DIONISIO AGUADO

STUDI PER CHITARRA

Scelta, revisione e diteggiatura
di Ruggero Chiesa

EDIZIONI SUVINI ZERBONI - MILANO

Dionisio Aguado (Madrid 1784 - Madrid 1849) ricevette le prime lezioni di chitarra dal celebre Miguel Garcia, meglio conosciuto sotto il nome di Padre Basilio e condusse per molto tempo una vita ritirata, completamente dedita allo studio e all'insegnamento, prima di ottenere il riconoscimento delle sue doti di compositore e interprete.

Fu soltanto nel 1824 che, recatosi a Parigi (per conoscere il suo celebre compatriota Fernando Sor, con il quale strinse in seguito una grande amicizia) ebbe modo di esibirsi in molti concerti che gli decretarono la celebrità, la popolarità e la stima di grandi musicisti, come Rossini, Bellini e Paganini.

A Parigi rimase sino al 1838, anno in cui ritornò definitivamente in patria, dove riprese l'attività di insegnante. Il suo nome sarebbe però scomparso col passare degli anni se egli non lo avesse legato alla composizione di un Metodo, che ancora oggi è più che mai vivo ed apprezzato.

Questa sua opera pubblicata per la prima volta a Parigi nel 1825, comprende, oltre numerosi studi, vari capitoli riguardanti problemi ed aspetti della chitarra.

Ciò poteva essere particolarmente necessario in quegli anni lontani, in cui la scarsità di buoni maestri rendeva ben accetti determinati consigli e spiegazioni da parte di chi iniziava lo studio dello strumento. Oggi tali commenti, pur conservando un innegabile interesse, vengono esposti con maggior chiarezza dalla viva voce dell'insegnante, ed è per questa ragione che l'attualità del metodo si limita soltanto ai brani musicali.

Le caratteristiche degli studi di Aguado, per quanto riguarda l'utilità didattica, sono varie ed interessanti, poichè affrontano ogni aspetto della tecnica chitarristica. Accanto ai loro innumerevoli pregi bisogna riscontrare che essi non furono scritti in ordine di progressiva difficoltà e, pur cercando di presentarli nella successione più logica, come nella presente edizione, non è possibile con questo riuscire a colmare degli inevitabili squilibri. Tornerà perciò di grande utilità alternarli con studi di altri autori classici. Il loro contenuto musicale, pur affidato a semplici mezzi, è di ottima qualità, ma non è difficile accorgersi che con l'aumentare delle difficoltà tecniche tale qualità diminuisce sensibilmente, e per questo motivo la nostra revisione si è limitata a riportare gli studi ritenuti i migliori.

C'è da osservare oltre tutto che sarebbe poco opportuno sottoporsi ad uno sforzo non indifferente per apprendere certi brani complicati e poco interessanti, potendosi più utilmente dedicare allo studio di altri autori che hanno saputo conciliare nelle loro composizioni ardue difficoltà e un elevato livello artistico.

Dionisio Aguado (Madrid 1781 - Madrid 1849) received his first guitar lessons from the celebrated Miguel Garcia, better known as Padre Basilio, and for some time lived a retired life devoting himself entirely to teaching and study, before being recognized for his talent as composer and interpreter.

It was not until 1824 (while making a visit in Paris to meet his celebrated compatriot Fernando Sor, with whom he afterwards got in friendship, that he was given the opportunity to show his capacity in several concerts which brought him fame, popularity and the esteem of many famous musicians of the day such as Rossini, Bellini and Paganini. He remained in Paris until 1838, when he returned permanently to his own country, and once again he took up teaching. His name however would have been forgotten with the passing of time, had he not bound it to the composition of a method, which is still used and esteemed up to the present days. This work of his, published for the first time in Paris in 1825, includes, apart from many studies, several chapters on the problems and aspects of the guitar, and this made it particularly valuable in those far off days when the lack of good teachers made any definite advice very acceptable to those who were just beginning to study the instrument.

Nowadays such information, while conserving its undoubted interest, gains a major clarity when explained by the teacher in person and it is for this reason that the actual use of the method is limited to the musical pieces.

The characteristics of Aguado's studies with regard to the teaching purposes are both varied and interesting as they deal with every aspect of the technique of guitar playing. Beside their innumerable qualities, however, it is necessary to add that they were not written in order of progressive difficulty, and although, as in the present edition we have tried to present them in the most logical sequence, it has not been possible to entirely avoid a certain lack of balance, and it will therefore be absolutely necessary to alternate them with studies by other classical guitarists. The musical content although trusting to simple methods is of excellent quality, but it is not difficult to discover that with the increasing of technical difficulties this quality sensibly diminishes, and it is for this reason that our revision is limited to the presentation of what are considerated to be the finest of the studies. Above all it should be taken into account that it would be of little use to spend considerable time and effort over certain complicated pieces of little interest, which could be dedicated to other authors who have known how to conciliate a high degree of difficulties with a high artistic level in their complicated compositions.

Spiegate così le ragioni della nostra scelta, vogliamo soffermarci sugli aspetti principali della revisione. Premettiamo che le successive ristampe del Metodo non hanno mai apportato quelle sostanziali ed importanti modificazioni che si sarebbero rese necessarie, in conseguenza soprattutto dell'evoluzione didattica. Occorreva quindi eliminare diverse lacune, ed è questo che si propone il nostro lavoro che presenta, rispetto alle edizioni precedenti, le seguenti innovazioni:

1. – Scrittura musicale più accurata, atta a porre in chiaro risalto le varie voci.
2. – Indicazioni di tempo, di metronomo e dei segni di espressione.
3. – Completa diteggiatura della mano sinistra.
4. – Completa diteggiatura della mano destra, che nell'originale, nei pochi casi dove era segnata, risultava completamente irrazionale. Vogliamo ricordare a questo riguardo che l'enorme importanza della mano destra, spesso trascurata, spiega la minuziosità delle nostre indicazioni, che comprendono anche quelle del tocco "appoggiato",

Ruggero Chiesa

Thus explained the reason for our selection, we should like to spend a little time over the principal aspects of our revision. We must allow that the successive reprints of the method have never dealt with those substantial and important modifications which should have been rendered necessary, above all, in consequence of the evolution in teaching. It is necessary therefore to eliminate several lacunas, and this is what our work aims to do. We present, as regards to former editions the following innovations:

1. – *More accurate musical writing.*
2. – *Indications of time, metronome and expression.*
3. – *Complete fingering of the left hand.*
4. – *Complete fingering of the right hand, which in the original, in the few cases where it was shown, was completely irrational. At this point, we should like to remind our reader of the enormous importance of the right hand, so often neglected, in order to explain the accuracy of our indications which even include the appoggiato-touch.*

Ruggero Chiesa

PREFACE

Dionisio Aguado (Madrid 1784 - Madrid 1849) reçut ses premières leçons de guitare du célèbre Miguel Garcia, mieux connu sous le nom de Padre Basilio, et pendant longtemps il mena une vie retirée, entièrement consacrée à l'étude et à l'enseignement, avant que ses qualités de compositeur et d'interprète ne fussent reconnues.

Ce ne fut qu'en 1824, lorsqu'il se rendit à Paris pour y rencontrer son célèbre compatriote Fernando Sor, avec lequel ensuite il se lia d'amitié, qu'il eut la possibilité de donner plusieurs concerts qui lui firent gagner la popularité, la célébrité et l'estime de grands musiciens, tels que Rossini, Bellini et Paganini. Il demeura à Paris jusqu'en 1838, année dans laquelle il retourna définitivement en Espagne, où il se consacra à nouveau à l'enseignement. Mais avec le temps son nom aurait disparu, s'il ne l'avait pas lié à la composition d'une Méthode, qui aujourd'hui encore est plus que jamais vivante et appréciée.

Cet ouvrage, qu'il publia pour la première fois à Paris en 1825, comprend, outre de nombreuses études, plusieurs chapitres concernant les problèmes et les aspects de la guitare. Cela pouvait être particulièrement nécessaire à cette époque lointaine, où la pénurie de bons enseignants faisait accueillir avec faveur des conseils déterminés et des explications de la part de ceux qui débutaient dans l'étude de l'instrument. Aujourd'hui ces commentaires, tout en gardant un intérêt indéniable, sont exposés beaucoup plus clairement de vive voix par les professeurs, et c'est pour cette raison que l'actualité de la méthode est limitée aux seuls morceaux de musique.

VORWORT

Dionisio Aguado (Madrid 1784 - Madrid 1849) erhielt sein erstes Gitarrenunterricht vom berühmten Miguel Garcia, besser unter dem Namen Padre Basilio bekannt, und führte für lange Zeit ein zurückgezogenes, vollkommen dem Studium und der Lehrtätigkeit gewidmetes Leben, bevor er eine positive Anerkennung hinsichtlich seiner Naturgaben als Komponist und Spieler erhielt.

Erst im Jahre 1824 hatte er die Möglichkeit, nachdem er sich nach Paris begeben hatte, (um seinen berühmten Landsmann Fernando Sor kennenzulernen, mit dem er eine herzliche Freundschaft schloss), in vielen Konzerten aufzutreten die ihm Berühmtheit, Popularität und die Achtung von grossen Musikern, wie Rossini, Bellini und Paganini, verschafften. In Paris hielt er sich bis 1838 auf um alsdann endgültig in die Heimat zurückzukehren, wo er seine Lehrtätigkeit wieder aufnahm. Sein Name wäre jedoch im Verlauf der Jahre in Vergessenheit geraten, wenn er selbigen nicht mit der Zusammenstellung einer Unterrichtsmethode verbunden hätte, die noch heute mehr als lebendig und geschätzt ist.

Dieses zum ersten Mal in Paris 1825 veröffentlichte Werk umfasst ausser zahlreichen Studien, verschiedene Probleme und Aspekte der Gitarre betreffende Kapitel.

Dies konnte in jenen weitliegenden Jahren besonders notwendig erscheinen, in denen die Knappheit an guten Lehrkräften, gewisse Ratschläge und Aufklärungen für Anfänger des Instrumentes wertvoll werden liessen. Heute werden diese Kommentare, obwohl sie immer von unbestreitbarem Interesse sind, mit grösserer Klarheit von der lebendigen Stimme des Dozenten zum Ausdruck gebracht und gerade aus diesem Grunde reduziert sich die Aktualität der Methode auf rein musikalische Stücke.

Les caractéristiques des études d'Aguado, pour ce qui concerne leur utilité didactique, sont variées et intéressantes, parce qu'elles abordent tous les aspects de la technique de la guitare.

Tout en soulignant leurs innombrables qualités, il faut remarquer qu'elles ne furent pas écrites dans un ordre progressif de difficulté: nous avons donc tâché, dans cette édition, de les présenter dans la succession la plus logique, mais il est toutefois impossible d'arriver par là à combler les déséquilibres inévitables. Il sera donc très utile de les faire alterner à des études d'autres auteurs classiques. Leur contenu musical, tout en étant confié à de simples moyens, est de très bonne qualité, mais il n'est pas difficile de s'apercevoir qu'au fur et à mesure que les difficultés techniques augmentent, cette qualité diminue sensiblement: c'est pour cette raison que nous nous sommes bornés, dans notre revision, à publier les études que nous jugeons les meilleures. Il faut en outre remarquer qu'il ne serait pas opportun de faire l'effort considérable d'apprendre certains morceaux compliqués et pas très intéressants, lorsqu'on peut plus utilement se consacrer à l'étude d'autres auteurs qui, dans leurs compositions les plus difficiles, ont su atteindre un niveau artistique très élevé.

Après avoir ainsi expliqué les raisons de notre choix, nous voulons nous arrêter un instant sur les principaux aspects de la revision. Nous disons tout d'abord que les réimpressions successives de la Méthode n'ont jamais apporté ces modifications essentielles et importantes qui se seraient rendues nécessaires par suite surtout de l'évolution didactique. Il fallait donc combler plusieurs lacunes et c'est justement ce que se propose notre travail, qui présente, par rapport aux éditions précédentes, les innovations suivantes:

1. – Ecriture musicale plus soignée, propre à faire mieux ressortir les différentes voix.
2. – Indications de temps, de métronome et de signes d'expression.
3. – Doigté complet de la main gauche.
4. – Doigté complet de la main droite qui, dans l'original, les rares fois qu'il était indiqué, l'était d'une façon complètement irrationnelle. A cet égard, nous soulignons que l'importance énorme de la main droite, souvent négligée, explique la minutie de nos indications, qui comprennent aussi celles de l'attaque buté.

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Die Charakteristiken der Studien von Aguado sind, was die didaktische Nützlichkeit betrifft, verschiedenartig und interessant, weil sie jeglichen Aspekt der Gitarrentechnik in Anspruch nehmen.

Ausser ihren zahlreichen Vorzügen muss man darauf hinweisen, dass sie nicht in einer progressiven Schwierigkeitsordnung geschrieben wurden und dass es, trotz des Versuches sie in einer logischen Sequenz vorzuführen, wie in der gegenwärtigen Ausgabe, nicht möglich ist, hiermit die unvermeidlichen Mängel aus dem Wege zu räumen. Es ist daher von grösster Nützlichkeit, sie mit Studien anderer klassischen Autoren abzuwechseln. Ihr musikalischer Inhalt ist qualitätsmässig, obwohl einfachen Mitteln anvertraut, ausgezeichneter Natur, aber es besteht keine Schwierigkeit festzustellen, dass sich beim Steigern der technischen Schwierigkeiten gesagte Vorzüge erheblich verringern, sodass sich aus diesem Grunde unsere Revision darauf beschränkt hat, jene Studien wiederzugeben, die als die wichtigsten angesehen worden sind. Man muss ausserdem bemerken, dass es wenig angebracht wäre, sich einer nicht unerheblichen Anstrengung zu unterziehen, um gewisse komplizierte und uninteressante Stücke zu lernen, da man sich nützlicherweise dem Studium anderer Autoren widmen könnte, die es in ihren schwierigsten Kompositionen verstanden haben, ein hohes künstlerisches Niveau zu erreichen.

Da wir nunmehr die Gründe unserer Wahlen erklärt haben, möchten wir uns bei den wichtigsten Aspekten der Revision aufhalten. Wir setzten voraus, dass die aufeinanderfolgenden Neuaufgaben der "Methode" nie jenen substantiellen und wichtigen Änderungsbeitrag geleistet haben, der notwendig gewesen wäre, und dies vor allem wegen der didaktischen Entwicklung. Es war daher notwendig, etliche Lücken auszufüllen und dies ist, was sich unsere Arbeit vornimmt, die, den anderen Ausgaben gegenüber, folgende Erneuerungen aufweist.

1. – Eine sorgfältigere musikalische Schrift, fähig die verschiedenen Stimmen hervorzuheben.
2. – Angaben des Tempo, des Metronoms und der Ausdruckszeichen.
3. – Vollständige Fingersetzung der linken Hand.
4. – Vollständige Fingersetzung der rechten Hand, die im Original, in den wenigen Fällen in der sie vorhanden war, vollkommen irrationell resultierte. Wir wollen in diesem Zusammenhang daran erinnern, dass die enorme Wichtigkeit der oftmals vernachlässigten rechten Hand die peinliche Genauigkeit unserer Angaben erklärt, die auch jene des "appoggiato"-Anschlags umfassen.

Ruggero Chiesa

STUDI PER CHITARRA

Scelta, revisione e diteggiatura di Ruggero Chiesa

DIONISIO AGUADO

Lección 19

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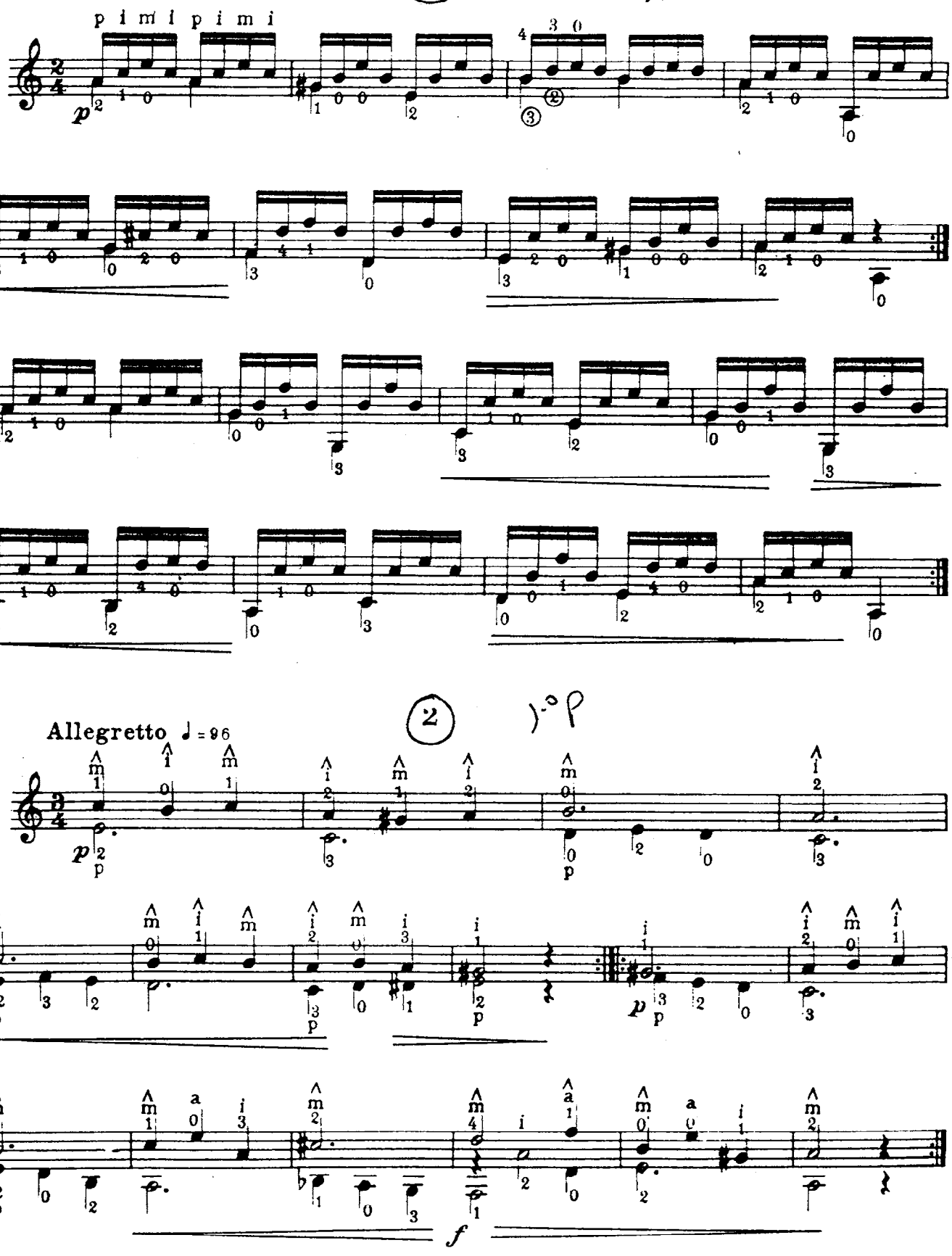

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Allegretto ♪=108

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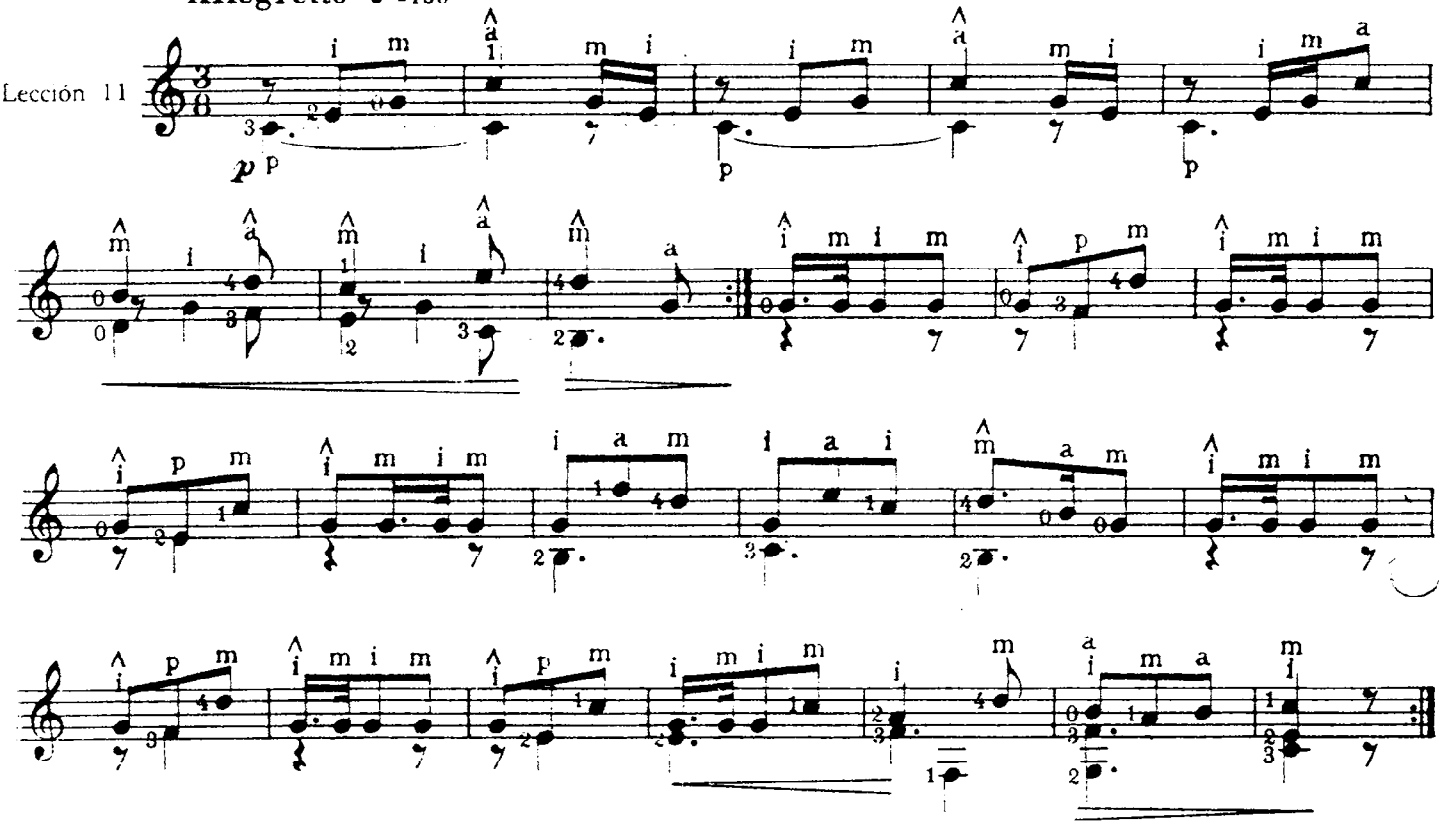

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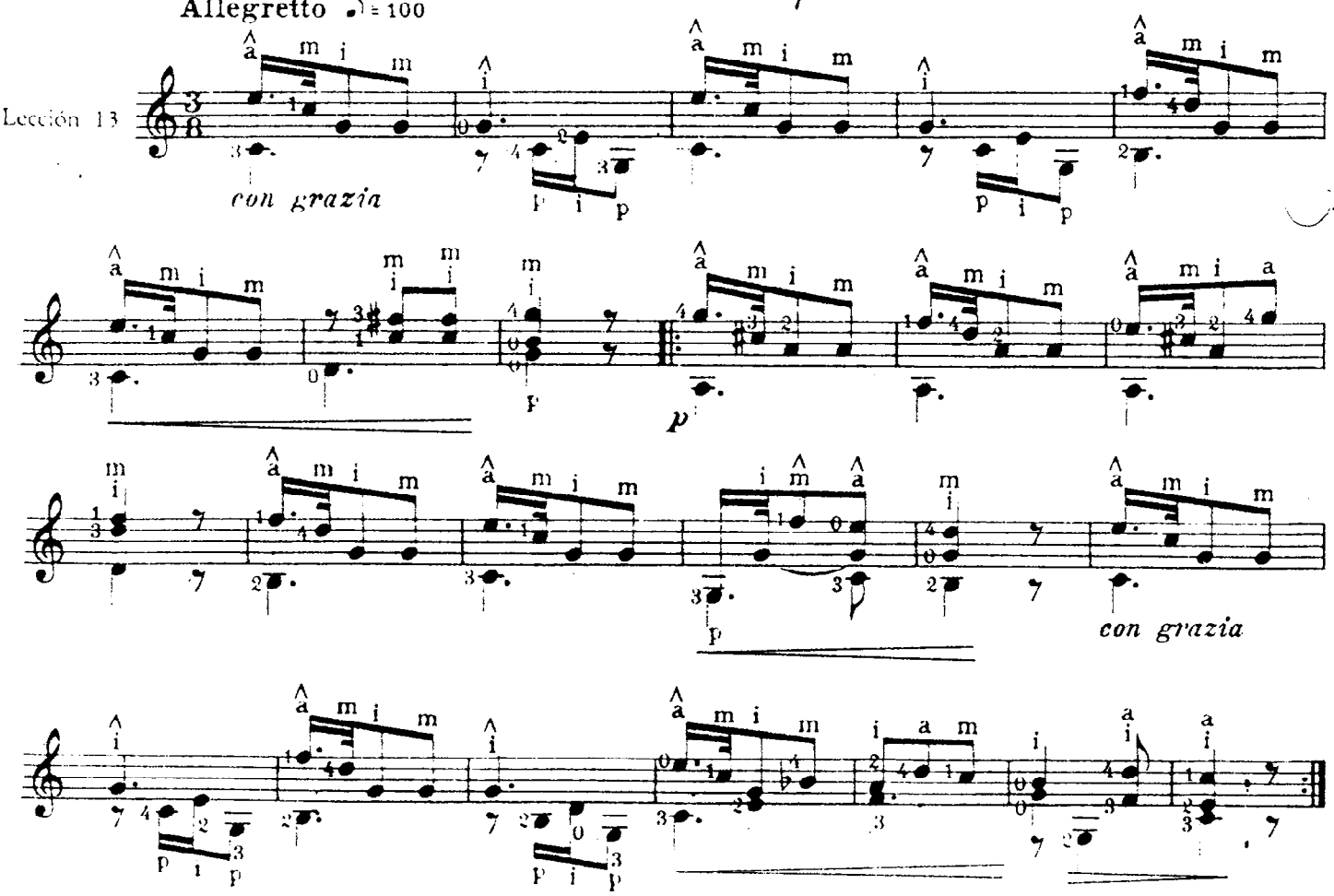

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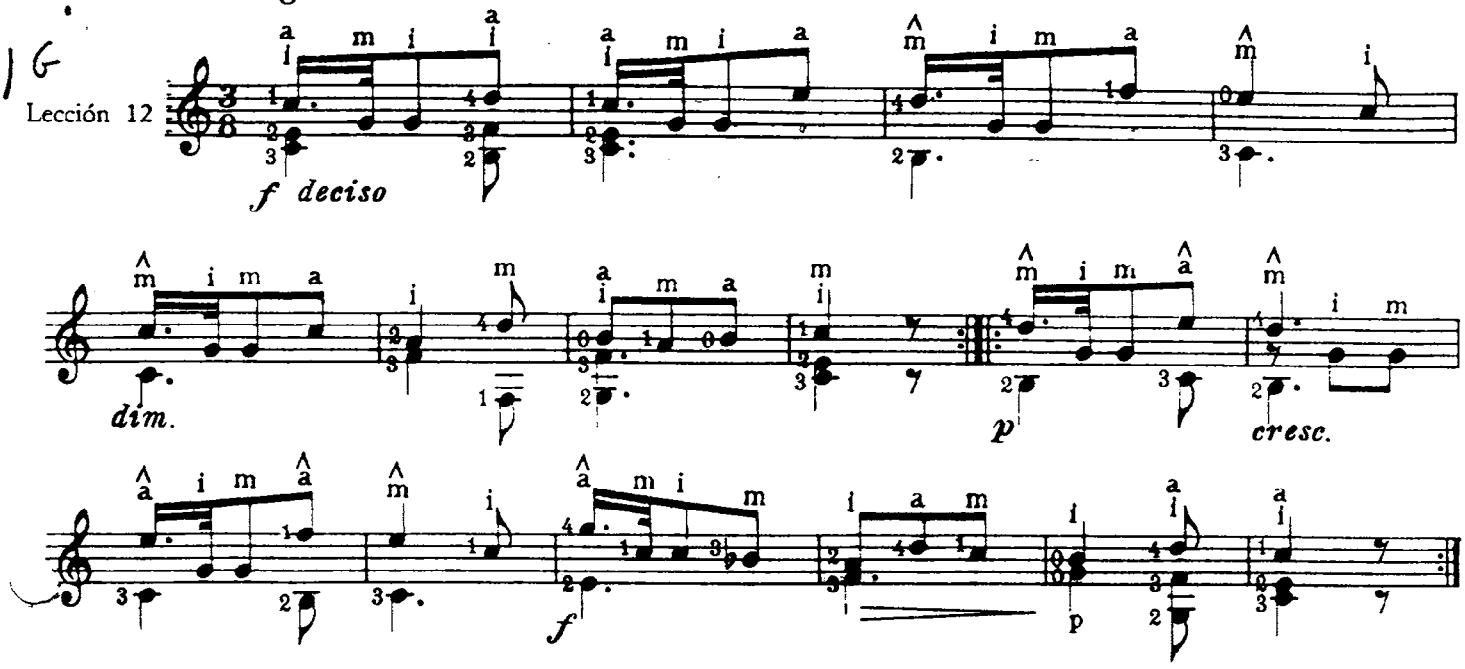

