

REPertoire

EDUARDO INESTAL

Marieta



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“JUST LIKE BACH AND HIS DANCE SUITES, TARREGA DIDN’T INTEND THIS PIECE TO BE DANCED TO, BUT THE CHARACTER OF THE DANCE IS DEFINITELY THERE.”

LESSON DESCRIPTION

Join Eduardo Inestal as he continues speaking about Tarrega miniatures. In this lesson, he analyzes “Marieta”, providing a wealth of helpful hints for successful performance of this piece, and troubleshooting for a number of complex problems that may occur. After a brief historical overview, Inestal covers balance, phrasing, and fingerings that help maintain stability.

Tarrega’s miniatures have a dance-like character that is reinforced, among other techniques, by strict stopping of bass and melody notes, so as to keep the harmony clear at all times. Proper execution of ornaments does even more to add to a successful interpretation. By the end, you’ll have an expert-level understanding of how to approach a short, yet delightful, piece in Tarrega’s collection.



ABOUT YOUR INSTRUCTOR

Eduardo Inestal is considered one of the most important guitarists of his generation. Over the course of his career, Eduardo has obtained 14 prizes in international competitions and also has developed an important concert activity as soloist and chamber musician in Europe and America.

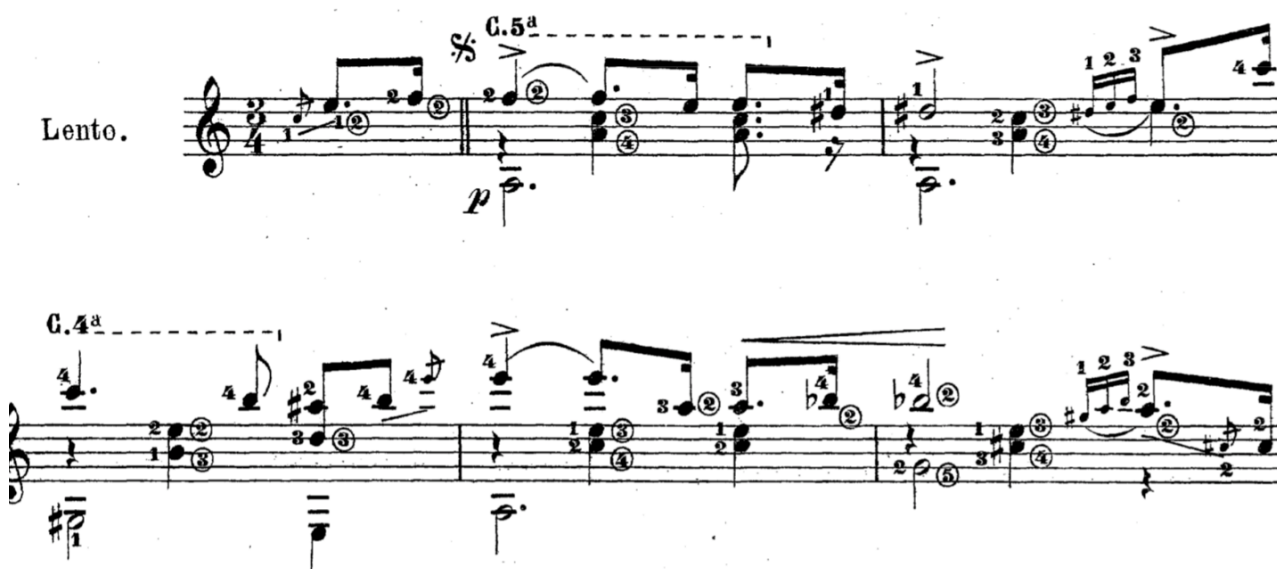
Eduardo currently teaches at the Robert Schumann University of Music and at the “Clara Schumann” Conservatory, both in Dusseldorf and is regularly invited to give master classes at numerous institutions and festivals.

