CO-127 DIATONIC MAJOR AND MINOR SCALES—Andres Segovia $2.95

DIATONIC MAJOR AND MINOR SCALES

by

ANDRES SEGOVIA

COLUMBIA MUSIC CO. Washington D.C. 20036

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By ANDRES SEGOVIA

PREFACE

The thoughtful musician who reviews the history of the guitar from its earliest beginnings cannot but be surprised at the lack of a practical system of studies and exercises coordinated in such a way as to permit the faithful student to progress continuously from the first easy lessons to real mastery of the instrument. For this lack we could blame three great men who have revealed to us the true spirit of the guitar - Sor, Aguado, and Tarrega. But they have an excellent excuse for their neglect: they devoted their time religiously to the task of providing the guitar with the only really valuable repertoire which it can claim. This is especially true of Sor and Tarrega. Aguado did continuously interest himself in the problems of teaching, and with worthy results. Indeed, his didactic works are superior to his scant output as a composer. Although his "School of the Guitar" is a disorganized compilation of studies without progressive logic, it is useful for the student who is already far advnced and who does not require elementary lessons. The beginner who tries to learn from Aguado's book will find himself floundering helplessly. The beautiful, useless lessons which comprise one part of the method please his ear without limbering his fingers, and the others will be far beyond his capabilities.

Of the three men mentioned above, Tarrega did so much to make the guitar the sensitive instrument that it is today. The others have left us a few pages synthesizing his rich talent and the wisdom drawn from his experience. In such a book he might have counseled us with the same good sense and the same helpfulness that characterized his teachings during his lifetime. The express statement of his intent as a teacher, unalterably preserved, would have rendered a fruitful service to the guitar in the future in our own time by excommunicating all the false followers who misguidedly teach the guitar in his name.

Since there is as yet no definitely established architecture of the study of our beloved instrument, we believe it is our duty to try to fill this lack. Apparently no one has cared to leave the trace of his first efforts on the guitar, perhaps fearful of imparting to the pupil the mystery of his own apprenticeship. We, on the contrary, are only too happy to set down such a record, embodying examples of our own conquest of the problems we faced, in order to help the student develop to the utmost his artistic possibilities.

The student who wishes to acquire a firm technique on the guitar should not neglect the patient study of scales. If he practices them two hours a day, he will correct faulty hand positions, gradually increase the strength of the fingers, and prepare the joints for later speed studies. Thanks to the independence and elasticity which the fingers develop through the study of scales, the student will soon acquire a quality which is very difficult to gain later: physical beauty of sound. I say physical, because sonority and its infinite shadings are not the result of stubborn will power but spring from the innate excellence of the spirit.

In order to derive the greatest possible benefit from the following exercises, play them slowly and vigorously at first, more lightly and rapidly later. In one hour of scales may be condensed many hours of arduous exercises which are frequently futile. The practice of scales enables one to solve a greater number of technical problems in a shorter time than the study of any other exercise.