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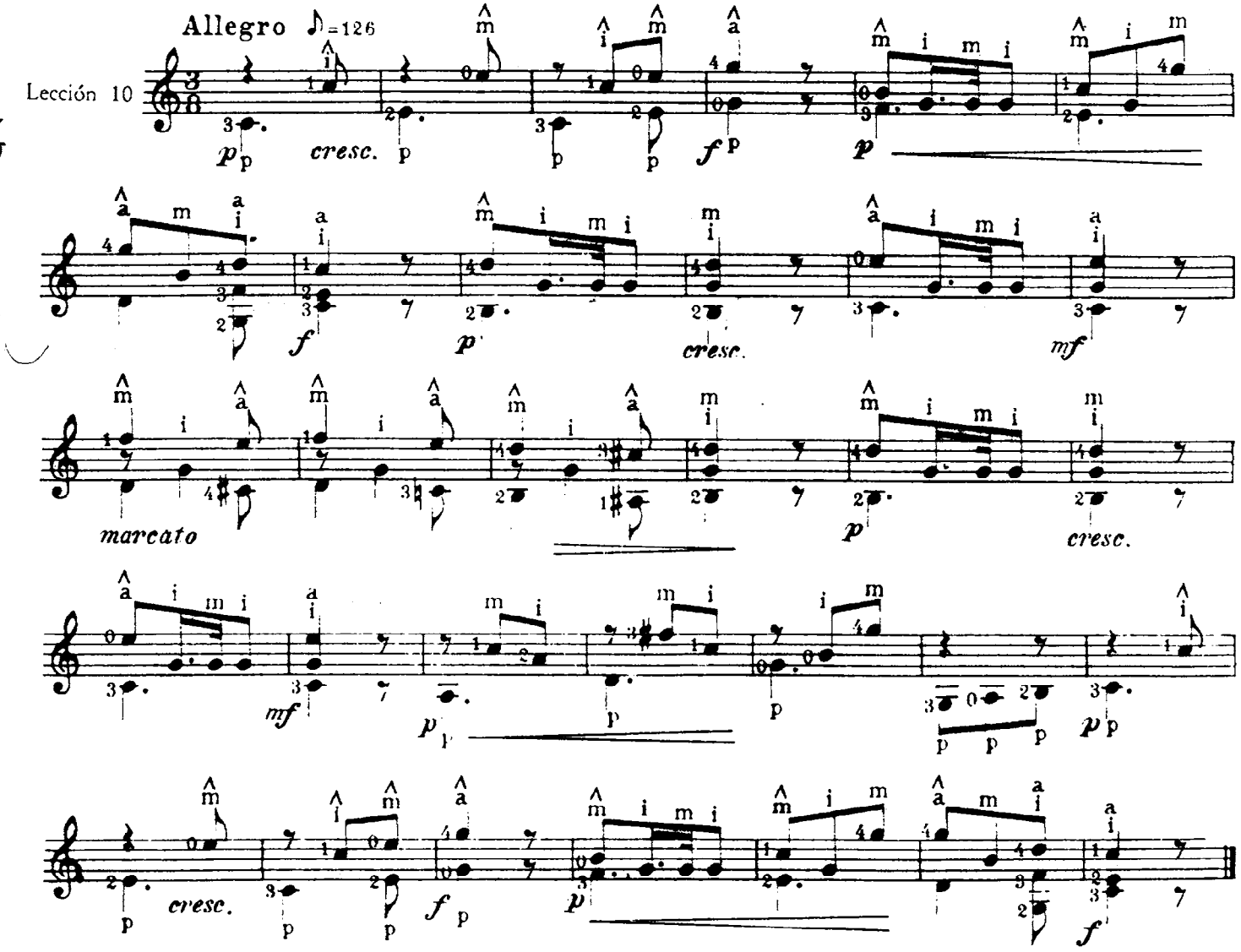

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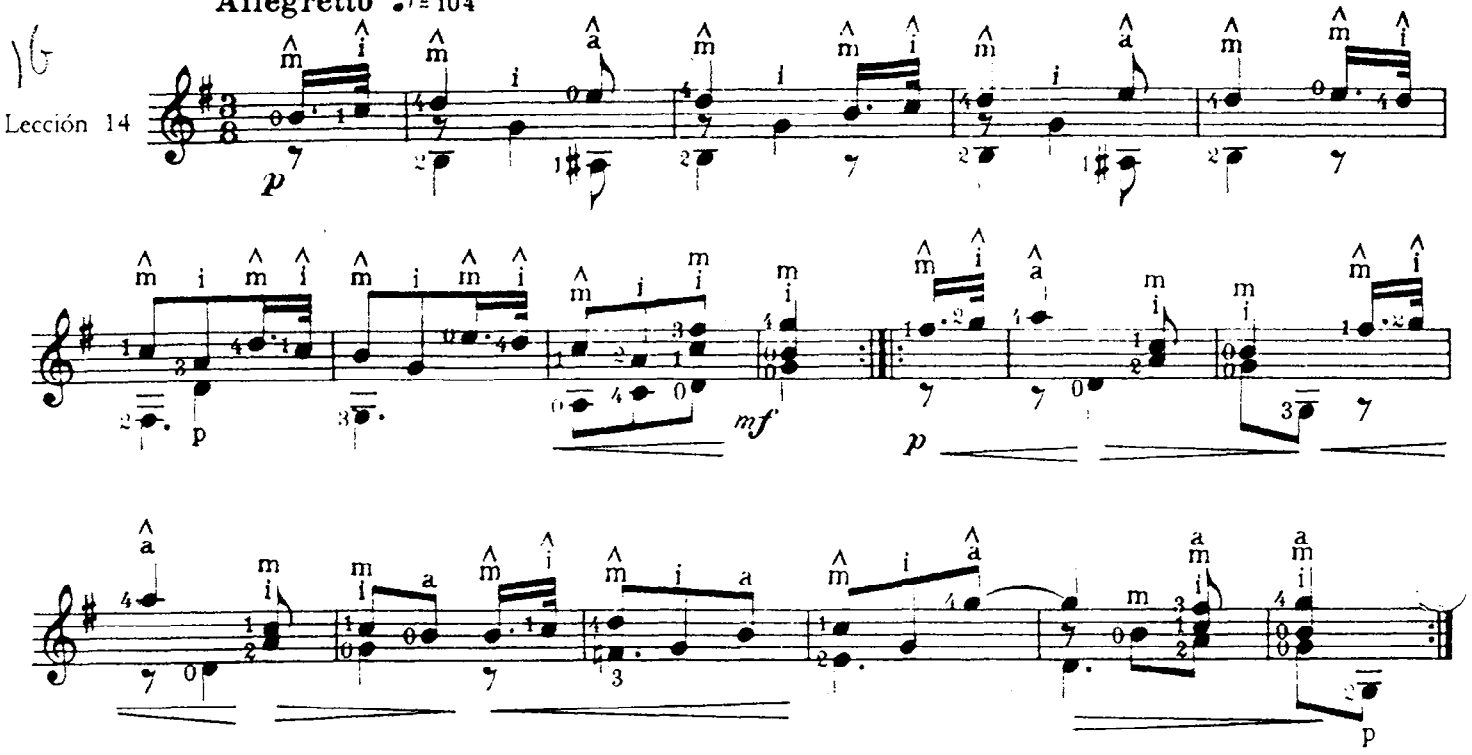

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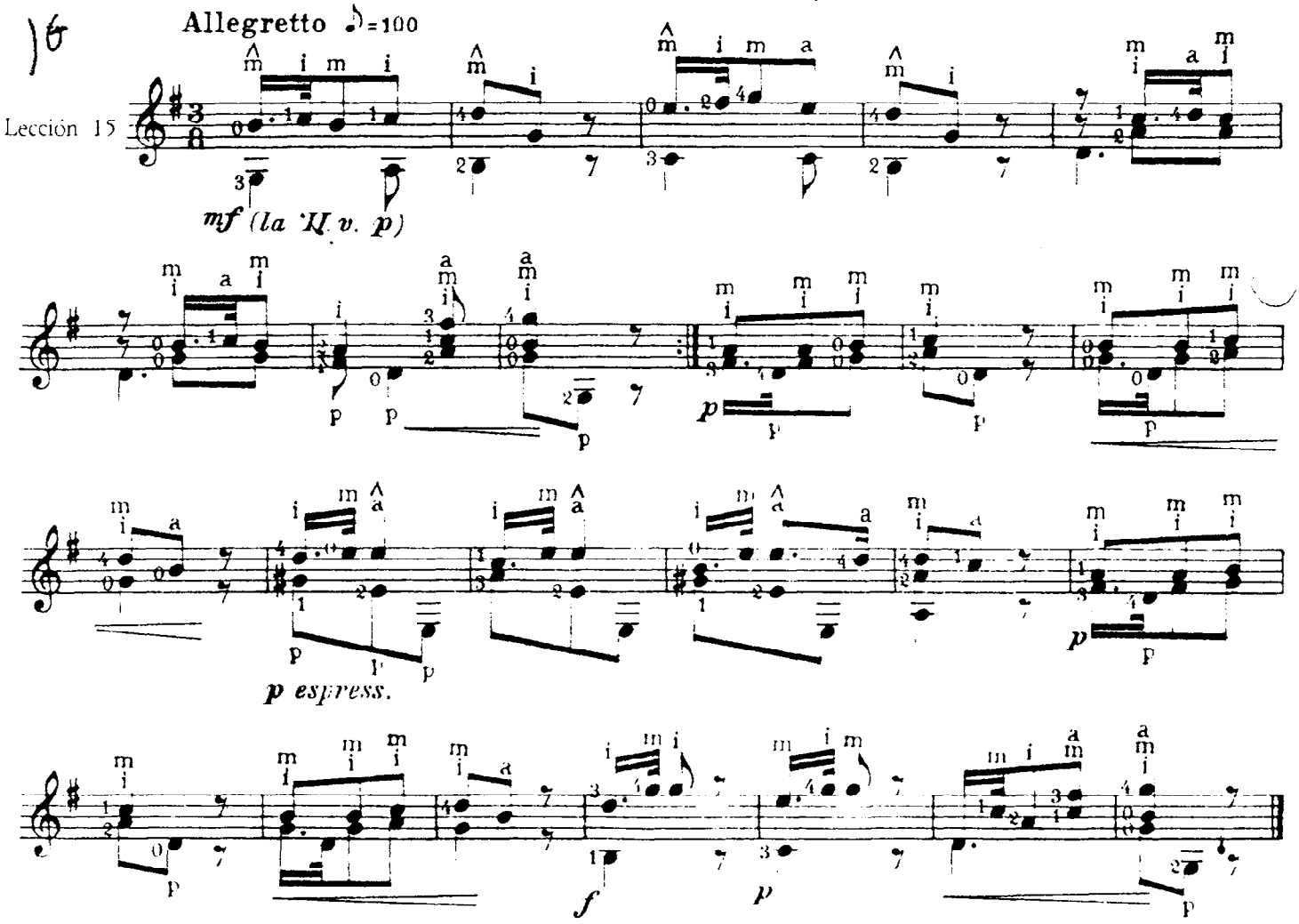

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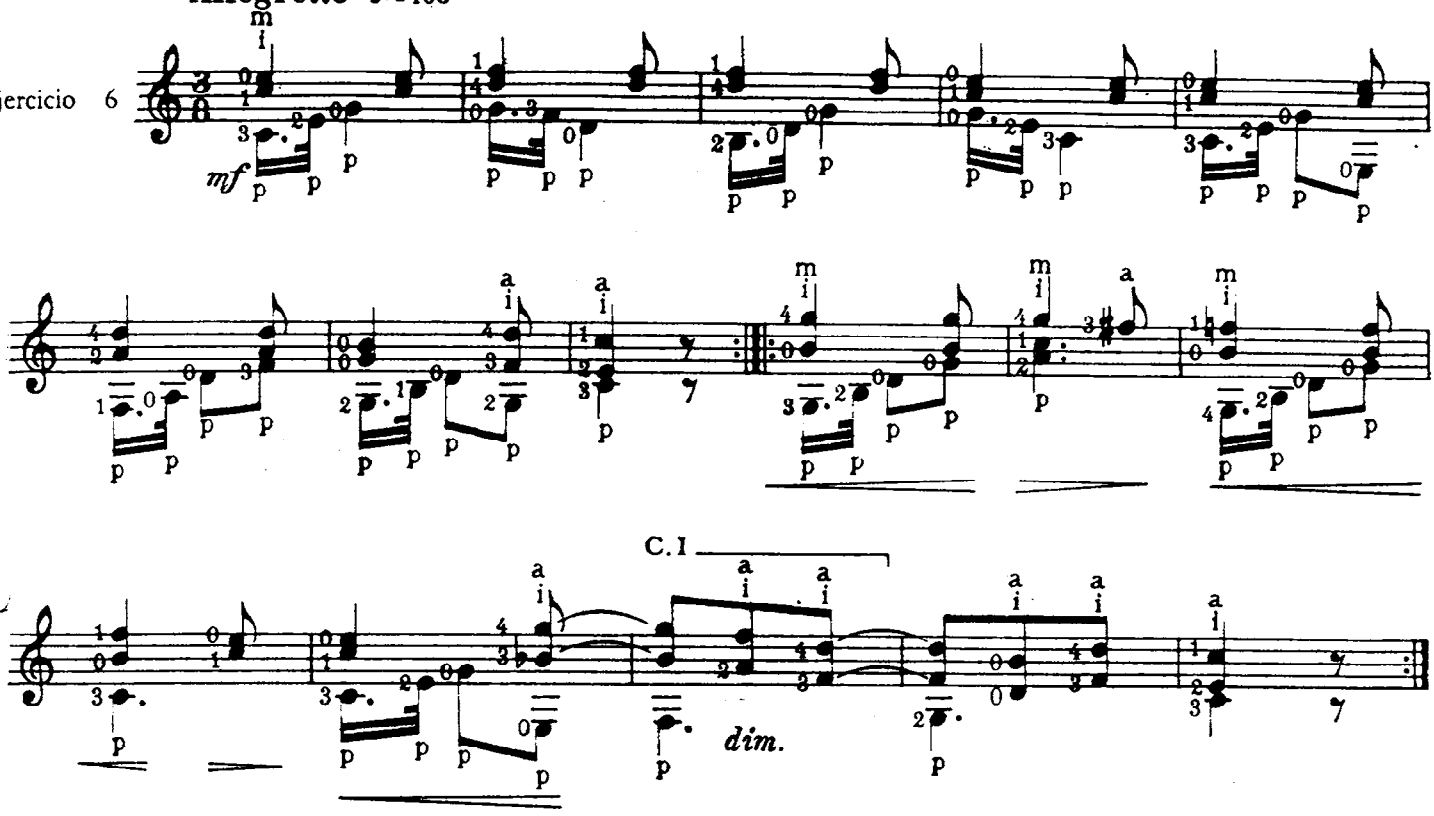

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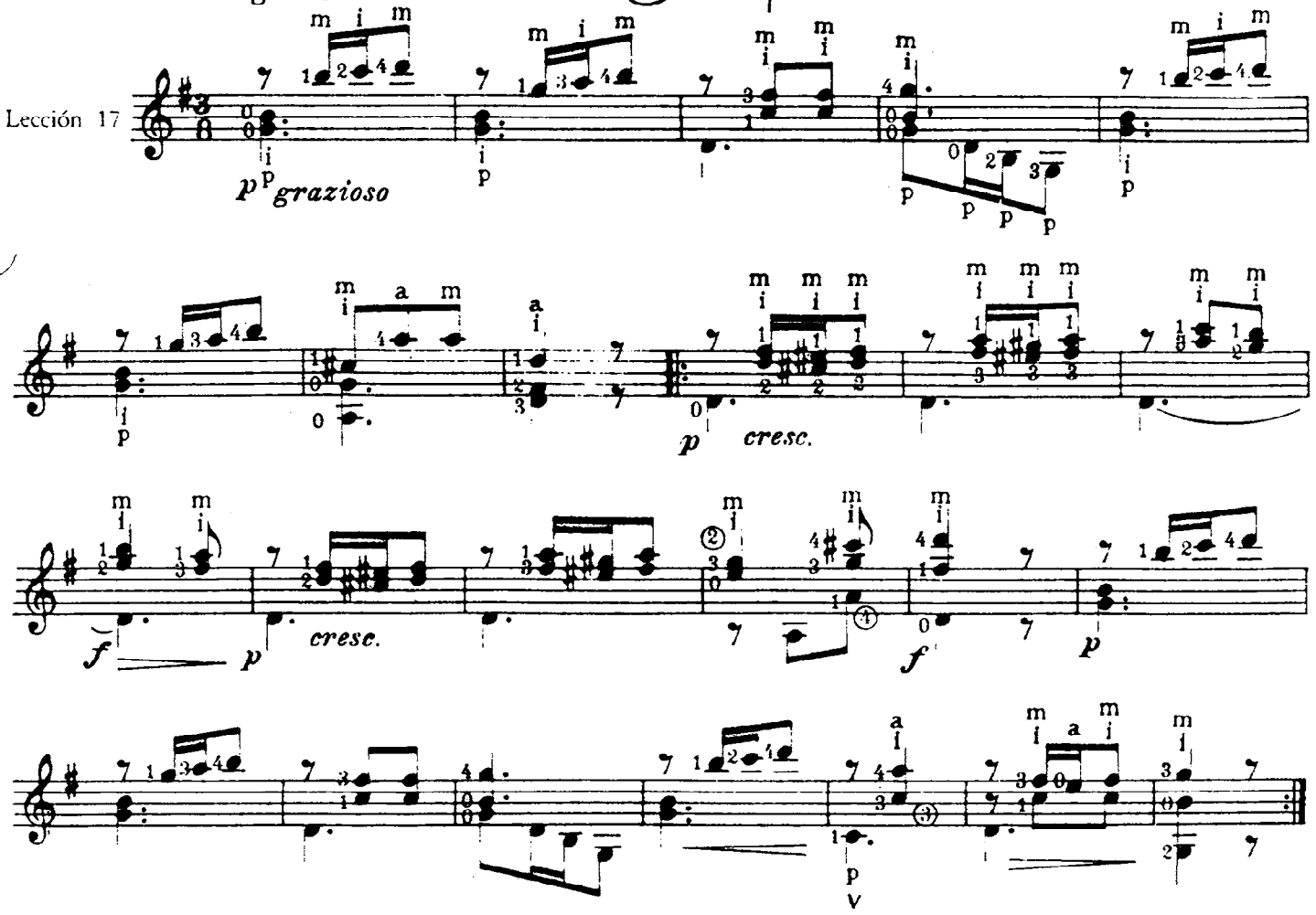

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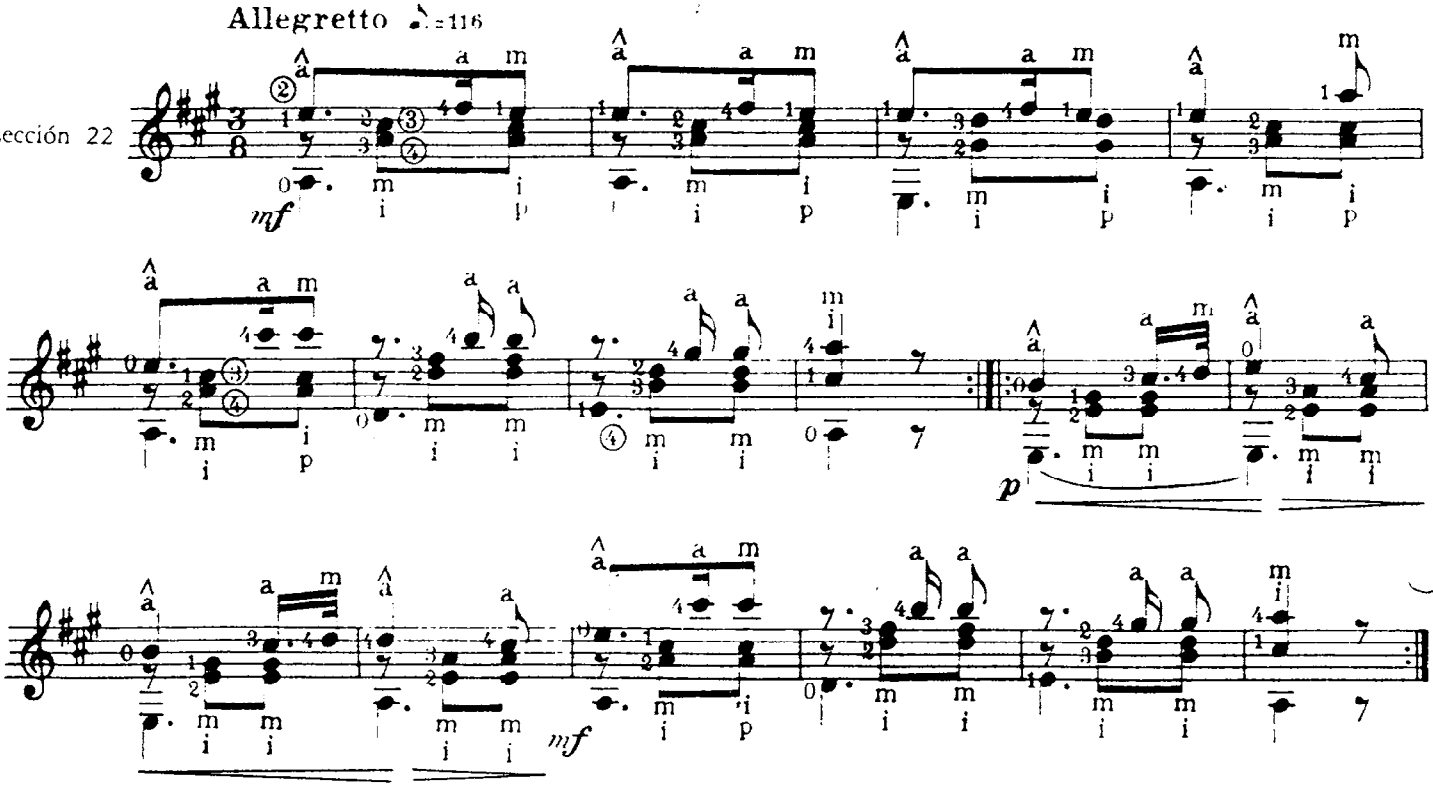

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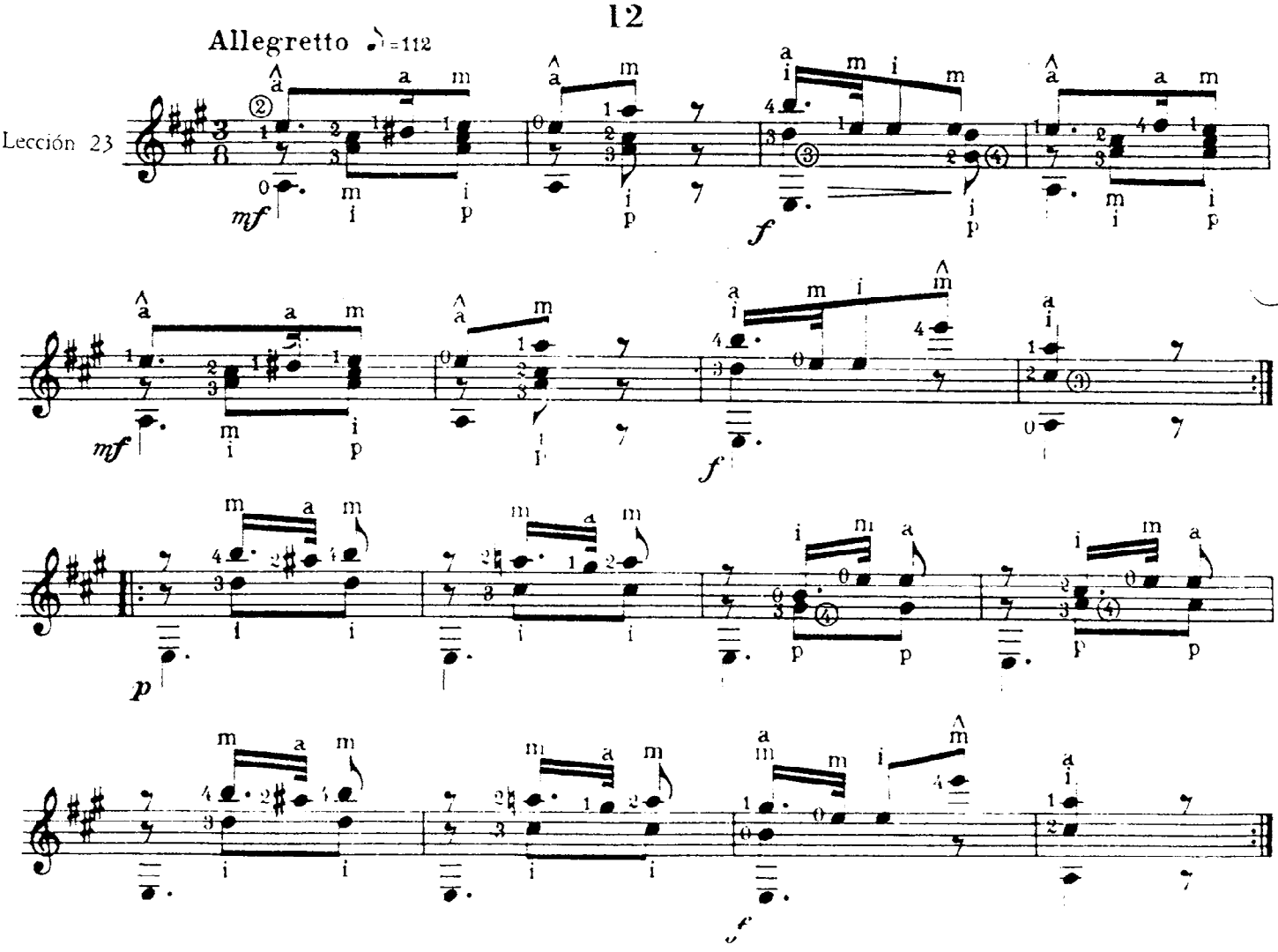

