

Divergence and Convergence in Spanish
Classical and Flamenco Guitar Traditions (1850-
2016): A Dissertation Comprising 2 CD Recital
Recordings and Exegesis

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Abstract

This performance-based project explores the emergence of what we now call classical and flamenco guitar traditions out of a complex matrix of guitar styles in nineteenth-century Spain, and their convergence into a body of works that fall under the rubric of the Spanish guitar repertoire. The recital performances are informed by a combination of historical, text-based research, score analyses, and the critical evaluation and transcription of aural resources. The recitals demonstrate, through a combination of relevant classical and flamenco repertoire, the extent to which each informs the other in an ongoing and evolving way. Taken as a whole the study redresses bifurcated and biased accounts of the history of the guitar in Spain that reflect and champion the personal agendas of historians.

Declaration

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Chapter 1: Introduction

I have spent the last thirty years going back and forth between two guitar worlds – worlds that performers and aficionados alike refer to as *classical* and *flamenco*. Reading traditional histories of the guitar in Spain, it would be easy to come to the conclusion that classical and flamenco guitar have very distinct and insulated origins, stretching back through the centuries and occasionally borrowing something from the other. I was interested in guitar works that fall between these worlds. I originally thought it would be a straightforward matter of finding occasional events of transculturation, where a player of one style came into contact with a player from or the music of the other school. Looking into the matter more deeply, I found three problems with such a simplistic approach:

1. Neither school, as we know them now, reaches as far back in time as their respective mythologies might suggest. What we call ‘classical guitar’ is a comparatively recent construct, a coalescing of a number of different fields that were scattered historically and geographically, and flamenco guitar as a solo guitar art form really started in the twentieth century. Both schools gradually solidified their identity. As a result, the further back in time we go the less well defined the separate schools are.
2. The nineteenth-century practice of playing *aires nacionales*, or variations on regional folk music, was ubiquitous in Spain and fed into both schools of playing.
3. A great deal of twentieth-century nationalist Spanish repertoire comes from a unified vision of Spanish guitar rather than a focus on one or the other school.

Looking further I have found classical and flamenco guitar traditions can be better understood as intersecting systems rather than two separate worlds influencing each other from afar.

It has always been problematic to try to define ‘folk music’ and ‘art music’. Gelbart (2007, 7) has written of the interdependence of folk and art music as ‘a binary, dialectical pairing’, with each side defining what it is in terms of what the

other side is not. Within the guitar world, this dynamic has often played out as a *punteado* (plucked) style of playing versus a *rasgueado* (strummed) style of playing. More specifically, in Spain from the beginning of the twentieth century, this dichotomy has been represented in the guitar traditions now known as classical and flamenco guitar, as each school's identity emerged.

From the viewpoint of both traditions it is easy to observe both an attractive and a repulsive force at play. From both sides there has been a desire for purity and fear of contamination – this can be seen clearly in Segovia's quotations and writings describing his mission to save the guitar from folklore (Segovia in Rioja 1993, 29), and in Pohren's (1988, 123) disparaging comments about guitarists like Manuel Cano becoming too 'classical'. There has also been a stigma of being associated with a different cultural class, no doubt made stronger by the socio-economic divide between gypsy and *payo* (non-gypsy) races typically associated with each school of playing. On the other hand there has been a fascination with the other side and a desire to broaden one's art through making contact with a different, and often contrary, concept of music.

This exegesis examines the repertoire from the recital recordings against the historical backdrop of the emergence of and ongoing relationship between these two schools of guitar. The timeframe extends from 1850 to 2016, out of the belief that this span best captures the emergence and ongoing relationship between seminal performance schools and the resultant repertoire.

Chapter 2, 'Historical Background', looks at the historical background that underpins the two recital recordings.

Chapter 3, 'Repertoire', examines traits typical of each school of guitar, with reference to two pieces identified as indicative of each school of guitar. While the reference pieces were chosen because they are unambiguously associated with each school, the remaining repertoire highlights the correspondence between the two traditions.

Chapter 4, 'Composer/performer descriptions', examines each of the composers of the recital repertoire and their relevance to this study, in some cases with analysis of score excerpts.

Chapter 5, 'Conclusion', looks at discoveries resulting from this research, and how it can help guitarists in their performance practice.

The recital performances are underpinned by a study of relevant history, score analysis and direct experience as an accompanist and performer. The recitals feature repertoire that highlights an ongoing relationship between classical and flamenco guitar.

1.1 Overview of classical and flamenco guitar traditions

Both of these schools started to gain a concrete identity in the first decades of the twentieth century. Flamenco guitar developed largely from a tradition of accompanying a repertoire of songs and dances, especially songs of probable Moorish origin or influence known as *cante jondo*, practised mainly by the gypsy community in Andalusia (Castro 2007, 39). While the roots of the *cante jondo* singing style are thought to go back at least as far as sixteenth century Moorish Andalusia (Pohren 1990, 40), what role the guitar played, if any, before the nineteenth century is uncertain. There is good evidence to suggest that even if the guitar was typically used to accompany *cante jondo* early in its history, it was not considered important enough for there to be a developed school of guitar playing (Caballero 1993, 28). Also important to the development of flamenco guitar was the nineteenth century practice of playing *aires nacionales* (variations of regional folk music). A number of guitarists specialising in *aires nacionales* incorporated variations of Andalusian folk music, including forms relating to *cante jondo*. Especially notable among these players is Julian Arcas, whose Andalusian works such as his *Rondeña*, *Solea* and *Cartagenera* were very influential.

In the mid nineteenth to early twentieth century a type of flamenco venue called *café cantante* became a nexus of different regional styles of song and dance and was important in the demarcation of flamenco repertoire. In addition to forms relating to *cante jondo* such as *solea* and *siguiriyá*, flamenco guitarists in conjunction with their singer and dancer peers started to incorporate Spanish folk forms from outside of *cante jondo* such as *farruca*, *garrotín* and *sevillanas*, as well as numerous varieties of *fandangos* and South American forms such as *guajira* and *colombiana*. These were popular forms in the late nineteenth and early twentieth century so naturally

guitarists working at the *café-cantantes* were familiar with them and found their own way of expressing them. By the 1930s the forms of flamenco were more or less set, and performers and aficionados alike could agree on what was and was not flamenco (Torres 2005, 47). Around this time a solo concert style of flamenco guitar emerged, with the kind of virtuosic playing that is today associated with flamenco guitar. This style of playing, led by Ramón Montoya, incorporated the style of the nineteenth-century accompanists of *cante jondo*, as well as the tradition of playing *aires nacionales* and the emerging classical guitar school of Tárrega and his disciples.

The flamenco guitarist plays a number of *palos* or forms, usually derived from a specific *cante* or song form, that are defined by a particular rhythm cycle, key, tonality and certain idiomatic phrases (Manuel 2003, 23). Within these bounds a professional guitarist is expected to play their own music; however there has also been a tradition of playing works from other guitarists. Notably Paco de Lucía (1967, 1969) included works of others on his early albums. Improvisation plays a greater or lesser part depending on the context (for example an informal *juerga* or party will involve a lot more improvisation than an elaborate dance theatre production). The ability to accompany all of the main song and dance forms is considered by flamenco artists to be extremely important (Torres 2005, 22). Even guitarists embarking on a career of solo recitals will not be considered authentic unless they can competently accompany all of the major song and dance forms (Pohren 1988, 258).

What we now call Spanish ‘classical’ guitar started as a repertoire compiled by twentieth-century guitarists such as Miguel Llobet, Regino Sáinz de la Maza and Andrés Segovia, building on previous work by Francisco Tárrega, from various sources: lute repertoire, baroque guitar and vihuela repertoire, the Spanish classicists Sor and Aguado, transcriptions of piano works of Albéniz and others, and an emerging neoclassical Spanish repertoire led by composers such as Turina, Rodrigo and Torroba (effectively launched by de Falla’s piece for solo guitar *Homenaje “Pour Le Tombeau de Claude Debussy”*). The technique that would be adopted by the classical guitar world was well established by the mid-nineteenth

century, codified in the methods of Fernando Sor (1778–1839) and Dionisio Aguado (1784–1849) (Ramos Altamira 2005, 38).

Both schools of playing came gradually to define themselves in the late nineteenth and early twentieth centuries, emerging out of the same complex of guitar styles and players, and gradually differentiating themselves, often in opposition to the other. This separation was reinforced by Segovia and many of his contemporaries who in a bid to be accepted into the traditional art music world and its conservatories and concert halls played down the value of any guitar traditions with strong folkloric connections.

