

AN OVERVIEW AND PERFORMANCE GUIDE TO THE *10 ETUDES FOR GUITAR* BY GIULIO REGONDI

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The *10 Etudes for Guitar* by Giulio Regondi represent the pinnacle of technical achievement for nineteenth century guitar performance. Dense textures, large stretches, fast scales and arpeggios, and obscure modulations are used in combinations that were unrivalled among his contemporaries. The etudes were not published until the late twentieth century and have not had generations of guitarists solving their challenges and teaching them to younger generations of students. Right-hand fingerings are virtually non-existent in published versions, but a thorough study of period sources yields several strategies; examples from each etude are provided. Modern right-hand scale philosophy, such as playing scales with “a,” “m,” and “i” in the right-hand are addressed and further example provided to give players several solutions to choose from. Right-hand fingering implies articulation and several interpretations are analyzed for each etude where they exist. Left-hand fingerings are sporadically present in modern editions but are often lacking in the most difficult passages. Stretching techniques from other string instruments can be applied to the guitar and one technique in particular can be applied to the most difficult stretches in Regondi in numerous instances. For some of the most challenging textures several solutions are given. The etudes of Regondi can prepare the guitarist for challenges found in playing music that is not written for the guitar or even by guitarists which consists of a substantial portion of the modern concert guitarist’s repertoire. His music pushes what is possible on the guitar and borderlines what many would call

idiomatic. This paper establishes a small number of techniques that will allow players to solve any challenge presented in the etudes from multiple technical viewpoints.

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By

Stephen Arthur Lochbaum

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PART 1

INTRODUCTION

Biography of Giulio Regondi

Most biographies place Regondi's birth in Lyon c. 1822 but without a birth certificate we may never know for certain.¹ His German mother passed away during child birth and he was left to a mysterious Italian figure who assumed the role of his father.² It is widely speculated that the man was not the biological father and that he intentionally exploited the young child's talents for financial gain.³ The young child was supposedly locked in his room and made to practice at least five hours a day. The elder Regondi would even enlist neighbors to watch on the child and ensure he kept busy. The child began performing around the age of six and by 1831 had settled in England and was already an established virtuoso.⁴ Paganini, who had been in London for the 1831 season, witnessed the boy's incredible abilities and expressed his "unqualified astonishment and delight" on hearing him.⁵

By the time Regondi was fifteen he had performed in virtually every single court and palace in Europe.⁶ From June 1834 through June 1835 the he and his father engaged in a concert tour across Ireland that comprised at least fifty engagements and it was soon after this time that his father fled with their entire earnings valued over 2000 pounds.⁷ Many years later

¹ Stewart Button, *The Guitar in England, 1800-1924* (New York, London: Garland Publishing Inc., 1989.), 100.

² Button, 101.

³ Giulio Regondi, *Complete Concert Works for Guitar, in facsimiles of the original editions with a commentary and biographical essay on the composer by Simon Wynberg* (Heidelberg, Chanterelle Verlag, 1990); Alessandro Boris Amissich, "Per Una Rivalutazione di Giulio Regondi (1822-1872), Compositore e Concertista" (Ph. D. dissertation, Università degli Studi di Padova, 1981-1982); Giulio Regondi, *Ten Studies for Guitar*, edited by John Holmquist, with editions by Matanya Ophee (Columbus, Ohio: June, 1990 and Stephen Chambers, Dublin, July, 1990 Columbus, O.H., 4322: Editions Orphée, P.O. Box 21291, 1990).

⁴ Button, 103.

⁵ Button, 102.

⁶ Philip Bone, *Guitar and Mandolin* (London: Schott, 1972), 291.

⁷ Thomas Lawrence, "The Guitar in Ireland 1760-1866" (PhD diss., University College Dublin, 1999), 3.

the senior Regondi wrote to his son pleading for help who took the man in and employed a physician to care for him.⁸

From his base in London, Regondi earned his living as a performing guitarist and later as a concertinist all over Europe. In 1841 he toured Germany and Austria with cellist Joseph Lidel and notably performed, at Clara Schumann's request, in a concert that included the premiere of Robert Schumann's 1st Symphony in Bb as well as performances by Mendelssohn and several other well-known musicians of the time.⁹ Regondi is also known to have met Fernando Sor, who dedicated a piece to him,¹⁰ and borrowed or composed very similar passages from Sor's and other composers' etudes. In 1846 Regondi began to be praised both for his concertina and guitar abilities. Perhaps his European tour with pianist Madame Dulken that same year was intended to showcase his abilities on his new instrument.¹¹

Despite the guitar's waning popularity in the latter half of the nineteenth century, Regondi survived as a concert artist.¹² For the rest of his career, until illness struck him in his final years, Regondi would live alone and move often. There are gaps lasting years where he did not perform on the guitar or at all, and his last known concert in 1868 was entirely on the concertina.¹³ During the latter half of his life Regondi authored two separate methods and composed and arranged prolifically for the concertina. There are unconfirmable sources that indicate Regondi intended on leaving the stage and gave his guitar music (or guitar) to a Russian

⁸ Button, 101.

⁹ April Laine Prince, "Der anmutreichen, unschuldsvollen Herrin: Clara Schumann's Public Personas" (PhD diss., University of Texas at Austin, 2009), 318.

¹⁰ Souvenir d'amitié op. 46.

¹¹ Button, 111.

¹² Button, 126.

¹³ Button, 127

guitarist in 1864.¹⁴ The decision not to publish the etudes may have been from public or personal lack of interest in the guitar during the latter half of the century, or perhaps other unknown reasons. It is already through a stroke of luck that they even exist today as will be discussed.

¹⁴ Giulio Regondi, *Ten Studies for Guitar*, edited by John Holmquist, with editions by Matanya Ophee (Columbus, Ohio: June, 1990 and Stephen Chambers, Dublin, July, 1990 Columbus, O.H., 4322: Editions Orphée, P.O. Box 21291, 1990), iii-iv.

History of the Etudes and available sources

One of the largest factors contributing to the lack of study of the Regondi Etudes, or any of his guitar music, is that they have not been widely available to the public until the end of the twentieth century. Although Andres Segovia obtained a copy of the Etudes in 1926,¹⁵ available evidence suggests he did not perform, record, publish, or share any of them. As such these pieces do not enjoy a long history of performance and discussion like most of the other repertoire popularized by the Spanish virtuoso.

One etude from the set of 10 and five concert works were published by Symon Wynberg in 1981 in their facsimile form.¹⁶ This is the first time that guitarists of the twentieth century had access to any of Regondi's music and several biographical and speculative articles were published in the years following.¹⁷

The 10 Etudes did not become publicly available as a full set until Matanya Ophee discovered them in a private collection in Russia in 1989 and published them one year later with fingerings given by John Holmquist.¹⁸ The first edition was based on photocopies and was revised after Ophee secured access to the manuscripts. Several accidentals, rests, stems, and fingerings that were not readable in the photocopies were amended and the author of the copy

¹⁵ Giulio Regondi, *Ten Etudes for guitar: Revised and Edited by Matanya Ophee* (Columbus, OH: Editions Orphée, 2008).

¹⁶ Simon Wynberg, *Complete Concert Works for Guitar in facsimiles of the original editions with commentary and biographical essay on the composer by Simon Wynberg* (Heidelberg: Chantarelle Verlag, 1990).

¹⁷ Simon Wynberg, "Giulio Regondi, cenni biografici," *Il Fronimo*, n.42 (1983). Alessandro Boris Amisich, "Giulio Regondi, un bambino prodigio?," *Il Fronimo*, n.45 (1983). Alessandro Boris Amisich, "Giulio Regondi, La carrier concertistica negli anni '40," *Il Fronimo*, n.58 (1987). Alessandro Boris Amisich, "Compositore e concertista," *Il Fronimo*, n.62 (1988). Alessandro Boris Amisich, "Giulio Regondi: dieci studi ed una foto," *Il Fronimo*, n.76 (1991). Alessandro Boris Amisich, "Inserto monografico: Giulio Regondi," *Guitart*, n.8 (1997). Thomas Lawrence, "Giulio Regondi in Ireland," *PaGes*, n.6 (1999).

¹⁸ Giulio Regondi, *Ten Etudes for guitar: Revised and Edited by Matanya Ophee* (Columbus, OH: Editions Orphée, 2008).

was also able to be determined. The preface features a segment written by Matanya Ophee detailing the discovery of the etudes as well as various speculations on the authorship of the copies and of the etudes themselves. The edition preserves all slurs and expression markings from the originals while modernizing the notation to clarify the counterpoint. Left-hand fingerings are added inconsistently throughout the edition and tend to offer suggestions for more difficult passages with several notable exceptions. Right-hand fingerings are not added or discussed at all.

In 2007 another collection of music was discovered with two more large concert works by Regondi as well as earlier versions of the etudes.¹⁹ With continued study and interest in his music one can only hope for more such discoveries.

Regondi did publish a method for the concertina as well as a series of progressive etudes while in London.²⁰ The *Complete Series of Elementary and Progressive Exercises for the Concertina* contains many examples of chromatic lines harmonized in a variety of textures and although not directly applicable to the guitar provide one with a deeper understanding of Regondi's harmonic language. Both books provide detailed explanations on the technical challenges of the instrument and offer a plethora of exercises with a wide spectrum of textures and harmonies. Both books indicate that Regondi was a dedicated teacher and leaves one wishing he had written a guitar method as well.

¹⁹ *Fantasie über Mozarts Don Giovanni* and *Air varié de l'opera de Bellini I Capuleti e i Montecchi* were found in Karl Scheit's collection by Matanya Ophee and published the same year.

²⁰ Giulio Regondi, *New Method for the Concertina* (Dublin: Joseph Scates, 1857). Giulio Regondi, *A Complete Series of Elementary and Progressive Exercise for the Concertina* (London: Joseph Scates, 1844).

PART 2

PERFORMANCE METHODS

Left hand and fixed pinky finger stretching

One of the most common reasons cited by performers for avoiding Regondi is the left-hand stretching required throughout his music. This issue can be addressed specifically using string technique as a resource.

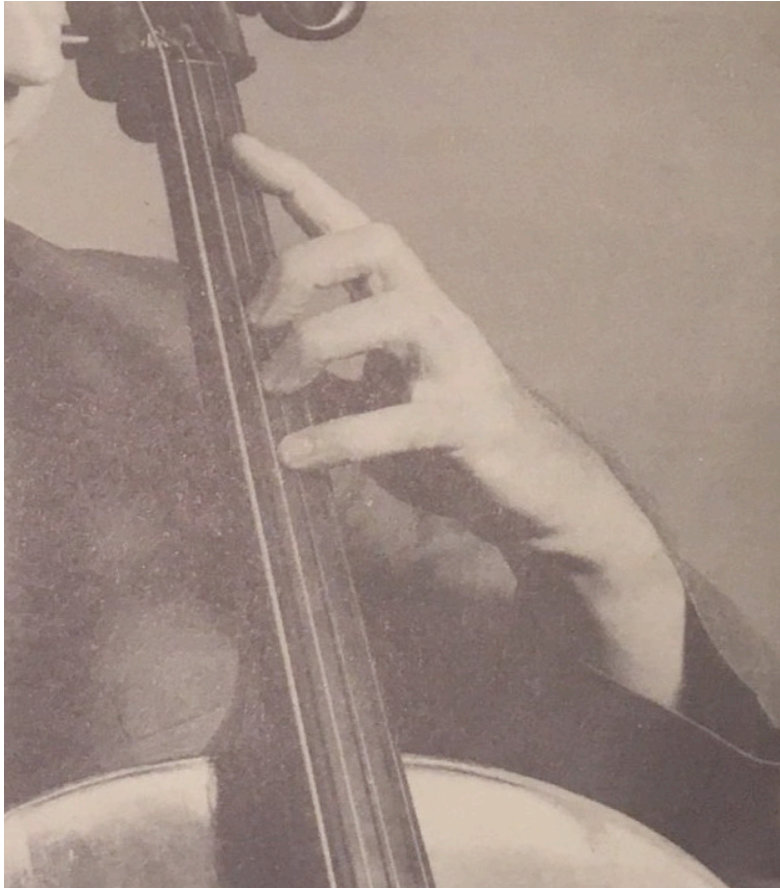
The backward extension, or lowered form, common in cello technique has numerous applications when applied to the guitar. The technique, exactly as described for cello players, works just as well on the guitar.