ANDRES SEGOVIA

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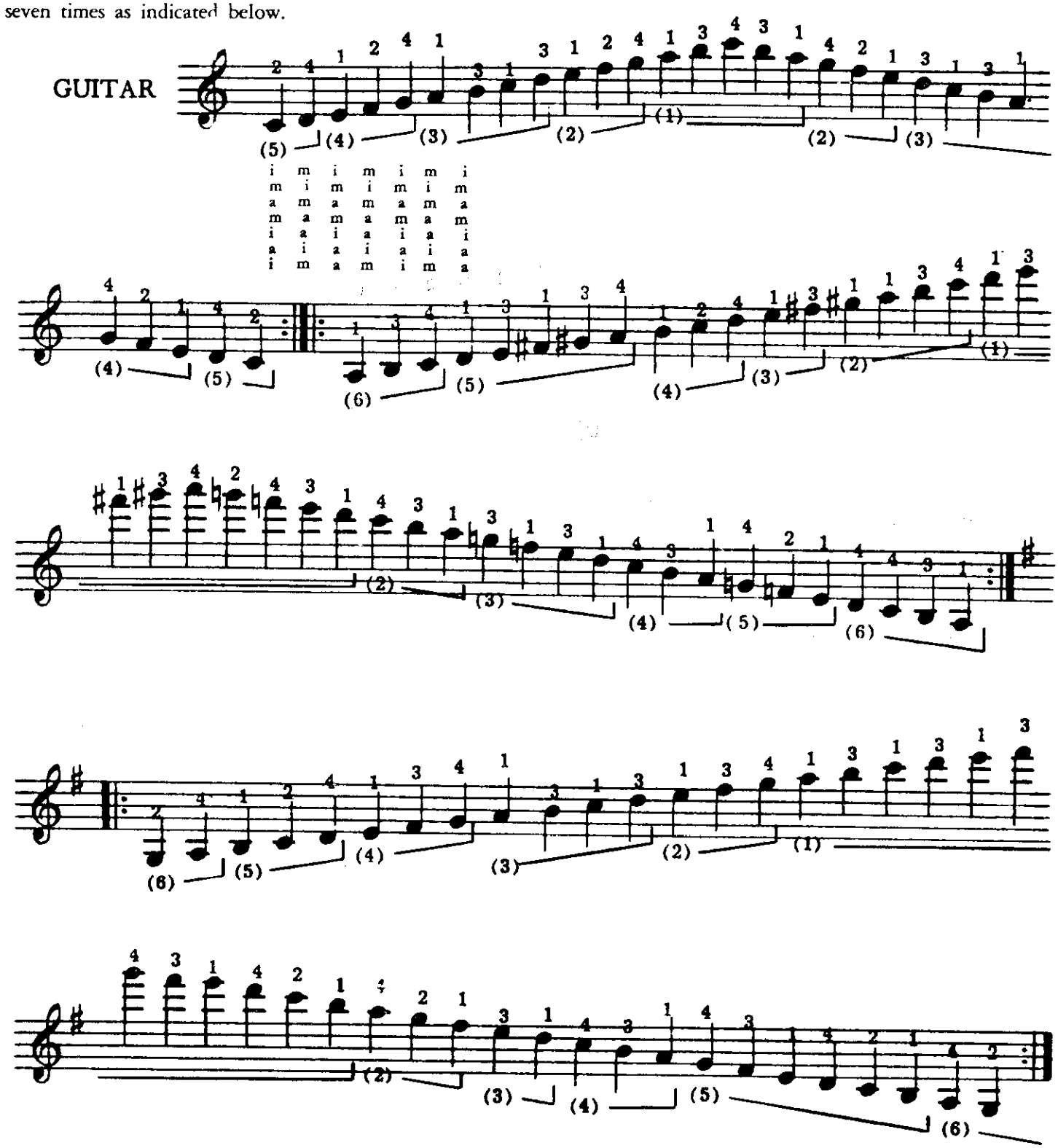
