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THE UNIVERSITY OF CAPE TOWN

THE CONCEPT AND DEVELOPMENT OF THE
YEPES TEN-STRING GUITAR.
A PRELIMINARY INVESTIGATION

THIS DISSERTATION IS SUBMITTED IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE
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by

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Dedicated to Maestro Narciso Yepes in recognition of everything that he has done for the instrument and for me

IN LOVING MEMORY OF MY FATHER-IN-LAW
HORST GÜNTER RUDOLF RAEBEL (1920-1991)

Your encouragement and support are sorely missed

DECLARATION

I declare that this dissertation is my own, unaided work. Where other sources have been used, these have been acknowledged. It is being submitted for the degree of Master of Music at the University of Cape Town, and has not been submitted previously for any degree or examination at any other University.

This 18th day of NOVEMBER, 1992.

Signed by candidate

CANDIDATE : MR FRED KAZANDJIAN

ABSTRACT

The purpose of this study is to provide a broader understanding of the Yepes ten-string guitar.

Since its inception, twenty-eight years ago, no authoratative work has been published providing inferential detail which explains the concept and development of the Yepes guitar. As a result, this instrument has been, and still is, criticized by some, largely from ignorance or lack of knowledge about the instrument.

In an attempt to rectify this situation and make the instrument's extended possibilities known, the author has undertaken extensive research and has interviewed, amongst others, leading international authorities associated with the Yepes ten-string guitar. As a result of these efforts, a clearer and more positive understanding of the instrument has emerged. This in turn has become the foundation on which this dissertation has been written.

The opening chapter of this dissertation provides an overview, showing how the guitar emerged and developed before the concept of multi-string guitars became established in Europe, during the second half of the eighteenth century. Aspects pertaining to the early guitar's physical features, performance practices, music, tuning and stringing methods are discussed. Several multi-string *vihuelas* and guitars are also mentioned.

The following chapter presents a survey of numerous experiments carried out during the 1770-1900 period, to 'improve' the capabilities of the guitar. Here a number of early multi-string instruments related to the Yepes ten-string guitar are discussed. These include guitars with added basses, guitars with added trebles, guitars with added basses and trebles, and guitars with multiple necks.

The third chapter shows how, out of an enormous variety of eccentric forms of the guitar, some professional guitarists opted for multi-string guitars (with added basses) as their instruments, whilst others preferred the six-string variety. The music of guitarist-composers who composed for multi-string guitars is discussed alongside those who wrote specifically for the six-string guitar. The rationale for the tuning and disposition of strings on most of these multi-string guitars, past and present, as well as several illustrations showing their physical features are included.

The penultimate chapter comprises an interview with Narciso Yepes and other leading figures associated with the ten-string guitar. The reasons behind Yepes's unique concept for the ten-string guitar, arguments for and against the instrument, as well as its tuning and problems related to playing this instrument are discussed. The chapter includes an inquiry (with examples) showing how the ten-string guitar can be used, amongst other things, to facilitate the playing of difficult passages in music originally composed for the six-string guitar. The extension of the repertoire with music composed specifically for this instrument is also briefly discussed. A comprehensive discography of recordings made by Narciso Yepes on the ten-string guitar is presented in the appendix.

A more detailed discussion of the ten-string guitar repertoire in the twentieth century is presented in the final chapter. It includes several compositions originally intended for the traditional guitar, which have become associated with the Yepes guitar. At least five compositions composed and dedicated to Narciso Yepes by various composers are also examined.

It is concluded that this instrument clearly offers more than what has been assumed over the past twenty-eight years.

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CHAPTER ONE

THE EMERGENCE AND DEVELOPMENT OF THE GUITAR

. . . we have seen that the figure-eight shaped, plucked instruments . . . cannot, with any certainty, be traced back earlier than the fifteenth century (given our present degree of knowledge).¹

James Tyler.

The purpose of this introductory chapter is to provide an overview, indicating how the guitar developed before the emergence of multi-string guitars in Europe during the second half of the eighteenth century. It is not the author's intention to probe deeply into the history of the guitar, as the subject has been dealt with fully by other authors.² It must also be pointed out that the lute will not be dealt with in detail, primarily because the lute and the guitar are classified separately.³ Although the guitar family of instruments has the general characteristics of the lute family, the lute does not possess the distinct shape (waisted sides and flat body) of the guitar.⁴

There has been much speculation about the origins of the guitar, and a number of theories have been put forward to explain its presence in Europe. Some regard it as having developed from the ancient Greek *khitara*, the name from which the present word "guitar" is derived. According to Evans, the Greeks had two forms of lyre, the *lyra* and the *khitara* :

The *lyra* was said to have been invented by Hermes, messenger of the gods, who used a tortoise shell as a resonator: throughout history, many chordophones have been built from the carapaces of tortoises, turtles and armadillos. The *lyra* [built from carapaces] was a popular

instrument for amateurs in ancient Greece, while the more complex *khitara* (which had a wooden soundbox) was favoured by professional musicians.⁵

Several authors claim that the guitar evolved from the long-necked lutes of early Mesopotamia and Anatolia,⁶ whilst others claim that the Coptic lutes which were found in Egypt with carved resonators, flat backs and sides were the precursors of the guitar.⁷ One aspect that has given rise to considerable debate has been whether or not the guitar was of European origin or an instrument introduced to medieval Europe by the Moors.

These speculations often show an inference of opinion on incomplete analysis of the instruments concerned. Greater understanding will depend on a complete study of their morphology and performance practice according to relevant available ethnomusicological data. "An *a priori* approach to the problem" says Turnbull, "carries little conviction; and the application to the name 'guitar', with its overtones of European musical practice, to oriental lutes betrays a superficial acquaintance with the instruments concerned."⁸

Many scholars have studied the musical cultures of antiquity and experienced problems with the etymology of the names given to instruments. Further doubts have arisen in determining the extent to which the interaction of different cultures is a factor in distinguishing the origin of certain instruments.⁹ The precise manner, therefore, in which the guitar evolved out of an enormous variety of plucked instruments in Europe still remains largely a matter of speculation.

The Vihuela

The thirteenth century monographs from the *Cantigas de Santa Maria* (c.1270) belonging to Alfonso X (the Wise) of Spain depict a variety of instruments. This chronicle provides evidence of the development (north of

the Mediterranean) of at least two instruments related to the guitar, the *guitarra latina* and the *guitarra morisca*. Depictions show *morisco* instruments being played by Moors and Spanish instruments (*guitarra latina*) being played by Europeans. Michael Kasha is of the opinion, that the *guitarra latina* developed in Iberia independent of any Arabic influence.¹⁰

The *guitarra morisca* was shaped like a lute. It had an oval body, a wide and long neck, a crescent shaped string holder and a round pegboard. The *guitarra latina*, which bore more likeness to the guitar we know today, had curved sides, frets on the neck, an animal head carving at the top of the pegbox and four single strings.

In the thirteenth century, the *guitarra latina* developed into the *vihuela*, an instrument which "was to remain typically Spanish, with a flat soundbox, a short neck that was bent backwards, and a pegbox mounted at an angle."¹¹ Up to the sixteenth century, at least three distinct forms of the *vihuela* had evolved : the *vihuela de arco* (played with a bow); the *vihuela de peñola* (played with a plectrum) and the *vihuela de mano* (played with the fingers). By the sixteenth century, the latter had become so popular that *de mano* was no longer used in the Spanish name.

In a book entitled *De inventione et usu Musicae* published c.1487, the Flemish composer J. Tinctoris writes :

. . . that [instrument] . . . invented by the Spanish, which both they and the Italians call the 'viola', but the French call the 'demi-luth'. This 'viola' differs from the lute in that the lute is much larger and tortoise shaped, while the viola is flat and in most cases curved inward on each side. . . . while some play every sort of composition most delightful on the lute, in Italy and Spain the viola [vihuela] without a bow is most often used.¹²

Although the *viola* and *vihuela* differed physically in detail, their function remained the same.¹³

A surviving manuscript dating from the end of the fifteenth century contains a graphic representation of the fingerboard of the *viola*. The diagram is headed *La Mano ala Viola* (The Fingerboard of the *Viola*) and shows the tuning to be identical to that of the then common six-course lute from the early sixteenth century. However, it surprisingly also has an additional low seventh course. The instrument was tuned as follows : E, A, d, g, b, e', a'.¹⁴ This is followed by a short 'prelude', and an arrangement for *viola* (in Italian tablature) and a melodic instrument (in staff notation) of *Fortuna Vincinecta* (*Fortuna per ta crudelte* by Johannes Vincinet).¹⁵

The amount of information about the *vihuela* or *viola* up to the beginning of the sixteenth century is limited. A *vihuela de mano* dating from c.1500 survives at the *Musée Jacquemart - André* of the Institut de France in Paris.¹⁶ This instrument is shaped much like the guitar. It has a wider neck, slightly curved sides and a flat back and top. Its string length is 80cm with an overall length of 110cm. See (Figure 1.1).¹⁷

According to the illustrations available to us from contemporary sources, it appears as though the above mentioned instrument more or less fits the description of the instruments then used. The *vihuela* or *viola* normally had twelve tuning pegs to which six courses could be attached,¹⁸ however, a *chanterelle* (single string) was sometimes also used. Its *accordatura* was identical to the Renaissance lute and its music, like its contemporary, is mostly contrapuntal with uncomplicated textures. There are seven surviving tablature collections for the *vihuela* published in the sixteenth century.¹⁹

Monika Hall tells us that in all tablatures, excluding Milan's, many of the compositions are prefaced with instructions for tuning the *vihuela* to different pitches. She writes :

There are two schools of thought as to how these should be interpreted. Emilio Pujol has chosen to take these literally, and in the three volumes of *Momentos de la Música Española* which he has edited, the music is transcribed at the pitches specified in the tablature. On the other hand John Ward has pointed out that during the 16th century pitch was entirely notational and suggests that these instructions are supplied to enable the player to determine the mode in which the music is written and not as a guide to the pitch to which he should tune instrument.

Both sides of the argument, says Hall, present an element of truth. She concludes that "While the instructions are most likely intended to indicate mode rather than pitch, *vihuelas* varied in size and were certainly tuned to different pitches."²⁰ Enriques de Valderrábano, for example, included in his *Libro de Musica de Vihuela Intitulado Silva de Serenas* (1547) compositions for two *vihuelas* each of which were tuned a minor third, perfect fourth and a perfect fifth apart; as well as in unison. Luis Milan in his *Libro de Musica de Vihuela de Mano, Intitulado El Maestro* (1536) also offers advice on the stringing of instruments of different sizes.²¹

Although the six-course *vihuela* was the instrument most commonly played, *vihuelas* with additional courses were also used. Juan Bermudo, for example, mentions [Luis de] Guzman as a performer of the seven-course *vihuela* (Capitulo XXIII', f.XXIX) in his *Declaración de Instrumentos Musicales* (1555).²² He gives the following *accordaturas* G', D, G, d, g, d', g' or G', D, G, B, f#, b, d', and illustration, (Figure 1.2).²³ It is interesting to compare the broad neck of this instrument to the neck of the Yepes ten-string guitar. Antonio Cabezón also mentions a seven-course *vihuela* in his *Obras de Música para Tecla Arpa y Vihuela* (1578), and stresses its suitability for playing his compositions. Francisco Pachero's manuscript *Libro de Descripción de Verdaderos* and Scipione Cerreto's *Della Prattica Musica* of 1601 both mention eight-course *vihuelas* as well.

The last known published six-course *vihuela* book is Esteban Daza's *El Parnaso* (1576).²⁴ Towards the end of the sixteenth century the *vihuela* declined in popularity and was superseded by the guitar. In 1611, Sebastián Covarrubias Orosco wrote in his *Tesoro de la Lengua Castellana o Española* that :

. . . since the invention of the guitar there are very few who study the *vihuela*. This is a great loss, because every kind of notated music can be put on to it, and now the guitar is nothing but a cow-bell, so easy to play, especially when strummed, that there is not a stable-boy who is not a musician of the guitar.²⁵

The Four-course Guitar

The four-course guitar was referred²⁶ to variously in Europe by such names as *guitarra* (Spain), *chitarra da sette corde* or *chitarrino* (Italy), *guitarre* or *giterne* (France) and *gittern*²⁷ in England. It adopted several features from the lute and *vihuela*. Like the lute, it had an intricate rose and a fixed lute-type bridge. Other features such as its curved sides, flat back (some guitars also had rounded backs like the lute) and tied frets were adopted from the *vihuela*. According to extant publications, there seems to have been a choice between a flat peghead with pegs inserted from the back or, as was the case with viols or violins, a pegbox with pegs inserted from the side.²⁸

The four-course guitar generally had about four frets tied around the neck for strumming music and about eight for polyphonic music. Bermudo describes this instrument in his *Declaración de Instrumentos Musicales* (1555) as being *mas corto* (much smaller) than the *vihuela*. The two known surviving instruments from the sixteenth century both have string lengths of just over fifty-five centimeters.²⁹ He also mentions that guitars with up to seven courses coexisted during this period.³⁰

The most common interval pattern for tuning the four-course guitar from the lowest course upwards was a perfect fourth, a major third and a perfect fourth. Juan Bermudo describes this *accordatura*, the *temple nuevo* (new tuning), as being the same as for the *vihuela* without its outer strings³¹ and more suited to *punteado* (plucked) ". . . music of the present day."³² He also gives a *temple viejo* (an earlier tuning) with an interval pattern of a perfect fifth, a major third, and a perfect fourth which he describes as being more practical for ". . . old ballads and strummed music."³³

Literary and iconographical evidence tells us that these instruments generally comprised a *chanterelle* and three courses. The middle courses were tuned in unison while the lowest course had a *bourdon*. Sometimes this course was tuned in unison above the third course and this was known as *re-entrant* tuning. This occurred mainly in Italian tablatures in early guitar music.³⁴ It is important to note that the transcription of these early *re-entrant* tablatures into modern notation for the six or ten-string guitar can at times cause serious problems. The transcriber should take cognizance of this fact when arranging the fingering to ensure stylistically appropriate interpretation of the piece.

The first known Spanish tablatures to include serious music for the four-course guitar were published in 1546 by Alonso Mudarra,³⁵ under the title of *Tres Libros de Musica en Cifras para Vihuela*. They include four *fantasias* (one in *temple viejo* and the other in *temple nuevo*), a *pavana* and an arrangement of Narváez's *O Guárdame las Vacas*. In 1549, the Italian Melchior de Barberiis,³⁶ wrote his *Opera Intitolata Contina...Libro Decimo* which was a collection primarily devoted to the lute. He also included four *fantasias* for the *chitarra da sette corde* (an instrument with seven strings arranged in four-courses). These are essentially short dances. The *fantasia*, for example, was later printed by

Guillaume Morlaye (in his second book of guitar music) as a *branle*. See (Example 1.1).³⁷

The four-course guitar was also used as an accompanying instrument for the voice. Miguel de Fuenllana's³⁸ *Orphenica Lyra* of 1554 (Book Six), written for the six-course *vihuela*, included a *villancico* by Juan Vasquez entitled *Covarde Cavallera* and a *romance* entitled *Passeavase el Rey moro*.

In all these books, the guitar is subordinate to the lute and *vihuela*. The four-course guitar was obviously considered less important than the two six-course instruments. The situation, however, was reversed in France. The guitar had become extremely popular. Nine books of tablature music were published in Paris between 1551 and 1554. Four by Adrian Le Roy, three by Guillaume Morlaye, one by Grégoire Brayssing and the other by Simon Gorlier.³⁹ Surviving musical examples from this period contain only *punteado* music (in tablature), similar to that of the *vihuela* and lute.⁴⁰

A common feature in most of these books is the large number of dances and *chansons* with *plus diminue* (embellished variation) indications. Guitarists playing sixteenth and seventeenth century dance music were expected to improvise and vary repetitive passages. Melodic improvisation characteristic of this period comprised mainly running passages avoiding wide leaps. An excerpt from Adrian Le Roy's *La Lyonnoise : Gaillarde* (Book Three) with its *plus diminue*, is given in (Example 1.2).⁴¹

The performance technique of polyphonic music on the four-course guitar resembles that of the *vihuela* and lute. The courses were plucked mainly with the thumb, index and middle fingers whilst the little finger supported the right hand by resting on the soundboard or bridge. The low action of the strings over the soundboard facilitated this right hand position. Compositions written for this instrument generally are not technically as

demanding as those written for the *vihuela* or lute.⁴² The following excerpt, (Example 1.3)⁴³, from Guillaume Morlaye's *gailarde* is taken from his *Second Livre* (1533) and demonstrates some of the simple, mostly chordal, textures written for this instrument.

Although the four-course guitar had become very popular in Europe by the second half of the sixteenth century, polyphonic music composed for this instrument remained less complicated than that written for the *vihuela* or the lute. It is, however, in its simplicity both as a plucked and strummed instrument, that the four-course guitar paved the way for the development of the Baroque five-course guitar.

The Five-course Guitar

Evidence of the first five-course guitar is found in Marc Antonio Raimondi's (1480-1530) engraving of the poet Giovanni Philother Achillini.⁴⁴ Authorities on graphic art place this work roughly around 1510. It is therefore safe to assume that five-course guitars were in use in Italy from at least the end of the fifteenth century.

The earliest known musical source referring to a *vihuela de cinco órdenes* (five-course guitar) other than Raimondi's engraving is Miguel de Fuenllana's *Orphenica Lyra* (1554).⁴⁵ In his *Declaración de Instrumentos Musicales* (1555), Bermudo also mentions the existence of five-course guitars around the middle of the sixteenth century.⁴⁶ He differentiated between an early five-course guitar and a five-course guitar which became more common towards the end of the sixteenth century. This latter instrument remained in use throughout the Baroque era.

Juan Bermudo describes the tuning of the five-course guitar as being the same as the four-course guitar with the additional string tuned a perfect fourth higher.⁴⁷ The five-course guitar which was to become the standard instrument during the Baroque era was tuned in the same way as a four-course guitar with the additional course in the bass, tuned a perfect fourth lower.⁴⁸ One of its greatest exponents, Vincente Espinel⁴⁹ (1551-1624), has been credited by various authorities, such as Lope de Vega and Gaspar Sanz,⁵⁰ for this addition.

The lowering of pitch, when compared to the earlier instrument, came about directly as a result of the increase in size of the later five-course guitar.⁵¹ Although virtually all the guitars which survive from this period were made to accommodate a double first course, literary and iconographical evidence confirms that the use of a *chanterelle* was still common during the seventeenth and eighteenth centuries.⁵²

The most noticeable feature of the Baroque five-course guitar is the extent to which it was decorated. Instruments made by Hans Christoph Fleischer, Joaquim Tielke or Giorgio Sellas are good examples.⁵³ Various stained coloured woods were used and at times the wooden back and sidewalls of the guitar were replaced by ivory or tortoise shell. Often these instruments were covered with inlay depicting various patterns and scenes.

In outline, this instrument looks similar to the four-course guitar. Its size was generally slightly larger than its predecessor, approximately ninety centimeters in length. Curved pegboxes no longer appeared and the number of tied gut frets was increased to about ten. The back of these instruments were either flat or vaulted. Alternatively these guitars also had something like six tied gut frets and four inlaid frets.⁵⁴

No printed music for the early five-course guitar has survived. It is difficult, therefore, to deduce whether or not music performed on this instrument at the time was polyphonic or chordal. However, Bermudo tells us that this instrument was able to perform music with a range of seventeen notes of different pitch or more.⁵⁵ This given range indicated the use of at least eight frets. Accordingly, a performer from this period could have played in the higher positions. For this reason it appears as though the earlier instrument may have been used, like the four-course guitar, for playing polyphonic music.

The later five-course guitar, which required only four or five frets, was initially used for playing chords. This is supported by the fact that many chordal strumming books appeared towards the end of the sixteenth and early seventeenth centuries.⁵⁶ Dr Juan Carlos Amat's treatise of 1596 entitled *Guitarra Española de Cinco órdenes y de Quatro* deals mainly with chords.⁵⁷ Amat gives a table showing the twelve major and minor chords arranged in a circle of fifths. These chords were numbered and indicated on a fingerboard. A player simply had to memorise these numbered chords.

Notwithstanding the fact that the five-course guitar had its origin and later became very popular in Spain (hence known as the "Spanish Guitar"), most of the music for this instrument was published in Italy during the first half of the seventeenth century.⁵⁸ These publications were similar to Amat's model. A new system which replaced the one used by Amat was introduced by Girolamo Montesardo in his *Nuova Inventione D'intavolatura per Sonare li Balleti sopra la Chitarra Spagnola, senza Numeri e Note* (1606). This system was universally adopted as the *alphabeto* system. The *alphabeto* was a method for indicating chords strummed in music by a single letter of the alphabet so that it was unnecessary to write out the individual notes of the chord.⁵⁹

Montesardo's pieces are all chord sequences similar to what "rhythm" guitarists use in pop music today. A dotted chord meant that the duration had to be extended as is the case of a dotted note in modern notation. Chord letters written in capital letters had a longer duration than chords written in the lower case. Strokes above and below a staff line indicated down or up strumming. Montesardo recommends one to "... hit the strings softly with three or four fingers in a harp-like manner and not all together . . .",⁶⁰ a technique developed by Corbetta and other guitarists.

The Italian guitarist Benedetto Sanseverino included features of the *alphabeto* in his *Intavolatura Facile* (1620). His tablatures show strokes above and below a single line to indicate the down or up strumming. An important development on Montesardo's model was his use of crotchet and quaver rhythm signs.⁶¹ Sanseverino's tablatures also include time signatures, bar lines and rests.

Later books on the guitar show a concern by guitarists to develop tablatures of greater complexity. A combination of *rasgueado* (strummed) and *punteado* indications were included in their tablatures. This combination of styles first appeared in Giovanni Paulo Foscarini's *I Primo, Secondo e Terzo Libro della Chitarra Spagnola* (1629). What makes Foscarini's music unique is his inclusion of lute-like techniques in music written for the guitar. Tyler writes :

Foscarini stands out as a very individual and quite exceptional composer for the guitar. His music is often daring and very original, and he rates, in my estimation, with Corbetta and later Roncalli.⁶²

From *circa* 1630 onwards, the number of works published for the guitar by Italian composers increased steadily. These include works by Angiolo Michele Bartolotti, Giovanni Battista Granata, Francesco Valdambrini, Stefano Pesori, Domenico Pellegrini, Giulio Banfi and others.⁶³

Pinnell tells us that Giovanni Battista Granata also composed music for a *chitarra artobata* (theorboed guitar), which comprised a five-course guitar with seven additional unstopped courses. Granata provides no clear tuning, stringing nor octave doubling indications in his book entitled *Soavi Concerti [sic] di Sonate Musicali per Chitarra Spagnola, opera quarta* published in Bologna 1659. The music in Granata's *opera quarta* features both *rasgueado* and, *punteado* styles mainly for the five-course guitar. However, eight compositions for the theorboed guitar have also been preserved. This music incorporates mainly lute-like techniques. Pinnell deduces the following *accordatura* for the theorboed guitar; he also gives two excerpts of this music, (Example 1.4).⁶⁴

One of the most outstanding guitarists of the seventeenth century was the Italian, Francesco Corbetta (1615-81). His playing won him fame at the courts of Spain, Germany, England and France. Corbetta's most popular works were two collections, one entitled *La Guitarre Royale Dédié au Roy de la Grand Bretagne* (1671), and the other, *La Guitarre Royal au Roy* (1674). They were written for Charles II of England and Louis XIV of France respectively. These works created much enthusiasm and inspired later composers.⁶⁵

Although both works differ in many ways, certain elements such as the use of rapid successions of strummed chords idiomatically suited to the guitar, have been retained. Corbetta's *Guitarre Royal* of 1674 no longer used the *alphabeto* system and indicates the notes of the chords separately. These components are seen in the masterpieces of his student, Robert de Visée (c.1660 - c.1724).⁶⁶

The transition from a *rasgueado* style to a more *punteado* style, brought about changes in the tuning of the five-course guitar. During the first half of the seventeenth century, the French generally used a *re-entrant* tuning which had a relatively limited *tessitura*, see (Example 1.5).⁶⁷

Corbetta, de Visée, François Campion (c.1686-1748) and others preferred to use a *bourdon* on the fourth course. Their guitars were tuned as shown in, (Example 1.6).⁶⁸

De Visée was both a proficient composer and performer. He was also the first guitarist to make extensive use of the Baroque suite form. According to Evans, his performing talents were not only limited to the guitar, he was equally adroit on the theorbo and the lute. De Visée wrote at least one hundred and eighteen pieces for the theorbo and one hundred and thirty seven pieces for lute and theorbo.⁶⁹ It is interesting to note that the lute made extensive use of the suite form before the guitar. De Visée's links with the lute may be taken as a clear source of influence to write for the guitar in the same form.

His dance suites often begin with a *prélude*, usually to be performed at a quick tempo, and are followed by a set of contrasting dances in related keys.⁷⁰ His Suite in D minor, for example, from his *Livre de Guitarre Dédié au Roy* (1682) opens with a *prélude* and is then followed by an *allemande*, *courante*, *sarabande*, *gigue*, *gavotte*, *bourrée*, *menuet*, *passacalle* and *menuet*.⁷¹

Other features in his tablatures such as *rasgueado* chords, slurs,⁷² and right hand fingerings are all indicated in his tablatures. Some stylistic subtleties,⁷³ however, such as trills from the upper auxiliary, double dotting and *notes inégales*, which were typical of French guitar music of the period, were often left to the performer to include in the performance.⁷⁴

The following excerpt taken from de Visée's Suite No. 9 of his *Livre de Pièces Pour la Guittarre* (1686) illustrates his *mélange punteado* and *rasgueado* style which has a more contrapuntal texture resulting from the *bourdon* tuning, see (Example 1.7).⁷⁵ The arrow markings indicate the

direction of the *rasgueado* strokes. The small notes in parentheses are those produced by the upper octave of the fourth course whilst the encircled numbers indicate the strings on which the notes are played. According to Robert Strizich, the works of Corbetta and de Visée represent a culmination of Baroque guitar music in the French style.⁷⁶

Like de Visée (and Granata) Henry Francois de Gallot⁷⁷ also studied with Corbetta. He was the compiler of one of the largest collections (more than 500 pieces) of seventeenth century guitar music, namely his *Pièces de Guittarre de differenda autheura recueillis* (much of the music is dated between 1660 and 1684). This manuscript, in French tablature, contains five course guitar pieces for solo guitar, songs, a chorus and a dialogue with *rasgueado* accompaniment, *mandore* music, and twelve compositions for the twelve-course *guitarre theorbée* (this includes seven unstopped basses). Most of the compositions for the *guitarre theorbée* have no titles and are in the key of C major. As was the case in Granata's *opera quarta*, there are no tuning nor stringing indications. Pinnell gives the following *accordatura* with this music example, (Example 1.8).⁷⁸

As mentioned earlier, during the first half of the seventeenth century, most of the guitar music in Spain originated in Italy. Some publications did, however, originate in Spain. One such work was Antonio de Santa Cruz's undated *Música de Vihuela*.⁷⁹ It consists of early seventeenth century Spanish dances such as the *jácaras*, *canarios* and *marizápolos*, and other dances such as *pavanas*, *gaillardes* and *passacalles*.⁸⁰ Despite its title, it should not be compared with the sixteenth century *vihuela* books. These dances are notated in five-line tablatures and include the *alfabeto* which indicates that they were intended for the five-course guitar. The music is mainly in *punteado* style.⁸¹

Gaspar Sanz (1640-1710) wrote an important method for the guitar entitled *Instruccion de Musica sobre la Guitarra Española* (1674). As in

France, the transition from a *rasgueado* to a more *punteado* style resulted in the adoption of several tunings which Sanz mentions in his book. He says that the maestros in Rome used no *bourdons* at all, whilst in Spain it was more common to have *bourdons* on the fourth and fifth courses.⁸² Sanz describes the latter as being best for *música ruidosa* (noisy strumming music).

For solo music with ornaments and *campanellas* (a special effect in which open strings in running passages continue sounding and blending with one another the same way as bells do)⁸³ he suggests the following *re-entrant* tuning with no *bourdons*, see (Example 1.9).⁸⁴ This *accordatura* enables the performer to use the fourth and fifth courses as part of the melodic line.⁸⁵ An excerpt from his *canarios* taken from his *Instruccion de Musica sobre la Guitarra Española* (Book I,8) shows how the thumb plays both these courses while the other fingers play the upper courses, see (Example 1.10).⁸⁶

In his *Instruccion de Musica sobre la Guitarra Española* the seventeenth century *punteado* style has been firmly established.⁸⁷ It contains native dances such as the *canarios*, *danza las hachas* (torch dance) and *españoletas*, in which chord letters are seldom used. Towards the end of the book there are several more serious slower pieces such as *Das Trompetas de la Reyna de Suecia* and *La Esfachata de Napoles*. In essence, these compositions represent an important turning point in the history of the guitar. Sanz's music is still heard in concert halls today.

Santiago de Murcia (fl. 1700-1732) was one of Spain's most important guitarists during the early eighteenth century, and was also the last Spanish composer to employ tablature. In his *Resumen de Acompañar la Parte con la Guitarra* (1714), a treatise largely on accompaniment, de Murcia's three dance suites show a great deal of influence from the French school. As is the case with de Visée's suites, de Murcia's often begin with a

prélude and are followed by dances such as the *allemande*, *courante*, and *sarabande*. He also used the *bourdon* tuning employed by Corbetta and de Visée, and like them made use of *rasgueado* chords.⁸⁸

The suite in this style seems to have come to full development in his *Passacalles y Obras de Guitarra por todos los Tonos Naturales y Accidentales* (1732). The first part of this book is mainly instructional and contains fifteen *passacalles*. The rest of the book contains eleven dance suites in different keys.⁸⁹ According to Barry Mason, other than the *passacalles* and *préludes* to his suites, many of the dance movements have been plagiarised from composers such as Corbetta, Campion and François le Coqu.⁹⁰ An excerpt from the *prélude* from the second suite of his *Passacalles y Obras de Guitarra por todos los Tonos Naturales y Accidentales* is given as an example of some of his original work, see (Example 1.11).⁹¹

During the late eighteenth century changes from five to six courses, and from double to single strings occurred differently in various parts of Europe. The six-course guitar first appeared in Spain some time before 1780, the date of Antonio Ballesteros's *Obra para Guitarra de Seis Órdenes*.⁹² Spain took the lead in building the six-course guitar and was soon followed by Portugal. According to Fernando de Ferrandière's *Arte de Tocar la Guitarra Española por Música* (1799), the first five courses were tuned in unison with a *bourdon* on the sixth course. The *accordatura* in both books is the same as the modern guitar. Dionisio Aguado's⁹³ *Escuela de Música* was published in 1825 as an instruction book for the six-string guitar. It appears, therefore, that the six-string guitar came into use some time around 1820.

Throughout the rest of Europe the transition from the five-course guitar to the six-string guitar took place without the adoption of an intermediary six-course guitar. In France the transition from the five-course guitar to

the six-string guitar appears to have taken place during the early 1770s and became established in France, Italy, Germany and Austria in the 1780s.⁹⁴

According to Thomas Heck, the physical features of the six-string guitar during the 1791-1819 period (i.e. the era in which Giuliani and a number of other Italian and Viennese guitarists composed a significant amount of classic music for the guitar) consisted of the following :

- * A fretboard level with the soundboard, slightly less than an octave in length, generally with eleven frets on the neck and with inlaid body-frets totalling 14-18 frets
- * A string length of 59-64cm
- * A pegged bridge with a saddle, especially after the turn of the century
- * A pine or spruce soundboard, and maple sides and back
- * A fairly flat back, either made of one sheet of wood or two matched halves
- * A body depth of 6-9cm
- * A feature common to all guitars from this period is cross-grain bracing found behind the soundboard. This was definitely inherited from the lute, and assured a relatively loud, but rapidly decaying sound.⁹⁵

As was the case during the guitar's transition from four courses to five courses, there again appears to be misconceptions about the guitar's history regarding the transition from five courses to six single strings. McCutcheon argues that twentieth century authors such as A.P. Sharpe, Wilhelm Tappert and Bruno Henze are incorrect in attributing the addition of the sixth string to the Weimar instrument maker Jakob August Otto in 1788. To justify her argument, she mentions three six single-string instruments which pre-date 1788. These include instruments made by :

- * Moutron - France, 1785
- * Michael Ignatius Stadlman - Vienna, 1787 and
- * Antonius Vinaccia - Naples, 1785.⁹⁶

Furthermore, Turnbull states that Kapellmeister Johann Gottlieb Naumann, who ". . . ordered the first guitar with the sixth or low E string" from Otto,⁹⁷ had studied the guitar in Italy ". . . and it is more probable that he met with the six string instrument there".⁹⁸

Thomas F. Heck further underlines Italy's significance in the transition from double stringing (courses) to single stringing. Amongst other things, he describes what he believes to be an important transitional guitar with five single strings. This instrument was built by a Neapolitan instrument maker named Ferdinando Gagliano in 1774.⁹⁹ Heck also discusses two French guitar methods which provide important information regarding this transitional period. These include Antoine Bailleux's *Methode* (ca.1773) for a guitar with a *chanterelle* and four courses, and A.M. Lemoine's *Nouvelle Methode* (ca.1808) for a five single-string guitar.¹⁰⁰

We have observed the development of the guitar from its uncertain beginnings, to the inception of the six-string guitar during the Classical Era. During its early development in the sixteenth century, the four-course guitar adopted many of its physical features from both the *vihuela* or *viola* and the lute. Various sources also tell us that some instrument makers during this early period were already experimenting with multi-string *vihuelas*, *violas* and guitars; thereby laying down the foundations for future development of multi-string guitars. This clearly indicates that even during this period, both luthiers and players (e.g. Guzman) were searching for ways to ameliorate the guitar.

Music written for the Baroque five-course guitar in the early seventeenth century developed from the *rasgueado* style, to a more contrapuntal style in the 1750s. During the ensuing period, the guitar experienced a decline in popularity as a serious instrument. With the advent of increasingly larger orchestras and the development of louder sounding instruments, such as the *pianoforte*, concert halls became too large for the more intimate sound

of the guitar and other plucked instruments. Consequently, many attempts were made by instrument makers throughout Europe to 'improve' the guitar.

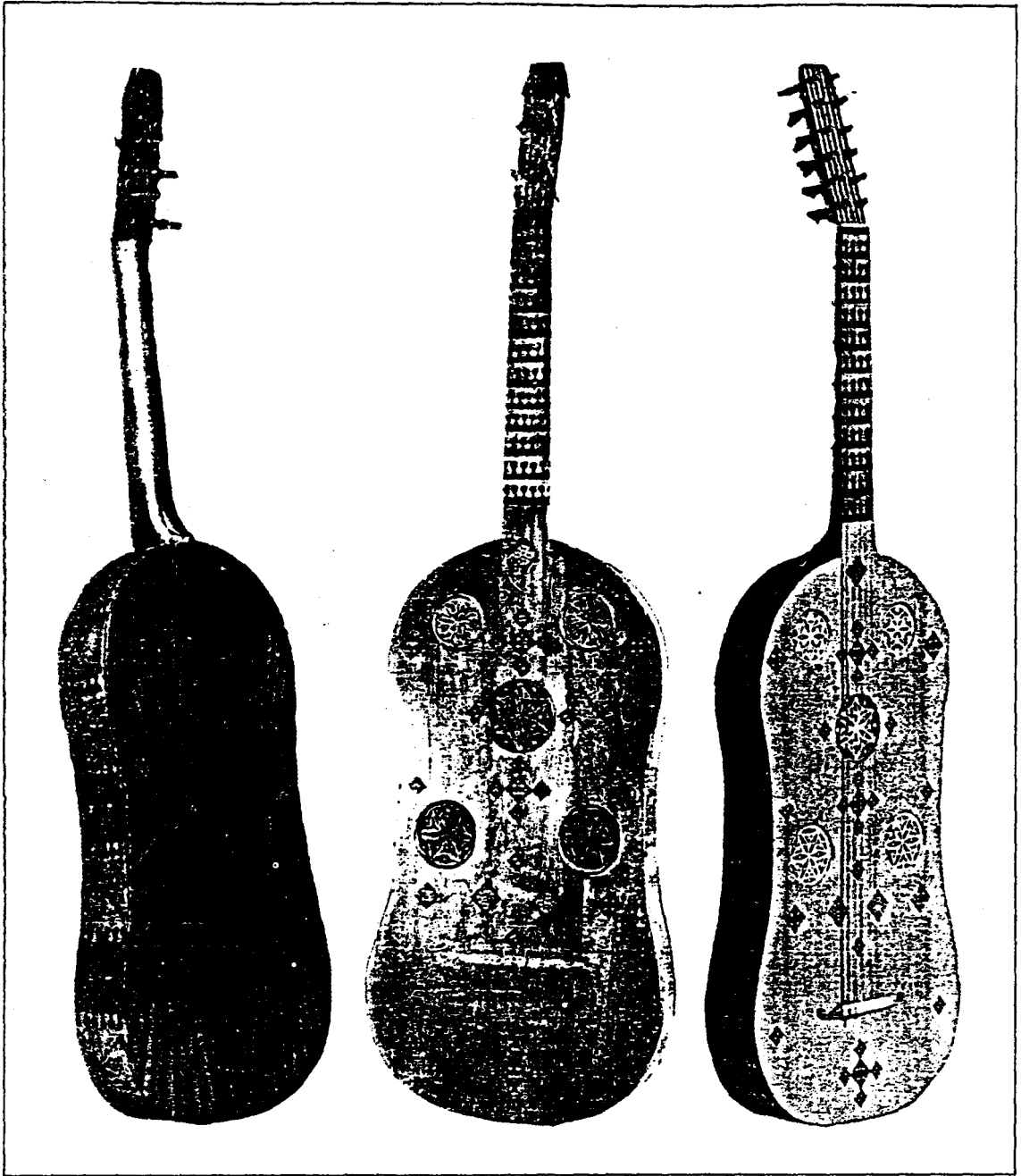


Figure 1.1

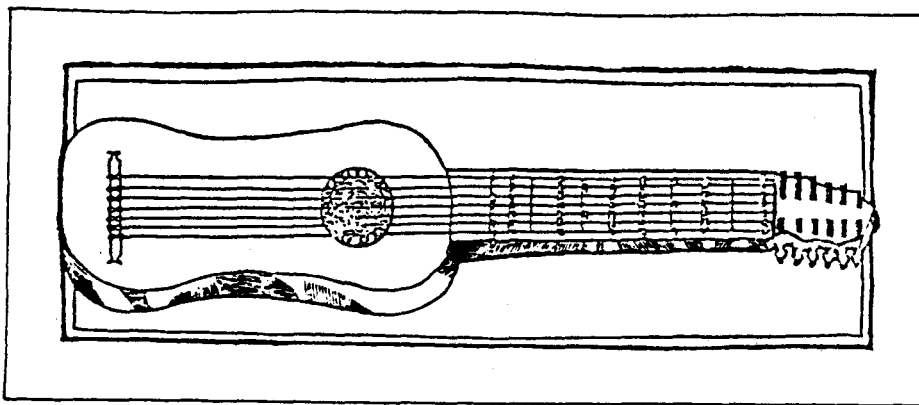


Figure 1.2

**Melchior de Barberis —
Fantasia Prima** 1549

Example 1.1

La Lyonnaise : Galliard

Musical score for "La Lyonnaise : Galliard" by Adrian le Roy, Book III. The score consists of 13 staves of music. The first 10 staves are the main piece, and the last 3 staves are a variation. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Adrian le Roy. Book III

Example 1.2

Guillaume Morlaye: *Gaillarde*, *Le second livre* (1533) ff.23v-24

The musical score is presented in three staves. The key signature is G major (one sharp, F#) and the time signature is 3/4. The top staff contains a melodic line with eighth and sixteenth notes, including a fermata on the final note. The middle staff provides a harmonic accompaniment with chords and single notes. The bottom staff continues the melodic and harmonic patterns, also ending with a fermata.

Example 1.3

a. suggested tuning b. transcription

① (course) ⑤

6 7 8 9 X 11 12 (unstopped basses)

Granata, *Preludio* (1659, p. 97)

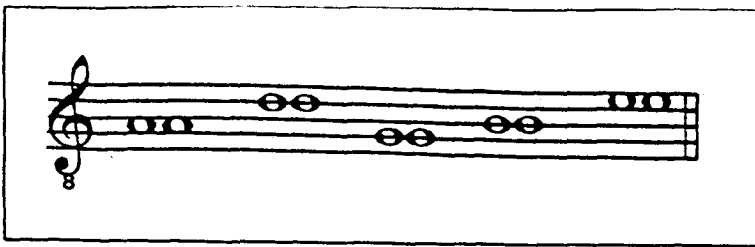
etc.

Granata, *Tocatta* (1659, p. 100)*

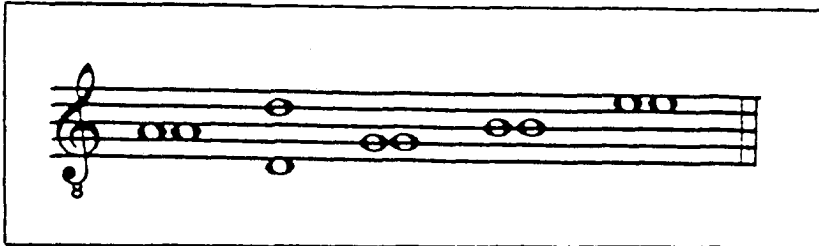
etc.

* Tune the seventh course to F sharp, the tenth to C sharp.

Example 1.4



Example 1.5



Example 1.6

Robert de Visée: Suite no. 9 (*Livre de pièces pour la guitare*. 1686)
Gigue

The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a sequence of notes with a first finger (1) and a trill (tr) over a fifth finger (5). The second staff continues the melody with various chords and fingerings, including a fifth finger (5) and a second finger (2). The third staff shows more complex rhythmic patterns with fingerings for the fifth (5), seventh (7), and tenth (10) fingers, as well as a second finger (2). The fourth staff concludes the piece with a final chord and a double bar line.

Example 1.7



Example 1.9

Gaspar Sanz: *Canarios, Instrucción de música*, book i, 8

Two staves of music in treble clef, key of D major (two sharps), 8/8 time. The first staff contains four measures of music with fingering numbers in circles below the notes: (4) (2), (5) (2) (5) (3) (5) (3), (4) (1) (4) (1). The second staff contains two measures with fingering numbers in circles: (3) (1) (4) (5) (2), (4) (2).

The numbers in circles indicate the courses on which the notes are played

Example 1.10

SUITE IN D MINOR

Preludio (67v)

Example 1.11

THE EMERGENCE AND DEVELOPMENT OF THE GUITAR

1. James Tyler, *The Early Guitar* (London: Oxford University Press, 1980), p.24.
2. For example, Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (London : B.T. Batsford, 1978); James Tyler, *The Early Guitar*, or John Milton Ward "The Vihuela de Mano and its Music (1536- 1576)", Ph.D dissertation, New York University, 1957.
3. See Curt Sachs, *The History of Musical Instruments* (London : Dent, 1968), pp.344-45 and 374-75; or Willi Apel, "Guitar" and "Lute", *Harvard Dictionary of Music*, 2nd ed. (London : Heinemann Educational, 1976), pp.362 and 490-93 respectively.
4. Apel, p.362. For a more detailed look at the historical differences between the lute and guitar, see Dieter Kirsch, "Laute und Gitarre", *Kontakte* 5, (October 1968), pp.167-72. Features on construction, stringing, voicing and methods of notation are also discussed. See also Rodrigo de Zayas, "The Vihuela : Swoose, Lute, or Guitar?", *Guitar Review* 38, (Summer 1973), pp.2-5.
5. Tom and Mary Anne Evans, *Guitars from the Renaissance to Rock* (London : Oxford University Press, 1977), p.12, with illustrations.
6. Harvey Turnbull, "Guitar", *The New Grove Dictionary of Music and Musicians* (London : Macmillan, 1980) 7, pp.825 and 827. The earliest lutes from this region were mostly pear-shaped. Although the well-known long-necked lute depicted at the Hittite site of Alaca Höyük in Anatolia does have waisted sides which extend almost the entire length of the body (see Sachs, Plate IV F). This instrument is not shaped (upper and lower-bout curvature) like a guitar. (p.827) See also Harvey

Turnbull, "The Origin of the Long-necked Lute", *The Galpin Society Journal* 25, (July 1972), pp.58- 66.

7. Turnbull, "Guitar", *The New Grove*, pp.825 and 827. Despite the fact that guitar-shaped resonators appeared in ancient Egyptian long-necked lutes (it has been suggested that a gourd with incurved sides accounts for its shape), it must be pointed out that resonators of this shape became obsolete in later long-necked lutes. The short-necked lutes, amongst which the European guitar is classified, came into existence many centuries after the long-necked lutes. (p.827)
8. Ibid., p.827.
9. Ibid.
10. See Michael Kasha, "A New Look at the History of the Guitar", *Guitar Review* 30, (August 1968), p.9.
11. Roger Bragard and Ferdinand J. de Hen, *Musical Instruments in Art and History*, (trans. B. Hopkins) (London : Barrie and Rockliff, 1968), p.55.
12. Quoted and translated in Donald Gill, "Gut-strung Plucked Instruments Contemporary with the Lute", *The Lute Society Booklets* 2, 1976, p.8. Second parenthesis mine.
13. Plate VI in Donald Gill's above-mentioned essay provides a photograph of these two instruments. Other than a curved pegbox for the *viola* and a flat pegbox for the *vihuela*, both instruments look alike. Gill also gives a more detailed description of physical differences between the two. See pp.8 and 17 of Gill's booklet.
14. Tyler, *The Early Guitar*, p.18. In tuning the early *viola/vihuela*, lute or guitar, the arrangement of intervals between the strings as opposed to between the strings and a fixed tone, is what is of importance. I am indebted to Simon Wynberg for having pointed this out to me.

15. Tyler, *The Early Guitar*, p.18.
16. The lutenist Oscar Ohlsen of Santiago, Chile, has given an account of a *vihuela* preserved in a church in Quito, Ecuador. See Diana Poulton, 'A Vihuela in Ecuador', *The Lute Society Journal* 18, 1976, pp.45-46 and Donald Gill's article under the same subheading also in *The Lute Society Journal* 20, 1978, pp.53-55.
17. Tyler, *The Early Guitar*, p.21. The instrument on the right is a reconstruction of the same *vihuela* by Maish Weisman in 1976.

For greater descriptive detail on the *vihuela* see Ward, pp.3-4. See also Michael Prynne "A Surviving Vihuela de Mano", *The Galpin Society Journal* 16, 1963, pp.22-27.

18. Tyler, *The Early Guitar*, p.20.
19. Howard Mayer Brown's *Instrumental Music Printed before 1600. A Bibliography* (Cambridge : Massachusetts, 1965) lists them as follows :

- * Luis Milan : *Libro de musica de vihuela de mano: Intitulado El maestro* (1536)
- * Luis de Narváez : *Los seys libros del Delphin de musica* (1538)
- * Alonso Mudarra : *Tres libros de musica en cifras para vihuela* (1546)
- * Enriquez de Valderrábano : *Libro de musica de vihuela* (1547)
- * Diego Pisador : *Libro de musica de vihuela* (1552)
- * Miguel de Fuenllana : *Libro de musica para vihuela* (1554)
- * Esteban Daza : *Libro de musica en cifras para vihuela* (1576).

20. Monika J.L. Hall, "Performing Music on Record 6 : The Vihuela Repertoire", *Early Music* 5 No.1, (January 1977), pp.59-60. Pujol's editions of *Monumentos de la Música Española* (Vol.1) was first published in Madrid 1941, (Vol.2) was published in 1944. *Monumentos* is also available through the Library of Congress, RID number 44045983. According to present available information, it is also the opinion of the present writer that both Pujol's and Ward's arguments regarding the interpretation of instruction for tuning the *vihuela*, are well grounded.

21. *Ibid.*, p.61.

22. Tyler, *The Early Guitar*, p.23, and Meredith Alice McCutcheon, *Guitar and Vihuela An Annotated Bibliography* (New York : Pendragon Press, 1985), p.17. According to McCutcheon, no music of Luis de Guzman survives today. However, he is mentioned as a performer in sixteenth century source-books (pp.51- 52). See also John Roberts, "The death of Guzman", *Journal of the Lute Society of America* 10, 1968, pp.36-37.

23. The illustration is taken from an article by Glenda Simpson and Barry Mason, "The Sixteenth-century Spanish Romance - A Survey of the Spanish Ballad as found in the Music of the Vihuelistas", *Early Music* 5 No.1, (January 1977), p.53; the tuning is taken from Tyler, *The Early Guitar*, p.23.

24. Gustave Reese, *Music in the Renaissance* (London : Dent, 1977), pp.624-25.

25. Diana Poulton, "Notes on the *Guitarra*, *Laud* and *Vihuela*", *The Lute Society Journal* 18, 1976, pp.47-48.

26. Tyler, *The Early Guitar*, p.25.

27. The sixteenth century *gittern* referred to should not be confused with the 'gittern' discussed in Lawrence Wright's article, "The Medieval *Gittern* and *Citole* : A Case of Mistaken Identity" in *The Galpin Society*

Journal 30, (May 1977). Wright's *gittern* is in fact a small treble lute which became known as the *mandora*.

28. Tyler, *The Early Guitar*, p.26. See p.27 for illustrations.
29. James Tyler, "The Renaissance Guitar 1500-1650", *Early Music* 3 No.4, (October 1975), p.341 and footnote 4 on p.347.
30. Kasha, p.11.
31. Reese, p.620.
32. Turnbull, "Guitar", *The New Grove*, p.829.
33. Ibid.
34. Tyler, *The Early Guitar*, p.30.

Bourdon - A heavy bass string often used together with a thinner string, which is tuned an octave higher, on the lower courses of early guitars.

There seems to be two schools of thought regarding the stringing of the four-course guitar. See James Tyler, "The Practical Guitar", *Early Music* 8 No.4, (October 1980), pp.506-07. See also Daniel Heartz, "An Elizabethan Tutor for Guitar", *The Galpin Society Journal* 16, (May 1963), pp.5 and 21 (footnote 4); and Charles Dobson, Ephraim Segerman and James Tyler, "The Tunings of the Four-Course French Cittern and the Four-Course Guitar in the 16th Century", *The Lute Society Journal* 16, 1974, pp.17-23.

35. Tyler, *The Early Guitar*, p.25.
36. Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (London : Batsford, 1974), pp.32-33.
37. Ian Gammie, "Guitar Music from the 16th to the 18th Century", *Guitar* 12 No.7, (February 1984), p.27.
38. T. and M.A. Evans, p.108.

39. Daniel Heartz has published an article entitled "Parisian Music Publishing under Henry II. A *Propos* of Four Recently Discovered Guitar Books" in which four collections for *guiterne* (printed in Paris by Fezandat and Gorlier 1550-1554) are discussed. See *The Musical Quarterly* 46, (October 1960), pp.448-67.
40. Sylvia Murphy, "Seventeenth-Century Guitar music : Notes on *Rasgueado* Performance", *The Galpin Society Journal* 21, (March 1968), p.24.
41. Ian Gammie, "Guitar Music from the 16th to the 18th Century", *Guitar* 12 No.6, (January 1984), p.31.
42. The French repertoire, for example, ranges from pleasurable arrangements of popular tunes to relatively demanding fantasies and compositions written for voice and accompaniment.
43. Turnbull, "Guitar", *The New Grove*, p.830.
44. Tyler, *The Early Guitar*, p.35.
45. Fuenllana's tablatures demand an instrument with its fifth course tuned a fourth lower than the fourth course. He, however, gives no pitch nor octave stringing indication. The music for the instrument comprises a mass by Morales, a *villancico* by Vasquez and six superb fantasies. (See Tyler, *The Early Guitar*, p.35.)
46. T. and M.A. Evans, p.24.
47. Turnbull, *The Guitar from the Renaissance*, p.12.
48. He, however, does not specify the arrangement of the strings of the fourth and fifth courses. For a more detailed look at the tuning and stringing of the five-course guitar in the seventeenth century, see Sylvia Murphy, "The Tuning of the Five-course Guitar", *The Galpin Society Journal* 23, (August 1970), pp.49-63.
49. Curt Sachs, *The History of Musical Instruments*, p.374.

