

JORGE MOREL:

A PEDAGOGICAL APPROACH THROUGH REPERTOIRE

A CREATIVE PROJECT SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

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MASTER OF MUSIC

BY

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Glossary

p. The thumb of the right hand. Derived from the Latin designation, pollex.

i. The first finger of the right hand. Derived from the Latin designation, index.

m. The second finger of the right hand. Derived from the Latin designation, medius.

a. The third finger of the right hand. Derived from the Latin designation, annularis.

2/6. This symbol indicates the use of a single finger to fret the first and second strings.

3/6. This symbol indicates the use of a single finger to fret the first, second, and third strings.

4/6. This symbol indicates the use of a single finger to fret the first, second, third, and fourth strings.

5/6. This symbol indicates the use of a single finger to fret the first, second, third, fourth, and fifth strings.

6/6. This symbol indicates the use of a single finger to fret all six strings.

first finger. The index, or forefinger, of the left hand.

second finger. The middle finger of the left hand

third finger. The ring finger of the left hand

fourth finger. The little finger of the left hand

bar. Or *Barré*, is the technique of stopping all or several of the strings at the same point by holding a finger across them.

blocked chords. The sounding of every chord-tone simultaneously.

damping. The termination of a string's vibration.

doubling. The repetitive use of a single right-hand finger.

guide finger. A finger that is used to follow the line of a string from one fingering to another.

inverted fingerings. Fingerings in which higher pitches are played on lower strings and lower pitches are played on higher strings.

position. A location on the fingerboard that is indicated by a fret number. First position is at the first fret, second position is at the second fret, etc.

rasgueado. A term used to describe the technique of strumming the strings of the guitar in a downward or upward direction with the thumb, or other fingers of the right hand.

INTRODUCTION

The purpose of this project is to promote the music of Jorge Morel as a pedagogical tool and repertoire consideration for students. This is in an effort to broaden the knowledge base of repertoire for intermediate or college-level classical guitarists and to bridge their progression to advanced classical guitarists. This paper is limited to one composition, *Danza Brasileira*, and concerns only pedagogy.

NEED FOR STUDY

There is an insufficient array of information on Morel. After considerable review of biographical, education, and career information and a works list, I found that they either contain a deficiency of information or, more often, have not been compiled. A more detailed account of Morel's life, career, and oeuvre would simplify the effort in understanding his compositional style and locating published scores.

LITERATURE REVIEW

After conducting significant research, sources relating to Morel are sparse and lack significant detail despite him leading a successful career as a composer and performer. Available biographical information is used alongside performance dates, reviews of compositions and performances, and interviews. This provides a brief though incomplete biographical overview of his career. Pedagogical sources for classical guitar have been consulted to support the validity of claims. The score for *Danza Brasileira* is used extensively for figures and explanation.

PROCEDURE

The research procedures are centered on pedagogical concerns within *Danza Brasileira*, one of Morel's most popular solo guitar compositions.¹ Interpretation has been excluded and left for the guitarist to explore. However, issues related to the left and right hands are examined at length.

Danza Brasileira, written in 1960 and dedicated to David Russell, contains many challenges to consider for the right hand.² Idiomatic fingerings for arpeggiated passages, repetitive re-articulation of chords, and the introduction of inverted fingerings are all issues to be considered. In order to present a clear and convincing performance, damping with the thumb is a crucial technique that the student should master. Implementation of *rasgueado*, a rapid and rhythmic strumming technique using the right-hand fingers, must be investigated. Although its use is basic in *Danza Brasileira*, proper execution can be quite difficult.

There are many technical challenges that accompany the left hand as well. There are many instances where rapid and large position changes occur. Similar to the right hand, idiomatic fingerings for arpeggiated passages and inverted fingerings are an issue. Preparation can decrease the difficulty of these as well as chordal fingerings. Occasionally, some fingerings may be out of the student's capability and the physical limitations of the student need to be considered.