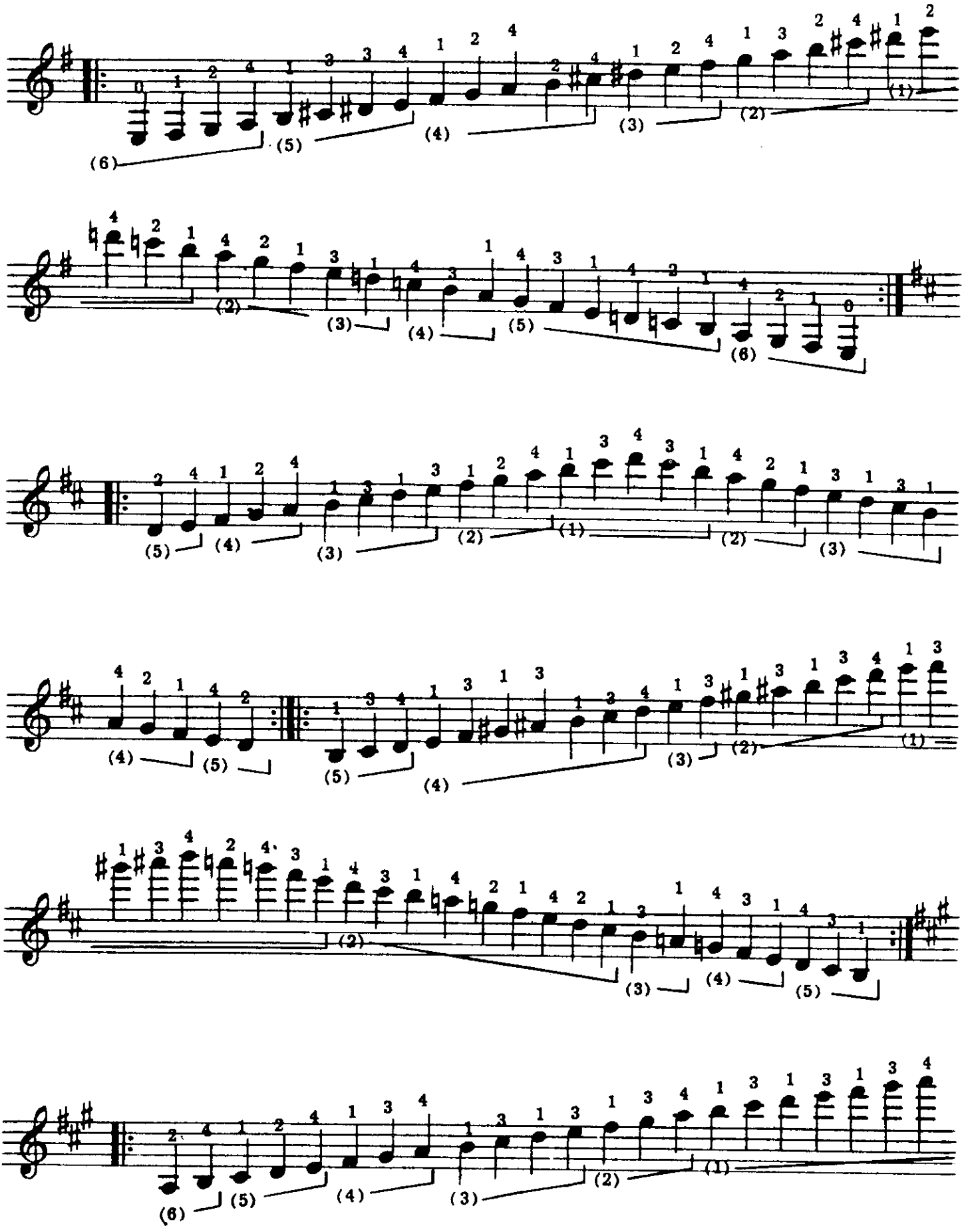
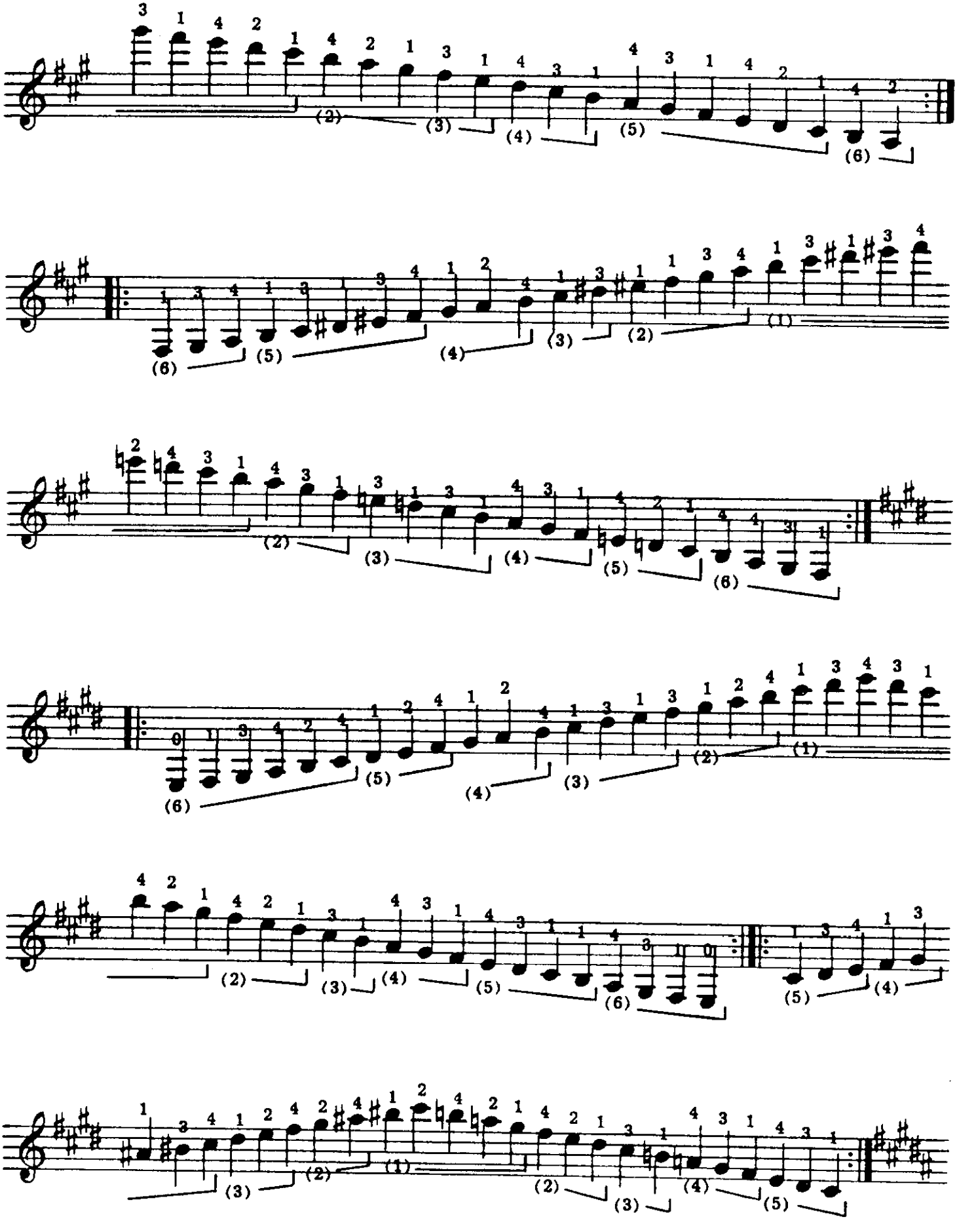