The extended position of the left hand involves a stretch between the first and second fingers from the usual half-step to a whole step...It is extremely important, however, that this expansion or stretch only involve the first and second fingers. The rest of the hand and fingers continue in the same relative position.²¹

The image shown in Ex. 2.1 accompanies the above description and the same hand shape is easily achievable on the guitar. There are numerous common scale shapes that guitarists from all disciplines use that can benefit from this technique. Any major scale (or mode that rises by a whole-step twice) that begins with the first finger and plays the first 3 notes on the same string can be executed with this technique without requiring abduction.

²¹ Louis Potter, Jr., *The Art of Cello Playing* (Evanston, Illinois: Summy-Birchard Company, 1964), 70.

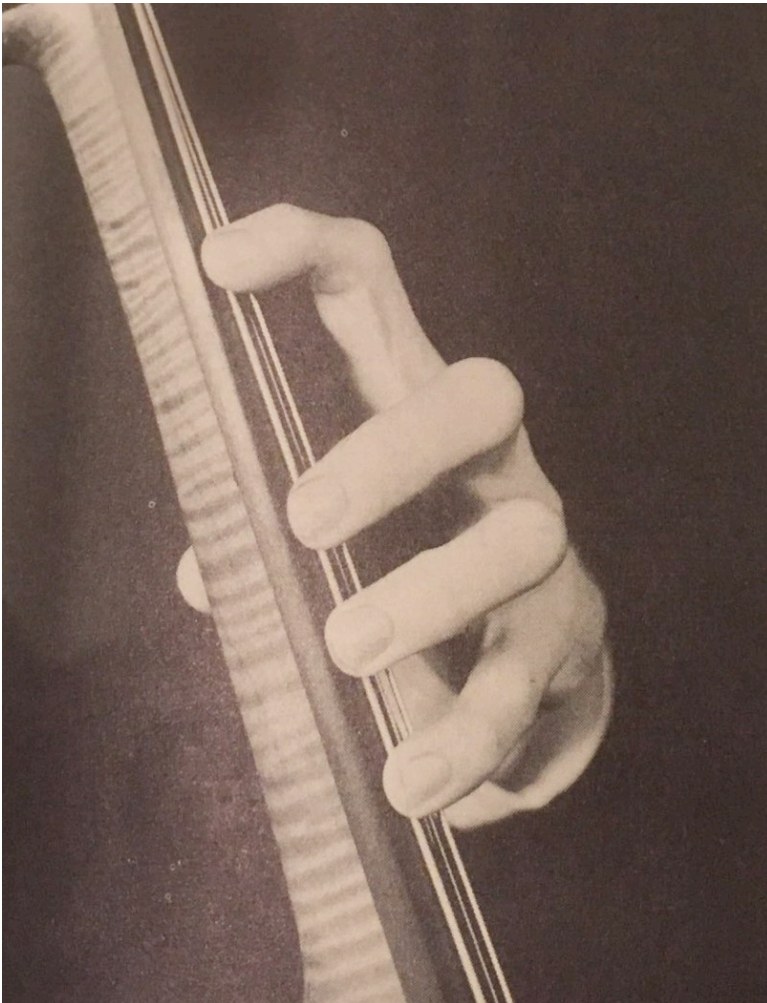
Ex. 2.1, Backward extension:



The forward extension uses the index finger like an anchor while the other three fingers effectively shift to a higher position.²² It is important to note that the thumb will follow the second, third, and fourth fingers and the hand shape is similar in look and feel to the backward extension even though the approach is different.

²² Potter, 77.

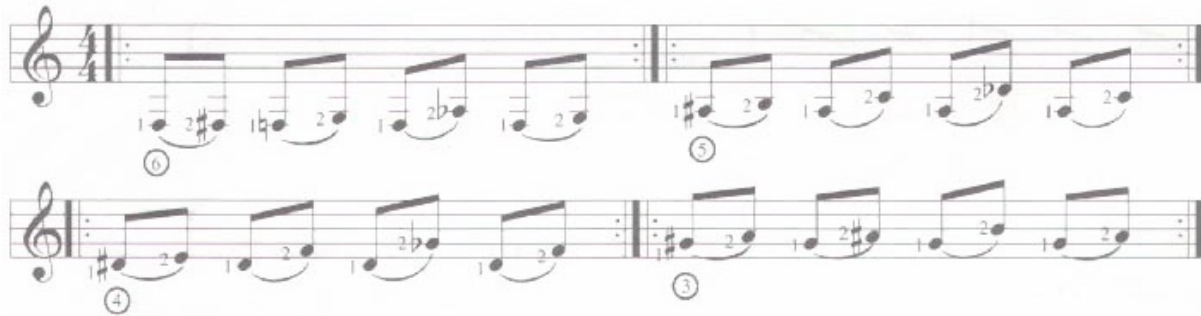
Ex. 2.2, Forward extension:



One of the most famous technique books for guitar, *Pumping Nylon* by Scott Tennant, features an exercise called “horizontal character builders” which are designed to increase strength, stamina, and work not often used muscles.²³ In this exercise the guitarist is asked to fix their first finger and stretch up to a minor third with the second finger.

²³ Scott Tennant, *Pumping Nylon: Complete Edition* (Van Nuys, California: Alfred Music Publishing Company, n.d.) 22.

Ex. 2.3, Horizontal character builder from *Pumping Nylon*:²⁴



Because there is no description of what to do with the left-hand thumb or middle finger, the implication is the player will keep their index finger rigid and stretch outwards with the middle finger using abduction. As a player and a teacher for many years I have seen this exercise cause discomfort almost instantly in the majority of players including myself when trying to perform the exercise solely through abduction. If the player is not careful, the usage of abduction can be applied to all stretches in the left hand and considerably increase the risk of fatigue and injury. If one executes this exercise by starting in a backward extension, using the thumb and the middle finger as fixed units, they will achieve the same intervals by using the natural flexibility of the hand and will not require excessive abduction. It can also be executed with a technique like a forward extension where the index finger would act like an anchor while the thumb and middle finger shift to higher positions. Perhaps the intent of the author was for each player to discover extensions and which one works best for them.

The examples shown can be varied and combined to give the guitarist a method to approach difficult stretches throughout the repertoire.

²⁴ Tennant, 18.

One variant proves very useful in the music of Regondi and will be referred to as a fixed-pinky backwards extension. If the pinky is placed first it can be used like an anchor while the other three fingers and the thumb of the left hand all move to a lower position. When an extreme stretch is required between just the fourth and first finger, this technique can be further enhanced if one straightens the index finger as in a normal backward extension.

This technique and its usage on guitar has yet to be found as a suggestion in guitar methods currently published but this is not to say many players are not already aware of it. Virtually all of Regondi's etudes and concert works require the knowledge of this technique to be successfully executed, especially when one considers that modern guitars are built with a longer scale length than that of period instruments and require an even greater level of flexibility.²⁵ Using and exploiting this technique has a significant impact on fingering decisions and when used correctly has the potential to reduce injuries caused by abduction overuse on top of making more pieces accessible to performers. The second etude particularly benefits greatly from this technique and provides one the groundwork to approach the numerous difficult passages.

²⁵ The scale length of period instruments is ~63 cm while modern instruments are built at 65 cm. A factor in Segovia avoiding this repertoire may be that even larger guitars of 67 cm were common in the early to mid-20th century and this music is beyond difficult with an instrument that large.

Modern versus period right-hand fingerings

An article by Lorenzo Micheli compares the teaching methods of Carcassi, Sor, Giuliani, Aguado, and Carulli and draws several conclusions based on the differences in playing style and execution of each personality.²⁶ The article relates well-known period sources and dispels many misconceptions about fingering and interpretation during the nineteenth century. One important factor is the usage and frequency of left-hand slurs. With small exceptions in the fifth and tenth etudes, Regondi tends to favor unequal placement of his slurs and the usage in the first measures of his first etude is the general standard across his music.

Ex. 2.4, Measures 1-2, Giulio Regondi Etude 1:



The studies of Giuliani feature a similar usage of slurs, but with greater frequency. It is interesting to note the similarity in key signature, tempo designation, and harmonic outline.

Ex. 2.5, Measures 1-3, Mauro Giuliani Etude 4, Op. 48:



In Ex. 2.5 one can see that Giuliani would pluck the first note on each string and slur the rest until he had to move to an adjacent string and repeat the process. The result is a

²⁶ Lorenzo Micheli, "Mauro Giuliani's Guitar Technique and Early Nineteenth-Century Pedagogy," trans. Jonathan Leathwood, *Guitar Forum* n. 2, (EGTA UK, 2004), 45-69.

surprisingly rich and varied articulation over an otherwise simple line. A successful performance will mimic aspects of human speech, where words of varying syllable length follow one another in a regular rhythm. Strong consonant sounds can be related to plucked notes and vowels or soft consonances can be related to slurred notes.

Unequal or asymmetrical articulation is also discussed in Leopold Mozart's famous violin treatise.²⁷ This type of treatment is described in most treatises from the Baroque through the Classical eras and was carried by guitarists well into the mid-nineteenth century.²⁸

Ex. 2.6, Examples from Leopold Mozart's work, page 121:



Ex. 2.6 shows only five out of over thirty examples provided by Mozart in this section of his treatise. As for the performance of such figures, Mozart recommends that the player

²⁷ Leopold Mozart, *A Treatise on the Fundamental Principles of violin playing*, trans. Edith Knocker (Oxford: Oxford University Press, 1948), 114-124.

²⁸ Quantz, Couperin, Mozart, Turk, Matheson and many others will indicate this type of articulation through direct or indirect means.

emphasize the irregularity by stating that “it is not enough to play such figures just as they stand, according to the bowing indicated; they must also be so performed that the variation strikes the ear at once.”²⁹ The entire chapter that this material is drawn from is full of variations on how to play passages consisting of equal and unequal divisions in time. For many examples Mozart gave several solutions allowing the player to choose according to their own taste. This paper will follow a similar model while avoiding personal bias.

This study by Giuliani from part three of his Method Op. 1 shows a varied and asymmetrical approach to right-hand fingering in general.

Ex. 2.7, Study No. 1 from Op. 1, Mauro Giuliani

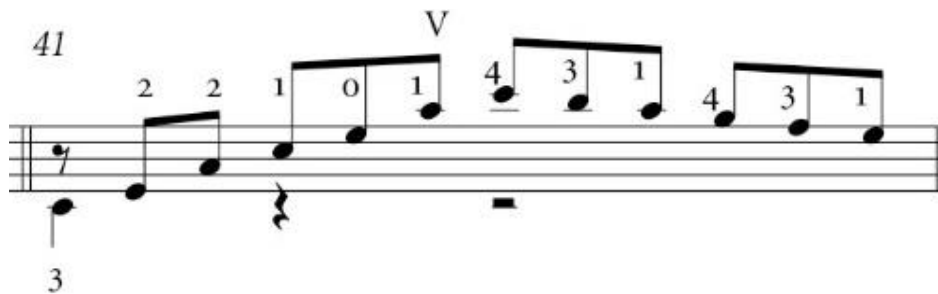
Maestoso.
Nº 1.