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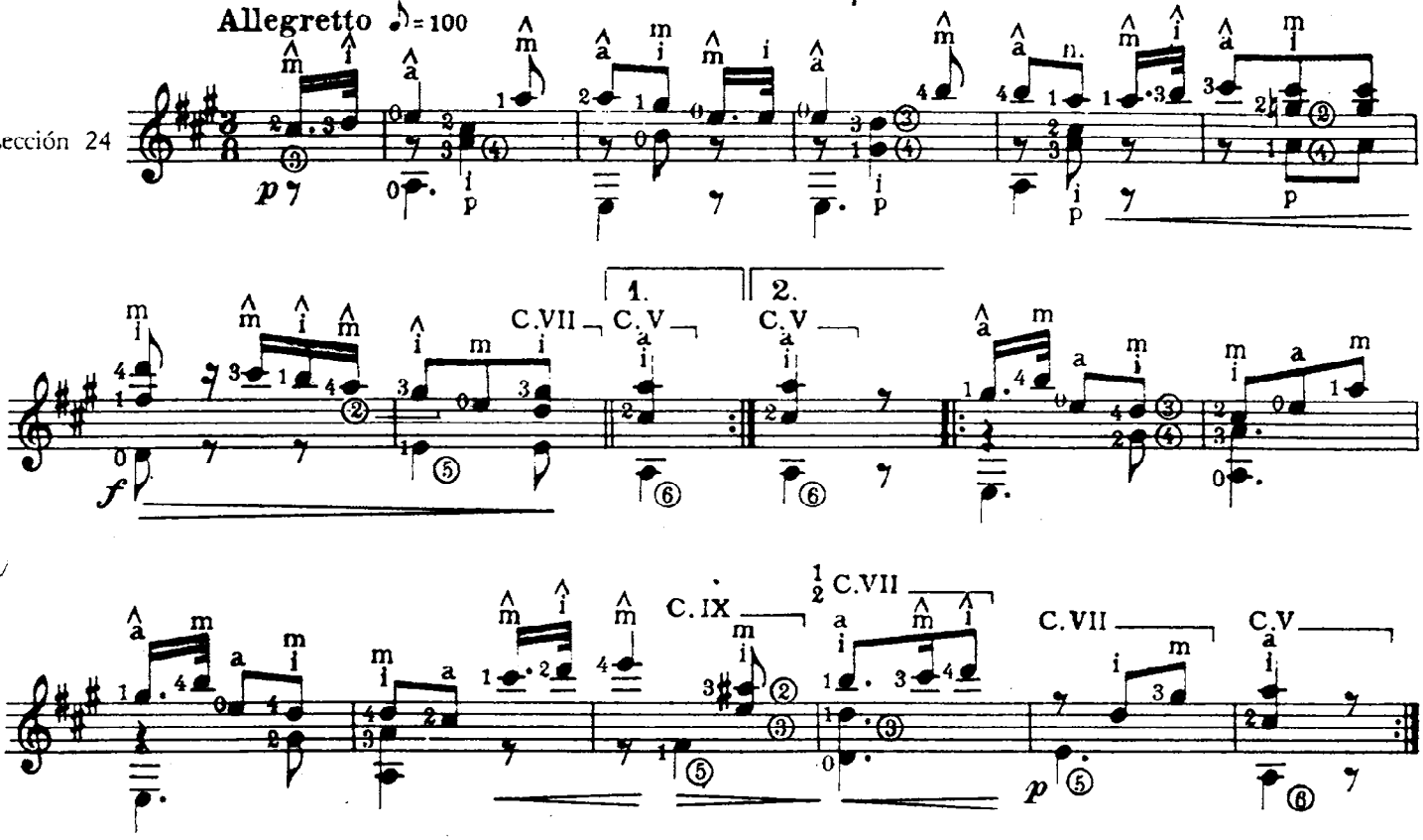

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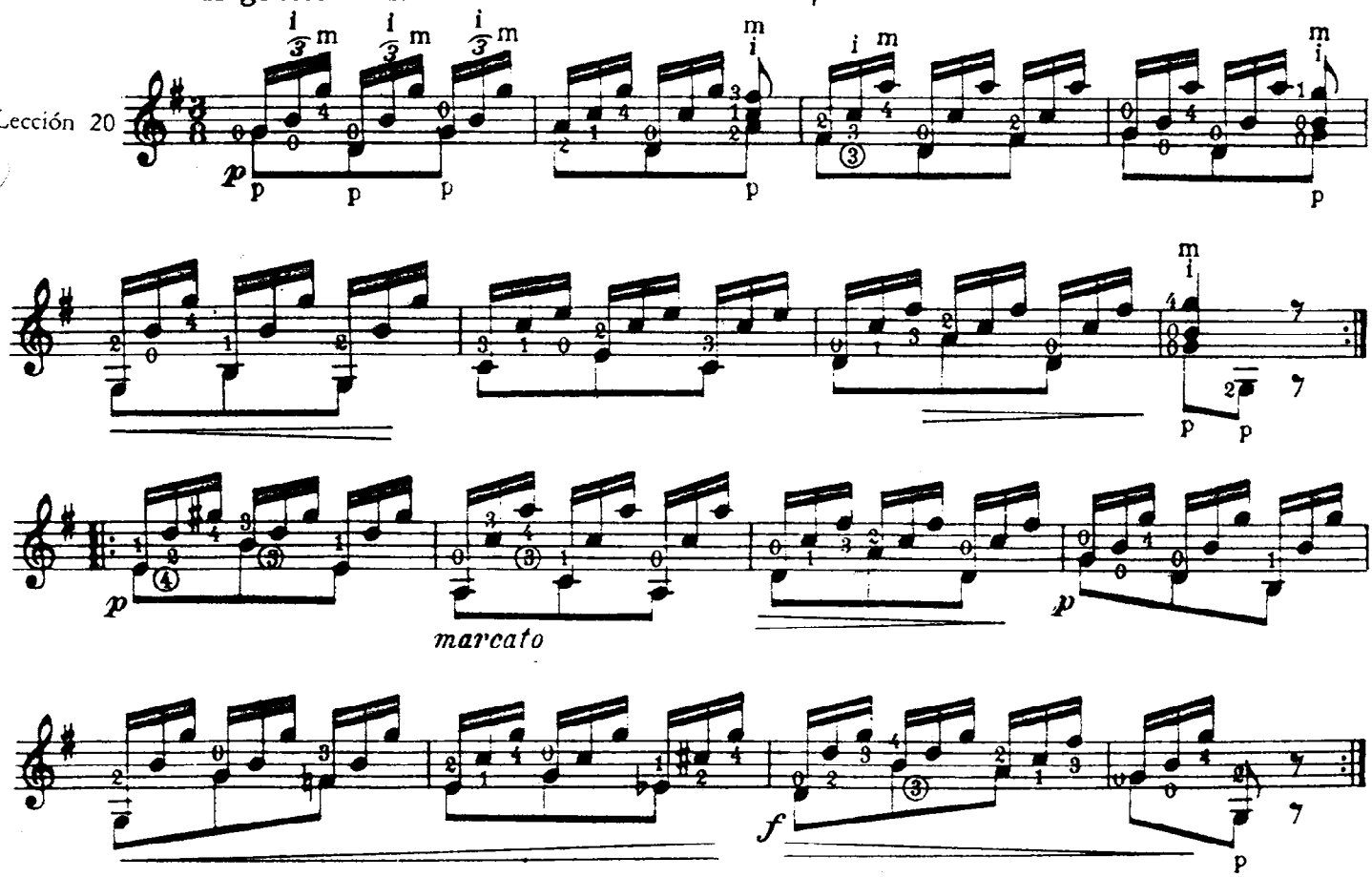

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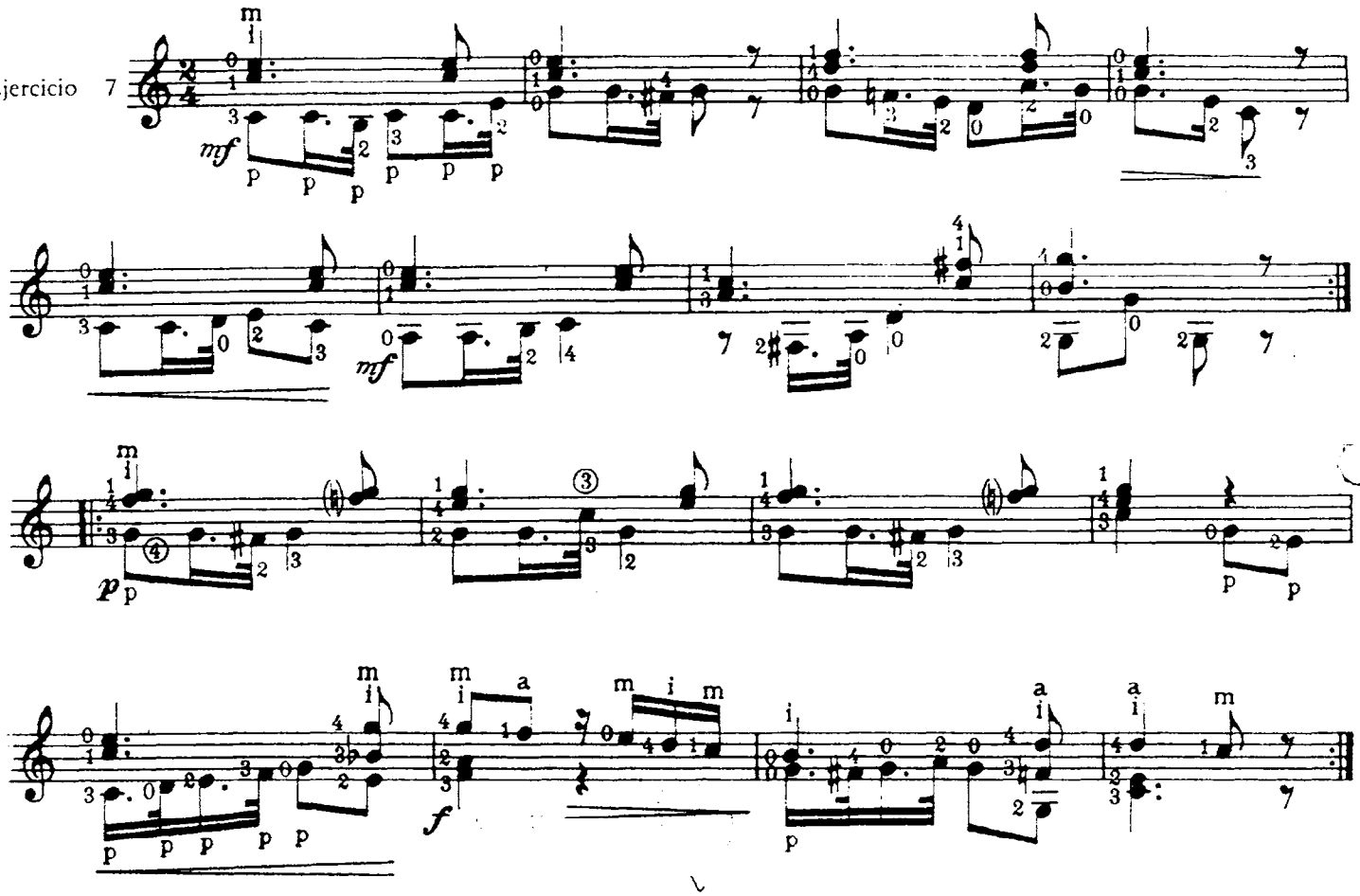

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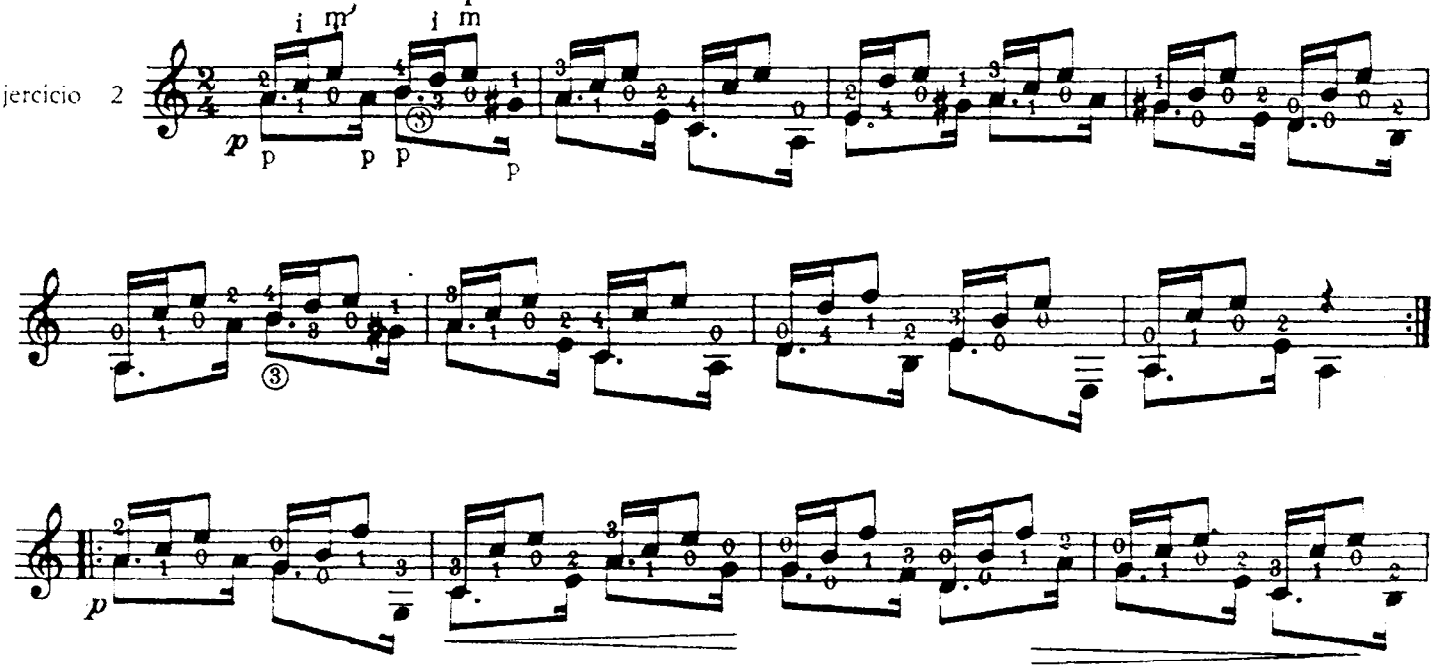

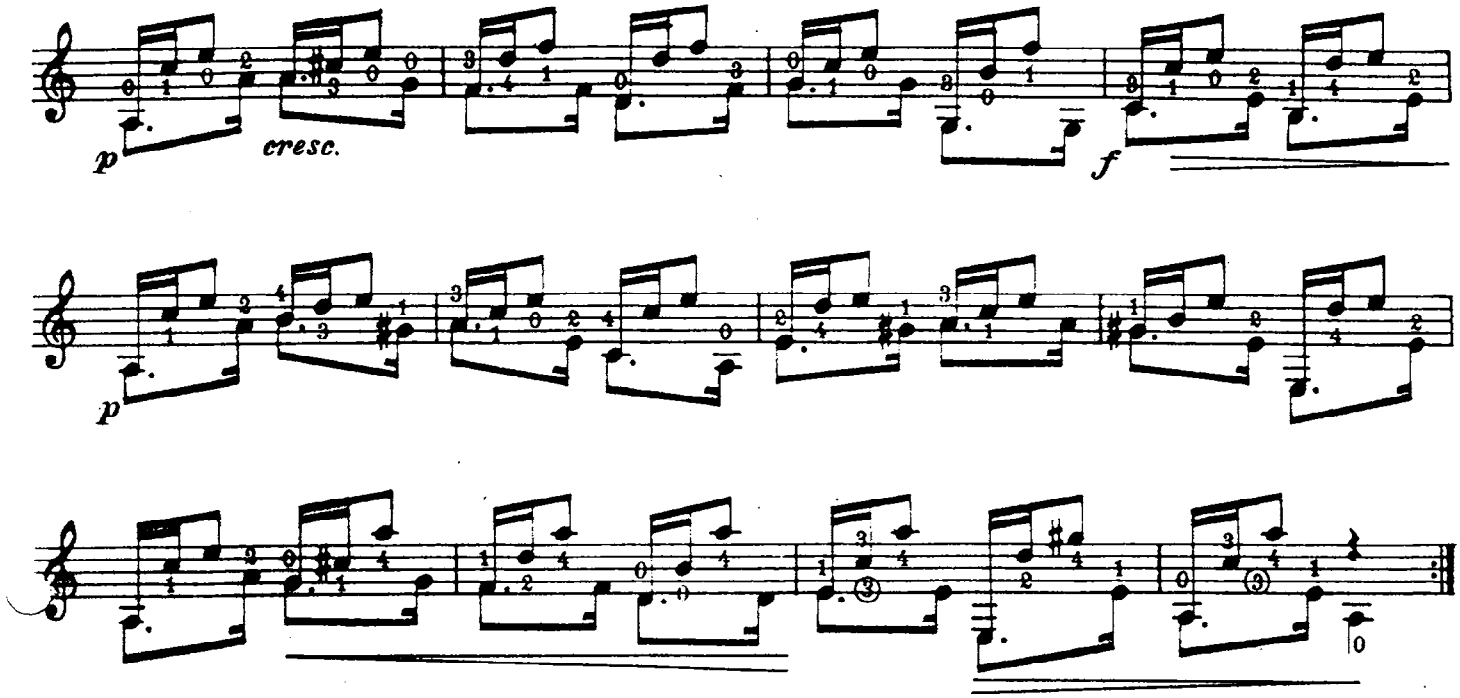

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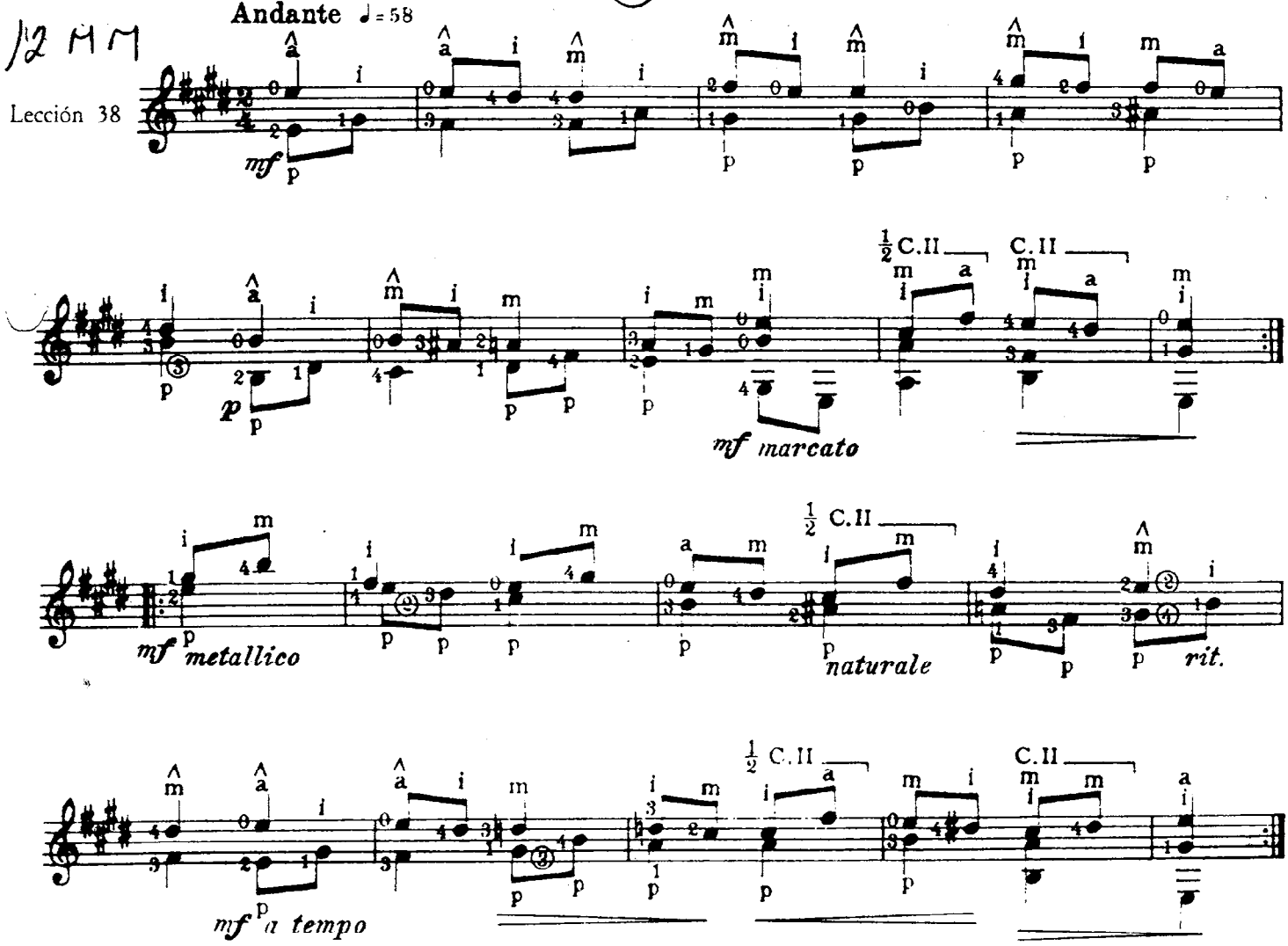

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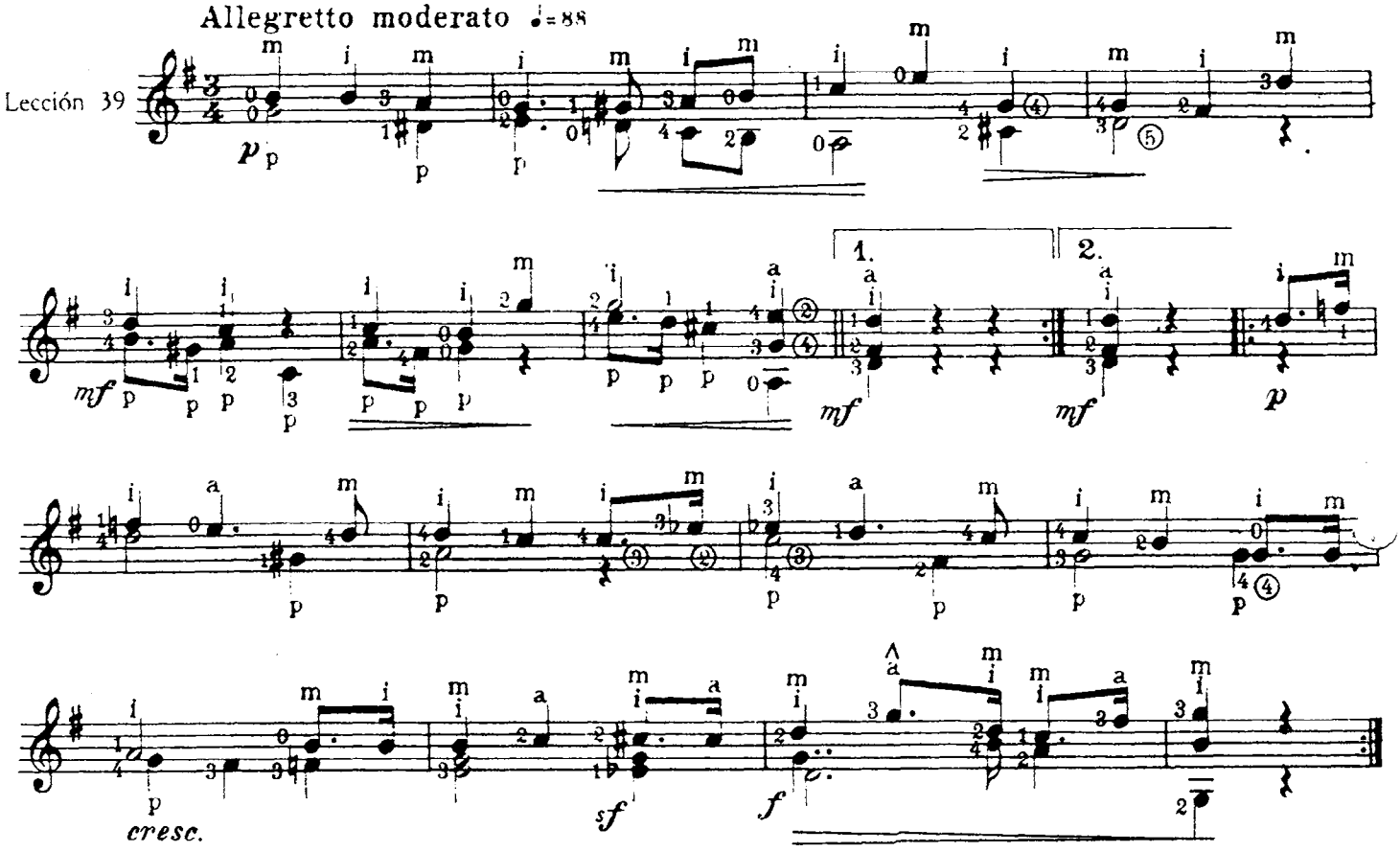

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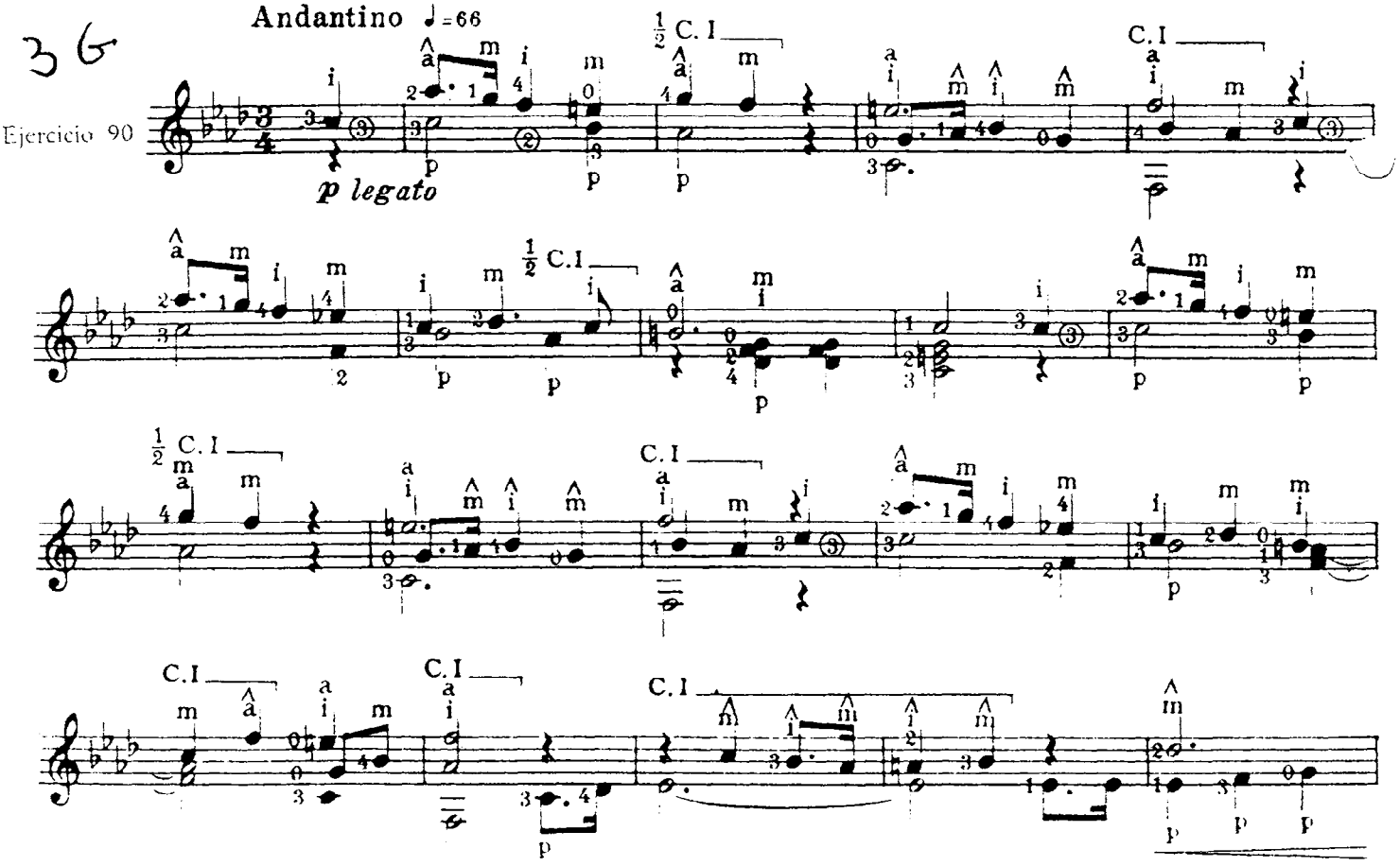