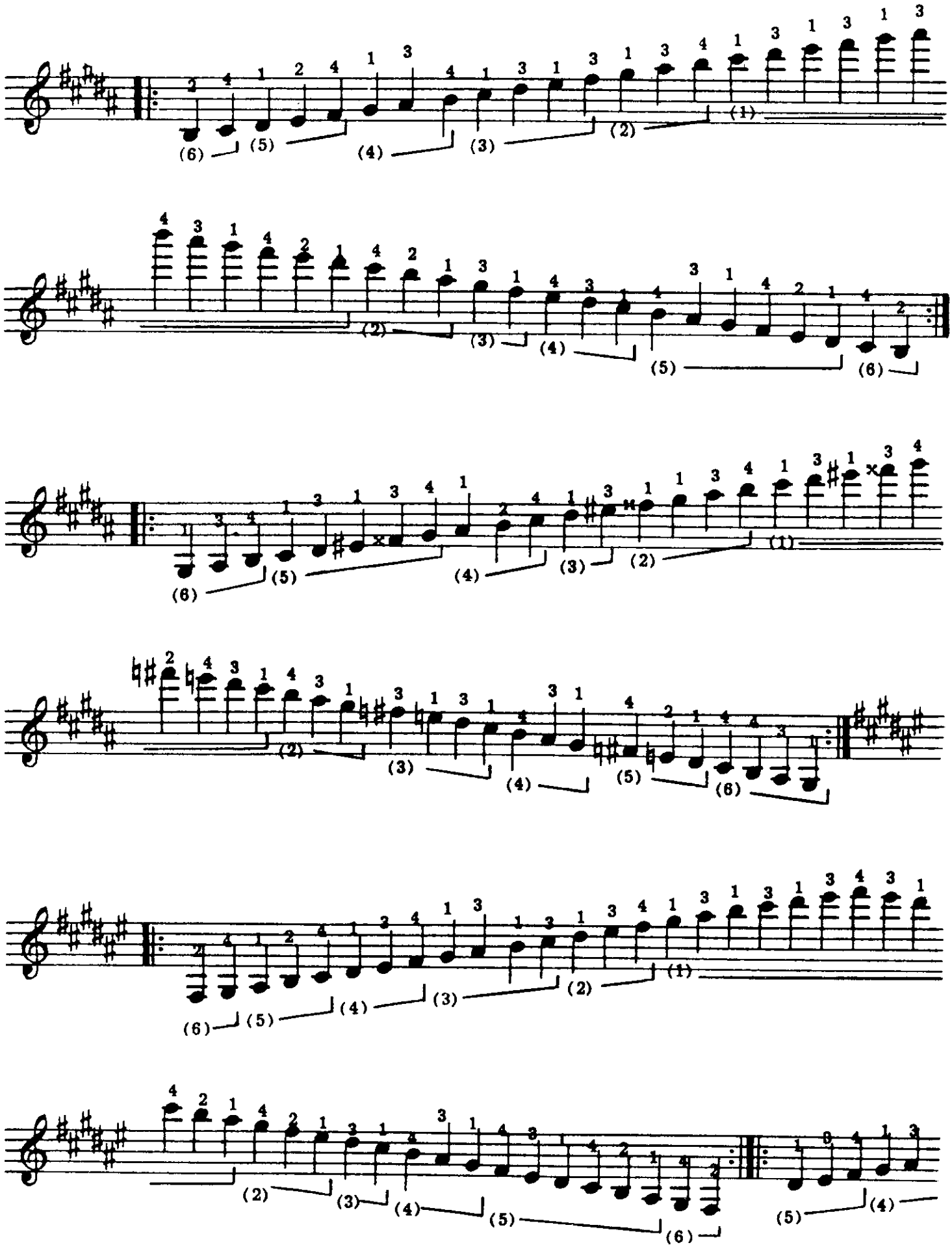
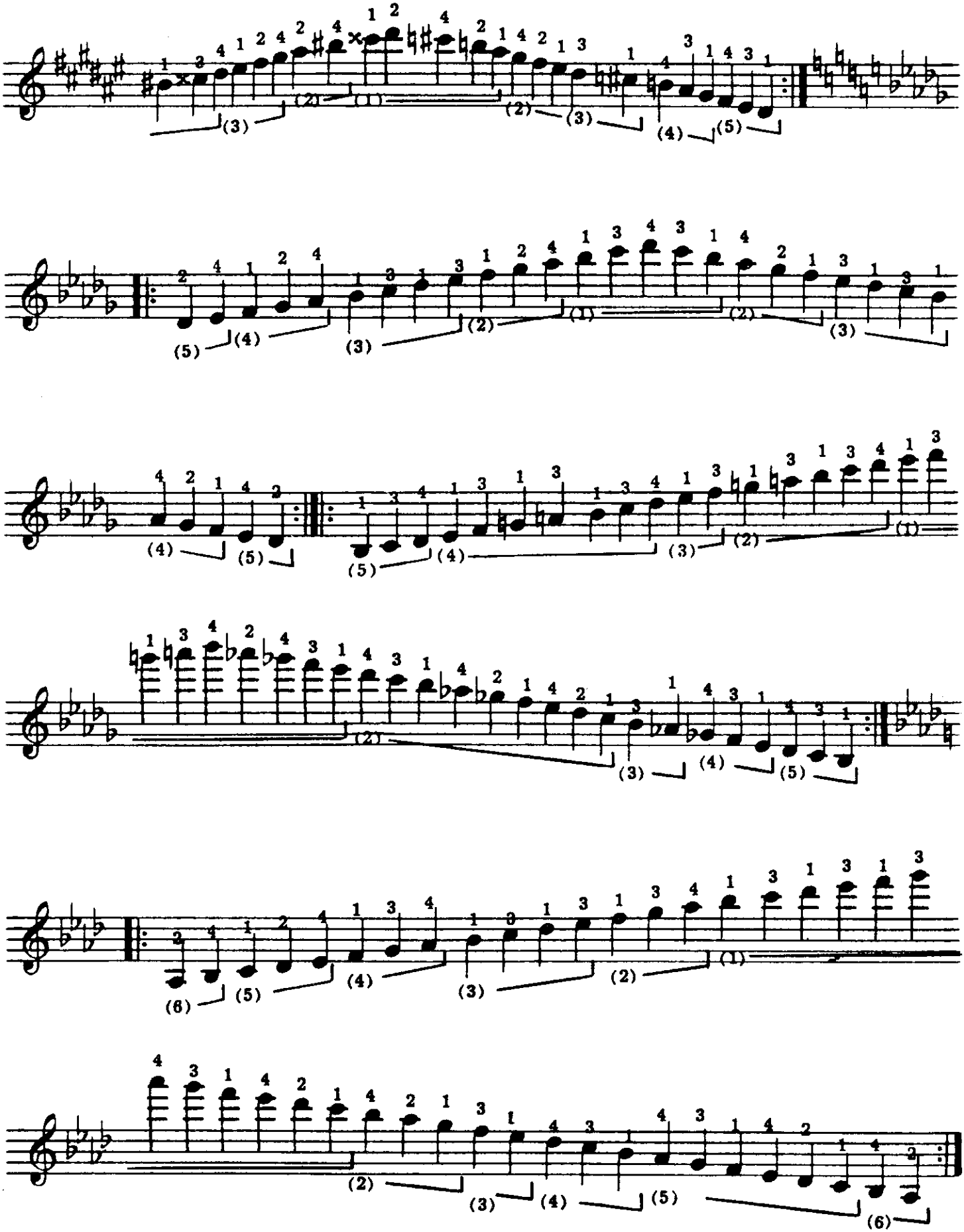
