPAZ Ediciones, 1982.

Rodrigo, Joaquín. *En Los Trigales*. Russian edition. n.p.

Sáinz de la Maza, Regino. *Rondeña*. Madrid: Unión Musical Española D.L., 1989.

Sáinz de la Maza, Regino. *Soleá*. Manuscript electronic copy. n.p.

Sánchez, Juan Antonio. *Piezas Esenciales para Guitarra*. Santiago de Chile: Microtono Ediciones Musicales, 2002.

Tárrega, Francisco. *Recuerdos de La Alhambra*. Russian edition. n.p.

Videos

Carlos Valdez Toledo. 'Zamba I.' YouTube video. 00:00. Posted by 'Carlos Valdez Toledo.' Jun 27, 2011. Accessed July, 2016, <https://www.youtube.com/watch?v=PBGa7UIQWWI>.

Carlos Valdez Toledo. 'Chacarera.' YouTube video. 00:00. Posted by 'Carlos Valdez Toledo.' Jul 1, 2011. Accessed July, 2016. https://www.youtube.com/watch?v=0bF6d_bqmhg.

Cortos Rapsoda. 'Clases de charango - Trémolo Corto (a tierra).' YouTube video. 00:00. Posted by 'Ivan Deiana.' Nov 25, 2016. Accessed July, 2016. <https://www.youtube.com/watch?v=jrrU-51I6tA>.

D'Addario. 'Adam Del Monte Presents A Flamenco Rasgueados Lesson.' YouTube video. 3:00. Posted by 'daddariostrings.' Aug 25, 2009. Accessed March, 2016. <https://www.youtube.com/watch?v=SkgTtxtvpJ28>.

Horacio Valdivieso. 'Albazo: Las Quiteñitas.' YouTube video. 00:00. Posted by 'Horacio Valdivieso.' Aug 16, 2016. Accessed Nov 12, 2016. <https://www.youtube.com/watch?v=GAS7Hd3Rs4Y>.

Javier Gávara. 'tremolo.' YouTube video. 00:12. Posted by 'flamencoguitarsforsale.' Dec 23, 2013. Accessed Mar, 2016. <https://www.youtube.com/watch?v=0443eafy004>.

Jose Balé. 'BOMBO LEGUERO.' YouTube video. 00:00. Posted by 'Jose Bale.' Sep 20, 2010. Accessed July 12, 2016. <https://youtu.be/zawdQPMf4PI>.

Juanito Pascual. 'Pointers for Fast Picado - Part 1 Flamenco Lessons with Juanito Pascual.' YouTube video. 00:12. Posted by 'juanitopascual1.' Aug 7, 2011. Accessed Mar, 2016. https://www.youtube.com/watch?v=nG3zYi_AdH8.

Kaluyo y Los Corazas. 'Amores hallaras (San Juanito) Nr.01 de 11. Grupos: Kaluyo y Los Corazas. TV-Suiza-1987 (Mark Haedo)'. YouTube video. 00:00. Posted by 'Mark Wilhelm Haedo Ballón.' Jun 8, 2011. Accessed Dec 12, 2016. <https://youtu.be/OnA57elzukk>.

La guitarra de Pimo. 'Iniciación 8: Fandangos de huelva (compás y base)'. YouTube video. 00:00. Posted by 'La guitarra de Pimo.' Feb 19, 2014. Accessed March, 2016. <https://youtu.be/pmd2TGjdkno>.

Omar Metioui. 'ANDALUSIAN LUTH.avi.' YouTube video. 04:30. Posted by 'Unai Urigoiti-Irizabalbarrena.' Jun 7, 2012. Accessed Mar, 2016. https://youtu.be/m7cTg_OkNuE.

Paco de Lucía. 'PACO DE LUCIA – PLAZA ALTA.' YouTube video. 02:09. Posted by 'Gys6.' Nov 6, 2009. Accessed Mar, 2016. <https://www.youtube.com/watch?v=J0dYalSpeiA>.

Pedro Messone. 'El casorio.' YouTube video. 00:00. Posted by 'mesiassalvador.' Sep 17, 2010. Accessed July 3, 2016. <https://youtu.be/pKPESiliO-Q>.

Ramón Montoya. 'Soleares en Mi.' YouTube video. 00:00. Posted by 'Porverita La Maña' May 10, 2009. Accessed March, 2016. https://www.youtube.com/watch?v=Fi2a_4KP264.

Ramón Montoya. 'Ramón Montoya – Tarantas (circa 1928)'. YouTube video. 01:47. Posted by 'MrJohnnyNumbers.' Jan 13, 2016. Accessed Mar, 2016. <https://www.youtube.com/watch?v=W7mX7gJ6TVc>.

ROCHERO. 'RONDEÑA EXTREMEÑA (popurrí)'. YouTube video. 00:00. Posted by 'ROCHERO' Feb 18, 2013. Accessed March, 2016. <https://www.youtube.com/watch?v=nC9WVqXv1xo>.

Toni Flamadeus. 'como tocar FORMULA RITMICA DE FANDANGOS DE HUELVA Y SEVILLANAS.'
YouTube video. 05:55. Posted by 'toniflamadeus' Sep 21, 2013. Accessed March, 2016.
<https://www.youtube.com/watch?v=vtBiRY4NxvQ>.

Toni Flamadeus. 'BASE DE COMPÁS DE FANDANGO DE HUELVA TEMPO NORMAL PARA ENSAYO'.
YouTube video. 00:00. Posted by 'toniflamadeus.' Sep 21, 2013. Accessed March, 2016.
<https://www.youtube.com/watch?v=0Kkn5QIJLSo>.

Travieso Aventura. 'Taller Percusión con Bombo Legüero y Chácaras - Travieso Aventura.'
YouTube video. 00:00. Posted by 'ddabig.' Jan 5, 2011. Accessed July 12, 2016.
<https://www.youtube.com/watch?v=i1UgvlQvjXk>