The musical score for Study No. 1 by Mauro Giuliani, Op. 1, is presented in five staves. It is marked 'Maestoso.' and 'Nº 1.' The key signature has one sharp (F#). The time signature is 7/8. The notation includes various fingerings (0, 1, 2, 3, 4) and bowing directions (up and down bows) indicated by flags above the notes. The score is a single melodic line for the right hand.

²⁹ Mozart, 123.

It appears Giuliani is using the same finger in the right hand repeatedly for musical reasons and not always technical ones; there are numerous spots where alternating fingers would accommodate a string crossing or facilitate a faster performance, but Giuliani does not always follow such guidelines. Repeating fingerings in the right hand will create slight differences in articulation and if one follows Giuliani's fingering in this etude, it sounds very different than a modern approach of "always alternate." Modern players will often choose an awkward left-hand fingering or struggle with right-hand fingerings to avoid repeating the same right-hand finger when virtuosos like Giuliani did not seem to mind at all. Giuliani would also use left-hand fingerings that would be frowned upon by teachers today in his Op. 128. Ex 2.8a and 2.8b from Micheli's article show Giuliani using the second and fourth fingers to play multiple stops at the same time, known to guitarists as bar chords but usually done only with the first finger.³⁰

Ex. 2.8a, Measure 41 from Op. 128, Mauro Giuliani:



³⁰ Transcriptions of Ex 2.8a and Ex. 2.8b from Micheli, 64.

Ex. 2.8b, Measure 58 from Op. 128, Mauro Giuliani:



Ex. 2.8a shows a surprising way to play a first inversion A minor chord. To execute this fingering one must collapse the tip joint to fret two strings simultaneously, something classical guitarists are taught never to do. The pinky finger will have to collapse as well in Ex. 2.8b. Collapsing the joints is common in cello technique and since Giuliani was an accomplished cellist it is logical that he adapted it to the guitar.³¹ This technique is beneficial throughout the music of Regondi and the entire guitar canon.

Newer concepts such as playing fast scales by alternating three fingers in the right hand instead of two³² will be applied to relevant passages, allowing players to choose from a variety of working solutions that will cater to their own technical ambitions. The guidelines provided in Matt Palmer's book will be exploited as it is widely available and well-known.³³

To execute so called "three-finger scales" one must endeavor to consistently place three notes on every consecutive string. With three notes per string the guitarist can then play them

³¹ Giuliani played cello in the premier performance of Beethoven's 7th Symphony.

³² Narciso Yepes was one of the first proponents of this technique. The current success of Matt Palmer and Matteo Mela (among others) have greatly increased the popularity of this technique in recent years.

³³ Matt Palmer, *The Virtuoso Guitarist: Method for Guitar, Volume 1: A New Approach to Fast Scales* (Matt Palmer Music, 2011).

using the cyclical sequence of “a” “m” and “i” on every string. The simplicity of the system allows one to come up with fingering solutions quickly and practice them in an efficient manner. Occasionally small variations are necessary, but this method works best when it is unaltered. The major downfall to the system is when you must play one or more parts with the scale. Having to play accompanying voices with scales severely limits one’s left-hand fingering options and can prevent the player from being able to set three notes per string consistently. In these cases, a “two-finger” approach (one alternating “i” and “m”) is recommended while still using the ring finger to help with string crossings and so forth.

Being able to play with the same right-hand finger in rapid succession is implied throughout the etudes of Regondi. While this is often forbidden in modern methods, it was a common practice among nineteenth century guitarists. The 120 right-hand studies by Giuliani contain numerous examples requiring guitarists to repeat right-hand fingers rapidly.³⁴ The method by Aguado also contains many samples requiring repeated right-hand fingers, with *Estudio 23* being a striking example.

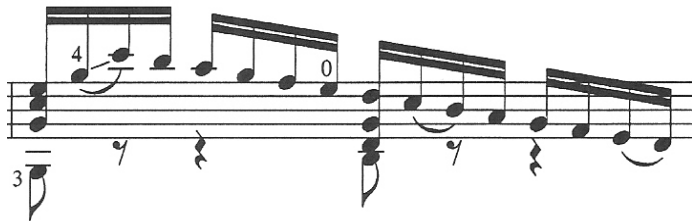
Ex. 2.9, Measures 1-3 Estudio 23, Dionisio Aguado:



³⁴ See numbers 40-65.

Playing 3-note chords with another rapidly moving voice is a common texture in Regondi, and very similar fingerings to this Aguado etude can be used to great effect:

Ex. 2.10, Measure 4 Etude 1, Giulio Regondi:



Use of the pinky finger in the right hand

During the nineteenth century there was much debate concerning the usage of the right-hand pinky finger. Often it is assumed that all players of this era rested the pinky on the top of the instrument exactly like lute players. In 1830, Fernando Sor clarified his use of this practice: “The little finger is useful to me sometimes by pressing it perpendicularly on the soundboard below string 1, but I am careful to raise it as soon as it is not necessary.”³⁵ Already by this point in time it is no longer standard to rest the pinky on the top of the instrument and by 1843 Dionisio Aguado insisted that “In no way will one rest the little finger on the table, or any other finger, because the hand must remain free and nimble”.³⁶ In stark contrast to what most players do even today, Aguado stated “All the fingers of the right hand will be used for plucking the strings, including the little finger on rare occasions”.³⁷ There are numerous passages in the Regondi etudes, not to mention the concert works, that would benefit from the use of the right-hand pinky finger in measures 23-24 of Etude 6.

Ex. 2.11, Measures 23-24 Etude 6, Giulio Regondi:



³⁵ Fernando Sor, *Method for the Spanish Guitar*, trans. Alfred Merrick, ed. Brian Jeffery (London: Tecla Editions, 1995), 56.

³⁶ Dionisio Aguado, *New Guitar Method*, trans. Louise Bigwood, ed. Brian Jeffery (London: Tecla Editions, 1995), 3.

³⁷ *Ibid.*, 5.

On the third eighth note of the second beat, the player is required to play on the first four strings and the sixth string while omitting the fifth string. Typically, when one needs to play chords of more than four notes, the right-hand thumb is used to “sweep” over two or more bass strings while the index, middle, and ring fingers pluck the remaining tones, or one finger is simply used to strum the required strings.³⁸ In this case neither would be possible as the fifth string would sound. The other option would be to arpeggiate the chord quickly by re-using at least one finger in the right hand, but the metric placement of the chord is not on the beat and a rolled chord would create an accent in an undesirable location. The phrase in this context is clearly moving towards the appoggiatura on the high F# seen on the downbeat in measure 24.

Although we can’t prove that Regondi used his pinky finger to pluck on the guitar, he did liberate its use on the concertina as he describes in his method: “Chords of eight notes are easy because by releasing the little fingers from their holders (opposite the thumbs) the player then has eight fingers at his disposal...”³⁹ This is an interesting parallel to the development of guitar technique and its liberation of the fingers as discussed above. Based on his concertina method and the practice of contemporary guitarists, it is possible to suggest that Regondi used his right-hand pinky finger when playing the guitar. Like Giuliani, perhaps Regondi borrowed a proficiency gained on another instrument and applied it to the guitar. Playing with the pinky finger can be quite useful if not necessary in much of the twentieth century repertoire.⁴⁰

³⁸ Matteo Carcassi, *Classical Guitar Method*, trans. Carl Fisher (New York: Carl Fischer, 1946), 12.

³⁹ Giulio Regondi, *New Method for the Concertina* (Dublin: Joseph Scates, 1857), 1.

⁴⁰ Takemitsu, Villa-Lobos, Henze, Maw, Lindberg, and many others have textures that benefit from being able to use the right-hand pinky.

Players of jazz guitar are expected to be proficient in plucking with the right-hand pinky while holding a pick.

Guidelines for approaching the Etudes

While it is possible to invent an infinite number of solutions to the 10 Etudes, establishing guidelines can reduce time spent experimenting with difficult fingerings and provide players with an approach that can work, with some modifications, for most tonal repertoire in the guitar canon.

The etudes of Regondi present one with innumerable stretches in the left hand. In virtually every case it is possible to place the pinky finger and use it as an anchor while positioning the other fingers. Passages leading up to stretches will take this into consideration and ensure that the player is able to set the pinky from an idiomatic playing position before having to extend other fingers. Using backward extensions with the index finger will also prove valuable in scales and other textures. The ease at which players can achieve large stretches or play many bar chords will vary greatly between individual players.

No one right-hand approach will work with the music of Regondi, or any composer from the nineteenth century for that matter, so the player must be prepared to use a variety of solutions. From this point forward, scales executed by alternating “i” and “m” in the right hand will be referred to as two-fingered and scales executed with “a,” “m,” and “i” as three-fingered.

Most guitarists and trained musicians from the nineteenth century seemed to prefer endless variety in articulation when fingering scales in both hands so searching for a single method to apply to all the etudes is discouraged. The wealth of musical ideas and variation in texture calls for an equally abundant variety in interpretations.

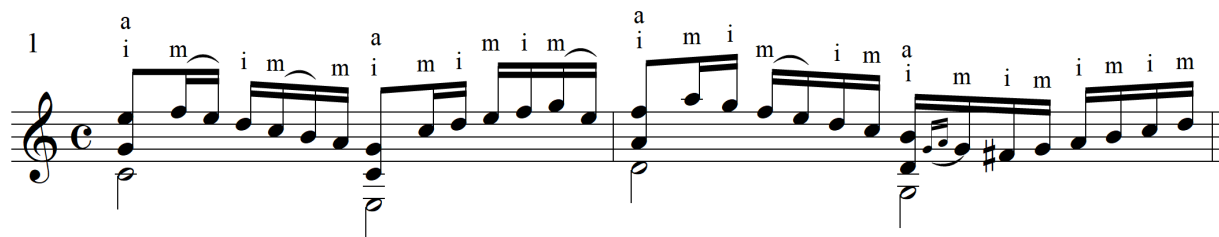
PART 3
THE ETUDES

Etude 1

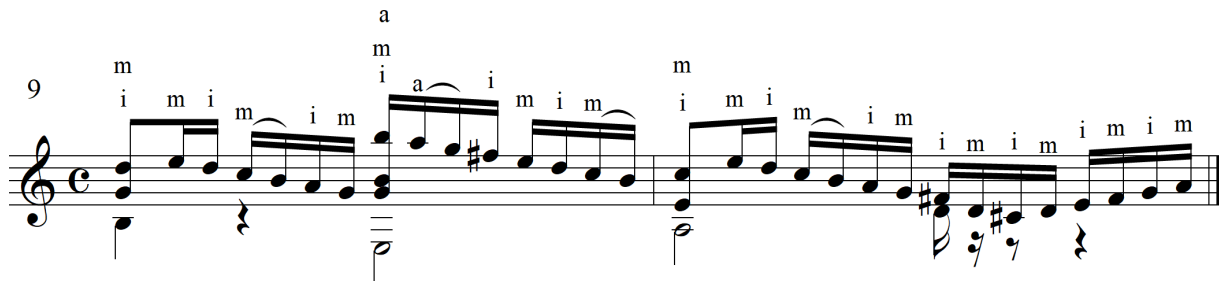
There are three types of textures used in this piece: scales, arpeggios, and syncopated passages before cadences. The first two can use a variety of solutions to be discussed while the third presents individual difficulties.