50. In his *Instruccion de Musica sobre la Guitarra Española* (Zaragoza, *Institucion "Fernando el Catolico"*, 1674) [Fol.6r] LXI, (Facsimile edition), Gaspar Sanz writes, "The reason why the Italians, the French and peoples of other nationalities adopted the Spanish guitar, is because in the past the guitar only had four courses ; when the Spaniard from Madrid, maestro Espinel, added the fifth course, the guitar was perfected" (Trans. Nöelle Tyson). See A. Manns, "Gaspar Sanz's *Instruccion de Musica sobre la Guitarra ... 1674* : Translation, Transcription, Commentary ", M.A. dissertation, Case Western Reserve University, 1974.

At this point, the author must indicate that contradictions between sources concerning the addition of the fifth course are evident. McCutcheon, for example, argues that Espinel's accreditation by both de Vega and Sanz is a myth. She cites Fuenllana's *Orphenica Lyra* (1554) and Bermudo's references to the five-course guitar in his *Declaración* (1555) as evidence of previous use of the fifth course.

For more detail see McCutcheon, pp.XIX-XX.

51. Turnbull, "Guitar", *The New Grove*, p.831. This, incidently, is the same tuning as the first five strings of the modern guitar.
52. The first (if it was double), second and third courses were invariably tuned in unison. See Murphy, "The Tuning of the Five-course Guitar", p.49.
53. See T and M.A. Evans, pp.31-37. See also Anthony Baines *European and American Musical Instruments* (London : B.T. Batsford, 1966), figs. 285- 293. Wilfrid M. Appleby, entitled *The Evolution of the Classic Guitar - a tentative outline* (Cheltenham, The International Classic Guitar Association, 1965) lists a number of the noted guitar makers from the earliest known to those who lived during the seventeenth and eighteenth centuries. (See pp.16-17.)

54. Thomas Fitzsimons Heck, "The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d.1829)", (Ph.d. dissertation, Yale University, 1970), 2 Vols. UMI 71-1647, Vol.1, pp.33-34. It must, however, be pointed out that towards the end of the seventeenth century a significant development was taking place in Italy. Guitars with up to twelve inlaid frets on the neck, a full octave in length, were being made. It appears as though the famous violin maker Antonio Stradivarius (1644-1737) may have been responsible for this innovation since the earliest known example, bears his name and is dated 1680. (Vol.1, p.37).
55. Turnbull, "Guitar", *The New Grove*, p.831.
56. See Sylvia Murphy, "Seventeenth-Century Guitar Music : Notes on *Rasgueado* Performance"; Joseph Weidlich, "*Battuto* Performance Practice in Early Italian Guitar Music (1606-1637)", *Journal of the Lute Society of America* 11, 1978, pp.63-86; and Richard d'A Jensen, "The Guitar and Italian Song", *Early Music* 13 No.3, (August 1985), pp.376-383.
57. See Monika Hall, "The *Guitarra Español* of Joan Carles [sic] Amat", *Early Music* 6 No.3, (July 1978), pp.362-373. Many editions of Amat's treatise were published; it remained in print until the early nineteenth century. See Tyler, *The Early Guitar*, p.39.
58. Although the instrument was known as the "Spanish guitar", it is imperative to point out that most of its serious musical development in the seventeenth century took place in Italy and secondly in France. It is significant to mention that, for example, the renowned Spaniard Gaspar Sanz studied the guitar in Italy. Corbetta who was Sanz's older and influential contemporary, was in fact born in Padua (or Pavia, see Turnbull, *The Guitar from the Renaissance*, p.48) in northern Italy.

59. See Joseph Weidlich, "*Battuto Performance Practice in Early Italian Guitar Music (1606-1637)*", pp.63-86.
60. *Ibid.*, pp.68-69. Sylvia Murphy, however, appears to contradict Montesardo's comment when she says that "In the case of the Baroque guitar all the five courses could be struck with one blow, although three or four adjacent courses might also be played in this manner". (See Murphy, "Seventeenth-Century Guitar Music : Notes on *Rasgueado Performance*", p.24.) Both practices, however, would be viable.
61. For a musical example showing *alphabeto* chord symbols with rhythm signs, see Turnbull, *The Guitar from the Renaissance*, plate 31b.
62. Tyler, "The Renaissance Guitar", p.345.
63. The works of these composers and many other primary sources of books and manuscripts containing solo guitar music up until c.1800 are listed comprehensively in Tyler, *The Early Guitar*, Appendix 1, pp.123- 152. See also Peter Danner, "Bibliography of Guitar Tablature 1546- 1764", *The Journal of the Lute Society of America* 5, 1972, pp.40-51, (over 240 entries); "An Update to the Bibliography of Guitar Tablatures", by the same author and in the same journal 6, 1973, pp.33-36; and Howard Mayer Brown, *Instrumental Music Printed before 1600*.
64. Richard T. Pinnell, "The Theorboed Guitar, Its Repertoire in the Guitar books of Granata and Gallot", *Early Music* 7 No.3, (July 1979), pp.324-25. For more information regarding Granata's music composed for the theorboed guitar, see Pinnell, pp.323- 29. With regard to the tuning and stringing of the five-course guitar consult Sylvia Murphy, "The Tuning of the Five-course guitar", *The Galpin Society Journal*, pp.49-63; and Donald Gill, "The Stringing of the Five-course Baroque Guitar", *Early Music* 3 No.4, (October 1975), p.370f. According to Tyler, there is apparently a surviving example of a theorboed guitar from c.1770, which unfortunately has been converted to a single-string

instrument. See Tyler, *The Early Guitar*, p.111 and footnote 7 on the same page.

65. See further Richard T. Pinnell, "The Role of Francesco Corbetta (1615-1681) in the History of Music for the Baroque Guitar, including a Transcription of his Complete Works", Ph.D. dissertation, University of California, Los Angeles, 1976; and his article entitled "Alternate Sources for the Music of Francesco Corbetta (1615- 1681)", *Journal of the Lute Society of America* 9, 1976, pp.62-85. See also Richard Keith, "The Guitar Cult in the Courts of Louis XIV and Charles II", *Guitar Review* 26, (June 1962), pp.3-9.
66. See Robert Strizich, ed., *Robert de Visée : Oeuvres Complète pour Guitarre. Le Pupitre : Collection de Musique Ancienne Puplicée sous la Direction de Francois Lesure*, No. 15 (Paris: Heugel, 1969); *Robert de Visée : Liure de Guitarre Dédié au Roy*, (Paris : 1682) and *Liure de Pièces pour la Guitarre Dédié au Roy*, (Paris : 1686). Facsimile reprint (Geneva : Minkoff, 1973).
67. Ian Gammie, "Guitar Music from the 16th to the 18th Century", *Guitar* 13 No.2, (September 1984), p.37.
68. Ibid.
69. T. and M.A. Evans, p.113, footnote 6 and p.445. For an interesting article on de Visée's compositions for the theorbo, see Alexander Dunn, "Robert de Visée : A Musical Personality Re-examined", *Guitar Review* 83, (Fall 1990), pp.10-13.
70. T. and M.A. Evans, p.113.
71. Robert de Visée, *Suite D-Moll*, (Wien, Universal Edition, 1944), Karl Scheit edition, arranged for the modern six-string guitar.
72. James Tyler points out that ". . . in early tablatures, the slur and vibrato were considered ornaments, and not, as they are today, an integral part of guitar playing technique. I think this fact should be

considered of vital importance to anyone involved in the interpretation and performance of early guitar [also in Baroque lute and *gamba*] music". See *The Early Guitar*, p.87. I am indebted to Dietrich Wagner for having pointed this out to me.

73. Gérard Rebours, *Notes Inégales - The French View*", *Guitar International* 14 No.1, (August 1985), p.24. For further discussion see Thurston Dart, *The Interpretation of Music* (London : Hutchinson, 1975); Robert Donnington, *The Interpretation of Early Music* (London : Faber, 1977); and Howard Ferguson, *Keyboard Interpretation* (London : Oxford University Press, 1975).
74. For more detailed discussion on guitar ornamentation see Tyler, *The Early Guitar*, pp.83-102; Murphy, "Seventeenth-Century Guitar Music : Notes on *Rasgueado* Performance"; and Robert Strizich, "Ornamentation in Spanish Baroque Guitar Music" in the *Journal of the Lute Society of America* 5, 1972, pp.18-39.
75. Turnbull, "Guitar", *The New Grove*, p.834.
76. Robert Strizich, "Corbetta, Francesco", *The New Grove* 4, p.762.
77. Donald Gill suggests that there may be at least two different de Gallots represented in this manuscript. See Gill, "The de Gallot Guitar Books" *Early Music* 6 No.1, (January 1978), pp.79-87.
78. Pinnell, pp.327-28. For a comparison between Granata's music for *chitarra artiobata* and de Gallot's *guitarra theorbée* see Pinnell, "The Role of Francesco Corbetta", pp.327-28.

It should be mentioned that guitars with multiple necks were also constructed during this period. One such example is Alexandre Voboam's "double guitar" built in 1690. It anticipates the main period of these eccentric inventions (1770-1850), and differs from them in being literally a *double guitar* (a smaller five-course

guitar attached at the waist to a larger five-course guitar) rather than an instrument having a single body with multiple necks. This instrument is housed in Vienna, at the *Kunsthistorisches* Museum, No.57 in the Catalogue by J. Schlosser. For an illustration of this instrument see Joscelyn Godwin, "Eccentric Forms of the Guitar, 1770-1850", *The Journal of the Lute Society of America* 7, 1974, p.98.

79. Turnbull, "Guitar", *The New Grove*, p.834.
80. T. and M.A. Evans, pp.113-14.
81. For more detail on Santa Cruz's beautifully scribed book see Pinnell, "The Role of Francesco Corbetta (1615-1681) in the History of the Baroque Guitar", p.306.
82. Sanz, *Regla Primera*, [Fol.8r] LXV.

*En el encordar ay variedad, porque en Roma aquelo's, Maestros solo encuerdan la Guitarra con cuerdas delgadas, sin poner ningun bordon, ni en quarta, ni en quinta. En España es al contrario; pues algunos usan de dos bordones en la quarta, y otros dos en la quinta, y à los menos, como de ordinario, uno en cada orden. ('There are different ways to string the guitar, because in Rome those maestros only string the guitar with thin strings without a *bourdon* on the fourth or fifth course. In Spain, it is the opposite because some people use a *bourdon* on the fourth and others on the fifth too; usually at least one *bourdon* on each course.')* (Trans. by Nöelle Tyson.)

83. Tyler, *The Early Guitar*, p.41.
84. Murphy, "The Tuning of the Five-course Guitar", p.51. Incidentally, this tuning is the same as that used by the French during the first half of the seventeenth century.
85. For a more detailed discussion (with translation) on Sanz's tuning of the five-course guitar see Sylvia Murphy, "The Tuning of the Five-course Guitar".

86. Turnbull, "Guitar", *The New Grove*, p.833.
87. T. and M.A. Evans, p.114. Eight editions were published between 1674 and 1697,
88. Tyler, *The Early Guitar*, p.52.
89. See Neil D. Pennington, *The Spanish Baroque Guitar - with a Transcription of De Murcia's Passacalles y Obras*, Vols.1 and 2, (Michigan : UMI Research Press - Ann Arbor, 1981).
90. Barry Mason, "Classic Baroque", *Guitar International* 14, No.8, (March 1986), pp.26-27. Richard T. Pinnell seems to support this view when he says, "Murcia freely borrowed ten pieces from Corbetta's book of 1671 without any acknowledgement". See Pinnell, "Alternate Sources for the Music of Francesco Corbetta (1615-1681)". However, Pennington argues to the contrary. He believes that de Murcia incorporated dance movements in his suites at the request of some of the dilettante of the French court ". . . who would have been familiar with these pieces". (p.141) Pennington further argues that de Murcia probably never anticipated that his compositions would one day no longer be in his possession. He was only ". . . showing that he was indeed knowledgeable about French guitar music and that his compositions were equally as artful". (p.141) For a more detailed discussion see Pennington 1, pp.141- 44.
91. Pennington 2, p.126.
92. T. and M.A. Evans, p.40. For more detail about 'The transitional guitar', see Evans pp.40-42.
93. *Ibid.*, p.41.
94. *Ibid.*, pp.41-42.
95. Heck, "The Birth", 1 p.47.
96. McCutcheon, pp.XX-XXI.

97. Jakob August Otto, "A Treatise on the Structure and Preservation of the Violin and all other Bow-instruments: together with an Account of the most Celebrated Makers, and of the Genuine Characteristics of their Instruments", (trans. by John Bishop) (London : R. Cocks and Co., 1848), pp.23-24.
98. Turnbull, *The Guitar from the Renaissance*, p.64.
99. Thomas F. Heck, "Historical Research. Mysteries in the History of the Guitar : Chapter III", *Guitarra Magazine* 40, Chicago (Sept-Oct 1980), pp.10-12.
100. Thomas F. Heck, "Historical Research. More about the Transition from Double Strings (Courses) to Single Strings", *Guitarra Magazine* 41, Chicago, (Nov-Dec 1980), pp.16-19.

CHAPTER TWO

VARIANT FORMS OF THE GUITAR FROM 1770 TO 1900

These eighty or so years [1770-1850] have a strong claim to be the golden age of instrument making. They saw the final victory of the piano over the harpsichord and the development from the piano of Mozart to that of Liszt. The brass instruments were given valves, and the woodwinds most of their present keywork. The organ, for better or worse, became an orchestra in itself. Only the violin family and the harp remained unchanged. *No wonder, then, that this era was rich in freaks and mutations, the results of an excess of creative energy.*¹

Joscelyn Godwin.

This chapter presents a survey of numerous modifications carried out during this period to 'improve' the guitar. A number of early multi-string instruments pointing to the Yepes ten-string guitar will be discussed, and it will be shown how luthiers took ideas from one instrument and adapted them to another. These experiments resulted in a large variety of eccentric forms of the instrument, most of which had become obsolete by the end of the nineteenth century.

Variant forms of instruments belonging to the guitar family may be categorized according to the disposition of their strings :

- * Guitars with bass strings added
- * Guitars with treble strings added
- * Guitars with treble and bass strings added
- * Guitars with multiple necks.²

The reasons for the arrangement of many of these additional strings are given by Wynberg as follows :

- * To extend the register of the instrument
- * To facilitate the playing of difficult passages and chord inversions without adopting awkward left hand positions
- * To increase the resonance of the instrument by means of sympathetic vibrations
- * For decorative purposes.³

Guitars with bass strings added

Some of the earliest examples of guitars with additional "unfingered" basses are the *bissex* and the *décacorde*. A certain van Hecke has been credited with the invention of the *bissex* which was built by a Parisian harp-maker named Jean-Henri Naderman in 1773.⁴ The *Conservatoire de Musée Instrumentale* in Paris has such an instrument which bears the same date. This lute-shaped instrument, see (Figure 2.1)⁵ has twelve single strings, of which six are fingered and the remaining six lie beside the fingerboard - hence the name 'bis sex'.

The six unfingered bass strings stretch from the bridge to the head where there is a system of levers similar to a pedal-harp⁶ which can raise the pitch by a semitone. The first five strings have the same *accordatura* as the five-course guitar common at the time, with the remaining seven strings tuned diatonically like a theorboed lute. The *bissex* was tuned as follows, (Example 2.1).⁷

Examples of *décacorde* (ten-string) guitars built by a French luthier from Versailles named Caron can be found at the Yale University and Paris Conservatoire dated 1784 and 1895 respectively. This half-spheroid-shaped instrument has ten single strings, all of which are fingered, see (Figure 2.2). The strings lie over a wide gut-fretted fingerboard which are tied to the base of the body.⁸ It is interesting to note that the concept of a wide fingerboard with ten strings running over it, was adopted by Yepes, on the

ten-string guitar, more than two hundred years later. The Paris instrument has six main strings and four basses which, like the *bissex*, has a system of levers to raise the pitch by a semitone. F.V. Mahillon suggests that the *décacorde* would have been tuned in the same manner as a model by Jean Baptiste Lejeune of 1848.⁹ The *accordatura* of this instrument resembles that of the then popular French arch-cittern of the late eighteenth century. See (Example 2.2).¹⁰

Alexander Bellow also mentions a ten-string instrument which he calls a "bass guitar". What is significant, however, is that this instrument, unlike the above-mentioned *décacordes*, does not have a half-spheroid-shaped body. Instead, it is shaped much like the conventional guitar. It has six single strings which lie on the fingerboard with four free basses attached to a theorbo-like extended pegbox. Bellow tells us that this design is similar to an instrument built in 1782 by Gerard J. Deleplanque, see (Figure 2.3)¹¹, who worked in Lille during the second half of the eighteenth century. This instrument, also referred to as a theorbo guitar, is housed in the Gemeentemuseum in The Hague, Netherlands.¹²

A.P. Sharpe describes a nine string guitar made by a German luthier, which is apparently no different to the instrument once owned by Camille Saint-Saëns (1834-1921), and now housed in the *Paris Conservatoire de Musique, Musée Instrumentale*, see (Figure 2.4).¹³ This guitar, built in c.1820, comprises a normal six-string guitar with three added basses which run over small circular ivory "bridges" before being attached to push-in type ebony tuning pegs.

According to Sharpe, the back and sides are made of pine veneered with rosewood. The neck, including its showy double peghead, has been whittled from a solid block of satin walnut. The soundboard is made of pine and is inlaid, between the soundhole and bridge, with a rosewood escutcheon. Four alternate strips of rosewood and sycamore have been used as purfling

around the soundhole and the front and back edges of the body. The bridge is made of rosewood which has been fitted with an ivory saddle. It also has an ebony fingerboard.¹⁴

Baines provides more information including photographs, regarding a further three bass guitars, see (Figures 2.5, 2.6 and 2.7).

Figure 2.5 is a bass guitar built by Vissenaire of Lyon in 1825. It is housed at the Karl - Marx - Universität, Musikinstrumenten - Sammlung, 597. The body of the instrument is shaped like a shield and is made from bird's eye maple wood. This guitar has six strings which lie on the neck (which is fitted with brass frets) with three added basses. Its overall length is 101cm. The body's length and depth is 43cm and 7cm respectively.¹⁵

Figure 2.6 is a bass guitar built during the 1820's by Lacôte in Paris. It is presently housed at the Ann Arbor, University of Michigan, Stearns Collection 1127. It comprises ten strings of which five may be stopped. The remaining five, made from overspun silk, lie on an extended fretless fingerboard. Its strings are inserted into the bridge by means of pins, as is the case with many modern folk guitars. It has an overall length of 91.5cm.¹⁶

Figure 2.7 is an instrument built in c.1865 by J.G. Schirzer in Vienna, and housed at the Copenhagen Musikhistorik Museum, 351, c.34. This is a relatively unusual guitar because, not only does it have twelve strings (including six free basses), but is also has a supplementary soundboard inside the body over which run sympathetic wire strings.¹⁷ This idea (of additional sympathetic strings) is of course not unique since the *viola d'amore*, an early eighteenth century bowed instrument, employed the same principle. The difference between the *viola d'amore* principle and the rationale behind the Yepes ten-string guitar will be discussed in Chapter Four.

According to Wynberg, there are numerous other instruments which incorporated added sympathetic strings. These include, for example :

- * The North Indian *sarangi*, dating from the Middle Ages, which had eleven to fifteen sympathetic strings running beneath the four main bowed strings, and
- * The baryton (or *viola di bordone*) of the Esterhazy period. This instrument, essentially a cross between a v'cello and a theorbo, had six bowed strings and forty sympathetic strings all of which could be plucked.

Wynberg also mentions that the principle of added basses on the guitar, can best be illustrated from instruments of the harp and archlute families. Through the use of homonyms (two harp strings tuned to produce the same note), the pedal harp has greater resonating capabilities. On the other hand, instruments of the archlute family, like the theorbo and chitarrone, employ open bass strings which run off the neck of the instrument, i.e. they cannot be stopped. Luthiers adopted both these principles in most guitars with added basses.¹⁸

The author must at this point draw attention to the fact that tutors for bass guitars were still being published up to at least the beginning of the twentieth century. W. Wobersin's *Schule für die Laute oder Bass-Gitarre*, (Leipzig, Jul. Heinr. Zimmermann), for example, was published in 1911. Although the book was intended for either the lute or bass guitar, all the photographs presented show a bass guitar. This instrument is essentially a cross between a lute and a theorboed guitar (will be dealt with shortly). The body of the instrument is tortoise-shaped, while the neck resembles that of a theorboed guitar, see (Figure 2.8). This bass guitar is made up of twelve strings which are tuned as follows, (Example 2.3). Its top six strings are fingered while the rest are played as open basses. The tutor basically deals with :

- * Elementary music theory

- * Instructions on how to hold, play (left and right hands) and tune the instrument
- * Numerous photographs showing basic chord positions
- * A section sub-titled "Verzierungen" ('ornaments') dealing with slurred notes, mordents, harmonics, trills and other ornaments; and
- * A number of short solo pieces (mainly arrangements). The lower basses are used in most of the compositions.

The seven-course guitar built by Francisco Sanguino, see (Figure 2.9)¹⁹ in the early 1780's in Spain, is particularly unusual for this period since six-course guitars were more common. Although Juan Bermudo mentioned seven-course guitars in his *Declaración de Instrumentos* (1555),²⁰ there is no documented evidence to show that such instruments were used during the eighteenth century. This instrument is shaped like an ordinary six-course guitar, but has a larger body with deeper sides increasing from 15.5cm to 17.5cm.²¹

The size of the body allows for only nine frets on which all seven courses can be stopped. It also has three fan-struts in the lower part of its sound board. Evans suggests that Sanguino was either trying to make an instrument with more resonance, or that this instrument was intended as a bass guitar with an extra course below the sixth course.²² Its overall length is 99.5cm.

Pasquale Vinaccia's unwieldy harp-guitar built in Naples in the nineteenth century was never intended for the serious musician, see (Figure 2.10).²³ It has fifteen single strings of which six lie on the fingerboard. The remaining nine strings are arranged in an uncustomary, illogical manner with the heaviest strings lying closest to the neck of the instrument. It is interesting to compare this 'illogical' arrangement of strings to Yepes's disposition of added basses, since the heaviest basses on the ten-string guitar are also closest to the sixth string. These strings are supported by

an extended body which adds to the resonance of the instrument. Godwin writes :

It is clear that fantasy, rather than practicality, inspired Vinaccia and many others of these instrument makers. They must have been building for people who wanted something new, elegant (to their taste), and easy to play; for people whose techniques would seldom be advanced enough for them to be worried by the essential clumsiness of these curious objects.²⁴

Its unusual shape is reminiscent of arch-citterns built by Renault in the late eighteenth century.²⁵ The turned bar is an idea borrowed from zithers common in Austria and southern Germany during this period which was intended purely for the sake of symmetry and decoration.²⁶ This guitar, also equipped with its own stand, was normally placed on the performer's lap and played in an upright position.

Like their French counterparts (Caron, Delaplanque), luthiers in England also adopted features from the theorbo.²⁷ The theorboed English guitar built by Harley in the early nineteenth century has a curved theorbo-like tuning peg holder and a flat back.²⁸ The front of the instrument is shaped like a tear-drop. It comprises ten single strings, seven of which are fingered with three unfingered basses, see (Figure 2.11).²⁹ According to Baines's "Catalogue of Musical Instruments", an instrument similar to the above model can be found in the Victoria and Albert Museum with six stopped strings and four open basses.³⁰ Joscelyn Godwin suggests Harley's theorboed English guitar was tuned in the same manner as the museum model as follows, (Example 2.4).³¹

The body of Edward Light's harp-guitar,³² built in the early nineteenth century, is shaped like a harp while the tuning peg holder still resembles that of the theorboed lute. This instrument has eleven gut strings, seven of which lie on a fretboard which has been shifted to the right, see (Figure 2.12).³³ Light's harp-lute, built around 1810, shows further development

since it resembles a miniature harp. The theorbo-like tuning peg section has been replaced by wrest-pins arranged in a manner of an autoharp.³⁴ This instrument has twelve single strings and a reduced number of frets, see (Figure 2.13).³⁵

The years 1770 to 1820 also saw the development of guitars shaped like lyres.³⁶ These hybrid instruments were made this way essentially for decorative purposes. The music written for the lyre-guitar indicates that the instrument's appeal was for immediate gratification and easy performance rather than serious development.³⁷

. . . as a piece of furniture, or a means of gracing the drawing-room soprano, the Napoleonic and Regency lyre guitars had a most becoming shape, upon which the artifice of many delightful decorative devices might be endowed—some anticipated by psalter and Renaissance illustration; and as musical instruments that had a deeper but less bright tone than the Spanish guitar, were less comfortable to play [due to its lateral arms], but as a result of competitive marketing may well have persuaded makers of that instrument [the guitar] to add a sixth string.³⁸

The following example, (Figure 2.14)³⁹ made by an anonymous craftsman in the early nineteenth century, shows how the lyre guitar was also influenced by the theorbo. This theorboed lyre guitar⁴⁰ has seven strings on the fingerboard and an additional five off the neck.⁴¹ It is also equipped with its own stand.⁴²

In concluding this section, the reader should take cognizance of the influence the Guitar Orchestra (similar to the mid-twentieth century Mandolin Orchestra)⁴³ had on the development of guitars with added basses. The trend of multi-string guitars with added basses became more prevalent during the nineteenth century, particularly in Germany, where the Guitar Orchestra was in vogue.⁴⁴ Jahnke, in addition, points out that with the development of the bass guitar, the 'orchestra' was subsequently divided into melodic and accompaniment sections.⁴⁵

Guitars with treble strings added

Just as luthiers, such as Harley and Light, had extended the lower register of the guitar by adopting harp and theorbo principles, some builders added features from the psaltery.⁴⁶ The basis for instruments of this nature was primarily to enhance the resonance of the instrument by means of sympathetic vibrations. The added trebles were also used to facilitate the playing of melodic passages in high fingerboard positions.

Rafael Vallejo's sixteen-course guitar was built in 1788-92 probably for King Carlos IV of Spain, see (Figure 2.15).⁴⁷ Six of its courses lie on the fingerboard and the rest (ten wire courses) stretch from a second pegbox attached to the right upper bout, to an extended bridge. This guitar has only five frets.⁴⁸ The courses on the neck of the instrument were probably strummed with the thumb while the rest of the strings were plucked melodically. This beautifully decorated instrument has an overall length of 102cm.

The cumbersome looking *chitarra-salterio* (guitar-psaltery) built in the late eighteenth century, is essentially made up of two separate instruments, a six-course guitar⁴⁹ (with six frets) and a psaltery-like extension, see (Figure 2.16). The latter has twenty-one courses which lie on the left side between an extended upper and lower bout. All its courses are tied at the bottom of the body. This instrument was intended to be played alternately either as a six-course guitar or a psaltery (probably in a horizontal position), but not in combination as this would be practically impossible.⁵⁰

Jose Porcel's twenty-five string guitar built in 1867 has a disposition of six and nineteen strings, see (Figure 2.17).⁵¹ The six strings are arranged like an ordinary modern guitar. The other nineteen metal strings stretch from a bridge which runs parallel to the strings, under the normal six, to a second

peg-box mounted on the upper bout of the instrument. Although this is primarily a sympathetic string guitar designed to increase the resonance of the instrument, the tension of both bridges on the soundboard would reduce its capacity to resonate.

The number of multi-string guitars with added trebles are few when compared to instruments with added basses. There are several reasons why these instruments were relatively unpopular :

- * There was always the problem of tuning the additional strings. These were often made of metal and were tuned diatonically above the first string
- * As was pointed out in the section on Porcel's guitar, the added tension from these additional strings demanded additional strut reinforcement. This has a negative effect on the resonance of the soundboard
- * Some of these instruments, like the *chitarra-salterio* or Vallejo's sixteen-course guitar, were large, cumbersome and difficult to play
- * The excessive overtones may have been difficult to control.⁵²

Guitars with treble and bass strings added

One of the earliest examples of a guitar with treble and bass strings added on either side of the fingerboard⁵³ is an instrument made by Wendelin Tieffenbrucker in Padua c.1590, see (Figure 2.18).⁵⁴ This instrument appears to be related to the *polyphant* which Queen Elizabeth I is said to have played.⁵⁵ It comprises a disposition of three string groupings : on the bass side, which is shaped like a harp, are twenty single string basses; the neck comprises seven courses, while the treble side is made up of fifteen single strings which are tuned diatonically.⁵⁶ Instruments of this sort, according to Godwin, are not encountered again until the second quarter of the nineteenth century.⁵⁷

The unsigned *guitare multicolore* patented by Charpentier and Munch of Paris in 1832 is essentially a cross between a theorboed guitar and a harp, see (Figure 2.19).⁵⁸ It comprises twenty-one strings, nine of which are for the harp section, six for the guitar and the rest are "open" strings.⁵⁹ The horn-shaped sections of the *guitare multicolore* imitate shapes common to the lyre-guitar, which was becoming obsolete during this period. This instrument has to be played in an upright position. It is difficult to imagine anyone attaining a high degree of technical mastery on an instrument such as this one.⁶⁰

The harp-guitar is another unsigned example of a two-in-one combination reminiscent of instruments made by Edward Light and A.B. Ventura in the early part of the nineteenth century, see (Figure 2.20).⁶¹ This instrument, probably of English origin, was built in the nineteenth century. It has six strings for the guitar which are tuned normally, and thirty-one strings for the harp which are tuned diatonically from A' to c''', with hooks provided for chromatic alterations. The instrument also has soundholes, approximately 13mm in diameter, which can be closed with ivory plaques. These, however, make no essential difference to the sound of the instrument.⁶²

Don José Gallego's *guitarpa* mentioned in the "Catalogue of the Great Exhibition" held in London in 1851 combines three instruments into one, see (Figure 2.21).⁶³ It is described in the "Catalogue" as follows :

The tone of this ingenious piece of mechanism comprises that of the harp, guitar and violincello; it has thirty-five strings, twenty-six of which and twenty-one pegs act upon the harp, producing in their full extent the diatonic and chromatic scales : six strings belong to the part of the Spanish guitar, while the violincello part has three silver strings, and eighteen pegs. The pedestal by which it is supported is so constructed that the instrument may be either elevated or depressed at pleasure.⁶⁴

The "Catalogue" does not provide information regarding how the *guitarpa* was to be played.

Guitars with Multiple Necks

It is interesting to note that the earliest reference to a guitar with multiple necks is found in a seventeenth century work entitled *Annotazioni* (1640), by G.B. Doni, see (Figure 2.22).⁶⁵ This thirty-three string instrument was designed with three separate necks attached to one body. Each neck is stringed like a four-course guitar with four added single basses on an extended neck. Doni advocates three theoretical tuning systems for each neck. A *Dorio* tuning (Dorian mode) for the neck in the center; a *Ipolidio* tuning (Mixolydian mode) for the neck on the left and a *Frigio* tuning (Phrygian mode) for the neck on the right. According to Tyler, it is unlikely that this instrument was ever constructed.⁶⁶

The twenty-one string *harpolyre* was invented by a French professor named Jean François Salomon, see (Figure 2.23).⁶⁷ This is how an English magazine, the "Harmonicon" of 1829, described it :

Various efforts were also made to ameliorate the construction of the guitar, but without success. Its primitive form was changed for the ancient lyre about twenty-five years ago; yet the alteration was productive of no advantages as regarded the sound, which, indeed, was rendered less intense. It was necessary to revert to the old construction, with one additional chord.

Mr Salomon's improvements on the primitive guitar are not of this slight character. The instrument is wholly reconstructed in his Harpolyre, without being materially increased in size; while its volume of sound is augmented in a tenfold degree, and its resources for execution out of all comparison with what they formally were. The following details will render this evident:

The harpolyre is provided with twenty-one strings divided on three necks.

The central, or common neck, has six strings, like the ordinary guitar, and arranged in the same manner; that is *mi, la, ré, sol, si, mi*. The only difference consists in the greater number of stops on that of the harpolyre. All ordinary guitar music may be executed on this neck, with the advantage of a stronger sound and more harmonious effect.

The left neck (looking at the instrument in front) is called the *chromatic*, and is furnished with seven strings in silk, covered with silver twist.

The right neck, to which Mr Salomon has given the name of the *diatonic*, is furnished with eight strings of gut.

The power of this instrument, its sonorousness, its capabilities of varying are such, that it is scarcely possible to describe bounds to the effects which may be derived from it. For example - there are two distinct qualities of sound in the harpolyre. The central neck yields sounds full and voluminous, and the *diatonic* gives about those of the ordinary guitar. From the combination of these sounds, the most singular and delightful effects may be anticipated.⁶⁸

The fundamental reason for the additional necks (strings) was to enhance the resonance of the instrument. As Godwin points out, the strings on the *diatonic* and *chromatic* fretboards were never used for playing stopped notes. If played these strings were plucked as open strings.

The chromatic basses obviate fingering on the A string (which for most people of the time, accustomed to the five string guitar, would be the basses of any chord), and the trebles allow melodies to be played in psaltery fashion.⁶⁹

Baines suggests that the reason why they were fretted was so that *capotastos* could be attached.⁷⁰ The *accordatura* of each set of strings is given in, (Example 2.5).⁷¹

Georg Heidegger's twenty-one string triple guitar built in 1950 varies slightly from Salomon's model in appearance, but was intended for a different purpose. Curt Sachs depicts it as having "... separate necks, but the bodies joined progressively, so that the whole body rather gives the impression of an egg placed diagonally."⁷² As can be seen in the illustration, (Figure 2.24)⁷³ the lengths of the strings decrease from left to right. Although each set of strings is tuned like a modern guitar, these groups are spaced an interval of a third apart. This makes it an extraordinary device for transposing.⁷⁴ The neck on the left is fitted with three additional basses.

Sach's mentions another triple guitar from the Carl Claudius collection (No.2388) which he describes as "A narrow pyramid with sprucewood sounding boards." It has, according to Sachs, ten triangular soundholes, with purflings and edgings which are inlaid with mother-of-pearl. The instrument apparently also has an intricate brass ball screw device which facilitates fine tuning. The strings are attached to its three surfaces by means of bridges placed diagonally at different heights. The disposition of the strings and number of frets on each neck are as follows :

- * Five high strings and seven bone frets
- * six lower strings and seven bone frets, and
- * five bass strings.⁷⁵

Finally, we should also consider instruments which may not have been as widely disseminated as others. At least three instruments similar to the double arch-guitar, each built by a different luthier, still survive today. The double arch-guitar built by Savains (c.1783) in Paris, for example, see (Figure 2.25) is housed at the Conservatoire Royal de Musique in Brussels, No. 1534. The lengths of the two necks are proportioned 2:3, with five gut frets. The upper pegbox (longer neck), with slanting nuts, has five bass strings while the lower pegbox carries three. The soundboard is made of paper rosewood and has a tied bridge. Its overall length is 115cm.⁷⁶

Variants like the double harp-guitar, see (Figure 2.26), however, are a unique contraption. The double harp-guitar, constructed by John Frederick Grosjean (c.1840) in London, is housed at the Victoria and Albert Museum in London, No. 201-1872. The soundbox is made of rosewood and is wedge-shaped, 79cm long, 4cm deep at the top and 10cm at the base. The two flush fingerboards are fitted with nickelsilver frets and have position dots placed across and underneath the frets. In the narrow side of the body there are two elongated soundholes, and slinging buttons. Its overall length is 96cm with string lengths of 63cm and 31.5cm.⁷⁷

The music composed for these eccentric guitars is found in infrequent publications and tutors, often composed by the inventors themselves to promote sales. In most cases their compositions were not all the same standard as those composed by contemporary well known guitarists. According to Godwin, the phonograph record of compositions by Ventura in Stephen Bonner's book entitled *Angelo Benedetto Ventura*, for example, ". . . shows a lamentable lack of musical inspiration . . ."78 Most of these variant instruments did not last long enough to attract the attention of noteworthy composers.

Instrument makers explored many ways to 'improve' the guitar from 1770 to 1820.⁷⁹ We have seen how luthiers took ideas from one instrument and adapted them to another, resulting in a large variety of *outré* forms of the instrument. Guitars were made with added : basses, trebles, basses and trebles, and a number of them even had multiple necks. This clearly demonstrates a development from the pre-Classic era, where multi-string guitars were relatively few. During this period, people seem to be trying to recapture the past by presenting an almost Romantic view of days gone by. It is mainly out of this heterogeneous mixture of instruments that we see the concept of multi-string guitars with added basses emerging. This concept, which Yepes eventually also adopted, has been taken up by many professional guitarists in the nineteenth and twentieth centuries.

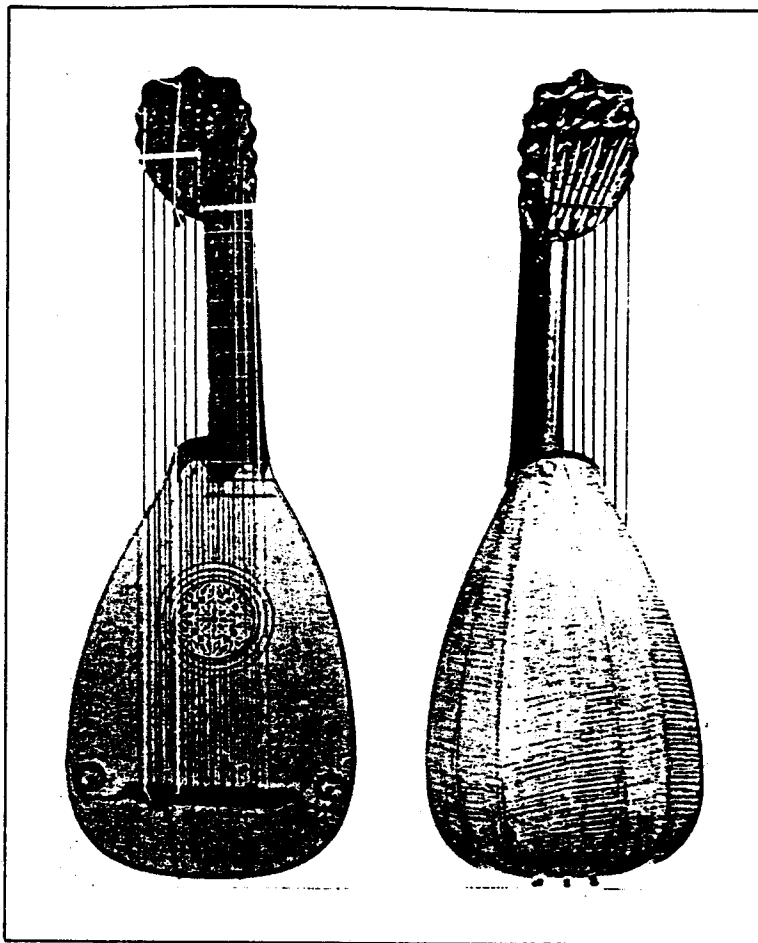
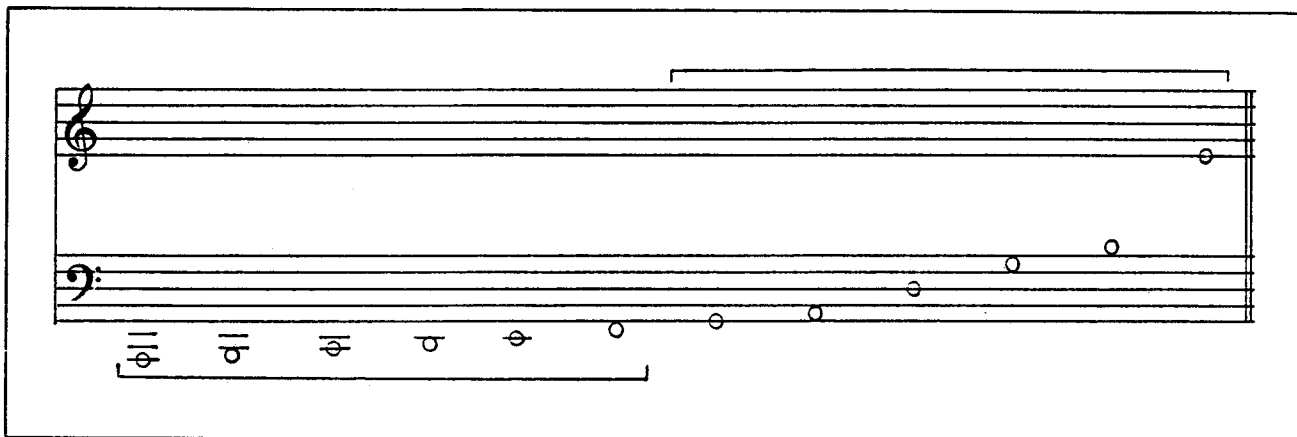


Figure 2.1



Example 2.1

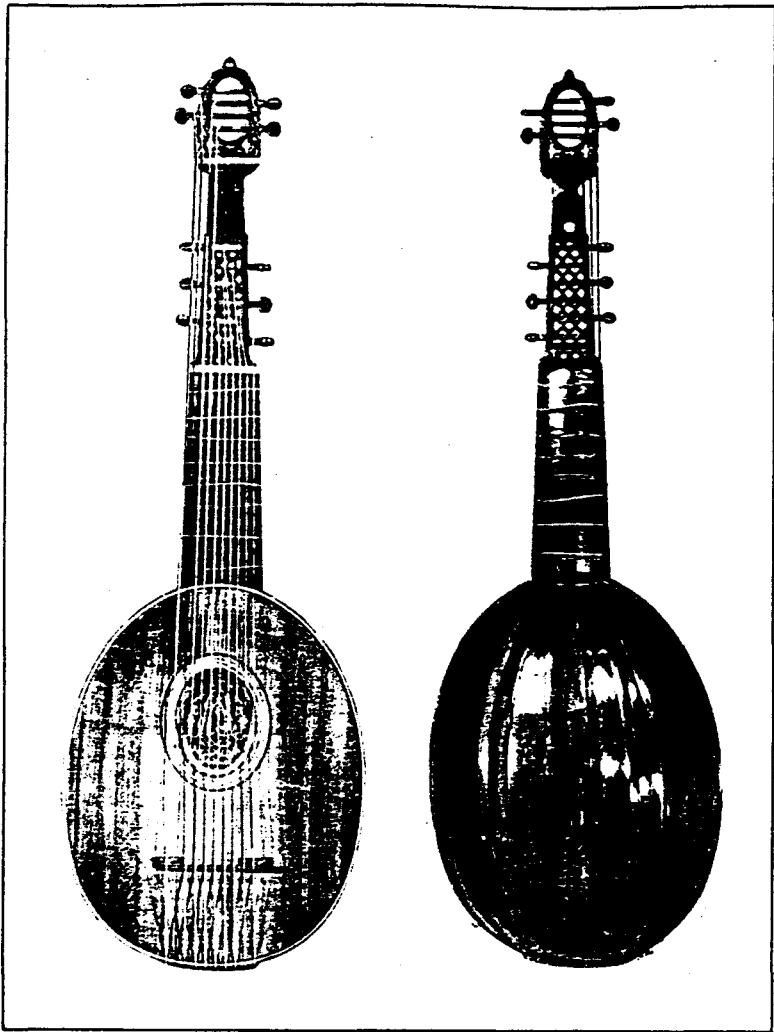
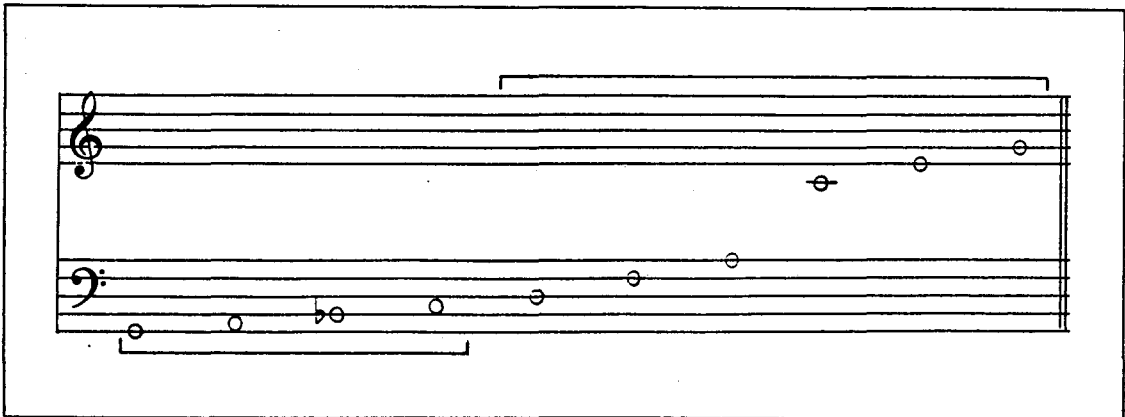