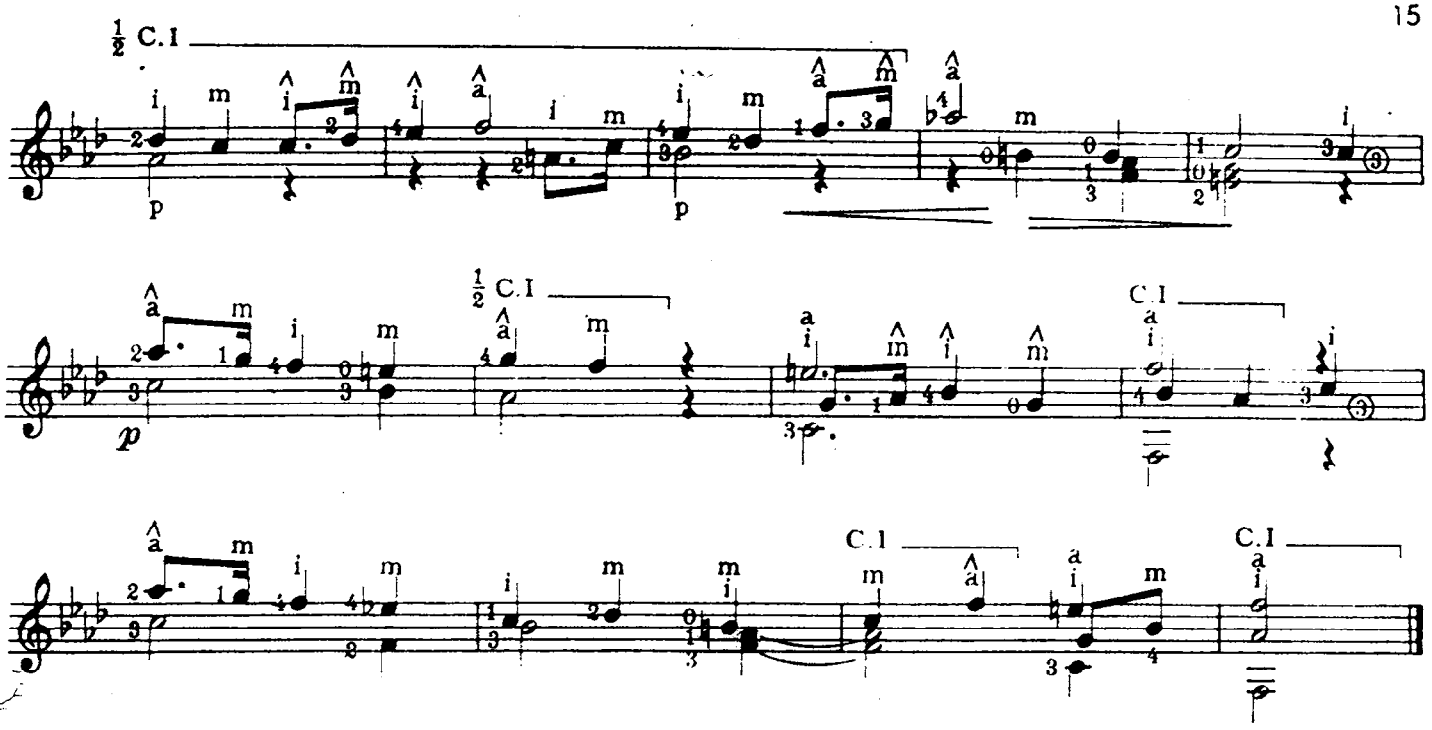

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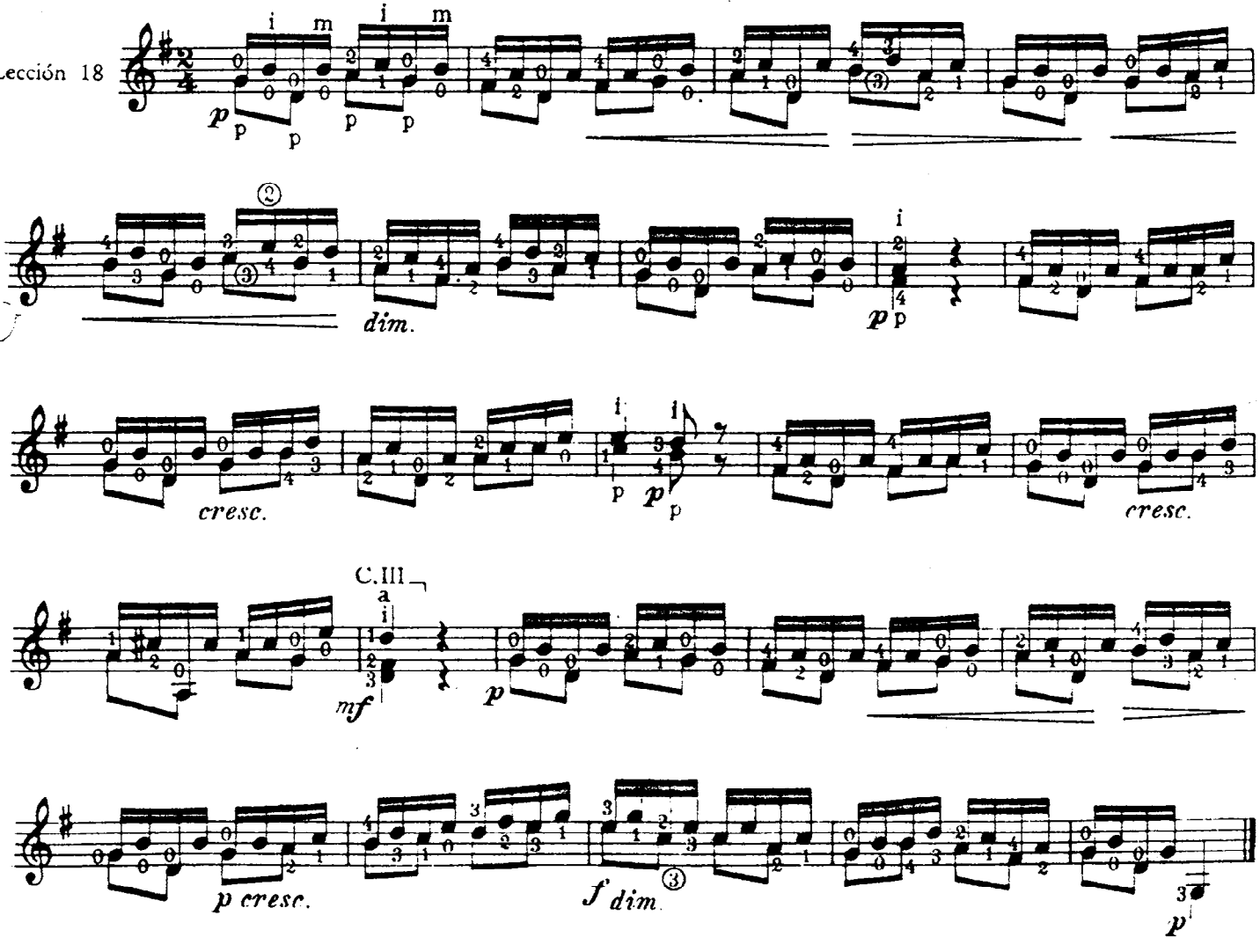

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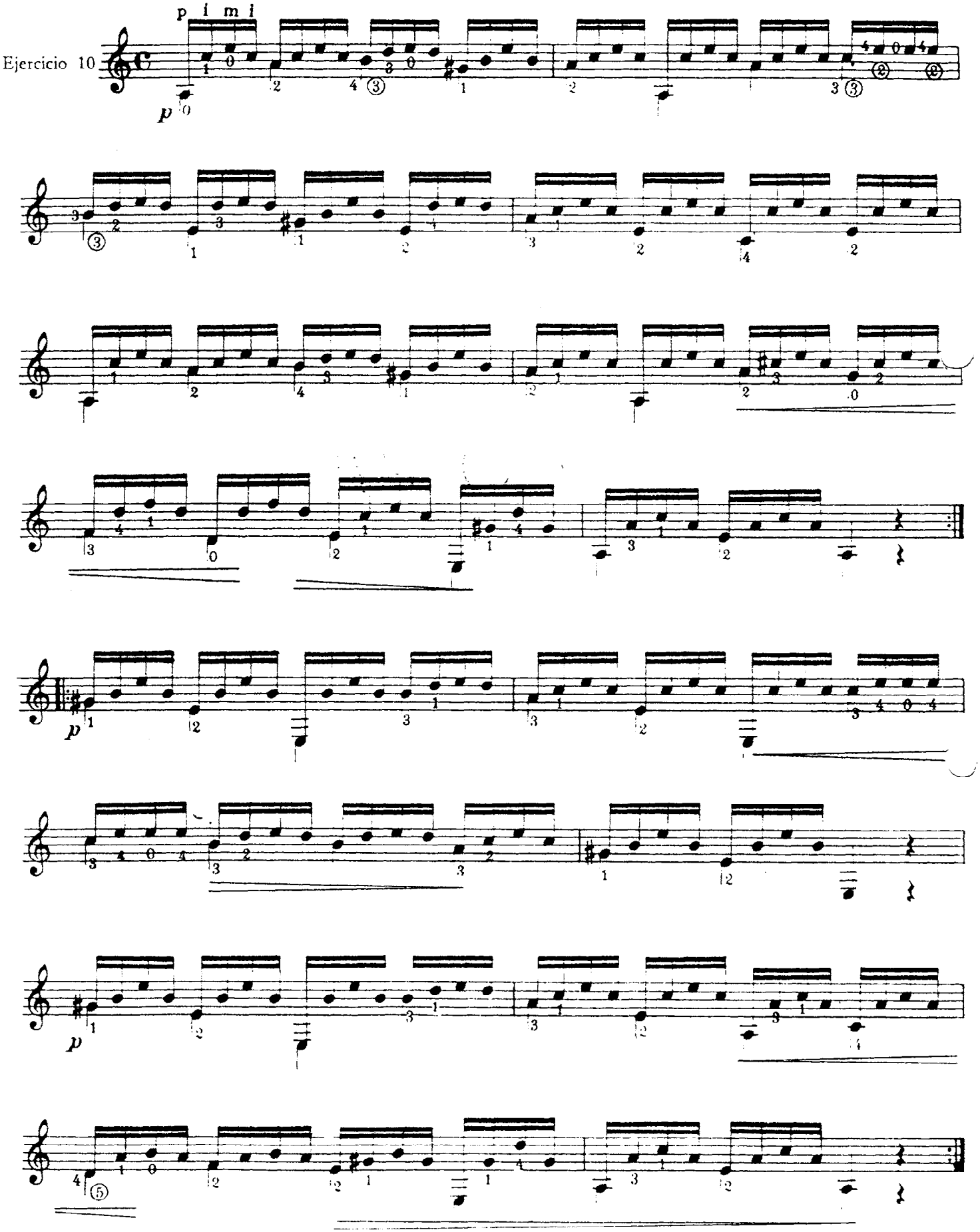
p i m i