The scales can be tackled using two right-hand fingering strategies. The first involves a two-fingered approach while trying to avoid awkward string crossings. The alternation of fingers in the right hand has been kept strict to allow players to execute at a faster tempo if desired. The examples provided show a basic approach which can be modified to suit differing interpretations. Fingerings in different positions among other things will offer different colors and the player can experiment with further options using this method.

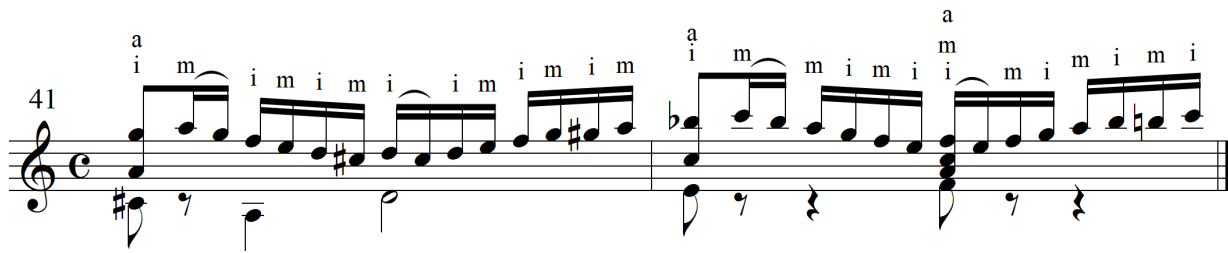
Ex. 3.1, Measures 1-2:



Ex. 3.2, Measures 9-10:

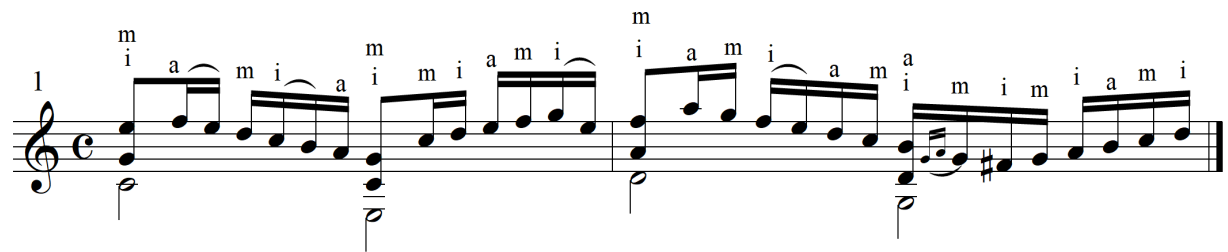


Ex. 3.3, Measures 41-42:

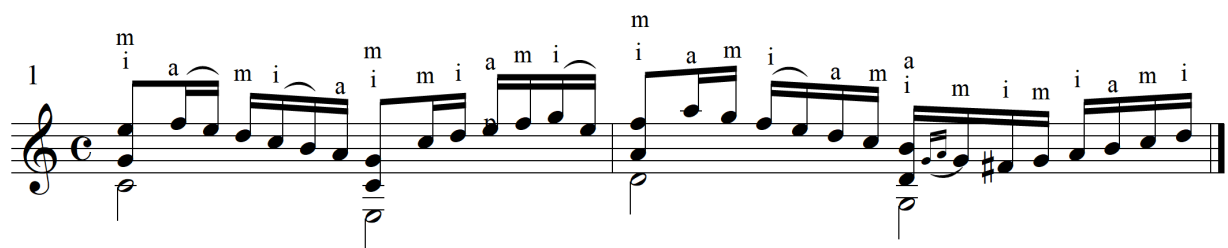


It is possible to finger this piece with three-fingered scales as well. It sometimes removes finger doublings and can facilitate a faster tempo. The last two scales work perfectly in the open position with simple left-hand fingerings as seen in Ex 3.8.

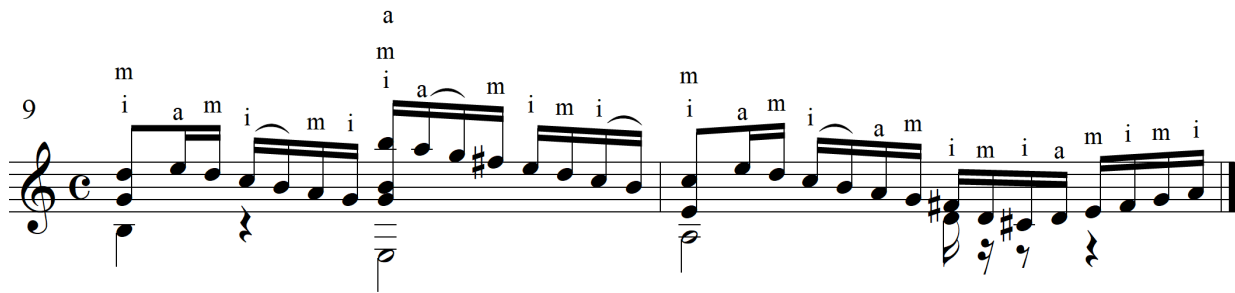
Ex. 3.4a, Measures 1-2:



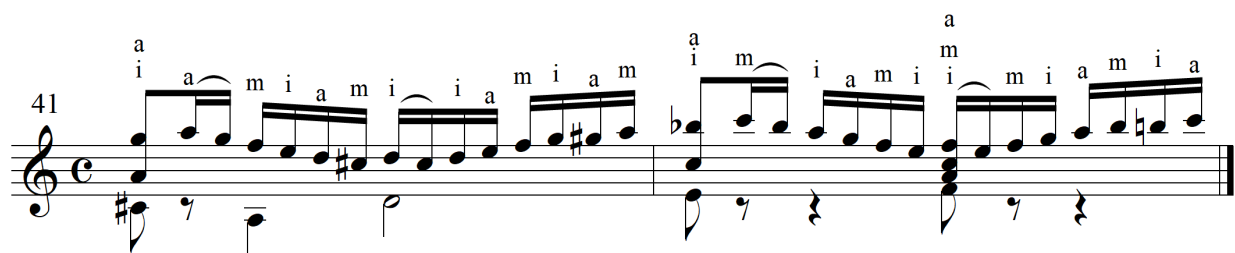
Ex. 3.4b, Measures 1-2:



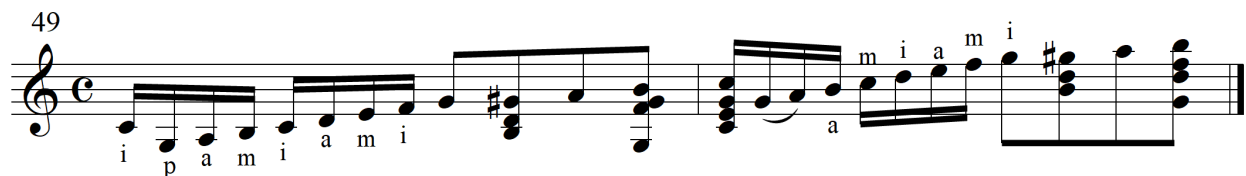
Ex. 3.5, Measures 9-10:



Ex. 3.6, Measures 41-42:



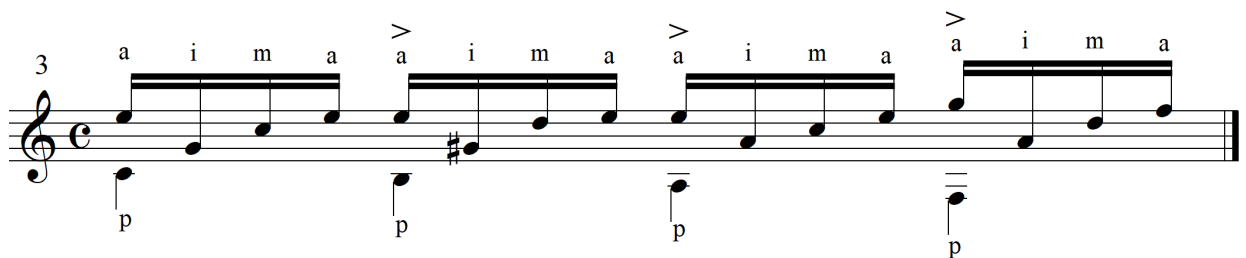
Ex. 3.8, Measures 49-50:



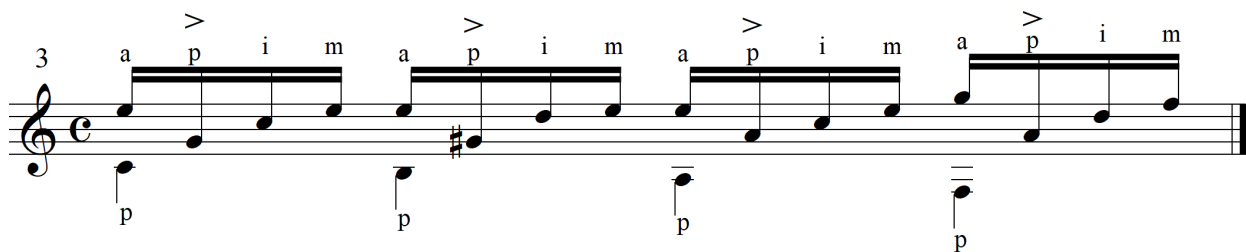
The arpeggio figures in measures 3,7, and 11 have two viable solutions which both involve repeating a right-hand finger. The first doubles the “a” finger while the second doubles “p”. When playing two consecutive notes with one finger, the first note will often be articulated or detached while the second note will usually be accented, especially at faster tempi, because the finger is having to move quickly to pluck again. In the following two examples the accents are not suggestions but merely showing the different accents produced by each fingering. Both create different sounding realizations and players could even use both in a performance since

this passage is repeated several times. Doubling “p” in measure 3 emphasizes the chromatic line on the third string. It is wise to practice both styles as this texture come up frequently in Regondi’s music and the second solution provided here is possibly suggested by the composer in Etude 8.

Ex. 3.9a, Measure 3:



Ex. 3.9b, Measure 3:



This piece has syncopated and difficult passages that are distinct in texture: measures 14, 21, 32, and 44. The passages do not present fingering challenges, but the player should note that Regondi places these passages prior to cadences in this and many subsequent etudes. It is recommended that the player emphasize these syncopations to create tension before cadences.

Etude 2

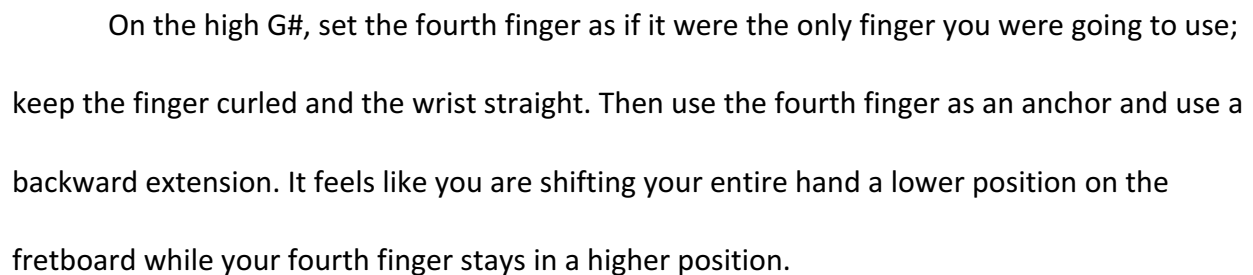
The second etude maintains a 4-part texture for the entire piece and lasts at least five minutes without any rests. It modulates to distant keys, frequently requires large stretches and shifts with the left hand, modulates to difficult keys, and has subtle changes in repetitions of thematic material; these factors make this one of the most difficult etudes in the set.