Figure 2.2



Example 2.2

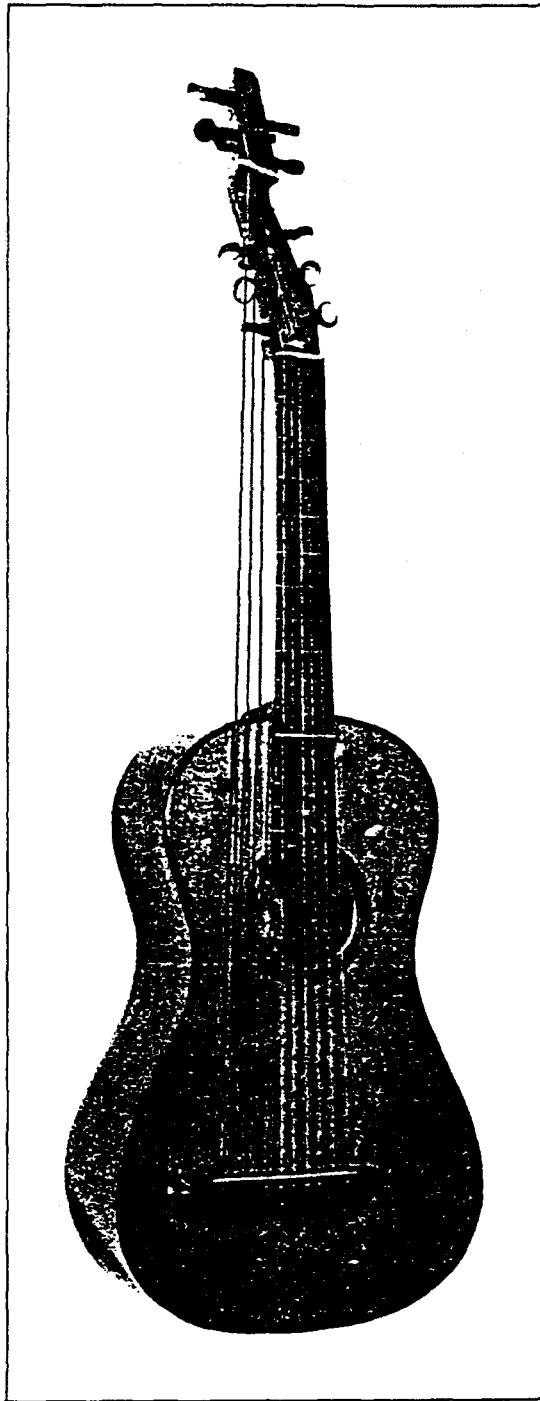


Figure 2.3

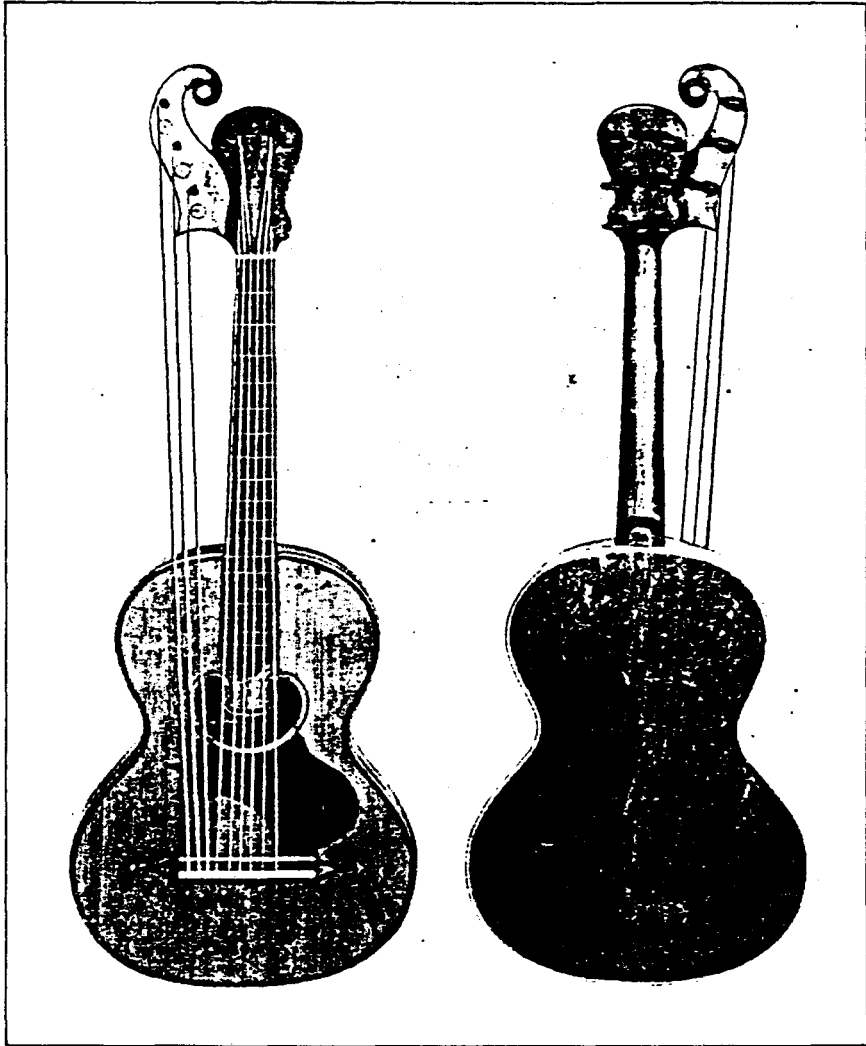


Figure 2.4

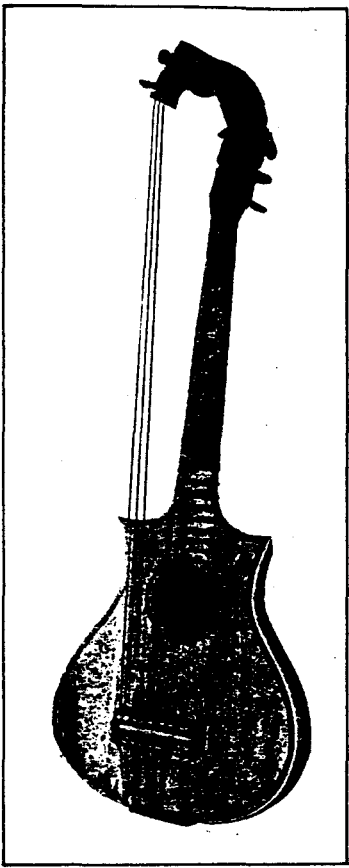


Figure 2.5

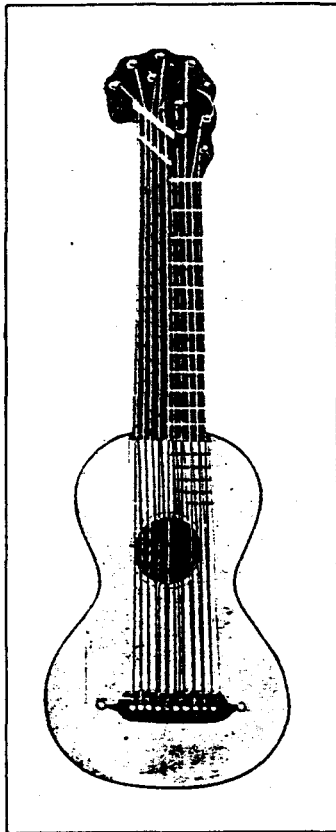


Figure 2.6

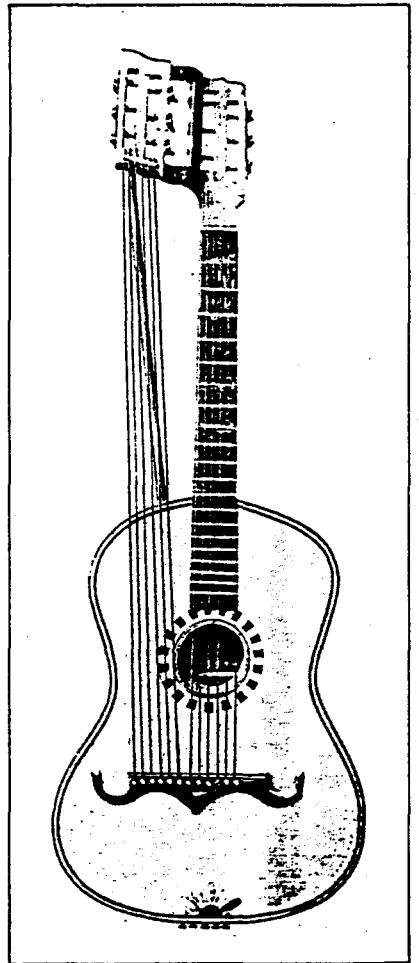


Figure 2.7



Figure 2.8

12 Saiten.
12 Strings.

10 Saiten.
10 Strings.

9 Saiten.
9 Strings.

11 Saiten.
11 Strings.

8^{va} F
8^{va} G
8^{va} A
8^{va} B
8^{va} C
8^{va} D

Example 2.3

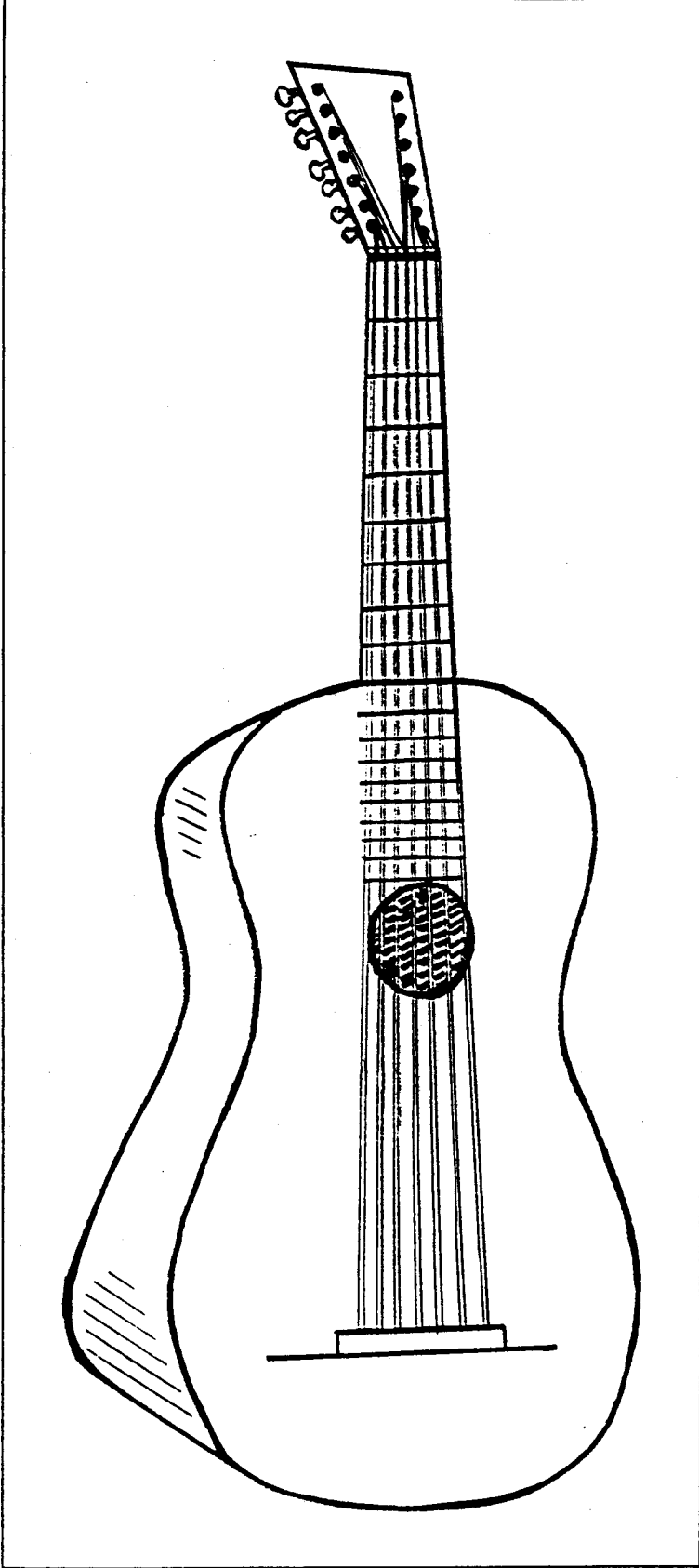


Figure 2.9

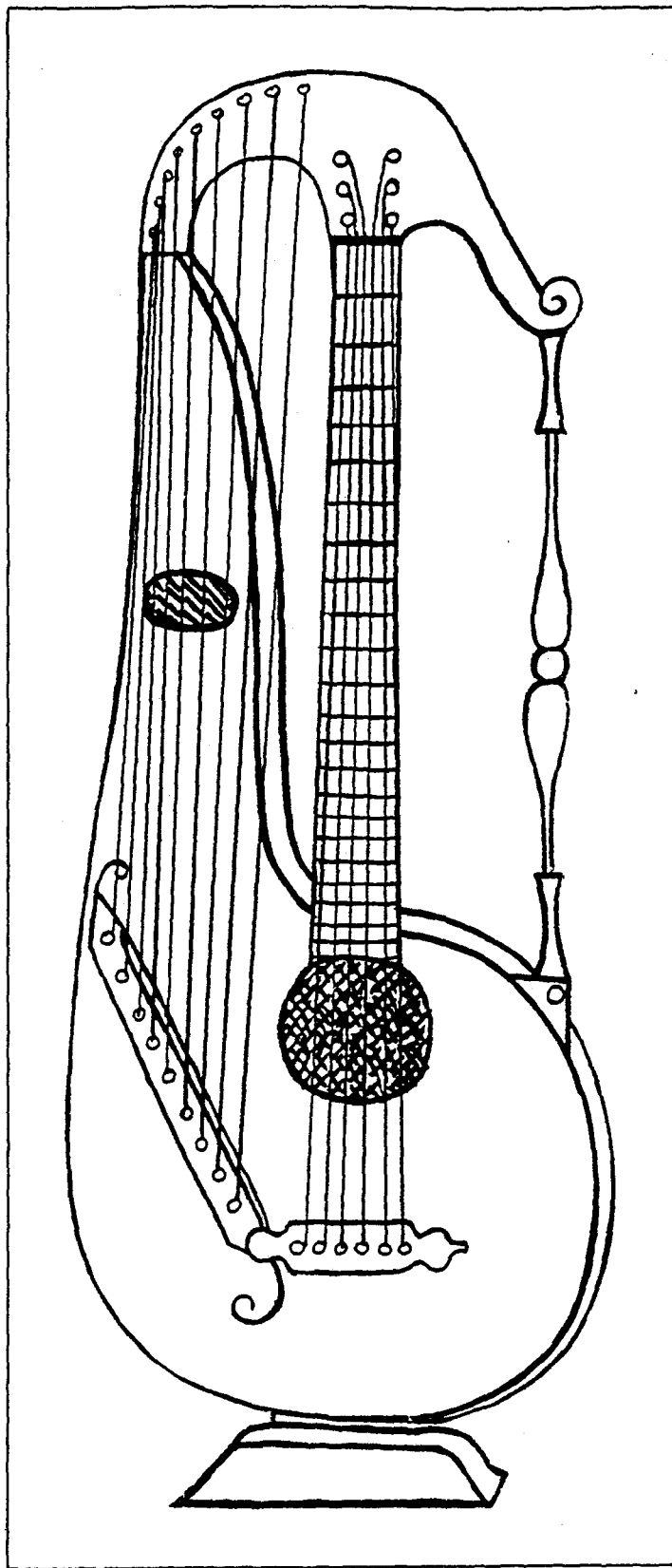


Figure 2.10

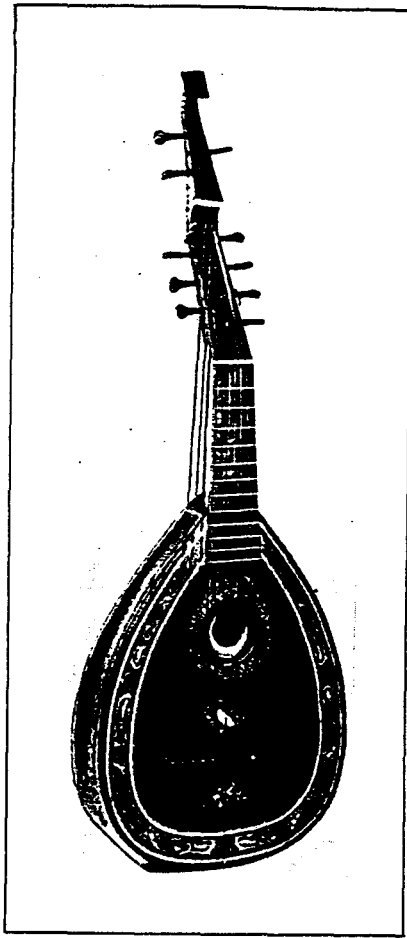
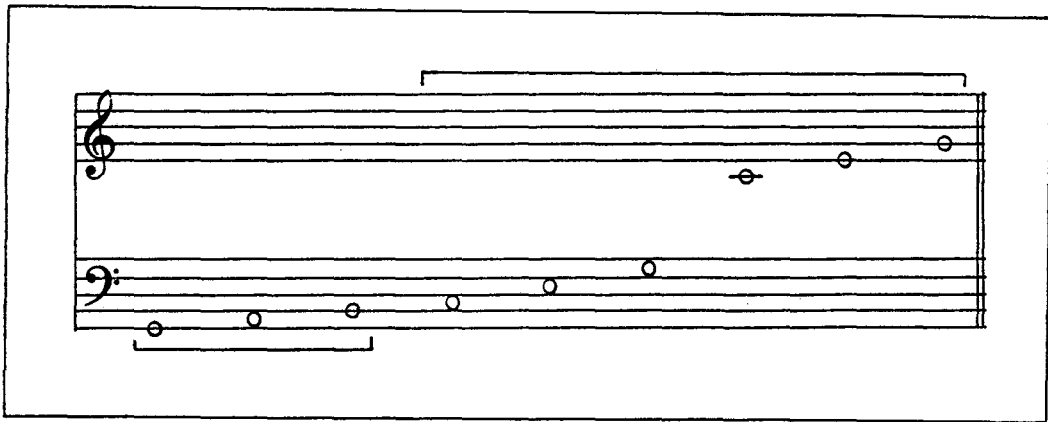


Figure 2.11



Example 2.4

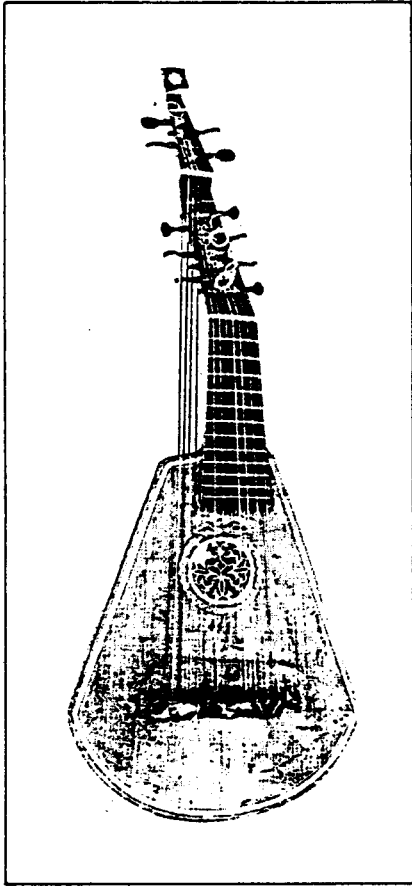


Figure 2.12

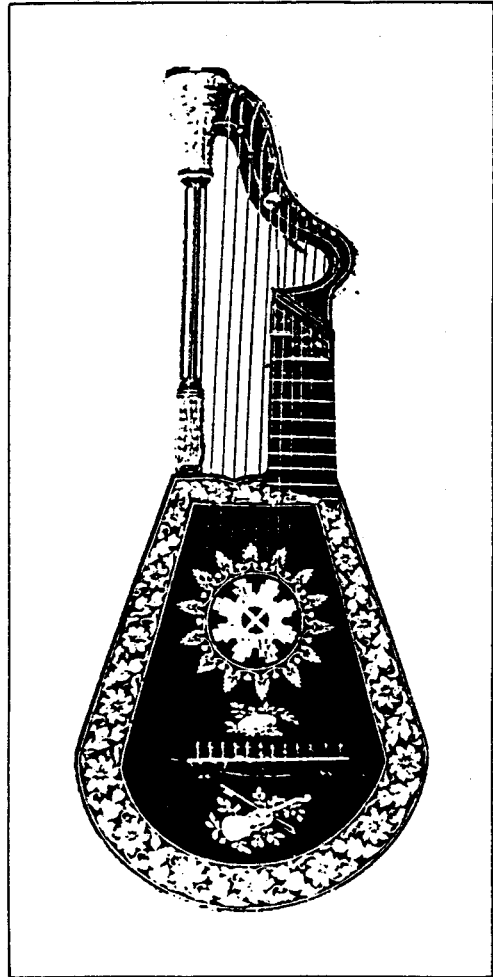


Figure 2.13

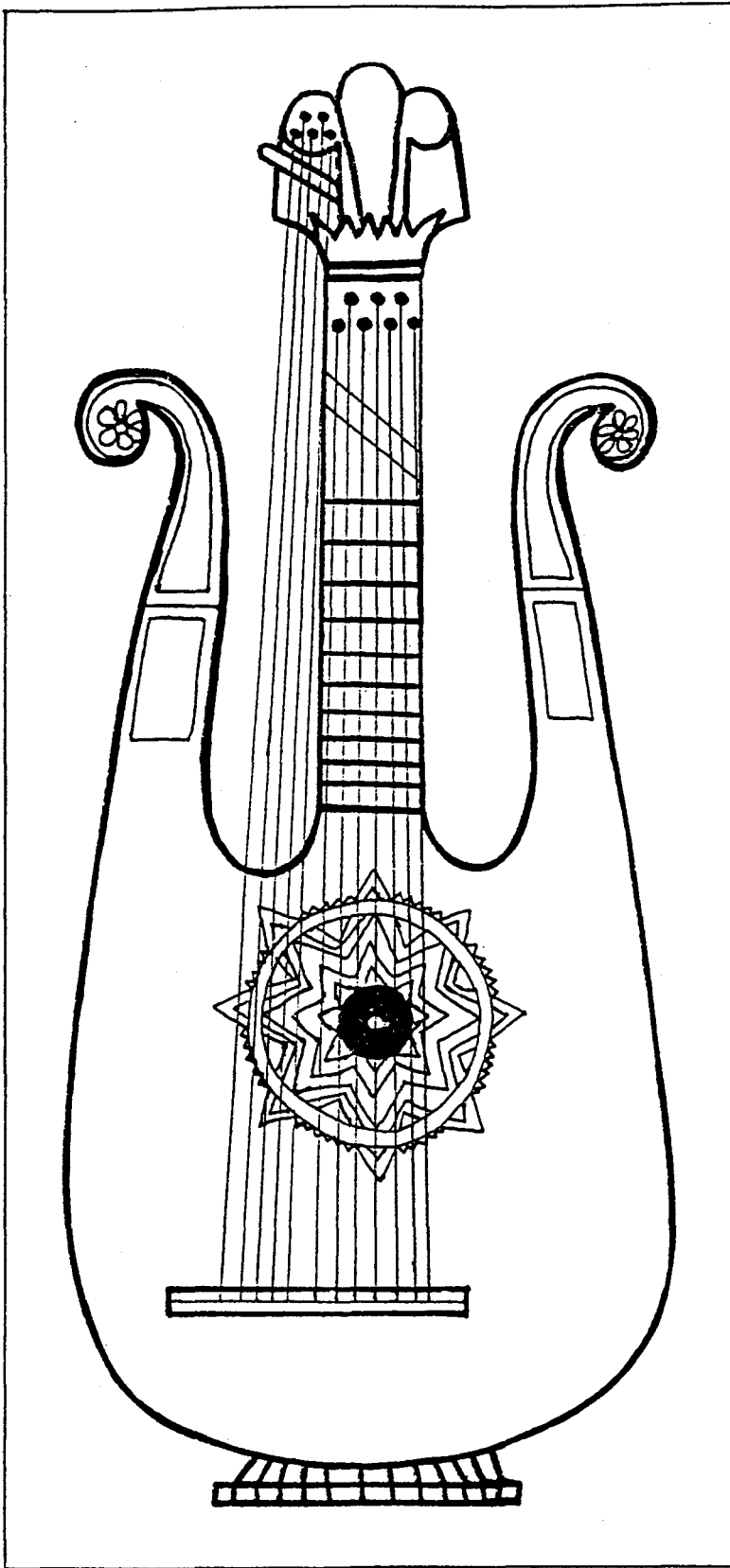


Figure 2.14

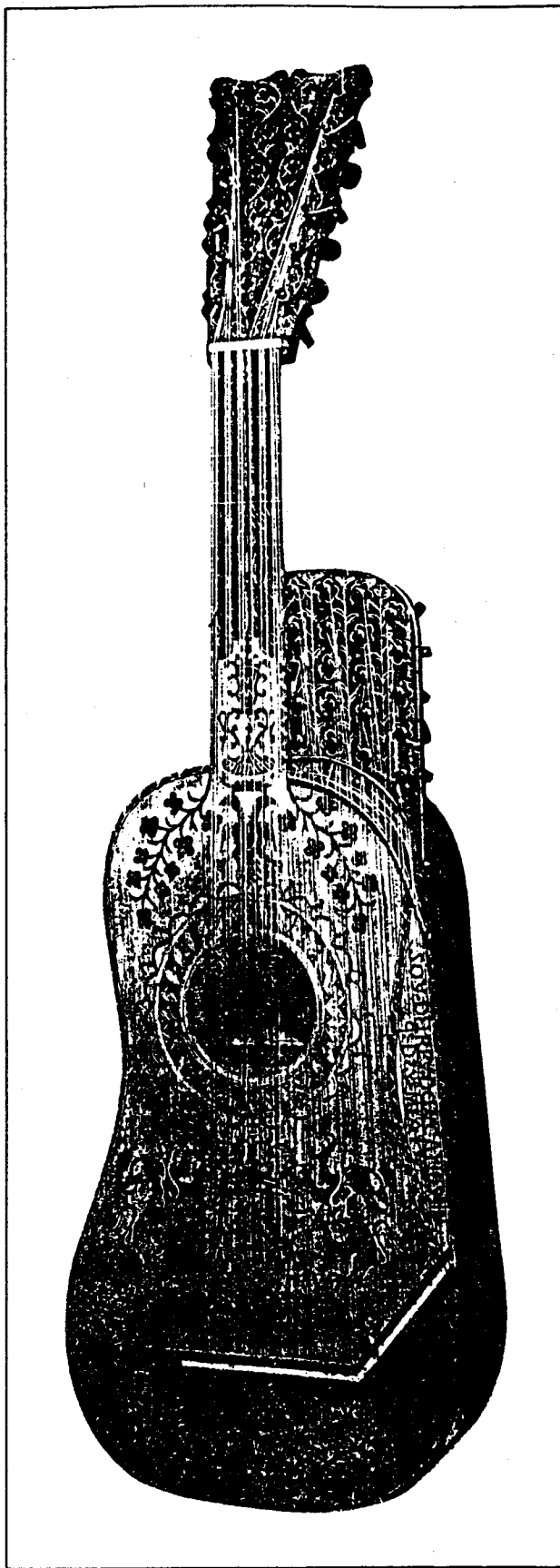


Figure 2.15

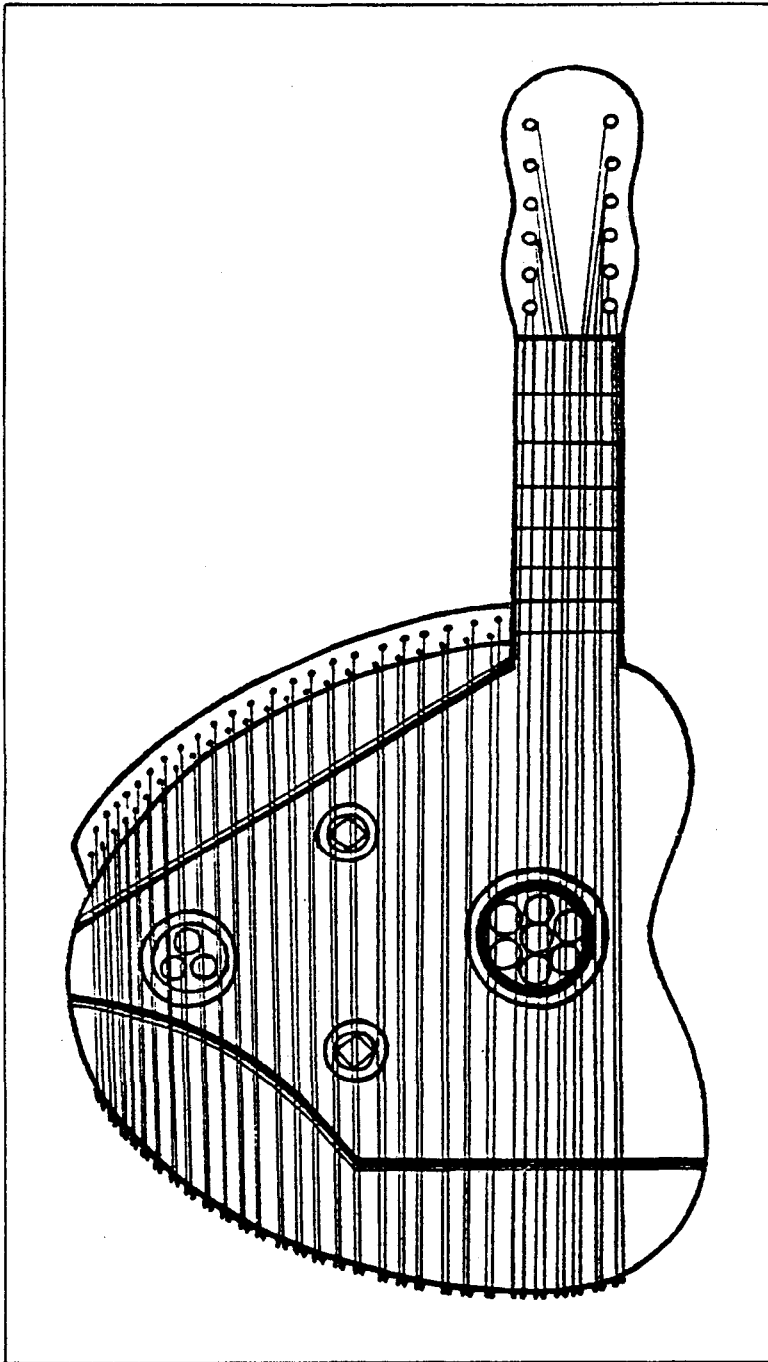


Figure 2.16

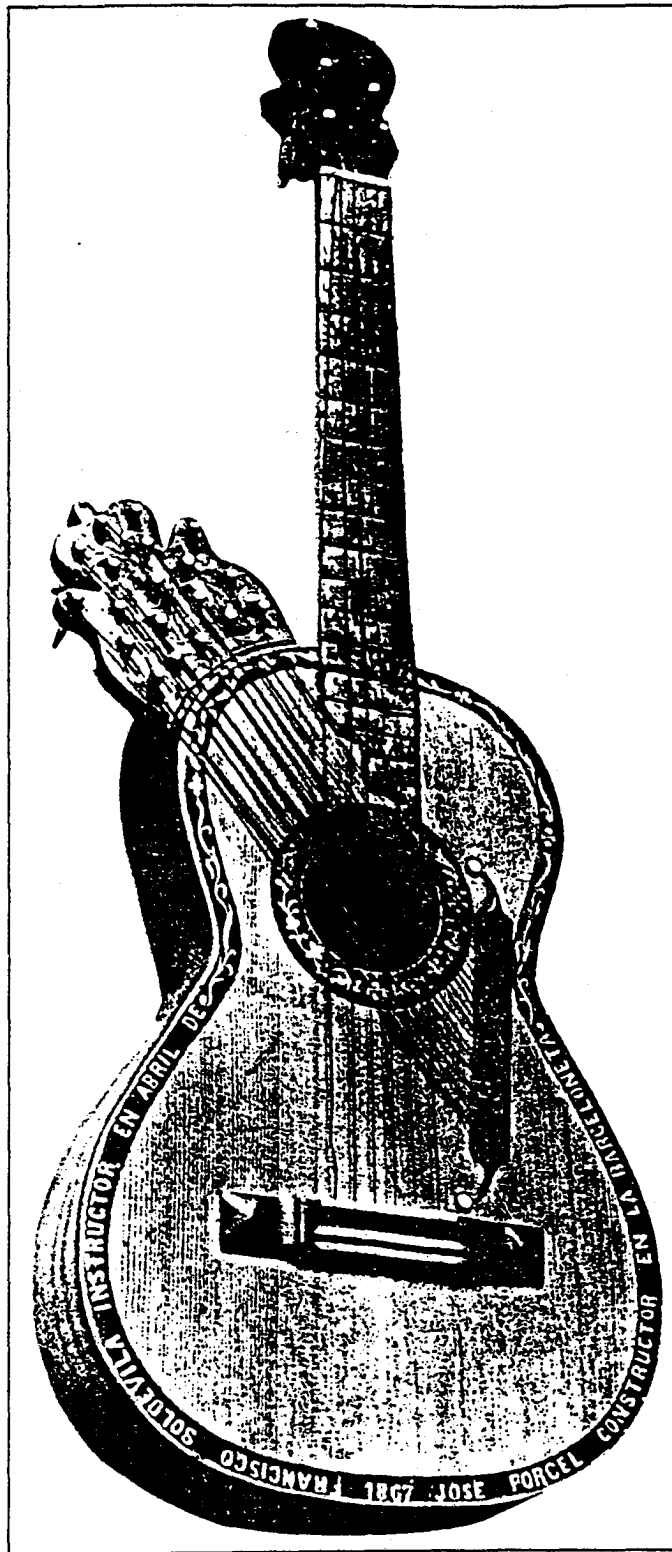


Figure 2.17

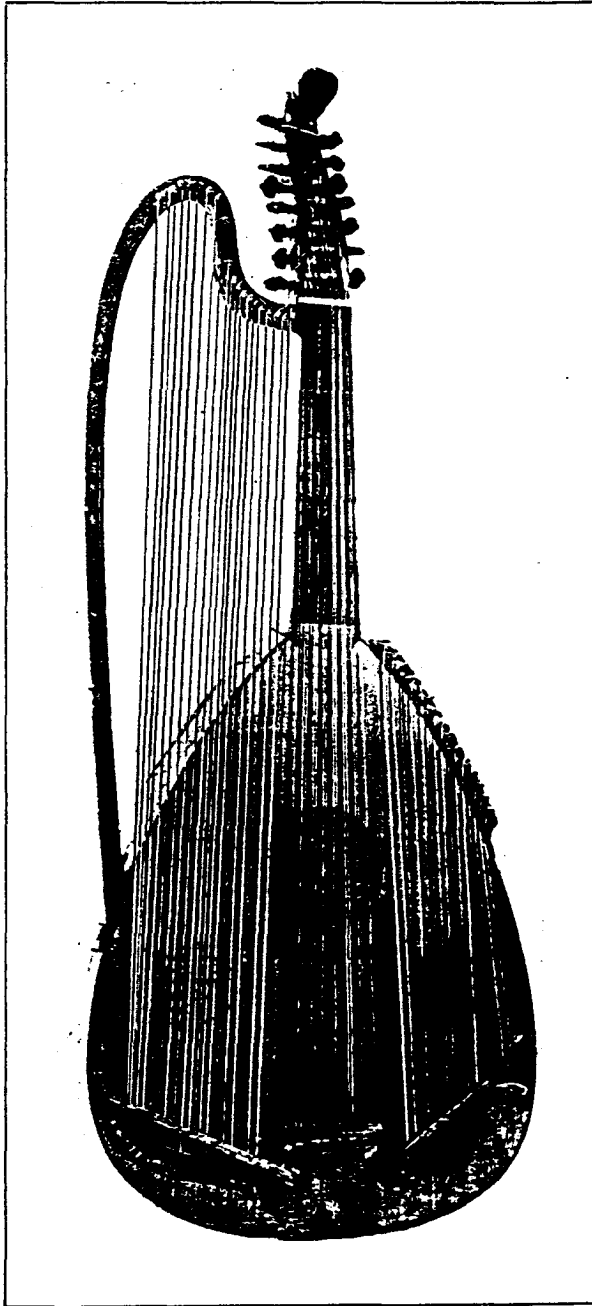


Figure 2.18

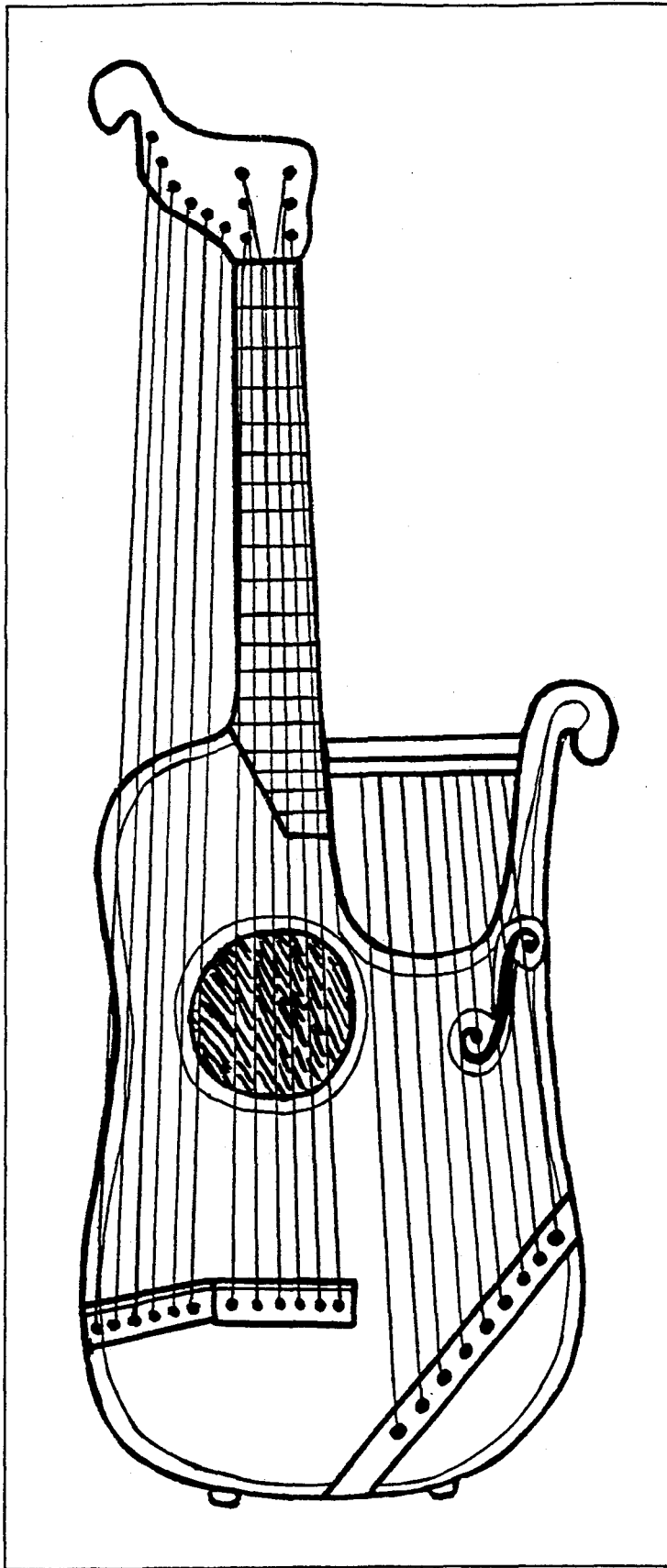


Figure 2.19

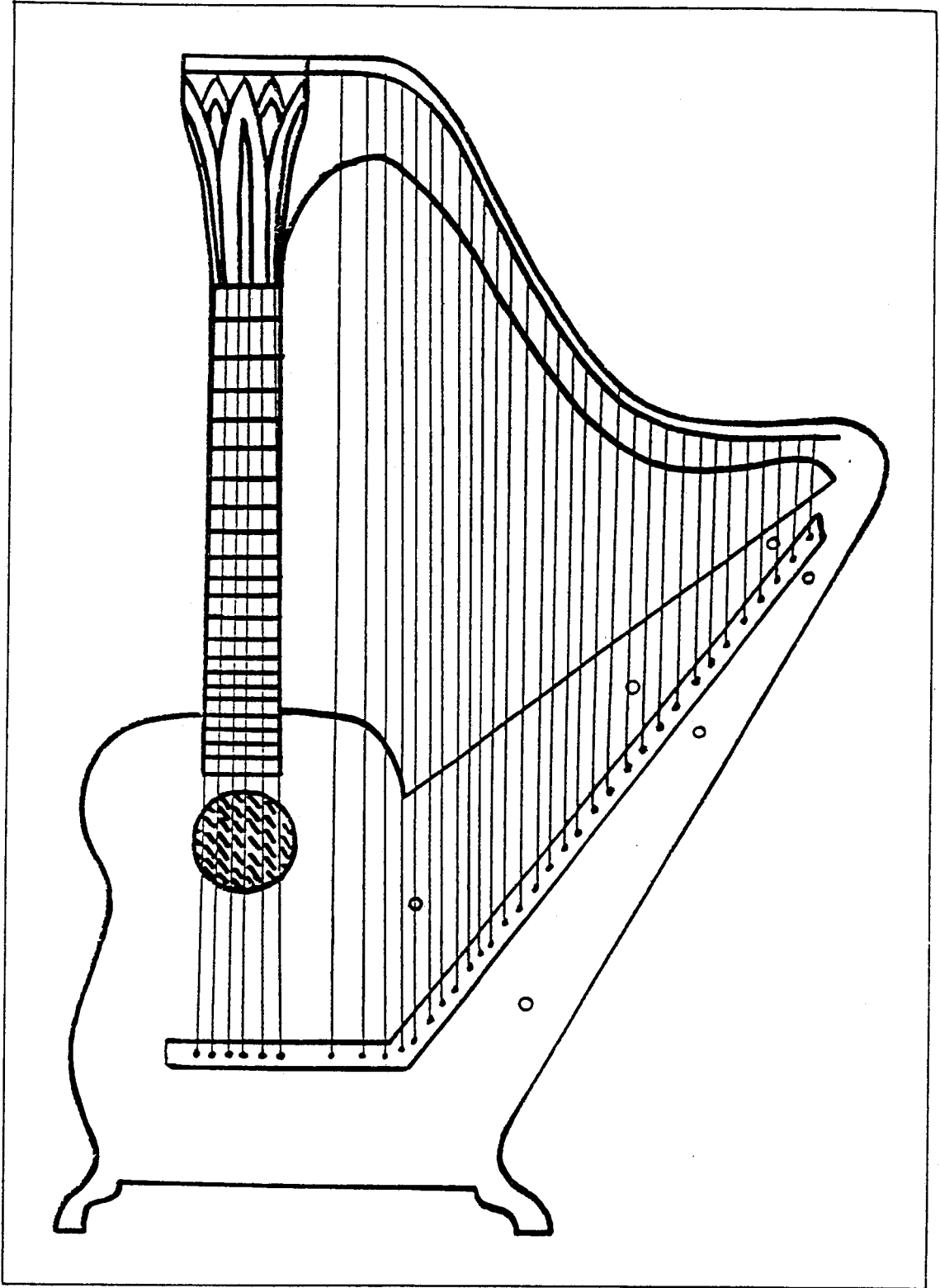


Figure 2.20

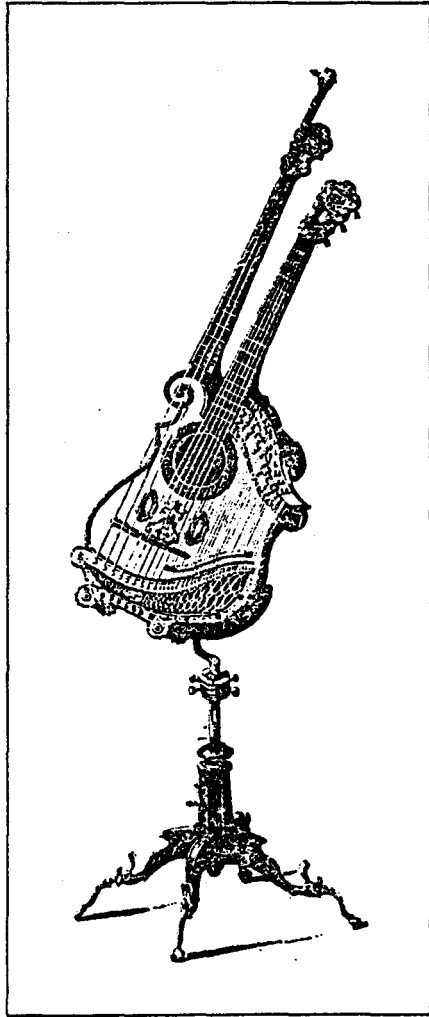


Figure 2.21

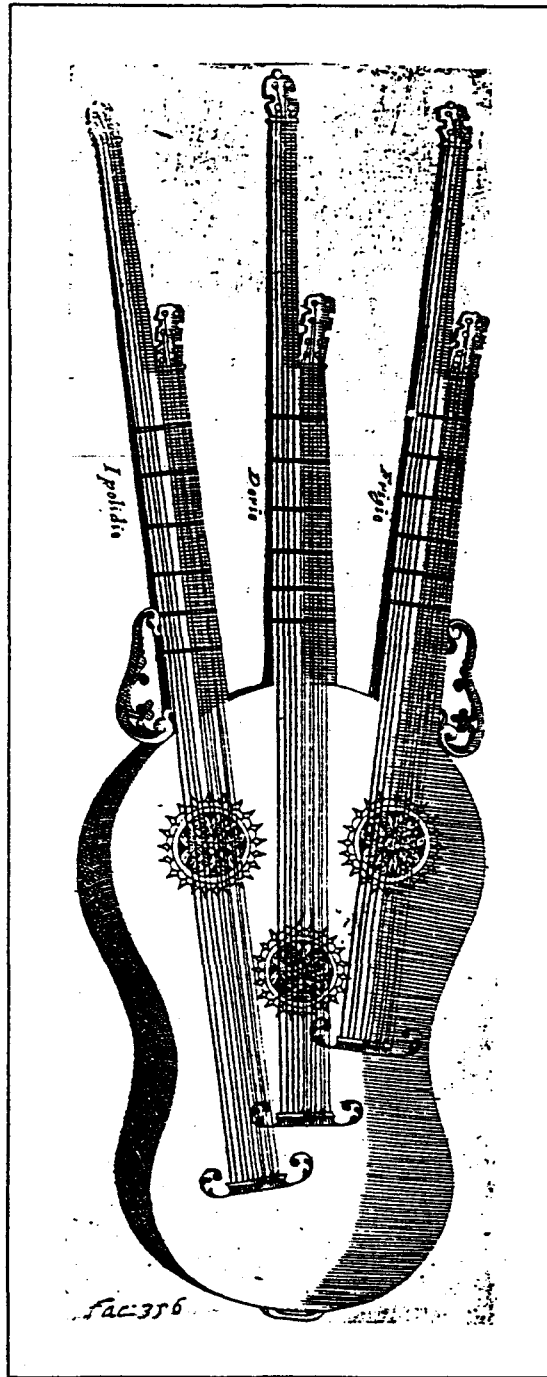


Figure 2.22

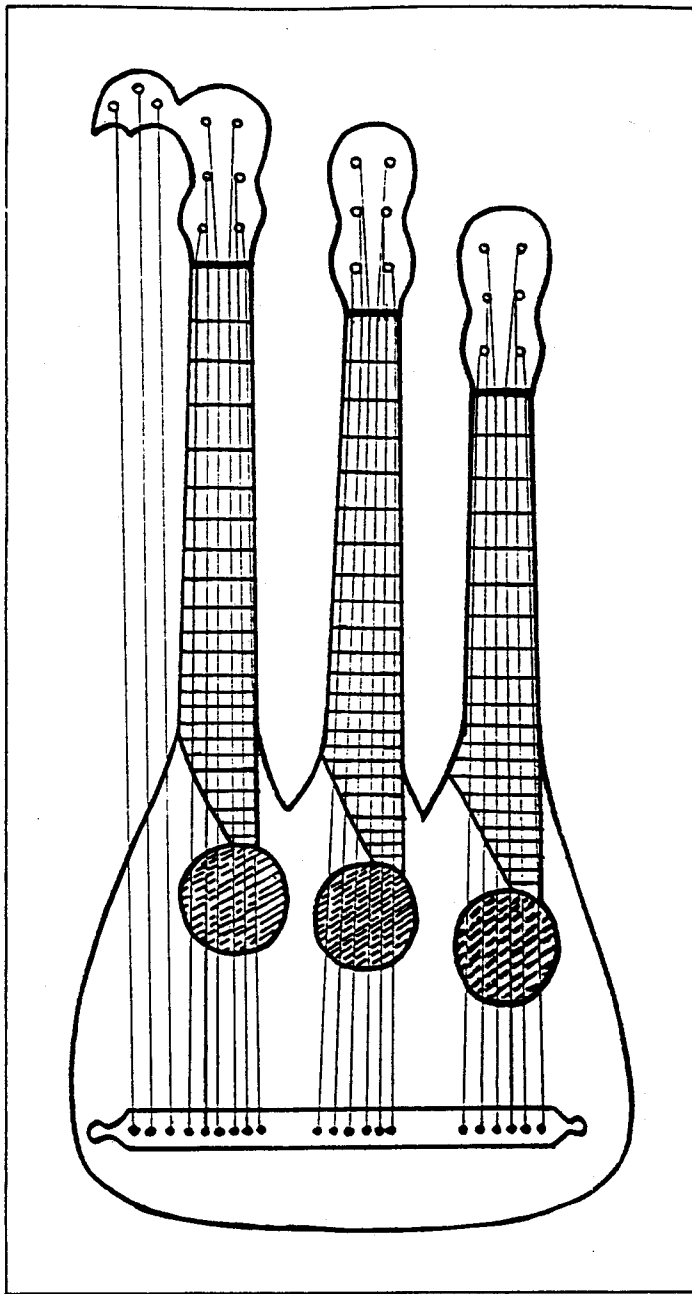


Figure 2.24

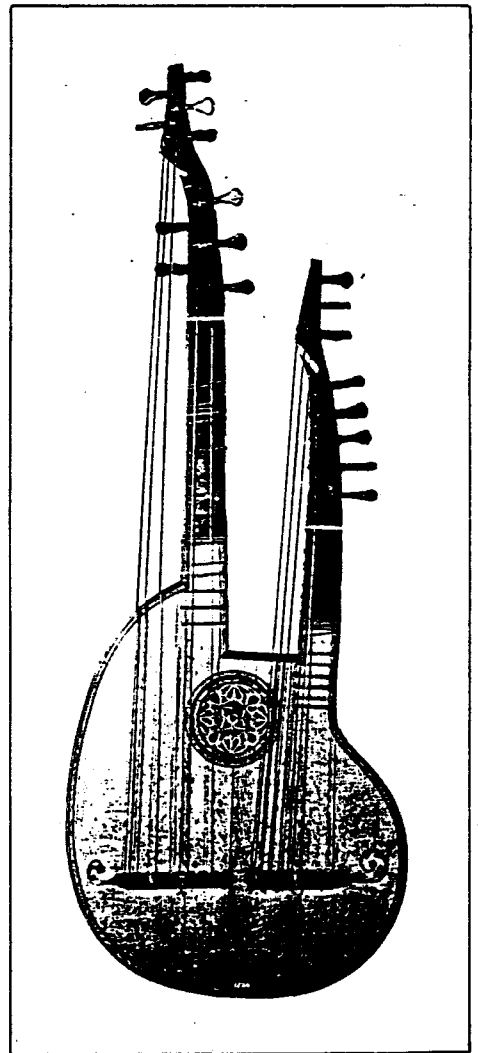


Figure 2.25

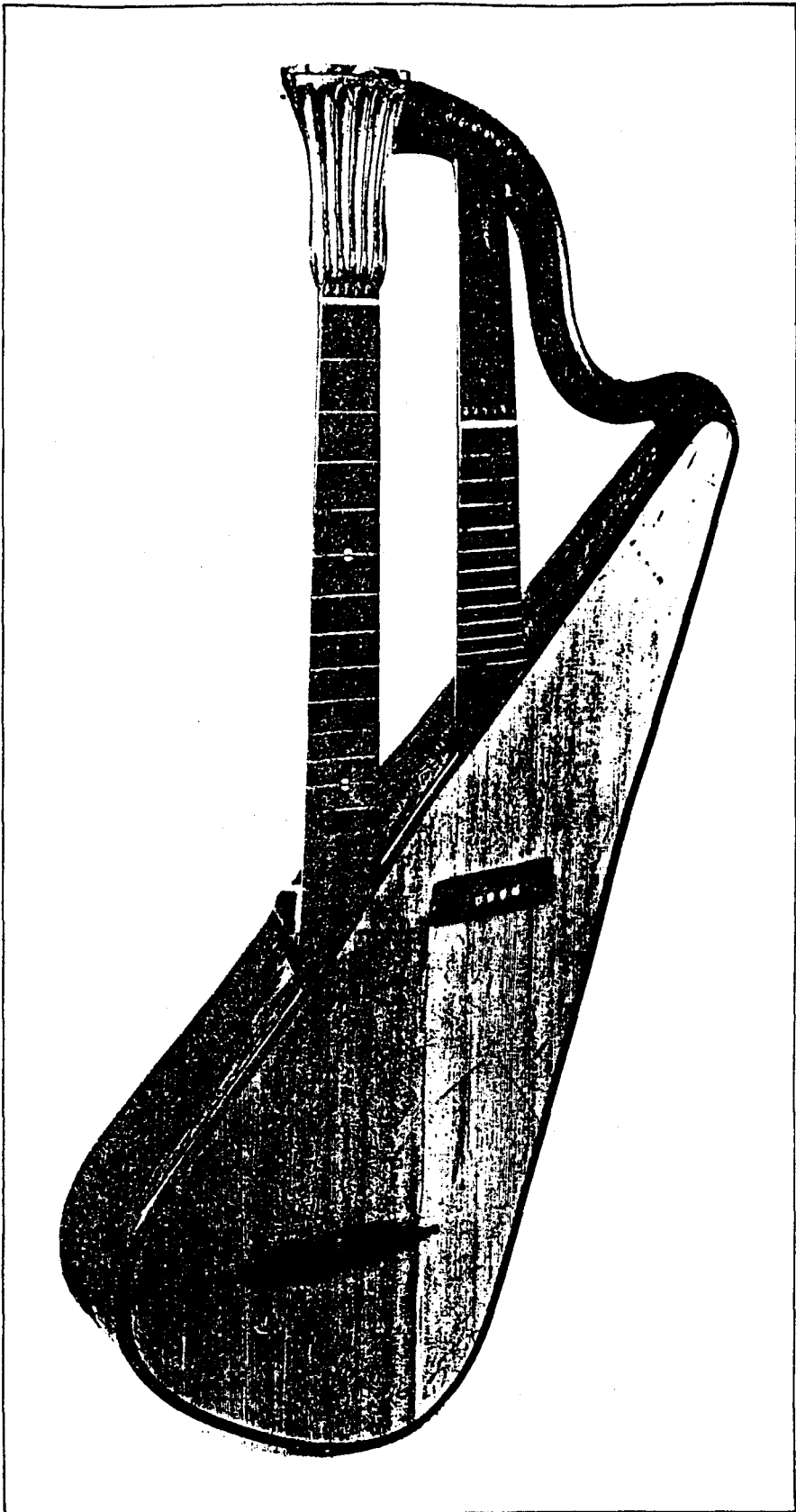


Figure 2.26

NOTES

VARIANT FORMS OF THE GUITAR FROM 1770-1900

1. Godwin, "Eccentric Forms", p.90.
2. Ibid.
3. Simon Wynberg, "A Brief History of Multi-String Guitars from the Renaissance to the Present Day", (B.Mus. Hons. dissertation, University of the Witwatersrand, 1977) p.3.
4. Anthony Baines, *European and American Musical Instruments*, (London : B.T. Batsford, 1966) pp.53-54.
5. Ibid., figs.320 and 321. The *bissex* has a moulded back with the centre rib broader than the others.
6. Derived from the Naderman harp. See Baines, *ibid.*, fig.400.
7. F.V. Mahillon, *Catalogue Descriptif et Analytique* [of the Brussels Conservatoire Instrument Collection], (Ghent: n.p., 1893-1912) p.297. The theorboed lute sometimes had up to eight diapasons. For additional information on the theorboed lute, see Sachs, *The History of Musical Instruments*, p.372, Plate XXIII.
8. Baines, p.54, figs.322 and 323. *Guitare décacorde*, Caron, Versailles 1784. Yale University, Belle Skinner Collection.
9. Mahillon, p.298.
10. Godwin, "Eccentric Forms", p.91.
11. Alexander Bellow, *The Illustrated History of the Guitar*, (New York : Franco Colombo, 1970) plate LXXX, p.133.
12. Vladimir Bobri, Martha Nelson, Gregory d'Alessio and Franz C. Hess, "A Gallery of Great Guitars - Part Three,

- the XVIII Century", *Guitar Review* 35, (Summer 1971), p.9.
13. A.P. Sharpe, *The Story of the Spanish Guitar*, 2nd ed. (London : Clifford Essex Music, 1959). See Supplement; third example.
 14. *Ibid.*, its measurements are given as follows :
 - * Scale length (distance from nut to bridge - 62.82cm)
 - * Width of fingerboard at the nut - 4.49cm
 - * Width of the body at the smallest part - 28.21cm
 - * Width of the body at the widest part - 37.18cm
 - * Depth of the body at the smallest part - 6.41cm
 - * Depth of the body at the widest part - 7.05cm.
 15. Baines, p.52, fig.329.
 16. *Ibid.*, fig.330.
 17. *Ibid.*, fig.331.
 18. Wynberg, "A Brief History", p.4 and 9. For more information concerning the *viola d'amore*, see Sachs, *The History of Musical Instruments*, pp.364-67.
 19. T and M.A. Evans, p.44.
 20. Kasha, p.22.
 21. Viewed from the side, the instrument is narrower at the heel and wider at the base. It is important to note that Sanguino's idea, for a guitar with a wedge-shaped body, was taken up by an American guitar builder named Thomas Humphrey (b.1949) in 1985. Remarkably, this instrument has greater projection and extraordinary sustaining capabilities. Humphrey explains that "Because of the shape, the volume of air is constantly being compressed and expanded severely." (p.10) After hearing this instrument in concert Narciso Yepes expressed great interest in acquiring one. See David E. Thigpen, "Finding

Music in the Wood", *Time International* 27, (2 July 1990), p.10.