Choice of repertoire increasingly served to define each school. Both schools had players who constructed a repertoire and decided what was to be included and excluded. Ostensibly classical guitarists brought together traditions based on written notation, while flamenco guitarists drew on the forms of *cante jondo*. However, the reality is not quite as clear cut – flamenco incorporated many forms not originally part of *cante jondo*, including the *farruca*, *garrotín*, *guajiras*, *tangos* and the myriad forms derived from the *fandango*. The standard repertoire of classical guitar likewise omitted a great deal of nineteenth-century Spanish repertoire, especially music considered too folkloric.

1.2 Literature review

Very little literature looks at both classical and flamenco traditions together; writing tends to come from either the classical or flamenco camp, with each side carrying its own biases. A recent exception to this is *Barcelona y la configuración de la guitarra clásico-flamenca* (Torres 2014), which looks at Spanish guitar in the late nineteenth century as a reunification of popular and academic styles in the context of European romanticism (Torres 2014, 11). Amongst flamencologists a lot has been written recently about nineteenth-century concert guitarists influencing early flamenco accompanists (Rioja 1990, Caballero 1993) as well as the dramatic change in flamenco guitar technique led by Ramón Montoya through his contact with classical guitarists of the Tárrega school in the early twentieth century (Vega 1994, Torres 2011). There is significant writing about the nationalist movement amongst Spain's composers, and the flamenco influence in their compositions

(Wade 1996, Plant 2010, Ciulei 2013). Phoenix (2006) in a brief article describes the key differences in both schools' approach to music, from the point of view of the mindset of the performer.

Historical guitar literature since 1900 has two interesting features: it tends to reinforce the classical-flamenco dichotomy, and it tends to downplay Spanish guitar in the second half of the nineteenth century.

In Rafael Marín's (1902) guitar method, known as the earliest method for flamenco guitar, he writes at some length about the state of guitar at the time: 'in Andalusian guitar playing [*genero andaluz*] there has never been a school of the hands, ... tremolo is almost never used, nor is arpeggio – a player who knows more than one [right hand arpeggio pattern] is the exception'¹ (Marín 1902, 7–8). After listening to the earliest recordings of flamenco song accompaniment recorded to wax cylinder in 1890 – 1905 (Various artists, 2003), it seems that Marín is exaggerating – a number of arpeggio and tremolo patterns seem to be quite well known among these players. Marín seems to be reinforcing differences between two distinct schools of players he calls *género andaluz* and *género serio* – roughly equivalent to schools that would later be called *guitarra flamenco* and *guitarra clásica* – to serve the purpose of defining each school in contrast to the other.

Domingo Prat's influential book of guitarist biographies *Diccionario de Guitarristas* of 1934 marginalised key late nineteenth-century players like Julián Arcas (Prat in Suarez-Pajares & Rioja 2003, 2) and further reinforced the classical-flamenco dichotomy in categorising guitarists and referring to flamenco as a vulgar, popular art (Prat in Bruné 1997, 15).

In the influential *The Guitar from the Renaissance to the Present Day*, Turnbull (1974, 82–105) dedicates 24 pages to the romantic guitar of the early nineteenth century, then jumps several generations to Tárrega whose career started in the late 1870s. Later Turnbull describes flamenco as an 'offshoot' of the classical guitar tradition, and only mentions it in passing in a single sentence (Turnbull 1974, 125).

Andrés Segovia famously stated that one of his lifetime missions was to rescue the guitar from the captivity of flamenco and folk music generally (Segovia in Rioja

¹ Here and for all subsequent quotations from Spanish sources, translation by the author.

1993, 29). He once stated that ‘the guitar, for me, is like a hill with two slopes: classical and popular. The two coexist, independently, without seeing each other. The popular, we can call Dionysus, the classical, Apollo ... the guitar serves these two spirits, but on slopes that are entirely separated’ (Segovia in Rioja 1993, 29).

Summerfield (2003, 13) in *The Classical Guitar: Its Evolution, Players and Personalities Since 1800* writes: ‘Although after 1860 the guitar continued to have a few outstanding soloists, its acceptance in most musical circles as a serious instrument began to decline’. As to the reason for this decline, ‘The use of the guitar in folk music, accompanying singers and dancers (as in flamenco), and in other popular forms of music lowered further the estimation of the guitar in the eyes of the vast majority of serious musicians and music teachers throughout Europe’ (Summerfield 2003, 14). Then finally: ‘It was the great Spanish guitarist Francisco Tárrega (1854–1909) who was to set the guitar back on an illustrious and firm course’ (Summerfield 2003, 14).

More recently Alcaraz and Díaz in their *La guitarra: historia, organología y repertorio* state: ‘Just after the great maestros Sor and Aguado left us, the guitar was once again submerged in a sea of shadows, only reappearing at the end of the century with the help of Tárrega’ (Alcaraz & Díaz 2010, 67).

These two themes which keep reoccurring in guitar histories – the so-called decline of Spanish guitar and the flamenco–classical dichotomy – work together to weave a clean, simple narrative of two separate schools of guitar. By omitting the late nineteenth century a line can be drawn from Sor and Aguado to Tárrega, conveniently missing several generations of players including Trinidad Huerta, Tomás Damas and Julián Arcas who embraced a distinctly Spanish style of playing that unified the folkloric with the academic as an expression of the romanticism of the time.

Guitar histories have often been written to simplify and purify what is in reality a complex system involving a number of intersecting traditions. In doing so, certain important historical figures have been deliberately left out to keep this history of a pure unadulterated tradition alive, with both traditions believed to possess mutually exclusive mindsets, techniques and instruments. Repertoire from guitarists who occupy the middle ground between the two schools challenges the

notion of two separate and insulated origins. Until very recently nineteenth-century guitarists such as Trinidad Huerta and Julián Arcas have received very little coverage in spite of their successful international careers and broad influence. The same could be said of the repertoire of twentieth-century guitarists who continued the romantic Spanish guitar tradition without being easily labeled as ‘classical’ or ‘flamenco’, among them Regino Sáinz de la Maza, Manuel Cano and Angel Barrios.

There are some signs that this is starting to change. Several writers have recently started to challenge the myth of the decline of Spanish guitar in the late nineteenth century. Suarez-Pajares and Rioja (2003, 3) argue that the guitar thrived during this period, and that it was largely through Segovia’s choice of repertoire that guitarists from this period were forgotten (Suarez-Pajares & Rioja 2003, 2). Torres (2014, 11) argues that the idea of nineteenth-century decline is now starting to be rejected and goes on to identify key players of four generations between Sor and Tárrega.

Chapter 2: Historical Background

2.1 1850–1900: A complex of guitar traditions

In Spain during the second half of the nineteenth century, many styles of guitar playing were practised, including many regional folk styles, players of *aires nacionales* or stylised variations of folk themes, concert players who followed the classicism of Sor and Aguado, styles associated with the *bolero* school of Spanish dance, and accompanists of *cante jondo*. Guitars were also an essential part of various types of plucked string ensemble, such as *estudiantinas*, that were immensely popular (Piquer & Christoforidis, 2009). This period coincided with the development of a new style of guitar by luthier Antonio de Torres and his followers, enabling greater projection and tonal range.

All this was happening in the shadow of an era dominated by two Spanish guitarists, Fernando Sor (1778–1839) and Dionisio Aguado (1784–1849). During the early nineteenth century Sor and Aguado showed a conspicuous lack of *rasgueado* or any obvious folk idioms in their works, suggesting an attempt to distance themselves from guitar’s folkloric connections and bring the guitar closer to the aesthetic of the classical period. Up until the end of the eighteenth century, *rasgueado* had been an integral part of guitar playing, not just the ‘folkloric’ or ‘popular’. According to Torres (2012, 298) ‘both styles, *rasgueado* and *punteado*, were fundamentally unified ... while “classical guitar”, in its eagerness to purify its sound, abandoned the *rasgueado* at the beginning of the 19th century’. Sor and Aguado looked to composers such as Mozart, Haydn and Beethoven to establish the guitar as part of the art music community of the time (Ramos 2005, 42).

With the next generation of guitarists, there was a move in the opposite direction, as classicism gave way to the romantic ideal of sentiment over rationalism, drawing players closer to a folkloric mindset. Guitarists such as Trinidad Huerta (1803–1874) and Julián Arcas (1832–1882) played classical works, arrangements of operas and *zarzuelas*, and arrangements of regional folk music (Torres 2005, 17).