The right-hand pattern is almost the same throughout the piece. Two approaches can be employed but because of the dense texture there are few options with only four fingers to use. The first approach designates the “a” finger to play every note in the melody. The second approach would involve alternating the “m” and “a” fingers when the melody moves in sixteenth notes. Both approaches will require a good deal of right-hand finger repetition.

The left-hand strategy can also be split into two basic approaches. In the first strategy one designates the fourth finger to play the melody as often as possible, even if it means an extra shift. Because the fourth finger remains on the top string most of the time, it can be used as a guide finger for every shift. With this approach the fourth finger is at risk of fatigue if not treated carefully. When practicing slowly one needs to release tension in the left-hand thumb and pinky finger while shifting to different position.

The second approach tries to minimize shifting and will not always have the pinky on the first string. This strategy can yield fewer shifts with the left hand but will require more bar-chord usage. Players have a small choice in the difficulty they endure but the main issue with both is managing tension in the left hand.

Ex. 3.10, Measure 55:



⁴¹ Some versions have the high E designated as a natural harmonic in measure 14, in this case the stretch is not a factor.

Ex. 3.11, Measure 32:

VI - Full bar----- VIII

(Anchor)

Measure 71 is another particularly challenging spot. I will provide two alternate solutions to published versions. The first requires both a large stretch and a bar with the middle finger in the left hand. Those with large or flexible hands will find this a musically rewarding solution. Many will not be able to pull it off and can use the second, a variant of published editions that uses an extension with the index finger indicated in the example:

Ex. 3.12a, Measure 71:

Ex. 3.12b, Measure 71:

Extend

These fingerings and close variants can be used for all stretches in this piece. Utilizing the same or similar fingerings will reduce practice time and simplify memorization.

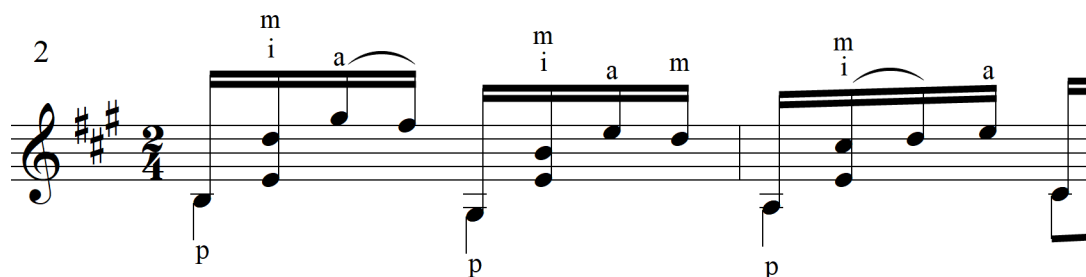
Controlling tension in this piece is an ever-present challenge; with no rests and an average tempo of 60 BPM a performance runs over five minutes. The key is to relax the left hand, focusing on the thumb, for brief intervals when shifting and when playing open strings. If you do not have to shift for one or more beats, you can also quickly relax and re-tense the thumb before every downbeat providing short but needed breaks. During practice of the large stretches players need to take short breaks between every repetition and may want to alternate with passages not involving stretches. Learning to practice and perform difficult passages without creating excess tension in the hands is essential to a healthy performance. The second etude of Regondi can injure an unprepared player and may be the most difficult etude of the whole set.

Etude 3

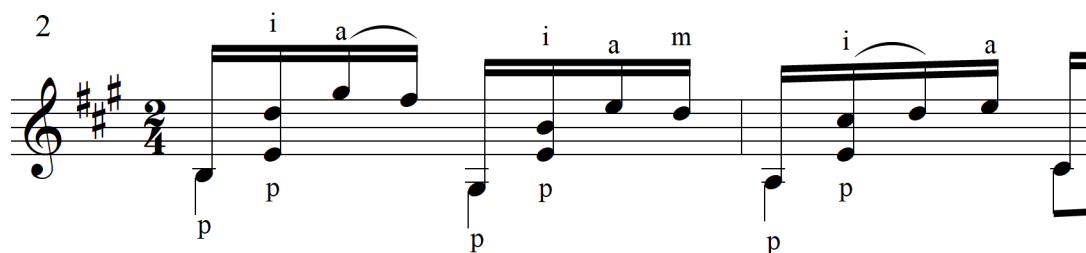
The third etude also requires the player to address tension in the left hand in the same way as in the previous etude. There are no rests in the steady stream of sixteenth notes but at least there is a quarter note in measure 52 that offers the performer a slight break.

Like the first etude, the player is left with two obvious choices for right-hand fingering for the second measure and most other repetitions of this texture. The first is obvious and simply uses the four available fingers on the right hand. The second involves jumping the thumb to play two notes in a row quickly:

Ex. 3.13a, Measure 2:



Ex. 3.13b, Measure 2:



The second fingering can add a light accent to the second sixteenth note of each beat creating a syncopated effect. Depending on the player this may be desirable or not. In either case, measures 29-30 and like passages may be difficult to employ a double thumb fingering as

the thumb would have to jump from the sixth to the third string and may not be as accurate or efficient. On the other hand, measures 119-120 have a thicker texture that will require a double thumb in the right hand.⁴² To some degree the player will likely employ both styles of fingering and can vary them on repetitions of musical material as they each produce different interpretations.

The consistent thick texture on the second sixteenth note of each beat starts to create an accent no matter what fingering one chooses. This extended syncopation and occasional blurring of the downbeat can be seen in the violin Caprices of Paganini and to a greater degree in the music of Robert Schumann. Regondi was said to be able to play his chromatic scales in the manner of Paganini⁴³ and performed in the same concert with Schumann so he had plenty of opportunities to be exposed to the music of both. The book by Dr. Harald Krebs provides an analytical model with performance guideline to approaching music with metrical dissonance in mind.⁴⁴ Analyzing the etudes thoroughly with this method is beyond the scope of this paper but will yield further performance options and help guide decisions for players of Regondi's music.

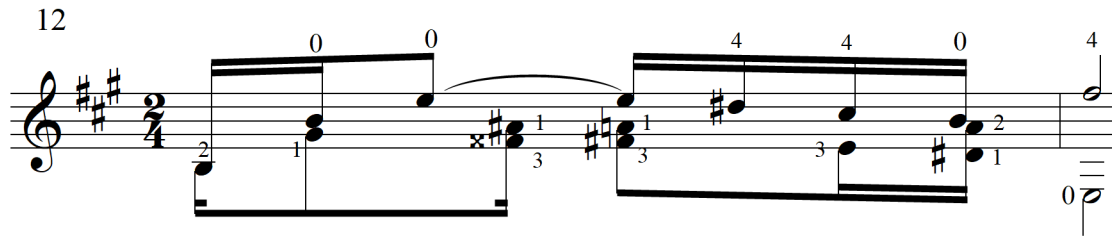
Measures 12-13 can be difficult and published editions provide a fingering with a large and unnecessary stretch. This stretch is made difficult by having to place the index finger first and using abduction to stretch the third and fourth fingers out, which is the opposite of the approach used to stretching thus far. A solution without this stretch is provided here:

⁴² It is possible to use the right-hand pinky finger to avoid doubling the thumb.

⁴³ Lawrence, 7.

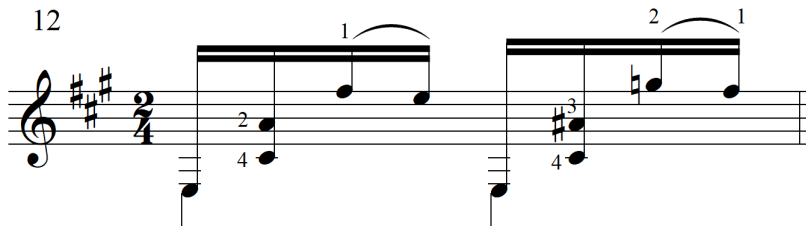
⁴⁴ Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999).

Ex. 3.14, Measure 12:



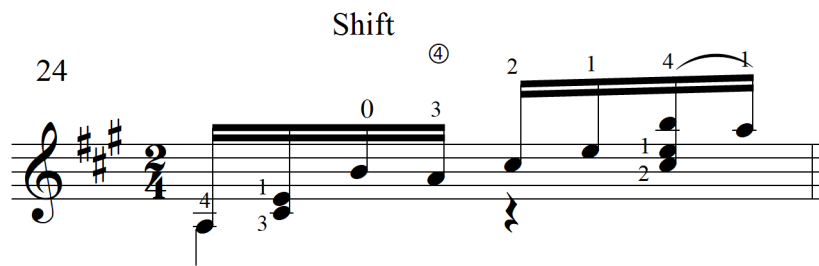
For measure 21 I will offer a fingering I have found useful and can be applied to measures 69-74. This fingering requires the index finger to play on the same fret as the second finger while on a higher string. If the player relaxes the arm and allows the left elbow to be closer to the body this fingering is easy to achieve:

Ex. 3.15, Measure 12:



In measures 24 and 119 the shift to the fifth position can be done while playing the open second string:

Ex. 3.16, Measure 24



The passage at measure 31 is difficult and we can look to Carcassi for a solution. In the first measure of his Etude 25, op. 60 he has an A major chord in open position with an F# on the first string.

Ex. 3.17, Measure 1 Etude 25 Op. 60, Matteo Carcassi:



This means we must hold four notes on the same fret on adjacent strings which can be hard to fit all the fingers on the fretboard. As seen in the above example Carcassi uses the first finger to bar the third and fourth strings for the same A major chord voicing. This type of fingering can be seen throughout his music.

The second beat of measure 31 also contains a slur from an open string to a lower string on the last two sixteenth notes. These can be played with a “Vibration slur” which to execute Carcassi recommends that one must “play the higher note, which in this case is almost always open, then strike hard with [the] finger of the left hand the note which is to be slurred, and

which will be sounded by the mere impulse of the finger.”⁴⁵ The following example shows a solution using techniques from Carcassi.

Ex. 3.18, Measure 31:



The middle section beginning at measure 53 is full of left-hand challenges. A unique solution is offered for measures 53-60. There are numerous variations possible for the fingerings shown in Ex. 3.19, so experimentation is encouraged.

Ex. 3.19, Measures 53-60:



⁴⁵ Matteo Carcassi, *Classical Guitar Method*, trans. Carl Fisher (New York: Carl Fischer, 1946), 38.

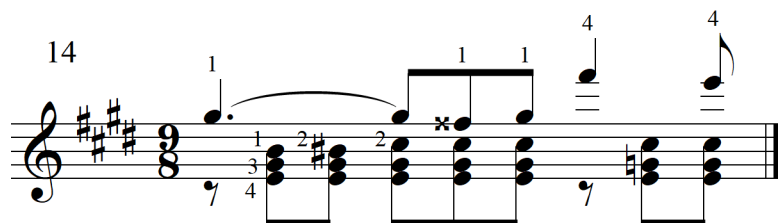
Etude 4

The two sections of this ABA piece offer very different challenges but follow the same concept of exploring thick textures on the guitar. The A section maintains a 4-part texture with the melody in the top voice accompanied by block chords. The B section maintains a 5 to 6-part texture with the melody in the top voice accompanied by arpeggios. Despite its density this etude is not as challenging as it looks and most of the published fingerings work well.

For right-hand fingering in the B section one is presented with two possible approaches. The first is whether to play the melody with a repeated “a” finger, or by alternating “m” and “a”. Repeating the “a” finger can free up “m” for usage in the accompaniment and provide more fingering options. Alternating “a” and “m” will require the player to use their right-hand thumb on the treble strings frequently, a technique with which some playing styles struggle. While the fingerings can be left to the player to determine, it is important that they be determined as early as possible and practiced consistently. If players are not careful to practice the same fingering each time, then they will struggle to develop accuracy in this section.