22. T. and M.A. Evans, p.44.
23. Godwin, "Eccentric Forms", p.94, fig.1. This instrument is housed in Copenhagen, Carl Claudius Collection, No.204.
24. Ibid., p.92.
25. Ibid., For additional information (including photographs) concerning arch-citterns built by Renault, see Baines, pp.44-45 and figs.262-64; 266-67.
26. Ibid., For more detail concerning zithers, see Baines, pp.57-59 and figs.349-66.
27. Alan Kendall informs us that "A distinction should be made between the theorbo and the theorbo-lute. Basically the theorbo has a double head, but instead of the main course part of the head being bent back, [as is the case with the theorbo-lute] it follows straight up, and the bass part is above it, thus making a much longer neck and head altogether." (p.27) Both instruments have tortoise-shaped bodies and may be regarded as part of the archlute family of instruments. See Alan Kendall, *Musical Instruments*, (Portugal : Hamlyn, 1985) pp.24-27. See also Emmanuel Winternitz, "Notes on Archlutes", *The Guitar Review* 9, 1949, p.3.
28. Joscelyn Godwin, "The Survival of the Theorbo Principle", *The Journal of the Lute Society of America* 6, 1973, p.7. It is necessary to point out that Baines (p.55, fig.332) refers to the same instrument as the harp-lute-guitar (harp-theorbo).
29. Baines, fig.332.
30. Anthony Baines, *Victoria and Albert Museum : Catalogue of Musical Instruments : Volume II. Non-Keyboard Instruments*, (London : H.M.S.O., 1968) number 11/15.

31. Godwin, "The Survival", p.5.
32. Ibid., p.7. Baines's (*European and American*, p.55, fig.334) illustration shows an instrument which looks virtually identical to Godwin's model. Baines refers to his instrument as the harp-lute-guitar. See also Dennis E. Hensley "The Harp-guitar: its History and its only Practitioner", *Guitar Player* 10 No.3, 1976, pp.20,53,56.
33. Baines, fig.334.
34. The arrangement of illustrations given in Baines's *European and American*, (figs.333-40) clearly shows how the atrophy of the fingerboard and the additional basses eventually transformed the theorboed-guitar into a miniature harp. See Godwin, "The Survival", pp.5-6.
35. Stephen Bonner, "Harp-lute" (ii), *The New Grove* 8, p.212. Edward Light was responsible for the invention of the harp-lute-guitar, the dital harp, the harp-lyre and the Apollo lyre between 1798 and 1816. See further, Stephen Bonner, *Angelo Benedetto Ventura*, (Harlow : Bois de Boulogne, 1971), Table 2.
36. Of the fifteen extant recorded dated instruments, Bonner mentions that twelve fall within the 1805-10 period. This encompasses only 15% of the total date range (1770-1820). Stephen Bonner, *The Classic Image*, (Harlow : Bois de Boulogne, 1972), pp.23-24.
37. For more information concerning lyre-guitar music, see Bonner, *ibid.*, p.25-26.
38. Bonner, *The Classic Image*, p.10. For more detail concerning Bonner's comment about how the six-string lyre-guitar may have influenced the ordinary guitar (the change from five to six strings), see also pp.32-34.
39. Godwin, "The Survival", p.7. Oxford, Pitt Rivers Museum, no number given.
40. Bonner categorizes it as the 'yokeless Apollo type'. A similar model was advertised in "The Times" on 27 January

1817. According to Bonner this was the latest dated lyre guitar. See Bonner, *The Classic Image*, pp.13,27,31,52-53.

41. For more data (including photographs) on lyre guitars see Baines, *European and American*, figs.312-19 and p.51. More specifically, see figs.313-14 for a nine-string French lyre with a wider neck on which all the strings can be stopped.
42. At this point the author would like to mention a very interesting essay, indirectly related to the present subject, by Claude V. Palisca entitled "G.B. Doni, Musicological Activist, and his *Lyra Barberina*." Doni's (n.d.-1647) *Lyra Barberina* is essentially ". . . a compromise between an ancient lyre and a large lute . . .". The amphichordal lyre [made up of at least twenty-three strings] was one of several instruments Doni devised to play the ancient *tonoi* [Greek 'modes']. Among others were the diharmonic viols and violins, triharmonic harpsichords, a theorbo with three fingerboards, and a panharmonic viol.", pp.194-95. (I am indebted to Dietrich Wagner for having pointed this source out to me.) See Edward Olleson (ed.), *Modern Musical Scholarship*, (England : Oriel Press, 1978), pp.180-205.
43. The Mandolin Orchestra comprised fourteen players. Like the String Orchestra, it included first and second mandolins, mandriolas (tenor instruments), guitars and two double basses. See Fred Kazandjian, "Fritz Buss and the Classical Guitar in South Africa", (B.Mus. Hons. dissertation, University of the Witwatersrand, 1983), p.2.
44. Wynberg, "A Brief History", p.13.
45. Franz Jahnel, *Der Gitarre und Ihr Bau*, (Frankfurt am Main : Verlag das Musikinstrument, 1973). Chapter : "New Forms".
46. A diatonically-strung instrument popular in the Middle Ages which later developed into zithers and dulcimers. See Godwin, "Eccentric Forms", pp.92-93.

47. Turnbull, *The Guitar from the Renaissance*, plates 40a and b.
48. Godwin, "Eccentric Forms", p.93.
49. Ibid., p.95, fig.3.
50. Ibid., p.93.
51. Baines, *European and American*, fig. 307, p.48. Guitar, Porcel, Barcelona, 1867. *Barcelona Museo Municipal de Música*, 445.
52. Wynberg, "A Brief History", p.30.
53. Godwin, "Eccentric Forms", p.96. It must be pointed out that Godwin refers to this instrument as a *guitar*, while Baines calls it a *harp-cittern*.
54. Baines, *European and American*, fig.241. Harp-cittern, Wendelin Tieffenbrucker, Padua, c.1590. Vienna, *Kunshistorisches Museum, Sammlung alter Musikinstrumente*, c.67.
55. For a more detailed description of the *polyphant* see Baines, Ibid., p.42.
56. Ibid.
57. Godwin, "Eccentric Forms", p.96.
58. Ibid., p.97, fig.5. *Guitare multicorde*, Brussels Conservatoire collection, No.2490.
59. Another instrument also patented by Munch and Charpentier in the *Berlin Hochschule* collection (number 2357) has the following disposition of strings : eight free basses; six strings for the fingerboard and eleven strings for the harp section. See Godwin, "Eccentric Forms", p.96.
60. Ibid.
61. Ibid., p.97, fig.6. Harp-guitar, Brussels Conservatoire collection, No.1550. For more information regarding

- instruments made by Ventura, see Baines, *European and American*, (*Harp Ventura*), p.55, fig.339.
62. Ibid., p.96.
 63. Turnbull, *The Guitar from the Renaissance*, plate 41.
 64. Ibid., p.74.
 65. Tyler, *The Early Guitar*, p.112, plate 21. Palisca refers to this instrument as a "theorbo with three fingerboards." See Olleson (ed.), pp.194-95.
 66. Ibid., p.111.
 67. Baines, fig.327. Brussels, *Coservatoire Royal de Musique*. 3176.
 68. See Brian Jeffery, *Fernando Sor Composer and Guitarist*, (London : Tecla, 1977), p.102 for full quotation.
 69. Godwin, "Eccentric Forms", p.99.
 70. Baines, p.54.
 71. D. Fryklund, *Studier över Lyragitarren*, *Svensk Tidskrift för Musikforskning*, Vol.9, 1927, p.117.
 72. Curt Sachs, *Sammlung alter Musikinstrumente bei der Staatlichen Hochschule für Musik zu Berlin : Beschreibender Katalog*, (Berlin : n.p., 1922), col.176.
 73. Godwin, "Eccentric Forms", p.101, fig.11. Copenhagen, Carl Claudius collection, No.189.
 74. Ibid., p.99.
 75. Sachs, *Sammlung alter*, col.176.
 76. Baines, *European and American*, p.52, fig.326.
 77. Ibid., p.52., fig.328. See also, Guitar Review editors, "The Museum : Four Guitar Variants", *Guitar Review* 3, 1947, pp.60-61. The four instruments discussed from the Metropolitan Museum of Art collection are the harp-

guitar, the guitar-tirol, the *chitarra battente*, and the Russian guitar (sketches included); G. Marschkewitz, "Die Siebensaitige Gitarre : eine Erwiderung, *Der Gitarrenfreund* 28, 1927, pp.12-13; and Imre de Jonge, "The making of a Fifteen String Guitar : a Candid Interview with Luthier Sergei de Jonge", *Guitar Society of Toronto Bulletin*, (April 1981), pp.2-5.

78. Godwin, "Eccentric Forms", p.102.

79. Godwin, "The Survival", p.4.

CONVENTIONAL AND MULTI-STRING GUITARS PLAYED BY
PROFESSIONALS FROM 1800 TO THE PRESENT DAY

The Revival of the Guitar

Toward the end of the eighteenth century, the guitar went through three substantial changes. It acquired a sixth string, lost its double courses, and its music was written in notation instead of tablature. This evolution is very complex and it is for certain that the guitar, with six single strings, became somewhat standard in early nineteenth century Spain. The main point here is that the six-string guitar contributed to the guitar's ability to execute polyphonic music. This six-string guitar was the instrument used by the important nineteenth-century guitarist-composers to establish a full-scale revival of interest in the *punteado* style of guitar playing.¹

John Wirt.

The first indications of a serious revival of the guitar appeared at the beginning of the nineteenth century. The *punteado* style of Miguel García (1775-1832), a Cisterian monk known as Padre Basilio, created new interest amongst the public. His outstanding technical abilities and approach to contrapuntal music won him great fame.² According to Mantanya Ophee, Padre Basilio played a seven-string guitar, but it is not certain whether it was single or double strung.³ He soon became a well known guitar teacher and more important, he inspired two of his students, Don Federico Moretti and Fernando de Ferrandière, to write methods for the new six-string guitar.

Moretti's *Principios para Tocar la Guitarra de seis órdenes* and Ferrandière's *Arte de Tocar la Guitarra Española por Música*, both published in 1799, established the basic principles of guitar technique upon which subsequent methods were based. These works were of great significance for

the revival of the guitar in the early nineteenth century. Moretti's *Principios*, made both Sor and Aguado aware of the possibilities of part-writing for the guitar.⁴ Sor, for example, wrote :

At that time I had not heard of Mr Moretti. I heard one of his accompaniments performed by a friend of his, and the progression of the bass, as well as the parts of the harmony which I distinguished, gave me a high idea of his merit. I consider him as the flambeau which was to serve to illuminate the wandering steps of guitarists.⁵

Fernando Sor (1778-1839) was one of the most renowned guitarists and composers of the guitar. After the Napoleonic invasion of Spain (1808-13), Sor left for Paris in 1813. Here he became known both as a teacher and for his publications of guitar music. In 1815 he moved to London where his playing caused a sensation. The following year Sor was elected as an Associate of the Philharmonic Society, and on March 24 1817, he performed his "Concertante for Guitar and Strings". This was to be one of the most memorable concerts he ever gave.⁶ Commenting on his concert years later, in 1833, "The Giullianiad" (a periodical founded in Giuliani's honour) stated :

The impression he then made on his first performance at the Argyll Rooms, which I attended, was of a nature which will never be erased from my memory; it was at once magical and surprising⁷

Sor also undertook to improve the construction of the guitar. He had brought with him the improved Spanish guitar which prior to his appearance in London was scarcely known. In corroboration with Louis Panormo, the well known guitar-maker, Sor had instruments commissioned with the soundboard, sides and back made of very thin wood in place of thicker wood which was normally used. He also had struts fitted for reinforcement, to withstand the tension of the strings.⁸

Fernando Sor composed over four hundred pieces. Many of these compositions are still regarded as being necessary for achieving a correct performance technique. The following excerpt, (Example 3.1)⁹ taken from his

Etude in C major, *Studio 17*, Opus 29, presents a number of technical difficulties. One such problem is the movement in thirds and sixths over or underneath a tonic or dominant pedal point. His *Introduction et Variations sur un Thème de Mozart*, Opus 9, can be rated amongst the finest compositions ever written for the guitar. The following excerpt, (Example 3.2)¹⁰ demonstrates some of the technical possibilities Sor envisaged for this instrument.¹¹

Sor's textures are generally more complex and possess greater harmonic variety than, for example, the textures of Carulli's music. As can be seen in the examples, Sor's music contains no mere *bravura* writing made up of broken chords and arpeggios. Instead, an integration of a clear melodic line supported by accompanying voices is presented.

Sor (and Salomon) also composed original works for the *harpolyre* (See Chapter Two) which were published together with Salomon's method in 1830. They are : *Six Petites Pièces Progressives*, *Trois Pièces* (an *Andante Largo*, *Andantino Cantabile* and an *Andantino*) and the *Marche Funèbre*. All of these compositions make good use of the additional bass strings, but as Jeffery points out, ". . . they can scarcely be adopted to the ordinary guitar, for too many effects in the bass are lost, though the ten-string guitar would be a possibility."¹² The author has undertaken to show how the ten-string guitar can be used to play the above compositions. The *Marche Funèbre* has been selected as an example.

The *Marche Funèbre*, marked *Andante Lento*, opens in the key of a minor. Its march-like melancholic theme makes subtle use of dotted rhythms and is punctuated by demi-semiquaver arpeggiated passages. By measure 25 the piece modulates to a brighter A major key where the melody makes expressive use of triplets. This brief A major section modulates back to the key of a minor (measure 43) where a variation of the opening theme is presented. The piece ends with a mainly chordal section which makes

efficacious use of the low register in the accompaniment. The original composition (Example 1) has been given in Appendix A, followed by a ten-string guitar version (Example 2) with fingering and *accordatura*. *Scordatura* has been applied to the seventh and eighth strings of (Example 2).

Dionisio Aguado (1784-1849), who also studied with Miguel García,¹³ was not a prolific composer. Unlike Sor, Aguado advocated the use of fingernails to strike the strings. In his compositions he tried to improve the tonal qualities of the guitar and bring out its full sonorities. Some of these compositions are technically more difficult and more extended than those of Sor. This is demonstrated in works such as his *Le Menuet Affandangado Air Espagnol Varié pour Guitare*, Opus 15 or *Le Fandango Varié pour Guitare*, Opus 16. Both are *bravura* works with a strong Spanish flavour uncommon in the existing literature of the period.¹⁴ He also wrote a number of *etudes* for the guitar. The excerpt from Aguado's Etude No. 25 demonstrates some of the technical demands he makes, see (Example 3.3).¹⁵

Aguado, as did Sor, rested his little finger on the soundboard or bridge, but used his *tripodion* (a three legged stand used to support the instrument whilst playing in a sitting position) for support. The stand's firm support, to a certain extent eliminated the responsibility of actually having to hold the instrument. This enabled the performer to concentrate more freely on playing the instrument. In addition, the sound of the instrument was augmented because the guitar was held away from the body.¹⁶ This point is interesting because one of the reasons why Yepes adopted a slightly different sitting position (before 1964), as opposed to the traditional school, was to counteract the dampening effect the body has on the instrument.

But there is another thing. The guitar sounds much more in my position because the case of the guitar is more in vibration. When I sit in the traditional position, . . . then I am dampening the instrument with my body . . . , with the other position, the case is more free to vibrate.¹⁷

Another solution to this problem was undertaken by a Viennese guitar-maker named Schertzer. Upon a request from Nicolai Petrovich Makaroff (1810-1890), a Russian guitar virtuoso intensely devoted to the guitar, Schertzer built him a ten-string guitar which had a rich and strong tone. One reason for this improvement was because the instrument had two iron rods placed length-wise inside the instrument, which relieved the soundboard from the tension of the strings and allowed the table to vibrate more freely.

In addition to this, Schertzer had also introduced another improvement, a double lower back. This too, was of the greatest importance, increasing the richness of tone in the following manner : During the performance, the back of the guitar rests against the body of the performer. The sound becomes muffled, since vibrations are absorbed by the clothing. The second back is left free to vibrate and reflect the full tone of the instrument.¹⁸

The most distinguished Italian guitarist of this period was Mauro Giuliani (1781-1829). At the close of the eighteenth century he toured various European countries with great success. In 1806 Giuliani moved to Vienna where he established himself as a guitarist for the next ten years. Here he was associated with and was admired by the most prominent musicians of the city.¹⁹ This is what "The Giulianiad" had to say about him :

The tone of Giuliani was brought to the greatest possible perfection ; in his hands the guitar became gifted with a power of expression at once pure, thrilling and exquisite. He vocalized his adagios to a degree impossible to be imagined by those who never heard him . . . his melody in slow movements . . . was invested with a character, not only sustained and penetrating, yet of so earnest and pathetic In a word he made the instrument sing²⁰

Guiliani's most important achievement was the establishment of a repertoire of large-scale works such as his concertos, Opus 30 and 36. Giuliani's compositions, like Sor's, range from easy pieces which were in great public demand, to larger works for both solo instrument and guitar with ensemble. His published compositions number almost three hundred. Giuliani's "Practical Method for the Guitar" was never popular. It comprises mainly of valuable studies which are suited for more advanced students.²¹

Prior to settling in Paris in 1808, Ferdinand Carulli (1770-1841) had already established a reputation in Naples both as a performer and teacher. His concert performances proved so successful that by the turn of the century, Carulli became a renowned master of his instrument. In 1828 he had a guitar made by René Lacôte with additional bass strings (ten in all) which was called the *décacorde*. He also published a method for this instrument entitled *Méthode Complète pour le Décacorde Nouvelle Guitare*, Opus 293.²²

According to Carulli's method (See *Avant Propos* - Appendix B), this instrument was essentially intended for the amateur as an accompanying instrument. This guitar had five strings on the fretboard and the remaining five were free basses. It was tuned as follows, (Example 3.4).²³ The arrangement of the strings was intended to increase the harmonic range and resonance (by means of sympathetic vibrations) of the instrument.

. . . the result of this percussive technique is a more favourable fading sound which increases by half the ability of the instrument to project its tone, making it more harmonious and resonant than the ordinary guitar.

To a large extent, the additional strings also facilitated the performance of music which otherwise ". . . demands a great deal of hard work and study" on the six-string guitar.²⁴

Most people who play the guitar generally only want to accompany a 'romance' or an 'aria' and to play simple melodies. My aim has been to simplify the study of the guitar and at the same time make it more harmonious.²⁵

To make things more simple, Carulli's *décacorde* also had a *cheviller* (mechanical device) which could raise the pitch of the bass notes (C, F and G) for playing in different keys. Furthermore, Carulli states that one can play in flat keys more easily by applying *scordatura*, a tuning in which the pitch of one or more strings is changed from normal, to the open basses. This, he says, is very difficult on the six-string guitar.

In this method, Carulli offers advice on how to hold the instrument. For example, he suggests the use of a *tabouret* (footstool) with the waist of the guitar lying firmly on the left leg. He also gives a number of exercises in the first position which incorporates the bass notes, see (Example 3.5).²⁶ This is followed by a number of exercises designed to improve chordal and arpeggio techniques in which the use of the *cheviller* is advocated. The book also includes a number of short compositions for voice and accompaniment and deals briefly with ornaments such as slurs, mordents and trills. The book ends with a section entitled *Suite des Morceaux Progressifs* which includes several waltzes, rondos and a *divertissement*. An excerpt from the second movement of his *divertissement* is presented here as an example of the type of music Carulli envisaged for the *décacorde*, see (Example 3.6).²⁷

The idea of multi-string guitars has received a wide variety of reaction in the twentieth century. While some see it as an instrument with extended possibilities, with regard to harmony and resonance, others reject it completely.²⁸ Here is what Wilfrid M. Appleby has to say about Carulli's *décacorde* :

An unfortunate experiment by Carulli was his 'Decacorde' - a guitar with four extra strings which were struck 'à la harp.' Some guitarists copied and extended the extra string idea with the result that all over Europe guitaristic monstrosities were constructed, often with double heads and big-bellied boxes. Thanks to the enlightening influence of Segovia this folly has practically ceased.²⁹

It must, however, be pointed out that Appleby describes Carulli's instrument as having "four extra strings". This description implies that the instrument has six strings on the fretboard with four added basses. It is interesting to note that the instrument Carulli devised his *Méthode Complète pour le Décacorde* for, had a disposition of five stopped and five unstopped strings. See (Example 3.4) cited on p.94.

Matteo Carcassi (1792-1853) succeeded Carulli as the most celebrated guitarist in Paris. His research and imagination was responsible for many improvements in guitar playing. He introduced new effects and exploited the resources of the guitar in both his compositions and his "Complete Method for the Guitar" Opus 59 (c.1850), which is one of the best compilations of its kind.³⁰ The book begins with a section on the rudiments of music and is then followed by a systematic study of the guitar. The method first teaches a scale, then chord sequences, exercises, a *prélude* and several short pieces all in one key. This system is repeated in various keys.³¹ To this day copies of this instruction book are still used.

The most outstanding of Carcassi's solo compositions are his fantasies and variations based on melodies from operas, for example, his *Arie aus Cenerentola von Rossini* or *Webers Letzter Gedanke*.³² Pieces such as these demonstrate all the resources of the guitar without being too difficult for players of average standard. Approximately eighty of Carcassi's compositions were published with Opus numbers.

Soon after Giuliani left Vienna, the city received Luigi Legnani (1790-1877) with much praise in 1819. In the years that followed Legnani toured Italy,

Germany and Switzerland as a soloist. Legnani also undertook to improve the capabilities of the guitar. In 1833 he met the luthier, Georg Stauffer, who built Legnani a guitar, probably with eight strings, ". . . which had a richer sound."³³ He may have used this instrument whilst concertising at the principal European courts with Paganini (1836-38).

Legnani published works with Opus numbers exceeding two hundred and fifty. These include variations, fantasies and musical medleys for guitar on popular operatic themes. Of more technical value are the duets for violin (flute) and guitar. The *Duetto Concertante*, Opus 23 is a good example.³⁴

According to available sources, Legnani retired around 1840. He spent his final years in Ravenna (Italy) constructing guitars and violins. His well known "Legnani model" guitar which had a screw-adjusted neck, was reproduced by other guitar-makers in central Europe between 1830 and 1880. Today, firms such as *Klein* of Koblenz still produce guitars of similar design.³⁵

Giulio Regondi (1822-72) was a child prodigy of the guitar. He achieved great fame playing the six-string guitar first in Paris in 1830, and then in London in 1831. In London he met the Polish guitarist Marek Sokolowski (1818-83) who played a seven-string guitar. This may have inspired Regondi to go a step further and take up the eight-string guitar, which he did. Regondi played this instrument on a concert tour to Leipzig, Prague and Vienna in 1840-41.³⁶ These concerts proved a great success. A Viennese music journal of 1841 remarked that Regondi was the ". . . Paganini of the guitar."³⁷ Regondi was primarily a virtuoso recitalist and published relatively few compositions for the guitar. Those that were published demand the skill of a virtuoso.

Nicolo Paganini (1782-1840) is primarily known as a virtuoso violinist, and little is said about his association with the guitar or mandolin. According to

Sheppard, the great Polish violinist named Lipinski is reported earnestly to have said that he was unable to decide whether Paganini was more proficient on the guitar or the violin.³⁸ Carulli also acknowledged Paganini's potential as a guitarist :

The fact may not be generally known that Paganini was a fine performer on the guitar, and that he composed most of his airs on this instrument, arranging and amplifying them on the violin according to his fancy.³⁹

Paganini himself has said that the guitar has helped not only in his compositions, but has enhanced his technique as a violinist. He found, specially in situations where wide stretches were demanded, that the guitar was of considerable assistance in strengthening his left hand.⁴⁰

Paganini used the guitar in many compositions (Opuses 39-77) numbering over one hundred and fifty pieces. These include works for solo guitar, violin and guitar duos, trios and quartets. These compositions are generally less sophisticated than his works for the violin, often playing a chordal accompaniment role.⁴¹ His best known work which includes the guitar is his *Grand Sonata a Chitarra Sola cor' Accompagnamento di Violina*. Throughout its three movements, the technique of a virtuoso is demanded from the guitarist; the violin plays a purely accompanying role.⁴²

Napoleon Coste (1805-83) was probably the most important French guitar virtuoso of the nineteenth century. From 1824 to 1828 he frequently performed with an excellent guitarist by the name of Luigi Sagrini (1809-40). Around 1830, Coste moved to Paris to study the guitar with Fernando Sor. Here he also met and was inspired by Aguado, Carulli and Carcassi. Coste continued to give recitals until 1863, when due to an accident, he incapacitated his right hand.⁴³

During the period 1830-40, Coste took up the study of harmony, counterpoint and composition with Sor, publishing his first works around

1840. These publications were unsuccessful as the guitar at the time was again experiencing a decline in popularity.⁴⁴ His published compositions, numbering between fifty and sixty, are often contrapuntal, such as the minuet from his *Andante et Menuet* Opus 39, and in fantasie form, such as his *Divagation* Opus 45 and *Le Départ* Opus 31. Many of his compositions are also inspired by programmatic ideas. His love for nature often manifests itself in descriptive titles such as : *Feuilles d'Automne*, Opus 41; *Le Passage des Alpes*, Opus 27, 28a and 40 and *La Source du Lyson*, Opus 47.⁴⁵

La Source du Lyson opens with a short movement marked *Alllegro* which depicts the efforts of a meandering river at its source, sometimes flowing swiftly (measures 1. and 2) and at times not (measure 3), see (Example 3.7).⁴⁶ The second movement, *Andante Sostenuto*, is melancholic and expressive using broad typically French melodies characteristic of Coste's style. The interesting harmonies make a welcome change to those commonly found in nineteenth century guitar literature. The final movement *Rondeau Villageois* is a cheerful peasant dance in 2_4 time which begins with drones played at an interval of a fifth. Rapid running passages and tricky harmonies, such as those ending the piece, demand the technique of a virtuoso.⁴⁷

He was also one of the earliest composers to transcribe seventeenth century tablature music to staff notation. This led to the revival of interest in Baroque guitar music. Shortly after 1856, Coste was commissioned by the publishers of Sor's guitar method to revise Sor's edition. This simplified issue, entitled *Methode Complète pour la Guitare par Ferdinand Sor, Rédigée et Augmentée de Nombreux Exemples et Leçons ... par N. Coste* - published in Paris c.1845, also advocated the use of the additional seventh bass string.⁴⁸ Nearly all of Coste's guitar works are intended for a seven-string guitar.⁴⁹

The seventh string on Coste's guitar ran off the neck of the instrument. This string was tuned to D, below the sixth string and at times to C. Although the works of Napoleon Coste are easily adaptable to the six string guitar, some effects such as added harmonic variety and resonance, would be lost.⁵⁰ Coste believed the additional strings increased sympathetic vibrations. This is significant as Yepes's rationale for his ten-string guitar embraces the same principle.⁵¹ According to Wynberg, Coste's rationale for the extra seventh string was as follows :

- * It can be used as a tonic in the keys of D major or minor
- * as a dominant in G major or minor
- * and as a sub-dominant in A major or minor, thus extending the guitar's harmonic range.⁵²

However, there are some parts in his compositions where both low C's and low D's are indicated, for example, in the third movement (*Rondo*) of his Opus 28 and 40 of *Le Passage des Alpes*, see (Example 3.8).⁵³ Obviously, playing this composition with an instrument with a single additional bass string would not suffice unless, as Wynberg puts it, ". . . had a guitar of more than seven strings been intended."⁵⁴ On the cover of Simon Wynberg's edition "The Guitar Works of Napoleon Coste", Coste poses in a photograph with four guitars including an eleven-string theorbo-type, and one with seven strings, see (Figure 3.1).⁵⁵ Guitarists playing with additional bass strings can perform all of Coste's works as originally intended.

In 1840, Johann Kaspar Mertz (1805-56) left Hungary and settled in Vienna. That same year he gave a recital at the court theatre which earned him great success. A number of tours to Moravia, Poland, Russia, Berlin and Dresden followed and in 1855 he performed before King Ludwig of Bavaria. It is said that the king was astonished by both his playing and his instrument, a ten-string guitar.⁵⁶

According to the memoirs of Makaroff, who was a contemporary of Mertz :

. . . Mertz was without doubt, the best of the German guitarists I had heard. His playing was marked by power, energy, feeling, clarity and expression. However, he had the defects of the German school - the buzzing of basses, and the smothering of very rapid passages at times. With respect to the embellishment and polishing of musical sentences and periods, Mertz was not on a par with Zani de Ferrant [sic] or Schultz. This was also true in respect to tenderness and softness of tone.⁵⁷

The four extra strings on Mertz's guitar ran off the neck of the instrument and were tuned diatonically below the sixth string as follows, (Example 3.9).⁵⁸ This tuning was not strictly adhered to, and *scordatura* could have been used as the tonality and music demanded.

Most of his compositions for the guitar such as his *Fantaisie Hongroise* Opus 65 No.1 or *Les Adieux* demanded an instrument with additional bass strings. By transposing some of the lower notes by an octave, many of his works are playable on the six-string guitar. However, as was the case with Coste's instrument, an adjustment such as this would detract from the original effect intended.

Mertz was a prolific Romantic composer whose music, although not on a par with the true masters of the period, is well crafted, virtuosic and emotionally intense. Even though many of his compositions were issued without Opus numbers, his numbered compositions reach one hundred. The quality of his compositions are varied with most of his works being transcriptions or arrangements based on operatic themes. These are often used in predictable variation or fantasy form. His Opus 8 *Opera Revue*, for example, consists of thirty-six transcriptions from well known operas by Donizetti, Bellini, Wagner and others.⁵⁹

His Opus 13 entitled *Bardenklänge* comprises a number of short original compositions typical of that era. Rapid arpeggiated passages and harmonies common to the period can be found throughout the *Bardenklänge*. The

introduction to his *Romanze* illustrates this point, see (Example 3.10).⁶⁰ Romantic titles such as *Lied Ohne Worte*; *Gondoliera*; *Fingals Höhle*; *Abendlied* and *Unruhe* which are also found in Mertz's *Bardenklänge* are unusual for guitar music from this period.⁶¹

Other original compositions by Mertz include his music for two guitars. His *Trauermarsch* No.3 of *Nänien Trauerlieder* for example, is a sad and emotional work. His *Barcarole* has an imaginative introduction with harmonics and a melodic line on the one guitar punctuating the "rolling" effect, used to imitate waves in gondolier music on the other. This is followed by an expressive melody in $\frac{6}{8}$ time much in the style of Mendelssohn's *Venetianisches Gondellieder* (Opus 19 No.6, Opus 30 No.6, Opus 62 No.5) for piano.⁶²

The *Tarantelle* in two movements (*Allegretto* and *Allegro*), originally included in the *Bardenklänge* as a solo composition, is an invigorating dance transcribed for two guitars, full of possibilities for the virtuoso such as effective *acciaccaturas*, high note *glissandi* and repetitive *tremolo*-like high notes passages., An excerpt from one of the guitar parts is given in (Example 3.11).⁶³

The early nineteenth century resurgence of the guitar brought about several developments. As has already been mentioned :

- * original stylistic developments were realised
- * technical facility and means of expression were improved
- * instruments of superior design were created
- * many instruction books were written and
- * an enormous amount of music was published.⁶⁴

This revival, however, was short lived as interest in the guitar waned during the second half of the nineteenth century.

The Decline of the Guitar

In 1856 Makaroff organised a competition for guitar composition and construction in Brussels in order to revive interest in the guitar. The first and second prizes for composition were won by Johann Kaspar Mertz and Napoleon Coste respectively. The first prize in guitar construction went to Schertzer who made a nine-string guitar. This instrument comprised six strings, which could be stopped, and three added basses stretched across a second unfretted narrower neck, see (Figure 3.2).⁶⁵

Makaroff began his career as a guitarist on a six-string guitar but later progressed to an eight-string guitar "... which increased tonal power as well as harmonic possibilities". After meeting Mertz, who played a ten-string guitar, Makaroff felt Mertz's tenth string to be unnecessary since it was a bass contra A.

It seemed to me that one bass A was sufficient for the six string guitar. I had asked both Fischer and Schertzer to make my guitar with nine strings. It would be better to have a bass contra G, if it were possible. However, since the tone would have to be too low to be distinctly heard, it was not possible I solved this problem of that bass by adding a tenth string - an open bass G [non-contra]. This enriched the guitar tremendously, since it took care of the three tones of the scale C, G, D and made available on open strings, the dominant, tonic and sub-dominant. To a large extent, this made playing easier.⁶⁶

It must be mentioned that Yepes assimilated Makaroff's *re-entrant* concept, of including 'non-contra' added basses, for the tuning of his ten-string guitar approximately one century later. (The *accordatura* for the Yepes guitar will be discussed in the next chapter.)

Despite the few attempts by individuals such as Makaroff to offset the decline in the guitar's popularity, interest in the guitar continued to decline.

Madame Sidney Pratten , a famous English guitar teacher from this period, found for example that :

. . . the amateur pupil was not inclined to devote sufficient study to the instrument to gain the necessary technique to grapple with the difficulties of the music of the classic authors for the guitar. The works of Giuliani and Sor, Legnani, Nüske and Schultz were beyond the powers of the average student.⁶⁷

The attitude of the students reflect the general mood towards the guitar at the time. As a result of this, the amateur image became established during the 1850s.

Although interest in the guitar had declined during the second half of the nineteenth century, the foundations of modern twentieth century classical guitar construction were being laid in Spain. Antonio Torres (1817-92) carried out numerous experiments in the design and construction of the guitar. This resulted in vast improvements (greater dynamic and tonal possibilities) and to a certain extent, the stabilisation of the design. Torres's example became a model for his successors and was to spread from Spain to other countries in Europe.

The new features came about more as a result of the development of existing ideas rather than by the introduction of new features. The most important developments were a system of strutting and the changed position of the bridge which enhanced the loudness of the instrument. For the first time the proportions and measurements of the body attained a standard size. With deeper sides the volume of the soundbox was increased, the fretboard became thicker and wider, ornate decorations were reduced to a minimum, and the length of the strings were increased.⁶⁸

According to Heck, these improvements were made not without some sacrifice. Heck argues that Torres's increase in string length to a certain extent impedes the instrument's playability. In other words, the greater the

string length, the wider the spacing of the frets, which in turn influences the guitarist's control of the fingerboard. Music composed, for example, by Giuliani or Carcassi called for a guitar with a string length of between 59-64cm. The Torres guitar has a string length of between 64-65cm. Playing an arpeggio (e.g. which includes the F and A on the sixth and first strings respectively) in the music of the above mentioned composers, would therefore be easier to execute on the instruments it was originally intended for.⁶⁹

According to Romanillos, there are three known eleven-string guitars built by Torres, (SE07, SE71 and SE83). The one was built for a blind guitarist named Giménez Manjon; another, being played in the photograph by José Martínez Toboso, see (Figure 3.3)⁷⁰, was made in 1876; and the third, constructed in 1884, was owned by an amateur guitarist José Rojo y Cid.⁷¹

Julián Arcas (1832-82), an outstanding guitarist, was a pivotal figure between the first and the second half of the nineteenth century in Spain. According to Martínez Sirvent, Torres ". . . took up guitar making on the advice of Sr. Arcas".⁷² During the 1850s Arcas played a Torres six-string guitar and later introduced the great Spanish player, Tárrega, to this instrument. Arcas was also responsible for introducing the *apoyando* (rest stroke) technique to Tárrega.⁷³

The musical and technical foundation of the twentieth century classical guitar is credited to Francisco Tárrega (1852-1909). Just as Torres introduced the modern classical guitar by developing existent features rather than by instituting new ones, Tárrega likewise introduced no radical innovative changes. The technical aspect of Tárrega's playing had been used by guitarists before. No standard manner in the holding of the guitar, nor the correct placing of hands and the cultivation of the right hand technique had as yet been introduced. New techniques were now possible because of the enlarged body of the guitar - the right arm supported by

the lower bout. The already long controversial subject on the use of nails had still not been solved.⁷⁴

Although Tárrega never formalised an opinion on the issue of fingernails, he never played with fingernails.⁷⁵ He was primarily concerned with creating tone quality to the musical style of its time. He believed that to express music correctly, the performer had to be technically competent. In his view, the agility of the fingers and the position of the right hand were of primary importance.⁷⁶

Tárrega discarded aids such as straps and *tripodions* and raised the left leg by using a foot-stool. He rested the waist of the guitar on the left lap supported underneath by the right leg. The back of the guitar was supported against the chest. This position produced greater stability.⁷⁷ Although his teacher Arcas had used the *apoyando* stroke in rapid scale-like passages, it was Tárrega who fully developed the technique.⁷⁸

Tárrega, realising that the guitar lacked a repertoire of quality music comparable to other instruments during that period, began to transcribe works from other media. He transcribed, for example, the music of Beethoven, Chopin, Bach and Schumann (over a hundred transcriptions), and composed numerous pieces himself, including *etudes*, *préludes* and waltzes. Although his own compositions are not of the same standard as that of better known composers from that period, his new technical approach enabled him to apply the complex harmonies and compositional techniques of the Romantic period to guitar music.⁷⁹

The melodic style typical of Tárrega's music favours small compositions which were ideally suited for intimate chamber performances. Two of his most popular works, the *Recuerdos de la Alhambra* and *Capricho Arabe* illustrate the composer's resourceful technical inventiveness. Both pieces have tuneful melodies with underlying clear harmonic

accompaniments. A greater tonal variation is achieved by shifts to higher positions in the left hand. The simple melody of the *Recuerdos de la Alhambra* accomplishes its remarkable effect by the *tremolo*.⁸⁰

What Tárrega had begun, was continued and developed by several of his students.⁸¹ Most important of these was Miguel Llobet (1878-1938), essentially a guitar virtuoso and concert performer.⁸² Musically and technically Llobet was the most proficient of all Tárrega's students and like his teacher, did not believe that the guitar could be heard in large concert halls. Segovia's reaction to Llobet's statement was as follows :

I have already mentioned Llobet's categorical opinion regarding the guitar's 'inability' to be heard throughout large halls. This had also been said by Tárrega and his students. If they, the top exponents of the classical guitar, held such a view, who could blame critics, audiences and other musicians for agreeing with them.⁸³

Although he performed in the major cities of Europe and South America the number of recitals he gave were few. One of Llobet's major weaknesses as a top exponent of the guitar was his failure to encourage composers (de Falla excluded) to write for the guitar. Whilst living in Paris, composers such as Ravel, Debussy and Faure apparently asked him to help them write for the guitar, sadly their requests were ignored. According to John Wirt, Llobet knew both Albéniz and Granados personally, but neither of them ever composed a single work for the guitar.⁸⁴

Llobet enlarged the guitar repertoire mainly through transcriptions. These include works by Bach, Mozart, Granados, Chopin, Schumann and Wagner. He also arranged a number of pieces for the guitar, such as his *Diez Canciones Populares Catalans*⁸⁵ (1899) and wrote a few original compositions.

Emilio Pujol (1886-1980) began his studies with Tárrega in 1902 and seven years later made a name for himself in Spain as a virtuoso guitarist. His career as a performer began with recitals in Madrid and London in 1912. In

1919 he toured South America for the first time, and in 1921 he toured Europe establishing himself internationally as a guitarist.⁸⁶

His most significant contribution includes his method in four volumes entitled *Escuela Razonada de la Guitarra*.⁸⁷ This is the most extensive and widely used guitar method today. It deals with all aspects of guitar technique based on the principles of Tárrega. In 1947 Pujol was appointed professor of the guitar at the National Conservatoire of Music in Lisbon, Portugal. That year he initiated and directed the first instruction course for guitar ever given at this institution. Pujol's compositions are relatively few, most of these are studies and dances. He has also transcribed works for two guitars and *vihuela* music.⁸⁸

The Italian, Mario Maccaferri (b.1900) studied the classical guitar under Luigi Mozzani. In 1919 he met Miguel Llobet and Emilio Pujol in Paris. The following year he began what was to become a successful, but short-lived, career as a concert guitarist performing in a number of European countries. "In the eyes of some press reviewers he was an artist of the highest calibre, equal both in artistry and interpretation to the then young Andrés Segovia."⁸⁹ Unfortunately, in 1933, through an injury to his right hand his career as a recitalist ended.

Throughout most of his career Maccaferri also maintained great interest in the technical side of guitar making. He designed and played a nine-string guitar which comprised a six-string guitar with three additional free basses, see (Figure 3.4).⁹⁰ The body of this instrument is shaped like a modern guitar, but has a cutaway shoulder to facilitate playing notes in the higher register. It must be pointed out that this development is not entirely original, since Luigi Mozzani had built cutaway lyre-guitars (with added basses) before Maccaferri introduced the concept on the guitar. The upper bout on the bass side of Maccaferri's guitar has also been extended to counteract the tension from the added strings.⁹¹ One reason why

Maccaferri created this instrument was to facilitate the playing of lute music on the guitar. More than three decades later, Yepes argued on similar lines in favour of the ten-string guitar.

At this point the author would like to digress briefly to consider whether or not the practice of transcribing music from one medium to another, has always been an aesthetically viable practice. Hans-Günter Klein explains that musical compositions during the Classical and Romantic eras were considered complete ". . . and no-one but the composer himself had any right to alter it."⁹² This, however, was not the case during the Baroque period. Johann Sebastian Bach, like his predecessors and contemporaries, arranged works of his own and other composers for different instruments. Therefore if, for example, lute works are today transcribed for the ten-string guitar, those responsible are undoubtedly following tradition.

Guitars of the double neck variety were also played by professionals in the late nineteenth and early twentieth centuries. The then well known Viennese instrumental ensemble known as the "Schrammel Quartet" (named after the brothers Johann and Josef Schrammel) popularised the double neck guitar, see (Figure 3.5).⁹³ This instrument, then known as the "Quartet Model", was used by the quartet's guitarist, Anton Strohmayer, mainly for accompaniment. The guitar was played in their ensemble from 1877 to 1890.⁹⁴

As can be seen in the photograph, the two necks were made up of six and seven strings. The neck with seven strings is fretless, and therefore could only be played as open strings thereby also adding resonance to the instrument and increasing its harmonic range. On closer scrutiny one notices that the string lengths of Strohmayer's added basses become longer from right to left. This, of course, was designed to accommodate the progressively lower tones probably without the need for change of gauge in strings.

Russian guitarists such as Makaroff and V.P. Lebeder (1867-1907) both played similar double neck guitars. Instruments resembling the "Quartet Model" became popular in Austria, England, Germany, Russia and the United States of America. Methods for this guitar were still being published by H.H. Zimmerman in Leipzig around 1924.⁹⁵ It is interesting to know that guitars of this variety are still played in countries such as Germany and Austria.

The Second Revival of the Guitar

The main thrust of the twentieth century revival of the classical guitar can be credited to the Spaniard, Andrés Segovia (1893-1987).⁹⁶ Although he never met Tárrega and was self taught, the performing style Segovia developed was based on the concepts and techniques of the older master. Segovia's sitting position was very similar to that of Tárrega's, but he adopted a different angle in the right hand position, because he used his fingernails.

For over half a century, Segovia appeared on concert platforms all over the world. He made numerous radio and television performances and has recorded nearly his entire repertoire. This comprises music from early *vihuela* tablatures to that of contemporary composers whom he inspired. His consistency in inspiring contemporary composers to write for this instrument has been a major contribution towards the revival of the guitar. These works are essentially Romantic and tonal in character and have also helped enlarge the guitar's then small Romantic repertoire.⁹⁷ Segovia has also transcribed numerous works. Amongst these the most well known include the "Chaconne" from Johann Sebastian Bach's Second Partita in D Minor (BWV1004)⁹⁸ for solo violin and movements from Bach's lute suites. He has also transcribed the music of Handel, Chopin, Haydn and many other composers.⁹⁹

The eminent position the guitar holds today is largely due to Segovia. He has taught and influenced a great number of guitarists who are known world-wide. These include John Williams, Oscar Ghiglia, Alirio Diaz, Julian Bream (no formal lessons) and many others.¹⁰⁰

In Antwerpen, June 1987, the present author had the pleasure of meeting the Belgian guitarist Raphaëlla Smits (b.1957), the 1986 winner of the *XX Certamen International de Guitarra Francisco Tárrega* held in Benicasim, Spain.¹⁰¹

Raphaëlla Smits has, since 1975, given guitar recitals in Amsterdam, Berlin, New York, Los Angeles, San Francisco and Madrid. She has studied at both the *Antwerpen* and *Brussels Conservatoires* and has attended advanced courses in Spain with José Tomàs at the *Catedra Andrés Segovia*. Both Tomàs and Smits play an eight-string guitar which in fact is a development from the Yepes ten-string guitar.¹⁰² Smits's instrument, made by John Gilbert in 1980, is similar to the Yepes model, but has a slightly narrower neck, see (Figure 3.6). Although the added basses increase the harmonic range of the instrument, and produce less dissonant overtones, the potential to project sound is not as great as the ten-string guitar.¹⁰³

The Swedish guitarist, Göran Söllscher (b.1955), studied with Per-Olof Johnson at the Royal Academy of Music in Copenhagen. Although inspired greatly by his teacher, he is also an admirer of Andrés Segovia, Julian Bream, John Williams and Manuel Barrueco. He gives approximately fifty concerts a year and has performed both in Europe and the Far East. Amongst other works, he has recorded Johann Sebastian Bach's complete lute suites as well as Antonio Vivaldi's lute concertos.¹⁰⁴

The instruments he uses most include the Ramirez six-string guitar; a Bolin six-string guitar which he uses mainly for Romantic music and a Bolin eleven-string alto guitar which he uses for playing Renaissance and

Baroque music. As can be seen in the photograph, (Figure 3.7)¹⁰⁵ all the strings lie on a wide fingerboard as is the case with the Yepes ten-string guitar. The body of this instrument is shaped like Maccaferri's nine-string guitar.

Söllscher also uses an interesting device for amplification, Bolin's "soundboard" amplifier. This is how Söllscher describes it :

It works in the way that you put a contact microphone on the top of the guitar near the bridge. The microphone is connected with a conventional amplifier, from where the sound proceeds to the 'soundboard', which is a box constructed with fan struts both on the outside and on the inner side. The idea behind this is that it works acoustically in the same way as a guitar. This does not sound very complicated, but it has taken Georg Bolin more than twenty years to develop it. I also use it when I give concerts in big halls where the guitar does not have the power to fill the room.¹⁰⁶

Inspired by Göran Söllscher's recordings, Stephen Snook (b.1953), a teacher at The Australian Institute of Guitar, also took up the alto guitar. This instrument, made by Graham Macdonald in Australia 1987, comprises thirteen strings of which ten lie on the fingerboard and three are free basses. Its *accordatura* is as follows, (Example 3.12). Snook points out that :

. . . the basses of the Yepes guitar, unlike Söllscher's or mine, are all one length. This requires the use of thicker strings to get lower pitches. However, on the alto guitar the strings have a longer string length and the gauges remain the same (ie. the same principle as the archlute). This means lower tension which gives a better lighter tonal quality in lute music and also makes the playing of ornaments easier. With the Yepes guitar, the situation is reversed making the sound heavier with greater difficulty in playing ornaments.

Snook argues that the six-string guitar is too limited in range for playing lute and archlute music. Today there are many good lutenists and players of original instruments such as the Baroque guitar. For this reason, says Snook, people are more inclined to listen to original instrument performances.

In Sydney itself we have a few good lutenists such as Robert Clancy, who has performed in Europe with Jordi Savall (a viola da gamba player), and Tommie Anderson (of Swedish origin) who recently gave recitals on lute and Baroque guitar.

In Europe there are of course many more fine instrumentalists like the above mentioned. Due to these reasons, Snook believes the future of the Yepes ten-string guitar lies in modern solo and chamber music. As for the alto guitar, Snook sees it as a necessary compromise "... to allow the playing of lute music with a modern classical guitar technique."¹⁰⁷

Other than Yepes, Monden or Buss there is also evidence to show that the ten-string guitar is being played by an increasing number of adroit professional guitarists. These include Simon Wynberg (England), Vicenç Mayol (Spain), Janet Marlow (The United States of America), David Hewitt and Tessa Ziegler (South Africa), Alf Alexander (Australia), Stephan Schmidt (Germany) and many others.

Stephan Schmidt, for example, won the *Concours International de Guitare* and the *Wettbewerb* in Mettman in 1987. The following year Schmidt also won the Radio France competition. Here are excerpts from a concert review by John Duarte, a recognised critic of the guitar, discussing a recital given by Schmidt at the Wigmore Hall in 1989 :

He came with excellent credentials, a solidly chosen programme, a ten-string guitar and several first-aided right fingernails, to find a sparsely populated hall - on the day of an Underground strike, the direr aspects of all of which appeared to leave his performance unaffected There is no department in which Stephan Schmidt is not richly endowed - Ohana told me that he is the finest young guitarist he has ever heard.¹⁰⁸

From the second half of the twentieth century, composers have become increasingly aware of musical possibilities for the guitar both as a solo instrument and for ensemble purposes. John Wirt writes that during the 1950s, classical guitar amplification, to overcome the problem of hearing the

guitar in large ensembles, became common and is still used more strongly by many guitarists.¹⁰⁹ This is significant, as Narciso Yepes never employs amplification when playing his ten-string guitar in solo nor ensemble performance.

Although the six-string guitar has been (and still is) the instrument adopted by most professional guitarists during the period 1800 to the present day, it is clear that a significant number of guitarists, for reasons already discussed, preferred (prefer) instruments with added basses. In most cases these basses were tuned diatonically and were strung away from the fingerboard. With the Yepes ten-string guitar, we have for the first time, an instrument with its added basses tuned non-diatonically, with all its strings lying on the fingerboard, providing more or less equal overtones for all twelve tones of the chromatic scale. This makes Yepes's concept unique¹¹⁰ since, as we shall see in the following chapter, he achieves both the goals of his precursors and significantly increases the instrument's potential to project sound.

A musical score for three staves, enclosed in a rectangular border. The top staff features a melodic line with eighth and sixteenth notes, including some beamed sixteenth-note pairs. The middle staff provides a harmonic accompaniment with chords and moving lines. The bottom staff continues the accompaniment with a focus on chordal textures and rhythmic patterns. The notation includes various note values, rests, and stems, typical of a piano or guitar score.

Example 3.1

Andante Moderato

THEME.

The first system of the musical score consists of two staves. The top staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bottom staff is the piano accompaniment, starting with a bass clef. The piano part features a steady eighth-note accompaniment. A bracketed section in the piano part is labeled "for the 2^d time".

VAR: I.

The second system of the musical score consists of four staves, all in treble clef. The first staff is the variation, labeled "VAR: I.". The remaining three staves provide a multi-voice accompaniment for the variation, with various rhythmic patterns and melodic lines.

Example 3.2

Study No. 25 D. Aguado

Allegro comodo (♩ = 63)

Example 3.3

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e

Mi Si Sol Re La Sol Fa Mi Re Li

Cordes que l'on doigte. Cordes que l'on pince à vide

Example 3.4

EXERCICES

Pour apprendre à lire les notes à la première position.

N° 1.

N° 2.

Example 3.5

Poco allegretto

The musical score consists of ten staves. The first staff is marked 'Poco allegretto' and begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody with dynamic markings of *mf* and *f*. The third staff includes a fermata over a note and dynamic markings of *f* and *mf*. The fourth staff has dynamic markings of *mf* and *f*. The fifth staff features a fermata and dynamic markings of *f* and *mf*. The sixth staff includes a fermata and dynamic markings of *f* and *mf*. The seventh staff has dynamic markings of *f* and *mf*. The eighth staff begins with a dynamic marking of *p*. The ninth staff continues the melody. The tenth staff is a bass line consisting of a series of chords, with dynamic markings of *f* and *mf*. The number '2445' is printed at the bottom center of the page.

2445

Example 3.6

LA SOURCE DU LYSON

NAP. COSTE.

Op. 47.

Allegro.

INTRODUCTION.

The musical score is written for piano and consists of six staves. It begins with the tempo marking 'Allegro.' and the section title 'INTRODUCTION.'. The music is in a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also articulation marks like accents and slurs, and fingerings indicated by numbers 1-5. A '7me C.' (7th measure) is marked in the fifth staff. The piece concludes with a final cadence in the sixth staff.