As to the state of guitar accompaniment of *cante jondo* at the time, much is necessarily speculative given the lack of written or recorded evidence. There is however a good record of the last decade of the nineteenth century, in the form of

wax cylinder recordings. A collection of these early recordings has recently been cleaned up and published by El Centro Andaluz de Flamenco (Various artists, 2003), spanning the years 1890–1905. The singing on these recordings shows a style that is already very well developed, while the guitar accompaniment is rudimentary and in parts haphazard, although thumb technique is sometimes highly developed.

2.2 1900–1950: Bifurcation

The first half of the twentieth century saw a bifurcation of Spanish guitar as the flamenco and classical guitar scenes started to demarcate their identities and repertoire. Francisco Tárrega (1852–1909) and his pupils and followers looked to music of past eras to augment their repertoire, such as Spanish vihuela music from the sixteenth century and transcriptions of piano works by Chopin, Schubert and others from the nineteenth century. In the third decade of the twentieth century Spanish guitar went through a very significant transition. While earlier guitar music had been composed almost entirely by guitarists themselves or transcribed from repertoire for other instruments, Manuel de Falla's *Tombeau de Claude Debussy* in 1920 marked the beginning of a new era for guitar repertoire. From this time on a large amount of work started to be written for guitar by non-guitarist composers. In Spain two forces brought about this change: firstly the nationalist aspect of the neoclassical movement amongst Spanish composers, and secondly several guitarists – most famously Andrés Segovia (1893–1987) but also Regino Sáinz de la Maza (1896–1981) – started convincing composers of the day to write for the instrument. Flamenco became an important source of inspiration for these composers, with its microtonally ornamented singing and discordant guitar style, suiting their aims of forging music with a distinct national identity. They embraced Lorca's romantic view of flamenco, with his love of what he called flamenco's *sonidos negros* ('dark sounds', specifically discordance). Composers such as Joaquín Rodrigo (1901–1999) and Joaquín Turina (1882–1949) looked to Spanish folk music for inspiration in their guitar compositions. Regino Sáinz de la Maza continued in the romantic tradition of Arcas, writing flamenco-inspired pieces based on flamenco forms such as *solea* and *garrotin*. The 1922 Concurso de Cante Jondo (the first documented *cante jondo* singing competition) became an

important event where intellectuals (including de Falla and Lorca) publicly endorsed flamenco (Gamboa 2005, 204).

Guitarists of the *café-cantante* scene started to formalise which forms would be considered their repertoire. In addition to forms of Moorish origin associated with *cante jondo*, forms such as *garrotín*, *farruca*, *guajiras* and many varieties of *fandangos* were *aflamencado*, that is, made more flamenco sounding. Other forms were dropped – the *jota* and *habanera* had been popular in the *café-cantantes* but would not come to be considered part of flamenco. A significant change came about with the emergence of solo flamenco guitar, or concert flamenco guitar. The obvious model to follow was that of the classical guitar world, and leading the movement was Ramón Montoya (1880–1949), who completely changed the way flamenco guitar was played, largely through his contact with classical players of his time (Torres 2011, 80–82). Flamenco guitar played by previous generations of accompanists consisted of mostly *rasgueado*, thumb work (sometimes with the index finger playing pedal notes on open strings), and occasional simple arpeggios using the index and middle fingers (Torres 2005, 31). Ramón, largely through his contact with Tárrega’s pupil Miguel Llobet (1878–1938), introduced an array of techniques to his art, including tremolos and more advanced arpeggios including the ring finger (Pohren 1988, 274). While Rafael Marín had done something similar with his method of 1902, his ideas failed to take hold. His method was mostly aimed at a classical guitar audience. Ramón found a way to legitimise these new techniques by finding uses that were not at odds with the playing aesthetic of the early twentieth-century Madrid flamenco scene.

2.3 1950–1980: Cross-pollination

By 1950 flamenco and classical guitar schools were well established. Most players tended to be firmly entrenched in one or the other, although cross-pollination was common. Throughout this period flamenco guitarists such as Victor Monge ‘Serranito’ (1942–), Manuel Cano (1926–1990) and Paco de Lucía (1947–2014) continued the tradition of the flamenco guitar as a solo concert instrument, one grounded in the Ramón Montoya-Niño Ricardo-Sabicas lineage, albeit borrowing from classical players in different ways. Serranito used a classical instrument and was heavily influenced by classical guitarists Andrés Segovia and Narciso Yepes

(Ramos Altamira 2005, 160). Manuel Cano expressed a desire to ‘clean up’ flamenco, a campaign that was met with considerable opposition from aficionados (Pohren 1988, 123). Paco de Lucía’s influence on flamenco guitar playing during this period was immense. Like Ramon Montoya had done before him in the 1930s, he extended his playing harmonically and rhythmically, which in turn extended the playing of flamenco guitar in general (Torres 2005, 88). He was also influential in the way flamenco guitar was presented in a performance context. His famous recital at Madrid’s *Teatro Real* in 1975 (Lucía 1975) featured just unaccompanied guitar for the majority of the performance, with his brother Ramón de Algeciras joining him for the last two pieces. His first two solo albums, *La fabulosa guitarra de Paco de Lucía* (Lucía 1967) and *Fantasia Flamenca* (Lucía 1969) featured just guitar with no accompanying instruments, apart from castanets in two tracks of the former. This format, following the recital and recording format of Ramón Montoya, Niño Ricardo and Sabicas before him, was very close to the recital format of the classical guitar world of the time. Toward the end of the 1970s de Lucía started to add instruments to his performance group, leading up to his sextet featuring electric bass, singer, flute, percussion and second guitar. Also during the 1970s he looked to the nationalist orchestral repertoire of Manuel de Falla (Lucía 1978), which had previously been arranged by classical guitarists, giving the works a more flamenco interpretation.

2.4 1980–2016: Convergence

Dialogue and mutual influence have continued to the present. The establishment of flamenco guitar courses at various Spanish universities has seen flamenco guitarists once again rub shoulders with classical players. Rafael Riqueni (1962–) and Juan Manuel Cañizares (1966–) are probably the most prominent of this type of guitarist, who merge an academic classical guitar training with the traditional flamenco apprenticeship of accompanying dancers and singers in flamenco *tablaos* (commercial flamenco performance venues) and *peñas* (flamenco clubs run by aficionados). Riqueni’s works show a strong influence of Spanish classical repertoire (Marcos 1992a, 52), and his experiments with classical guitarist Gallardo del Rey have been well regarded within the flamenco community (Torres 2005, 119). This format of classical/flamenco duo – made famous by

Rafael Riqueni and Jose Maria Gallardo del Rey – has been replicated by other pairings, such as Jose Luis Monton and David Gonzales.

Chapter 3: Repertoire

3.1 Introduction

The concert repertoire chosen in this study intentionally reflects both the contrasts and points of convergence between the two traditions. To that end, I included in the recital repertoire the following two pieces that typify each style: Antonio José's *Sonata para Guitarra* of 1933, and a *buleria* played by Diego del Morao on Spanish TV in 2013 (Vallejo 2013, 7' 24" - 12' 25"). These two pieces were chosen to highlight the stereotypes commonly attributed to both schools. The remaining repertoire highlights the discourse between the two traditions: that dialogue can be at times characterised as cross-pollination between the two; at other times the demarcation is irrelevant – that is, the repertoire does not intentionally belong to either school.

3.2 An overview of key characteristics of the two schools

3.2.1 Form

Flamenco guitar solos tend to be single movement, with short self-contained melodic phrases known as *falsetas* separated by improvised rhythmic sections. Classical guitar solos tend to follow European art music conventions of binary/ternary forms, some multi-movement works, or sonata form. The José sonata is typical in this respect, being a multi-movement work in sonata form, with movements such as 'Pavan' and 'Minuet'.

3.2.2 Key/mode

For most flamenco forms, Phrygian is the dominant mode, especially in forms considered most central to the art (deriving from *cante jondo*). Modulation is rare. In classical guitar solos diatonicism prevails, in keeping with European art music conventions. Modulation is reasonably common, although usually more confined than in piano music due to the instrument's bias towards certain keys. Looking at the reference pieces, Diego's *buleria* is played in A Phrygian, capoed at the second fret, so effectively B Phrygian. There is no modulation: the music stays very close to the B tonic throughout. The José sonata is in E minor but modulates frequently

(quite a bit more than is typical of guitar music of its time) following late romantic harmonic conventions.