BRIEF BIOGRAPHY

Jorge Morel, originally Scibona, is an Argentinian-born guitarist and composer. Influenced by his Latin-American heritage and jazz, his music often draws from both and makes

¹ Mark Zanter, review "The Very Best of Jorge Morel: Virtuoso South American Guitar, Vol. 1," *American String Teacher* 57, no. 2 (May 2007): 103.

² Scott Sanchez, "An Interview with Jorge Morel," *Classical Guitar* 19, no. 2 (October 2000): 11-14.

them easily accessible.³ This gives his compositions a rich use of harmony and distinct rhythmic qualities. Being a classical guitarist, his compositions are often idiomatic for the instrument. His compositional style and knowledge of the guitar combine to make excellent pedagogical repertoire.⁴

Born in Buenos Aires, on May 9, 1931, Morel began his life as a guitarist at an early age.⁵ Morel began studying guitar at the age of twelve with Amparo Alvarisa.⁶ Three years later he began studying with Pablo Escobar at the Academy of Music in Buenos Aires.⁷ He graduated from the school at the age of eighteen and made a series of South-American concerts and TV appearances over the following years.⁸ In 1957, Morel left Buenos Aires to tour with a drama company and performed in Ecuador and Columbia before arriving in Cuba in 1959.⁹

While in Puerto Rico he met Vladimir Bobri, the president of the New York Guitar Society. Bobri invited him to New York to perform in 1961.¹⁰ After his arrival he performed extensively as a soloist in New York jazz clubs and shared the bill with jazz greats Errol Garner, Dizzie Gillespie, Stan Kenton, and Herbie Mann. It was also during this time that he made his Carnegie Hall debut.¹¹ He finally moved to New York in 1962.¹²

³ Brian Hodel, review "Latin Impressions: The Art of Jorge Morel," *Guitar Review* no. 88 (Winter 1992): 32-33.

⁴ Ana Maria Rosado, "A Conversation With Jorge Morel," *Guitar Review* no. 87 (Fall 1991): 18-20.

⁵ American Society of Composers, Authors, and Publishers, *ASCAP Biographical Dictionary*, 4th ed., s.v. "Scibona, Jorge (Jorge Morel)" (New York: R.R. Bowker, 1980), 451.

⁶ Julia Crowe, *My First Guitar: Tales of True Love and Lost Chords* (Toronto: ECW Press, 2012), 35-37.

⁷ American Society of Composers, Authors, and Publishers, 451.

⁸ Rosado, "A Conversation," 18-20.

⁹ Richard (Rico) Stover, "The Guitar in Iberoamerica. XXV; The Guitar in Puerto Rico," *Classical Guitar* 18, no. 5 (January 2000): 51-53.

¹⁰ Sanchez, 11-14.

¹¹ Rosado, "A Conversation," 18-20.

Over the next few years Morel continued studying harmony with Manuel Romero and composition with Rudolph Schramm.¹³ In the 1970s Morel began teaching at Kingsborough and later at Lehman College, now New York University.¹⁴ During the next couple of decades Morel toured extensively and performed in Brazil, Canada, France, Holland, Italy, Norway, Poland, Scotland, Sweden, Finland, Greece, Singapore, and Germany.¹⁵ Currently Morel lives in New York and has been focusing on teaching and composing rather than performing.¹⁶

Morel's compositions exemplify his deep understanding of Latin-American rhythms and jazz-influenced music.¹⁷ His music also combines a harmonic language similar to Manuel Ponce or Federico Tórrroba, and chromaticism similar to Joaquín Rodrigo's music.¹⁸ The Latin-American influence of his music is drawn from the rhythms used in folk music rather than the forms. When writing for guitar he primarily writes in two-part counterpoint.¹⁹

THE LEFT HAND

For most guitarists the left hand is their primary focus. More specifically they tend to focus solely on the note itself and not what finger might be the best option for the intended pitch. Sometimes multiple fingerings can be derived for a small portion of music such as in Ex. 1. Alternatives are in parenthesis. A lack of consideration for alternate fingerings often leads to

¹² Stover, 51-53.