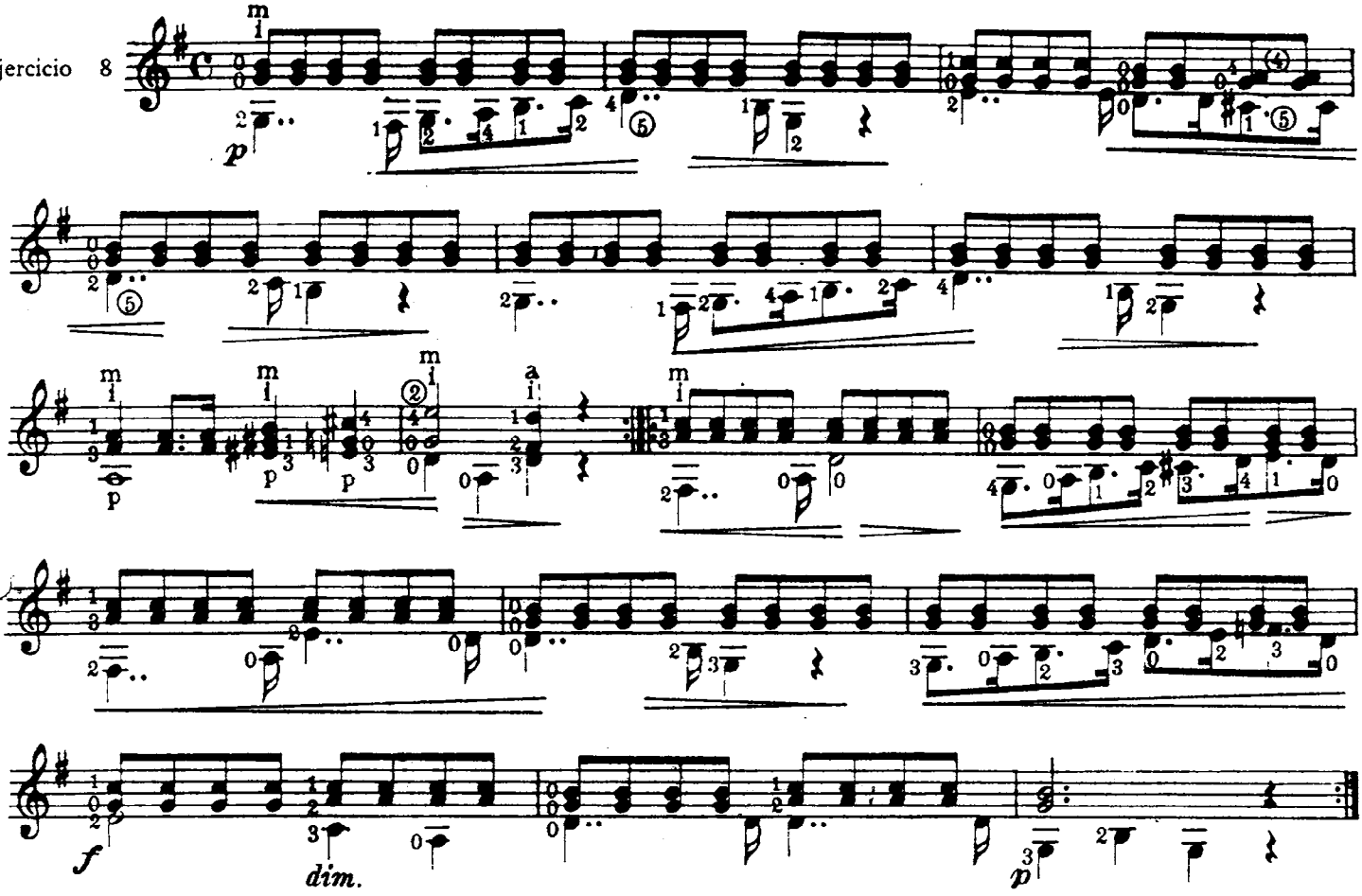
Ejercicio 10



22 2°

Andante mosso ♩=60

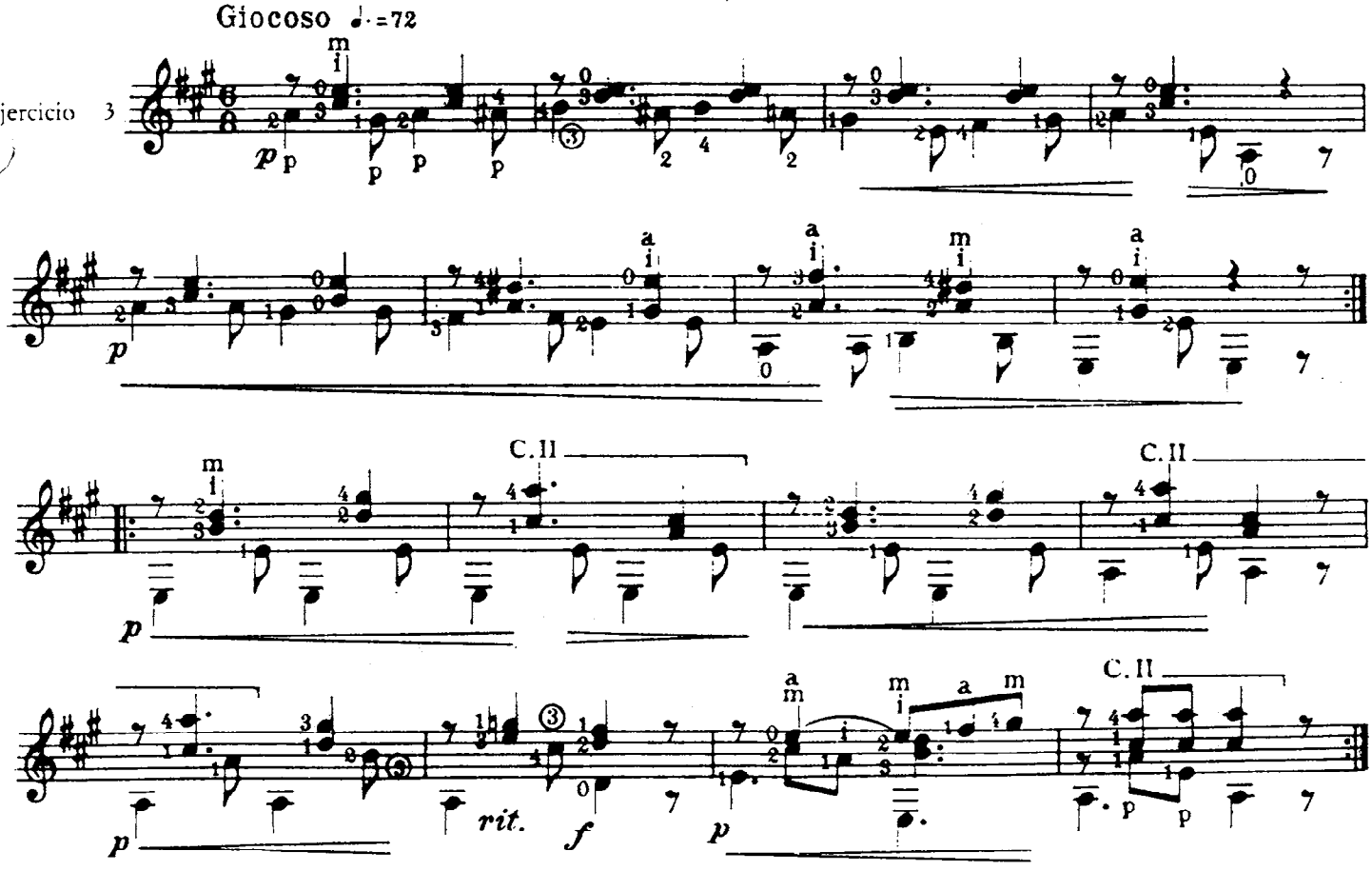
Ejercicio 8



23 2°

Giocoso ♩.=72

Ejercicio 3

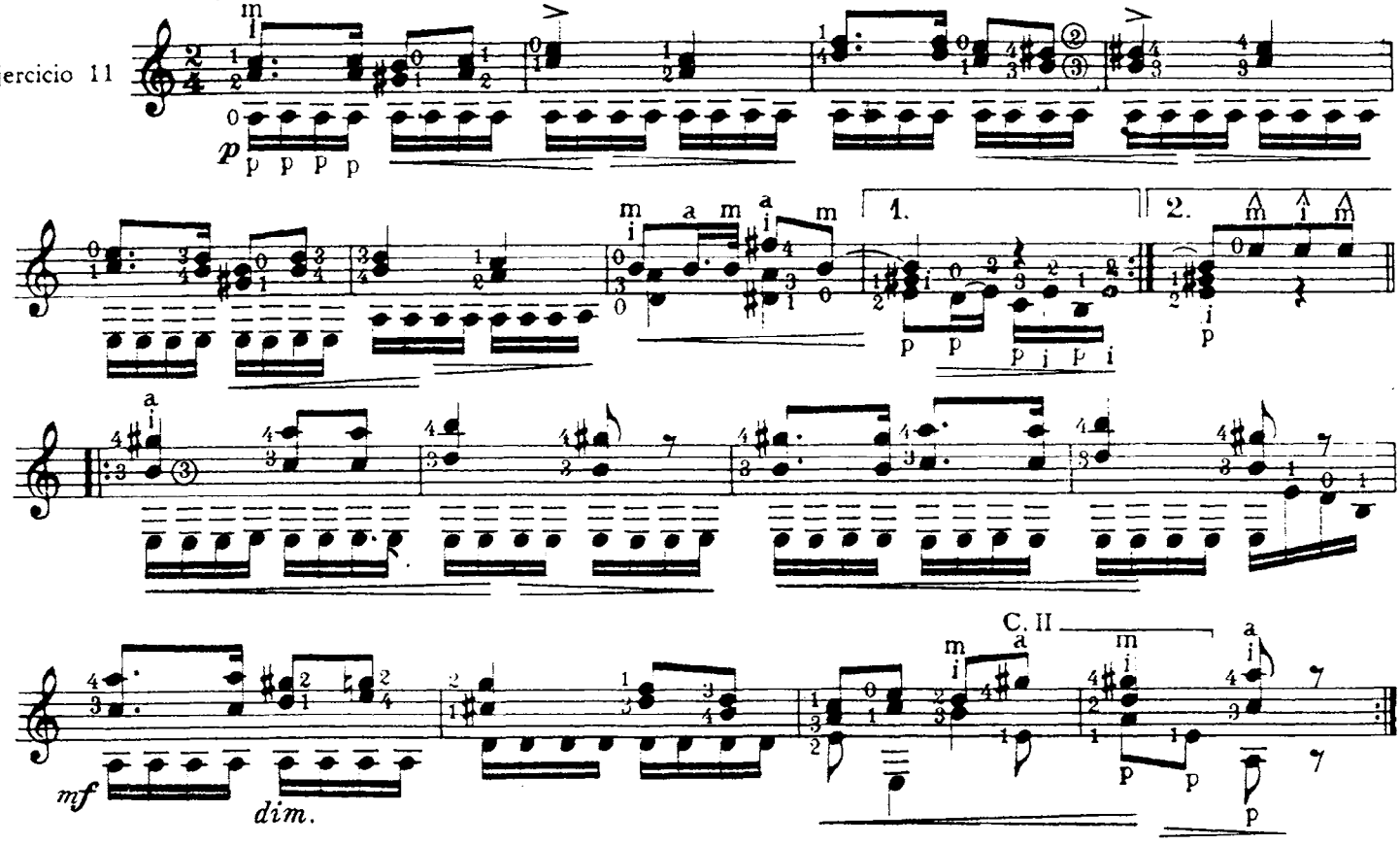


HM 14

24

Ejercicio 11

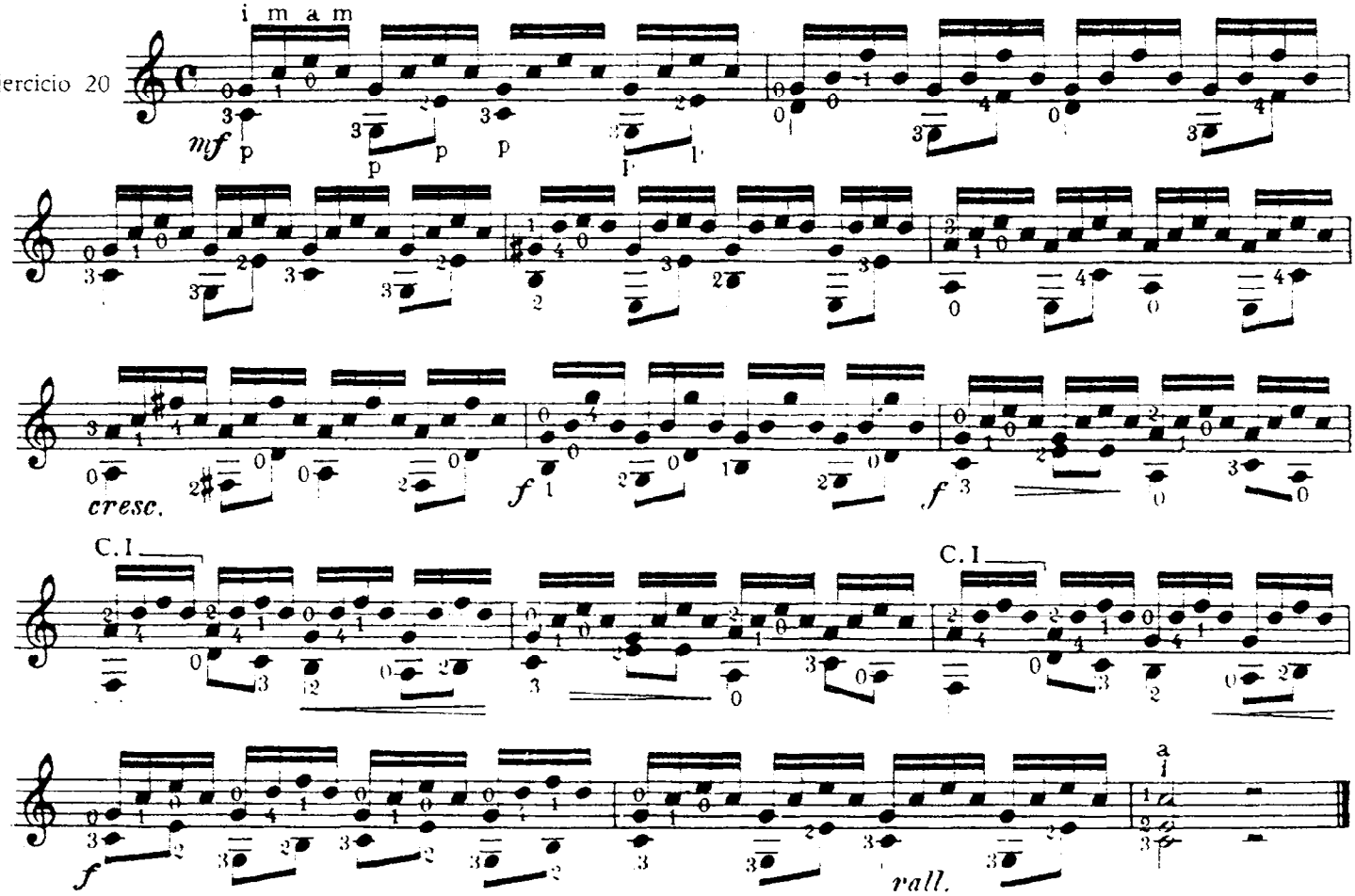
Andantino ♩=66



25

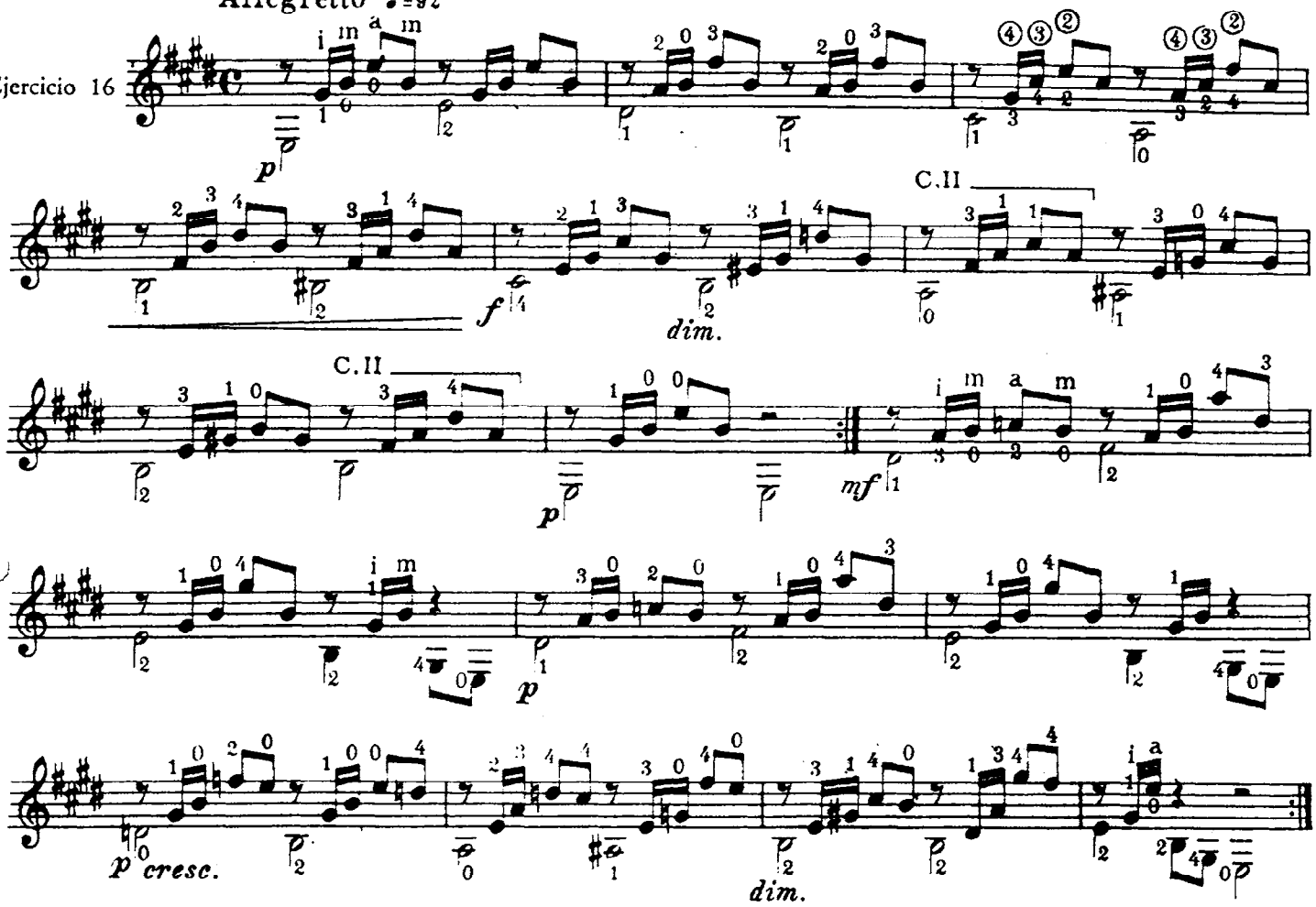
Ejercicio 20

Andantino ♩=69



Allegretto ♩=92

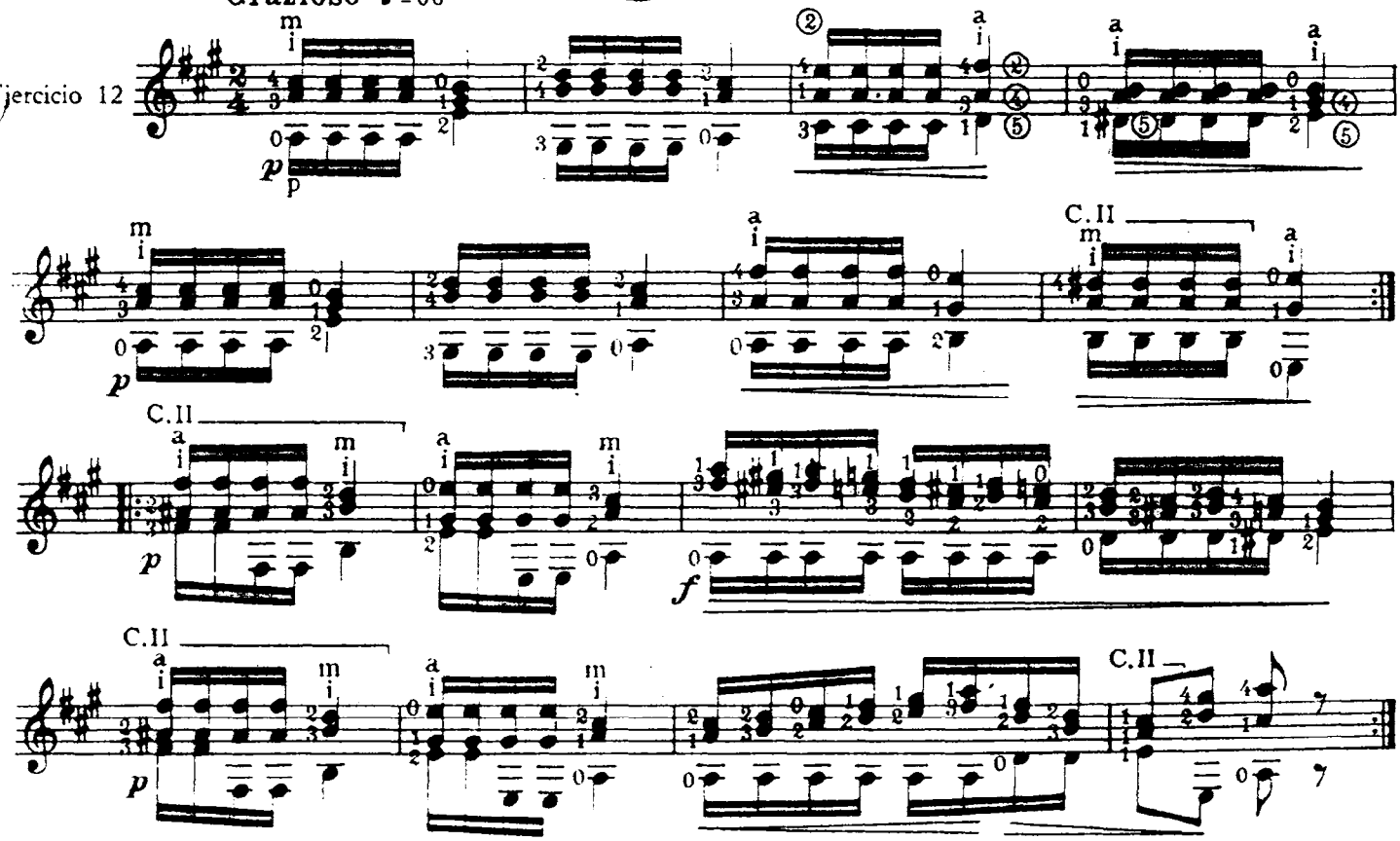
Ejercicio 16



27

Grazioso ♩=66

Ejercicio 12



28 3ª/2ª

Lento maestoso ♩.=46

Ejercicio 4

29

Allegretto ♪ = 104

Lección 26

dolce

C. II

p cresc.

½ C.V

½ C.VII

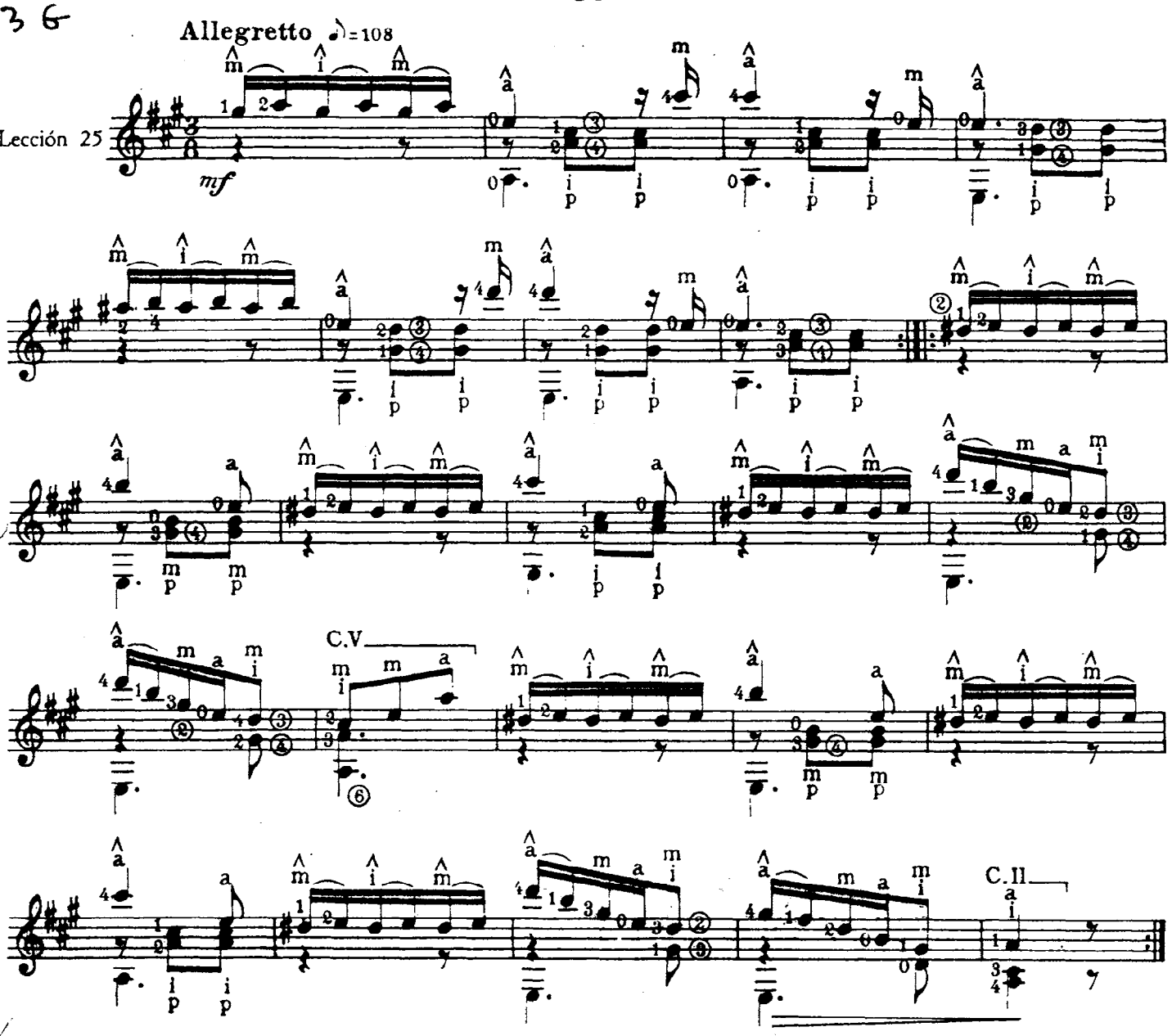
C.V

+30

36

Allegretto ♪=108

Lección 25

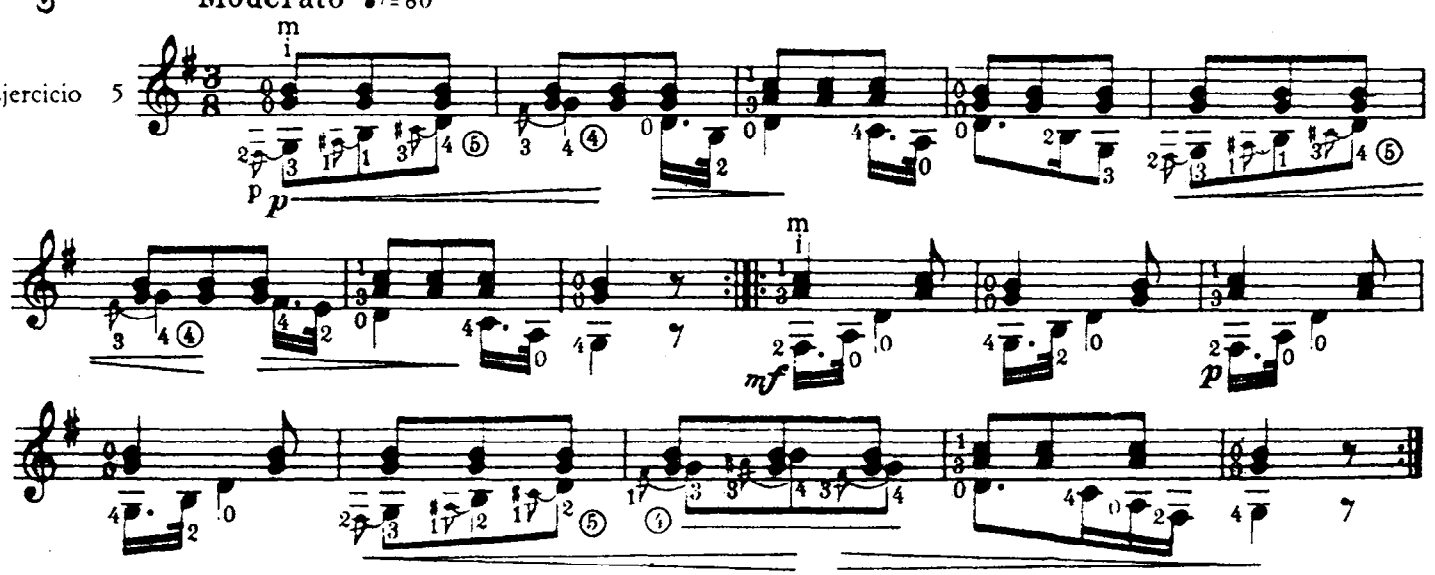


31

3-0

Moderato ♪=80

Ejercicio 5

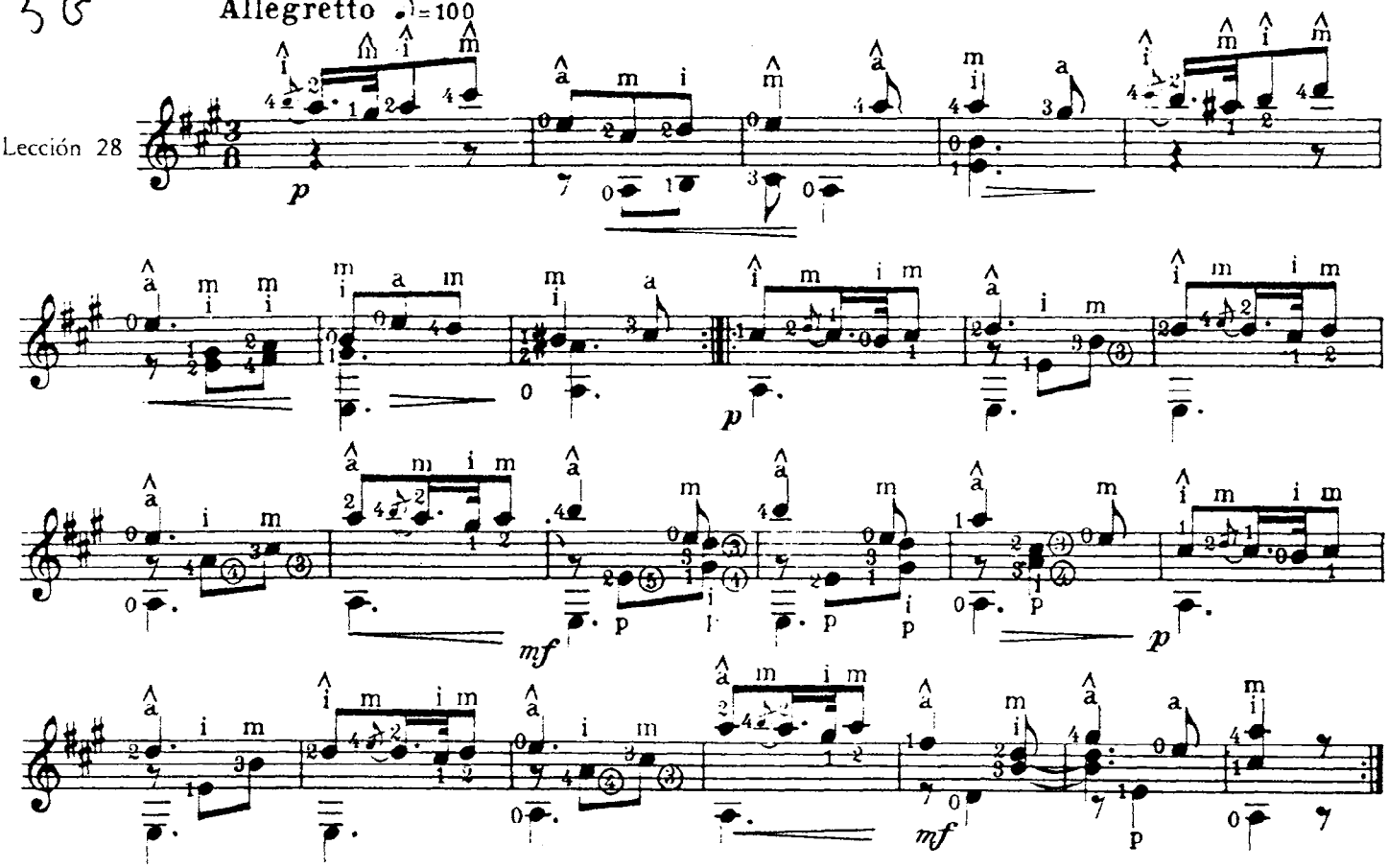


3.º 32

36

Allegretto ♪=100

Lección 28

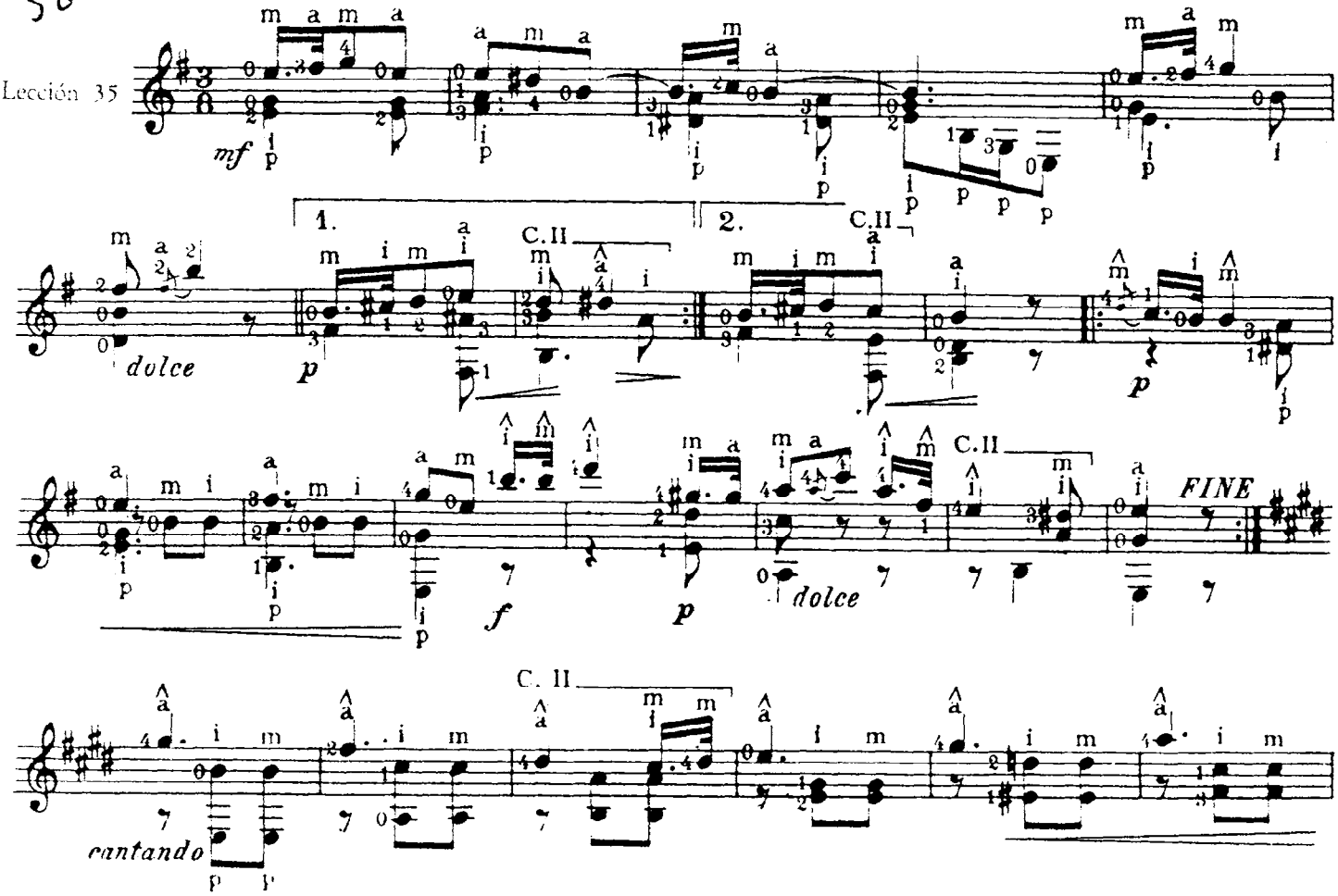


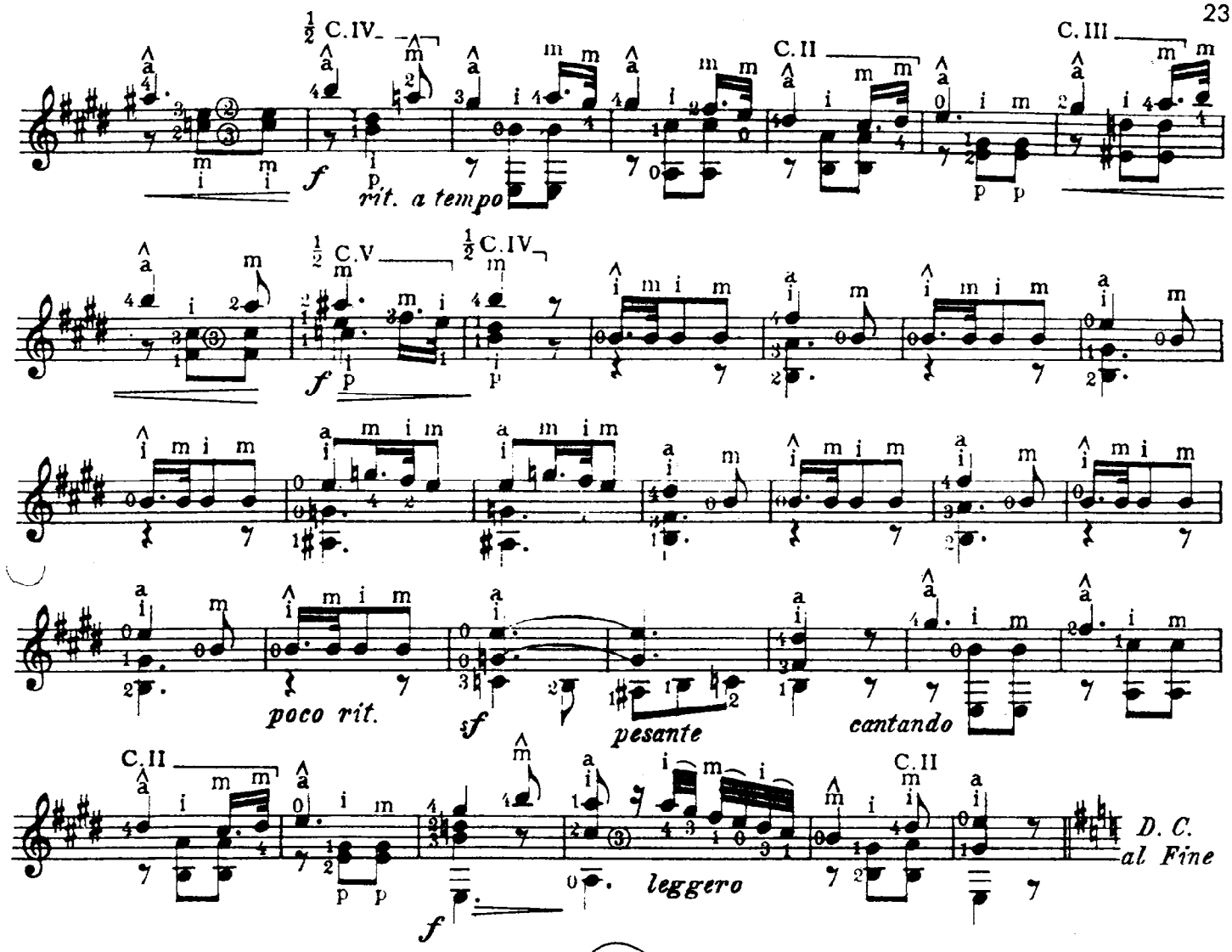
3.º 33

36

Allegretto ♪=100

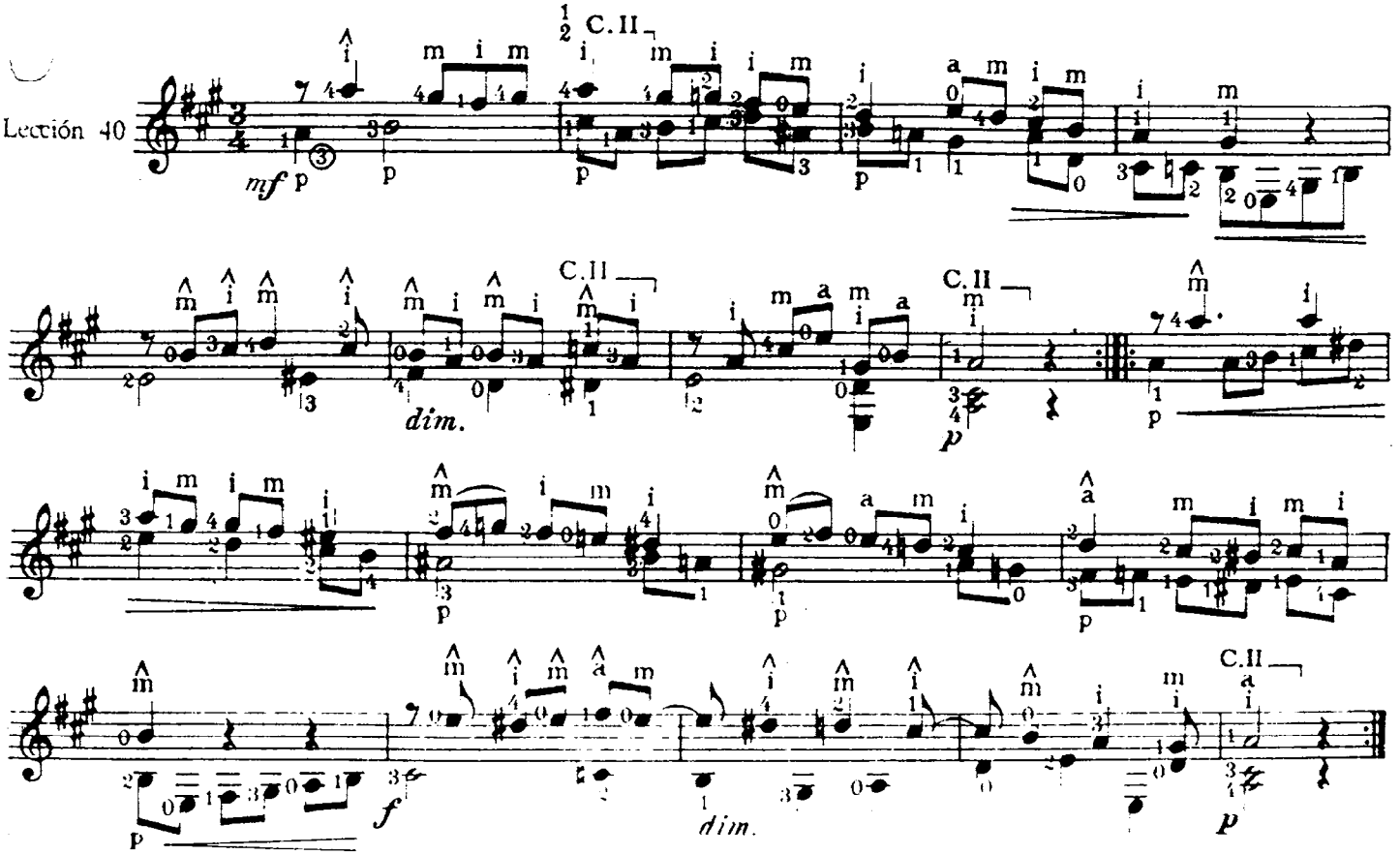
Lección 35





3.ª (34)