Example 3.7

The image displays two systems of musical notation. The first system, labeled with measure numbers 95 and 100, consists of a single staff with a treble clef and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. A dynamic marking of *p* is present. The second system, labeled with measure number 145, also consists of a single staff with a treble clef and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. A dynamic marking of *p* is present. The entire score is enclosed in a rectangular border.

Example 3.8



Figure 3.1

A musical score for Example 3.9. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a single whole note on the second line (G4). The bass staff contains a sequence of notes: a whole note on the first space (F3), a whole note on the first line (E3), a whole note on the first space (D3), a whole note on the first line (C3), a whole note on the first space (B2), a whole note on the first line (A2), and a whole note on the first space (G2). A bracket under the first four notes of the bass staff is labeled "8va", indicating an octave transposition.

Example 3.9

A musical score for Example 3.10, titled "Romanze. GUITARE." in a large, decorative font. The score is for guitar and includes several performance instructions and markings:

- Tempo:** "Andante." at the beginning.
- Section:** "Introduction." at the start.
- Performance Markings:** "Jmitation del Arpa" (Arpeggio imitation), "f" (forte), "lucro" (lucro), "rit." (ritardando), and "quasi Arpa" (quasi arpeggio).
- Technical Markings:** "Flag." (flagging) and "12" (12th fret) are indicated above notes in the first system.
- Structural Markings:** Roman numerals "XII" are placed above the staff at two different points.
- Other Markings:** "ant. III. R." (antiphonal) is written above the staff in the second system.

 The score is written on four systems of staves, showing a complex melodic and harmonic progression with various articulations and dynamics.

Example 3.10

Musical score for guitar, measures 102-118. The score is written on five staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. The word "loco" is written above the staff at measure 106. The score includes various guitar-specific notations such as "X" for natural harmonics, "V" for vibrato, and circled numbers (4, 6, 4) indicating fret positions. The piece concludes at measure 118.

Example 3.11

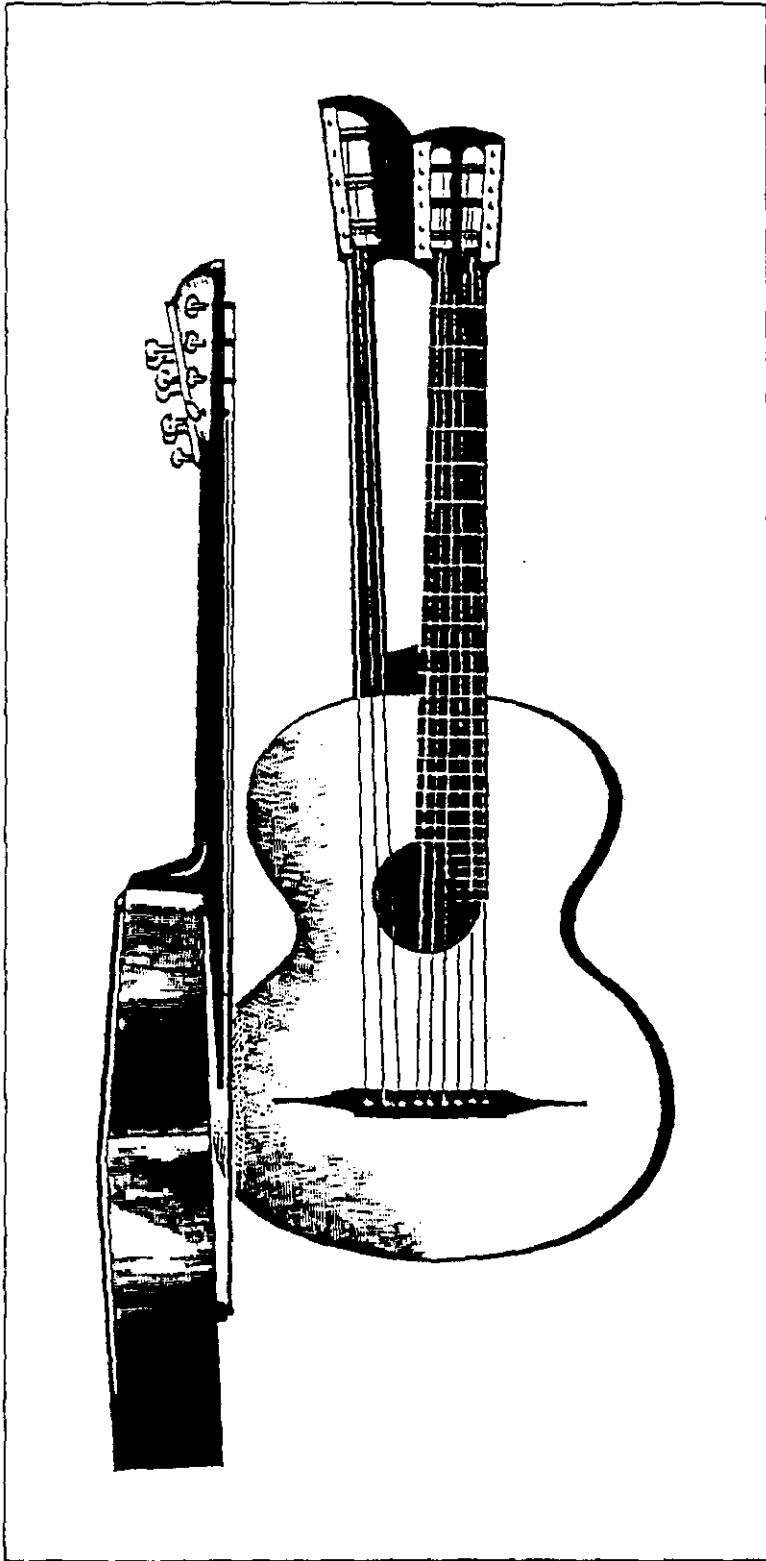


Figure 3.2



Figure 3.3



Figure 3.4



Figure 3.5



Figure 3.6

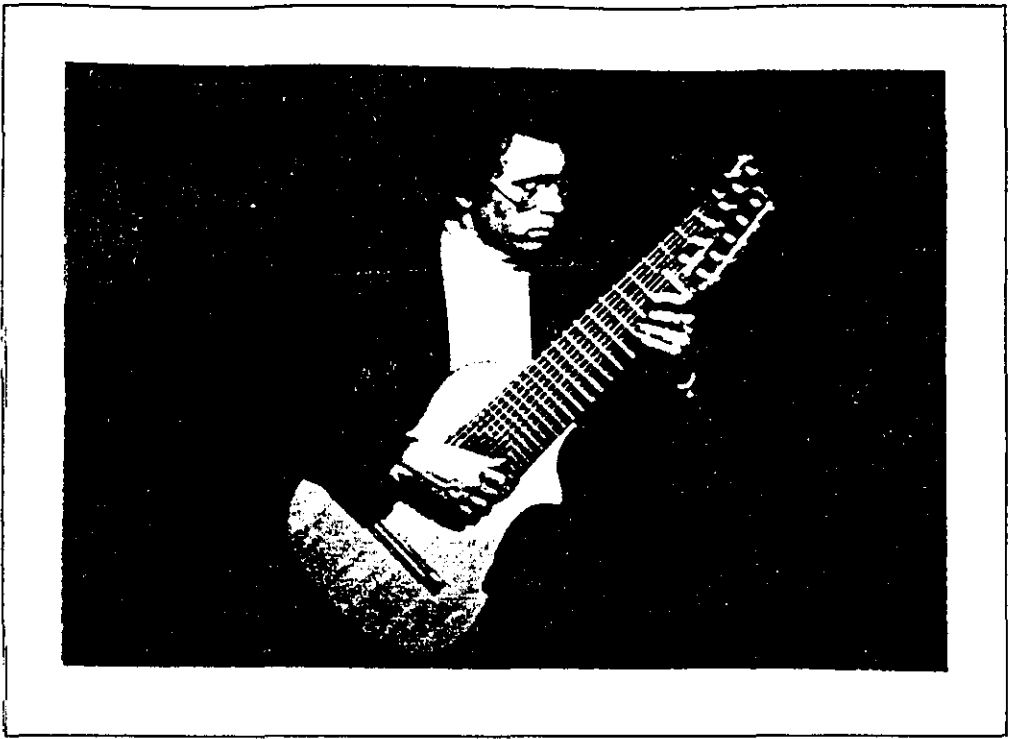


Figure 3.7

8va

Example 3.12

NOTES

CONVENTIONAL AND MULTI-STRING GUITARS PLAYED BY PROFESSIONALS FROM 1800 TO THE PRESENT DAY

1. John Wirt, "The Status of the Guitar in Serious Music", *Guitar Review* 54, (Summer 1983), p.12.
2. For more detail regarding Padre Basilio (Miguel Garcia) and his manner of performing see "Aguado" in the *Encyclopédie Pictoresque de la Musique* by A. Ledhuy and H. Bertini, (Paris : 1835); and Franco Poselli, "L'enigmatica Figura di Padre Basilio", *Il Fronimo* 1 No.3, (April 1973), pp.27-29.
3. Mantanya Ophee, "Opinion", *Guitar* 12 No.9, (April 1984), p.38.
4. See further Thomas F. Heck, "The Role of Italy in the Early History of the Guitar", *Guitar Review* 34, 1971, pp.1-6; Franco Poselli, "Federico Moretti e il suo Rolo nella Storia della Chitarra", *Il Fronimo* 1 No.4, (July 1973), pp.11-19; and J. Subirá, *Historia de la Música Española e Hispano - Americana*, (Barcelona : 1953), p.625.
5. Quoted in Graham Wade, *Traditions of the Classical Guitar* (London : John Calder Limited, 1980), p.97.
6. See Brian Jeffery, *Fernando Sor Composer and Guitarist* (London : Tecla, 1977); and Fernando Sor, *The Complete Works of Fernando Sor* (B. Jeffery ed.) (London : Tecla Editions, 1982) Vols.1-9.
7. Quoted in Brian Jeffery, "Fernando Sor, Concert Performer", *Guitar Review* 39, (Summer 1974), p.7.
8. Turnbull, *The Guitar from the Renaissance*, p.68. For more on the subject dealing with the strutting of Panormo's guitars see José L. Romanillos, *Antonio de*

Torres. *Guitar Maker - His Life and Work* (London : Nader, 1987), pp.89-90.

9. Sor, *The Complete Works* 4, Opus 29, Studio 17.
10. *Ibid.*, 1, Opus 9.
11. See Michael Decker, "Sor's Principles of Guitar Fingerings", *Guitar Review* 65, (Spring 1986), pp.18- 23.
12. Jeffery, *Fernando Sor Composer*, p.102.
13. Emilio Pujol, *El Dilema del Sonido en la Guitarra* (Buenos Aires : Ricordi, 1979), p.45.
14. Dionisio Aguado, *The Selected Works of Dionisio Aguado* (S. Wynberg ed.) (London : Editions Chanterelle, 1981), see the Introduction. See also José L. Romanillos "Dionisio Aguado - The Man", *Guitar* 12 No.9, (April 1984), pp. 13-16.
15. Dionisio Aguado *Etüden und Tonleiterstudien* (Mainz : Schott, 1928), No.25.
16. *Ibid.*, see the Introduction, p.XVII.
17. Interview with Narciso Yepes, International Guitarist, Cabo-Roig, Alicante, Spain, 7 July 1987.
18. Nicolai Petrovich Makaroff, "The Memoirs of Makaroff", (trans. by V. Bobri and N. Ulreich) *The Guitar Review* 1 No.5, 1948, p.1.
19. Having heard Giuliani perform, it was Beethoven who said, "The guitar is a miniature orchestra in itself". See A.P. Sharpe, *The Story of the Spanish Guitar*, 2nd ed. (London : Clifford Essex Music, 1959) pp.28-29.
20. Quoted in Wade, pp.116-117.
21. See Heck, "The Birth".
22. Unfortunately Carulli's method gives no illustration showing this instrument's physical features. However, Baines does provide a photograph of a ten-

string guitar made by Lacôte, in the 1820s, which could give us an indication of how this instrument may have looked. See Chapter Two, Figure 2.6.

23. Ferdinand Carulli, *Méthode Complète pour le Décacorde Nouvelle Guitarre*, Op.293 (Firenze : Studio per Edizioni Scelte, 1981), p.2.
24. In the following chapter it will be shown how Yepes similarly takes advantage of his ten-string guitar to facilitate playing music originally composed for a guitar with six strings.
25. Carulli, *Méthode Complète, Avant Propos*. Translation of the *Avant Propos* by Noëlle Tyson.
26. Ibid., p.4.
27. Ibid., p.74. This composition (*Largo ; Poco Allegretto*) has been recorded by Narciso Yepes on the ten-string guitar, *Deutsche Grammophon* (disc no. 2531 113).
28. This conflict of opinion will be discussed in greater detail in Chapter Four.
29. Appleby, p.19.
30. Sharpe, p.26.
31. See Matteo Carcassi, *Matteo Carcassi Method* (Revised by D. Arciniega and C. Clayson) 2 Vols. GA 1A & B (London : Schott, 1984).
32. See Matteo Carcassi, *Gitarren Schule, Fünfzig Übungen in fortschreitender Schwierigkeit, 1c Teil III*, (Mainz : Schott, 1921), pp.24-25, and 27-28.
33. It is not certain whether the guitar built by Stauffer for Legnani was indeed an eight-string guitar. Boetticher tells us that "On a longer visit to Vienna (1833) he met the luthier G. Stauffer who made him a guitar with additional bass strings which produced a richer sound". *Ein längerer Aufenthalt in Wien (1833) machte ihn dem Lautenmacher G. Stauffer bekannt,*

der für ihn eine besondere klangkräftige Gitarre mit vermehrten Bassaiten schuf. Trans. by Elke Mannschatz. (W. Boetticher, "Luigi Legnani", *Die Musik in Geschichte und Gegenwart*, 15 Vols.(F. Blume ed.) 8, p.473. However, Boetticher fails to mention the number of strings the instrument had. Wynberg also briefly mentions that Legnani (and Regondi) played eight string guitars, (see Johann Kaspar Mertz, *Bardenklänge* (S. Wynberg ed.) (London : Editions Chanterelle, 1983) - Introduction. It is therefore very likely that the guitar built by Stauffer for Legnani was one with eight strings.

34. Thomas F. Heck, "Legnani (Rinaldo) Luigi", *The New Grove* 10, pp.612-13.
35. Ibid., p.613. See also Daniela Rossato, "Luigi Rinaldo Legnani", *Il Fronimo* 7 No.27, (Apr 1979), pp.5-15; J. Zuth, "Die Leipziger 'Allgemeine Musikalische Zeitung' als Gitarristsche Quelle", *Die Gitarre*, in 12 parts, Part 3, 1 Nos.6-7, (Mar-Apr 1920), Berlin, pp.102-04; and R. Ferrari, "Luigi Legnani", *Der Gitarrenfreund* 27, 1926, pp.101, 119, 135 and 28 1927, p.7.
36. Thomas F. Heck, "Regondi, Giulio", *The New Grove* 15, p.694. See also Simon Wynberg, "Giulio Regondi : 1822-1872", *Guitar and Lute* 20, 1982, pp.34-36; Simon Wynberg, "Giulio Regondi : Cenni Biografici", *Il Fronimo* 42, 1983, pp.8-14; and J. Zuth, "Eine Handschrift von Giulio Regondi", *Musik im Haus* 6, 1927, pp.78-80. For more detail concerning Marek Sokolowski, see Jósef Powrózniak, "The Guitar in Poland", (trans. by C. Boniakowski), *Guitar and Lute* 14, (July 1980), pp.18-20. See also Michail Michajlovic Ivanov, *Russkaia Semistrunnaia Gitara* (Moscow : State Musical Publishing Co., 1948), pp.144.
37. Quoted in Phillip James Bone, *The Guitar and Mandolin* (London : Schott, 1972), p.206.

38. Leslie Sheppard, "The Influence of the Guitar on Paganini", *Guitar International* 14 No.7, (February 1986), p.32.
39. Quoted in *ibid.*
40. *Ibid.*, pp.32-33.
41. Turnbull, *The Guitar from the Renaissance*, pp.86-87.
42. Karl Ludwig Nicol, *Nicolo Paganini, Violine & Gitarre - György Terebesi. Sonja Prunnbauer* (Vol.2), gramophone record sleeve notes (trans. by F.A. Bishop), Telefunken (disc no. 6. 41936 AS).
43. Jeffery Cooper, "Coste, Napoleon", *The New Grove* 4, p.824.
44. *Ibid.*
45. Napoleon Coste, *The Guitar Works of Napoleon Coste* (S. Wynberg ed.) (London : Editions Chanterelle, 1980) see 4 & 5. Coste composed for solo guitar, duets for two guitars and guitar and oboe, and songs with guitar accompaniment. For a list of works see Erwin Schwarz - Reiflingen, "Napoleon Coste", *Die Gitarre* 8 Nos.7-8, (July-Aug 1927), p.43.
46. Coste, *The Guitar Works* 5, p.63.
47. *Ibid.*, Introduction to 4. Simon Wynberg has recorded this composition on the ten-string guitar on a Chandos gramophone (disc no. ABR 1031) entitled "Napoleon Coste, Music for Guitar and Oboe".
48. According to Bone, Legnani and Sor also advocated the use of an additional bass string. See Phillip James Bone, *The Guitar and Mandolin* (London : Schott, 1972) p.85. For a more detailed description of Coste's edition of Sor's method, see Erwin Schwarz - Reiflingen, "Costes Bearbeitung der Sor-Schule", *Die Gitarre* 8 Nos.7-8, (July-Aug 1927), pp.51-52.

49. This accounts for one of the reasons why his (and Mertz's) music has been rejected. Neither composer wrote specifically for the six-string guitar.
50. Coste, *The Guitar Works*, Introduction to 4 & 5.
51. More on this subject will be discussed in Chapter Four.
52. Coste, The Introduction to *25 Etudes de Genre*, Opus 38, 1.
53. *Ibid.*, 4, pp.19-32.
54. *Ibid.*, - Introduction to 4.
55. Bone, Plate 9.
56. Mertz, *Bardenklänge*, - Introduction. For more biographical detail about Mertz see "The Memoirs of Makaroff", *The Guitar Review* 1 No.1, 1946, pp.8-10; 1 No.2, 1947, pp.4-6 ; 1 No.3, 1947, pp.6-9 ; and 1 No.5, 1948, pp.1-5. For detail regarding the background of the "Memoirs" and additional pertinent information, see Mantanya Ophée, "The Memoirs of Makaroff, A Second Look", *Soundboard, the Journal of the Guitar Foundation of America* 9 No.3 (California, 1982). See also an essay written by Mertz's widow Josephine in the *Mitteilungen des Internationalen Gitarristen Verbands*, Heft 12 & 13 (Munich 1902 & 1903) pp.83-85 & 9-12.
57. Makaroff, 1 No.3, 1947, p.9.
58. Mertz, *Bardenklänge*.
59. *Ibid.*
60. *Ibid.*, Book 1, p.10.
61. *Ibid.*, - Introduction.
62. See Johann Kaspar Mertz, *Guitar Works, Johann Kaspar Mertz* (S. Wynberg ed.) (London : Editions Chanterelle, 1983).

63. Ibid., p.24. Simon Wynberg and David Hewitt have recorded this composition on ten-string guitars on Meridian cassette (tape no. KE 77095) entitled "Guitar Duets of Coste and Mertz".
64. Mario H.A. Koppers, "The Nineteenth Century Guitar : from Drawing Room to Concert Hall", *Facets* (Windhoek - South West Africa, Administration for Whites, 1983), p.36.
65. Makaroff, 1 No.3, 1947, p.8 and No.5, 1948, p.5. Out of thirty-one entries, Coste was awarded second prize for his "Grand Serenade" and Mertz was awarded first prize for his "Concertino", (see Sharpe, p.27).
66. Ibid., 1 No.1, 1946, p.10; and 1 No.5, 1948, p.1.
67. Quoted in T and M.A. Evans, p.119.
68. Ibid., pp.56-57. For more information on the life and work of Torres, and a *catalogue raisonné* of existing Torres guitars, see Romanillos, *Antonio de Torres*.
69. Heck, "The Birth", see 1 pp.54-57.
70. Romanillos, *Antonio de Torres*, p.29. During an interview with the renowned guitar-maker José Ramirez III (Madrid - Spain, 30 June 1987), Ramirez III showed this author a photograph of possibly another eleven-string guitar apparently built by Torres for a guitarist from Paraguay. Unlike the instrument in Figure 3.3 (which has a wide neck with eight strings which can be stopped and three unfingered basses), this instrument has nine strings which lie on the fingerboard and two which run off the neck of the instrument. Other than this discrepancy, both instruments look alike. A photograph of this guitarist posing with his instrument can be found in the lower level of Ramirez III's guitar shop at *Concepcion Jeronima No.5* in the old quarter of Madrid.
71. Ibid., pp.28-29.

72. Ibid., p.17.
73. Pujol, *El Dilema*, p.50.
74. Koppers, pp.36-37. For more detail regarding the dilemma between guitarists who advocated the use of fingernails (Aguado) and those who preferred to play without nails (Sor), see Pujol, *El Dilema*.
75. Pujol, *El Dilema*, p.50. Here is Segovia's opinion about Tárrega's followers who played without fingernails, ". . . Tárrega lived in the heart of friends, pupils, and fans, the last more interested in the instrument than in the music, as I soon discovered. It was curious to see the zeal with which all of them - the pupils for their personal, narrow view of the issue, the others for no apparent reason - adhered blindly to the method prescribed by the master in his last years : to pluck solely with the finger pads, avoiding contact of the fingernail with the strings . . . to the detriment of the full rendering of the guitar's characteristic qualities : variety of tone, color and of sound volume". - Andrés Segovia, *Andrés Segovia - An Autobiography of the Years 1893-1920* (New York, Macmillan, 1976) p.87-88.
76. Koppers, p.36.
77. For a photograph of Tárrega playing (a Torres guitar), see Romanillos, *Antonio de Torres*, p.151.
78. T and M.A. Evans, p.122.
79. Koppers, p.37.
80. Ibid.
81. These include : Rita Brondi, Daniel Fortea, Alberto Obregón, Pascual Roch, Josefina Robledo and two maestros from Valencia, Estanislao Marco and Joaquín García de la Rosa, who taught Narciso Yepes.
82. Unlike Tárrega, Llobet employed the use of fingernails.

83. Segovia, *Andrés Segovia - An Autobiography*, p.88.
84. Wirt, p.15. For a more positive view dealing with the life, work and other criticisms levelled against Llobet, see José Rey de la Torre, "Miguel Llobet El Mestre", *Guitar Review* 60, (Winter 1985), pp.22-32. Turnbull finds it ironical that Llobet is supposed to have dissuaded Debussy from writing for the guitar, even though Llobet had repeatedly encouraged de Falla to write for the guitar; which he did. Turnbull says that according to Bruno Tonazzi (*Miguel Llobet, Chitarrista dell' Impressionismo*, pp.19-20), the reason why Llobet discouraged Debussy from writing for the guitar was because Llobet felt that the technique was too complicated and one '. . . needs to know the instrument'. (Tonazzi received this information from Mario Castelnuovo-Tedesco, who was repeating what Andrés Segovia had been told by Debussy's widow.) Tonazzi finds this statement 'very strange' as Llobet, according to Tonazzi, had persuaded a number of composers to write for the guitar. (See Turnbull, *The Guitar from the Renaissance*, pp.110-111 and 138, footnote 4.)
85. Miguel Llobet, *Diez Canciones Populares Catalans*, (Madrid : Union Musical Española, 1965).
86. José Lopez-Caló, "Pujol Villarrubi, Emilio", *The New Grove* 15, pp.450-51.
87. Emilio Pujol, *Escuela Razonada de la Guitarra*. (Buenos Aires : Ricordi, 1934-1971), Libros 1-4.
88. Lopez-Caló, p.451.
89. Quoted in Maurice J. Summerfield, *The Classical Guitar : its Evolution and its Players since 1800*, 1st ed., (Gateshead - England : Ashley Mark Publishers, 1982), p.139.
90. T and M.A. Evans, p.163.

91. George Gruhn and Dan Forte, "Innovation & Artistry, Mario Maccaferri", *Guitar Player*, (February 1986), pp.44 and 48.
92. Hans-Günter Klein, gramophone record sleeve notes, "Johann Sebastian Bach, Works for Lute I, Narciso Yepes - Guitar", *Deutsche Grammophon* (disc no. 2530 461).
93. Mosco Carner and Rudolf Klein, "Vienna", *The New Grove* 19, p.735.
94. Wynberg, "A Brief History", p.15.
95. Ibid.
96. Turnbull, *The Guitar from the Renaissance*, p.107.
97. Wirt, pp.15-16.
98. Turnbull, *The Guitar from the Renaissance*, p.109.
99. Sharpe, p.54.
100. For more data regarding Segovia's achievements, see Turnbull, *The Guitar from the Renaissance*, pp.111- 15.
101. Unfortunately our meeting was brief as she was leaving for Germany with Godelieve Monden to invigilate classical guitar examinations. She, however, gave me a programme of her next concert with the *Pro Arte Quartet* from which I was able to glean the information cited earlier in the chapter.
102. See Constance McKenna, "José Tomás : 8-string Guitar Master", *Guitar Player* 15 No.3, 1981, pp.57-64. See also David Harris, "The Eight-string Guitar", *Guitar and Lute* 13, (Apr 1980), pp.21-23. In this article Harris gives his point of view regarding the advantages of the eight-string guitar for playing early lute music. Compositions for the lute, composed by both J.S. Bach and S.L. Weiss, are also used to illustrate the difficulties one encounters when transcribing for the modern six- string guitar.

103. The reasons for this will be discussed in Chapter Four.
104. Svend Withfelt, "Göran Söllscher in Conversation with Svend Withfelt", *Guitar International* 9, (April 1985), pp.8-9.
105. Ibid., p.8.
106. Ibid., p.9.
107. Interview with Stephen Snook, Guitarist and Teacher at The Australian Institute of Guitar, Sydney, Australia, 4 October 1991.
108. John Duarte, "Concert Reviews", *Guitar International* 17 No.11, (June 1989), p.52.
109. Wirt, p.16.
110. I am indebted to Dietrich Wagner for bringing this point to my attention.

CHAPTER FOUR

THE CONCEPT AND ACCEPTANCE OF THE YEPES TEN-STRING GUITAR

I have seen ten-string guitars in the United States of America, South America, Japan, Belgium, France, Italy, Spain, South Africa and many other countries. I could not imagine how many, but it is unbelievable!¹

Narciso Yepes.

This chapter comprises interviews with Narciso Yepes and other leading figures associated with the Yepes ten-string guitar. The reasons behind his unique concept for the ten-string guitar, as well as its tuning, and certain problems related to the playing of this instrument, will be discussed.

Narciso Yepes was born on November 14, 1927 in Lorca, south-eastern Spain. He has become famous throughout the world as one of this century's greatest instrumentalists, known not only for his playing and teaching, but also for the instrument for which he is accredited inventor - the modern ten-string classical guitar. On July 7, 1987 Narciso Yepes consented to allow me to interview him at his beautiful holiday-home overlooking the Mediterranean in Cabo-Roig, Spain. An edited version of this interview has been presented in Appendix C.

Narciso Yepes spoke about how his idea for the ten-string guitar first originated. He explained that initially, before the ten-string was built, he had been unhappy with the six-string instrument. He felt then, as he does today, that the six-string guitar is not an overtone balanced instrument, and is unsuited to the playing of Renaissance and Baroque lute music.²

He went on to relate how he had envisioned a guitar with four extra sympathetic strings, which would run through the centre of the neck, into the body of the guitar, much like the *viola d'amore*. These strings were to

be controlled by a damper inside the body of the guitar. In turn, this damper would be linked to a radio transmitter placed in the footstool. He could therefore control the resonance of the guitar, in much the same way that a pianist does with the pedals. For practical reasons, this idea did not materialise. Instead, Yepes decided to place the additional strings on the neck of the guitar, as we have it today, and to control the resonance with his hands.

Yepes explains the difference between the *viola d'amore* principle and his reasoning for the ten-string guitar, as follows :

Many people have said to me that this is the same principle as that used for the *viola d'amore*, which was an early eighteenth century instrument with seven strings that were mounted underneath the normal ones and vibrated in sympathy. But there was a problem with that instrument : The tuning - of both the bowed strings above and the sympathetic strings below - was D, A, F, D, A, F, D, and the F was tuned either sharp or natural, depending upon whether the key of the piece was D major or D minor. Thus, when you played a D you had not only the sound of that one string, but also the sound of all the other Ds on the instrument, so you had a very big D! But when you played G, for example, you had absolutely nothing in the way of resonance. My idea of the 10-string guitar is exactly the contrary - to provide sympathetic vibration for the notes that do *not* have this kind of reinforcement on a normal 6-string guitar.³

We also discussed the ten-string guitar's early beginnings. Soon after the first ten-string guitar had been made for him early in 1964, he invited many friends and musicians, including well known performers and conductors, to a concert given by himself. He wanted his audience to help him decide which instrument he should play during his next tour. ". . . during the concert I played the same compositions once on the six-string and once on the ten-string."⁴ According to Yepes, it was unanimously decided that the ten-string guitar should be the chosen instrument.

He then went a step further. He played his new ten-string guitar to Nadia Boulanger (1887-1979), the internationally acclaimed teacher of composition and his teacher at the time.⁵ She noted that his playing had more resonance on the ten-string instrument *and* that he could stop the resonance if it was not needed. She too preferred the new instrument.

Since its inception, the ten-string guitar has been criticised by leading specialists in the field of the guitar. According to Yepes, the first of these criticisms came from Andrés Segovia soon after the first ten-string was made, ". . . before he had seen or even heard the instrument."⁶ Many of Segovia's followers continue to criticise the ten-string guitar owing to a lack of knowledge about the fundamental nature of the instrument, and because authoratative information has not yet been published.

Below is an extract taken from an open letter, dated 29 January 1974, written by Andrés Segovia, in reply to Vladimir Bobri's query about the value of multi-string instruments in the present century.

. . . we should accept the stringed instruments just as tradition has bequeathed them to us. The violin of today, elevated to the highest pinnacles of art by Corelli, Paganini, Sarasate, Kreisler etc. is in structure and appearance the violin of Stradivarius, Guarnerius, and Amati.⁷(The contents of this letter is presented in Appendix D.)

This statement is not entirely true. Arnold Dolmetsch (1858-1940), a pioneer in the revival of instruments of the pre-classical period, made the following observations regarding the violin :

- * The original bass-bar (strip of wood which supports the pressure of the bridge) has been replaced by a larger, stronger strip
- * The neck has been lengthened, broadened and leans backwards more
- * The fingerboard has been lengthened to facilitate the playing of higher notes

- * The bridge has been raised and its curve increased to enhance greater projection (the bow may press harder on one string without fear of touching the next).⁸

Dolmetsch's discernment concurs with that of Curt Sach's "The History of Musical Instruments" (p.361), and David D. Boyden's chapter entitled 'The Violin Group' in A. Baines's edition of "Musical Instruments Through the Ages" (p.125). For a photographic profile comparing an early and improved violin, see Plate 7, "Musical Instruments Through the Ages."⁹

These changes outlined above, have been made to improve the sound quality of the violin. The additional four strings on the ten-string guitar aim to achieve the same objective. The real problem, however, is that many guitarists are initially intimidated by the instrument's new physical features and therefore find it difficult to play the added basses. They simply do not realise that one learns to play the seventh, eighth, ninth and tenth strings in the same manner as one has learned to play the fourth, fifth and sixth strings on a conventional guitar.¹⁰ By performing compositions which are intended for the six-string guitar, guitarists eventually become accustomed to playing the fourth, fifth and sixth strings. The same naturally occurs when guitarists regularly familiarise themselves with compositions or arrangements which require multi-string guitars.

Another common criticism is that concerning the overtones on the ten-string guitar. Critics feel that because these overtones are discordant (the tones of the chromatic scale), they are a nuisance and one is compelled to stop them. "It is important to note", says Yepes :

that on the six-string instrument there have always been overtones, the tones E, B, A, and D. Through the years people have become accustomed to these overtones, but because the ten-string guitar appears to present something new, some reject it claiming that it has a muddy tone Why then don't these people also criticize the harp! For that matter they should'nt even be seen in a cathedral where the organ has a 'terrible' resonance! The

piano too has resonance which to a certain extent is controlled by the pedals. With the ten-string guitar, I can also control the resonance with my hands.¹¹

The present writer discussed these criticisms with various musicians and guitar-makers namely : Narciso Yepes, José Ramirez III, Paulino Bernabe, and Vicenç Mayol i López - Spain; Fritz Buss, Leandros Stavrou, Ganief van der Schyff - South Africa; Godelieve Monden - Belgium; Mike Goodgoll - Canada; Ashley Zolkov - Namibia; and Stephen Snook - Australia, amongst others. The consensus was that most criticisms were unjustified. However, a few interesting points were also raised.

Mike Goodgoll, for example, argues that the ten-string guitar is suited to playing modern music only. He writes :

If one plays twentieth century music, that is, Villa Lobos's Etude No.1, which creates an atonal, dissonant impressionistic blanket of sound, or Maurice Ohana's *Tiento*, or music composed by Antonio Ruiz-Pipó, then the concept of the ten-string guitar is appropriate. For the world of tonal music which requires clarity of harmony, voice leading, balance of foreground and background, variety and contrast of tone and expression, the ten-string guitar is a hindrance. Listening to Yepes playing twentieth century music is electrifying because in my opinion, this is the source of inspiration behind the ten-string guitar.¹²

Mr Goodgoll would be happy to perform modern music on the ten-string guitar but, would prefer to play the rest of the repertoire on the six-string instrument.

Although Ashley Zolkov agrees, he argues, however, that the entire lute repertoire should also be performed on the ten-string guitar as its extended lower register can accommodate all the lower notes. This is impossible to achieve satisfactorily on the six-string guitar. He also believes that, for purposes of authenticity, music originally conceived on the six-string guitar, (for example, that of Sor, Tárrega or Ponce), should be played on that instrument. "Should these composers have wished to have

their music played on instruments with additional basses, they would have composed it for that purpose". He further argues that some guitarist-composers such as Zanni de Ferranti (1802-1878) disliked guitars with added basses. "Would it be fair to play Ferranti's compositions on the ten-string guitar?"¹³

On the other hand, there are those who are of the opinion that it is contradictory to demand that six-string music be played on the six-string guitar in order to be "authentic". Where, for example, does this leave composers like Gaspar Sanz, Francesco Corbetta and others? Does one have to then play Baroque music on a five-course guitar? They argue that Ponce, et al for instance, would not have minded if their music was played on a ten-string guitar. On the lute one can deal with most Renaissance music on a ten-course instrument. Lutenists do prefer to play Baroque music on the appropriate instrument. However, the quest for authenticity can become quite ridiculous if this mode of thinking is carried too far. Ultimately authenticity must also depend on the stylistic approach and not on the instrument on which it is played.¹⁴

Furthermore, we must also consider the fact that the Yepes ten-string guitar was not known to these composers. Bear in mind that the concept on which the Yepes ten-string guitar is based (which will be discussed shortly), is unlike any of its predecessors. Viewing the situation hypothetically, we have to ask ourselves whether guitar composers in the past would have reacted differently had they known and understood the Yepes ten-string guitar. Yepes argues that :

. . . . the repertoire composed for the six-string guitar today sounds better on the ten-string guitar, even when the four extra strings are not played, because the added basses are in resonance and the instrument is now more balanced.¹⁵

Is it not then possible that composers such as Sor, Tárrega, Ponce, de Ferranti and others may have found Yepes's concept feasible and thus composed for that instrument?

Yepes has also been criticised for inventing an instrument without supplying guitarists with material to make the study of the instrument simpler, which indeed is true. Many guitarists simply do not know *how* to play the ten-string guitar. They are not aware of the fact that one cannot play a ten-string instrument with the traditional six-string approach. Yepes acknowledges this problem and plans to write a method ". . . not only for the ten-string ", he says ". . . but for the guitar in general."¹⁶

In Madrid José Ramirez III (b.1922) and Paulino Bernabé (b.1932), both leading authorities on six and ten-string guitar construction, were asked whether they had any criticisms to level against either instrument. Ramirez III related the countless factors involved in the construction of a good guitar, all of which contribute to the likelihood of both instruments always having some imperfections. Nevertheless, Ramirez III abstained from criticising either instrument, saying ". . . some people like the six-string while others prefer the ten-string."¹⁷

With regard to the difficulties involved in building good instruments, Ramirez III was also asked how he overcame the problem of securing the bridge on either instrument, without hindering the response of the trebles. In reply he presented a typescript of an article entitled "Bars and Struts", which he had written for a magazine. He then proceeded to explain the fundamental purpose of the "transversal bar", see (Figure 4.1).¹⁸

I conceived this element not to provide another additional support, which is not necessary, but rather to perform the mission of reinforcing the sound, especially on the treble side. . . . It has much to do with the theory of mass vibrations, but I will not extend myself in exploring the studies and conclusions that led me to realise it."¹⁹

In response to the same question regarding criticisms levelled against either instrument, Paulino Bernabé too, favoured neither one nor the other, ". . . but the ten-string guitar has a fuller sound",²⁰ Bernabé emphasised, see (Figure 4.2a). When queried as to whether or not there were any major constructional differences between the two instruments (other than the ten-string guitar's wider neck), he replied that the body of both instruments is virtually identical in construction, with only one small difference, ". . . the ten-string guitar has an approximately 0,5mm thicker soundboard",²¹ see (Figure 4.2b).²² It is made this way to counteract the additional tension imposed by the extra four bass strings on the bridge.

According to Bernabé, ". . . the tension on both instruments is still the same."²³ The thicker soundboard obviously cannot vibrate as freely as a thinner one. This is apparently counteracted and further reinforced by the sympathetic vibrations of the additional strings.

This writer asked Yepes if he believed the ten-string guitar would be a permanent feature of the concert hall, or merely a passing fashion. He answered by saying that ". . . in the next century, the guitar will be one of the most important instruments". Yepes believes that people will gradually react to the electronic system of making music, by reverting to playing an instrument in the most natural way. The reason for this is that the guitar is an instrument which is played directly with the hands (not with a bow or a mechanical system) which produces a certain quality of tone.²⁴

At the ten-string guitar's inception, Yepes never anticipated that there would be as many people playing the instrument as there are today. He recalls seeing many ten-string guitars ". . . in the United States of America, South America, Japan, Belgium, France, Italy, Spain, South Africa and many other countries."²⁵

Whilst in Madrid, luthier José Ramirez III offered to take the present author on a tour of his multi-storey guitar factory. There I saw two ten-string and two eight-string guitars in the process of being built.²⁶ According to both Ramirez III and Bernabé, there is also a regular inflow of orders for ten-string and eight-string guitars.

Rick Falkiner, a leading retailer of classical, jazz and acoustic guitars in Sydney, Australia, told this author that there are two Ramirez, one Bernabé, and two Tamura ten-string guitars; and four Ramirez and three Tamura eight-string guitars in Sydney. Considering that Yepes last toured Australia in 1976, the number of multi-string guitar players in that city is remarkable. According to Falkiner, Simon Marty (an Australian luthier who mainly exports six-string guitars) has also built eight-string guitars, one of which he has already exported to Japan.²⁷ "More and more ten-string guitars are being built", says Alf Alexander, a Sydney based guitar teacher who plays a ten-string guitar, "even Yamaha [Japanese company] are building ten-strings!"²⁸

In Barcelona, El Masnou, Vicenç Mayol, a guitar teacher at the *Conservatorio de Badelona*, and himself a ten-string guitar player, told this writer that there are many teachers and students associated with the ten-string guitar in and around the city of Barcelona. "My teacher, José Luis Lopategui [who studied the ten-string guitar with Yepes], for example, is professor of guitar at the *Conservatorio de Barcelona*."²⁹ He added that the situation was much the same in other towns and cities throughout Spain.³⁰

The number of guitarists and students involved in the study of the ten-string guitar in South Africa is steadily growing. Initially, those associated with the ten-string guitar were concentrated in the Witwatersrand area. Today the numbers have grown and ten-string guitar players can be found all over South Africa, and even in neighbouring Namibia.

One should also take cognizance of the fact that there are a number of guitarists playing ten-string guitars who have had no contact with Yepes. For example, in Antwerpen (Belgium) Godelieve Monden mentioned a Japanese guitarist living in Brugge, who has had no contact with Yepes, and yet has a number of students who play the ten-string guitar. It would appear then that the ten-string instrument has emerged as an instrument in its own right and is no passing-fad. "It is here to stay",³¹ says Monden.

The first modern ten-string guitar was made by José Ramirez III in 1964. It was developed by Yepes for several reasons, the main one being that the six-string guitar is not a tonally balanced instrument. A tone produced on any musical instrument is made up of tones called harmonics. The harmonic of lowest frequency is called the fundamental, because it is louder than the others and determines the pitch of the composite tone. The illustration, (Example 4.1) shows the overtone series on the tone A, known as the harmonic series.³²

Each bass string on a guitar produces two strong harmonics, the octave and the fifth - the second and third overtones of the harmonic series. On the lower strings of the traditional instrument, the harmonics E, A, B, and D, are dominant and tend to vibrate in sympathy with any notes of similar frequency played on the upper strings, as illustrated, see (Example 4.2). The fingered E on the second string, is strengthened by the second harmonic of the fifth open A string.

Yepes points out that this results in four notes which are richer in quality than the rest in the chromatic scale. One reason for adding four strings, was to produce the missing overtones to complete the chromatic scale of overtones, see (Example 4.3). This system of stringing, on a well crafted instrument, inevitably results in a guitar with superior capabilities of projection and a more varied scope for timbre. During the early years,

Yepes was sanguine about the instrument's potential to encourage contemporary composition.³³

Another reason for the invention of the ten-string guitar according to Yepes, is that the rich source of music to be found in the repertoire of the Renaissance or Baroque lute, can be played without making alterations to the lower register of the music. Yepes believes that it is unsatisfactory to transcribe music written for these eight, nine, ten, or even thirteen course instruments, in the case of the Baroque lute, for a guitar which has only six strings.³⁴

In volume, tone, and size the lute is to the guitar as the harpsichord is to the piano. A pianist playing music originally composed for harpsichord, plays the music as it stands. Yepes believes guitarists should do the same. He finds it unacceptable to alter the music of John Dowland, or any other lute composer, so as to play it on the guitar.³⁵ A comparative transcription for both the six and ten-string guitar, of a complete work by Sylvius Leopold Weiss (1686-1750), has been carried out in Appendix E.

The ten-string guitar may also serve to facilitate technically difficult passages, in music originally written for the six-string guitar. The cadenza from Joaquín Rodrigo's well known *Concierto de Aranjuez* (1939), for example, opens with a beautiful melody in thirds which is syncopated against a repetitive G sharp in the bass, stopped on the sixth string, see (Example 4.4).³⁶ Yepes takes advantage of his instrument's potential by playing the G sharp on the open ninth string. This is technically less difficult, and enables the performer to concentrate more in freely expressing the melodic line, see (Example 4.5).

Fernando Sor's Etude No. 1 in Bb major, Opus 29 is another example where the ten-string guitar could be used to facilitate the playing of technically difficult passages in pieces originally written for the six-string guitar. The

main difficulty in this composition is that a major part of the piece is played with the left hand in the *barré* position. For most guitarists this is tiring. Bear in mind that string-lengths of guitars played by Sor and his contemporaries were shorter, and were therefore physically less demanding for the left hand, than what they are today. With the ten-string guitar this problem can, to a certain extent, be alleviated.

At various points in this *étude*, *barré* chords involving the F and the G on the sixth of the bass are used, see (Example 4.6).³⁷ By retuning the ninth and tenth open strings on the ten-string guitar to F and G respectively, these chords need no longer be played in a full *barré* position, thereby making it less strenuous for the left hand, see (Example 4.7). This in turn enables the performer to pay more attention to the musical interpretation of the piece. Similarly, the additional strings on the ten-string guitar can be utilised to facilitate difficult passages in compositions such as Heitor Villa-Lobos's *Douze Études* and many other works.

As a teacher, Yepes's influence and contribution to the world of the classical guitar, and more specifically, the ten-string guitar, is growing. He has taught and guided students of the guitar from all over the world, many of whom have also established themselves as guitarists and teachers. Godelieve Monden (from Belgium) and Fritz Buss (from South Africa), for example, have both made significant contributions in the international concertising and teaching of the ten-string classical guitar.³⁸

As a result of the specific demands of the instrument, it is necessary to illustrate some of Yepes's technical innovations, developed before and after the introduction of the ten-string guitar, and adapted to the new instrument. These have been presented to provide guitarists with some information elucidating *one* possibility which can facilitate the approach.

For example, how is a six-string guitarist, wishing to play a ten-string guitar, and who has had no contact either with Yepes, his master classes, summer courses, or people knowledgeable on the subject, to know that, contrary to the traditional approach, a ten-string guitar player rarely looks at the fretboard whilst playing? (This, of course, does not imply that six-string guitarists are restricted to looking only at the fretboard when performing.) Rather, in the sitting position advocated by Yepes, he advises one to look 'into' the back of the neck, instead of the fretboard, using the visible upper part of the frets as a guide. Foreknowledge of this type of information is imperative for a greater understanding of the ten-string guitar, and eliminates unnecessary frustration.

The additional four strings on the ten-string guitar also introduce a unique problem, in that performers who are accustomed to six strings, often find it difficult to locate the sixth string. "The reason for this is that the thumb is used to arriving on the sixth string (on the six-string guitar) without having to negotiate strings above it."³⁹ Yepes recommends that one should first take the right hand away from the guitar so that it is at one's side, then focus the mind on the sixth string and immediately place the right-hand thumb on that string. "By repeating this exercise on different bass strings, a little every day, the problem of finding them will disappear."⁴⁰

A further source of repertoire has been a number of compositions which have been arranged or written for the ten-string guitar. Yepes has arranged a number of compositions such as Manuel de Falla's *El Amor Brujo*, Enrique Granados's *Danza Española No.4*, and Isaac Albéniz's *Malagueña* Opus 165. In addition he has rediscovered Georg Phillipp Telemann's tablatures of thirteen partitas for two lutes, which Godelieve Monden and Yepes have transcribed for two ten-string guitars. Many compositions have also been dedicated to Yepes, namely : Bruno Maderna's *Y Después* (solo guitar); Václav Kucera's *Diario* (solo guitar); Maurice Ohana's *Tres Gráficos*

para Guitarra y Orquesta; Leo Brouwer's *Tarantos* (solo guitar); Allan Hovhaness's "Sonata for Harp and Guitar"; Xavier Montsalvatge's *Fantasia* (guitar and harp) and Jean Francaix's *Concerto pour Guitare et Orchestre à Cordes* amongst many others.

In a number of compositions dedicated to Yepes, composers seem to have been influenced mainly by the timbre and volume of the instrument. One way to describe this sound, says Goodgoll, is to quote Maurice Ohana's comments on his "Four *Etudes Choreographiques* for Percussion". He writes:

. . . the percussion instruments achieve the unconscious aim of my research - liberation from the diatonic framework which is unsuitable for expressing contemporary sensibilityIn the first *Etude* harmony is transmitted into density, the harmonic resonances of gongs and cymbals supplying the element of liberation relative to the diatonic scale*Etude 3* : distortion of a single sound with all its harmonic spectrum in iridescence. The sound is distorted, split etc. according to the particular point at which the Chinese cymbal is struck*Etude 4* : ends on a resonance of bells shading off in a last rolling vibration of density.⁴¹

Ohana's remarks perfectly capture what many contemporary composers have succeeded in exploiting on the ten-string guitar, that is, dissonant overtones and greater projection capability. Although the additional bass strings are utilised in the examples cited above, the resonance of the instrument also serves to highlight effects such as dramatic *rasgueado crescendos*; percussive tapping and thumping effects on the strings and the body of the guitar; Bartok *pizzicato's* (string slapping); *tremolos*; micro-intervals; *vibratos* and harmonics.⁴²

This extension of the repertoire has become evident in the variety of Yepes recital programmes which have been presented in South Africa over the past thirty-two years.⁴³ On Yepes's first visit to South Africa in 1960, his concert programmes were representative of six-string guitar recitals, since the new instrument was only built four years later. On his second tour, in

1968, his concert programmes revealed a marked contrast, showing how he was expanding the repertoire.

On this tour he performed *vihuela* music by Luís de Milan, Alonso de Mudarra and Luis de Narváez; lute music by Ennemond Gaultier and Johann Sebastian Bach; four and five course guitar music by Adrian Le Roy and Gaspar Sanz (respectively); six-string guitar compositions by Fernando Sor, Manuel de Falla and Joaquín Turina; ten-string guitar arrangements of works by Enrique Granados, Isaac Albéniz, Ernesto Halffter, Xavier Montsalvatge and Maurice Ohana; and compositions written especially for Yepes such as Vicente Asencio's *Suite de Homenajes* (*Sonatina, Elegia, Tango*) and Antonio Ruiz-Pipó's "Five Pieces for the Ten-string Guitar" (*Moderato, Allegretto, Lento, Vivo, Canto Libre*).

On his third trip to South Africa in 1973, Yepes included several new works written for the ten-string guitar in his concert programmes. In October of that year, Yepes performed two contemporary works at the University of South Africa Auditorium. The first was "Three Tientos" by Hans Werner Henze. A newspaper critic wrote :

Henze's 'Three Tientos' compelled my ears and attention as had nothing that preceded them. They are in a genre of what I once heard aptly described as 'wrong note music'. Not that there was a single wrong note in Mr Yepes's superb rendering of this extraordinary difficult music The highlight of the evening was Bruno Maderna's *Y Después*. This is the music of the spheres, contemporary style. It uses every guitar effect you've ever tried and then goes on to a whole lot you've never dreamed of and it shows the ten-string guitar to full advantage.⁴⁴

At another recital given in Cape Town to mark the fifteenth anniversary of the Classical Guitar Society in South Africa, Yepes included in his programme a new composition by another Spanish composer, Leonardo Balada. The critic writes :

Analogías is dedicated to Yepes and his interpretation opened up a new realm of thought in the recital. At moments during the playing of this set of four pieces, one could imagine that Stockhausen was again in Temple Hall working his music from tape recorders. The idiom was different and new, and the guitar was, during certain parts of the work, treated as a percussive instrument. Yepes used the flats of both hands to obtain a sonorous rhythmic effect from the instrument. At other times, the strings were drawn from the guitar to produce a 'wowing' sound.⁴⁵

During his last visit to South Africa in 1984, Yepes further extended the repertoire in his concert programmes by including transcriptions of works originally written for the harpsichord. In addition to works written for the ten-string guitar, such as Leo Brouwer's *Tarantos*, Yepes also performed "Five pieces" (sonatas) by Domenico Scarlatti. With regard to his reasons for undertaking these transcriptions, Yepes writes the following :

It has always been my firm conviction that a transcription is only justified in the event that it enriches the musical substance through that new instrument for which it is transcribed. I am vividly aware of a remark by Debussy, pointing out the sonorous similarity of the guitar to the harpsichord and maintaining that the guitar has greater expressivity since the fingers are in direct contact with the strings, without the need for any mechanical device. It is for this reason that I have undertaken these transcriptions.

Although transcriptions of Scarlatti's music have been made for the guitar in the past, this is the first time that his music has been transcribed for the ten-string guitar. What sets these transcriptions apart, however, is the harmonic range and timbre Yepes attains from his more overtone 'balanced' instrument. In this writer's opinion, this makes the ten-string guitar unique since the sonatas on Yepes's recording (*Deutsche Grammophon* disc no. 413-783-1 GH) indeed sound "... as if they had been composed for the guitar in the first place".⁴⁶

Obviously the above survey of concert programmes in South Africa does not constitute what is happening world wide, but it does, however, serve to indicate how the guitar repertoire has been extended. For a broader

overview of compositions performed on the ten-string guitar, a comprehensive discography of recordings made by Narciso Yepes (since 1964) has been given in Appendix F. This includes compositions written for the *vihuela*, lute, five-course guitar, six and ten-string guitar.⁴⁷ A more detailed discussion of twentieth century compositions for the Yepes ten-string guitar will be presented in the next chapter.