3.2.3 Rhythm

Flamenco guitar tends to feature complex rhythm with abundant syncopation. Twelve-beat phrases are common, with varying patterns of accents. Diego's *buleria* features a strict 12-beat rhythmic cycle (with the occasional *media-compas* or half rhythm cycle of 6 beats), always present in the *buleria* form. Classical guitar tends to be rhythmically simple in comparison, with little syncopation and time signatures typical of academic European music. The José features time signatures of 2/4, 3/4 and 3/2, with simple rhythmic subdivisions.

3.2.4 Melodic content

In flamenco, melodic content is mostly derived from the *cante* (song) and tends to be heavily ornamented. Classical guitar pieces are more likely to feature original melodic content with little ornamentation. In Diego's piece the melodies follow the kind of motives heard when a singer sings a *buleria*. The José features original melodic content, with motives shared between movements.

3.2.5 Harmonic content

Harmonic content in flamenco tends to be simple, often II – I or IV – III – II – I (with I being the Phrygian tonic). Manuel (1989, 71) describes harmony in flamenco as arising as a kind of decoration brought about by the guitar finding ways to accompany a modal melody: 'the basic chordal types - i.e., major and minor triads - appear to have been borrowed from existing Western practice and employed to accompany a solo, predominantly modal melody albeit often in manners quite distinct from common practice harmony'. In the classical guitar world, harmonic practice more often tends to reflect the broader Western music world, albeit with a bias towards keys that make use of its open strings. The *buleria* uses almost exclusively I, II, III and IV chords, with the occasional secondary dominant.

3.2.6 Counterpoint

Flamenco guitar traditionally contains very little counterpoint. Classical repertoire comprises mostly two- or three-part writing. The two reference pieces typify this difference.

3.2.7 Technique

Flamenco guitar technique features abundant *rasgueado*, a preference for *apoyando* (rest stroke), and abundant use of thumb. Both *picado* (melody played with alternated index and middle fingers) and thumb technique tend to be played with an aggressive touch, resulting in a rhythmic sound accompanying the note. Classical guitar technique places greater importance on *tirando* (free stroke). The reference pieces follow this pattern on the whole. The José uses *rasgueado* but only at the end of the last movement for dramatic effect.

3.2.8 Improvisation

In flamenco rhythmic sections are often improvised within the confines of the form. *Falsetas* (melodic variations) are not generally improvised, but can change a bit from performance to performance. In classical performance practice the performer is expected to play the piece as written, with scope for individual interpretation in phrasing, dynamics, tone colour and so on.

3.2.9 Pedagogy

Flamenco guitar has traditionally been transmitted aurally without the use of written music, often through the family line. Classical guitar instruction tends to be more formal, making use of written notation. The Diego del Morao *buleria* shows the tradition of family line transmission – some of the *falsetas* are from his late father ‘Moraito’, although they are played with a greater degree of syncopation typical of Diego’s generation.

3.2.10 Instrument

Flamenco guitars are built to deliver a bright, percussive sound (using cypress pine

for the back and sides and thinner pieces of timber), while classical guitars tend to be designed for greater sustain giving a smoother legato (using rosewood for the back and sides). Both guitars are essentially derived from the Torres model, and according to Bruné (1997) there was no difference between a flamenco and classical model until the beginning of the twentieth century.

3.3 Characteristics of the chosen repertoire

Apart from the two reference pieces, the rest of the repertoire contains a mixture of traits, to the point that a listener from outside of guitar's insular world may have difficulty guessing which school a work is associated with. To illustrate this, let us examine Riqueni's *De la Vera*. It is in the key of G major, is played mostly *punteado* with only a small amount of *rasgueado*, contains predominately classical-sounding harmony, is based on a song and dance form from northern Spain (the *garrotín*), is played unchanged from performance to performance and on its main recording (Riqueni 1990) is played with a classical instrument. Yet aficionados will agree it is flamenco. One reason for this is that the *garrotín* is known as a form adopted into the flamenco repertoire. But given that it also exists outside that repertoire this reason alone would not be sufficient. The main reason is that Riqueni is known as a flamenco guitarist, and has done the requisite apprenticeship of decades of accompanying singers and dancers.

Rodrigo's second prelude from *Dos Preludios* predominantly follows the mode of A Phrygian. It often follows a cycle of 12 beats (written in 3/8 with musical phrases spanning four bars), uses melodic contours typical of *cante jondo*, and frequently uses techniques of *picado* and *rasgueado*. Yet this is considered classical guitar repertoire. The main reason for this is simply that it is a work published as a notated score, thus aimed at the musically literate guitarist, whereas flamenco players have traditionally not read written notation and played their own music rather than that of another composer. These distinctions are however less useful now that more and more of the younger generation of flamenco guitarists read music. Also as much as the flamenco guitarist is expected to play their own music, there is still a strong tradition within the scene of playing others' music, evidenced by the frequent appearance on recordings of pieces such as Escudero's *Ímpetu*

(Lucía 1967, Núñez 2004) or Esteban de Sanlúcar's *Panaderos* (Lucía 1969, Martínez 1973).

From these two examples it is clear that often it is the *context* of the creation and performance of a work more than the *content* that gives a work an association with one or the other school.

Some of the other repertoire can be better thought of as Spanish guitar rather than having an origin in one camp or the other. To call Arcas' *Soleá* classical guitar or flamenco guitar is possibly inaccurate, in that neither school had established a discrete identity by the 1860s, and works assembled into the repertoire of influential classical guitarists of the twentieth century tended to omit repertoire such as this. Sáinz de la Maza's *Petenera* and Esteban de Sanlúcar's *Mantilla de Feria* are both examples of the same Spanish guitar tradition enduring in the twentieth century.

3.4 First recital

The first recital was given on 1 April 2016. The works performed are summarised in the table below.

Table 1: Summary of first recital.

Work	Author	Date	Duration	School of guitar
Sonata	Antonio José (1902–1936)	1933	20'	Classical
Soleá	Julián Arcas (1832–1882)	1867	5'	19 th century Spanish guitar. Variations on folkloric songs and dances.
Bolero		1865	5'	
Leyenda	Isaac Albéniz (1860–1909) arranged for guitar by the author	1892	6' 30"	Transcription aimed at a classical guitar audience but source material flamenco
Bulerías	Diego del Morao (1979 –)	2013	5'	Flamenco
Rondeña	Ramón Montoya (1880–1949)	1936	4'	Flamenco, with techniques borrowed from the Tárrega school
Ímpetu	Mario Escudero (1928–2004)	1965?	3' 30"	Flamenco, with a classical style of composition in its careful overarching structure and use of counterpoint
Mantilla de Feria	Esteban de Sanlúcar (1912– 1989)	1965?	2' 45"	Flamenco, using a classical style of composition, similar to a rondo, rather than <i>falsestas</i> and rhythm

3.5 Second recital

The second recital was given on 1 July 2016. The repertoire is summarised below.

Table 2: Summary of second recital.

Work	Author	Date	Duration	School of guitar
Petenera	Regino Sáinz de la Maza (1896–1981)	1962	4'	Classical, using a flamenco form composed with classical form and structure
Por los Campos de España	Joaquín Rodrigo (1901–1999)	1938, 1954, 1956	15' 30"	Classical, frequent Phrygian tonalities, flamenco rhythmic motives, exploration of Andalusian cadence, chords with non-functional dissonance
Dos Preludios		1976	8' 30"	
Sonata in Dm (opus 61)	Joaquín Turina (1882–1949)	1930	10'	Classical, but with use of <i>rasgueado</i> , percussive techniques, Phrygian scales and cadences.
Fuego	José María Gallardo del Rey (1961 –)	1996	3' 30"	Hybrid – composed with the feel of a <i>buleria</i> , without adhering to the form strictly.
Al Son de las Campanillas	Víctor Monge 'Serranito' (1942 –)	1971	4'	Flamenco, but with use of a classical instrument, middle section makes use of classical tonal colours
De la Vera	Rafael riqueni (1962 –)	1990	5'	Flamenco, with compositional style showing influence of his classical studies

Chapter 4 Composer/Performer Descriptions

As noted, the repertoire chosen for the study is intended to first establish a reference for flamenco and classical guitar traditions with the works by José and Diego del Morao, then to explore the nexus between both traditions. To that end this chapter surveys the performer/composers included in the study, with the view to justify their place in this study.

