

COLLEZIONE DI STUDI PER CHITARRA A CURA DI BRUNO GIUFFREDI

Fernando Sor

VENTI STUDI

per chitarra

Revisione e diteggiatura di Andrea Dieci e Bruno Giuffredi



edizioni musicali Sinfonica

PREFACE

The didactic force of Fernando Sor's twenty Studies, which Andrés Segovia selected from the famous 1945 edition by Edwards B. Marks Music Corp. (Italian edition: Curci) is still out of discussion, being confirmed by the introduction of these studies in the Ministerial Programme for lower and middle courses at the Italian Conservatories.

Sor's Studies¹ represent on the whole the highest level ever achieved by this type of production for guitar in the 19th century. Despite the existence of good works by musicians contemporary with Sor, the Studies definitely represented a vertex in music composition at that time: a study is marked by dominant recurrence of mechanical models yet it is as proud and noble in character as any very music work, the mere mechanical focusing being surpassed by the artistic contents.

Opus 6 and 29 collect the more virtuoso Studies: arpeggios, scales, slurs, harmonics, ribattutas, polyphony and counterpoint are developed in far-reaching excerpts which are sometimes written in obsolete keys. Opus 31 and 35, no lower in quality than the previous ones, are characterised by simpler writing and less advanced technical cues².

In our review we have taken into account the following editions:

Studies op. 6: William Milhouse, London 1815-1817

Studies op. 29: Meissonier, Paris 1827

Studies op. 31: Meissonier, Paris 1828

Studies op. 35: Pacini, Paris 1828

The present edition, proposes the Segovian selection and emends the original text from several alterations which Segovia himself introduced as a consequence of the habit of not following philological criteria in making music. It is then necessary to underline that our review respects all dynamic, agogic and obviously textual indications present in the sources, yet it does not intend to indicate the original fingering (when present) acritically. Both the changes in the morphology of the guitar and the evolution in the instrumental technique have convinced us to quite often suggest different fingering.

The peculiarity of the present edition is to be found in the different possible choices of execution shown. We have provided different versions of the technically important passages, showing the different ways to perform them and providing numerous cues for an alternative approach to fingering, often by means of unusual techniques for the left hand.

Alternative fingerings appear either in brackets or in the Appendix.

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¹ Sor published as Studies the works from Op. 6, 29 and 44, as Lessons those from Op.31 and 60 and as Exercises those from Op.35 as well as the short works included in the Appendix to the Method. After careful investigation of this corpus it becomes evident that the above denominations are all linked to the concept of "study", as a musical composition with didactical purposes and intended to teach the way to master one or more specific technical points.

² In some of his Studies, Sor provides interesting indications about their didactical object and the way they should be performed.

Op. 29 n. 23 (n. 16)

This étude presumes that the student is sufficiently familiar with harmony to deal easily with the sequence of positions in the left hand. Its main purpose is to accustom the right thumb to choosing the appropriate note without moving the entire hand.

Op. 31 n. 19 (n. 10)

The purpose of this lesson is to accustom the student to moving the right thumb in the proper direction, by alternating it with the index finger on the demisemi-quavers.

Op. 31 n. 20 (n. 9)

This lesson may be played less rapidly than the tempo indicated, but since its purpose is to gain mastery of the chords, the student should progressively accelerate the tempo as his proficiency increases.

STUDIO N. 4 (*)

(op. 6 n. 1)

Allegro moderato

(1 0) (1 0 0)

(0 0 1 0 3 2 4) (3)

(*) Vedere pagina 41. See page 41.
Voir la page 41. Ver página 41.

STUDIO N. 12 (*)

(op. 6 n. 6)

Allegro

II³
 9
 IV³ VII³ II⁵
 18
 II³ (2 2 / 4 3)
 26
 II³
 34
 43
 51
 59

(*) Vedere pagine 44-45. See pages 44-45.
 Voir les pages 44-45. Ver páginas 44-45.