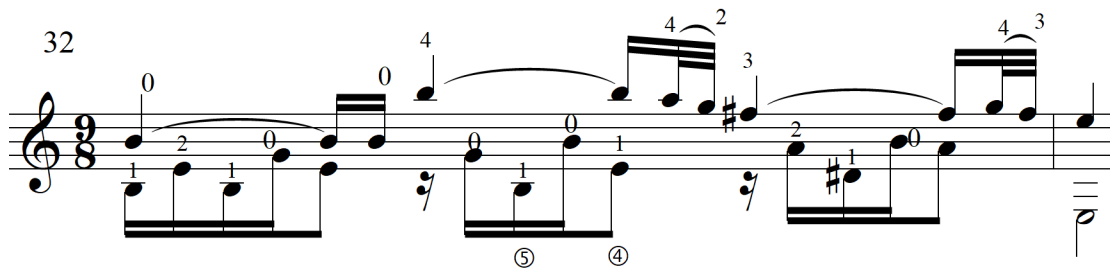
There are three short passages where the left-hand fingering can be a challenge. I will provide a solution for measure 14 using a backwards extension to play the Fx:

Ex. 3.20, Measure 14:



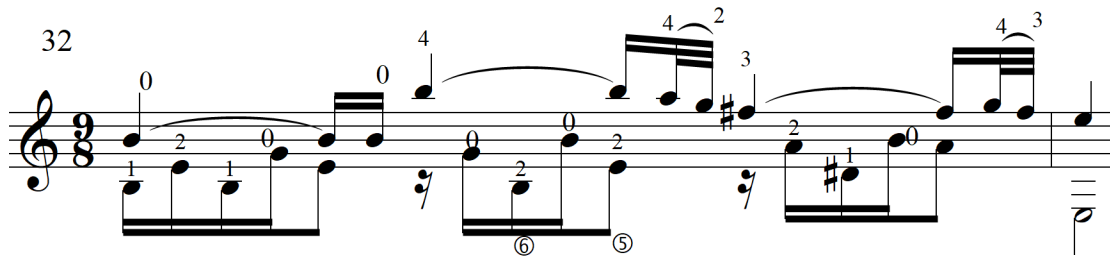
Measure 32 can be played many ways according to personal taste. The player with larger or more flexible hands can hold the first finger on the low E and use it as an anchor to reach the high B with the pinky, and then using the pinky as an anchor while the first finger stretches.

Ex. 3.21a, Measure 32:



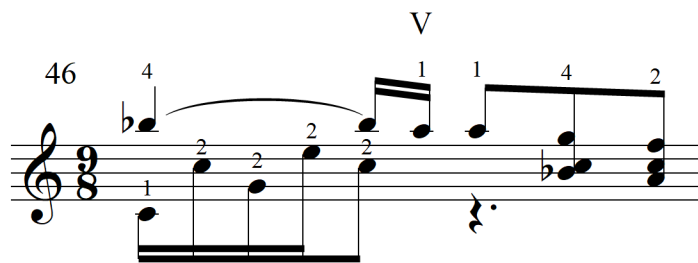
The second solution removes the large stretch but adds two small shifts.

Ex. 3.21b, Measure 32:



Measure 46 can be played by barring either the third or the second finger in the left hand, or a combination of the two. Players should experiment and use what feels the most comfortable.

Ex. 3.22, Measure 46:



The section from 46-57 requires a good deal of barring in the left hand and it is worth reminding the player to release tension in the left-hand thumb as often as possible.

Etude 5

This etude employs fast un-slurred scales switching to a 4-part texture and contains a very difficult sequential passage from measures 56-66.

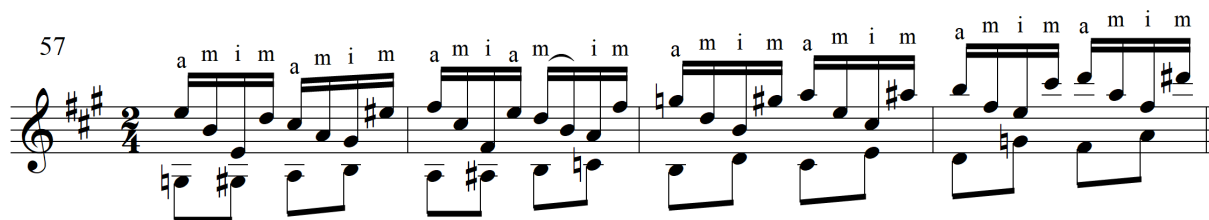
The scales should be played with a two-fingered alternation as opposed to three-fingered in this etude. Because there is an active bass line and rapidly switching textures, one runs into many problems trying to employ three-fingered scales, which require three consecutive notes to be played on one string. When playing a bass line in addition to scales one is not at liberty to finger the scales wherever they need to on the fingerboard. Having to hold a bass note greatly hinders one's left-hand fingering options to the point where it is an extreme challenge to set three notes per string. While a three-fingered scale can work in certain spots in this etude, it cannot be applied with consistency.

There are many examples of scales without slurs and often in these cases they are fingered with a strict alternation of "i" and "m". The first study of Carcassi's famous Op. 60 shows this alternation and contains a *staccato* designation to ensure players do not add slurs to this piece.

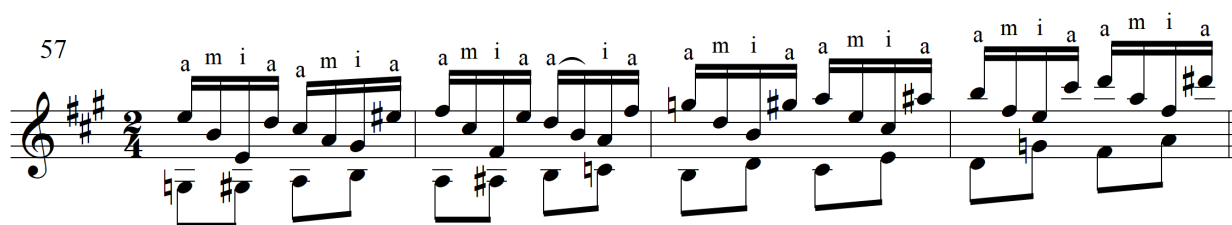
Players may decide to always place "i" or "m" on strong beats or to use a combination based on favorable string crossings. It must also be decided what finger to place on the very last note of the scale. When looking at measure 2 we must play in a 4-part texture which usually requires four separate fingers on the right hand. If we have been using "i" and "m" strictly for scales, then we would play the high G on the down beat with one of those two fingers. This means that we would then have to use that finger again to play the block chord on the off-beat. The other option is to use the "a" finger for the last note of scale runs that lead into 4-part

second two will exploit them. Whichever solution the player decides on in this passage can be used in the second variation of *Capricho 18* by Mario Castelnuovo-Tedesco.⁴⁶

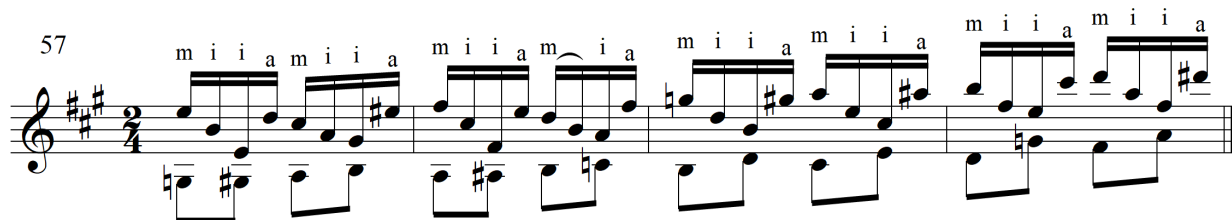
Ex. 3.24a, Measures 57-60:



Ex. 3.24b, Measures 57-60:



Ex. 3.24c, Measures 57-60:



⁴⁶ The most popular from his *24 Caprichos de Goya* and often used as a set piece in International competitions.

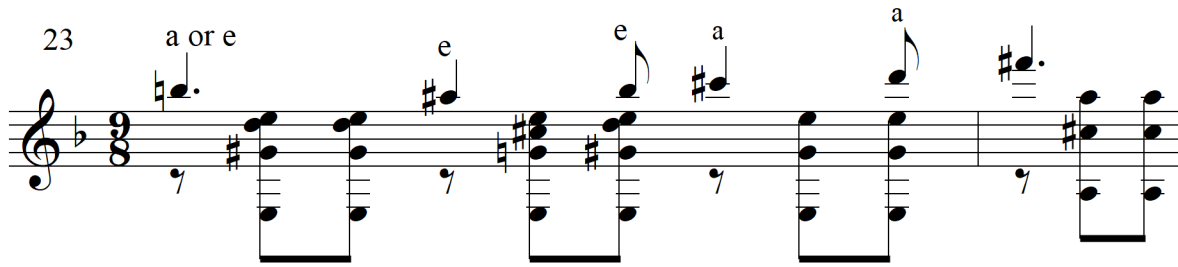
Etude 6

The texture and form are very similar to Etude 4: an ABA structure with a melody in the upper part supported by a dense texture. The melody in the B section is accompanied by a bass line and a busy middle voice moving in scales and arpeggios. This section is one of the most difficult in the etudes and although multiple fingering solutions exist, they are all difficult. Differing techniques and physiologies will find success with different fingerings and one must try them all and choose.

Measure 23 gives a 5-note block chord that can benefit from the use of the right-hand pinky finger. On the third eighth note of the second beat, the player is required to play on the first four strings and the sixth string while omitting the fifth string. Typically, when one needs to play chords of more than four notes, the right-hand thumb is used to “sweep” over two or more bass strings while the “i,” “m,” and “a” fingers pluck the remaining tones, or one finger is simply used to strum the required strings.⁴⁷ In this case neither would be possible as the fifth string would sound. The other option would be to arpeggiate the chord quickly by re-using at least one finger in the right hand, but the metric placement of the chord is not on the beat and a rolled chord would create an accent in an undesirable location. The phrase in this context is clearly moving towards the appoggiatura on the high F# seen on the downbeat in measure 24.

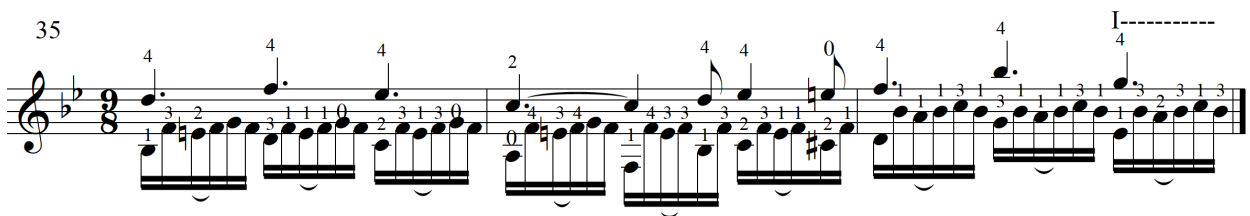
⁴⁷ Matteo Carcassi, *Classical Guitar Method*, trans. Carl Fisher (New York: Carl Fischer, 1946), 12.