4.1 Antonio José

José is often associated with an influential group of artists known as the *Generation of 1927*. Ravel was so impressed he once said José was destined to become ‘the great Spanish musician of our century’ (Whitehead 2002, 21). Unfortunately Ravel’s prediction would never come to pass, as José was executed by Falangists in 1936.

Antonio José’s sonata was written in 1933. Its scope and structure is adventurous compared to typical guitar compositions of the time. Its first movement was performed by Regino Sáinz de la Maza in 1934, but it would not be published for another 57 years, at least in part due to a legal interdiction by Franco’s government forbidding the performance of José’s works following his execution (Whitehead 2002, 13–14). Since the sonata’s publication in 1990 it has quickly become one of the most frequently performed and recorded guitar sonatas.

This work was chosen to represent the classical guitar as it was envisioned in the early decades of the twentieth century. José was part of the neoclassical movement that looked to past models and transformed them with modern concepts of composition. The idea of a composer from outside of guitar’s insular circles writing for the instrument was a new one at the time, and fitted in closely with the neoclassical aesthetic – the guitar in Spain is a potent symbol of the past, while the new reimagining of the instrument by non-guitarists such as José, de Falla and Rodrigo gave the repertoire a modernist edge.

4.2 Diego del Morao

Diego del Morao was born into an important gypsy flamenco dynasty from Jerez. His father ‘Moraíto’ and great uncle ‘Manuel Morao’ were both famous and influential guitarists. He typifies the practice in flamenco of passing ideas down the family line, as many ideas in his playing can be traced through the playing of his great uncle and father.

The *buleria* from Diego del Morao included in the first recital is from a live television performance on Spanish channel RTVE in 2013 (Vallejo 2013, 7’ 24” – 12’ 25”). (There is no score available for this *buleria*. For the recital accompanying this exegesis the author relied on his time studying with members of the Morao family in Jerez). This *buleria*’s musical language follows the traditional features of the *buleria* form. Diego’s playing is partly improvised and features some of his own *falsetas* (short melodic ideas) as well as some from other family members, such as his father ‘Moraíto’. Below is an example of a *falseta* ending by Moraíto, followed by Diego’s version of the same *falseta* ending, extended with his characteristic syncopation.

The image shows two staves of musical notation in 12/4 time. The top staff represents Moraíto's original ending, and the bottom staff represents Diego del Morao's extended version. Both staves begin with a treble clef, a key signature of one sharp (F#), and a 12/4 time signature. The top staff features a melodic line with various ornaments: a triplet of eighth notes marked 'p...', followed by several eighth notes with upward-pointing stems, and a final triplet of eighth notes marked 'p...'. The bottom staff follows the same melodic line but extends it with a complex rhythmic pattern of eighth notes, including triplets and syncopated rhythms. This extended section includes dynamic markings such as 'a', 'i', and 'i' with downward-pointing stems, and is marked with '3' above several groups of notes. The piece concludes with a double bar line.

Figure 1: Moraíto (1998, 10’ 31”) transcribed by the author.



Figure 2: Diego del Morao (Vallejo 2013, 11' 24'') transcribed by the author.

4.3 Julián Arcas

With a strong connection to Aguado and Tárrega, Julián Arcas occupies a crucial place in the classical guitar lineage. His teacher José Asencio had been a pupil of Aguado (Rioja 2008, 3), and Tárrega was a follower of Arcas, even though there may not have been a formal teacher – pupil relationship (Rioja 2008, 8). Arcas was also part of a tradition, strong throughout the nineteenth century, of playing *aires nacionales*, or variations on folk music, especially folk music of the South of Spain. Arcas took pieces from *tocadores populares* or ‘popular guitarists’, put them through an academic filter, enriched them and made them into written concert pieces. From there they were often returned to the players they originally came from (Rioja 2008, 13). Arcas grew close to flamenco in the same period that it was starting to define itself (Caballero 1993, 29) and became very important to the accompanists of *cante flamenco* at the time who were just starting to give flamenco guitar a solo voice. When legendary flamenco accompanist Paco el Barbero played his solo guitar concerts in Cordoba in 1885, eight of his seventeen pieces were from Arcas (Rioja 2008, 13).

Soleá

1867 was the first year Arcas was known to have played his *Soleá* (Rioja 2008 12–13). *Rasgueados* are noticeably absent, reflecting his *punteado* technique inherited from the Aguado school. There are parts of Arcas’ *Soleá* that resemble many *soleá*

falsetas played by flamenco guitarists today. In other respects it has the sound of a nineteenth-century romantic parlour piece. This duality is reflected in the cadences, which variously resolve Bb - A (Phrygian cadence) or A7 - Dm (perfect cadence).

The following section shows a very typical *soleá* phrase, not unlike many variations heard today, especially when accompanying a dancer's *escobilla* or footwork section:



Figure 3: Arcas' *Soleá* bars 115–118.

The ending shows the classical style inherited via Aguado, with a build-up using a second inversion I - V7 - I to end with a perfect cadence:



Figure 4: Arcas' *Soleá* bars 228–233.

4.4 Ramón Montoya

Ramón Montoya was not the first accompanist of the *café-cantante* scene to play solo guitar – Paco el Barbero and Miguel Borrull are two examples from previous generations that had played solo guitar recitals (Vega 1994, 77). However Montoya is known as the founder of the concert flamenco guitar (Vega 1994, 68). He brought the concept of the flamenco recitalist to the public at large in 1936, when he travelled to Paris and gave concerts and made recordings that were unanimously praised by the press (Zayas 1994).

When Ramón started a concert guitar career (in parallel with his career as an accompanist) he continued a tradition of stylising flamenco forms made popular by guitarists such as Arcas, Parma and Damas in the nineteenth century. His technique was founded on his informal training of accompanying song and dance through the use of *rasgueado* during his many years of *café-cantante* work, and enriched with more advanced arpeggio and tremolo techniques absorbed from the Tárrega school. This adoption of techniques came first via Montoya's colleagues Miguel Borrull and Rafael Marín, both guitarists active in the *café-cantante* scene who looked to the Tárrega school to enrich their playing (Torres 2014, 79). He later had close contact with Miguel Llobet at guitarist gatherings organised by guitar maker Santos Hernandez (Vega 1994, 72).

Rondeña

For his *Rondeña*, Montoya adopted a tuning commonly used by classical guitarists for the performance of vihuela repertoire – sixth string to D and third to F#. The following example shows his use of arpeggio patterns adopted from the Tárrega school:



Figure 5: A section of Montoya's *Rondeña* showing advanced arpeggio patterns.

4.5 Isaac Albéniz

Albéniz was an influential Spanish composer/pianist who dedicated much of the latter part of his compositional output to nationalist themes. His piano works are full of guitar idioms, making them a natural fit for the guitar. Transcriptions of Albéniz's works featured prominently in the recital programs of Tárrega, Llobet and Segovia, and hence became an important part of the classical guitar repertoire.

Leyenda

Ever since Segovia took on *Leyenda* as one of his main concert works in the 1920s, guitarists have adopted the work as if it were their own. The piano original is rarely played, and many think of the work as the quintessential Spanish guitar piece. The fact that the original composition imitates the guitar makes it a suitable choice for a guitar transcription. It is full of references to flamenco: in the opening allegro section the twelve-beat melodic cycle and accent every 6 or 12 quaver beats is reminiscent of a *buleria*, and sudden accented chords imitate *rasgueado* technique (Clark 1998, 98). The constant peddle-point sitting in the middle of the range of the melody imitates a popular guitar device whereby an open treble string is used to play a peddle point with the right hand index or middle finger, while the thumb plays the melody using the bass strings (Selleck-Harrison 1993, 101). In the middle section there is a slow sombre section that evokes *cante jondo* through the use of the Phrygian mode, ornamentation and augmented 2nd intervals (Selleck-Harrison 1993, 108). It is interesting that this piece became so representative of the emerging classical guitar school in the early twentieth century, while its source material is very clearly derived from popular guitar styles, in particular flamenco, and not the music of Sor, Aguado and Tárrega, who are generally associated with classical guitar. The following excerpt shows Albéniz's use of guitar idioms, with constant pedal notes implying use of open strings and sudden chords implying *rasgueado*:

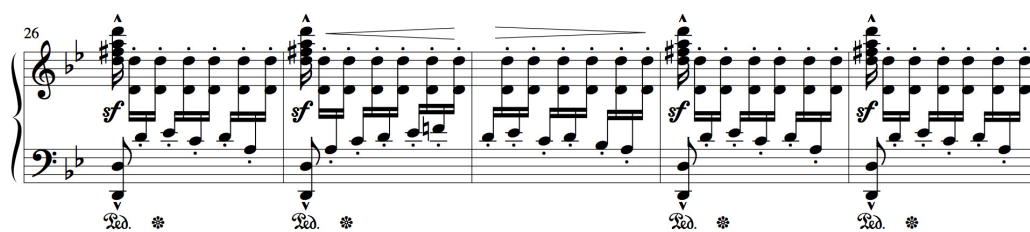


Figure 6: *Leyenda* bars 26–30.