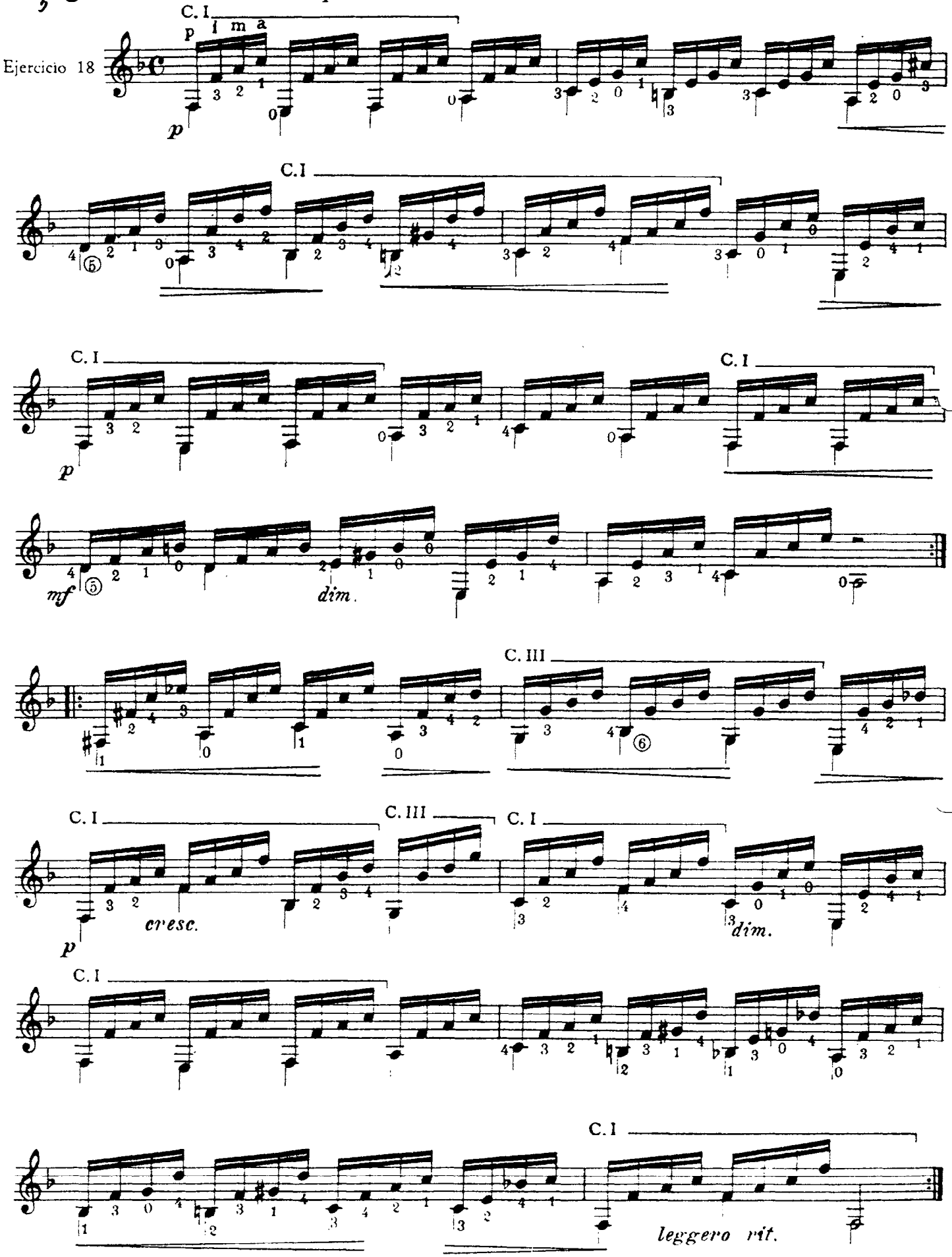
Andantino con moto ♩= 76



35

Moderato con espressione ♩= 80

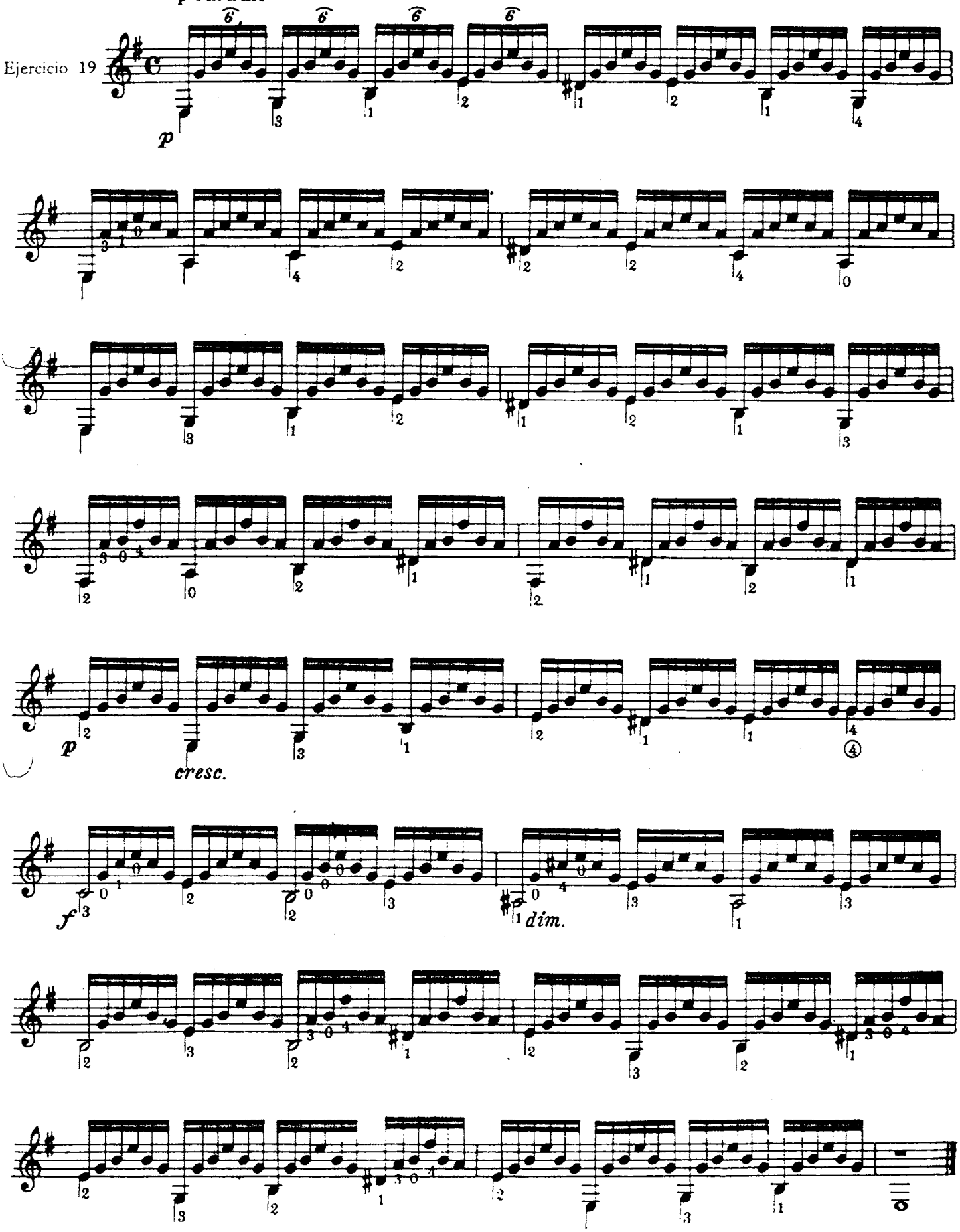
Ejercicio 18



36 2-5

Allegro ♩=80
p i m a m i

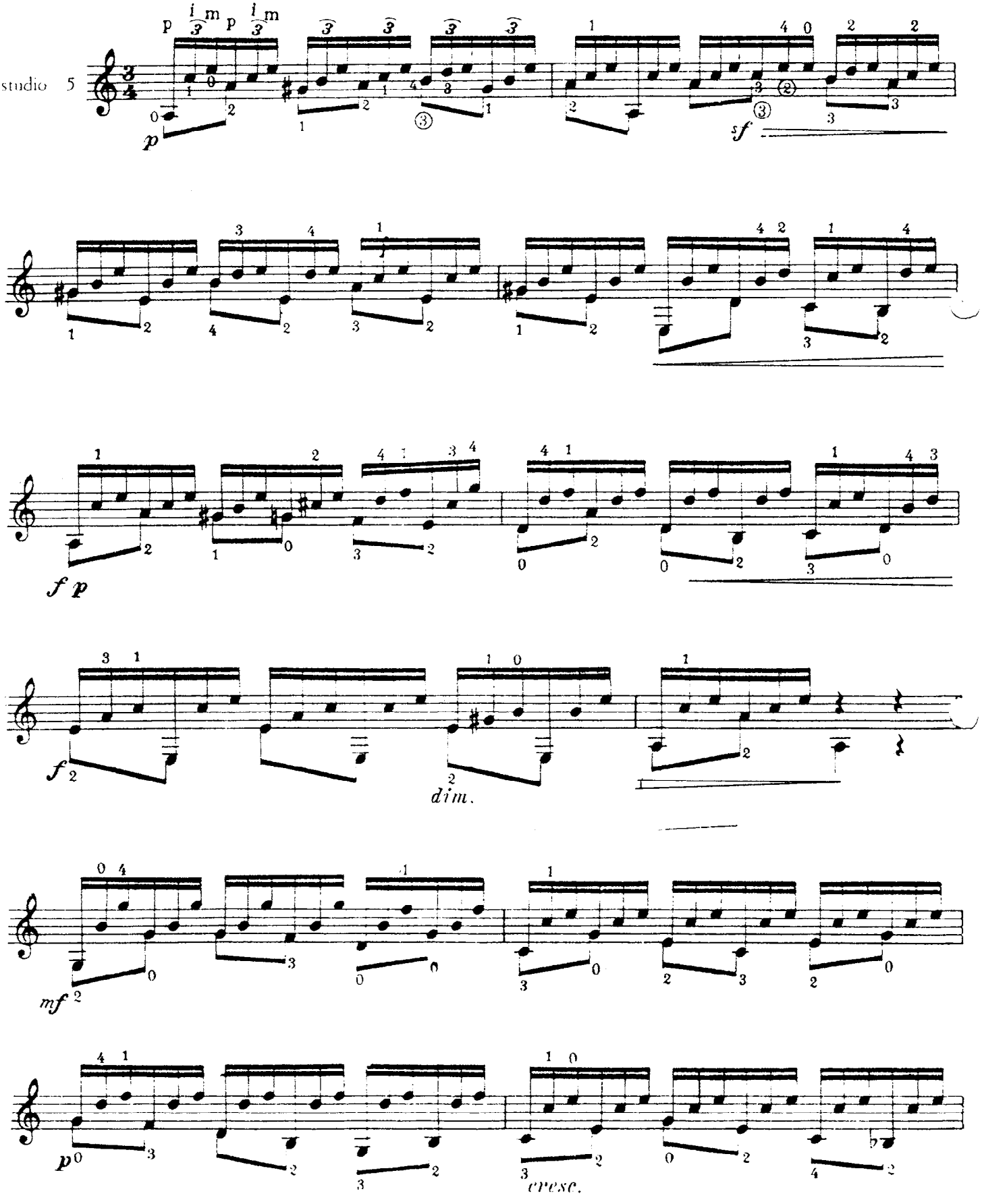
Ejercicio 19

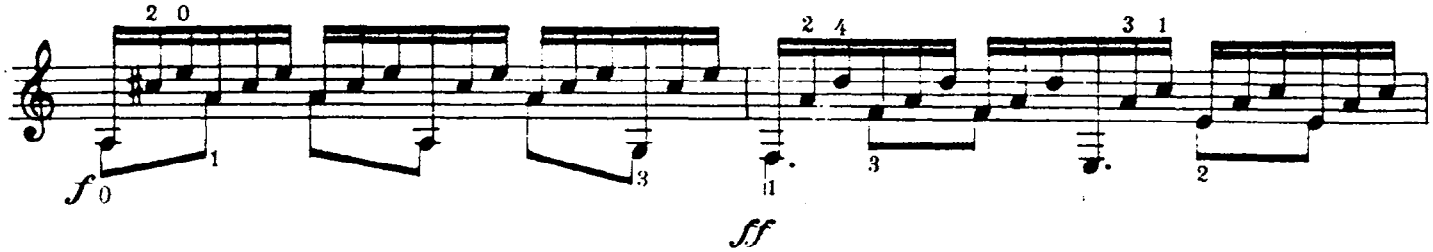


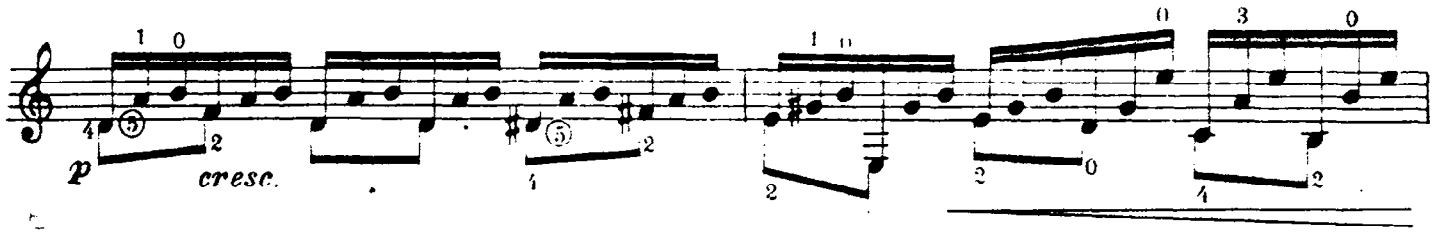
37

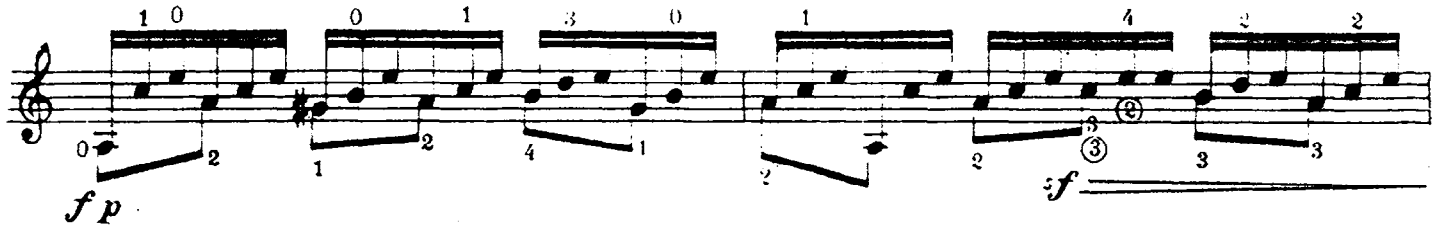
Allegretto ♩=66

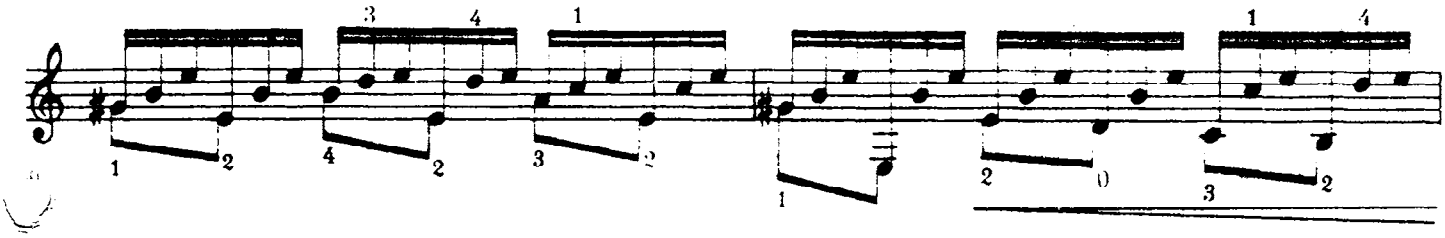
Estudio 5

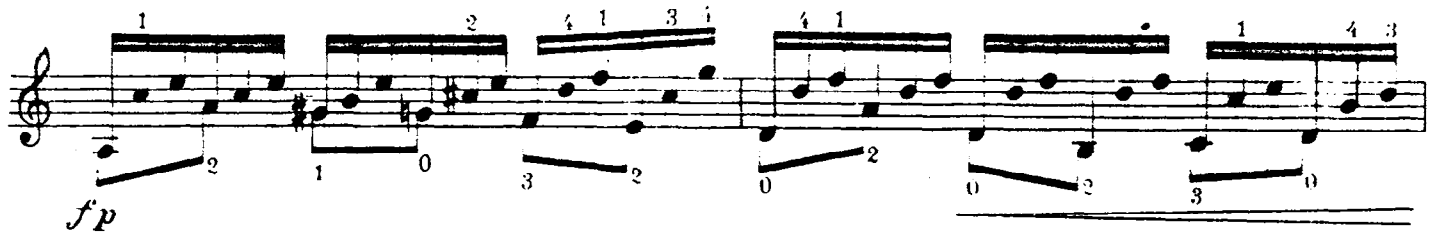


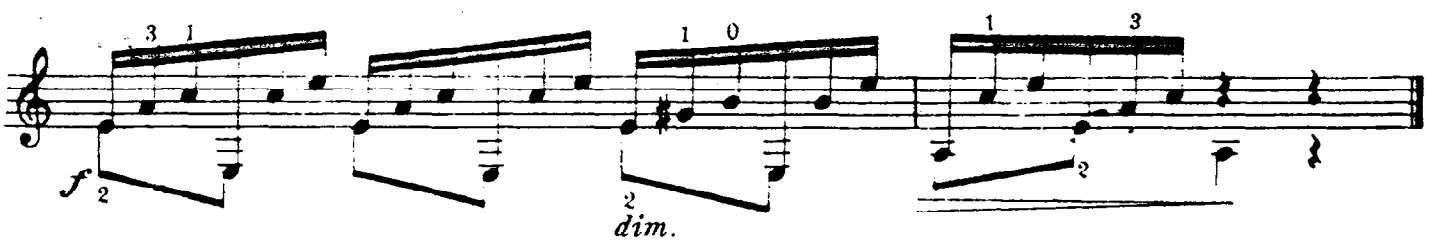

f
ff


p
cresc.


f p
sf

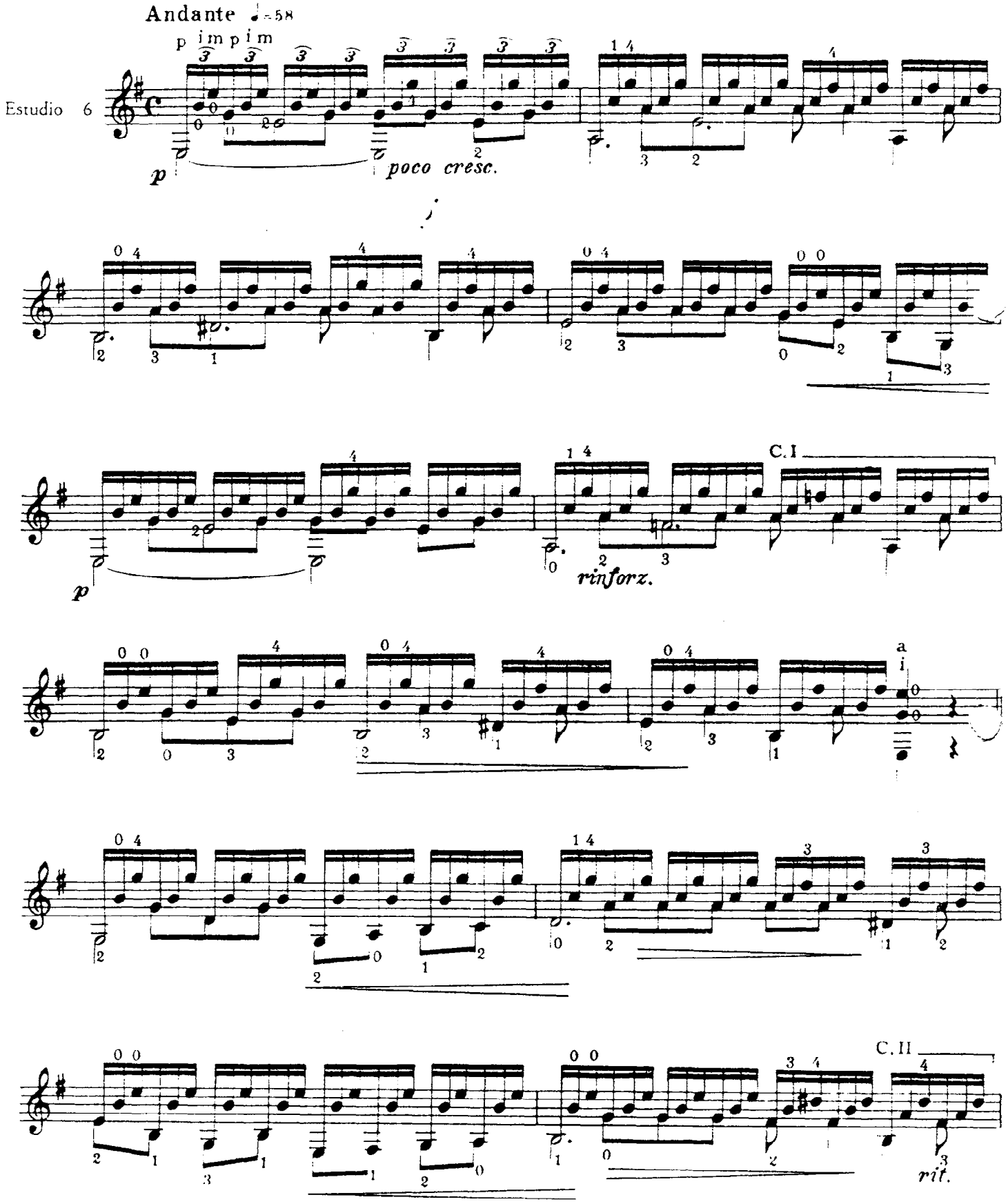


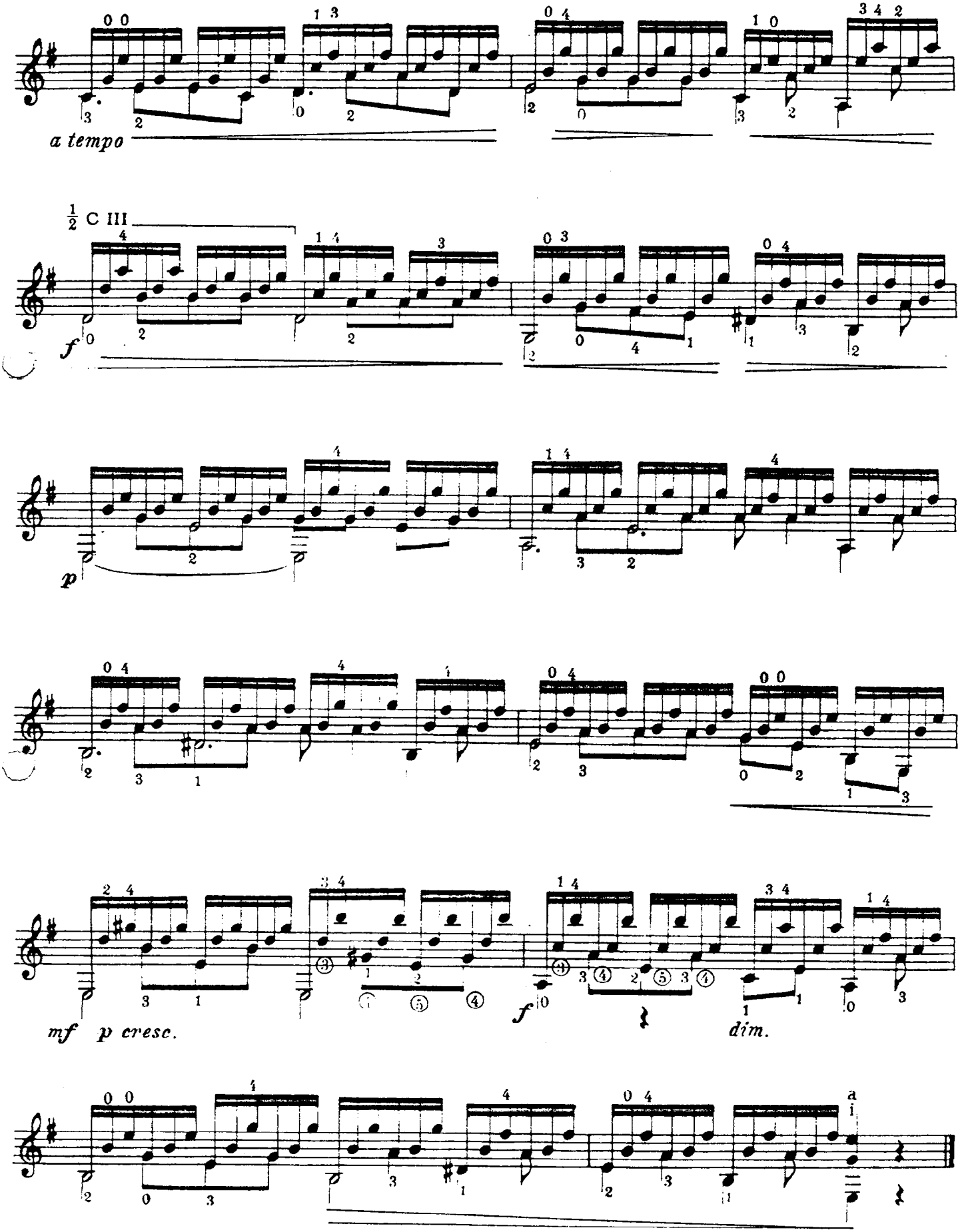

f p


f
dim.

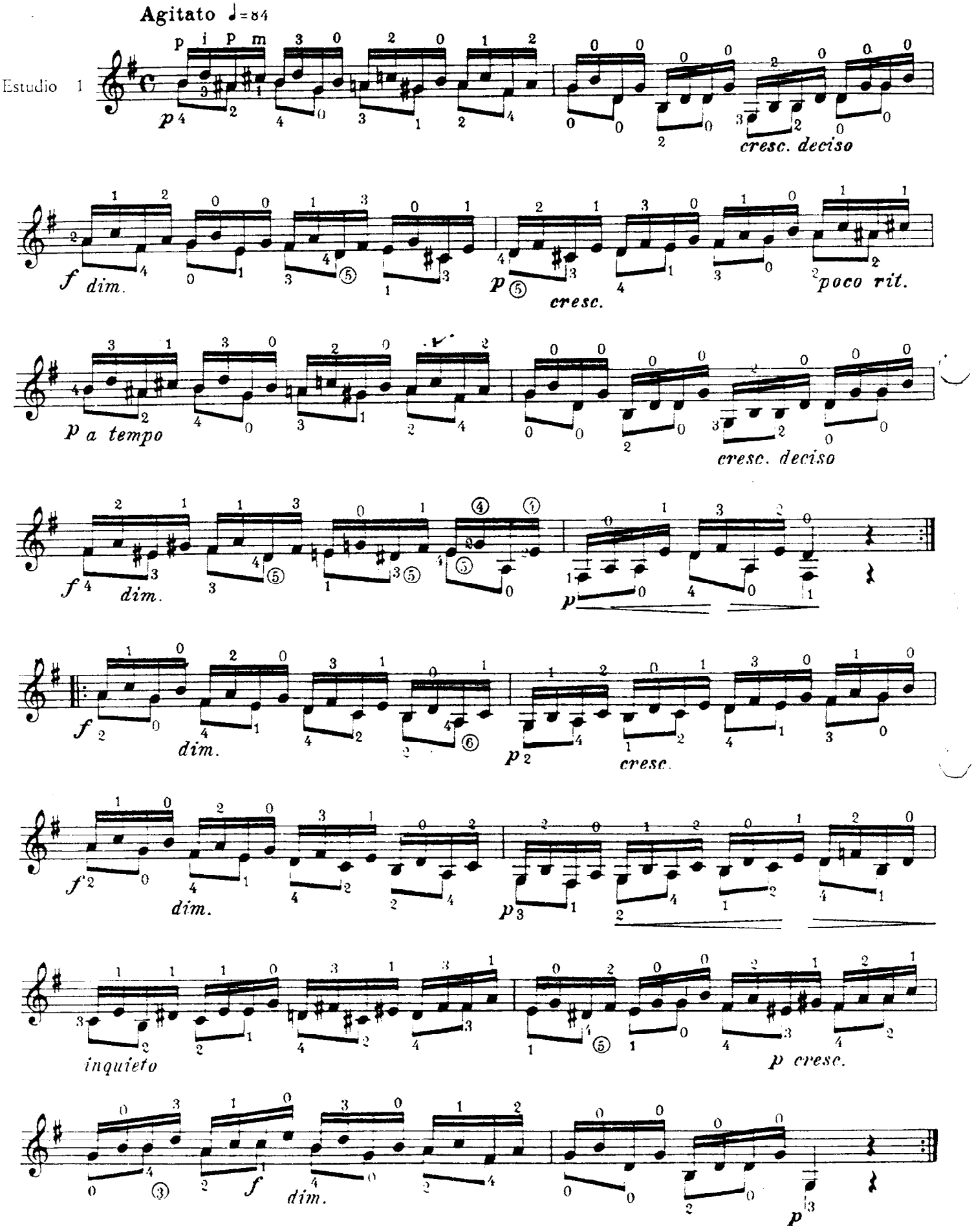
38 3°

Estudio 6

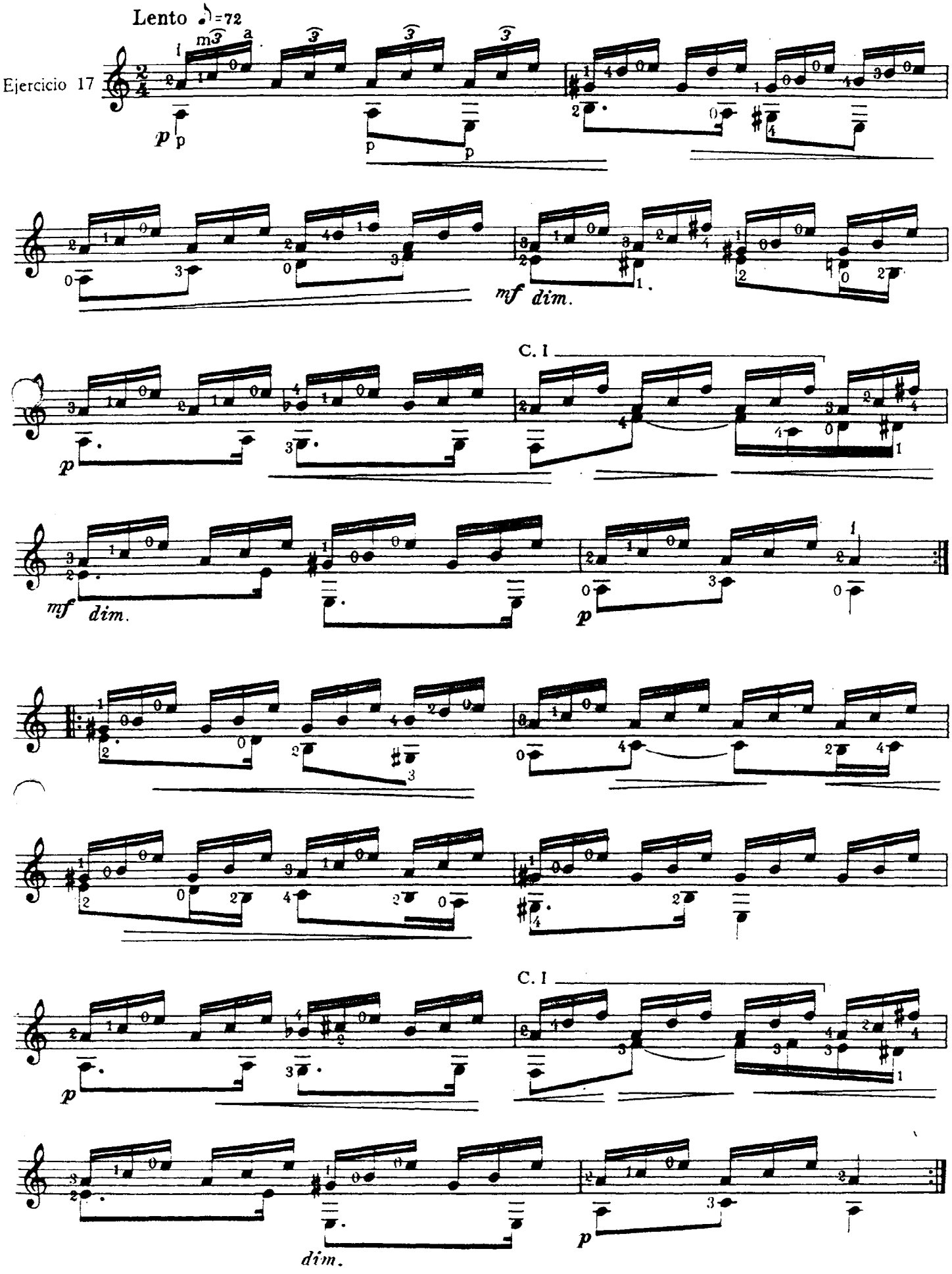



a tempo
½ C III
f
p
mf
p cresc.
f
dim.