Hitherto we have discussed the creation of an instrument born as a direct result of one man's frustration with the six-string guitar. Soon after its inception, more than twenty-seven years ago, the ten-string guitar was, and still is, criticized by leading exponents of the guitar. Despite these detractions, interest in the instrument has grown and continues to grow world-wide, (see Chapter Three). We have also discussed both arguments for and against and observed how leading luthiers refuse to criticize either instrument. So, is Yepes's singular invention yet another guitar affectation, or does it mark the beginning of a new era in the history of the guitar?

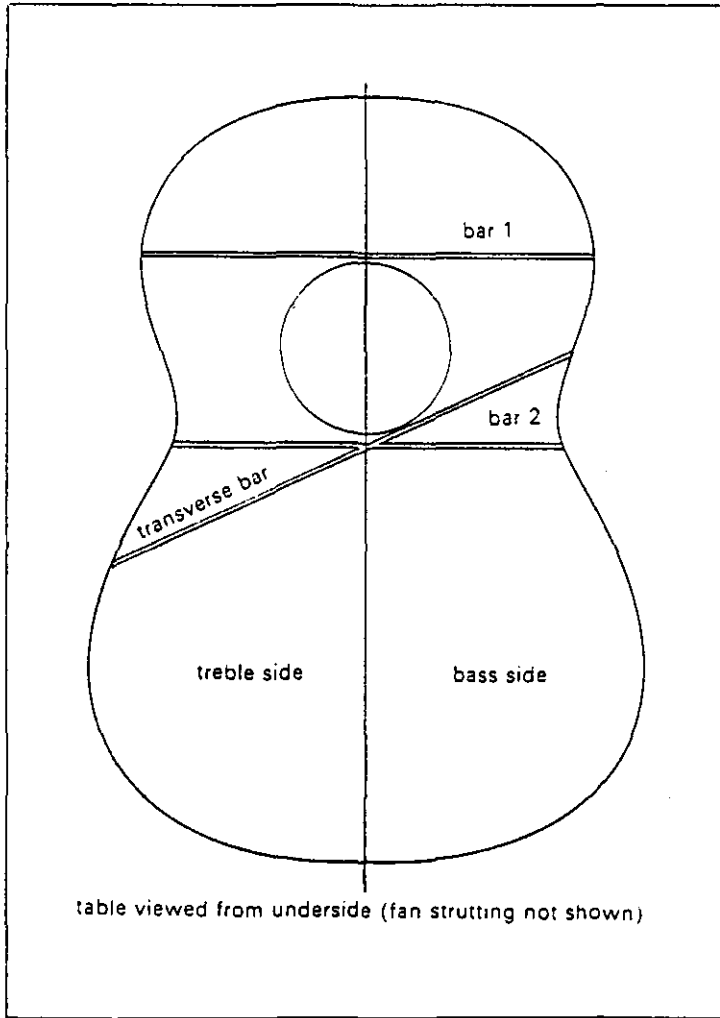


Figure 4.1

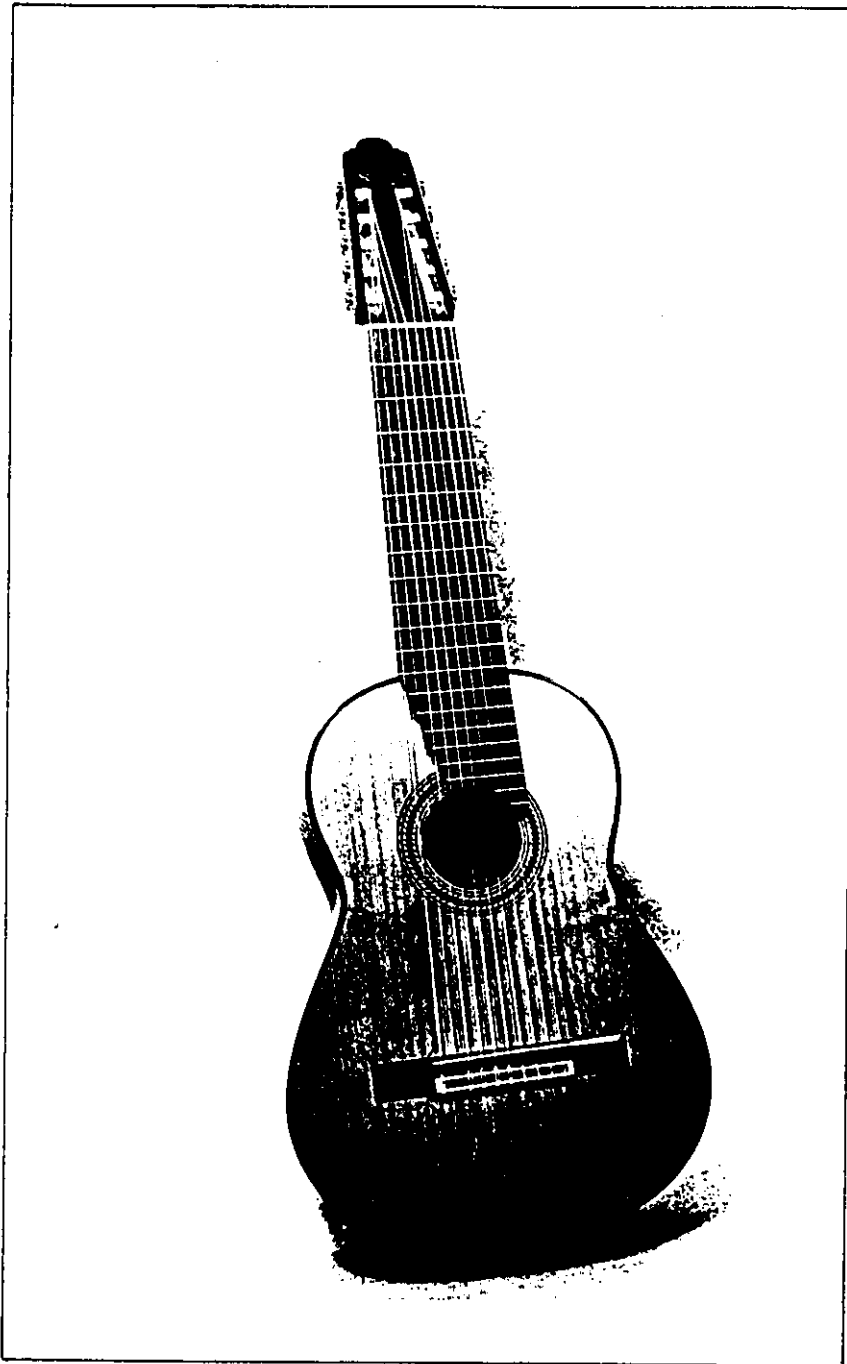


Figure 4.2a

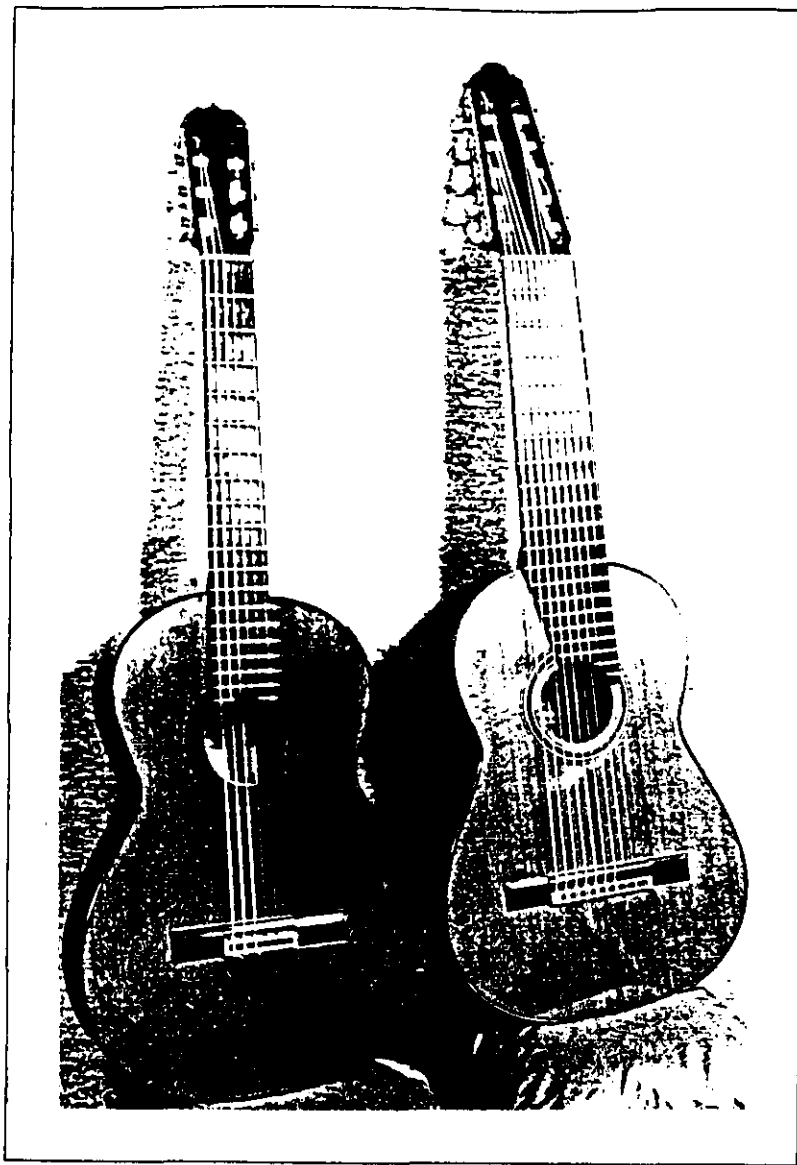
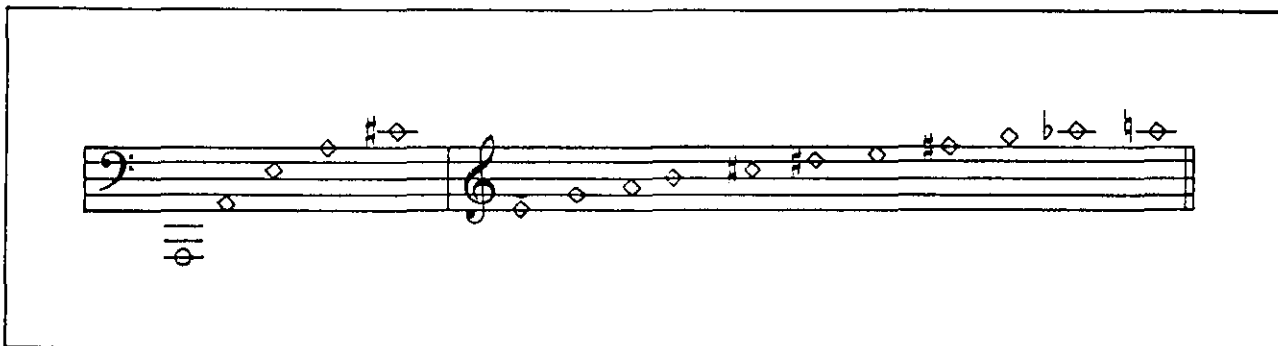
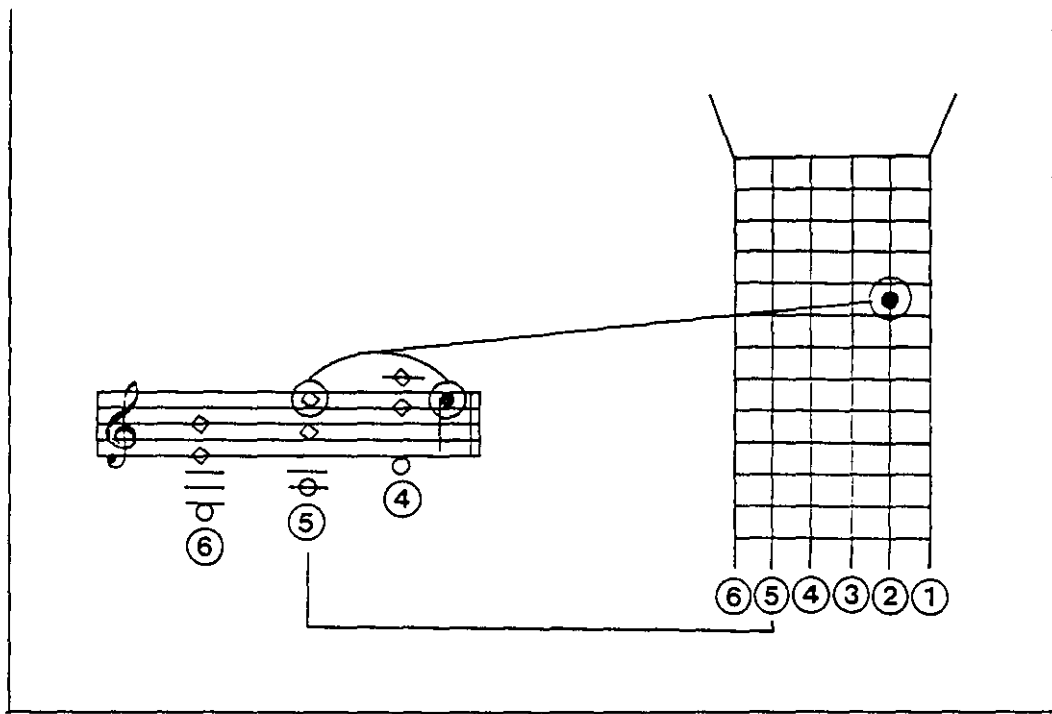


Figure 4.2b



Example 4.1



Example 4.2

7
G }
C }
C }
8va

8
F (E#) }
B^b (A#) }
B^b (A#) }
8va

9
D# (E^b) }
G# (A^b) }
G# (A^b) }

10
C# }
F# }
F# }

4
A }
D }
D }

5
E }
A }
A }

6
B }
E }
E }

Example 4.3

Cadenza

10 C. 4^o

roll. *pp* tempo

C. 4^o *a.* *a. m. i.* *a. m.* *cresc.* *f*

C. 4^o *dim.*

Example 4.4

Cadenza

10

roll. *pp* tempo

p *p* *cresc.* *f*

dim.

Example 4.5

49

52

55

mi i mi mi

poco rit.

Example 4.6

49

52

55

mi i mi mi

poco rit.

Example 4.7

THE CONCEPT AND ACCEPTANCE OF THE YEPES TEN-STRING GUITAR

1. Interview - Yepes.
2. Ibid. For additional information regarding Yepes's career, education, his interests, and his point of view regarding the ten-string guitar, see Salvador Jiménez, "With Narciso Yepes", *Guitarra Magazine* 2 No.9, (July-Aug 1964), pp.3-12.
3. Larry Snitzler, "Narciso Yepes, The 10-String Guitar : Overcoming the Limitations of Six-Strings", *Guitar Player* 12 No.3, (March 1978), p.46.
4. Interview - Yepes.
5. Nadia Boulanger ceased to compose when her sister Lili died in 1918. For more information regarding Boulanger's influence as a teacher, see William W. Austin, *Music in the 20th Century* (London : Dent, 1966) pp. 386, 419-20, 436, 439, 440-42, 503 and 506.
6. Interview - Yepes.
7. Andrés Segovia, "More Strings?", *The American Guitar Review* 39, New York, (Summer 1974), pp.2-4.
8. Arnold Dolmetsch, *The Interpretation of Music in the Seventeenth and Eighteenth Centuries* (Washington : Washington University Press, 1969) p.454.
9. Sachs, *The History of Musical Instruments*, p.361; David Boyden, 'The Violin Group' in *Musical Instruments Through the Ages*, (A. Baines ed.) (London : Penguin Books, 1976) p.125 and Plate 7.
10. Interview - Yepes. There are exercises (which could be devised) and compositions which would facilitate this problem. This will be dealt with later in the chapter.

11. Interview - Yepes. See James Sherry, "Commentary on the Ten-String Guitar", *Guitarra Magazine* 2 No.11, (Nov-Dec 1964), pp.31-35. Amongst other things, Sherry gives his viewpoint and the opinions of other guitarists a few months after the first ten-string guitar was built for Yepes by Ramirez III early in 1964.
12. Interview (by letter) with Mr Michael Goodgoll, Guitarist and Teacher, Johannesburg, South Africa, 1 May 1987. Now resident in Toronto, Canada.
13. Interview with Mr Ashley Zolkov, Senior Lecturer - Guitar, Windhoek Conservatoire, South West Africa, 8 August 1987.
14. I am indebted to Dietrich Wagner for providing me with his view on this issue.
15. Interview - Yepes.
16. Ibid.
17. Interview with José Ramirez III, Leading Guitar-maker, Madrid, Spain, 30 June 1987.
18. Donald Mcleod and Robert Welford, *The Classical Guitar Design and Construction* (Leicester - England : The Dryad Press, 1975) p.43. According to Mcleod and Welford, the transversal bar is halved over bar 2, which it meets exactly at the centre joint of the soundboard. (p.42)
19. Ibid.
20. Interview with Paulino Bernabé, Leading Guitar-maker, Madrid, Spain, 1 July 1987.
21. Ibid.
22. These photographs have kindly been provided by Grete Keding of Windhoek, *Photo Nink*, Namibia.
23. Ibid.
24. Interview - Yepes.

25. Ibid.
26. The eight-string guitars looked much like the Yepes ten-string guitar save for a slightly narrower neck.
27. Interview with Rick Falkiner, Leading Classical, Jazz and Acoustic Guitar Retailer, Sydney, Australia, 19 November 1991.
28. Interview with Alf Alexander, Guitarist and Teacher, Sydney, Australia, 19 November 1991.
29. Interview with Mr Vicenç Mayol i López, Guitarist and Teacher, Barcelona, Spain, 22 June 1987.
30. Ibid.
31. Interview with Godelieve Monden, International Guitarist, Antwerpen, Belgium, 13 June 1987.
32. Willi Apel, "Acoustics", *The Harvard Dictionary of Music*, p.10. Peter Sensier's article entitled "Narciso Yepes and the Ten-string Guitar", *Guitar. The Magazine for all Guitarists* 3 No.9, (Apr 1975), p.27 also gives Yepes's rationale for using four added basses.
33. Interview - Yepes. The difference in loudness between a tone with or without sympathetic vibrations, or between tones whose number of sympathetic open strings (which correspond to their respective harmonic series) varies, has as yet, to the best of the present writer's knowledge, not been scientifically measured. According to A.W.D. Jongens, an acoustician from the University of Cape Town, research of this nature, involving sophisticated electronic and mechanical equipment in the necessary controlled environment, would entail a lengthy period of study and experimentation (for a novice) in the field of *Acoustic Science*. It is therefore not in the scope of this dissertation, essentially a thesis in *Musicology*, to include a study of this nature. It would, however, make an interesting subject for future independent research. (Mr A.W.D. Jongens is Head of the

34. Interview - Yepes.
35. Ibid.
36. Joaquín Rodrigo, *Concierto de Aranjuez*, (Digitado por Renata Tarrago), (Madrid : Graficas Agenjo S.A., 1979) p.6.
37. Fernando Sor, *Fernando Sor 24 Selected Studies* (N. Yepes ed.), (Mainz : Schott, 1982) p.10.
38. For more information regarding Godelieve Monden (p.20) and Fritz Buss, see Fred Kazandjian, "Fritz Buss and the Classical Guitar in South Africa".
39. Interview - Monden.
40. Interview - Yepes. An ideal composition suited to further develop this technique is the second of Yepes's arrangements of his "Two Catalan Folk Songs" entitled *Catarina d'Alió*. See Narciso Yepes, "Two Catalan Folk Songs, (N. Yepes ed.) (Mainz, Schott, 1982).
41. Interview - Goodgoll.
42. These will be discussed in greater detail in Chapter Five.
43. The information regarding Yepes's concert programmes over the last thirty-two years has been kindly provided by the library of the Classical Guitar Society of South Africa.
44. Vivien Allen, "Not Just a Recital - an Event", *Pretoria News*, 11 October 1973.
45. Antoinette Silvestri, "Yepes Again Shows his Virtuosity", *Cape Argus*, 1 October 1973.
46. Narciso Yepes, gramophone record sleevenotes, "Domenico Scarlatti Sonatas", *Deutsche Grammophon* (disc no. 413-783-1 GH).

47. The author must at this juncture point out that, to the best of his knowledge, Yepes has not yet recorded, on the ten-string guitar, music originally composed for the four-course guitar.

CHAPTER FIVE

TWENTIETH CENTURY COMPOSITIONS FOR THE YEPES TEN-STRING GUITAR

The ten-string guitar's potential can still be improved. That is for making and playing the instrument, and also for composition. Today there are many composers who are interested in that instrument because there are endless possibilities. Ultimately, one thing will help the other.¹

Narciso Yepes.

The growth of modern music for the guitar has been maintained by many distinguished composers from countries all over the world. Although some have contributed only a single work, for example, the *Hommage pour le Tombeau de Debussy* by Manuel de Falla (1876-1946), the *Sarabande* by Francis Poulenc (1899-1962), or the *Segovianna* by Darius Milhaud (1892-1974), attention must be drawn to these composers as their works are of intrinsic value to the entire literature.

Manuel de Falla's *Hommage pour le Tombeau de Debussy* (1920) for example, was originally intended for the six-string guitar. This composition, initially dedicated to Miguel Llobet, is a technically not-too-demanding impressionistic work, written idiomatically for the guitar. Its melodic and harmonic framework includes mainly modal (Phrygian) and some diatonic elements. Although the composition sounds very effective when executed on the traditional instrument, its performance on the more resonant Yepes ten-string guitar, without the actual employment of additional bass strings, lends a more 'misty' colour to the composition. One need only compare the following excerpt, (Example 5.1)² to conclude that the Yepes instrument, which is richer in overtones than its six string counterpart, is more appropriate for the performance of impressionistic music.

The same could be said about Francis Poulenc's *Sarabande* (1960), which was originally composed for Ida Presti (1924-67). Ellen Hickmann regards this composition literally as a "character" piece.

This is by no means programme music On the contrary, [this work offers] insight into profoundly subjective attitudes within the framework of a musical form expressly chosen for this purpose and more or less closely adhered to. There is no point in regarding Poulenc's 'Sarabande' . . . as a new version or reconstruction of the traditional courtly dance, for it does not even use the dance's traditional rhythm at any stage during its short progress. The piece is headed 'molto calmo e melanconico' and is generally an ingenious play of ideas conveying the general mood of a sarabande.³

This composition is essentially in the key of a natural minor, but 'chromatic' elements, mainly in the form of D and A major chords, help create an interesting harmonic effect, see (Example 5.2).⁴ In this author's opinion, the discordant harmonies and irregular changes in time signature throughout this unique composition, again make it more suitable to the Yepes ten-string guitar. Had Poulenc known and understood Yepes's instrument, he arguably would have composed for it as well.

Unlike the works discussed above, the musical quality of many compositions can also be improved by arranging them for the Yepes ten-string guitar. In the previous chapter, an excerpt from Rodrigo's second movement *Adagio* of his *Concierto de Aranjuez* was discussed. It was pointed out how Yepes takes advantage of his instrument by playing the repeated bass G sharp on the open ninth string, as opposed to the stopped sixth string in full *barré* position. This, of course, is technically less difficult and also gives the performer more freedom to express the melody.

What is of interest, however, is Yepes's arrangement of the introduction to this movement, see (Example 5.3).⁵ As can be seen in the example, the six string version opens the movement with a series of harp-like, warmly strummed b minor chords, which serve as an accompaniment to the opening

theme played by the cor-anglais. By simply including the seventh bass string, tuned to B an octave lower, see (Example 5.4), and strumming diagonally across the strings, Yepes ingeniously succeeds in broadening the texture, thereby making the instrument literally sound like a harp.

There are many recordings of this concerto. Compare, for example, an earlier recording of this section by Yepes on the six-string guitar, with that of a later recording by the same artist on the ten-string guitar.⁶ It is immediately apparent that the Yepes instrument is more sonorous; it produces a richer and more satisfying timbre; and is for these reasons, in the writer's opinion, more effective.

Although Rodrigo's *En los Trigales* (1939) was dedicated to Yepes at a time before the first modern ten-string guitar was built, it has since become associated with the Yepes ten-string guitar. Like most of Rodrigo's compositions, this work (in the key of g minor) is strongly influenced by the Spanish tradition. The opening statement in (Example 5.5), and the section marked *Allegro alla marcia* in (Example 5.6)⁷, demonstrate this point. The technical requirements of the composition demand the skill of a virtuoso. One need only objectively compare an earlier recording by Yepes on the conventional guitar (or a more recent six-string guitar recording by another artist) to a later Yepes recording, featuring the tonally more balanced modern ten-string guitar,⁸ to realise that, as Yepes puts it, the guitar sounds "... not only louder but better with the additional strings."⁹

Early this century, the guitar was used in ensembles for purposes of adding colour to compositions by Schönberg, Stravinsky and Webern. These compositions exemplify a latent interest in the guitar. Since then, works featuring the guitar in ensemble have received a substantial degree of serious attention. Hans Werner Henze (b.1926), for example, has written

significant parts for the guitar in works such as the *Kammermusik I-III*, "Voices", *El Cimarrón* and his opera entitled "We Come to the River."¹⁰

As mentioned at the conclusion of Chapter Three, the six-string guitar's inability to be clearly heard in ensemble performance, still remains a serious problem, for many guitarists. Such performers of six-string guitar as Angel Romero and Ernesto Bitetti, both of whom have performed guitar concertos in South Africa, would not have been audible without strong amplification. Narciso Yepes and Godelieve Monden, on the other hand, have successfully performed guitar concertos in that country without the need for amplification.

Considering all that has already been said thus far regarding the Yepes ten-string guitar's resonant overtones and its potential for greater projection, it would seem that the Yepes instrument would also be a more viable option for dodecaphonic ensemble (or solo) music, than its six-string counterpart. Pierre Boulez's (b.1925) well known twelve-tone composition entitled *Le Marteau sans Maître* (1953-54), for example, features six instruments and voice, all in the alto range, namely : contralto voice, alto flute, vibraphone, viola, xyloimba, percussion and six-string guitar.¹¹ In this author's opinion, the Yepes ten-string guitar would contribute towards a more audible and homogenous combination.

Manuel de Falla established his reputation in Spain in 1905 when he was awarded first prize in the National Opera Composition for his *La Vida Breve*. The instrumentation in this work portrays definite guitaristic features, such as the *flamenco* dance rhythms, ideally suited to the guitar.¹² Pujol proved this when he created an arrangement from this work entitled *Première Danse Espagnole*, for two guitars.¹³ Another example is his most successful ballet the *El Sombrero de Tres Picos* (1913-19) of which the *farruca* entitled *Danza del Molinero*¹⁴ has been transcribed from the orchestral score, and recorded by Narciso Yepes on both the six and ten-string guitars.¹⁵ A

comparison of the two would serve to further highlight the potential of the ten-string guitar.

The abrupt opening *rasgueado* chord (and subsequent *rasgueado* passages) in the ten-string guitar version are clearly the more dramatic. The six-string version lacks resonance, and by contrast is relatively ineffective as an opening exclamation. Following this brief introduction comes a short melodic phrase which is repeated several times, see (Example 5.7). This part of the composition also serves to highlight the difference in 'sustain' between the two instruments, the ten-string guitar version naturally having the longer 'sustain'. Later in the dance, Yepes again benefits from his multi-stringed instrument by making use of the lower B notes, facilitating the attainment of a broader and more interesting texture, see (Example 5.8).¹⁶ This effect is virtually impossible to achieve on the traditional guitar.

The Cuban composer, guitarist, and conductor, Leo Brouwer (b.1939), has written many compositions for the guitar and is considered one of the most interesting contemporary figures in this field. Narciso Yepes regards him as ". . . one of the best composers for guitar of the younger generation with a profound understanding of the instrument."¹⁷

According to Roberto Pinciroli, his works can be categorized into three stylistic periods. The first begins with a few unpublished compositions and ends in 1964 with *Elogio de la Danza*. This period is particularly characterised by the introduction of elements of Afro-Cuban folk traditions. During his second period (1968-1975), Brouwer experimented with *avant-garde* techniques such as aleatoric forms, experimental notation, tone clusters, and musical indeterminacy. During the third period, dating from 1978 to recent times, Brouwer reverted to more traditional forms, describing this period of composition as "Neo-Romanticism" or "National Hyper-Romanticism."¹⁸

One of his most widely known works, is the *Elogio de la Danza* in two movements, (I *Lento* and II *Obstinato*). This is an exciting composition full of dynamic contrast characterised by subtle Afro-Cuban rhythms and many percussive and *rasgueado* effects. The following excerpt, (Example 5.9) from the second movement, demonstrates the use of the *tressilo* (triplet) and the *golpe* technique, in which the guitarist strikes the bridge. The *tressilo* which is of Afro-Cuban origin, occurs in many of Brouwer's works dating from this period.¹⁹

A less invigorating and more indeterminate composition which explores numerous sonorous possibilities, is a work written for Narciso Yepes and the ten-string guitar entitled *Tarantos* (1973-74). As the title suggests, the name of this composition originates from the word *taranta*, a form which occurs in *flamenco* music. This reference says Pinciroli :

. . . does not complete the composer's homage to flamenco : all the tension, drama, spasmodic agitation and obsessive repetition which characterize that style, find in *Tarantos* a worthy 'learned' musical idealization and a poetic transfiguration endowed with great communicative power.²⁰

This composition is both technically and creatively most demanding. The performer is expected to create intricate rhythmic patterns, virtually impossible to notate; and to determine the format of the work. It comprises two sections. The first consists of six short *enunciados* which appear as rectangles of notation marked I, II, III ... and a *coda*, entitled *para final* or 'for ending'. The second section contains six *falsetas* marked A, B, C ...; the duration of each *falseta* varies from a single stave to four systems. The composer points out that each *enunciado* is to be alternated with a *falseta*. The performer is free to choose the sequence in which these forms are to be heard, as long as there are no repetitions. Brouwer also provides an example of how a performer may realise the composition.

In terms of timbre, harmonic colour and texture, the *Tarantos* were idiomatically composed for the Yepes ten-string guitar. The work is mainly chromatic, although elements of diatonicism are also evident (e.g. *para final*). The piece gains its formal unity through the ending of nearly all the structures (excluding B) on an F sharp, lending it a sense of 'tonality'. Some of these structures also begin on the same note.

Despite variations in range and dynamics, the *enunciados* are essentially expressive and at times vivacious in character. The *falsestas*, however, differ from one another, since they are headed with various marks of expression. Some, for example, are indicated as being serene by the composer's use of words such as *Tranquilamente* or *Lentissimo*, while others have more animated subtitles such as *Vivo* or *Scherzo*.²¹

The *enunciado* structures include numerous effects such as harmonics, sudden *crescendos*, Bartok *pizzicatos*, *tamboras*, rapid scale passages, notes with given time durations, and instructions from the composer for the tones to be permitted free resonance, see (Example 5.10). This results in a more condensed sound texture which is unique to the Yepes ten-string guitar.

The *falsestas* also provide some interesting effects. These include micro-intervals (bent notes) and rapid *tremolo crescendos* and *decrescendos* on a single note, see (Example 5.11), tone clusters, see (Example 5.12), the unexpected inclusion of the Afro-Cuban *tresillo* rhythm borrowed from his first period, see (Example 5.13), and an effective incessant F sharp *vibrato*, syncopated with dissonant chords, all of which thoroughly exploits the instrument's timbre and its capacity to resonate, see (Example 5.14).²² In Yepes's exceptional recording of this composition, the culminating *Sarabanda* is the penultimate structure performed.²³

Maurice Ohana (b.1914) has composed a significant number of works both in vocal and instrumental form, including four operas, seven concertos and a

number of orchestral scores, as well as several ballets, choral works and a substantial amount of solo and chamber music. Ohana's cosmopolitan eclectic musical contribution represents a style which stems from the compositions of Debussy and Stravinsky, with many similarities as well to the music of both Witold Lutoslawski and Luciano Berio.²⁴

Ohana was born in Casablanca, French Morocco, to Spanish parents, and later acquired British citizenship through his Gibraltar father. In 1932 Ohana emigrated to Paris where he pursued a career as a pianist. Five years later he registered at the *Schola Cantorum* where he studied, amongst other things, Gregorian chant and counterpoint, as well as Medieval and Renaissance vocal music. This was to have a significant effect on his subsequent musical development as a composer.²⁵

Ohana rejected, what was then, the new mid-twentieth century serial developments, and in 1947, together with a group of four composers, founded the *Groupe Zodiaque*. This group promoted the study of folk music, Gregorian chant and fourteenth and fifteenth century vocal music. During this period, Ohana delved deeply in to the traditions of the vocal and instrumental forms of classical *flamenco* and Andalusian *cante jondo*,²⁶ as well as into African tribal music.²⁷

As a result of Ohana's research, a number of compositions disclosing strong Spanish influence appeared during the 1950s. The *Tiento*, and *Tres Gráficos para Guitarra y Orquesta* for example, were both composed in 1957. Although they were originally intended for the six-string guitar, these works have also become associated with the Yepes ten-string guitar. The *Tres Gráficos* was dedicated to Narciso Yepes. (Ohana's *Si le Jour Paraît* (1963-64), originally composed for the conventional guitar, has since also become associated with the modern ten-string guitar.)

Ohana's *Tiento* is a free polyphonic composition which alludes to the form of the traditional Iberian *tiento* with its :

- * tonality, melody and style, reminiscent of Andalusian *cante jondo* and Oriental music,²⁸ see (Examples 5.15 and 5.16)
- * its awkward rhythms and numerous changes in time signature, see (Example 5.17), and
- * its several references to Manuel de Falla's *Hommage pour le Tombeau de Debussy*, see (Example 5.18).

Ohana succeeds in creating a vague, hazy atmosphere superbly suited to the Yepes ten-string guitar. This effect is further enhanced by frequent tempi changes, his use of *flamenco*-like *ragueados*, *tamboras* and micro-intervals.

Fortunately, the Yepes edition also provides us with alternate versions for the six and ten-string guitars. Yepes again takes advantage of his instrument by including all the open strings in the following excerpt, (Example 5.19)²⁹ to create a more resonant and dramatic effect. In Yepes's ten-string guitar recording³⁰ of this section, he produces a sound similar to that of a plectrum being strummed across the strings of a grand piano.

The *Tres Gráficos para Guitarra y Orquesta* was originally inspired by several engravings by the great Spanish artist, Francisco de Goya (1746-1843). The work was composed at a time when the guitar concerto repertoire was relatively small. Unlike the *Tiento*, where Ohana delved deeply into the traditions of *cante jondo*, in this concerto he introspectively looks to the popular *farruca*, *seguiriya*, *bulería* and the *tiento* forms. The compositional style is unlike any other preceding it in this genre.

Here Ohana presents the guitar in dialogue with the orchestra so uniquely, with its numerous unknown rhythmical, colouristic and melodic possibilities, that only certain Andalusian *flamenco* guitarists could have related to the work at the time of its appearance. It is interesting to note that Ramón

Montoya (1880-1949), the great Andalusian innovator in *flamenco* music, was a long-time friend and companion to Maurice Ohana. It was mainly through Montoya's influence, that Ohana discovered many compositional subtleties which give his danced or sung works their intimate association with the guitar.³¹

Throughout this work, ". . . there is added profile and perspective of an orchestra which creates a space dimension in which the guitar performs its difficult task."³² The instrumental ensembles have been arranged around the soloist, with generally clearly demarcated timbral colours. In the first movement headed *Gráfico de la Farruca Cadencías*, after a twenty-five-measure introduction by the strings, the guitar makes its brusque *rasgueado* entry. From this moment, the tone of the energetic *farruca* with its dotted rhythms, effective usage of triplets, *rasgueados*, and its quasi-Andalusian tonality, is set by the guitar, see (Example 5.20).

Towards the end of this movement, where the guitar part features percussive effects, micro-intervals and extensive use of the tritone, alternate versions for both the six and ten-string guitars have been presented in the Yepes edition,³³ see (Example 5.21). Although the version for the six-string relates superbly to the *flamenco* guitar, a rendition of the multi-stringed version, with its inclusion of all ten strings, would enrich both the harmonic colour and texture of the composition. Compare recordings of this work by Yepes on both the six and ten-string guitars.³⁴

The opening to the more serious second movement, *Improvisación sobre un Gráfico de la Seguiriya*, serves well to illustrate, in terms of sheer power, the potential of the Yepes guitar to project sound. It begins with a dissonant chord, made up of perfect octaves, fifths and a tritone, playing a *rasgueado crescendo* from a *forte* to a triple *forte*, see (Example 5.22). Here the Yepes ten-string guitar, with its superior dynamic range, is clearly at an advantage over its six-stringed counterpart.

As far as timbre is concerned, once again the Yepes ten-string guitar has the advantage over the conventional guitar. In the following excerpt the orchestra is joined by the guitar after having played a series of dissonant chords, which include major second, seventh and ninth intervals, see (Example 5.23). When the soloist's part is added, this results in the predominance of major and minor second intervals. The dissonant harmonic structure here, in this author's opinion, lends itself to the timbre of the Yepes guitar.

The *bulería* has one of the most exciting rhythms in *flamenco* music. In the final movement, *Gráfico de la Bulería y Tiento*, this rhythmic aspect is clearly expressed by the guitar after a brief orchestral introduction, see (Example 5.24). This movement also serves to highlight the unusual effect created throughout the work, by the ensemble playing of the soloist and, mainly, the percussion section. The following excerpt is a good example, (Example 5.25).³⁵

The Czechoslovakian composer and musicologist, Václav Kucera (b.1929) has contributed a number of compositions to the modern repertoire. These include pieces for the voice, chamber works, taped music, orchestral scores (including his *Obraz* for piano and orchestra which won him the Queen Marie-José Prize in Geneva in 1970), and solo instrumental music.³⁶ Of the latter group, he has composed a work entitled *Diario* (1971) (Diary) for the ten-string guitar, which he dedicated to Narciso Yepes.

This work was composed in homage to Ernesto 'Che' Guevarra (1928-67), the Argentinian revolutionary and theorist in guerilla warfare who became a leftwing hero during the 1960s.³⁷ It is essentially twentieth century chromatic programme music presented in the form of a "concert cycle for solo guitar". Here the composer reflects important events in Guevarra's life over a period of five days, the names of which function as headings to the

work's five cycles.³⁸ Kucera has given time durations for all five cycles as follows :

1. *Den Lásky* 3'37"
2. *Den Nenávisti* 2'40"
3. *Den Odhodláni* 2'25"
4. *Den Boje* 1'50"
5. *Den Smrti* 3'50"

The harmonic framework in the opening cycle, *Den Lásky* (Day of Love) is mainly chromatic although diatonic elements are also evident. This cycle, with its numerous changes in time signature, is bright and cheerful and portrays the confidence and hope of Guevarra's life. The first part, marked *larghetto*, centres around the key of g minor, and takes advantage of the Yepes ten-string guitar's resonance with its *ben sonoro*, *accelerando* *crescendo* and double *sforzando* markings, see (Example 5.26). Following this is a more melodic, mainly diatonic section, with hints of Spanish influence in the *rasgueado* section, see (Example 5.27). The scale-like passages throughout this cycle, are composed mainly of major and minor-second intervals.

The second cycle, *Den Nenávisti* (Day of Hate) marked *con impeto*, is saturated with dissonant, undulating minor second harmonies, and ferociously accentuated dissonant chords, see (Example 5.28), which perfectly capture the mood of extreme tension between Guevarra and his opponents. The instrument's potential for sound projection is again used to advantage since most of the chordal parts have *sforzando*, double *sforzando* and even triple *sforzando* markings. The undulating minor second harmonies also suit the timbre of the Yepes ten-string guitar.

The third cycle, *Den Odhodláni* (Day of Decision) portrays Guevarra's final decision to do battle. The first part of this cycle, marked *con moto*,

comprises strict, pulsating triplet figures in the bass, underlying an accentuated melodic line, see (Example 5.29). Later in this section, the triplet figuration develops into an aggressive triple *forte rasgueado*, which is preceded by a rapid scale-like passage marked with a double *sforzando*, see (Example 5.30). By indicating these *rasgueados* as triple *forte*, the composer has exploited the rich overtones of the Yepes guitar, which effectively thickens the harmonic texture and adds tonal quality to this climax.

The fourth cycle, *Den Boje* (Day of Fight) is marked *con brio*, and demands virtuosic skill on the part of the performer. It opens with percussive tapping on the guitar, contrasted with chaotic *tremolos* played across four strings, see (Example 5.31), here a technique most effectively produced on the Yepes ten-string guitar. *Den Boje* also includes the use of micro-intervals and rapid *tremolo glissandi*.

The last cycle, *Den Smrti* (Day of Death) is marked by steady tapping on the body of the guitar, reminiscent of a mournful death march which illustrates the end of Guevarra's life, see (Example 5.32).³⁹ He died in Bolivia, leading an abortive coup.⁴⁰ This cycle again comprises expressive *vibratos*, *glissandi*, and awkward rhythms throughout, ending as it began, with perpetual *ostinato* rhythms punctuated by melodic embellishments.⁴¹ Yepes has made an outstanding recording of this composition on the ten-string guitar.⁴²

The Spanish composer and conductor, Leonardo Balada's (b.1933) compositional style was initially influenced by the Spanish Nationalist School.⁴³ He later developed his own personal style having its foundation in the dodecaphonic system. He has written music for the stage, apart from orchestral and chamber works, vocal music and compositions for solo instruments. His works for the guitar include a "Guitar Concerto" (1965), a "Concerto for Four Guitars" (1976), an ensemble work for four guitars

entitled *Apuntes* (for which he won the City of Saragossa Prize), and a four-part solo work for the ten-string guitar, entitled *Analogías* (1968)⁴⁴ (Analogies), also dedicated to Narciso Yepes.

In the introduction to the first movement, *Propulsiones*, the Yepes guitar emulates the sound and rhythms of the now defunct powerful steam locomotive train, as it leaves an early twentieth century railway station. Here Balada incorporates all ten-strings to facilitate its forceful *rasgueado* effect, see (Example 5.33). This is followed by a grouping of notes which are given without an exact duration. An interesting contrast between high notes and low chords is attained, see (Example 5.34).

In the next part, after the *fermatas*, Balada again introduces a different texture, see staves four and five of (Example 5.34). The chromatic harmonies in this excerpt reminds one of some of the Villa-Lobos guitar *etudes*. The end of this movement is marked by a recapitulation of the opening idea. This is preceded by a rapid scale-like passage which runs into a dynamic *rasgueado*. The composer has placed the latter section in a rectangle indicating a duration of between six to eight seconds.

The section of *Propulsiones* which is perhaps best described by its title, is the enormous *crescendo* which occurs after the Villa-Lobos-like passage. Its opening is marked *con sonido muy opaco* and features similar rhythms to those in the introduction, see (Example 5.35). On Yepes's recording,⁴⁵ he plays this *rasgueado* with harmonics, by degrees removing his left hand, so that the sound of the *crescendo* becomes clearer and louder. Next, Balada introduces a change in harmony in the upper voices, which in effect, while increasing volume, also adds tension to the music. At its climax, Balada includes the additional bass strings and ends the *crescendo* with a massive cacophony.

The second movement, *Oscilaciones*, is less lively, and makes effective use of bent notes (semitone micro-intervals) throughout, see (Example 5.36). This helps to create, as the title suggests, a pendulum-like impression of 'swinging' from one semitone to the other. Although effects such as *glissandi*, harmonics and octave harmonics are also employed, the most interesting are the *taboras*, presented towards the end of this movement, see (Example 5.37). On the Yepes recording the *taboras* are struck across both the bridge and strings, to produce a booming sound, reminiscent of the timpani.

The third and shortest movement, *Contornos*, has neither time signatures nor bar-lines. For the most part, it features chromatic passages of semi-quaver runs comprising mainly major and minor second intervals. This is sporadically broken by discordant *rasgueado* chords and *fermatas*.

Unlike the penultimate movement, the final movement has numerous changes in time signatures and is full of syncopated rhythms. A large variety of different chromatic textures are also presented, often in close proximity to one another. As can be seen in the following excerpt, (Example 5.38)⁴⁶ in a space of six measures, the texture of the music changes four times. This helps create the bottomless chaotic mood described in the title, *Abismos* (Abysses). The movement includes some technically demanding scale-like passages and ends, as the composition began, with sudden *rasgueado* strokes.

Bruno Maderna (1920-73) was an outstanding Italian composer and conductor, who wrote several choral and operatic works, chamber music, electronic music⁴⁷ and compositions for solo instruments.⁴⁸ He preferred to write for smaller instrumental ensembles. Among his instrumental compositions are two works featuring the guitar. The first is his *Auladia per Lothar* (1965) for the oboe d'amore and guitar, and the second is entitled *Y Después* (1971), based on a poem by the Spanish poet and

dramatist Federico García Lorca (1898-1936), which composition he dedicated to Narciso Yepes.

The atonal work, *Y Después* (And Afterwards) is musically and technically a most demanding aleatoric composition. The entire manuscript comprises eight pages of which the first six serve as a kind of prelude to the second section which Maderna refers to as the *improvvisazione*. In this part of the composition, the composer has placed musical material into ten rectangular shapes to which he refers as *frammenti*. These are structured so that they can be linked to one another at the discretion of the performer ". . . with pauses either before or after"49

Maderna also gives a time duration of between two to three minutes in which the *improvvisazione* is to be performed. According to the metronome markings, the ten *frammenti* can be played in approximately one minute. It therefore follows that some of these have to be repeated in order to make up the two to three minutes of music referred to by the composer. The words of García Lorca's sad poem have been presented alongside the *frammenti*.

The introductory section has virtually no bar-lines or time signatures, and is replete with dissonant harmonies, intricate rhythms, markings for the sudden dampening of strings and some unexpected dynamic and textural changes. For example, after a dynamic, densely-textured discordant *crescendo*, in which all ten strings of the guitar are represented on a double stave, the texture in the excerpt cited, changes to that of a single line marked *piano espressivo*, see (Example 5.39). Such a textural and dynamic contrast is impossible on the six-string guitar.

Another interesting aspect of this composition, is that Maderna makes more actual notated use of the additional bass strings of the Yepes ten-string guitar. Unlike other compositions discussed thus far, many of which have

simply used to the advantage of the instrument's overtones or the inclusion of the additional open bass strings for increased resonance in *crescendos*, in this work, Maderna has indicated notes of lower pitch which actually require fingering on the aforementioned bass strings. The following excerpt, which includes a lengthy *tremolo* in the upper voice, accompanied by a chromatic running and chordal passage in the bass, produces a sound quality,⁵⁰ not previously attainable on the guitar, see (Example 5.40).⁵¹

In contrast to the first section, the music in the *frammenti* is more rigidly organized with strict tempo and dynamic markings. Rhythmically it is again very difficult to perform and reflect the sombre mood of García Lorca's words :

And afterwards.	(Only the desert remains).
The labyrinth created by time vanishes.	The belief in dawn, and kisses, vanishes.
(Only the desert remains).	(Only the desert remains).
The heart, origin of desire, vanishes.	An undulating desert. ⁵²

Conclusion

Over a quarter of a century has passed since luthier José Ramirez III created the first modern ten-string guitar for Narciso Yepes. Other than its relatively wide neck, this instrument remains physically virtually the same as its six-string predecessor. The fingerboard, however, more resembles that of a lute, and for this and other reasons, has, at times, been referred to as a *lutar*.⁵³

Extra strings have been added to extend the possibilities of the guitar. These strings are occasionally employed in the faithful reproduction of lute

and archlute music, without recourse to the compromises required of 'six-string' players, in performing the bass line an octave higher than written pitch. The lower notes, beyond the range of the six-string guitar, are usually transposed to another register so that these works may be performed.

Unlike many of its multi-string predecessors, Yepes's concept of the ten-string guitar discloses a unique difference. In the past, practically all the multi-string instruments played by professionals had diatonically tuned additional basses. In most cases these strings were added away from the fretboard with the primary intention of extending the pitch range and its harmonic possibilities. To some extent, through sympathetic vibration, these added strings increased the resonance of the instrument and facilitated the playing of technically difficult passages. Various multi-string guitar *accordaturas* discussed in this dissertation have been presented in (Table 5.1).

With the Yepes ten-string guitar, we have, for the first time, an instrument which achieves all the aims of its predecessors and, more significantly, succeeds in substantially increasing the resonance of the instrument as well. The bass strings on the ten-string guitar are tuned non-diatonically and can all be fingered. Yepes has ingeniously employed this simple concept to overcome the projection and timbral weaknesses of the guitar. In contrast to numerous eccentric forms of plucked instruments from the past, we have an essentially unprecedented multistringed guitar, which by no means can be classified as another capricious freak.

This dissertation has demonstrated, amongst other things, a development for ten-string guitar composition in both Yepes's concert programmes in South Africa and his discography of recordings made since 1964. Compositions like Kucera's *Diario*, Brouwer's *Tarantos*, or Maderna's *Y Después*, for example, have shown that present-day composers are producing works of the highest

calibre for the ten-string guitar, comparable to the best compositions for other concert instruments.

These compositions are equal to and often surpass many important six-string guitar works, for example Benjamin Britten's "Nocturnal", Michael Tippett's "Blue Guitar" or Alberto Ginastera's "Sonata", Opus 47. This proves that the ten-string guitar is compositionally a most viable instrument, which has been accepted by some of the world's leading exponents in composition including Nadia Boulanger (1964) and many others since.

Unfortunately, the playability of these ten-string guitar compositions is limited as there is a relatively smaller number of ten-string guitarists. These works are going to depend increasingly on the up and coming ten-string performers. However, transcriptions for the six-string guitar would present guitarists with a wide selection of new and interesting material.

One interesting aspect of modern guitar history is that music for the guitar has evolved from having been written primarily by guitarists, (which tended to impose guitaristic restrictions) to compositions by those not influenced by a traditional conception of the guitar's capabilities.⁵⁴

When Alonso Mudarra published in 1546 his *Tres Libros de Musica en Cifras para vihuela* he included within it several pieces for the guitar which have remained to the present day the earliest printed source of music for the instrument. For some four hundred years thereafter, music for the guitar was composed exclusively by guitarists.

Yet, paradoxically, in our own time, most of the major works for the instrument have been written by composers who are not themselves guitarists, who have been drawn towards the instrument either by way of a special occasion or in response to a commission.

Moreover, many of these works have been written with a specific performer in mind. These players have not only assisted editorially in preparing the music for publication, but in many cases have been near at hand to advise the composer on technical matters as the composition evolves on its way.⁵⁵

The future of the guitar is very much dependent on compositions that non-guitarist composers have composed and will continue to compose. Today, composers who are themselves guitarists, are becoming increasingly more knowledgeable about technical and musical aspects than ever before. It is therefore becoming even more common to find composers like Leo Brouwer, Stepán Rak, Gilbert Biberian, Nikita Koshkin, and others, contributing important works to the guitar literature.⁵⁶

Why then, the reluctance shown by Segovia (in 1964) and others? Perhaps it is human nature to reject sudden change. We must take cognizance of the fact that the tradition of the six-string guitar had been in existence for over one and a half centuries. People had become accustomed to the conventional instrument and many idolized Segovia who, during that period, had become a globally renowned figure. Suddenly, in 1964, people were confronted with what was perceived by Segovia and others, as a deformed kind of 'elephant man' of the guitar. Naturally, Yepes and his instrument must have come as a shock to the community, and may have even been seen as a threat to Segovia's credibility.

Despite its precarious beginnings, today there are many guitarists worldwide, who either play a six or ten-string guitar. Some, like South Africa's David Hewitt, are content to use both instruments. Luthiers have been constructing eight, eleven and thirteen-string guitars, and in addition, have also been building instruments whose shapes (and at times the placing of their soundholes) do not conform to tradition. It therefore appears as though traditions are breaking down and both players and guitar makers are becoming more flexible in their approach.