Ex. 3.25, Measures 23-24:

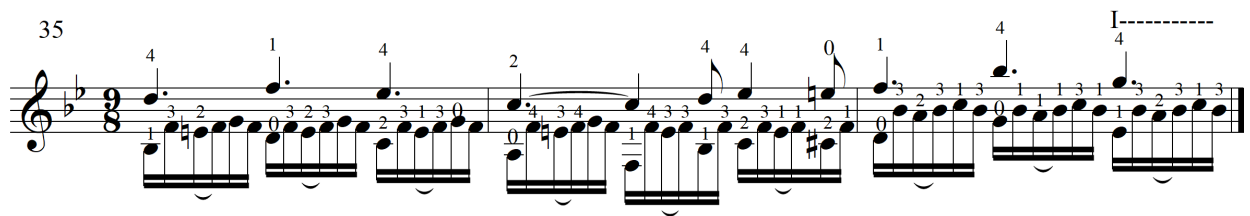


The B section yields several difficult passages right from its onset. Measures 35-37 have two solutions to decide from. The first allows the player to fully sustain the implied bass line by using large stretches. The second involves less stretching but has an inconsistently articulated bass line; sometimes the bass note is played on its own string, sometimes the inner voice is on the same string as the bass note which therefore gets cut off. The player can dampen the bass with the right-hand thumb to keep a consistently short bass note or retain the variation in articulation.

Ex. 3.26a, Measures 35-37:

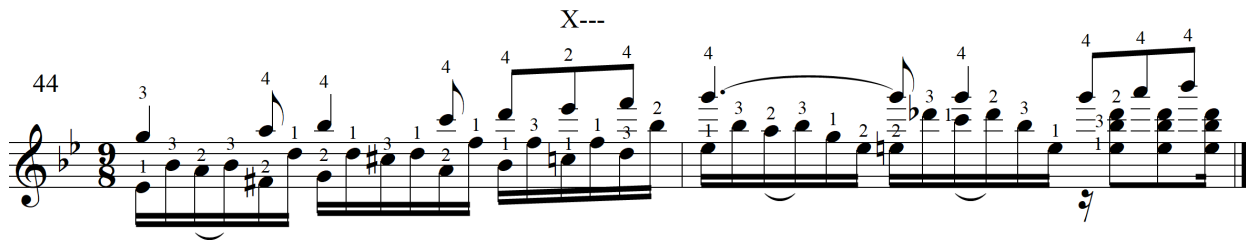


Ex. 3.26b, Measures 35-37:



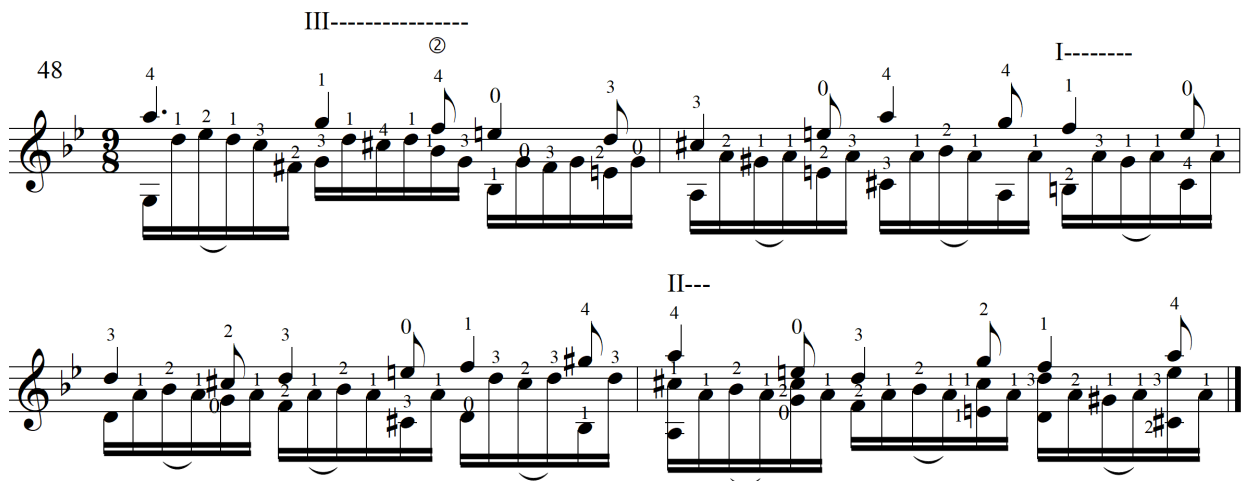
Measure 45 is the highest passage of the etudes and is quite challenging. In the published editions fingerings are nonexistent or incomplete. I will provide a fully fingered version with left-hand slurs added which are consistent with figurations throughout this section. Measure 44 can also have a smooth left-hand fingering with a slur added. Every slur in the following example is added by me:

Ex. 3.27, Measures 44-45:



The final four measures of the B section are also very difficult and not fully fingered in published editions. One-fret *glissandi* on the third beat in measures 49 and 51 are used to realize slurs and prepare the left hand in Ex. 2.28. The variations to left-hand fingering in this passage are numerous and experimentation is recommended.

Ex. 3.28, Measures 48-51:



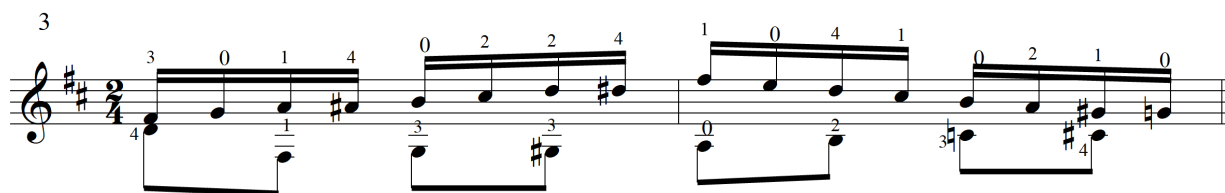
Etude 7

The shape of the melodic line is very similar to Etude 3, but this piece maintains a steady eighth-note baseline under the running sixteenth notes. There are several passages where the bass line moves as fast as the upper part, suggesting a slower tempo for this piece than Etude 3 despite them both having *Allegretto* designations.

Both the published solutions and experience will allow the player to find appropriate fingerings for most of this piece with ease. With an active bass line there will be many passages where the player may be tempted to turn the left wrist, but the motion must be minimized. This should be the guiding principle for the entire study and will help develop good habits for the plethora of contrapuntal pieces the guitar has in its repertoire.

Etude 7 is not without its difficulties in left-hand fingering. The passage in measures 3-4 uses counterpoint in contrary motion with chromatic passing tones in both voices. If the player keeps the left elbow close to the body, then Ex. 3.29 will work well.

Ex. 3.29, Measures 3-4:



The ABA form does not explore distant keys but the counterpoint experiments with some chromaticism and dissonance. The above is a fine example of these points and since it is repeated four times it can allow the player to experiment with multiple interpretations. This will give the performance variety while exploring one's creativity. Simple but effective variations on each repetition include *staccato* vs *legato*, *piano* vs *forte* and so forth. Something

more complex would involve the player performing an *accelerando* in measure 3 with a *decelerando* to counter it in measure 4 and reversing the two on the repeat.

Measures 41-43 also provide some difficulty and are lacking clear fingerings in published versions.

Ex 3.30, Measures 41-43:

The image shows a musical score for measures 41-43 of Ex 3.30. The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eighth and sixteenth notes, with various fingerings indicated by numbers 1-4. Above the staff, there are two sets of fingerings: (V) VII----- and X-----. The score ends with a double bar line.

Etude 8

One of the most charming and technically accessible etudes of the set uses Regondi's favored form of ABA-Coda. The texture in the A section is mostly consistent with each beat alternating between scales and arpeggios. The scales are freely and asymmetrically slurred and the arpeggios are placed idiomatically on the guitar, so no additional fingering guidance is needed. Although the beaming is simplified for easier reading, there is a consistent 4-part texture throughout this piece and this knowledge can help the guitarist determine left-hand fingerings.

One odd feature to this etude is that there are two *piano* indications in the first measure, one in the second, one in the nineteenth, and none anywhere else in the piece. Every published version presents these as dynamic indications, although their placement seems inconsistent, illogical, and redundant both in the context of this piece and among all the etudes. The specific placement in the measure leads one to speculate on whether these are right-hand fingerings and not expressive markings.

Ex. 3.31, Measures 1-2:

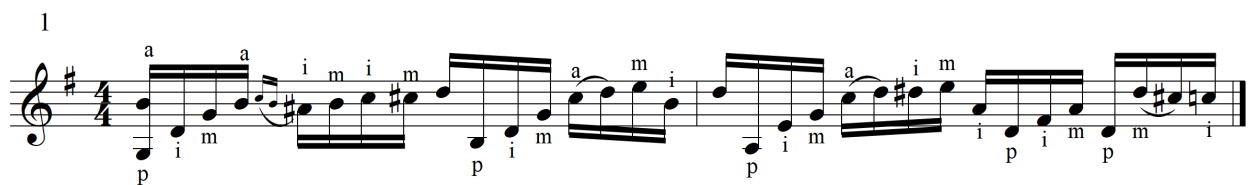


The first dynamic marking clearly is referring to expression but the second two are suspect. It is possible that these are right-hand indications specifying the use of the thumb on the second note in a rising arpeggio. This type of fingering was given as an option in Etude 1 and Etude 3 in this paper and if these are indeed fingerings and not expressive markings than

this is evidence that Regondi may have preferred to sometimes use the thumb twice in a row in arpeggio figures even when it is not necessary. This different fingering would create a different articulation and is worth consideration.

Many guitarists would use the following fingering or something very similar as it is the logical choice and avoids using the same right-hand finger twice in a row.

Ex. 3.32, Measures 1-2:

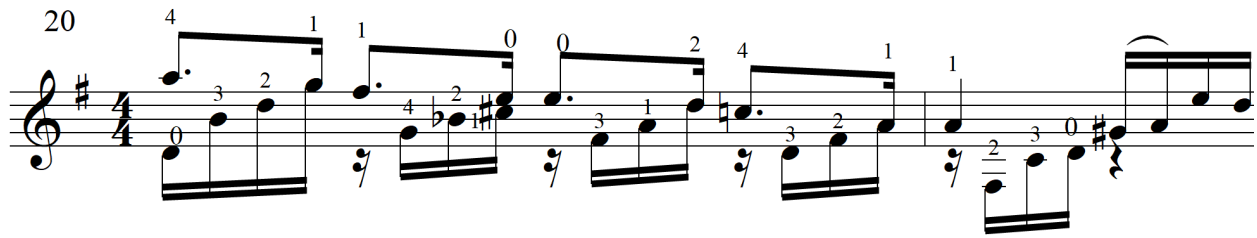


If the indication in measure 19 is a fingering, then it would show that Regondi did not mind jumping his thumb from the fifth to the third string in this texture or the articulation it would create. Like in other etudes where it is possible, players should experiment with this fingering to discover interpretive variants.

One passage I like to vary on the return of the A section is measure 13. In the first example I prefer to stay in the open position, on the repeat I use a glissando and keep the melody on the second string giving emphasis to the cadence and return of the theme in measure 19.

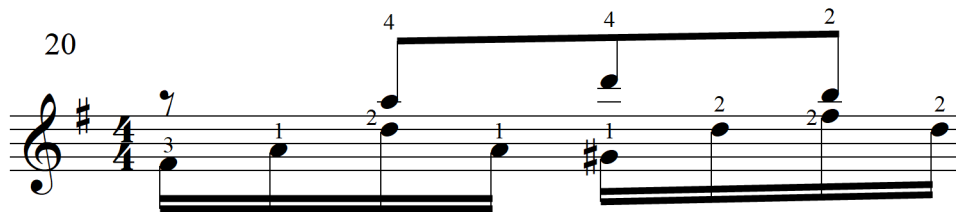
Measures 20-21 can provide trouble and have almost no fingerings in published editions. The index finger is used as a guide to shift to the second beat and must quickly be re-used in the same beat. A backward extension will allow the guitarist to reach the A at the very end of measure 20 in Ex. 3.34.