Estudio 1


Agitato ♩=84
p i p m
cresc. deciso
f dim.
p cresc.
poco rit.
p a tempo
cresc. deciso
f dim.
p
f dim.
p cresc.
f dim.
p
inquieto
p cresc.
f dim.
p

Ejercicio 17

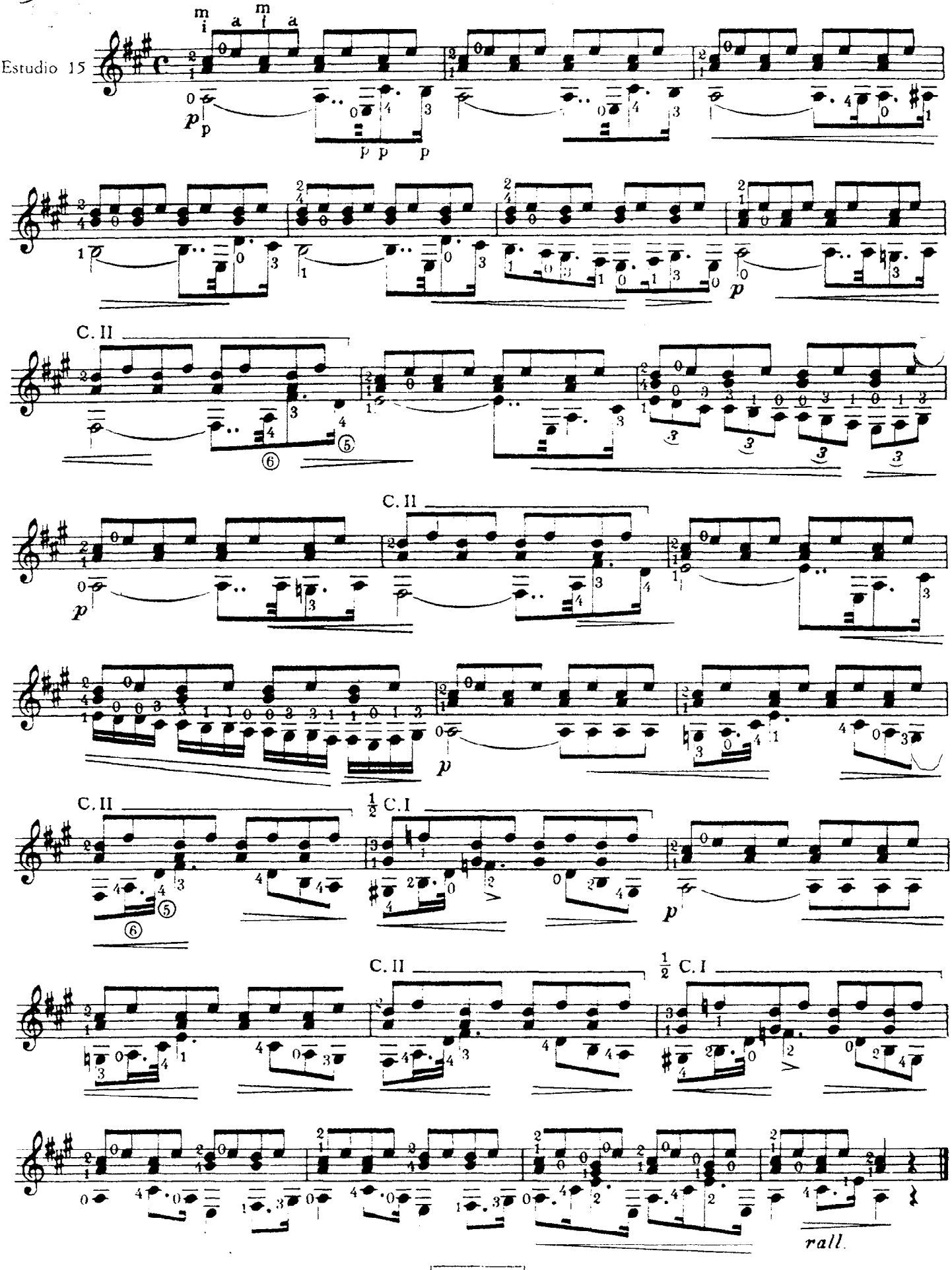


41 3.0 14

36

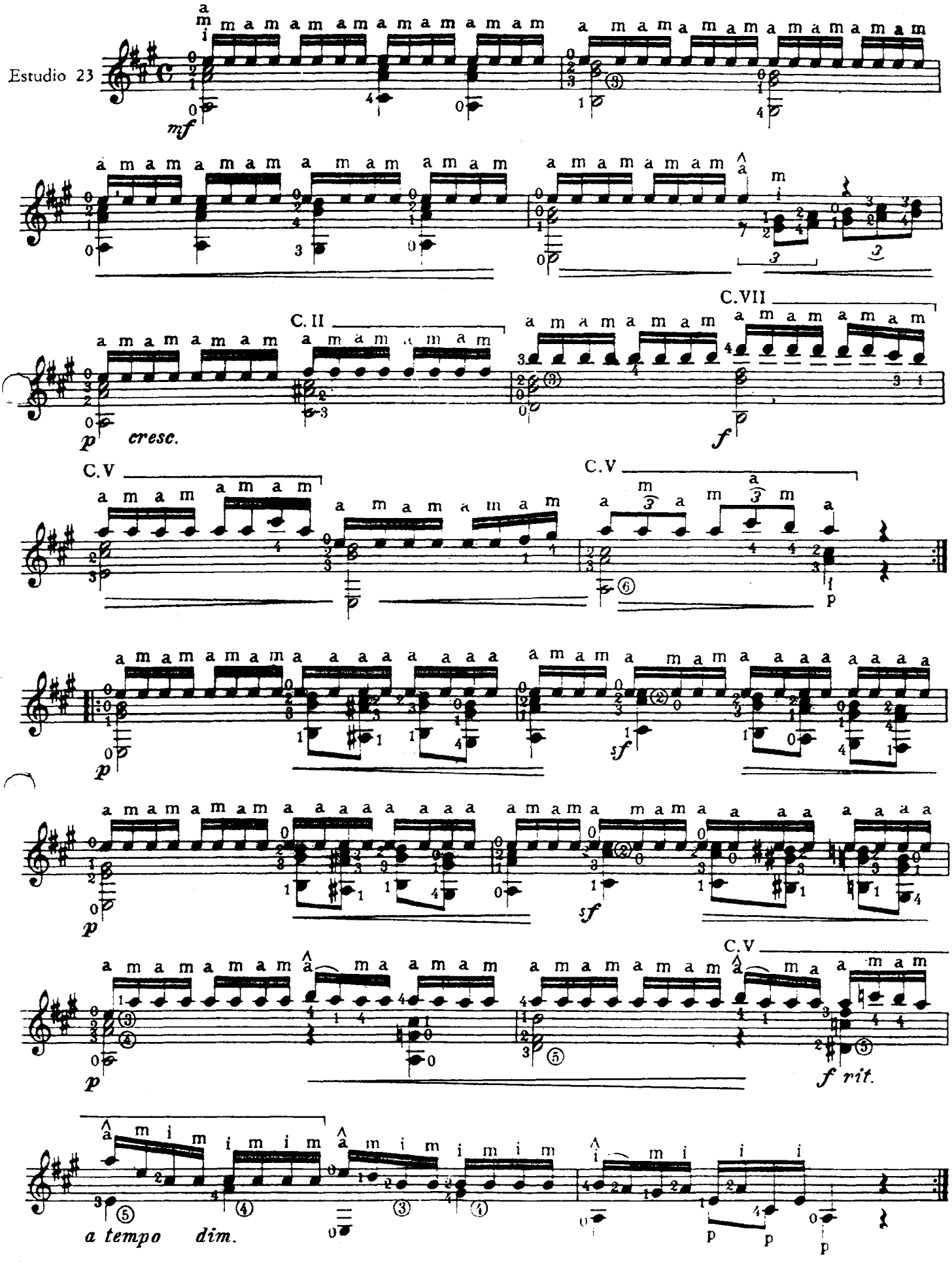
Andante maestoso ♩= 63

Estudio 15



Andantino ♩=72

Estudio 23



4-°G

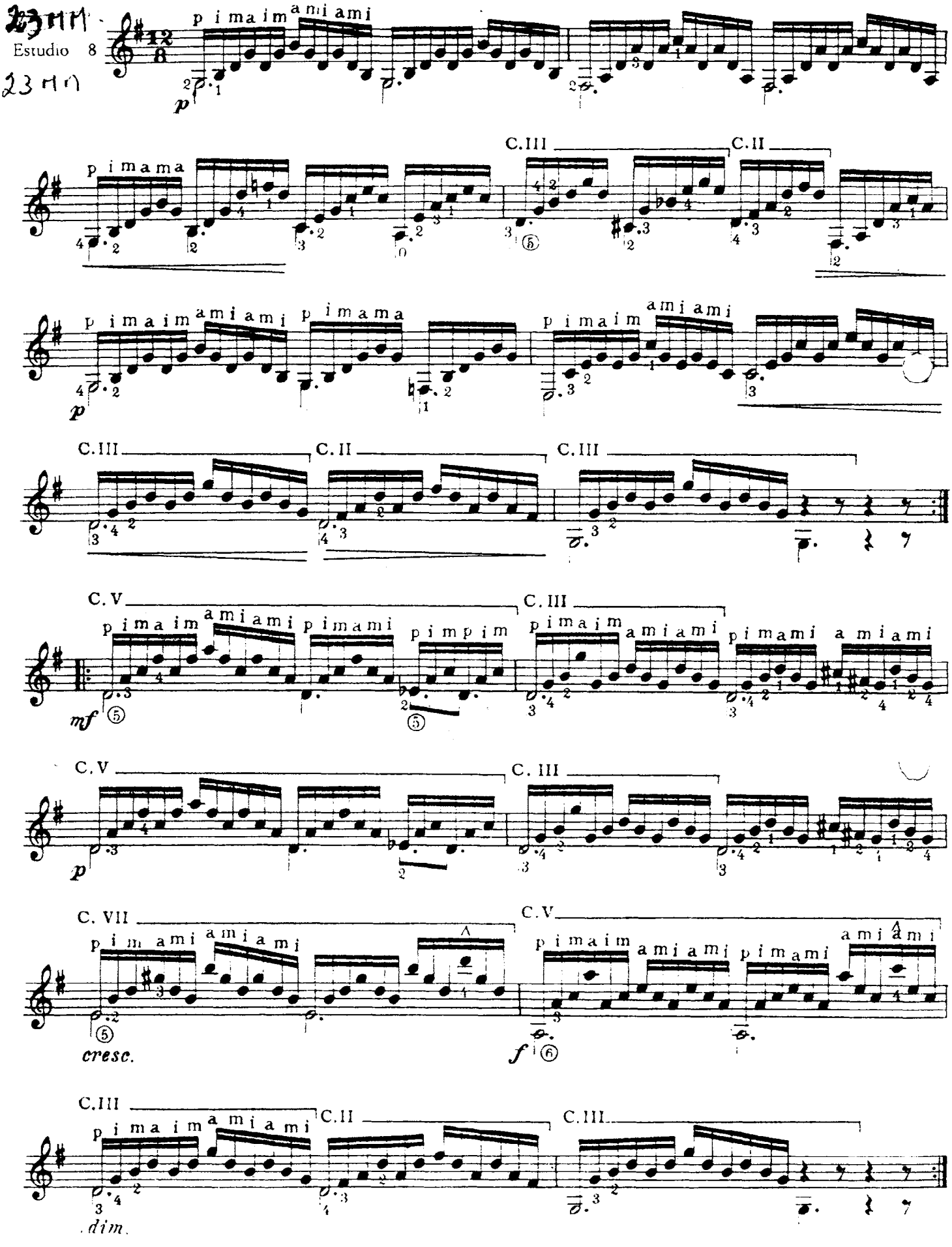
(43) 4°

23MM

Estudio 8

23MM

Allegro ♩.=76



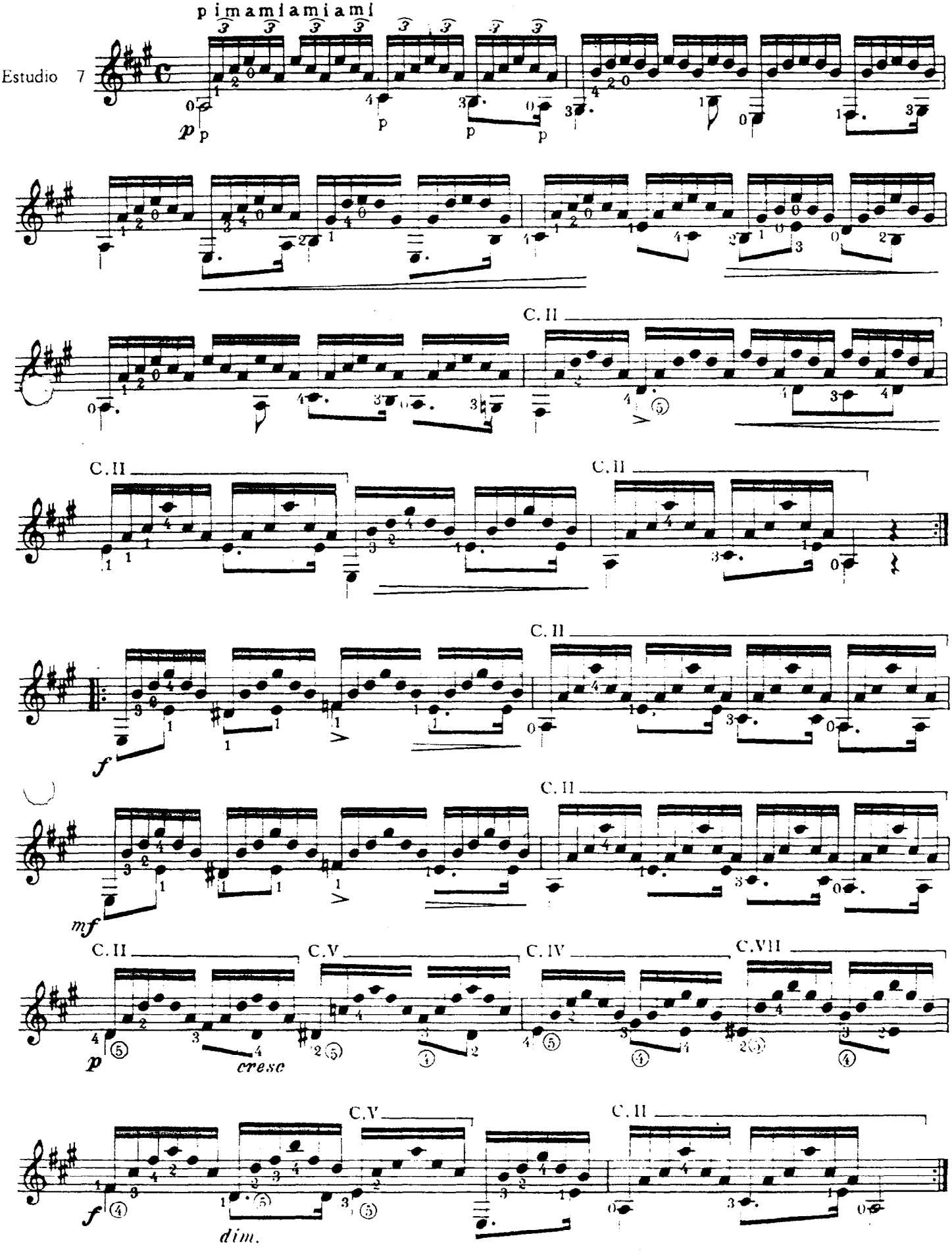
36

44

Allegro ♩=80

p i m a m i a m i a m i

Estudio 7

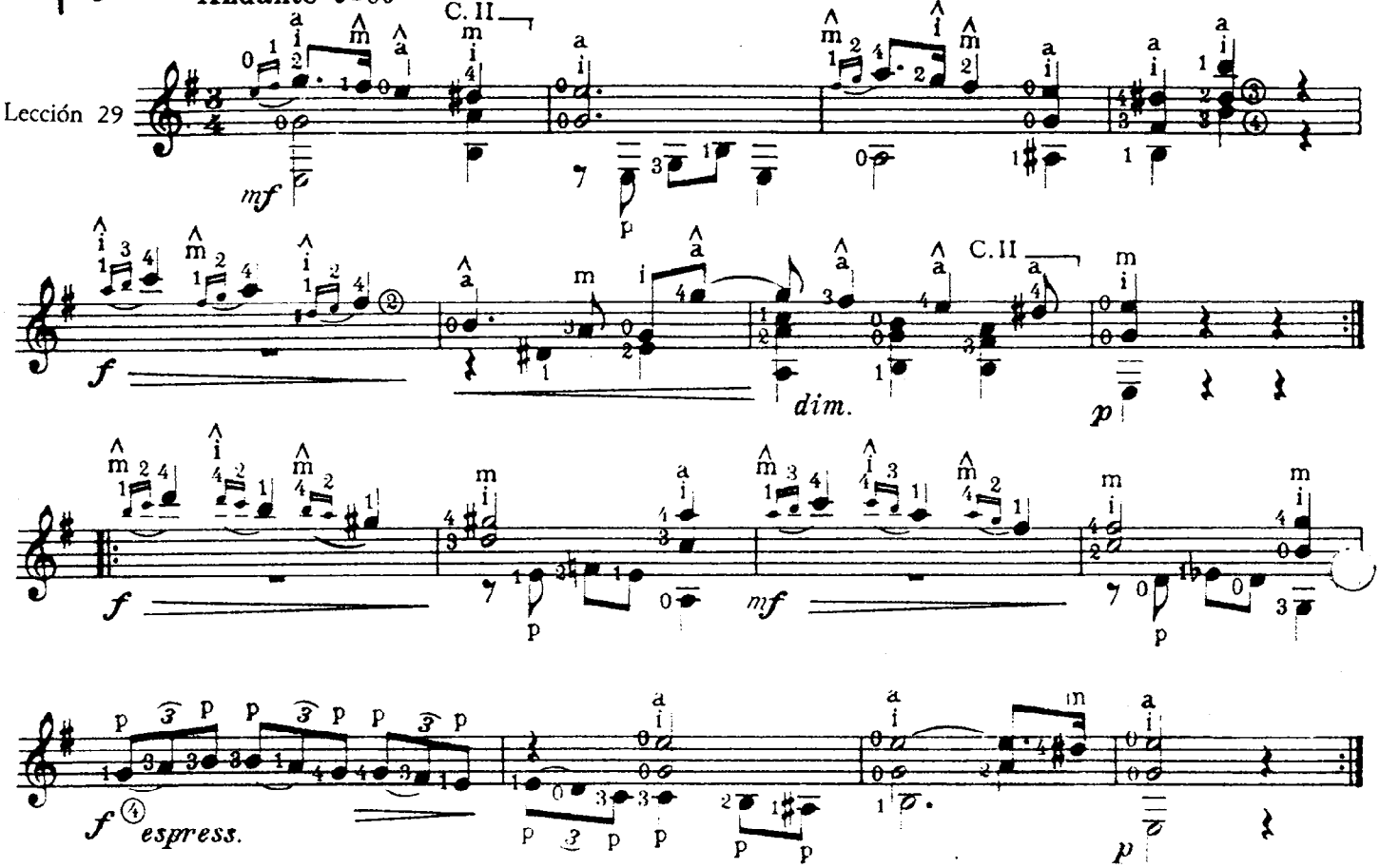


45 4º/3º

4 G

Andante ♩=66

Lección 29

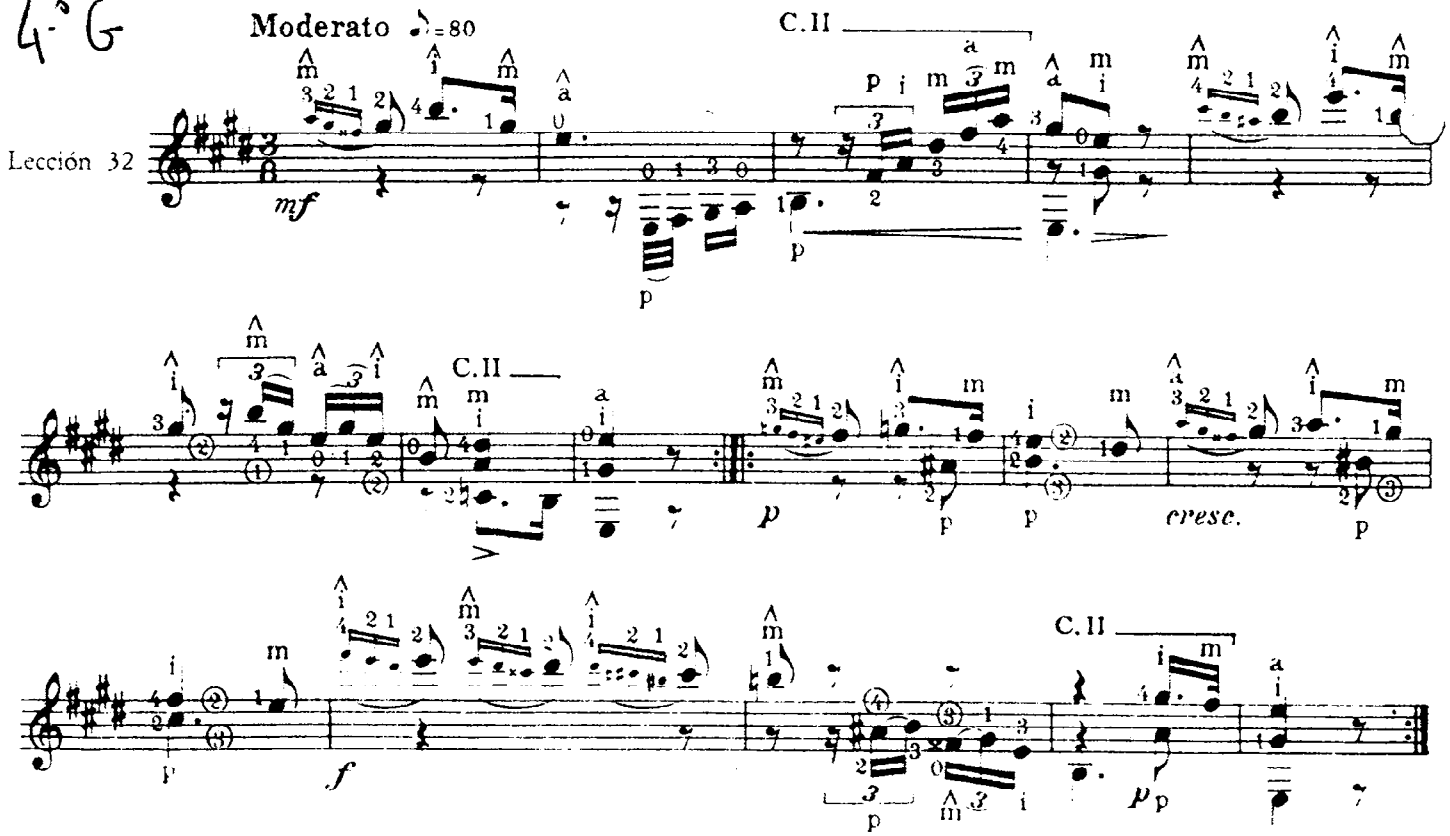