Chapters one to five have also shown that the tradition of multi-string guitars can be traced back to the late fifteenth and sixteenth century *violas* and *vihuelas*. Bermudo, for example, mentions Guzman, in his *Declaración de Instrumentos Musicales* (1555), as a player of a seven-course

vihuela. Throughout the years, there has always been a cyclical longing for improvement in multi-string guitars.

The Yepes guitar is naturally part of this process, and had Yepes not introduced this concept, someone else would probably have done so, or something similar. Through his efforts, Yepes has succeeded in raising the levels of both the performance and compositional potential of his instrument. It is interesting to compare the development of the Yepes ten-string guitar, at its present level, to that of the Baroque lute during its heyday. By the middle of the eighteenth century, the Baroque lute had reached its highest compositional and performance levels. It was therefore short-sighted for Segovia and others to have simply dismissed the Yepes guitar as another multi-string whimsical contraption.

In effect, Yepes has anticipated present global developments by at least a quarter of a century. Interest in the ten-string guitar is steadily growing among professional recitalists and teachers. Should this trend continue as in all likelihood it will, the future possibility of the Yepes guitars' building on its present status as an independent entity alongside the six-string guitar, would appear to be promising. Here is what Yepes has to say about the guitar in the years to come :

I think in the future, in the next century, the guitar will be one of the most important instruments. Firstly, consider the tone quality of the instrument. It is an instrument played directly with both hands - not with a bow or a mechanical system. With the ten-string guitar, the possibilities are greater. And then, for the composer, for the guitarist, for the amateur musician (even if they don't play guitar), they would be very happy to hear this kind of instrument.⁵⁷

Historically, the guitar has always enjoyed periods of popularity followed by periods of decline. During the last few decades it has achieved a certain measure of acceptance in comparison to other classical instruments. Interest in the guitar is constantly growing, although, unfortunately, many listeners

and players are still attracted to the more popular pieces. There are more professionals and amateurs today than ever before in the history of the instrument.

This state of affairs basically reflects a healthy future for both six and ten-string guitars, which should be nurtured by means of the development and maintenance of the highest standards of tuition and research. Teaching should not consist only of technical mastery, but, to quote Monden, ". . . *solfege*, rhythm exercises, music theory, harmony, history of music and so on (including performance practice) are all very important in the making of a musician."⁵⁸ Thus an holistic approach would seem essential if guitar tuition is to be effective.

Research in fields related to the guitar is steadily growing. Authors such as John Ward, Brian Jeffery, Thomas Heck, Mantanya Ophee, Michael Kasha, and others, have made significant contributions to our understanding of the guitar. Instrumentalists such as Simon Wynberg, James Tyler, Barry Mason and Nigel North (lute) have, through their writings, demonstrated the value of historical research. In recent times, writings on the lute, for example, have, through high standards of research, produced lutenists who are fully knowledgeable about technical and musicological aspects pertaining to the lute.⁵⁹

The guitar appears to be following in the same direction. It is thanks to Simon Wynberg's diligent research, for example, that today we have access to many compositions by Napoleon Coste, Johann Kaspar Mertz and others. A few years ago many of these works had not been published. For the guitar to succeed in the twenty-first century, it is imperative that the present trend continue.

Despite various arguments for and against the Yepes ten-string guitar,⁶⁰ it is clear that this instrument offers solutions, across all styles of music, to

many of the problems inherent in the six-string guitar. Although there are increasing numbers of both amateurs and professionals, world-wide, who play the ten-string guitar, the Yepes guitar is not about to supersede its predecessor. It represents neither a break with tradition, nor a lack of respect for the conventional guitar. Rather, it should be seen as an extension of the six-string instrument to be utilised for the betterment of the guitar as a genre.

Mesto e calmo (♩ = 60)

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

poco affrett. *a tempo* *affrett.*

legg. il basso *come prima*

Example 5.1

Molto calmo e melanconico

p *mf* *p* *mf* *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf*

f *f*

arm. 12

Example 5.2

Adagio. ($\text{♩} = 44$)

C.7² C.5² C.7² C.7² C.2²

mf

mf cantabile

Example 5.3

Adagio. ($\text{♩} = 44$)

C.7² C.5² C.7² C.7² C.2²

mf

mf cantabile

Example 5.4

Allegro (♩. 72)

ff pesante *pp leggiero*

ff pesante *poco rit* *p deciso*

pp

Example 5.5 is a musical score for a piece in 2/4 time, marked *Allegro* with a tempo of 72 quarter notes per minute. It consists of three staves of music. The first staff begins with a *ff pesante* dynamic and a circled 'A' marking. The second staff continues with *ff pesante*, then *poco rit*, and finally *p deciso*. The third staff features a *pp* dynamic and includes a section with a double bar line and a repeat sign. Fingerings and articulations are indicated throughout, including slurs and accents.

Example 5.5

Allegro alla marcia

pp *dim* *arm 8^a* *Tempo primo*

Tempo secondo

ff *Arm. 8^a* *Tempo primo*

pp

Tempo secondo ma più lento *De S^a a \oplus* *y salta a CODA* *CODA*

cresc. *ff* *pp*

Example 5.6 is a musical score for a piece in 2/4 time, marked *Allegro alla marcia*. It consists of four staves of music. The first staff is marked *pp* and includes a *dim* (diminuendo) and *arm 8^a* (armature 8th) instruction. The tempo changes to *Tempo primo*. The second staff is marked *Tempo secondo* and *ff*. The third staff is marked *Tempo primo* and *pp*. The fourth staff is marked *Tempo secondo ma più lento* and includes a *De S^a a \oplus* (De S^a a \oplus) instruction, a *y salta a CODA* instruction, and a *CODA* section. The *CODA* section is marked *cresc.* (crescendo), *ff*, and *pp*.

Example 5.6

Poco Vivo

A Tempo

P *poco affratt.* *energico*

Example 5.7

Example 5.8

The image displays two staves of musical notation for guitar. The first staff is in 3/8 time and contains three measures. The first measure is marked *ff marc.* and features a triplet of eighth notes with accents. The second measure is marked *p stacc.* and contains a single eighth note followed by a dotted quarter note. The third measure is marked *ff sub.* and features a triplet of eighth notes with accents. The second staff is in 2/4 time and is marked *Vivace*. It begins with the instruction *f ritmico* and includes the phrase *golpe sobre*) el puente* with a downward-pointing symbol. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *(golpe)*, *m*, *a*, and *sim.*

Example 5.9

(ENUNCIADOS - STATEMENTS - EXPOSÉS)

I.

II.

III.

IV.

V.

VI.

VII.

PARA FINAL - FOR ENDING - POUR FINIR

*) Levantar el Pizz despues del ataque.

Rise up the Pizz after the attack.

Arreter le pizzicato apres l'attaque.

Example 5.10

FALSETAS - REDOBLES - REDOUBLEMENTS

(A) Tranquilamente

Example 5.11

(B) Scherzo

Example 5.12

(C) Vivo

Example 5.13

F Sarabanda

(l'invariable)

*(d'ostinato ne schimbă nimeni su dinamică)
L'ostinato ne modifie jamais sa dynamique*

Example 5.14

Andante ($\text{♩} = 72$)

bref *rasg* *nat*

rasg *nat* **Lento** ($\text{♩} = 46$)

mf ② ③ ② ③

Example 5.15

près du chevalet (metalliche)

CADENZA

ff (violent)

i a p i

Lento ($\text{♩} = 44$)

p

$\frac{1}{4}$ $\frac{1}{2}$ di t. sotto il re

Ossia: *ff* $\text{♩} = 44$

i a p i

(m.ord.)

Tempo 1^o ($\text{♩} = 72$)

mf

Detailed description: This musical score is for a violin piece. It begins with a 'CADENZA' section marked 'ff (violent)' and 'près du chevalet (metalliche)'. The notation includes a five-measure rest, followed by a series of notes with dynamic markings 'i a p i'. The tempo is 'Lento' with a quarter note equal to 44 beats. The key signature has one flat. There are two first endings, with the second ending marked 'di t. sotto il re'. An 'Ossia' section follows, also marked 'ff' and 'près du chevalet (metalliche)'. The piece then transitions to 'Tempo 1^o' with a quarter note equal to 72 beats and a dynamic marking of 'mf'. The notation includes various fingerings and articulations.

Example 5.16

(*mf*)

Detailed description: This musical score consists of two staves. The top staff is in treble clef and features a series of eighth-note patterns with fingerings (1, 2, 3, 4) and accents. The bottom staff is in bass clef and features a series of chords and eighth-note patterns, with a dynamic marking of '(mf)'. The key signature has one flat. The notation includes various fingerings and articulations.

Example 5.17

The image displays a musical score for Example 5.20, consisting of five systems of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings.

- System 1:** Features a treble clef staff with a section labeled "C II --- Cadenza (libero)". Below it, a bass clef staff is marked "Cordes" and "poco rit.". Dynamics include *mf* and *p*. A circled number "3" is present.
- System 2:** Continues the musical line with various note values and rests. Dynamics include *pp* and *ppppp*. Fingerings are indicated by numbers 1-3 and 1-2-3-4-5.
- System 3:** Shows a series of notes with a "repet. ad lib." instruction. Dynamics include *p*. Circled numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are used as markers.
- System 4:** Includes the instruction "poco rit. ---" and a circled number "6". Dynamics include *p* and *pp*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.
- System 5:** Labeled "C III ---" and "Misurato in tempo" with a tempo marking of $J = 76$. Dynamics include *p* and *ppppp*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Example 5.20

nl T° J.-100

à 2 m. perc.
Guit. à 10 cordes

Simile

Simile

mp
come sopra

p m i
sim.

Lento

p i m a i

$\frac{1}{3}$ sopra, $\frac{2}{3}$ sopra

Example 5.21

Larghetto $\text{♩} = 60$

f ben sonoro

B III

p quasi cadenza

f *am* *iam*

The musical score consists of five staves of music. The first staff begins with the tempo marking 'Larghetto' and a metronome marking of quarter note = 60. It features a dynamic of *f* and the instruction 'ben sonoro'. The second staff includes a circled '2' above a measure and a 'B III' marking. The third staff has a circled '4' above a measure. The fourth staff is marked 'p quasi cadenza' and contains a long, gradual crescendo indicated by a hairpin and the words 'iam iam'. The fifth staff includes a circled '3' above a measure and a dynamic of *p*.

Example 5.26

The musical score consists of five staves. The first staff is marked *Tempo giusto* and *semplice cantabile*, with a dynamic marking of *p*. It features a melodic line with triplets and a bass line with sustained chords. The second staff continues the melodic line with a dynamic marking of *mf*. The third and fourth staves show more complex melodic passages with various ornaments and fingerings. The fifth staff is marked *Mosso, energico* and *Lento* with a *riten.* marking, featuring a more rhythmic and percussive texture.

Example 5.27

Musical score for Example 5.28, consisting of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with dynamic markings *sf* and *s.p.* (sotto piano). The middle staff continues the melodic line, also with *sf* and *s.p.* markings, and concludes with a *ff marcato* (fortissimo marcato) section. The bottom staff is in bass clef, providing a harmonic accompaniment with dynamic markings *sf* and *ff*. It includes fingerings (I, III, IV) and accents.

Example 5.28

Musical score for Example 5.29, consisting of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It is marked *Con moto* and includes the tempo marking *J. 132*. The first part of the staff has dynamic markings *pp* and *sim.* (sostenuto), with fingerings *m i m i m*. The second part is marked *mf* and *la melodia sempre marcato*, with fingerings *i m i m i*. The second staff continues the melodic line with a *cresc.* (crescendo) marking. The third and fourth staves provide harmonic accompaniment with various rhythmic patterns and dynamic markings.

Example 5.29

Musical score for Example 5.30, consisting of four staves of music. The first staff has a dynamic marking of *sf* and a slur over the first four notes. The second staff has dynamic markings of *sf*, *p sf*, and *p subito*. The third staff has a dynamic marking of *sf* and the word *simile* above it. The fourth staff has dynamic markings of *sf* and *fff*.

Example 5.30

Musical score for Example 5.31, consisting of two staves of music. The top staff is marked *Con brio* *J. 132* and *trem.*. The bottom staff is marked *Legno*, *pregnante*, and *ff marc.*. Both staves have dynamic markings of *sf* and *fff*.

Example 5.31

Lugubre J. 50

Legno

p quasi palpito di cuore

simile accentato sempre

mp

pp sotto voce

mp

FP

vibr.

4

5

3

Example 5.32

$\text{♩} = 76$

ff secco

Più mosso

$\text{♩} = 96$

3

3

3

3

Example 5.33

The image displays a handwritten musical score for guitar, consisting of five systems of notation on a five-line staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with a bracketed section of two chords, followed by the instruction "repetir ad. lib." and a sharp sign. The second system features a series of chords with a tremolo effect, indicated by a wavy line, and concludes with a dense, shaded area representing a final chord or texture. The third system shows a sequence of chords with a "rall." (ritardando) instruction below. The fourth system includes a triplet of eighth notes marked with "3" and a fermata over the first note. The fifth system shows a sequence of chords with an "accel." (accelerando) instruction below.

Example 5.34

con sonido muy opaco

poco a poco accel.

poco más claro sonido normal

poco

poco

Example 5.35

Handwritten musical notation for Example 5.36. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody starting with a quarter note F#, followed by a triplet of eighth notes (G, A, B), and then a dotted quarter note C. The bottom staff is in bass clef and contains a bass line with several chords and eighth notes, including a triplet of eighth notes.

Example 5.36

Handwritten musical notation for Example 5.37. Both staves are in treble clef with a key signature of two flats (Bb, Eb). The notation includes chords and melodic lines, with the word "Tamb." written above the staves.

Example 5.37

Handwritten musical score for Example 5.38, consisting of three staves of music in treble clef. The first staff is in 3/4 time, the second in 4/4, and the third in 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Example 5.38

Handwritten musical score for Example 5.39, featuring piano and guitar parts. The piano part includes dynamic markings like *f*, *sf*, *ff*, and *cresc.*, along with technical markings such as **STENTANDO** and fingerings (5, 3). The guitar part includes markings like *p espr.*, *più p*, and **SUL PONTE**. The score concludes with the instruction *il più f possibile!* and a tempo marking $\text{♩} = 56 \text{ ca.}$.

Example 5.39

Handwritten musical score for guitar, Example 5.40. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as slurs, ties, and dynamic markings.

Key markings and instructions include:

- 5(6)** and **3** (fingerings)
- p, SUONI FERMI** (piano, sustained sounds)
- pp UGUALE** (pianissimo, equal)
- mp** (mezzo-piano)
- 5** and **5(4)** (fingerings)
- SIMILE** (similar)
- SEMPRE pp UGUALE** (always pianissimo, equal)
- mf** (mezzo-forte)
- f** (forte)
- ff** (fortissimo)
- 5(6)** (fingering)
- 5** (fingering)
- COME PRIMA** (as before)
- ff** (fortissimo)
- SUBITO** (suddenly)
- 3** (triplets)
- + PIZZ. CON LA SINISTRA** (pizzicato with the left hand)
- sf** (sforzando)
- MARTELLATO SULLA CORDA DEL MI4** (hammered on the E4 string)
- SEMPRE pp UGUALE** (always pianissimo, equal)
- mp** (mezzo-piano)
- 3** (triplets)
- GLISS. CON L'UNSHIA** (glissando with the unshia)
- mp** (mezzo-piano)
- 3** (triplets)

Example 5.40

A seven-course <i>viola</i> (late fifteenth century)	E, A, d, g, b, e', a'
Guzman's seven-course <i>vihuela</i> (mid-sixteenth century)	G', D, G, d, g, d', g' or G', D, G, B, f#, b, d'
Granata's twelve-course <i>chitarra artobata</i> (mid-seventeenth century)	A, B, C, D, E, F, G, a, d, g, b', e'
de Gallot's twelve-course <i>guitarre theorbée</i> (late seventeenth century)	G, A, B, C, D, E, F, c, e, g, c', e'
The <i>bissex</i> (late eighteenth century)	A, B, C, C, E, F, g, a, d, g', b', e'
The <i>décacorde</i> (late eighteenth century)	G, A, B ^b , C, d, f, a, c', e', g'
Harley's theorboed English guitar (early nineteenth century)	G, A, B, c, e, g, c', e', g'
Salomon's <i>harpolyre</i> (early nineteenth century)	A, B ^b , B, C, D ^b , E ^b / e a, d, g', b', e' / c', d', e', f', g', a', b", c"
Carulli's <i>décacorde</i> (early nineteenth century)	C, D, E, F, G, a, d, g', b', e'
Coste's seven-string guitar (mid-nineteenth century)	D, e, a, d, g', b', e'
Mertz's ten-string guitar (mid-nineteenth century)	A, B, C, D, e, a, d, g', b', e'
Makaroff's ten-string guitar (mid-nineteenth century)	g, B, C, C, e, a, d, g', b', e'
Wobersin's bass guitar (early twentieth century)	F, G, A, B, C, D, e, a, d, g', b', e'
Snook's thirteen-string alto guitar (late twentieth century)	G, A, B ^b , C, D, E ^b , F, e, a, d, g', b', e'
Yepes's ten-string guitar (1964)	f#(g ^b), g#(a ^b), B ^b (A#), C, e, a, d, g', b', e'

Table 5.1

TWENTIETH CENTURY COMPOSITIONS FOR THE
YEPES TEN-STRING GUITAR

1. Interview - Yepes.
2. Manuel de Falla, *Omaggio per Chitarra (Miguel Llobet) Scritto per le Tombeau de Debussy*, (Milano : Ricordi, 1978) p.3. This composition has been recorded by Narciso Yepes on the ten-string guitar, for *Deutsche Grammophon* (disc no. 139 366).
3. Ellen Hickmann, gramophone record sleevenotes, "Guitar Music in the 20th Century" - Narciso Yepes, (trans. by J. Wiebel) *Deutsche Grammophon* (disc no. 2530 802).
4. Francis Poulenc, *Sarabande*, (Milano : Ricordi, 1961). The *Sarabande* has been recorded by Narciso Yepes on the ten-string guitar for *Deutsche Grammophon* (disc no. 2531 382).
5. Rodrigo, p.9.
6. Narciso Yepes, "Rodrigo : Guitar Concerto, *Fantasia para un Gentilhombre*" , Decca (disc no. SPA 233). Recorded on the six-string guitar.

Narciso Yepes, "Joaquín Rodrigo. Narciso Yepes", *Deutsche Grammophon* (disc no. 139 440). Recorded on the Yepes ten-string guitar.
7. Examples 5.5 and 5.6 have been taken from Joaquín Rodrigo, *En Los Trigales*, (Madrid : Ediciones Musicales, 1958).
8. Narciso Yepes has recorded this work using the ten-string guitar on *Deutsche Grammophon* (disc no. 139 366).
9. Snitzler, p.26.

10. T and M.A. Evans, pp.124-26.
11. Joseph Machlis, *Introduction to Contemporary Music*, 2nd ed. (London : Dent, 1982) pp.495-96.
12. Austin, pp.118-19.
13. Manuel de Falla, *La Vie Brève : Première Danse Espagnole*, (Transcribed by E. Pujol) (Paris : Max Eschig, 1957).
14. For a brief look at the plot surrounding de Falla's *Danza del Molinero*, see Paul Myers, gramophone record sleeve notes, "The Best of John Williams", Columbia Broadcasting System Inc., U.S.A., (disc no. ASF 2176).
15. Narciso Yepes, "The World of the Spanish Guitar", Decca-Stereo (disc no. SPA 179). Recorded on the six-string guitar.

Narciso Yepes, *Música Española*, *Deutsche Grammophon* (disc no. 2530 159). Recorded on the Yepes ten-string guitar.
16. Examples 5.7 and 5.8 have been taken from Manuel de Falla, *Danza del Molinero*, (Manuscript copy), transcribed by Narciso Yepes.
17. Volker Bungardt, gramophone record sleeve notes, "Narciso Yepes", (trans. by J. Coombs) *Deutsche Grammophon* (disc no. 2531 113).
18. Roberto Pinciroli, "Leo Brouwer's Works for Guitar", (trans. by Paulo Possiedi), Parts I, II and III in the *Guitar Review* 77, (Spring 1989); 78, (Summer 1989); and 79, (Fall 1989) respectively. See pp. 4 and 31 of parts I and III respectively.
19. *Ibid.*, part I, p.4. Example 5.9 is taken from Leo Brouwer, *Elogio de la Danza*, (Mainz : Schott, 1964).
20. *Ibid.*, part II, p.25.
21. *Ibid.*

22. Examples 5.10 to 5.14 have been taken from Leo Brouwer, *Tarantos*, (Paris : Max Eschig, 1973-74).
23. Narciso Yepes, "Narciso Yepes", *Deutsche Grammophon* (disc no. 2531 113).
24. Caroline Rae, "Maurice Ohana : Iconoclast or Individualist?", *The Musical Times* 132 No. 1776, p.74.
25. *Ibid.*, pp.69-70.
26. *Cante jondo* literally means 'deep song', a profoundly emotional form of the *cante gitano* ('gypsy song') and considered by many to be the most important element of *flamenco* music. See T and M.A. Evans, pp.173-74 and p.438.
27. Rae, p.70.
28. Ellen Hickmann, gramophone record sleevenotes, *Spanische Gitarrenmusik aus fünf Jahrhunderten*, Vol.2 - Narciso Yepes, *Deutsche Grammophon* (disc no. 139 366).
29. Examples 5.15 to 5.19 have been taken from Maurice Ohana, *Tiento*, (N. Yepes ed.) (Paris : Editions M. R. Braun, 1968).
30. Narciso Yepes, *Spanische Gitarrenmusik* (Vol.2).
31. J. Alt, gramophone record sleevenotes, *Joaquín Rodrigo - Fantasía para un Gentilhomme, Mauricio Ohana - Concierto para Guitarra y Orquesta* - Narciso Yepes, *Acanta Deutsche Pressung* 40.29 397.
32. Enrique Franco, gramophone record sleevenotes, *Maurice Ohana : Tres Gráficos, Antonio Ruiz-Pipo' : Tablas* - Narciso Yepes, (trans. by G. Morris) *Deutsche Grammophon* (disc no. 2530 585).
33. Maurice Ohana, *Concerto Trois Graphiques pour Guitare et Orchestre - Reduction pour Guitare et Piano*, (Paris : Amphion E'ditions Musicales, 1969). *Réduction pour piano et guitare par l'auteur, révision et doigtés par Narciso Yepes.*

34. Narciso Yepes, *Joaquín Rodrigo - Fantasía para un Gentilhombre*, Mauricio Ohana - *Concierto para Guitarra y Orquesta*, *Acanta Deutsche Pressung* 40.29 397. Recorded on the six-string guitar.
- Narciso Yepes, *Maurice Ohana : Tres Gráficos*, Antonio Ruiz Pipo' : *Tablas*, *Deutsche Grammophon* (disc no. 2530 585). Recorded on the Yepes ten-string guitar
35. Examples 5.20 to 5.25 have been taken from Maurice Ohana, *Concerto Trois Graphiques*.
36. Oldrich Pukl, "Kucera Václav", *The New Grove* 10, pp.289-90.
37. Ernesto 'Che' Guevarra was an opponent of the Argentinian dictator, Juan Domingo Perón (1895-1974). He assisted Fidel Castro's (b.1927) struggle for power in Cuba and subsequently moved to the Congo in 1963. See E.M. Horsley, *Hutchinson Factfinder Concise Encyclopedia*, (London : Hutchinson, 1986) pp.166-67, 374 and 682.
38. Hickmann, *Deutsche Grammophon* (disc no. 2530 802).
39. Examples 5.26 to 5.32 have been taken from Václav Kucera, *Diario* (Prague : Panton, 1973).
40. Horsley, p.374.
41. Hickmann, *Deutsche Grammophon* (disc no. 2530 802).
42. Narciso Yepes, "Guitar Music in the 20th Century" - Narciso Yepes, *Deutsche Grammophon* (disc no. 2530 802).
43. The most important figure and forerunner of the Spanish Nationalist School in the nineteenth century, was Filipe Pedrell (1841-1922). Many composers such as de Falla, Albéniz, Granados and Turina were followers of the traditional school of Pedrell. For a more detailed look at Pedrell and his followers, see Ann Livermore, *A Short History of Spanish Music* (Bristol : Ducksworth, 1972) Chapter VII.
44. Manuel Vals, "Balada, Leonardo", *The New Grove* 2, p.47.

45. Narciso Yepes, *Deutsche Grammophon* (disc no. 2530 802), recorded on the Yepes ten-string guitar.
46. Examples 5.33 to 5.38 have been taken from Leonardo Balada, *Analogías*, (Manuscript copy).
47. Together with Luciano Berio, he was one of the founders of the Electronic Music Studio of Milan Radio, where he established his reputation as a leading figure in Italian avant-garde music. See Joseph Machlis, *Introduction to Contemporary Music*, pp.568-69.
48. Claudio Annibaldi, "Maderna, Bruno" , *The New Grove* 11, pp.453-55. See p.455 for a list of works composed by Maderna.
49. Bruno Maderna, *Y Después* (Milano : Ricordi, 1973) p.7.
50. Narciso Yepes has recorded this composition on the ten-string guitar for *Deutsche Grammophon* (disc no. 2530 802).
51. The musical excerpts in Examples 5.39 and 5.40 have been taken from Bruno Maderna, *Y Después*.
52. Translation by Nöelle Tyson,
- | | |
|--|---|
| <p><i>Y Después.</i></p> <p><i>Los laberintos
Que crea el tiempo
Se desvanecen.</i></p> <p><i>(Sólo queda
El desierto).</i></p> <p><i>El corezón,
Fuente del deseo,
Se desvanecen.</i></p> | <p><i>(Sólo queda
El desierto).</i></p> <p><i>La ilusión del la aurora,
Y los besos,
Se desvanecen.</i></p> <p><i>(Sólo queda
El desierto).</i></p> <p><i>Un ondulado
Desierto.</i></p> |
|--|---|
53. Dart, p.33.
54. This of course does not imply that all music written by guitarists is limited in scope.
55. Michael Tippett, "The Blue Guitar : Sonata for Solo Guitar", (London : Schott, 1985), quoted from Julian Bream's comments in the introduction.

56. See John Schneider, "Twentieth-century Guitar : the Second Golden Age", *Guitar and Lute* 12, (January 1980), pp.22-26. This article includes biographical information and stylistic characteristics of twelve 'specialist' composers who are well known for their contribution to the guitar repertoire. They are, Moreno-Tórroba, Turina, Ponce, Castelnuovo-Tedesco, Rodrigo, Smith Brindle, Villa-Lobos, Duarte, Dodgson, Biberian, Barrios Mangoré and Brouwer. Attention must, however, be drawn to the fact that at least six of the above-mentioned composers (from Villa-Lobos to Brouwer) are or were guitarists.
57. Interview - Yepes.
58. Interview - Monden.
59. I am indebted to Dietrich Wagner for bringing this point to my attention.
60. It must be pointed out that during the course of this research, dozens of uninformed, unbalanced and unconsidered criticisms, some of them bordering on the extreme, were presented to this author. It was not considered necessary to include these criticisms.

APPENDIX A

A TEN-STRING GUITAR TRANSCRIPTION OF A WORK
ORIGINALLY COMPOSED FOR THE *HARPOLYRE*

Andante lento.

Ex. 1

Musical score for Ex. 1, Andante lento. The score consists of seven staves of music in G major, 3/4 time. It includes various dynamics (p, sf, f, V), articulation (accents), and performance instructions (1st and 2nd endings). Measure numbers 5, 10, 15, 20, 25, and 30 are indicated.

Musical notation, measures 65-70. Includes markings: 70, Di.

Musical notation, measures 71-75. Includes markings: Di., 75, p.

Musical notation, measures 76-80. Includes markings: 80, Ch.

Musical notation, measures 81-85. Includes markings: 85, Ch.

Musical notation, measures 86-90. Includes markings: 90.

Musical notation, measures 91-95. Includes markings: 90.

Musical notation, measures 96-100. Includes markings: 95, Di., harm., Ch., p, ff, Or.

Musical notation, measures 101-105. Includes markings: 100, Or., Di.



Andante lento.

Ex. 2

The musical score is written for guitar and consists of seven staves. The tempo is marked "Andante lento." The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. There are also guitar-specific notations like bar lines with numbers (7, 8, 9) and dynamic markings (p, sf). The piece concludes with a double bar line and the instruction "2.º fois.".

This musical score is written for guitar and consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). Chord diagrams are provided for several chords, with some labeled with Roman numerals (VII, V, VI, VII) and others with circled numbers (2, 3, 5, 7, 8). Fingering numbers (1-5) are placed above notes to indicate fingerings. Performance markings include accents (*acc.*), slurs, and breath marks. The score is divided into sections, with measures 35, 45, 50, 55, 60, and 65 clearly marked. Two specific sections are labeled "1^{er} fois." and "2^{em} fois." with repeat signs. The key signature has one sharp (F#) and the time signature is 2/4.

This musical score is written for guitar and consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by circled numbers 1 through 8. Dynamics are marked with 'p' (piano) and 'ff' (fortissimo). Measure numbers 70, 75, 80, 85, 90, 95, and 100 are placed above the staves. The score features a variety of rhythmic patterns and melodic lines. A circular stamp with the initials 'R.F.' is visible in the lower-left corner of the page.

In order to make these notes playable in different keys, I have installed little mechanisms which sharpen c, f and g to facilitate the playing of these open strings in different keys as required.

In this way the chords become very easy to play because one can often use one or two fingers, rarely three and almost never four, whereby the pieces sound far more resonant and harmonious because of the open basses, and the melody is not interrupted for lack of fingers as happens when playing the basses on an ordinary guitar.

When these seven basses are performed percussively, and the other strings are fingered in thirds, fifths and octaves, the result of this percussive technique is a more favourable fading sound which increases by half the ability of the instrument to project its tone making it more harmonious and resonant than the ordinary guitar.

The greatest advantage of this new instrument is its suitability for accompaniments ; a large selection of pieces composed for the ordinary guitar has been published at the end of this method, along with certain changes.

It is also very easy to play in the flat keys, by means of flattening the open strings, something very difficult to do on the six-string guitar.

This instrument, so simply and elegantly constructed, etc. (details of very outdated prices and addresses).

AVANT PROPOS.

La Guitare est l'instrument le plus agréable pour accompagner la voix: il est le seul qui donne une belle pose et beaucoup de grace au corps et au bras: il est très facile à transporter et extrêmement moins coûteux qu'un Piano ou une Harpe. Il soutient très bien le chant par la quantité d'accords et d'arpèges que l'on peut y faire successivement.

La Guitare à six cordes, dont on joue ordinairement, est très bonne pour exécuter toutes sortes de morceaux; mais elle est extrêmement difficile, et demande beaucoup d'étude et de travail. Les plus grandes difficultés qu'elle présente, viennent de ce que cet instrument n'a que trois *syllables* notes de basse à vide MI, LA, RÉ; à l'égard de toutes les autres, il faut employer les doigts pour les faire, et comme on ne peut faire usage que de quatre doigts, la succession des accords ou la continuation des basses, devient excessivement difficile, surtout pour les personnes qui ont une petite main et qui sont obligées d'employer trois et quatre doigts à la fois, autrement la musique devient maigre et stérile de basses.

Comme le plus grand nombre de ceux qui apprennent la Guitare, n'ont généralement d'autre but que de s'accompagner une romance ou une ariette, et d'exécuter quelques petits morceaux, j'ai voulu leur abréger l'étude de cet instrument et le rendre à la fois plus facile et plus harmonieux.

J'ai imaginé de faire construire des Guitares, à dix cordes, dont cinq seulement se doignent, et les cinq autres, réunies à deux de celles que l'on doigte, forment sept notes de basse à vide.

Pour se servir de ces notes à vide en différents tons, j'ai appliqué au chevalet trois petites mécaniques qui servent à diézer à volonté l'UT le FA et le SOL.

Par ce moyen les accords deviennent extrêmement faciles, attendu qu'on n'a besoin d'employer qu'un ou deux doigts, très rarement trois, et presque jamais quatre: ces morceaux sont d'ailleurs plus harmonieux et plus brillans, ayant autant de basse qu'il leur en faut à vide, et la mélodie n'est point interceptée par le manque de doigts qu'on éprouve sur la Guitare ordinaire, pour faire la basse.

Les sept notes à vide reçoivent une percussion, lorsqu'on pince sur les autres DOIGTÉES leurs tierces, quintes ou octaves, et cette percussion produit un ralentissement très agréable, qui augmente presque de la moitié le son de l'instrument, et le rend en même temps plus harmonieux et plus moëlleux que celui de la Guitare ordinaire.

Le plus grand avantage que ce nouvel instrument offre, est qu'on y peut exécuter avec beaucoup plus de facilité les accompagnemens, et la plus grande partie des morceaux composés pour la Guitare ordinaire, moyennant quelque changement par des règles qu'on trouve à la fin de cette Méthode, que je publie.

On joue aussi très facilement dans les tons bémols, en bémolisant d'avance les basses à vide ce qui est très difficile sur la Guitare à six cordes.

Cet Instrument qui est construit d'une manière bien simple, quoiqu'élegante, ne coûtera que la somme de cent francs, y compris les trois mécaniques. On le trouve chez M. LACOTE Luthier, place des Victoires, N.º 5. ou chez l'Auteur, rue Grange Batelière, N.º 1.

APPENDIX C

AN INTERVIEW WITH NARCISO YEPES IN CABO-ROIG,

ALICANTE - SPAIN ON 7 JULY 1987

FRED KAZANDJIAN : *I believe the modern ten-string guitar was made by Jose Ramirez III in 1964. How did this idea for additional strings first originate? What was your purpose then, and what did you want to achieve?*

NARCISO YEPES : A few years before 1964, I was unhappy with the six-string guitar because it is not a balanced instrument. As you know, there are only four tones on the six-string guitar, E ,B ,A and D, which have more resonance because of the basses, and eight tones which are sounding very dry. To make it more balanced, I decided that four extra bass strings would be all that was needed to make the difference so that all twelve tones will have similar resonance.

You see, if I have one tone sounding, for example an A. We hear one A and one E sounding, we hear other tones also, but one A and one E are of course the strongest. And then, I imagined to have a guitar with four extra strings inside the guitar through the neck and inside the body, [showing me with his hands]. These strings I wanted to control with a similar system that is used on the piano.

F.K. : *The pedals.*

N.Y. : Yes, the pedals. You see this control . . .

F.K. : *The damper.*

N.Y. : Yes, I imagined would be connected to a radio transmitter inside my foot-stool - like the piano. And then, this idea did not continue because it is a little complicated and I decided to put the extra strings as we have it now.

F.K. : *Why?*

N.Y. : It is simpler, and I can control the resonance with my hands.

F.K. : *What happened after you had your first ten-string guitar made for you?*

N.Y. : After I received my first ten-string guitar, early in 1964, I was very happy but I could not decide which instrument I should use for my next concerts coming, the six-string or the ten-string guitar. I decided to give a concert where I invited many friends, musicians, conductors and composers to listen to my instruments and then let them decide which is the better instrument for my concert. I can honestly say that during the concert I played the same compositions once on the six-string guitar and once on the ten-string guitar. They all preferred the ten-string guitar.

After that, I went to Nadia Boulanger and played my ten-string guitar for her. Her opinion then was very important, she was my teacher also. She noticed that my playing on my new guitar had more resonance, and this is important, she noticed that I could stop the resonance with my hands if I wanted to. She also preferred my ten-string guitar.

F.K. : *What about the criticisms levelled against the ten-string guitar, when did they begin?*

N.Y. : The first criticism was from Segovia, before he had seen or even heard the instrument, soon after Ramirez made the ten-string guitar.

F.K. : *Looking back now, do you feel you have achieved your goals?*

N.Y. : I began, I continue and I will continue. I have not yet finished with this idea because with the ten-string guitar there are still many possibilities. Not only for playing but also for composing and even for the quality of the instrument. I also have the conviction that to build a ten-string guitar is much more difficult than to build a six-string guitar.

When I travel, many people have shown me their ten-string guitars. When I began to build this ten-string guitar with Ramirez and afterward with Bernabe and Fleta, I never imagined that one day there would be so many people playing the ten-string guitar in countries all over the world. The problem is that the ten-string guitars I normally see during

my travels are not good. This is because to build a very good ten-string guitar is indeed difficult.

F.K. : *So you feel that the ten-string guitar's real potential has not yet been fulfilled?*

N.Y. : The ten-string guitar's potential can still be improved. That is for making and playing the instrument, and also for composition. Today there are many composers who are interested in that instrument because there are endless possibilities. Ultimately one thing will help the other.

F.K. : *Where do you see the guitar in the twenty-first century? Is it here to stay?*

N.Y. : I think in the future, in the next century, the guitar will be one of the most important instruments. Firstly, consider the tone quality of the instrument. It is an instrument played directly with both hands - not with a bow or a mechanical system. With the ten-string guitar, the possibilities are greater. And then, for the composer, for the guitarist, for the amateur musician (even if they don't play guitar), they would be very happy to hear this kind of instrument.

F.K. : *In which countries have you seen the ten-string guitar?*

N.Y. : I have seen ten-string guitars in the United States of America, South America, Japan, Belgium, France, Italy, Spain, South Africa and many other countries. I could not imagine how many, but it is unbelievable!

F.K. : *So the ten-string guitar is here to stay?*

N.Y. : Of that I am sure!

F.K. : *Are attitudes of those opposed to the ten-string guitar changing?*

N.Y. : To change the attitude of a six-string guitar player is not easy because normally what must be changed is the attitude of the guitarist in general. It is very difficult for a guitarist to say something new, but not only about the ten-string guitar, but even about, for example, technique. If I explain to someone another way of playing scales, for example, then he will say, 'I prefer the method that I studied when I was very young'. And then, this idea of holding on to old ways is a pity.

Remember, when I was fifteen years old, if I didn't change my mind, I would not have created the technique I did. Because when I spoke with my teacher Vicente Asencio, who was not a guitarist, I was obliged to create a technique. With the ten-string guitar it is the same. It is very difficult to explain to a guitarist the advantages of the ten-string guitar if he is not willing to objectively listen to what I say.

F.K. : *What are, in your opinion, the most important aspects to listen to in a performance?*

N.Y. : The music is of primary importance, but the first thing I would like to listen is the quality of tone. Because the first material I receive, the first impression, is the tone. And then, if the quality of tone in a singer, in a violinist, in a guitarist, in any instrument is bad, then everything he will do is bad. The second thing is the technique. It must be so big that I must forget technical problems exist while I enjoy the music.

F.K. : *Could you give me an outline of how you practise?*

N.Y. : There is something important for everybody, something that can be good for all instruments. To practise is not to repeat a passage many times. When you give a concert, and you make a mistake, I can tell you that perhaps it is because you didn't practise enough and you tell me you practised this passage a hundred times. Why then, the mistake?

The reason is very simple. It is because when you play this passage to the audience, the passage must be perfect the first time, not the second time or the third or the twelfth time, it must be perfect the first time. And how is it possible to play a passage perfectly the first time if I repeat it 300 times, the only time I really practised was the first one. The other 299 are not the first time, they are the second time, the third time, until the 299th time. These are only repetitions.

For example, let's suppose you play you passage 'taka taka, taka taka, taka taka, tam'. You play the passage 'taka taka, taka tak-, tak- taka, tam' - suddenly there is a little fault. But if I correct it and repeat this passage immediately, this second time is not the first one, it is the second one. Then this second one I waste my time - absolutely. I am not practising, I am doing nothing, I am only repeating and becoming tired and tired and tired. But when I will play the real passage in the piece,

I will make the mistake again - that's for certain because I didn't practise this like the first time.

To practise like the first time is to hear the music mentally. You hear the music before the passage, you hear until where the passage begins and when you arrive at that point, you play 'taka taka, taka taka, taka taka, tam' and you stop. If the passage was for example six seconds, you wait about eighteen seconds - stopped, completely stopped. And then you hear the beginning, before the passage, you hear mentally, you arrive to the passage and you play 'taka taka, taka taka, taka taka, tam' and you stop again for about eighteen seconds. This time now will be also the first time because my fingers are forgetting the passage and they are creating a new attention.

F.K. : *Your sitting position is slightly different to guitarists who sit in the traditional position.*

N.Y. : The reason is anatomical. That is, analyse the position of your body when you are sitting in the position I propose and the position that normally many guitarists propose. Then my position has a closer resemblance to a natural position.

F.K. : *For example, in the traditional position the left hand makes an 'upward' movement.*

N.Y. : Yes, in the traditional position, the left hand makes an oblique movement and is therefore less anatomically natural. My position also takes into account the height of the person, the height of the chair, the footstool. Everything must be correct and studied very carefully. But, there is another thing. The guitar sounds much more in my position because the case of the guitar is more in vibration. When I sit in the traditional position, many guitarists put the guitar like this [shows], then I am dampening the instrument with my body, And then, with the other position, the case is more free to vibrate.

F.K. : *It follows then that because of this sitting position your right hand naturally changes position. Could you comment about the angle of your right hand?*

N.Y. : Because I sit like this, [shows] the position of the right hand must change. In the traditional position the angle of the right hand is like this [shows], is smaller. In my position the angle is different because

the position of the guitar (neck) is more horizontal [shows]. This allows for maximum projection of sound.

And then, the right hand must have many positions, not only one, depending on what you are playing. If you are playing a very slow passage, a very strong or soft passage, if you are playing chords or arpeggios, depending on what you are playing, the position of the hand must be changed, absolutely. When you play apoyando or tirando, that's absolutely different, but this is very difficult to explain here, like this. But, the most natural position is best.

F.K. : *I remember you once telling a student at a Master Class in Johannesburg to relax the right hand.*

N.Y. : Once in a Master Class in France, I received a guitarist playing the right hand like this [shows], very twisted. But then I said 'Are you comfortable at this position?', he said 'Yes'. 'But, very relaxed' I said. He said 'Oh yes'. I said 'Will you put the guitar down and get up and stand very natural?'. This he did, but his wrist was not twisted. So I said 'no no no, very relaxed, it must be like this' [shows how the student originally twisted his right hand]. He said 'Oh I'm sorry, but it's difficult'. And then I said 'Why do you play like this because it's not true that you are relaxed'.

F.K. : *So your right hand, like your sitting position, must be as natural as possible.*

N.Y. : Absolutely, the right position should always be as close as possible to a natural position.

F.K. : *What are your views regarding the shape of the fingernails?*

N.Y. : My opinion is that the fingernail must be filed in such a way that the string doesn't catch the fingernail. If the string catches the nails, you hear a noise and the sound is very bad, it's horrible. The fingernail is the base of the finger, but not the result. The fingernail is important if it is behind the finger, the fingernail must not be first.

F.K. : *The finger first and the fingernail second.*

N.Y. : Not second, both the finger and the fingernail should strike the string simultaneously. If it is not together, it is not correct.

F.K. : *Could you comment about the importance of projecting sound?*

N.Y. : The sound of the guitar is not very big. If the guitarist plays with a very small sound, then it is a pity. If the sound of the guitar would be like a trumpet, then it's not important if the guitarist plays with little quantity of sound. With so small a sound, we need at least the real sound of the instrument, but not less than the real sound of the instrument.

F.K. : *When I interviewed Godelieve Monden, she mentioned that composers are generally put-off composing for the guitar, when they hear an instrument being played very softly.*

N.Y. : That depends on the guitarist. If you play to a composer and the composer hears a very normal instrument with a beautiful quality and quantity of tone, the composer can be very interested.

F.K. : *What is your approach towards learning a piece of music?*

N.Y. : The first thing is to see the music and hear it without the instrument. After this, I analyse the piece, always without the instrument, and understand it. If the piece is really a piece, I mean if it is created with one idea, and I understand what the composer wants, I then study the piece and begin to create an interpretation - always without the instrument. I create an interpretation, I imagine, I hear what I would like to hear. And when I have a very real, deep connection and I know the piece very well and I hear the piece mentally, I then take the guitar and proceed to find the quality of tone that I imagined.

Sometimes it is almost impossible, but until now it was always possible. Now many times I imagined a quality of tone that did not exist in a guitar and I was obliged to create this quality of tone. But, this is not the only way. You can also do it with the instrument. That is different, it is not bad, but it is not the only way. The way I prefer is the contrary.

F.K.: *Could you give me your views regarding practising scales?*

N.Y. : To practise scales is good, but not a long time. The only question is to practise scales very legato. For example, on the guitar, the easiest is to play a scale very staccato. But to play a scale very legato, that is very difficult. The most important I think, is to practise not a long time,

but every day just a few minutes scales in different positions, different tones, and in different keys, *and as legato as possible.*

F.K. : *Fritz Buss always taught me to practise with as many right hand fingerings as possible, such as with the thumb, one finger, two fingers and so on.*

N.Y. : Yes, that is good, but as legato as possible, that's what is most important.

F.K. : *Knowing your fingerboard is obviously of utmost importance for sight-reading, what advice could you give regarding how one could learn the entire fingerboard?*

N.Y. : One could exercise to play one chord of three notes on the first, second and third strings, and then immediately to play the same chord on the second, third and fourth strings, and then immediately to play the same chord on the third, fourth and fifth strings. And then, to repeat this exercise several times, that's very good. And another possibility is to play a little phrase on the first and second strings and then to repeat the phrase on the second and third strings and so on. This is also very good.

F.K. : *Very interesting! How would you advise one to practise using the additional basses on the ten-string guitar?*

N.Y. : I remember the first time a guitarist commented about this. He said, 'Oh my goodness! It must be impossible, because when you want to play the seventh string, you will play the sixth one'. I said, '. . . and that's a problem; and why is it that when you play the sixth string, on your six-string guitar, you don't play the fifth one?' He said 'Oh yes, that's true'. If it is true, then my argument is justified. If I want to play the seventh string, I play the seventh string. Just as you learn to play a guitar with six strings, you can also learn to play one with ten strings.

And then, for getting to know the added basses, you can practise by putting your hand away from the guitar by your side and to say to yourself 'now I shall play the seventh string', and immediately to put the hand on the seventh string. This is a very good exercise. By repeating this exercise on different bass strings, a little every day, the problem of finding them will disappear, [smiles].

F.K. : *Regarding interpretation, what would be the most important things you would like your student to know?*

N.Y. : The first thing I will say to a pupil who wants to play, for example, Renaissance or Baroque music is to study the interpretation of Renaissance and Baroque music. For this there are a lot of books. Two good examples are Donnington - one of the best, as well as Danreuther.

F.K. : *Would you advise a beginner to start with a six-string guitar and then progress to a ten-string guitar?*

N.Y. : Yes.

F.K. : *What would be the most important thing you would teach a beginner in the first year?*

N.Y. : Contrary to many methods which teach the bass string first, I would teach the student to play a little melody on the first string, then to proceed to the second string in combination with the first, and then the third. Afterwards to play with the thumb on the fourth, fifth and sixth strings. You cannot imagine how happy is a child when he takes a guitar for the first time and he can play a melody.

F.K. : *What are your views regarding repertoire for the guitar?*

N.Y. : Guitarists must have greater interest to know more repertoire, not always the same pieces. I can tell you that if I practise for about ten or twelve hours every day for seven or eight centuries, maybe I play all the music I have. I must live about eight-hundred years. There is a lot of repertoire.

F.K. : *How big is the repertoire for the ten-string guitar today?*

N.Y. : It is the same as the repertoire for the six-string guitar, even bigger. There are many pieces which are impossible to play on the six-string guitar, but can be played on the ten-string guitar.

F.K. : *So, because we have the ten-string guitar, we can play the entire lute repertoire.*

N.Y. : Absolutely. But even the repertoire written for the six-string guitar, is better played on the ten-string guitar, even if I don't use the extra four strings, because they are in resonance even without playing.

F.K. : *How would you compare compositions written by contemporary composers for guitar, to that of compositions written, for argument's sake, for orchestral instruments?*

N.Y. : I am sure you don't know another piece by Castelnuovo-Tedesco, by Tansman, by Rodrigo or by Moreno-Torroba better than the pieces written for guitar. For example, tell me which pieces do you know by Rodrigo, Torroba, Castelnuovo-Tedesco, Ponce?

F.K. : *Most people know Rodrigo's Concierto de Aranjuez, Torroba's Suite Castellana, Tedesco's Opus 99, Concierto in D . . .*

N.Y. : Then, we can say that the music originally written for guitar is not worse than the music written for another instrument by the same composer. For example, the only piece de Falla composed for guitar, is the 'Homage' for Debussy. It's one of the best pieces he composed in his life. It is a very short piece, but the quality of the music is extraordinary.

F.K. : *Then you are saying that we have a lot of music which is of good quality and on a par with works written for other instruments.*

N.Y. : Absolutely. The most well known music written by Rodrigo is the Concierto de Aranjuez. One of the most important pieces written by Ohana is the Concierto for Guitar. Also, the Nocturnal by Benjamin Britten, is one of his best.

F.K. : *What is your approach when teaching an advanced student?*

N.Y. : The most important is to know his good qualities, not his bad qualities. If I know which are his good points, then I will emphasize these. Little by little he will forget the bad points by building up a good quality in a positive direction. One of the greatest mistakes when you approach a young guitarist is to say 'Oh this is bad, and this is bad, and this is the correct way'.

F.K. : *You will destroy him.*

N.Y. : Absolutely, and you create nothing!

F.K. : *What are your views regarding sight-reading on the guitar?*

N.Y. : Only to practise very much, but generally that problem is because he knows very little music. By that I mean not only repertoire, but also

general musicianship, i.e. aural training, clapping of rhythms and so on. And then, in any case, one thing that he must do every day, is to take very easy pieces and sight-read first time. It must sound like something, it must flow.

F.K. : *Is there, in your opinion, enough literature available to teach guitarists about transcribing music in tablature?*

N.Y. : Maybe not enough, but there is material. If you search, you'll find it, yes.

F.K. : *Nerves before performing - what advice could you give?*

N.Y. : The first problem is to know if the guitarist is happy playing guitar. When a guitarist is not happy playing his instrument, he will become very nervous.

F.K. : *What do you mean when you say that the guitarist should be 'happy playing guitar'?*

N.Y. : Not only must the guitarist feel comfortable playing the piece well, he should also *enjoy* very much playing for the audience, not only today, but but every time he performs. For example, 'Next month I have a concert, and ahh, I'm really looking forward to it!' Now that's a very good attitude. The opposite could be, 'Next month, ooh [shudders], I have a concert'. He cannot be happy in this case and the concert will arrive, and he will be nervous.

Why nervous? Because he thinks that he will make many mistakes. But it could also be due to another problem. Maybe he must practise well. He should arrive at the concert ready to play perfectly - but that's another question. But whilst he is playing, he should also be very happy, he should enjoy playing. If he does not enjoy himself, how can I enjoy listening to him?

F.K. : *If you have a very nervous student who's hand shakes, how would you help him?*

N.Y. : The first thing I would ask is 'Are you happy?' Maybe he would not say the truth. This is the first problem. To say the truth is very difficult, especially if we were not alone. Perhaps we are in a Master Class with many people, and he knows somebody there. This might cause him embarrassment. But if we are alone and I ask him, 'Are you happy

playing for me now?', he might say the truth, he will say, 'No, I am afraid, I am very worried'.

And then, I will say, 'Don't be very worried, you have the permission to make 3000 mistakes in one minute. Every note a mistake, and I promise that I will not criticize'. But if he receives negative feelings like 'Oh my goodness, that's horrible', then that is worthless! I will rather create in him his confidence. I will try, that he believes in himself because if he doesn't believe in himself, how may I believe in him?

F.K. : *The ten-string guitar has been criticized for the additional task of having to control the overtones. What is your reaction?*

N.Y. : Why then don't these people also criticize the harp! For that matter they shouldn't even be seen in a cathedral where the organ has a 'terrible' resonance! The piano too has resonance which to a certain extent is controlled by the pedals. With the ten-string guitar, I can also control the resonance with my hands.

