

“Endecha”, by F. Tàrraga

Hello!
Welcome to our first guitar session

Today we are going to work on a piece by Francisco Tàrraga. It's called Endecha which means "Sad song". It's a very spiritual and passionate work. I hope that you like it.

This is Tarrega's guitar "Torres" which is preserved in his home town (Vila-Real, Castelló Province, Comunitat Valenciana, Spain)

As you have seen Tarrega's way of composing wasn't very rational, but on the contrary, very passionate. He composed directly on the guitar, not on paper

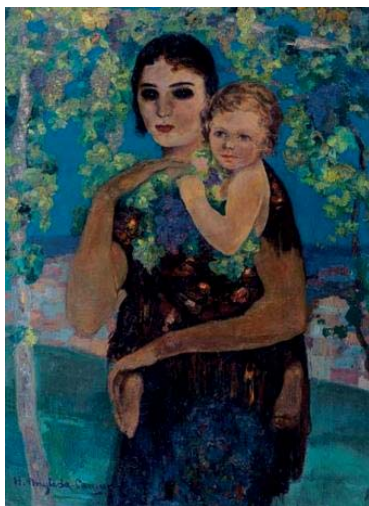


At the time he composed this, at the end of the nineteenth century, various Mediterranean cities such as Barcelona or Valencia (were he worked) were living a great change in the arts: architecture, painting & also in music



Tàrraga expressed these changes in the guitar, composing in a very expressive way





This work in concrete seems to have its roots in the death of his three year old daughter

His music and his playing style weren't designed for big auditoriums but to be listened to in intimacy. He had a very strong personality which captivated his listeners. We have to take into account that we aren't Tárrega, and that technique has evolved considerably as has our public. For these reasons, each person with their own technique and personality has to find the way to reach the essential, that is to express the inexpressible, which is the essence of music.

Here is the sheet music¹, a prelude written in D minor. Note that the sixth string is tuned to D. The first thing to do is to take the sheet music and study it without the instrument rhythmically and melodically

You **have to know the notes you are playing**. Every time you play, you have to repeat the notes internally. In this way, you'll never forget them whilst performing. Throughout the piece you can accelerate or decelerate the notes, according to how you feel the music

When you begin each phrase you mustn't think note for note but **think in the direction of the phrase** in the same way that when we talk we do not pronounce isolated syllables. It's important not to behave like a machine

This prelude has two parts
In my opinion, this first part seems to express a profound sadness, an internal emptiness



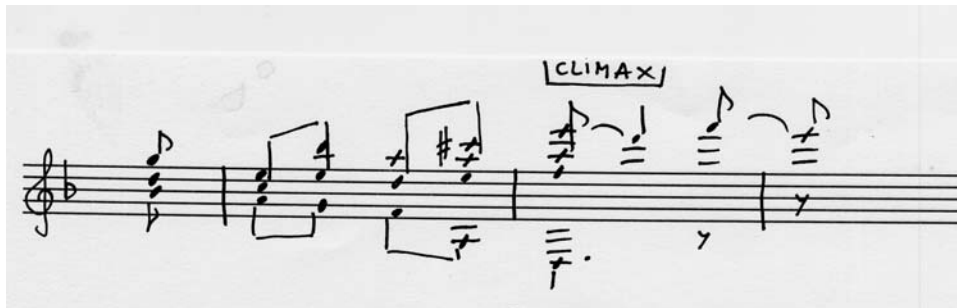
This design is repeated



¹ Sheet is not reproduced. You can buy it at SheetMusicPlus.com or in other online stores

The melody line always ends in a chord. For this reason the most important thing is that the notes of the melody that have a chord are heard as clearly as those that don't. The way to achieve this is thinking about the finger of the right hand which is playing this note of the melody.

The second part of the work expresses a profound anguish. It's the most important part.



These bars constitute the climax of the work. They can be played very strongly, very passionately, or very delicately



The last bars are just the answer to the climax and the conclusion

The last chord can be played very strongly. or very delicately, according to your personal criteria

The melody can be played resting the hand or picking. Tarrega used resting, but I think both are valid

And to finish, I'd like to ask you a question

Is it easier to play quickly or slowly?

You can post your answer here, in the [Sessions Site](#), or in my blog "[Para las seis cuerdas](#)". You can also write to montse@montseguitarsessions.com

Until the next session.

Thanks a lot!