Ex. 3.34, Measures 20-21:

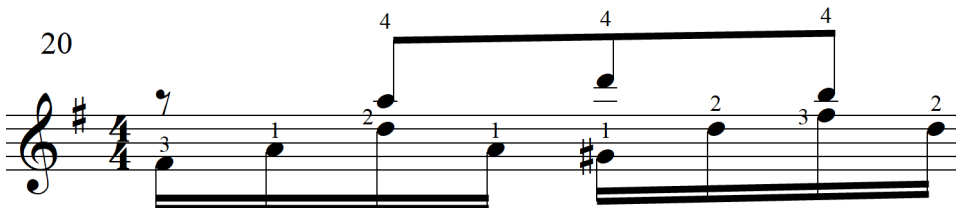


Measure 33 contains a published fingering that is incomplete and confusing. On the second beat fingerings are given for both notes but nothing follows. At the position indicated it is not possible to play this beat without shifting in the middle or having to rapidly re-use the same left-hand finger. I will provide 2 solutions that both require a stretch that is able to be executed using a pinky-finger anchor.

Ex. 3.35a, Measure 20:



Ex. 3.35b, Measure 20:



The chord progression in measure 29 uses the same voicing and texture found in Fernando Sor's study No. 20, Op. 31. To anyone who has played the Sor etude it is impossible to not be reminded of it while playing this section of Etude 8.

Etude 9

This slow and texturally strict piece once again follows an ABA-Coda structure. The bass is not played on a downbeat until measures 28-29. The offbeat bass has been happening for so long that a note on the beat sounds striking in this passage. This is yet another etude whose interpretation can be enhanced by applying Dr. Krebs' method.

The right-hand fingering is self-explanatory and will only occasionally require the thumb to jump from a bass note to a chord when the texture thickens, as in measure 4. Players comfortable plucking with the right-hand pinky may also choose to use it when the texture moves to 5 parts.

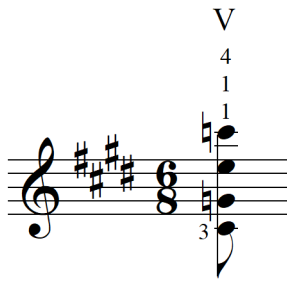
The modulating sequence from measures 12-14 repeats every measure one whole tone higher than the last. One edition provides an incomplete fingering while the other is inconsistent from key to key. It is recommended to use the same fingering for each new key explored and minimize practice time for this section.

Ex. 3.36, Measure 12:

The image shows a musical staff for Measure 12 of Ex. 3.36. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The measure is divided into four groups of notes, each with a Roman numeral above it: III, 2, 4, and VIII. The first group (III) has fingerings 1, 2, 1. The second group (2) has fingerings 2, 4, 1. The third group (4) has fingerings 4, 3, 2. The fourth group (VIII) has fingerings 1, 2, 3. The notes are connected by a single line, indicating a continuous sequence. The measure ends with a double bar line.

The last chord of Ex. 3.36 can be played effectively with three different fingerings. The examples in Ex. 3.37 offer further options to explore. The physiology and prior experience of the player will help determine which fingering to use.

Ex. 3.37a, Measure 12:

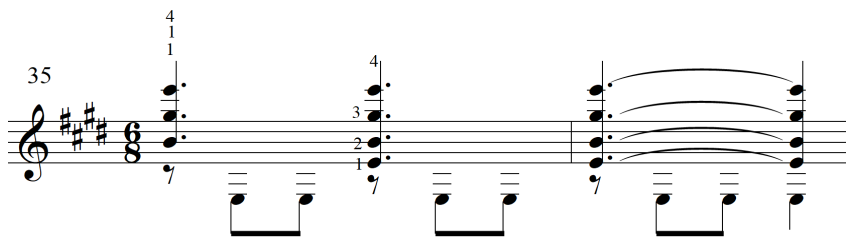


Ex. 3.37a, Measure 12:



The very last chord in Etude 9 requires a difficult stretch but can be achieved by placing the pinky first and using a backward extension, or by placing the first, second, and third fingers and using a forward extension. Another possibility is to place the second and third fingers first and then extend both the index and pinky outwards. Different players will typically find one method more successful than the other or may find another application of extensions to execute this large stretch. The guitarist can also experiment with subtle changes in position in the left-hand thumb to achieve a higher level of comfort.

Ex. 3.38, Measures 35-36:

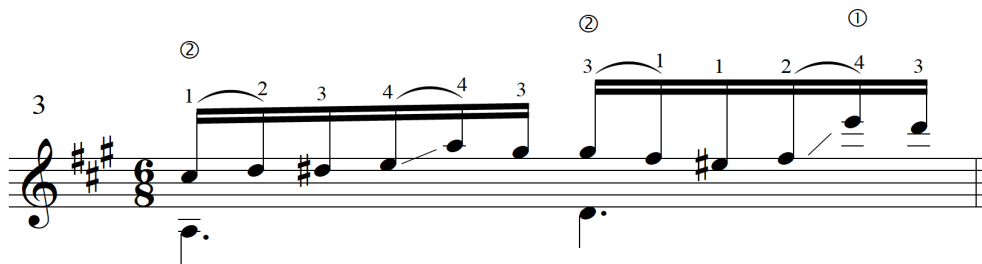


Etude 10

The final piece in the set does not disappoint on any front. It utilizes the largest array of techniques thus far and in addition to the melodically driven scales, arpeggios, and block chords Regondi also explores *glissando* and *tremolo*. He uses a larger ABCABC-Coda form to present contrasting textures and techniques.

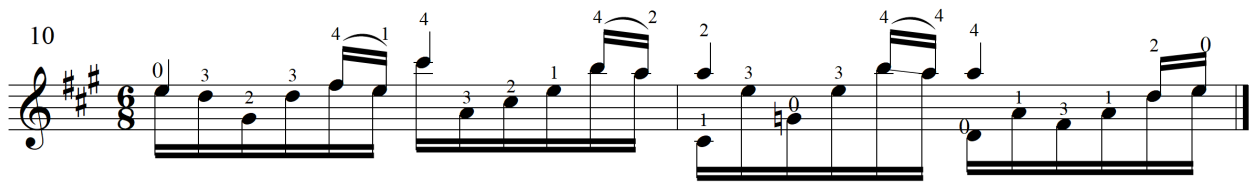
The difficulties begin in measure 3. One edition provides no fingering and the other indicates a large shift from the second to the first string only to play the same note. I will provide an option that maintains both *glissandi* and does not involve a large shift. The second *glissando* will not stay on the same string to cover the entire interval but will sound fine at a faster tempo.

Ex. 3.39, Measure 3:



The next challenge lies in measures 10-11 where both editions provide incomplete or unnecessarily difficult fingerings. Using a forward extension with the index finger already fixed on the second string will facilitate the stretch required in measure 10 and allow the melody to be sustained. Players may also use *glissandi* instead of pull-offs as in measure 11 of the following example:

Ex. 3.40, Measures 10-11:



One edition shows right-hand fingerings in measures 13-15 and 17. It shows the thumb playing on the second and third string using a fingering like the issue discussed in Etude 8.

Ex. 3.41, Measures 13-14:⁴⁸

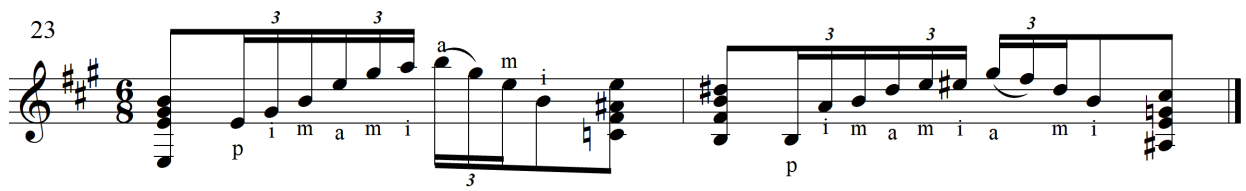


The usage of the thumb in this example is not one required by technical demands and will create accents if used. This and other passages like it will gain a syncopated feel, and if these markings are indeed from the author then they are worth hearing. Imagine what Rodrigo's famous *Zapateado* would sound like without its syncopated accents.

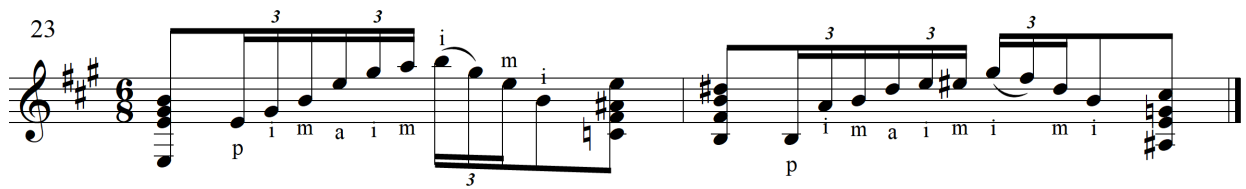
The rapid arpeggios in the B section from measures 21-32 must be realized with different fingerings for each harmony, much like Etude No. 2 for guitar by Heitor Villa-Lobos. A short scale is used to approach the high note and using the "a" finger can be helpful here. Because there are no bass notes during these rapid sections, using three-finger scales can be effective. I will provide two options for measures 23-24 which can be applied similarly throughout this section.

⁴⁸ Regondi, *10 Etudes for Guitar*, 26.

Ex. 3.41a, Measures 23-24:



Ex. 3.41b, Measures 23-24:



Even though the right-hand fingering looks the same for both measures, the string crossings lie in different places.

From measures 34-41 Regondi delivers one of the most difficult and unique sounding passages in the guitar repertoire. The left hand must shift, stretch, and slide constantly through a modulating sequence. I will provide two options for measures 34-35 that can then be applied to the rest of the passage. The left-hand fingerings will only be present where variations are possible while the focus will be to provide consistent right-hand fingerings. Keeping the right-hand fingering the same through each repeated figure will simplify practice and hasten fluency. The first fingering will avoid the “a” finger while the second will exploit it.

Ex. 3.42a, Measures 34-35:

Ex. 3.42b, Measures 34-35:

The C section from measures 42-54 features a melody in the top voice accompanied by block chords mostly played on the highest four strings. Due to this and the textural density there are few and negligible fingering variations and both publications supply few. The important note here is to control tension in the left hand. A quick release in the left-hand thumb and all the fingers can make a substantial difference in preventing tension. Prior to each bass note is a suspension or appoggiatura that has been resolved so it need not be sustained to the next note.

The scales in measures 80-81 can be executed with the same fingering repeated across multiple strings. Leading with “i” in the right hand ensures favorable string crossings. The slurring seems to insist on symmetrical articulation and that can be assisted by a fingering following the same guideline:

Ex. 3.42, Measures 80-81:

The trill in measures 98, 100, and 104 can be played on the third string instead of the first, eliminating two shifts.

Ex. 3.43, Measure 98:

The second beat of measure 101 can be realized with two easy shifts that will leave one well-prepared for measure 102.

Ex. 3.44, Measure 101:

The *tremolo* pattern seen in measures 107-108 can be realized with the modern fingering of "p," "a," "m," "i" or with "p," "i," "m," "i". The second fingering is used by Carcassi

in study No. 7, Op. 60, and in this case, it can allow the player to get more volume in this virtuosic passage. Although it is rare, some renowned performers use Carcassi's fingering for all their *tremolo* pieces.

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