F.K. : *What is also very interesting is that when one hears a six-string guitar in performance, the predominant E vibrates in sympathy throughout.*

N.Y. : It is important to note that on the six-string instrument there have always been overtones, the tones E, B, A and D. Through the years people have become accustomed to these overtones, but, because the ten-string guitar appears to present something new, some reject it claiming that it has a muddy tone. These tones are always in resonance, they never stop this resonance. Can you imagine if we stop and listen to this resonance? The six-string guitar will become absolutely impossible to endure! With the ten-string guitar, if I have resonance, I will stop it because I am a musician and I studied how to produce a note and how to eliminate a note. This is my choice.

F.K. : *According to some individuals, the first string of the ten-string guitar has a slightly weaker tone than the six-string guitar. Do you agree?*

N.Y. : In a bad guitar, yes - In a good one, no.

F.K. : *Why have you not written a method for the ten-string guitar?*

N.Y. : I shall write a method, but not only for the ten-string guitar, but for the guitar in general.

F.K. : *Maestro, I wish to thank you for having given me your time for this conversation.*

APPENDIX D

ANDRÉS SEGOVIA'S LETTER IN ANSWER TO VLADIMIR BOBRI'S QUERY ABOUT THE VALUE OF MULTI-STRING INSTRUMENTS IN THE TWENTIETH CENTURY

Dear Bobri,

I will answer your question as concisely as possible. At least it is with this intention that I begin these lines. It may be that as I write I will forget other projects which fill my hours and will enlarge on the subject more than I had proposed to do.

I absolutely do not believe that the guitar requires additional strings, neither at the right nor at the left of its fingerboard . . . the six it traditionally possesses are quite sufficient.

The inventors of this futile addition in sonority are far from having exhausted the natural resources of the instrument. It is a pity that in the history of the guitar we do not witness such a procession of numerous and illustrious composers and virtuosos as, for example, with violin, nor was the guitar included until recent times in the curriculum of important conservatories and academies. It lacks, then, the early establishment of a respected school directed by a succession of celebrated teachers. In such a school no young artist would dare to introduce capricious changes in his instrument without the blessing of his elders in knowledge and guidance; unless he would buy a cannon and declare himself independent, an idea very much in accord with the violent customs of our time.

We should accept the stringed instruments just as tradition has bequeathed them to us. The violin of today, elevated to the highest pinnacles of art by

Corelli, Paganini, Sarasate, Kreisler, etc., is, in structure and appearance the violin of Stradivarius, Guarnerius, and Amati. Through their dedication and skill, those magnificent craftsmen have established for all time its elegant shape and dimensions, and the most celebrated violinists through its history have not altered the number of its strings, neither because of limited polyphonic possibilities nor to satisfy the demands of the composer.

Likewise D. Antonio Torres, toward the end of the 19th century, established the dimension, size and the delicious appearance of the guitar today, only slightly modified in details by later luthiers. The creative vision of Torres was remarkable, because nearly all the guitars being made up to that time - both inside and outside Spain, by such mastercraftsmen as Pernas, Melgarejo, Lacote, etc. - had soundboxes which were narrow and small and consequently had childish voices. They lacked the quality and volume of sound which Torres later gave them.

Every guitarist knows full well that by lowering the sixth string to D or raising it to F, you gain two tonalities, and that by lowering the fifth, one more. Similarly, if you lower the third a half tone, you facilitate the reading of works composed for vihuela or lute. Those simple operations save the guitar from the peril of additional strings which would destroy the equilibrium now existing between its basses and its trebles.

Remember also that Sor and Giuliani - highest ranking in their epochs - composed pieces in F, in E^b, in B^b, in C major and minor; allegros, variations, minuets, studies. Those composers did not feel a need for additional strings, yet their pieces sound admirably and are precious jewels of our traditional guitar repertory, which is not overloaded with important works.

From another viewpoint, how many contemporary composers have come to enrich our treasure, little by little, without feeling any need for a larger

harmonic scope or greater depth in the supporting basses! And they have not ceased to compose, joyfully and eagerly, for the guitar of six strings. The number of works composed by Castelnuovo-Tedesco, Tansman, Ponce, Villa-Lobos, Torroba, Rodrigo, etc., is already reaching a high figure.

As for the guitarists who wish to play before the public compositions originally written for vihuela or lute, let them take the trouble to learn to play those instruments. Let them revive the ancient sonorities of distant epochs, and everything will remain in its place. This is what, happily, Julian Bream, notable English artist of our time, is doing. Listening to the works of Dowland, Ferrabosco, Besard, etc., recorded by him on the lute is a pure delight. And we must thank him that he respects the guitar when he plays them on his instrument. It is clear that his rich repertory of the lute and the vihuela - so properly in vogue during the 16th, 17th and 18th centuries and which today, *gracias a Dios*, is being revived with justified vigor - can be played on the guitar without impairing its beauty. The replacement of some low basses to the next octave higher, and the simplification of certain chords without offending their identity, are not mortal sins; and those changes are more than compensated by the richness of timbre, or free and clear sonority, and by the deep poetry that emanates from the guitar, qualities which no other instrument possesses, except for the organ.

It is amusing to recall the many bizarre forms and changing number of strings which this long-suffering instrument has been forced to endure. Once I said jokingly that the guitar and the dog, in order not to be separated from man, have submitted themselves with resignation to the worst alterations of size and appearance. A whole scale of dimensions has been imposed upon the faithful animal, from the tiny dogs which ladies carry in their muffs, to the powerful Saint Bernard. Similarly, from the small ukelele of four strings to the swollen guitar of comic equatorial

latitude to which have been added four thick tongues, in no way resulting in more melodius, robust and eloquent voice ...!

Well, my dear Bobri, just as I feared at the beginning, I have made my reply more lengthy than I intended. A great poet from your native land once sent to the lady of his dreams a precious madrigal of two verses, with a note saying, "Pardon me, beloved, but I had not time to make it shorter" - I, too, regret my lack of brevity!

A warm embrace from

Andrés

29 January 1974, New York

APPENDIX E

COMPARATIVE TRANSCRIPTIONS FOR THE SIX AND
TEN-STRING GUITARS OF A WORK ORIGINALLY
COMPOSED FOR THE BAROQUE LUTE¹

First musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with eighth and sixteenth notes and a bass line with vertical strokes. A circled '1' is positioned below the first measure.

Second musical staff, continuing the melody and bass line. A circled '5' is above the fifth measure, and a circled '7' is below the seventh measure. A circled '5.' is above the eighth measure.

Third musical staff. A circled '7' is below the second measure, and a circled '8' is below the eighth measure. A circled '4' is below the tenth measure.

Fourth musical staff. A circled '2' is above the eighth measure, a circled '3' is above the ninth measure, and another circled '2' is above the tenth measure. A circled '4' is below the eighth measure. A circled '8' is below the tenth measure. The letter '(a)' is written above the fifth measure.

Fifth musical staff. A circled '4' is below the first measure, another circled '4' is below the fourth measure, and a circled '10.' is above the tenth measure. Circled numbers '2', '3', '2', '2', '2', '2', '3' are placed above various notes in the melody.

Sixth musical staff. A circled '2' is above the tenth measure.

Seventh musical staff. A circled '13.' is above the third measure, and a circled '8' is above the eighth measure.

Nell'originale:
In the original:
Dans l'original:
im Original:

A small musical staff labeled '(a)' showing a short melodic fragment with a circled '1' below it.

Musical score for guitar, consisting of 15 measures per line. The score is divided into sections numbered 1-15, 20-25, 30-35, 40-45. The key signature is two flats (B-flat and E-flat). The notation includes treble clef, various chords, arpeggios, and fingerings.

Measures 1-15: Features a melodic line with eighth and sixteenth notes, often beamed together. Chords are indicated by letters (C, F, G) with a horizontal bar above them. Fingerings are indicated by circled numbers 2, 3, and 4.

Measures 20-25: Continues the melodic development with some chromatic movement. Chords are shown as vertical lines with stems. A circled number 8 is present below the first measure of this section.

Measures 30-35: Shows a sequence of chords and melodic fragments. A circled number 7 is used for a fingering.

Measures 40-45: Concludes with more melodic lines and chords. Fingerings 2, 3, and 4 are used.

50.

55.

60.

65.

WEISS 1719 À PRAGUE

⁽¹⁾ MENUET ?

Titolo mancante nell'originale:
 The title is missing in the original:
 Dans l'original le titre manque:
 Im Original fehlt der Titel:

FANTASIE

for guitar solo

Transcribed from the lute tablature and
arranged for guitar by Deric Kennard

Sylvius Leopold Weiss

The musical score is written for guitar solo and consists of six systems of music. The first five systems are in 3/4 time, while the sixth system is in common time (C). The key signature is one sharp (F#). The score includes various chords (C2, C3, C7, C8, C10, C4, C6) and dynamics (mf, p, dim., f). It also features articulations such as slurs, accents, and fingerings (e.g., 1 3, 2 1, 3 2, 4 4, 2 3, 1 2, 3 4, 1 2 3, 4 3 2 1). The sixth system begins with the tempo marking 'a tempo' and ends with 'poco rall.'. The score concludes with a final chord in the sixth system.

Musical score for Weiss 1719 à Prague. The score consists of ten staves of music. Key features include:

- Staff 1:** Measures 1-30. Includes a first ending bracket and a measure marked '30'.
- Staff 2:** Measures 31-40. Includes a *p* dynamic marking, a *C7* chord change, and a second ending bracket. Measure 35 is circled.
- Staff 3:** Measures 41-45. Includes a *cresc.* marking and a *C10* chord change.
- Staff 4:** Measures 46-50. Includes a *f* dynamic marking and *C7* chord changes.
- Staff 5:** Measures 51-55. Includes *C7* and *C5* chord changes.
- Staff 6:** Measures 56-60. Includes *C2*, *C3*, *C4*, and *C5* chord changes. Measure 55 is circled.
- Staff 7:** Measures 61-65. Includes a *f* dynamic marking, *C4* and *C2* chord changes, and a *cresc.* marking.
- Staff 8:** Measures 66-70. Includes a *p* dynamic marking, *C7* chord changes, and a *poco rall.* marking starting at measure 65.

20.

3 3 3 3

m a p a p m

3 3 3 3

m a m m a p m

25.

4 5 5 5 6 6

m m m

30.

3 4 4 9

m m m

35.

10 6 6 4 6 5 10

m m m m m

40.

9 5 5

5 9 10 6 5 9 5

45. 10 9 6 10

50. 7 6 5 6

55. 5 6 2 3 3 2

60. 6 6

65. 5 5 4 6 7 6

In this section it will be shown how the entire repertoire composed for the lute can be successfully transcribed for the ten-string guitar without making any unnecessary modifications to the music. Narciso Yepes has through various systems of tuning proved that this is possible by successfully recording all of Johann Sebastian Bach's lute works on the ten-string guitar.² It is therefore, quite within the bounds of possibility for guitarists to transcribe pieces from this largely untapped source so that the available literature for the instrument can grow.

Over the last few decades the entire guitar repertoire has been condensed into a core group of venerated masterpieces. "Not all the music that is worth listening to is being heard" says Godelieve Monden, "there are dozens of neglected compositions that deserve closer scrutiny."³ Students, concert guitarists (in their choices of programmes) and most of all teachers, in selecting material for their pupils to study, need to map out a more varied repertoire. "Teachers should encourage pupils not to limit themselves to a few of the more popular pieces."⁴ Students should be made more aware of the fact that by exploring the past, the door to an enormous variety of new and unknown music can be opened.

Guitarists today often lack ensemble performance opportunities which players of orchestral instruments so often have as a matter of course. The possibility of using the ten-string guitar as a *basso continuo*⁵ instrument is another area where the instrument's potential may be realised. Towards the end of the seventeenth century, lute music had become so overladden with ornaments that it became too complicated for the average player and subsequently it declined in popularity. Archlutes such as the theorbo and chitarrone, became a more viable option for chordal accompaniment.⁶ The ten-string guitar would therefore seem a possible continuo substitute for lutes and archlutes.

There is a vast amount of lute music which is little played by guitarists. These tablatures can be attained by contacting Lute Societies in England and America. Facsimiles of collections such as the "Jane Pickering" or "Sampson" lute books are published by specialist publishers - the addresses of which can be obtained from these societies.⁷

What suits many performers and listeners today, according to Donnington, is that which has an air of authenticity matching today's interpretations as closely as possible with what is believed to be original interpretations.⁸ This can only be achieved by studying surviving historical evidence in order to become familiar with performance practices and limitations placed upon performers according to the instruments available. One way to overcome many of the problems inherent when transcribing lute music for the ten-string guitar, would be to play the lute as well. Present day guitarists like Narciso Yepes, Julian Bream, Godelieve Monden and Göran Söllscher play this instrument and are therefore able to base their transcriptions on first hand knowledge.⁹

In order to demonstrate the ten-string guitars's strengths and limitations, transcriptions for the lute, six and ten-string guitar of Sylvius Leopold Weiss's "Fantasie" will now be presented, compared and discussed, see (Examples 1, 2 and 3).¹⁰

The instrument which Weiss played and composed for was of the Baroque thirteen-course variety and was tuned in the d minor tuning, A, B, C, D, E, F, g, a, d, f, a', d', f'.¹¹ Generally this instrument had six courses, which could be stopped, and seven *diapasons*. These basses were tuned to suit the key of the composition. According to Deric Kennard, Weiss's instrument had seven courses on the fingerboard and the seventh was seldom stopped.¹² Considering the above *tessitura*, it would seem then that the Yepes ten-string guitar could accomodate (most efficiently) lute music from this period.

The first problem one encounters when transcribing for the ten-string guitar is finding a suitable key. Weiss's "Fantasie" was originally composed in the key of c minor see (Example 1), which is relatively difficult for the guitar. One way to overcome this problem is to transpose the music up a major third (to e minor), which is what Deric Kennard and the author have done in their transcriptions for the six and ten-string guitars respectively, see (Examples 2 and 3). *Scordatura* has been applied to the seventh, eighth and ninth strings in (Example 3).

In Example 2, Kennard has been obliged to compromise in various parts of the composition by writing the lower notes an octave higher. Compare the basses in measures 45-50 of (Examples 1 and 2). This problem does not exist for the ten-string guitarist, as the entire piece can be played without any recourse to compromise. The lower notes in the author's transcription have not been transposed an octave higher and can be played as it was originally written, see (Examples 1 and 3).

This, however, is not as simple as it may seem as a suitable tuning for the additional basses also needs to be devised. This process takes time, patience and logic. It is up to the transcriber to go through the music carefully until the style, interpretation and key(s) of the composition is understood. Equipped with this information, the transcriber can then experiment with various tunings and fingerings until a suitable tuning is found, see (Example 3). This need not be the only possibility. Obviously this process becomes more difficult and time consuming when transcribing for example, an entire Weiss lute suite.

The transcriber must also take cognizance of the fact that the lute was tuned differently and that this affects the fingering in the guitar transcription. A lutenist may phrase a passage differently to a guitarist simply because the fingering (e.g. slurs) originally envisaged for the lute will not be the same for the guitar. The phrase markings given by Deric

Kennard in (Example 2), is his interpretation of Weiss's tablatures according to his fingerings. This need not be what Weiss wanted originally.¹³ By comparing to the original we will, however, be able to determine what was intended by Weiss.

The different tunings of the two instruments may also create problems where ornaments are concerned. When looking at Example 1, we see that Weiss indicated slurs as follows, (measure 13). This is relatively simple, technically, and is effective on the lute. In the transcriptions for the guitar in (Examples 2 and 3), this becomes technically almost impossible, and therefore has been edited in this way, see (measure 13).

We must also bear in mind that the action on the guitar is much higher than what it is on the lute. It is therefore also physically more demanding to play lute music with all its stylistic ornamentations on the guitar, than it is on the lute.¹⁴

The use of ornaments as used in the present day such as mordents, trills, *acciaccaturas* and *appoggiaturas* has always been an integral part of lute music performance from the early sixteenth century stretching over a period of approximately three hundred years. Due to the lack of sustaining power of the lute, these devices became important. It appears, from sources of available tablature music in which ornaments are used, that more signs were added than in music for any other instrument.¹⁵ Composers expected these to be added. Thomas Robinson in his "The Schoole of Musicke" (1603), for example, makes certain recommendations for their use when they were not indicated.¹⁶

Several reasons account for both the rare amount written on the subject of ornamentation in early tutors, and for ornament signs not included in manuscripts or books. The reason for this was possibly that it was considered unnecessary to notate or even mention ornamentation. Another

reason was that printers of that period lacked the necessary signs in their equipment. Throughout most of its life, the lute never acquired a system of ornamentation - a certain measure of conformity evolved only towards the end of the Baroque era.¹⁷

With regard to the ornaments in measures 31 and 35 in (Examples 2 and 3), Ruggero Chiesa mentions that "The problem of the classification of embellishments remains to be solved however. The two markings [one of which is presented in the above-mentioned measures] can mean *appoggiatura*, grace notes, upper or lower mordents, trills or still other types."¹⁸ In the ten-string guitar transcription in (Example 3), the author has interpreted the ornaments as a grace note and an *appoggiatura* respectively, whilst Kennard has indicated lower mordents, see (Example 2).

It is the author's contention that these adjustments positively affect one's approach to the ten-string guitar. The performer is made more aware of the subtleties involved in rendering a more complete interpretation of a composition. This makes for better musicianship. However, the ten-string guitar also has some insoluble problems relating to its sonority. This instrument can only approximate the timbre of the Renaissance or Baroque lute.¹⁹

NOTES

1. It must be mentioned from the outset that David Harris has written an article on a similar subject entitled "The Eight-string Guitar". See Notes 102 of Chapter Three.
2. Lute Works I and II on *Deutsche Grammophon* (disc nos. 2530 461 and 2530 462) respectively.
3. Interview - Monden.
4. Ibid.
5. The term *basso continuo* is almost synonymous with the Baroque era. The *basso continuo* required at least two performers of which one would be a string bass or a wind instrument (to sustain the bass line), and the second being a chordal accompaniment instrument such as the lute, theorbo, guitar or keyboard. See Manfred Bukofzer, *Music in the Baroque Era* (London : Dent, 1977), pp.10-11 and 26.
6. Bear in mind that Fleury has published a 1660 *continuo* accompaniment method for the theorbo. See Bukofzer, p.168. See also Nigel North, *Continuo Playing on the Lute, Archlute and Theorbo* (Bloomington - Indianapolis : Indiana University Press, 1987).
7. John Duarte, "Tablature", *Guitar* 12 No.11, (June 1984), p.36.
8. Donnington, pp.37-39.
9. I am indebted to Dietrich Wagner for bringing this point to my attention.
10. Example 1 is taken from Sylvius Leopold Weiss, *Intavolatura de Liuto*, 1 (R. Chiesa ed.) (Milano : Edizioni Suvini Zerboni, 1967) (2 Vols.), pp.339-41; Example 2 is taken from Sylvius Leopold Weiss, "Fantasie", (D. Kennard ed.) (London : Schott, 1958);

and Example 3 has been arranged (from Examples 1 and 2) for the ten-string guitar by the present author. This composition has been recorded by Narciso Yepes on the ten-string guitar on *Deutsche Grammophon* (disc no. 2530 096). For a more detailed look at the life and work of Sylvius Leopold Weiss, see Douglas Alton Smith, "Sylvius Leopold Weiss", *Early Music* 8 No.1, (January 1980), pp.47-58.

11. Sylvius Leopold Weiss, "Fantasie" (D. Kennard ed.). Preface.
12. Ibid.
13. According to Kennard, Weiss's original tablatures contain no tempo indications nor marks of expression.
14. This problem becomes more pronounced when playing compositions by, for example, Ennemond Gaultier (the son of Denis), Mouton, Du Faut, Pinel and Gallot who's works are ". . . so overladen with ornaments that the tablatures become almost illegible". (Bukofzer, p.168).
15. Dianna Poulton, "Lute, 6 : Ornamentation", *The New Grove* 11, p.354.
16. Ibid., p.355.
17. Ibid., p.354.
18. Sylvius Leopold Weiss, *Intavolatura di Liuto*, 1 (R. Chiesa ed.), p.VI.
19. I am indebted to Simon Wynberg for bringing this point to my attention.

APPENDIX F

A DISCOGRAPHY OF RECORDINGS MADE BY
NARCISO YEPES ON THE TEN-STRING GUITAR SINCE 1964.

1. NARCISO YEPES - Suite Americaine * HECTOR AYALA
Sarabande * FRANCIS POULENC Hommage a Antonio de
Cabezon * ANTONIO RUIZ-PIPÓ Suite D'Hommages * VICENTE
ASENCIO Trois Pieces de la Belle Epoque * GERARDO
GOMBAU.

Face 1.

Suite Americaine (Hector Ayala)
Choros (Brésil)
Taquirani (Bolivie)
Guarania (Paraguay)
Tonada (Chili)
Vals (Pérou)
Gato y Malambo (Argentina)
Suite Pour Guitare (Salvador Bacarisse)
Andaluza - Intermezzo - Arieta - Paspilé.

Face 2.

- 1) Sarabande (Francis Poulenc)
- 2) Hommage a Antonio de Cabezon (A. Ruiz-Pipó)
- * Entrada
 - * Tiento
 - * Glosa
 - * Aire Danzado
- 3) Suite D'Hommages (Vicente Asencio)
- * Sonatine (Hommage à D. Scarlatti)
 - * Elégie à Manuel de Falla
 - * Tango de la "Cassada Infiel" (Hommage à Garcia Lorca)
- 4) Trois pieces de la Belle Epoque (Gerardo Gombau)
- * Valse
 - * Habanera
 - * Marche Joyeuse

Decca 105.018 Excellence, 1967.

2. FERNANDO SOR : 24 Etüden NARCISO YEPES, Gitarre.

Fernando Sor (1778-1839) 24 Etüden

A-Seite.

- 1) In B flat major, Opus 29.
- 2) In B minor, Opus 35.
- 3) In B major, Opus 35.
- 4) In C major, Opus 6.
- 5) In C minor, Opus 35.
- 6) In C major, Opus 29.
- 7) In C sharp major, Opus 35.
- 8) In C sharp major, Opus 35.
- 9) In D minor, Opus 31.
- 10) In D major, Opus 35.
- 11) In D minor, Opus 35.
- 12) In D major, Opus 60.

B-Seite.

- 13) In E flat major, Opus 29.
- 14) In E flat major, Opus 31.
- 15) In E minor, Opus 6.
- 16) In E major, Opus 31.
- 17) In F major, Opus 31.
- 18) In F major, Opus 29.
- 19) In G major, Opus 31.
- 20) In G major, Opus 29.
- 21) In A major, Opus 6.
- 22) In A minor, Opus 31.
- 23) In A major, Opus 6.
- 24) In B flat major, Opus 31.

Deutsche Grammophon 139 364, n.d..

3. Spanische Gitarrenmusik aus Fünf Jahrhunderten, Vol.1
NARCISO YEPES, Gitarre.

A-Seite.

ALONSO MUDARRA (vor1520-1580)

Fantasia que Contrabaze la Harpa en la Manera de
Ludovico

LUYS MILÁN (um 1500-nach1561)

Seis Pavanas

LUYS de NARVÁEZ (nach 1500-nach1555)

Canción del Emperador
(Sobre "Mille Regretz" de Josquin des Prés)
Diferencias sobre "Guárdame las Vacas"

DIEGO PISADOR (um 1509-nach1557)

Pavana muy Llana para tañer - Villanesca (La Cortesía)

B-Seite.

GASPAR SANZ (1640-1710)

Suite Española

- * Espanoletas
- * Gallarda y Villano
- * Danza de las Hachas
- * Rujero y Paradetas
- * Zarabanda al Ayre Español Pasacalle
- * Folias
- * La Minona de Cataluña
- * Canarios.

P. ANTÓNIO SOLER (1729-1783)

Sonate E-dur (in E major)
Sonate E-dur (in E major) (Arr.: N. Yepes)

Deutsche Grammophon 139 365, 1968.

4. Spanische Gitarrenmusik aus Fünf Jahrhunderten, Vol.2
NARCISO YEPES, Gitarre.

A-Seite.

FERNANDO SOR (1778-1839)

Tema con Variaciones Opus 9.
Minueto Opus 11, Nr.1 G dur (in G major)
Minueto Opus 11, Nr.6 A dur (in A major)

FRANCISCO TÁRREGA (1854-1909)

Recuerdos de la Alhambra
Tango

ISAAC ALBENIZ (1860-1909)

Malagueña Opus 165 (arr.: N. Yepes)

B-Seite.

MANUEL de FALLA (1876-1946)

Hommage au Tombeau de Debussy

JOAQUÍN RODRIGO (1902)

En Los Trigales

ERNESTO HALFFTER (1902)

Madrigal (arr.: N. Yepes)

FEDERICO MORENO TORROBA (1891)

Madroños

XAVIER MONTSALVATGE (1912)

Habanera (arr.: N. Yepes)

MAURICIO OHANA (1914)

Tiento (arr.: N. Yepes)

ANTONIO RUIZ-PIPÓ

Canción y Danza Nr 1 (arr.: N. Yepes)

Deutsche Grammophon 139 366, 1968.

5. JOAQUÍN RODRIGO - NARCISO YEPES Concierto de Aranjuez *
Fantasía para un Gentilhombre Orquesta Sinfónica R.T.V.
Española ODÓN ALONSO.

A-Seite.

JOAQUÍN RODRIGO (1902)

Concierto de Aranjuez (1939)

- * Allegro con Spirito
- * Adagio
- * Allegro Gentile

B-Seite.

Fantasia para un Gentilhombre (1954)

- * Villano : Adagietto-Ricercare : Andante Moderato
- * Española : Adagio Fanfare de la Caballería de Nápoles : Allegretto
- * Danza de las Hachas : Allegro con brio
- * Canario : Allegro ma non troppo.

Deutsche Grammophon 139 440, 1969.

6. LUIGI BOCCHERINI - Gitarren Quintette Nos. 4, 7, 9 "La Ritirata di Madrid" NARCISO YEPES, Gitarre * Melos Quartett Stuttgart LUCERO TENA, Castagnetten.

LUIGI BOCCHERINI (1743-1805)

3 Quintette für Gitarre, 2 Violinen, Viola und Violocello
(Previously appeared under the listings of Opus 50, Nos.1-3)

Seite 1.

Quintett Nr.4 D-dur (Gérard Nr.448)

- * Allegro maestoso
- * Pastorale
- * Grave assai - Fandango (mit Castagnetten)

Quintett Nr.9 C-dur (Gérard Nr.453)

- * Allegro maestoso assai
- * Andantino

Seite 2.

- * Allegretto
- * Maestoso e Lento, Variazioni I-XII "La Ritirata di Madrid"

Quintett Nr.7 E-moll (Gérard Nr.451)

- * Allegro moderato
- * Adagio
- * Minuetto-Trio-Minuetto
- * Allegretto

Deutsche Grammophon 2530 069, 1969.

7. Barockwerke für Gitarre - J.S.BACH * DOMENICO SCARLATTI *
SYLVIUS LEOPOLD WEISS * GASPAR SANZ - NARCISO YEPES.

Seite 1.

JOHANN SEBASTIAN BACH (1685-1750)

Präludium C-moll BWV 999
Bourée E moll

SYLVIUS LEOPOLD WEISS (1686-1750)

Suite E-dur

- * Preludio
- * Allemande
- * Courante
- * Bourée
- * Sarabande
- * Menuet
- * Giga

Seite 2.

JOHANN SEBASTIAN BACH (1685-1750)

Sarbande E-moll

DOMENICO SCARLATTI (1685-1757)

Sonate E-moll

GASPAR SANZ (1640-1710)

Suite Española

- * Españolaletas
- * Gallarda y Villano
- * Danza de las Hachas
- * Rujero e Paradetas

- * Zarabanda al ayre Español
- * Pasacalle
- * Folias
- * La Miñona de Cataluña
- * Canarios

Deutsche Grammophon, Stereo 2538 236, 1971.

8. JOHANN SEBASTIAN BACH * SILVIUS L. WEISS, Werke Für
Gitarre Works for guitar, NARCISO YEPES, Gitarre

JOHANN SEBASTIAN BACH (1685-1750)

Seite 1.

Präludium C-moll, BWV 999
Chaconne D-moll aus der Partita Nr.2 d-moll,
BWV 1004 für Violine Solo
Sarabande und Double H-moll aus der Partita
Nr.1 H-moll, BWV 1002 Für Violine Solo

Seite 2.

SILVIUS LEOPOLD WEISS (1686-1750)

Fantasia E-moll
Suite E-dur

- * Preludio
- * Allamande
- * Courante
- * Bourée
- * Sarabande
- * Menuet
- * Giga)

Deutsche Grammophon 2530 096, 1971.

9. HEITOR VILLA-LOBOS * 12 Etüden - 5 Präludien, NARCISO YEPES

Side 1.

12 Etüden für Gitarre :

- 1) Allegro non troppo
- 2) Allegro
- 3) Allegro moderato

- 4) Poco moderato - A tempo - Grandioso
- 5) Andantino
- 6) Poco Allegro
- 7) Très Animé - Più Mosso
- 8) Moderato
- 9) Très peu Animé

Side 2.

- 10) Très Animé - Vif - Un peu Animé - Vif
- 11) Lent - Animé
- 12) Animé

5 Präludien für Gitarre :

- 1) In E minor : Andantino espressivo
- 2) In E major : Andantino
- 3) In A minor : Andante - Molto Adagio - Andante
- 4) In E minor : Lento - Animato - Moderato - Lento
- 5) In D major : Poco Animato

Deutsche Grammophon 2530 140, n.d..

10. Música Española, ALBENIZ * GRANADOS * DE FALLA * TURINA,
NARCISO YEPES, Gitarre.

Seite 1.

ISAAC ALBENIZ (1860-1909)

Suite Española

Nr.5 Asturias : Leyenda (Transcription : A. Segovia)

Recuerdos de Viaje

Nr.6 Rumores de la Caleta : Malagueña (Transcription :
N. Yepes)

Piezas Características

Nr.12 Torre Bermeja : Serenata (Transcription : N.
Yepes)

ENRIQUE GRANADOS (1867-1916)

Danza Española Nr.4

Villanesca (Transcription : N. Yepes)

Seite 2.

MANUEL de FALLA (1876-1946)

El Amor Brujo

El Círculo Mágico

Canción del Fuego Fatuo (Transcription : N. Yepes)

El Sombrero de Tres Picos

Danza del Molinero : Farucca (Transcription : N. Yepes)

JOAQUIN TURINA (1882-1949)

Sonata opus 61

- * Allegro
- * Andante
- * Allegro Vivo

Fandanguillo Opus 36

Deutsche Grammophon 2530 159, n.d..

11. ANTONIO VIVALDI, The Complete Concertos for Lute (Guitar) and Mandolin , NARCISO YEPES, Gitarre TAKASHI & SILVIA OCHI Mandoline, Orchestre de Chambre Paul Kuentz.

ANTONIO VIVALDI (1678-1741)

Seite 1.

- 1) Concerto für 2 Violinen, Laute und Basso Continuo D-dur (PV 209)

- * Allegro Giusto
- * Largo
- * Allegro.

- 2) Concerto für Viola d'amore, Laute, Streicher und Basso-Continuo D-moll (PV 266)

- * Allegro
- * Largo
- * Allegro.

Seite 2.

3) Concerto für Mandoline, Streicher und Orgel C-dur
(PV 134)

- * Allegro
- * Largo
- * Allegro

4) Concerto für 2 Mandolinen, Streicher und Orgel G-dur (PV 133)

- * Allegro
- * Andante
- * Allegro.

5) Concerto für 2 Flöten, 2 Salmò, 2 Trompeten, 2
Mandolinen, 2 Theorben, Violoncello, Streicher und
Cembalo C-dur (PV 16)

- * Allegro molto
- * Andante molto
- * Allegro

Deutsche Grammophon 2530 211, 1972.

12. NARCISO YEPES GUITARRA MÚSICA CATALANA

Seite 1.

ANDRÉS SEGOVIA (1893)

El noi de la Mare

MIGUEL LLOBET (1878-1938)

La Filla del Marxant
La Filladone
El Mestre
La Cançó del Lladre

FRANCISCO CASANOVAS

La Gata í el Belitre

FEDERICO MOMPOU (1893)

Cançó í Dança No.13

Seite 2.

NARCISO YEPES (1927)

Catarina d'Alió
Montanyes del Canigou

OSCAR ESPLA (1896)

Levantineas : No.2, No.5, No.6.

VICENTE ASENCIO (1903)

Collectici Intim :

- * La Serenou
- * La Joia
- * La Calma
- * La Gambança
- * La Friscença

Deutsche Grammophon 2530 273, n.d..

13. SALVADOR BACARISSE : Concertino en la menor para Guitarra y Orquesta Opus 72, ERNESTO HALFFTER : Concertino para Guitarra y Orquesta - NARCISO YEPES, Guitarra. Orquesta Sinfónica de la R.T.V. Española, ODÓN ALONSO.

Seite 1.

SALVADOR BACARISSE (1898-1963)

Concertino en la menor para Guitarra y Orquesta Opus 72.

- * Allegro
- * Romanza - Andante
- * Scherzo - Allegretto
- * Rondo - Allegro ben misurato.

Seite 2.

ERNESTO HALFFTER (1905)

Concerto para Guitarra y Orquesta

- * Fandango - Allegro moderato

- * Fantasia alla Madrigalesca - In tempo molto moderato ed espressivo
- * Villanella Tamburina.

Deutsche Grammophon 2530 326, 1973.

14. JOHANN SEBASTIAN BACH WERKE FÜR LAUTE I * WORKS FOR LUTE I, NARCISO YEPES, Gitarre.

JOHANN SEBASTIAN BACH (1685-1750)

Seite 1.

Suite A-moll BWV 995 (original G-moll)

- * Prélude
- * Allemande
- * Courante
- * Sarabande
- * Gavotte I/ Gavotte II en Rondeau/ Gavotte I
- * Gigue

Seite 2.

Suite E-dur BWV 1006a

- * Prélude
- * Loure
- * Gavotte en Rondeau
- * Menuet I/ Menuet II/ Menuet I
- * Bourrée
- * Gigue

Fuge A-moll BWV 1000 (original G-moll)

Deutsche Grammophon 2530 461, 1974.

15. JOHANN SEBASTIAN BACH WERKE FÜR LAUTE II * WORKS FOR LUTE II, NARCISO YEPES, Gitarre.

JOHANN SEBASTIAN BACH (1685-1750)

Seite 1.

Präludium, Fuge und Allegro Es-dur BWV 998
Suite E-moll BWV 996

- * (Praeludio)
- * Passaggio-Presto
- * Allemande
- * Courante
- * (Sarabande)
- * Bourrée
- * (Gigue)

Seite 2.

Präludium C-moll BWV 999
Suite (Partita) C-moll BWV 997

- * Preludio
- * Fuga
- * Sarabande
- * Gigue-Double

Deutsche Grammophon 2530 462, 1974.

16. TERESA BERGANZA CANCIONES ESPAÑOLAS NARCISO YEPES,
Guitarra.

Seite 1.

- 1) Alfonso X el Sabio (1230-1284) Rosa das rosas
(Cantiga) - solo.
- 2) Miguel de Fuenllana (ca1500-1560) Perdida de
Antequera.
- 3) Anonymous (16.Jahrh.) Dindirindin (Villancico).
- 4) Alonso Mudarra (1510-1580) Triste estava el rey
David (Romance).
- 5) Anonymous (15.Jahrh.) Nuevas te traygo, Carillo.
- 6) Anonymous (15.Jahrh.) Los hombres con gran
plazer.
- 7) Francisco de la Torre (ca1470-ca1520) Dime,
triste corazón.
- 8) Enríquez de Valderrábano (1500-1557) De dónde
venís, amore (Villancico).
- 9) Luis Milan (1500-1561) Toda mi vida hos amé
(Villancico).
- 10) Triane (15.Jahrh.) Dinos, madre del donsel.
- 11) Alonso Mudarra (1510-1580) Sime llaman ami
(Villancico).

- 1) Juan de la Encina (1468-1530) Romenico (Villancico).
- 2) Juan Vazquez / Miguel de Fuenllana (ca1500-1560 / ca1500-1560) Vos me matastes.
- 3) Luis Milan (1500-1561) Aquel caballero, madre (Villancico).
- 4) Alonso Mudarra (1510-1580) Claros y frescos ríos.
- 5) Alonso Mudarra (1510-1580) Isabel, perdiste la tu faxa.
- 6) Luys de Narváez (ca1500-1555) Con qué la lavaré (Villancico).
- 7) Juan Vazquez / Diego Pisador (ca1500-1560 / 1500-1557) En la fuente del rosel (Villancico).
- 8) Alfonso X el Sabio (1230-1284) Santa Maria (Cantiga) - solo.

Deutsche Grammophon 2530 504, n.d..

17. MAURICIO OHANA : TRES GRÁFICOS ANTONIO RUIZ-PIPÓ :
TABLAS, NARCISO YEPES London Symphony Orchestra RAFAEL
FRÜBECK DE BURGOS.

Side 1.

MAURICIO OHANA (1914)

Concerto : Tres Gráficos para Guitarra y Orchesta (1950-1957)

- * Gráfico de la Farruca y Cadencias
- * Improvisación sobre un Gráfico de la Siguriya
- * Gráfico de la Bulería y Tiento

Side 2.

ANTONIO RUIZ-PIPÓ (1933)

Tablas para Guitarra y Orchesta (1968-72)

- * Canto Libre (21.11.1968)
- * Scherzando (attacca) (10.3.1972)
- * Elegia (6.2.1969)
- * Molto vivace (26.3.1969)

Deutsche Grammophon 2530 585, 1975.

18. NARCISO YEPES, *Spanische Gitarren-Musik.*

Side 1.

ISAAC ALBENIZ (1860-1909)

Suite Española Nr.5 Asturias, Leyenda
Recuerdos de Viaje Nr.6 Rumores de la Caleta, Malagueña
Piezas Caracteristicas Nr.12 Torre Bermeja, Serenata
Malagueña Opus 165

ENRIQUE GRANADOS (1867-1916)

Danza Española Nr.4

Villanesca (Bearb.: A. Segovia(Leyenda)/ N. Yepes)

Side 2.

FRANCISCO TÁRREGA (1852-1909)

Recuerdos de la Alhambra
Tango

MIGUEL LLOBET (1878-1938)

La Filla del Marxant
La Canço del Lladre

ANTONIO RUIZ-PIPÓ (geb.1933)

Danza Nr.1

HEITOR VILLA-LOBOS (1887-1959)

Prelude Nr.1 E-moll
Prelude Nr.3 A-moll

MANUEL DE FALLA (1876-1946)

El Amor Brujo

- * El Círculo Mágico
- * Canción del Fuego Fatuo

El Sombrero de Tres picos Danza del Molinero

Deutsche Grammophon Stereo 2535 182, 1976.

19. NARCISO YEPES HEITOR VILLA-LOBOS * MARIO CASTELNUOVO
-TEDESCO, Konzerte für Gitarre * Concertos for Guitar
London Symphony Orchestra, GARCIA NAVARRO.

Side 1.

HEITOR VILLA-LOBOS (1887-1959)

Concerto for Guitar and Small Orchestra

- * Allegro preciso
- * Andantino e Andante
- * Allegretto non troppo.

Side 2.

MARIO CASTELNUOVO-TEDESCO (1895-1968)

Concerto for Guitar and Orchestra in D, Opus 99

- * Allegretto
- * Andantino alla Romanza
- * Ritmico e Cavalleresco.

Deutsche Grammophon 2530 718, 1976.

20. NARCISO YEPES FRANCIS POULENC * LEO BROUWER * ANTONIO
RUIZ-PIPÓ * BRUNO MADERNA * LEONARDO BALADA * VÁCLAV
KUCERA.

Guitar Music of the 20th Century

Side 1.

FRANCIS POULENC (1899-1963)

Sarabande

LEO BROUWER (1939)

Parábola

ANTONIO RUIZ-PIPÓ (1934)

Estancias

BRUNO MADERNA (1920)

Y Después

Side 2.

LEONARDO BALADA (1933)

Analogías

- * Propulsiones
- * Oscilaciones
- * Contornos
- * Abismos

VÁCLAV KUCERA (1929)

Diario (Omaggio a Che Guevarra)

- * Tag der Liebe
- * Tag des Hasses
- * Tag des Entschlusses
- * Tag des Kampfes
- * Tag des Todes.

Deutsche Grammophon 2530 802, 1977.

21. Guitarra Romantica MAURO GIULIANI * FERNANDO SOR *
FRANCISCO TÁRREGA NARCISO YEPES

Side 1.

MAURO GIULIANI (1781-1829)

Sonate C-dur Opus 15

- * Allegro spiritoso
- * Adagio con espressione
- * Allegro Vivace.

FERNANDO SOR (1778-1839)

Variations on the theme "Marlborough" Opus 28

Side 2.

MAURO GIULIANI (1781-1829)

Sonate D-dur Opus 71 Nr.3

- * Andantino Sostenuto-Tempo di Marcia
- * Scherzo con Moto
- * Finale : Allegro.

FRANCISCO TÁRREGA (1852-1909)

Preludio D-moll Moderato
Preludio E-dur Andante Sostenuto
"Marietta" Mazurka Lento
Capricho Arabe. Serenata Andantino

Deutsche Grammophon 2530 871, 1977.

22. CANCIONES POPULARES ESPAÑOLAS, MANUEL DE FALLA * FEDERICO GARCÍA LORCA, TEREZA BERGANZA NARCISO YEPES

Side 1.

MANUEL DE FALLA (1876-1946)

Siete Canciones Populares Españolas

- 1) El Paño moruno "Al paño fino, en la tienda"
- 2) Seguidilla murciana "Cualquiera que el tejado"
- 3) Asturiana "por ver si me consolaba"
- 4) Jota "Dicen que no nos queremos"
- 5) Nana "Duérmete, niño, duerme"
- 6) Canción "Por traidores, tus ojos voy á enterrarlos"
- 7) Polo "Ay" - Guardo una "Ay"

FEDERICO GARCÍA LORCA (1899-1936)

Trece Canciones Españolas Antiguas

- 1) Anda, Jaleo "Yo me alivié a un pino verde"
- 2) Los cuatro Muleros "De los cuatro muleros"
- 3) Las tres Hojas "Debajo de la hoja de la verbena"
- 4) Los Mozos de Monleón "Los mozos de Monleón se fueron a arar temprano" (Rezitation : Narciso Yepes)

Side 2.

- 5) Las Morillas de Jaén "Tres morillas me enamoran en Jaén"
- 6) Sevillanas del Siglo XVIII "Viva Sevilla!"
- 7) El Café de Chinitas "En el café de Chinitas"
- 8) Nana de Sevilla "Este galapaguito no tiene mare"
- 9) Los Pelegrinitos "Hacia Roma canimam dos pelegrinitos"
- 10) Zorongo "Tengo los ojos azules"
- 11) Romance de Don Boyso "Camina Don Boyso mañanita fria"
- 12) Los Reyes de la Baraja "Si tu madre quiere un rey"
- 13) La Tarara "La Tarara, sí, la Tarara, no"

Deutsche Grammophon 2530 875, 1977.

23. JOAQUÍN RODRIGO : Fantasia para un Gentilhombre * MAURO GIULIANI : Concerto per Chitarra Op.30 NARCISO YEPES English Chamber Orchestra GARCIA NAVARRO.

Side 1.

MAURO GIULIANI (1781-1829)

Concerto per Chitarra, Archi e Timpani in la maggiore, Op.30

- * Allegro maestoso
- * Andantino siciliano
- * Alla polacca

Side 2.

JOAQUÍN RODRIGO (1902)

Fantasia para un Gentilhombre para Guitarra y Orquesta

- * Villano y Ricercar. Adagietto - Andante moderato
- * Española y Fanfare de la Caballería de Nápoles. Adagio - Allegretto
- * Danza de las Hachas. Allegro con brio
- * Canario. Allegro ma non troppo

Deutsche Grammophon Stereo 2530 975, 1978.

24. NARCISO YEPES Gitarrenmusik von * Guitar Music by :LEO
BROUWER, FERDINANDO CARULLI, MICHEL CONGE, AUGUST KÜHNEL,
THOMAS ROBINSON, FERNANDO SOR.

Side 1.

AUGUST KÜHNEL (1645-ca1700)

Suite A-dur

- * Allemande
- * Courante
- * Sarabande
- * Menuet
- * Gigue

THOMAS ROBINSON (ca1588-1610)

Four Religious Songs

- I. Sweet Jesu who shall lend me wings
- II. A Psalm
- III. O Lord of whom I do depend
- IV. O Lord that art my righteousness

MICHEL CONGE (1912)

La mort de Berenguer (Arrangement : N. Yepes)

ANONYM

Irish March (Arrangement : N. Yepes)

Side 2.

FERDINANDO CARULLI (1770-1841)

Divertimento per il Decacordo

- * Largo
- * Poco Allegretto

FERNANDO SOR (1778-1839)

Fantaisie Villageoise

- * Andantino
- * Appel
- * Danse
- * Prière

LEO BROUWER (1939)

Tarantos (Dedicated to N. Yepes)

Deutsche Grammophon Stereo 2531 113, 1979.

25. JOAQUÍN RODRIGO Concerto d'Aranjuez, Concerto Madrigal -
NARCISO YEPES Philharmonia Orchestra GARCÍA NAVARRO.

JOAQUÍN RODRIGO (1902)

Face 1.

Concerto d'Aranjuez pour Guitare et Orchestre

- * Allegro con Spirito
- * Adágio
- * Allegro Gentile

Face 2.

Godelieve Monden 2nd Guitar.

Concerto Madrigal pour Deux Guitares et Orchestre

- * Fanfare (Allegro marziale)
- * Madrigal (Andante nostalgico)
- * Entrada (Allegro vivace)
- * Pastorcito, tu que vienes, pastorcito, tu que vas (Allegro vivace)
- * Girardilla (Presto)
- * Pastoral (Allegro)
- * Fandango
- * Arieta (Andante nostalgico)
- * Zapateado (Allegro vivace)
- * Caccia a la Española (Allegro vivace) (Andante nostalgico)

Deutsche Grammophon Stereo 2531 208, 1980.

26. GEORG PHILIPP TELEMANN Gitarren Duos * Guitar Duos
NARCISO YEPES - GODELIEVE MONDEN

Transcription of the tablatures : Narciso Yepes,
Godelieve Monden

Side 1.

Partita E-dur

- * Ritournelle-lentement
- * Gavotte
- * Sarabande
- * Menuet
- * Traccanaze

Partita A-Dur

- * Ouverture-viste
- * Chasse
- * Anglaise
- * Menuet
- * L'Esprit
- * Gigue

Side 2.

Partita D-dur

- * Ouverture-viste
- * Combattans
- * Menuet
- * Bourrée
- * Chaconne
- * Gigue

Partita Polonoise A-dur

- * Ouverture-viste
- * Combattans
- * Rigidon
- * Hanaque
- * Le Ris
- * Harlequinade

Deutsche Grammophon Stereo 2531 350, 1981.

27. NARCISO YEPES Gitarrenmusik aus fünf Jahrhunderten *
Guitar Music of Five Centuries.

Side 1.

EMMANUEL ADRIAENSEN (c1554-1604)

Chanson Anglaise

Allemande et Reprise

DAVID KELLNER (c1670-1748)

Fantasia C-dur
Aria
Fantasia D-dur

JOHN DOWLAND (1562-1626)

The King of Denmark, His Galliard

RUDOLF STRAUBE (1710-1785)

Sonate E-dur

- * Allegro
- * Adagio
- * Vivace

Side 2.

EUGÈNE ROLDÁN (19th C.)

Au Claire de la lune

Thème varié

FRANCIS POULENC (1899-1963)

Sarabande

GERARDO GOMBAU (1906-1967)

Trois morceaux de la "Belle époque"

- * Valse
- * Habanera
- * Marcha jocosa

JOAQUÍN TURINA (1882-1949)

Garrotín y Soleares
Ráfaga

Deutsche Grammophon Stereo 2531 382, 1982.

28. JOAQUÍN RODRIGO * Fantasia para un Gentilhombre MAURICIO OHANA * Concierto para Guitarra y Orquesta NARCISO YEPES, Gítarre Orquesta Nacional de España Dirigent : RAFAEL FRÜBECK DE BURGOS.

Seite 1.

JOAQUÍN RODRIGO (1902)

Fantasia para un Gentilhombre

- * Villano y ricercari
- * Españoleta y fanfare de la caballería de Napoles
- * Danza de las Hachas
- * Canario

Seite 2.

MAURICIO OHANA (1916)

Concierto para guitarra y orquesta (Tres Gráficos)

- * Gráfico de la farruca Cadencias
- * Improvisacion sobre un gráfico de la sequiriya
- * Gráfico de la buleria y tiento

Acanta 40.29 397, 1983.

29. FRANCISCO TÁRREGA Recuerdos de la Alhambra, Lágrima, Danza mora, Adelita, Pavana, Jota NARCISO YEPES.

FRANCISCO TÁRREGA (1852-1909)

Side 1.

- 1) Lágrima. *Andante*
- 2) Estudio en forma de Minuetto
- 3) La Cartagenera
- 4) Danza mora
- 5) Columpio. *Lento*
- 6) Endecha. *Andante*
- 7) Oremus. *Lento*
- 8) La Mariposa. *Allegro vivace*
- 9) Recuerdos de la Alhambra. *Andante*

Side 2.

- 10) Preludio in G major. *Allegretto*
- 11) Adelita. *Lento*
- 12) Sueño
- 13) Minuetto
- 14) Pavana. *Allegretto*
- 15) Estudio de velocidad. *Allegro*
- 16) Jota. *Andante - Allegro - Tempo primo - Lento, espressivo - Cantabile*

Deutsche Grammophon Digital Stereo 410 655-1, 1983.

30. DOMENICO SCARLATTI Sonaten * Sonatas NARCISO YEPES.

Transcriptions for guitar by Narciso Yepes

DOMENICO SCARLATTI (1685-1757)

Side 1.

- Sonata K.146 (L.349)
- Larghetto K.34 (L.507)
- Sonata K.238 (L.27)
- Minuetto K.42 (L.536)
- Sonata K.474 (L.203)
- Aria K.32 (L.423)
- Sonata K.322 (L.483)

Side 2.

- Sonata K.77 (L.168)
- Sonata K.283 (L.318)
- Gavotte K.64 (L.58)
- Pastorale K.446 (L.433)
- Sonata K.377 (L.263)

Deutsche Grammophon, Digital Stereo 413 783-1, 1985.

31. NARCISO YEPES SPIELT BACH

JOHANN SEBASTIAN BACH (1685-1750)

Seite 1.

Chaconne D-moll

aus der Partita Nr.2 D-moll BWV 1004
(Für Violine solo)

Fuge A-moll

aus der Sonate Nr.1 G-moll BWV 1001
(Für Violine solo) Original in G-moll
für Laute BWV 1000

Präludium C-moll

BWV 999 (für Laute)

Seite 2.

Präludium, Fuge und Allegro Es-dur

BWV 998 (für Laute)

Sarabande und Double H-moll

aus der Partita Nr.1 H-moll BWV 1002
(Für Violine solo)

Sarabande E-moll

aus der Suite E-moll BWV 996
(Für Laute)

Deutsche Grammophon 2535 248, 1986.

32. JOAQUÍN RODRIGO Tres Piezas Españolas * Sonata Giocosa *
Invocación y Danza * Entre Olivares * Zarabanda Lejana
NARCISO YEPES.

JOAQUÍN RODRIGO (1901)

Side 1.

Invocación y Danza
Ya se van los pastores

Allegro moderato

Por caminos de Santiago

Adagio

Tres piezas Españolas

- * Fandango. Allegretto
- * Passacaglia. Andante
- * Zapateado. Allegro

En tierras de Jerez (from *Por los Campos de España*)

- * Andante
- * Lento e cantabile

Side 2.

Zarabanda Lejana
Sonata Giocosa

- * Allegro moderato
- * Andante moderato
- * Allegro

Junto al Generalife

- * Lento e cantabile
- * Allegro
- * Tempo I

Entre Olivares

- * Allegro
- * Allegro ma non troppo
- * Allegro gracioso
- * Più tranquillo

Deutsche Grammophon Digital Stereo 419 620-1, 1987.

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