46 4º

4º G

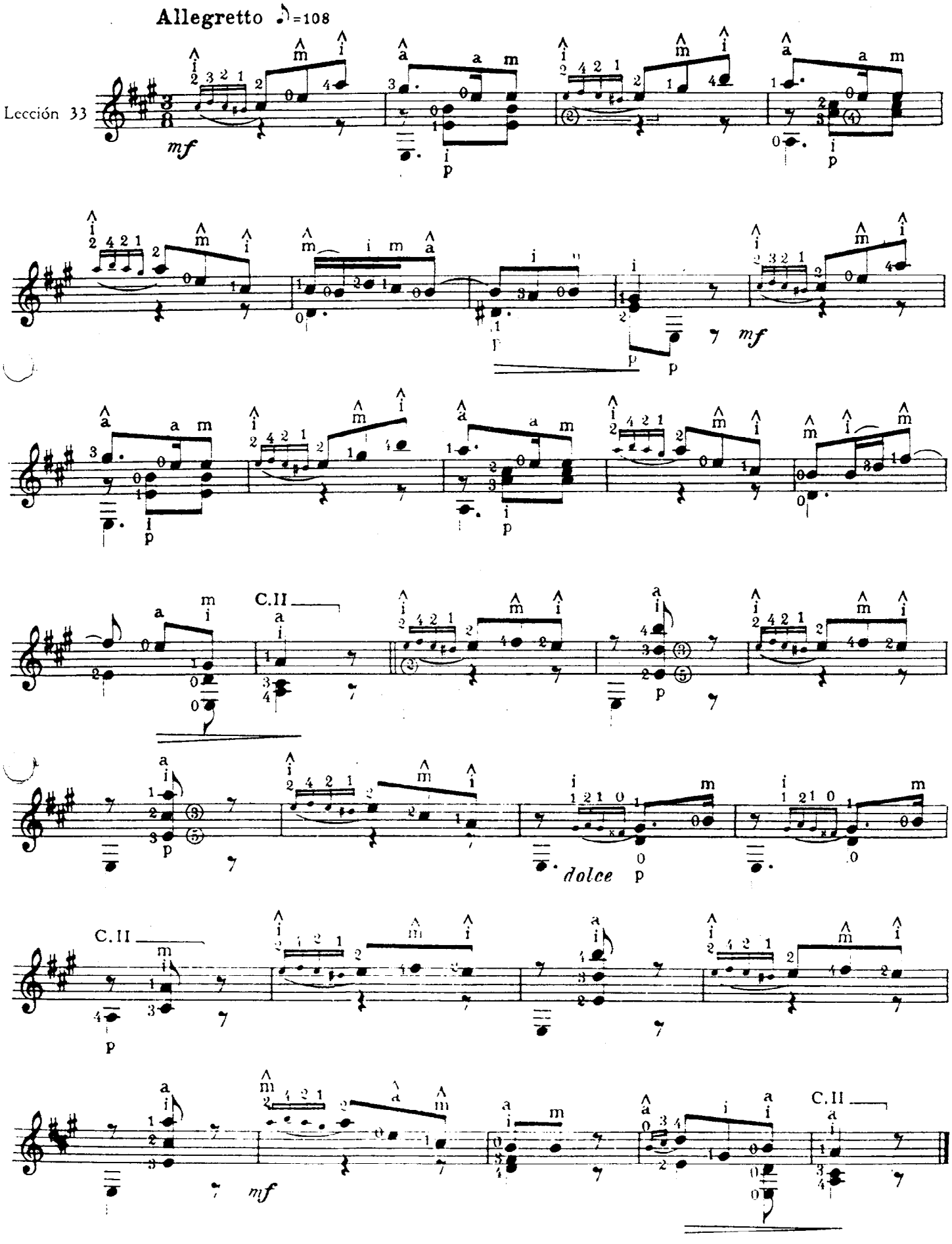
Moderato ♪=80

Lección 32



Allegretto ♪=108

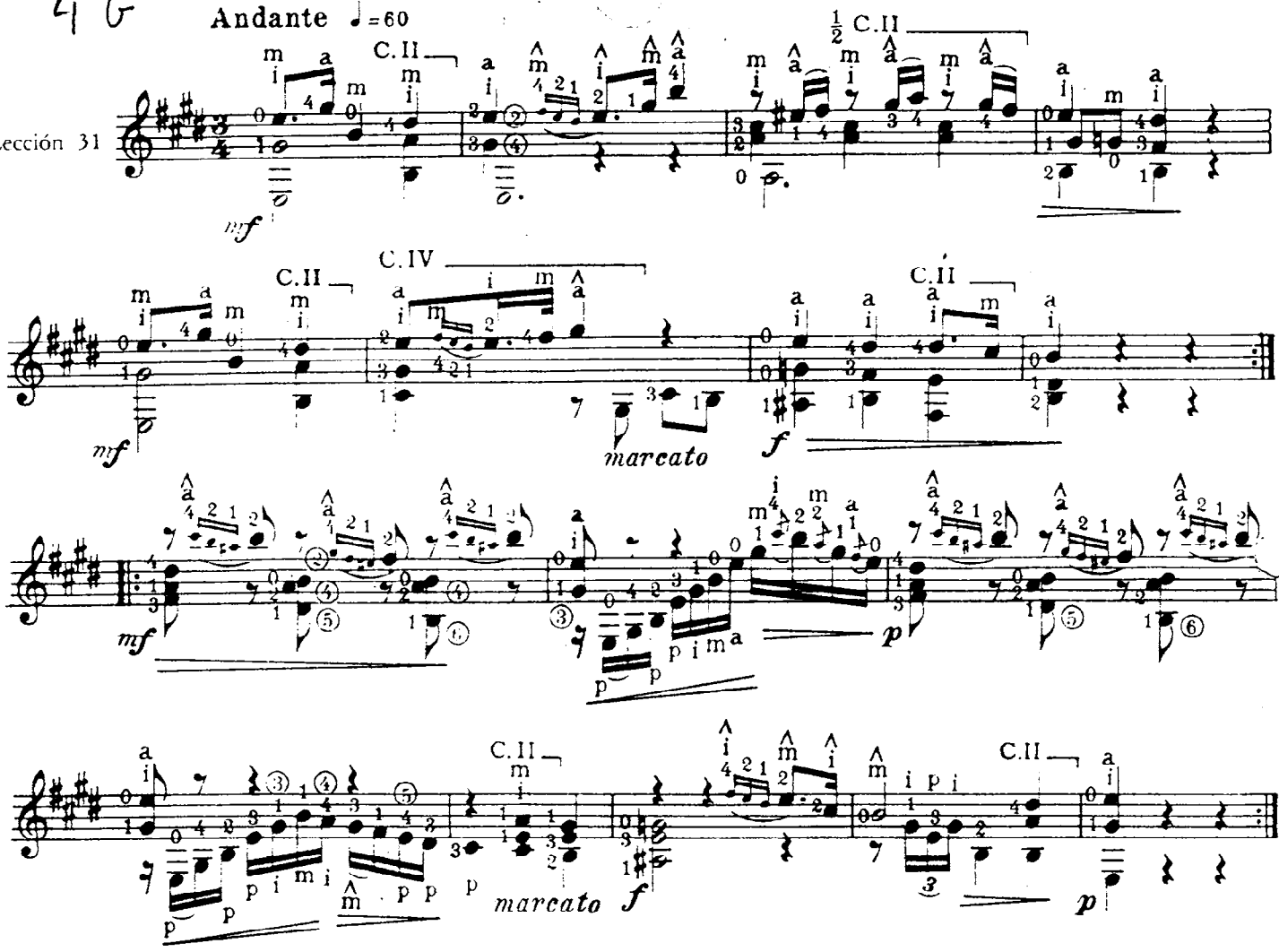
Lección 33



48

Lección 31

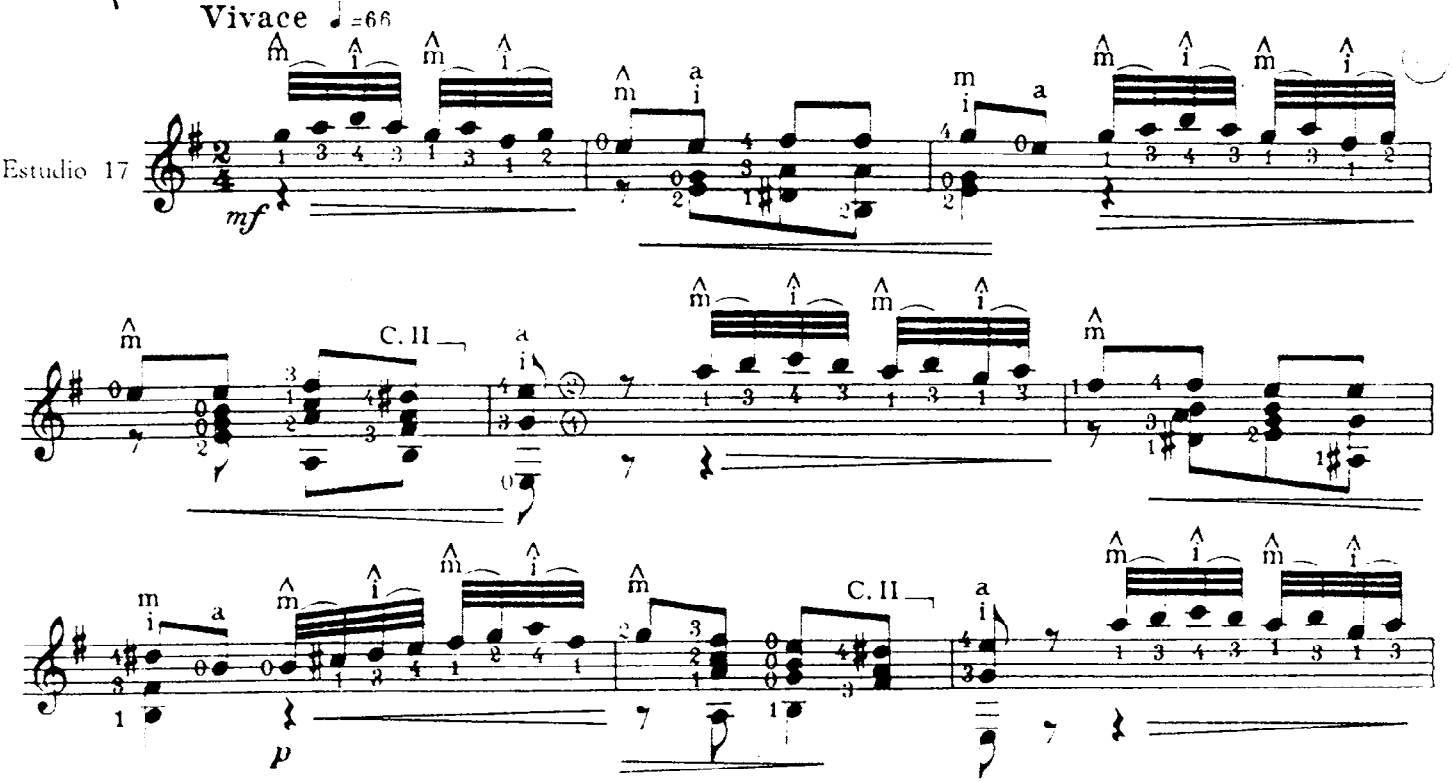
Andante ♩=60

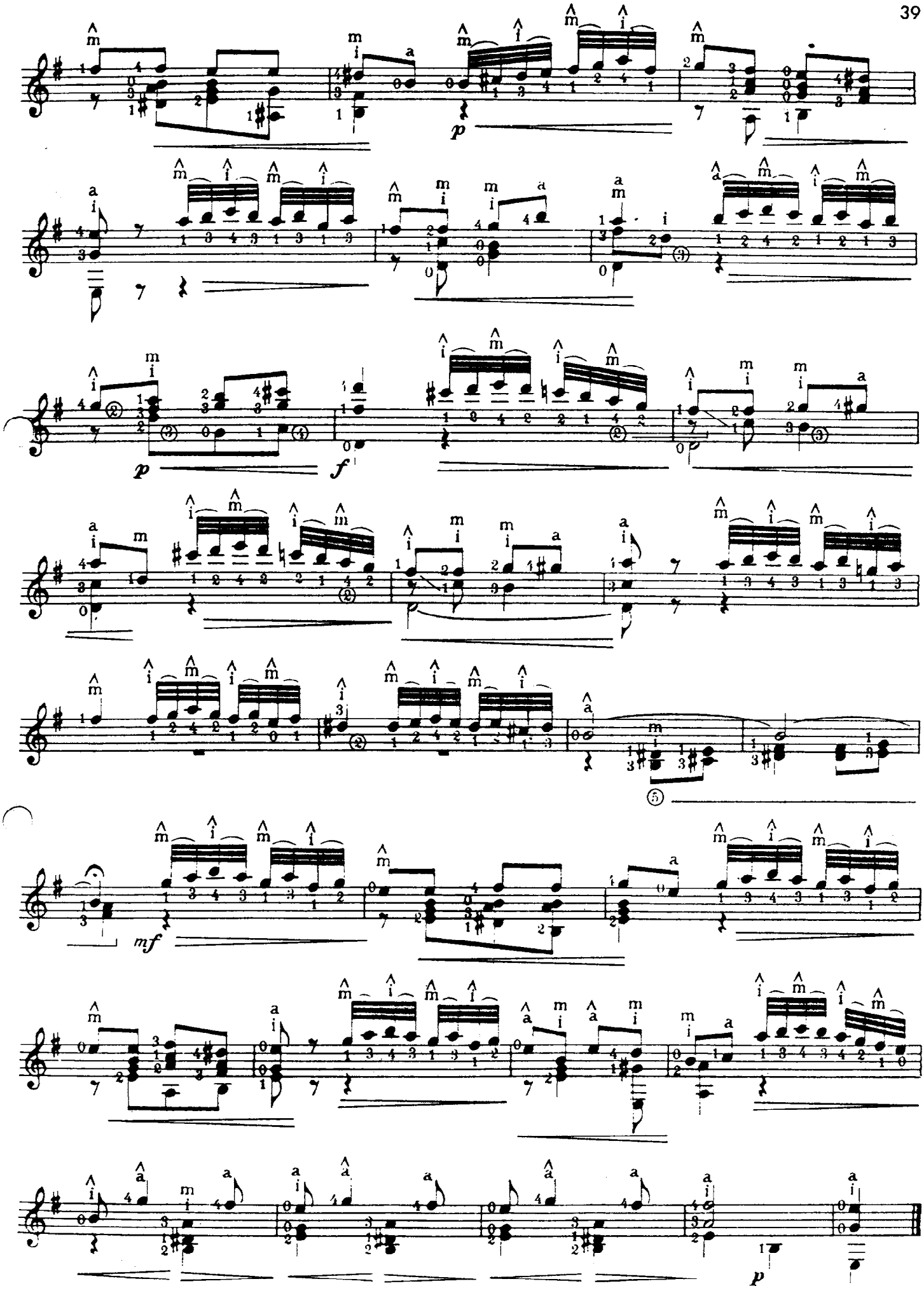


49

Estudio 17

Vivace ♩=66



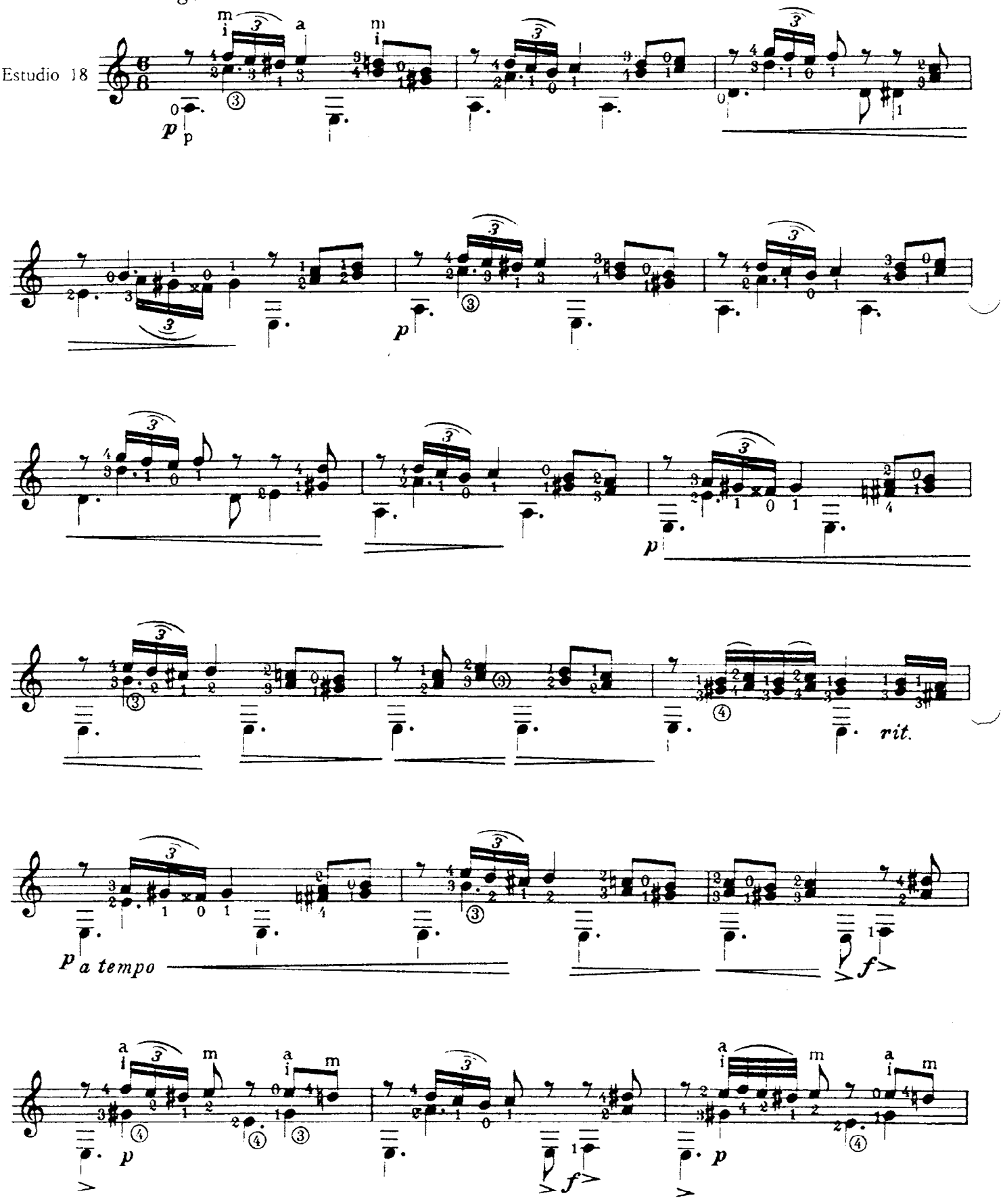

p
p
f
mf
p

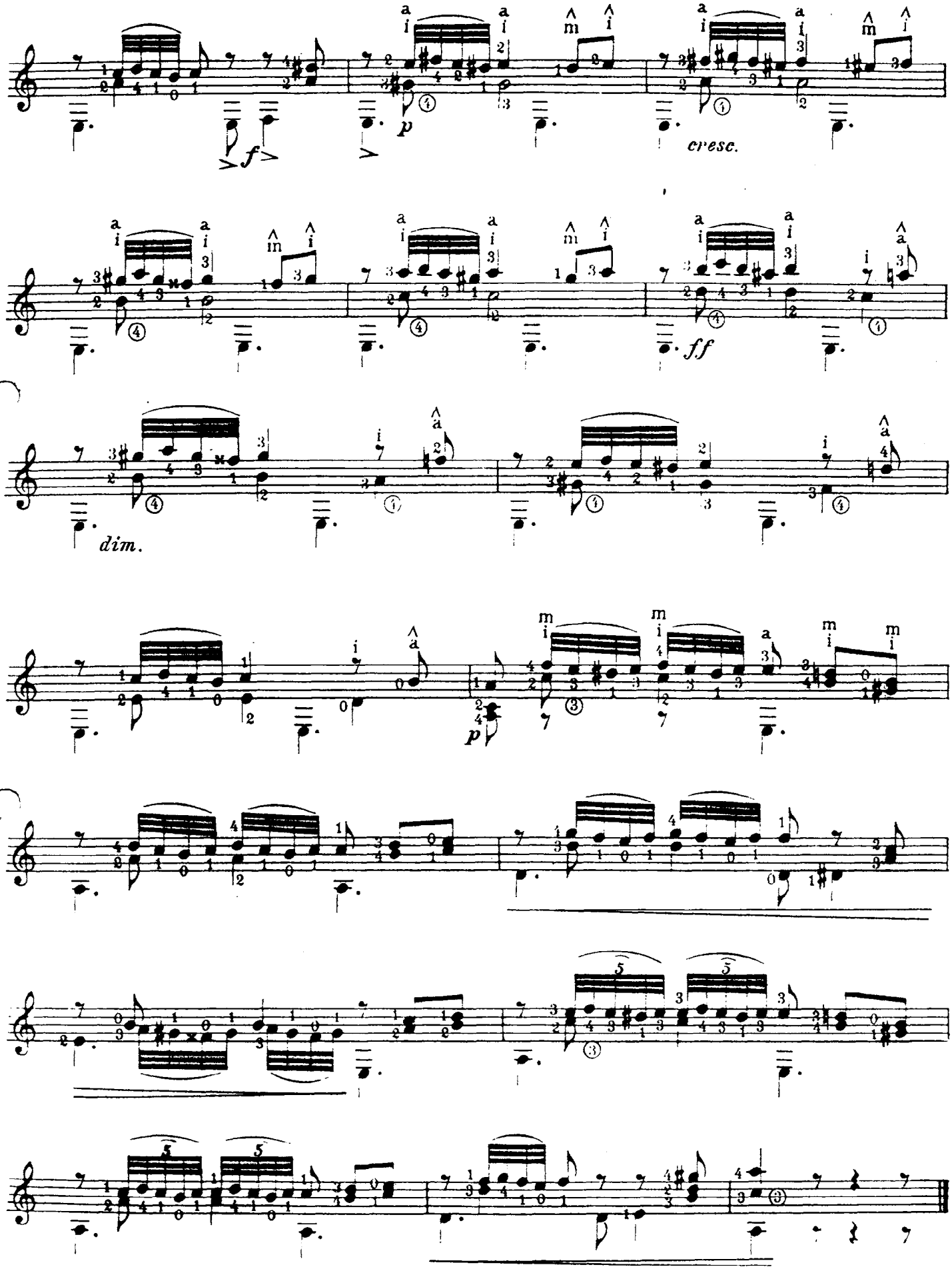
50 50

46

Allegretto ♩.=66

Estudio 18



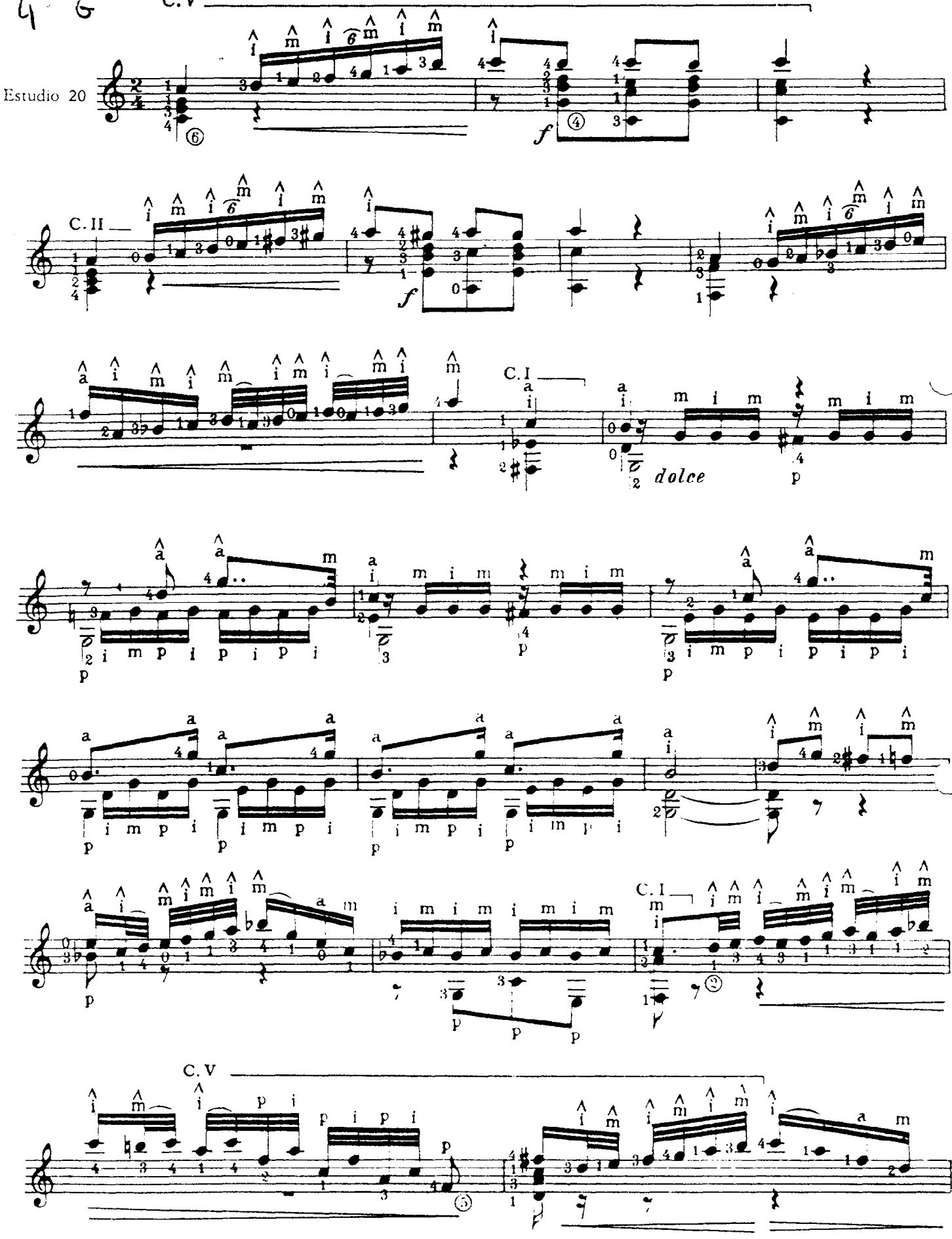

f
p
cresc.
ff
dim.
p

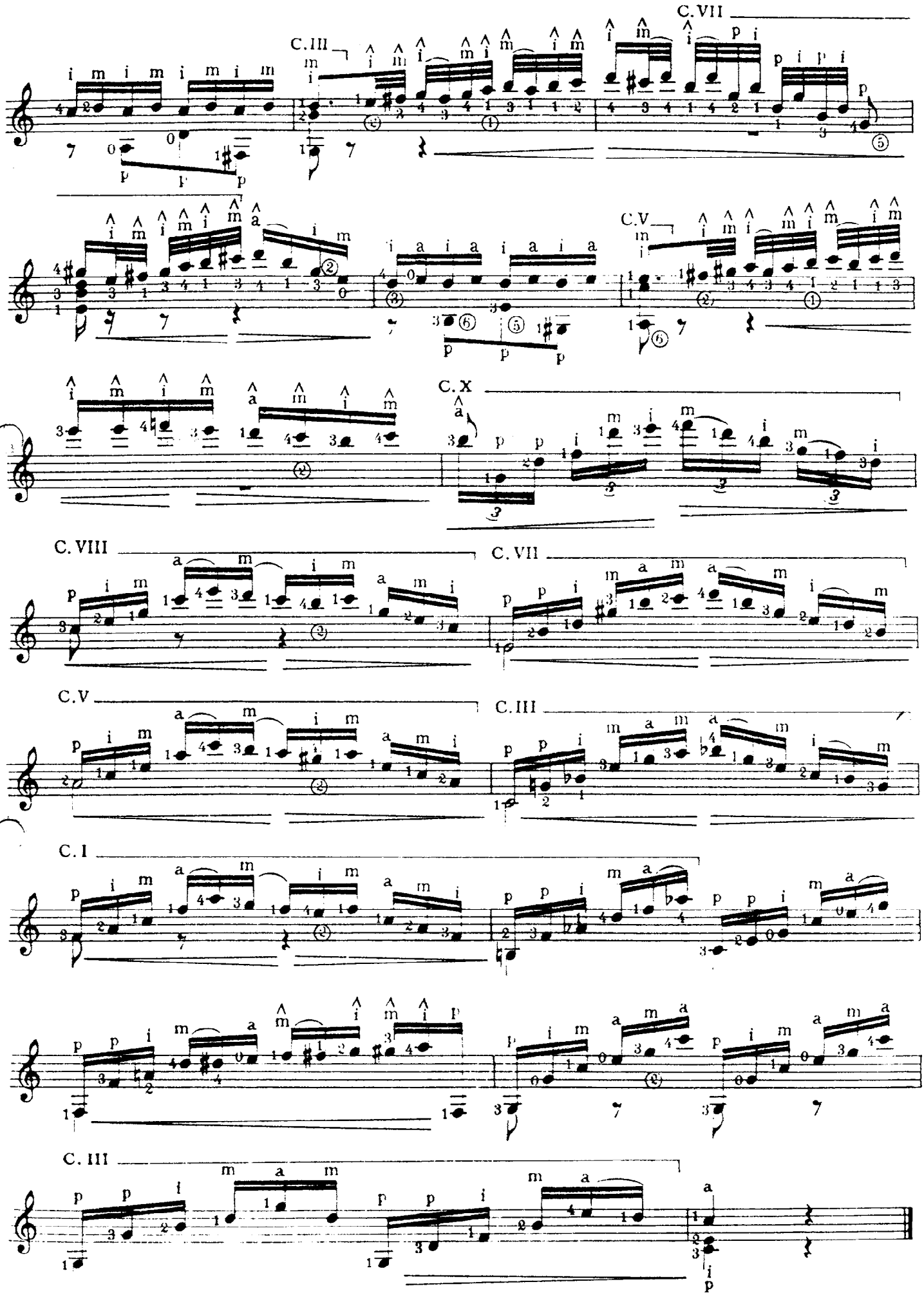
51 5º

4º G

Allegro ♩= 63

Estudio 20




C. VII
C. III
C. V
C. X
C. VIII
C. VII
C. V
C. III
C. I
C. III