4.6 Joaquín Turina

Turina's early compositional output shows no obvious folkloric influence. Although he grew up in Seville and undoubtedly would have been familiar with the sounds of flamenco, his musical education with pianist Enrique Rodríguez and

local choirmaster Evaristo Garcia Torres focused on classical form. It was not until 1907, two years into his stay in Paris, that Albéniz famously convinced Turina to base his art on Andalusian song (Morán 2004, 107). Inspired by Albéniz’s successes with *Iberia*, which Turina had performed (Morán 1997, 127), from this time on all of his works were imbued with a strong nationalist tendency. His guitar works are full of idiosyncratic flamenco guitar techniques such as *rasgueado*, *golpe*, and *picado*, as well as references to *cante jondo* and titles that refer directly to flamenco forms - *Solea*, *Garrotín* and *Sevillana*.

Sonata for guitar

Turina’s sonata was written in 1930. It shows a French impressionist influence as well as many echoes of flamenco.

In the opening we have a reference to *cante jondo*, with a melismatic melody full of chromatic passing tones descending finally to a tonic D from a semitone above:

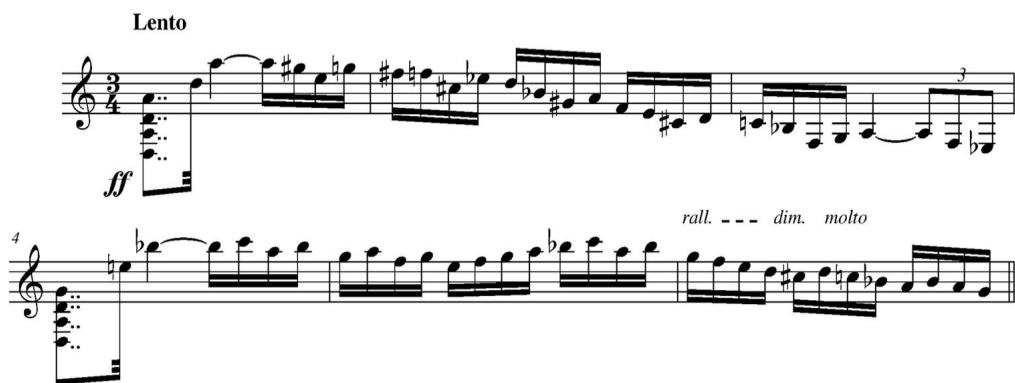


Figure 7: Turina’s *Sonata* bars 1–6.

An even more obvious reference to *cante jondo* can be found in the middle movement, a free meandering melody around a tonic A punctuated with chords, in the manner of a flamenco guitarist accompanying a slow *palo* (form) such as *taranta*:

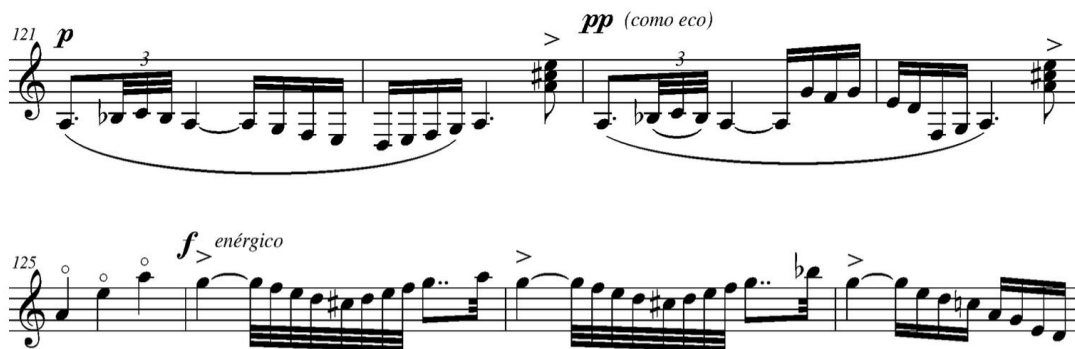


Figure 8: Turina's *Sonata*, bars 121–128.

In the finale we have extensive *rasgueados* within a fast 3/8 rhythm reminiscent of a *buleria*. The scale run with every note accented seems to imply a flamenco *picado* technique, where a sequence of notes is played slightly detached and with a strong rest stroke on each note:



Figure 9: Turina's *Sonata*, bars 331–342.

4.7 Regino Sáinz de la Maza

It is hard to overstate Regino Sáinz de la Maza's importance as a guitarist in twentieth-century Spain, even though he was never to become as well known outside of Spain, partly due to the large shadow cast by Andrés Segovia. Evidence of this is that two of the most important twentieth-century works for guitar, Antonio José's *Sonata* and Rodrigo's *Concierto de Aranjuez*, were written for him. He followed the path of Segovia and Llobet in encouraging composers to write for the guitar (Neri de Caso 2010, 558).

Sáinz de la Maza's compositional style drew its inspiration from popular folklore, stylising some of flamenco's most characteristic *palos* like *peteneras*, *seguidillas*, *soleá*, *alegrías* and *rondeñas* (Neri de Caso 2010, 559). In this way he was continuing a nineteenth-century tradition made popular by Arcas and others. While basing his works on flamenco forms, he added devices not commonly seen in flamenco players' interpretations of these forms, such as liberal use of counterpoint and chromatic inner lines:

The image shows a musical score for a guitar piece. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The treble staff contains a melodic line with various rhythmic values and fingerings (e.g., 4, 3, 1, 2, 4, 0, 1, 2, 4, 0, 3, 2, 2, 1). The bass staff contains a more complex line with many chromatic intervals and fingerings (e.g., 1, 0, 3, 1, 3, 0, 3, 1, 1, 0, 1, 1, 0, 1). There are several double bar lines and Roman numerals (II, VII, II) indicating chord changes or section divisions. The overall style is highly technical and characteristic of the 'flamenco-influenced' guitar repertoire.

Figure 10: Sáinz de la Maza's *Petenera* showing contrary motion between treble and bass parts.

4.8 Joaquín Rodrigo

Rodrigo was an important part of the Spanish neoclassical movement, drawing extensively from classical and nationalist sources. He composed extensively for the guitar, including concerti and solo works. Rodrigo frequently mentioned the guitar in his writings, and viewed the instrument as a kind of bridge between folkloric and academic music: ‘The guitar is immersed in the roots of the soul of Spanish music, and with it the classical tradition and flamenco converge’ (Rodrigo in Iglesias 1999, 178). This holistic view of the guitar is apparent in much of his composition for the instrument.

Second prelude from *Dos Preludios*

Rodrigo uses the tonality of A Phrygian, the most common of all flamenco keys. He moves to two other Phrygian tonal centres (F then D), each time using the Phrygian key centre as a tonic (that is never resolving to rest on the relative minor). The work is in a fast ternary rhythm with frequent hemiolas reminiscent of a *buleria*. Here is the opening of the movement, showing a fast ternary rhythm with a strong downbeat on the tonic every 6 beats, establishing a strong *buleria*-like feel:



Figure 11: *Dos Preludios*, 2nd movement bars 1–9.

Scale passages are often marked staccato, and long scale passages are written without slurs and marked fortissimo – both of these suggesting the flamenco *picado* technique of an aggressive and slightly staccato attack:



Figure 12: *Dos Preludios*, 2nd movement bars 126–131.

There are extended *rasgueado* passages on the Andalusian cadence, with added non-triadic notes to increase tension – reminiscent of flamenco forms that frequently use open strings for dissonance, such as the *granaina*, *minera* or *taranta*:



Figure 13: *Dos Preludios*, 2nd movement bars 110–125.

4.9 Mario Escudero

Mario Escudero was a child prodigy who began his performing career at the age of 9. Later he studied classical guitar with Daniel Fortea, a pupil of Tárrega, gaining knowledge of written music (Ramos 2005, 155). This classical guitar influence was most apparent in his compositional style, where he would take a style such as *bulerias*, which normally consists of separate melodic ideas known as *falsetas* interspersed with rhythmic variations, and would instead use one extended musical idea with rhythmic sections coming at the end as a climax.