OUTLINE

1. Introduction
2. Overview
3. Hand Stability
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7. B Section
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INTRODUCTION

In this lesson, Eduardo Inestal works on “Marieta”, a miniature by Tarrega. Eduardo has previously done a video on Tarrega’s “Adelita”, where he discusses his favorite things about performing these short, lovely pieces. This piece was composed, alongside Tarrega’s other miniatures, in Valencia in 1902, and this one was named after Tarrega’s daughter Maria. Marieta was what she was called among their home and with relatives. This piece was originally named *Tristezas*, which means ‘sadness’ in Spanish.



OVERVIEW

As with many Tarrega miniatures, ‘Marieta’ has two sections, an A and a contrasting B. Just like ‘Adelita’, this piece is a Mazurka, meaning characteristics of the dance are crucial to its interpretation. While Tarrega did not intend his miniatures to be danced to, they contain elements of a dance piece nonetheless, and should be played with this in mind.

Throughout this piece, pay attention to the voices. The melody, accompaniment, and bass voices should be separated and balanced in volume. Also, it's essential to stop the basses so harmonies don't ring over one another. Finally, you must be aware of the phrasing, which Eduardo will work on throughout this lesson.

This piece does not begin on the downbeat, but instead begins with two pickup notes, a device also called anacrusis. Play these notes as if the dancers are waiting for the downbeat to begin dancing. Since this first part is in A minor, the first chord of the piece is a tension.



The tension is resolved briefly, but a new tension appears at the first chord of the second measure. Add an accent to these chords to give attention to the harmonic instability.

HAND STABILITY

Stability is very important to maintain throughout this piece. You can work on stability by preparing your right hand fingers as often as possible. For the first note of the piece, *place* your thumb on the fifth string and play a rest stroke with your index finger on the second string.

After this E sounds, the first string will resonate in response, even if not plucked. Stop the first string with your thumb to prevent this.

Also, to keep your left hand stable, don't let the angle of your wrist change here during the introduction.



ORNAMENT



The ornament in the second bar is a vital part of the character of the introduction. It's important that the ornament is clean, but also that every string is stopped. Eduardo breaks down the fingering he uses for it.

On the right hand, he uses the thumb to both play and stop the fourth string.



His index finger will play the second string apoyando, and then stop the third string. The second string will continue to ring, the final note in the ornament is an E. Finally, Eduardo cuts the first string with his ring finger.



STOPPING NOTES

While moving into measure four, it's necessary to cut the low E from the third measure. Eduardo will do so with his thumb just after he plays the downbeat of measure four.

Be aware that the ornament returns in the fifth bar! Use the same fingerings in the right hand to keep notes from ringing too long. In the sixth measure, with the melody spread across multiple strings, it's again necessary to stop strings. Use your ring finger to stop the first string when you play the D on the 'and' of 2.

The same is true of the thirty-second notes in the seventh measure. Place your ring finger on the first string so the melody is clear. Last, stop the D in the melody on the second beat.



KEY TAKEAWAY

On the guitar, it's not only necessary to play many notes at once, but it's also your job to stop them from sounding so they don't overlap with other notes.

SECOND PHRASE

The second phrase, beginning in measure nine, starts identical to the first, but it is one octave lower. The accompaniment, however, is in the same octave. Be very careful to balance your attacks so that the melody remains louder. Remember to keep both hands stable, as well.

Occasionally, the E in the twelfth bar will sound out of tune. To combat this, add some slow vibrato to the note. When you finger the accompaniment on the second beat, be sure not to stop the vibrato. To make this possible, prepare your first finger on the first string right before you shift from the B in measure eleven. It's all right if the slide makes a bit of noise. This way, you can keep vibrato on the E and play the accompaniment without having to move your hand.



The second half of the phrase begins with the A on the third beat of measure twelve. Before continuing past this note, Eduardo stops all the strings with the first finger of his left hand.

To play the final chord of this page, Eduardo plays the sixth and fifth strings with his thumb, since using index finger on the bass strings can create a lot of unwanted noise. He plays his index finger on the third string and his ring finger on the first string.