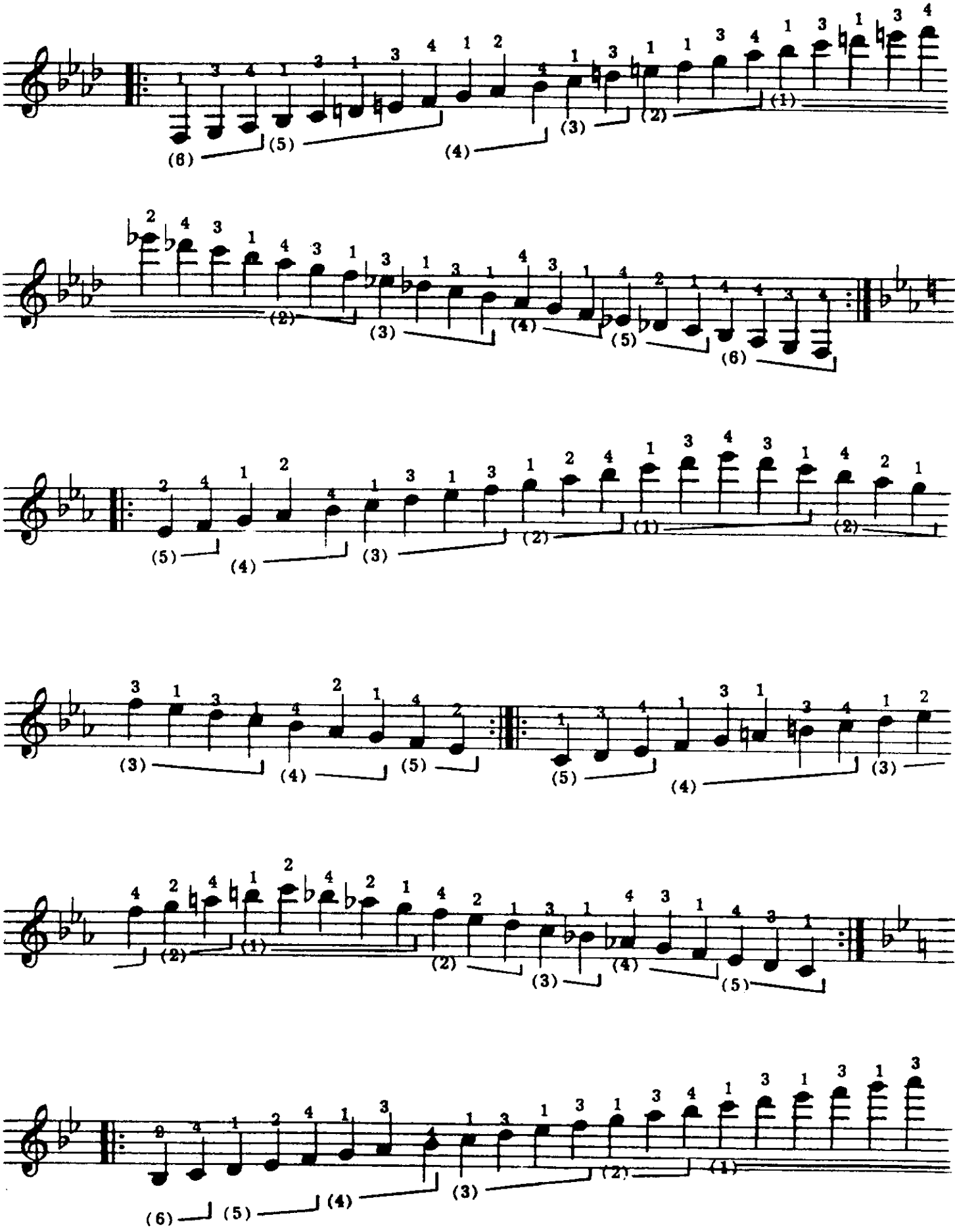
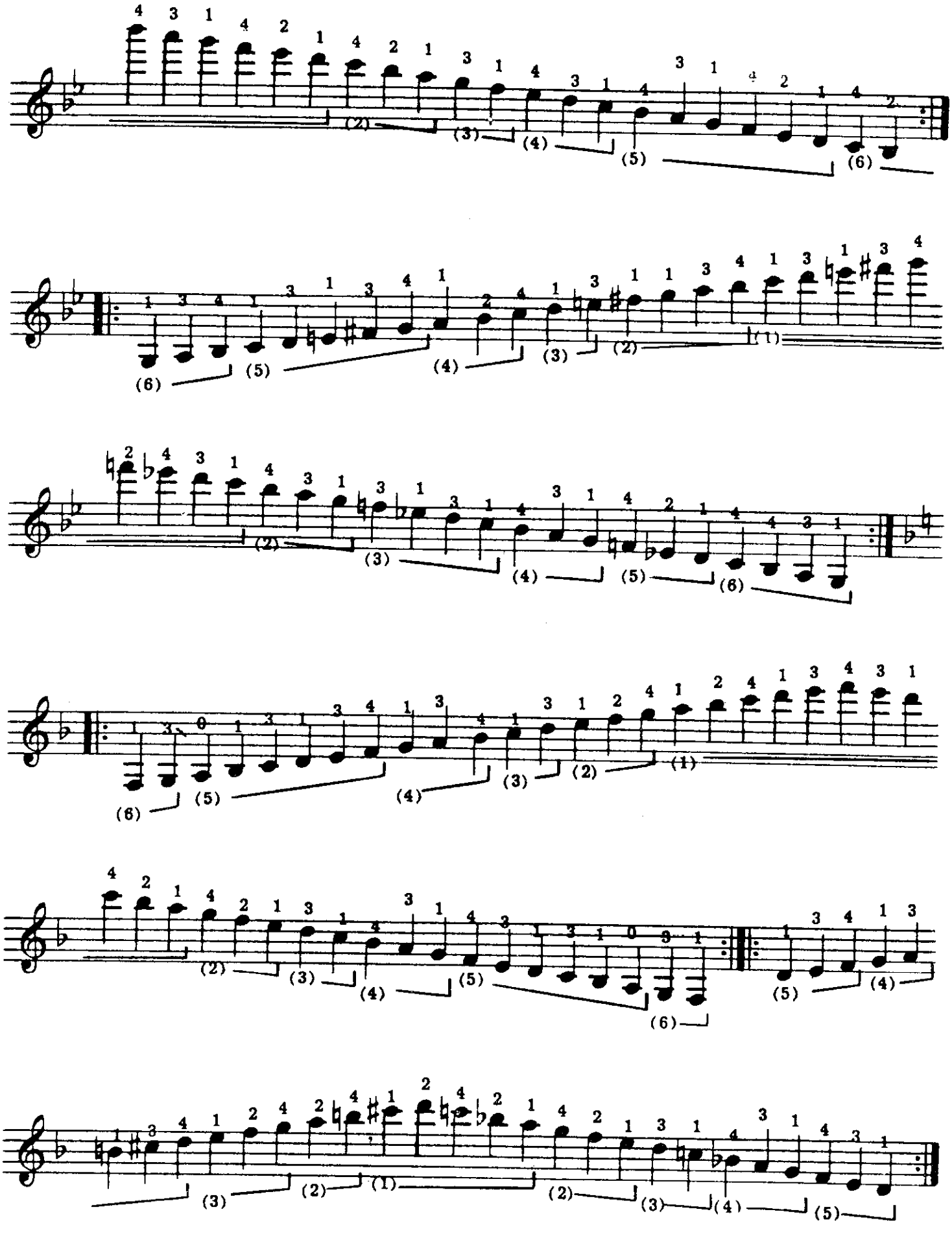
i = index
m = middle finger
a = 3rd or ring finger

GUITAR
(Revised Edition)

By ANDRES SEGOVIA

Practice each scale apoyando seven times as indicated below.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