Ímpetu

Ímpetu is Escudero's most well-known piece, and has become a kind of classical piece within the flamenco world, in that it has been played and recorded, virtually note for note, by a number of prominent flamenco guitarists including Paco de Lucía (1967) and Gerardo Núñez (2004). Escudero's classical guitar background shows in the overarching form of the composition, rather than using a collection of unrelated shorter ideas or *falsetas*, and in his occasional use of counterpoint.

The image shows a musical score for the piece 'Ímpetu' by Mario Escudero, specifically bars 17 and 18. The score is written for guitar and includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff below. The melody consists of eighth and quarter notes, with some triplets. The guitar accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The score includes chord changes: Gm7/G# at the beginning of bar 17, Bb/F at the beginning of bar 18, C7/G at the end of bar 18, and Gm7/G# at the beginning of bar 19. The piece ends with a double bar line and a 'B' in a box. The guitar staff shows fingerings for the strings: T (Treble), A (Acoustic), and B (Bass). The fingerings are: T: 3, 2, 3, 5, 3, 0, 3, 1, 3; A: 3, 2, 3, 5, 3, 0, 3, 1, 3; B: 4, 4, 5, 7, 4, 4, 3, 4.

Figure 14: *Ímpetu* bars 17–18, showing use of counterpoint within the *buleria* framework.

4.10 Esteban de Sanlúcar

Esteban de Sanlúcar was a guitarist who started his career in Spain playing with a number of flamenco groups as an accompanist, then spent the last 40 years of his life living in Argentina and Venezuela, continuing his career as a teacher, composer and performer. It was during this latter half of his career that he became interested in music associated with the *Escuela Bolera*, a school of classical Spanish dance that incorporated regional folk forms and had a great influence on flamenco dance (Vergillos, 2015).

Mantilla de Feria

This work is typical of *Escuela Bolera* repertoire in its ternary rhythm and frequent *ritenuto* passages that are always followed by an abrupt *a tempo*.

4.11 Víctor Monge ‘Serranito’

Serranito formed his playing in the flamenco tradition of accompanying dancers and singers. He later became interested in classical guitar through his friendship with guitarists Andrés Segovia and Narciso Yepes. His interest in classical guitar has continued throughout his career, and has surfaced in many forms. He recorded *El Colibri* by Sagreras, a staple of classical guitar repertoire, alongside his own works (Monge 1968). In 2000 he presented a show at the Bienal de Sevilla, flamenco’s most well-established festival, titled *Dos mundos y una guitarra*, with the stated aim of uniting the two worlds, and featuring classical compositions for guitar and orchestra inspired by flamenco (Ramos 160).

Al Son de las Campanillas

In this work Serranito combines flamenco’s sharp rhythmic attack with the kind of thick, warm tone that is reminiscent of Segovia’s playing to add contrast between sections.

4.12 Rafael Riqueni

Riqueni achieved a high degree of mastery of flamenco guitar at a young age, winning several major competitions by the age of 14. He later studied classical guitar and composition at Seville University, gaining the ability to read and write standard musical notation (Lapeña 2012). It was there he met José Maria Gallardo del Rey, a classically trained guitarist with a strong interest in flamenco. Since then Riqueni has been at the forefront of dialog between both schools, whether it be through his performances and recordings with classical guitarists, his use of Spanish nationalist repertoire as a source of inspiration (Marcos 1992a, 52), his frequent use of a classical instrument (Marcos 1992b, 52) or his use of written music for composition (Lapeña 2012).

De la Vera

The work titled *De la Vera* is a *garrotín*, a form originating from Asturias, and one of the few flamenco forms to originate outside of Andalusia. In the following cadential section Riqueni shows a classical use of sequence and harmony:

The image shows two staves of musical notation in 4/4 time, key of D major. The first staff contains four measures of music. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a half note chord labeled 'IV' (F#4, A4, C5). The second measure has a similar melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a half note chord labeled 'V' (B4, C5, D5). The third measure has a similar melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a half note chord labeled 'I' (D4, F#4, A4). The fourth measure has a similar melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a half note chord labeled 'V/ii' (B4, C5, D5). The second staff starts with a measure rest labeled '3'. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a half note chord labeled 'ii' (D4, F#4, A4). The next measure has a similar melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a half note chord labeled 'V' (B4, C5, D5). The final measure has a similar melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a half note chord labeled 'I' (D4, F#4, A4).

Figure 15: Excerpt from *De la Vera* showing use of common practice harmony. Transcription by the author.

4.13 José María Gallardo del Rey

Gallardo Del Rey challenges the notion of classical and flamenco styles being mutually exclusive, and refers to himself as a ‘Spanish guitarist’ rather than belonging to one or the other school (Dervoed 2015, 17’ 40”).

Fuego

Fuego is mostly in the style of *buleria*, although Gallardo del Rey plays with the length of the *buleria* rhythm cycle rather than adhering strictly to the form. This degree of flexibility with the *compas* (rhythm cycle) would be almost unheard of in the standard flamenco scene, where players need to be extremely conservative with the *compas* in order to improvise effectively with singers and dancers (often done in *tablaos*).

Figure 16: The opening of *Fuego*, showing a rhythm cycle of 16 beats followed by one of 14 beats within the *buleria* form where a 12-beat cycle is expected.

These case studies have shown that the performers and their repertoire exist in a continuum that highlights the established and ongoing relationship of flamenco and classical guitar traditions.

Chapter 5: Conclusion

The project has yielded a number of discoveries, both in the theoretical area of guitar history and in the practical area of performance. On the theoretical side a key finding is that while performers have historically maintained a fierce territoriality, often composers have been less intent on a classical–flamenco distinction – in particular Rodrigo and Turina both appear to have held the idea of the guitar as means to unify folkloric and academic music. Both were clear about this in their writing, Rodrigo stating that the flamenco guitar ‘isn’t so separate from the other [classical] as is generally believed, to the point where their repertoires often intermingle’ (Rodrigo 1972 in Iglesias 1999, 289). Turina, discussing the guitar’s ubiquity in the Spanish household, writes that the guitar ‘in its double aspect, classical and Andalusian, becomes the mysterious and magical queen of the house’ (Turina in Morán 2004, 146).

The perceived gulf between classical and flamenco guitar traditions is not as wide as history would have us believe – to the point where there is often no reliable measure by which we can say guitar music is definitely classical or flamenco. While there is repertoire that sits squarely on one side or the other, there is a great deal of repertoire that shares traits from both schools. The path by which the music came to be is often what defines the association with one or the other school – whether it be from a player who has done an informal apprenticeship of accompanying singers and dancers or a player who has studied written music at a conservatory. Seeing the repertoire through the prism of a classical–flamenco dichotomy can be especially problematic when looking at repertoire of the second half of the nineteenth century, as this repertoire does not exactly fit either mindset.

It appears that the two traditions are today destined for a closer rapprochement as more and more players are emerging with a dual background of formal conservatory training and an informal flamenco apprenticeship. Rafael Riqueni, José Antonio Rodríguez and Eduardo Trassierra are representative of this trend. Guitarists with a classical background are likewise starting to incorporate compositions based on flamenco forms, an example of which is Mathias Duplessy’s recent works recorded by Jeremy Jouve (2015). Works of flamenco

artists are starting to be performed by guitarists traditionally associated with the classical school, such as Aniello Desiderio's (2012) recording of Paco de Lucía's *Fuente y Caudal*.

The repertoire of nominally classical composers Rodrigo, Turina and others draws heavily on flamenco techniques such as *rasgueado* and *picado*. Conversely, the repertoire of flamenco players from Ramón Montoya onwards calls for techniques typically grounded in the pedagogy of Sor and Aguado through to Tárrega and his followers. Given the mixed heritage of Spanish guitar music taken as a whole, a broad knowledge of Spanish guitar styles is indispensable for the performance of Spanish repertoire.