To summarize the A section, Eduardo reviews things to think about. Balance the three voices so that melody is louder than the bass, and accompaniment is softest. Don't allow two notes of a melody to ever sound at the same time. Think about tension and resolution to get clear phrasing. Finally, stop the bass before the next one, so that the harmony isn't obscured.

KEY TAKEAWAY

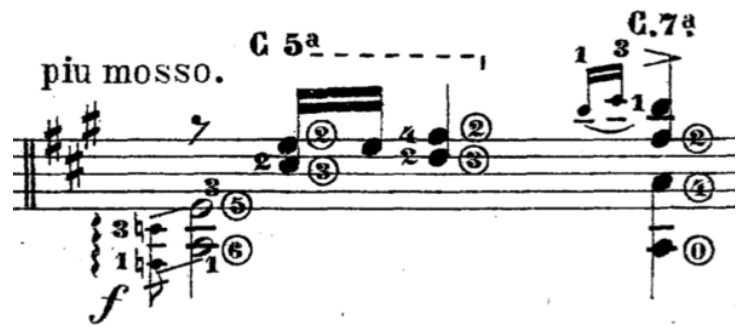
Observe Eduardo's modified fingerings to add to the stability of the hand and the legato sound of the melody. Don't forget to cut notes that ring too long!

B SECTION



As with many Tarrega pieces, the B Section is the parallel major of the A Section, A Major in this case. This section is forte, much stronger than the piano of the A Section. Piu mosso (more quickly), means that the character of the dance is even more intense than before.

This section begins with a portamento. If it's played too fast, it becomes hard to hear the first note. Eduardo plays the first note heavy. Again, he uses the thumb with both strings.



Preparation is very important to keep stability in the hand. Place the index and middle fingers on the 3rd and 2nd strings, respectively. On the sixteenth notes, Eduardo groups his index and middle fingers together on the first note, and plays the ring finger for the second one. The quarter one will also use his index and middle fingers together.

Before playing the chord at the end of the measure, stop all the strings and prepare the fingers. Do the same for the second measure of this section as well.

The third measure breaks this pattern. Begin it very soft so you can build intensity. Again, stop the notes from the second measure with your thumb before you play the third measure.

Tarrega wrote a ritard and diminuendo in the fourth bar, but Eduardo prefers the impact of a crescendo instead. These types of interpretative decisions are ultimately up to you, the performer.



FINGERINGS

A slight problem appears going into the fifth measure. In order to play it, you'd have to release the B early in the fourth measure. To circumvent this, slide the first finger into position for the barre in the fifth measure.



Continue checking for any strings that ring over the melody! Stop all the strings before the chord at the end of measure six. Be sure that the fourth string does not ring into the seventh measure, either.

While playing the arpeggio in the seventh measure, be aware of a few fingering techniques to improve clarity. Leave your second finger on the string while you slide up the neck. This will increase stability so that you are far less likely to miss the next note. Eduardo uses the fourth finger for the final G-sharp of the seventh measure, rather than the first, as is written. As you play that note, prepare the other three fingers for the barre in the following measure.

The repeat of this section can be played with exactly the same technique as before. Once the B section is finished, the A section returns again. You can, of course, introduce slight variation if you would like to change things up.

KEY TAKEAWAY

It's often necessary to prepare fingers in advance to achieve a legato sound within a phrase. In pieces such as these, don't be afraid to look for alternate fingerings if you think there might be an option that is more effective and easier for you.

This concludes this lesson on 'Marieta!'. There is a lot to work on with the fingers in this piece, but continue working hard at it, and your muscles will begin to remember the fingerings more easily. Good luck!



RESOURCES



Eduardo Inestal's lesson on Adelita

Watch Eduardo dive into another well-known Tarrega miniature, Adelita, and use what you've learned in this lesson to master another piece!

Rene Izquierdo's lesson on Scarlatti Sonata K.14

Apply your newfound ornamentation skills to another piece - in this lesson on a Scarlatti Sonata, Rene Izquierdo covers his technical approach to cross-string trills, right hand preparation, and more.