Appendix A: Track Listing for Recital Recordings

Compact disk 1 track listing – Recital 1

1. Bolero – Julián Arcas	3' 15''
2. Soleá – Julián Arcas	6'
3. Leyenda (arr. Aloysius Leeson) – Albéniz	7' 37''
Sonata for guitar – Antonio José:	
4. Allegro Moderato	6' 59''
5. Menuette	3' 14''
6. Pavane	4' 38''
7. Final	6' 27''
8. Bulería – Diego del Morao	6' 20''
9. Rondeña – Ramón Montoya	5' 53''
10. Ímpetu – Mario Escudero	5' 24''
11. Mantilla de Feria – Esteban de Sanlúcar	4' 13''

Compact disk 2 track listing – Recital 2

1. Al Son de las Campanillas – Victor Monje ‘Serranito’	4' 35''
Sonata in D minor – Joaquín Turina:	
2. Lento	3' 54''
3. Andante	3' 25''
4. Allegro Vivo	4' 22''
Por los Campos de España – Joaquín Rodrigo:	
5. En los Trigales	4' 17''
6. Entre Olivares	6' 45''
7. Bajando de la Meseta	7' 34''

Dos Preludios – Joaquín Rodrigo:

8. Adagio	3' 59''
9. Allegro	4' 44''
10. Peteneras – Regino Sáinz de la Maza	4' 12''
11. Fuego – José María Gallardo del Rey	4' 36''
12. De la Vera – Rafael Riqueni	5' 22''

Appendix B: Recital Programs

Aloysius Leeson - Guitar
First Masters Recital
7:30pm, Friday, 1 April, 2016
Elder Hall

Program

- Two pieces by Arcas - Julián Arcas
1. Bolero
 2. Soleá
- Leyenda (Asturias) (arr. Leeson) - Isaac Albéniz
- Sonata for Guitar - Antonio José
1. Allegro Moderato
 2. Menuette
 3. Pavane
 4. Final
- Bulerias - Diego del Morao
- Rondeña - Ramon Montoya
- Ímpetu - Mario Escudero
- Mantilla de Feria - Esteban de Sanlúcar

Divergence and convergence in Spanish classical and flamenco guitar traditions

The classical and flamenco guitar worlds came to gradually define themselves in the late 19th and early 20th centuries, emerging out of the same complex of guitar styles and players and fueled by the guitars made by luthier Antonio de Torres and his followers. In this recital the two pieces by Arcas are representative of 19th-century Spanish guitar that sits firmly between the folk and the academic. The José sonata and Diego del Morao *buleria* represent points of divergence for the Spanish guitar, the former a piece planted firmly in the European art music tradition in its form and scope, the latter distinctly flamenco in form. The rest of the repertoire in this recital sits somewhere between the flamenco and classical guitar worlds, challenging the notion that they are as separate as they are often made out to be.

Ímpetu - Mario Escudero (1928 – 2004)

Mario Escudero was a child prodigy who began his performing career at the age of 9. Later he studied classical guitar with Daniel Fortea, a pupil of Tárrega. This

classical guitar influence was most apparent in his compositional style, where he would take a style such as *bulerias*, which normally consists of separate melodic ideas known as *falsetas* interspersed with rhythmic variations, and would instead use one extended musical idea with rhythmic sections coming at the end as a climax.

Mantilla de Feria - Esteban de Sanlúcar (1912 – 1989)

Esteban de Sanlúcar was a guitarist who started his career in Spain playing with a number of flamenco groups as an accompanist, then spent the last 40 years of his life living in Argentina and Venezuela, continuing his career as a teacher, composer and performer. It was during this latter half of his career that he became interested in music associated with the 'Escuela Bolera', a school of classical Spanish dance that incorporated regional folk forms and had a great influence on flamenco dance.

Two pieces by Arcas - Julián Arcas (1832 - 1882)

Julian Arcas was a guitarist who was known for playing *aires nacionales* or music based on popular themes from Spain's folk traditions. This 19th-century tradition of playing variations on popular themes would feed into both classical and flamenco concert guitar traditions as they grew more separate throughout the 20th century.

Leyenda (Asturias) (arr. Leeson) - Isaac Albéniz (1860 - 1909)

Isaac Albéniz was a Spanish pianist and composer. He is well known for his piano works based on Spanish folk music idioms, but probably even better known for guitar transcriptions of his works. This is hardly surprising as his music is full of references to the guitar, frequently evoking strummed chords, open string pedal notes and rhythms and thematic material borrowed from flamenco.

Sonata for Guitar - Antonio José (1902 - 1936)

Antonio Jose was a Spanish composer, part of the neoclassical movement and associated with artists of the 'Generation of 1927'. Writing for the guitar was to become a feature of the Spanish neoclassical movement which incorporated a strong musical nationalism. This movement was closely aligned with the school of guitar playing known today as classical guitar, partly through the efforts of guitarists such as Andrés Segovia and Regino Sáinz de la Maza working closely with composers.

Bulerias - Diego del Morao (1979 -)

Diego is one of the leading exponents of the Jerez style of guitar playing, and since the death of his father, the main representative of his family in a long line of guitarists.

Rondeña - Ramon Montoya (1880 – 1949)

Ramon Montoya formed his playing in the flamenco tradition of accompanying dancers and singers. He would regularly participate in *tertulias* held in the guitar

shop of Santos Hernandez, where he saw Miguel Llobet play, and worked out how to adapt this technique derived from Tárrega to the specific needs of the flamenco guitar.

Aloysius Leeson - Guitar
Second Masters Recital
7:30pm, Friday, 1 July, 2016
Elder Hall

Program

- Al Son de las Campanillas - Victor Monje 'Serranito'
- Sonata in Dm - Joaquín Turina
1. Lento
 2. Andante
 3. Allegro Vivo
- Por los Campos de España - Joaquín Rodrigo
1. En los Trigales
 2. Entre Olivares
 3. Bajando de la Meseta
- Dos Preludios - Joaquín Rodrigo
1. Adagio
 2. Allegro
- Peteneras - Regino Sáinz de la Maza
- Fuego - Jose Maria Gallardo del Rey
- De la Vera - Rafael Riqueni

Divergence and convergence in Spanish classical and flamenco guitar traditions

The classical and flamenco guitar worlds came to gradually define themselves in the late 19th and early 20th centuries, emerging out of the same complex of guitar styles and players and fueled by the guitars made by luthier Antonio de Torres and his followers. The repertoire in this recital sits somewhere between the flamenco and classical guitar worlds, challenging the notion that they are as separate as they are often made out to be.

Al Son de las Campanillas - Victor Monje 'Serranito' (1942 -)

Serranito formed his playing in the flamenco tradition of accompanying dancers and singers. He later became interested in classical guitar through his friendship

with guitarists Andrés Segovia and Narciso Yepes. *Al Son de las Campanillas* shows how Serranito combines flamenco's sharp rhythmic attack with the kind of thick, warm tone typical of Segovia to add contrast between sections.

Sonata in Dm - Joaquín Turina (1882 – 1949)

Turina's early compositional output shows no obvious folkloric influence. It wasn't until 1907, 2 years into his stay in Paris, that Albeniz famously convinced Turina to base his art on Andalusian song. His sonata for guitar was written in 1930. It is an impressionistic soundscape with many echoes of flamenco, as if we are seeing Turina's childhood memories.

Por los Campos de España - Joaquín Rodrigo (1901 – 1999)

Rodrigo was an important part of the Spanish neoclassical movement at the beginning of the 20th century. Writing for the guitar was to become a feature of this movement which incorporated a strong musical nationalism. The pieces that comprise *Por los Campos de España* were originally published separately, and later made into a collection of pieces based on the Spanish countryside.

Dos Preludios - Joaquín Rodrigo (1901 – 1999)

Dos Preludios is a good example of Rodrigo's vision for the guitar, which he viewed as the ideal instrument to combine art music and folklore.

Peteneras - Regino Sainz de la Maza (1896 – 1981)

Sainz De la Maza's compositional style drew its inspiration from popular folklore, stylising some of flamenco's most characteristic palos like *peteneras*, *seguidillas*, *soleá*, *alegrías* and *rondeñas*. In this way he was continuing a 19th-century tradition made popular by Arcas and others of playing variations of folk music, or *aires nacionales*. The *peteneras* is a very old song style of disputed origin, probably from Cádiz.

Fuego - Jose Maria Gallardo del Rey (1961 -)

Gallardo Del Rey challenges the notion of classical and flamenco styles being mutually exclusive, and refers to himself as a 'Spanish guitarist' rather than belonging to one or the other school. *Fuego* is mostly in the style of *bulería*, although he plays with the length of the *bulería* rhythm cycle rather than adhering strictly to the form.

De la Vera - Rafael Riqueni (1962 -)

Rafael achieved a high degree of mastery of flamenco guitar at a young age, winning several major competitions by the age of 14. He later studied classical guitar and composition at Seville University. This work is a *garrotín*, originating from Asturias, and one of the few flamenco forms to originate outside of Andalusia.

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