¹³ American Society of Composers, Authors, and Publishers, 451.

¹⁴ Sanchez, 11-14.

¹⁵ Jorge Morel, *The Magnificent Guitar of Jorge Morel: A Life of Music* (Pacific, MO: Mel Bay, 2007), 21.

¹⁶ Julia Crowe, "Jorge Morel," *Classical Guitar* 24, no. 12 (August 2006): 11-17.

¹⁷ M.C. review "Selected Guitar Solos, Vol. 3. Jorge Morel," *American String Teacher* 56, no. 1 (February 2006): 99.

¹⁸ Zanter, 103.

¹⁹ Rosado, "A Conversation," 18-20.

increased difficulty in performing. Knowing how and when to use a bar is important. The mechanics of shifting positions are essential for maneuvering around the fingerboard. The player's acknowledgement of physical limitations and solving those issues are crucial. A true curiosity and exploration of the options at the player's disposal will result in a clearer understanding of the music and the instrument. Solid comprehension of left-hand technique and concepts, such as inverted fingerings, barring, issues related to shifting positions, and their own physical capabilities, will prove beneficial.

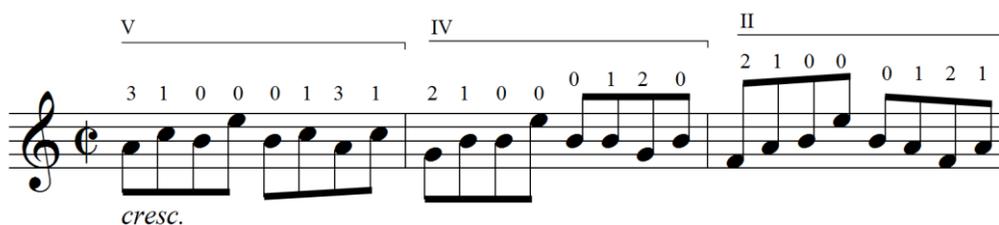
The image shows a musical score for guitar in treble clef, one sharp (F#), and 3/6 time. It begins with a forte (f) dynamic and a Capo (CV) at the first fret. The score consists of several measures of music, including chords and melodic lines. Fingerings are indicated by numbers 1-4 and (0) for natural. A large bracket spans the first few measures, and another bracket is placed under the final measures. The score is annotated with many fingerings, including inverted ones like (0), (1), (2), (3), and (4) for the strings.

Ex. 1. Morel, *Danza Brasileira*, mm. 37-39

LEFT HAND FINGERINGS

Inverted fingerings can present a confusing challenge for a student who has not encountered such a concept; this will also be addressed in right-hand fingerings. It is important to understand what constitutes an inverted fingering. For instance, the third string is tuned a perfect fourth higher than the fourth string. However, fingering the fourth string beyond the fifth fret makes the fourth string sound higher than the third string. If utilized correctly, they can create very simple left- and right-hand fingerings. Such a concept can make an otherwise discontinuous figure reach its true musical realization. Students who are not as familiar with the higher positions may not even consider this an option.

Ex. 2 is a perfect example of inverted fingerings. Upon first glance, the first measure could be played in first position on the first three strings. This would include some simple lifting and planting for the left hand. The right hand would have a nice ascending and descending pattern but *i* and *m* would be articulating the same string. This could feel confined for some players.



Ex. 2. Morel, *Danza Brasileira*, mm. 25-27

Another option is to play in second position on the second and third strings. This allows a consistent alternation of *i* and *m* and places most of the notes on the third string. The player could leave the E for the open first string, but this causes more issues with the right hand. This option works for the left hand but yields awkward and ever-changing requirements for the right hand. However, if we were to consider an inverted fingering we would see the outcome is the most beneficial for both hands.

If we fix the pitches E and B to the open first and second strings, respectively, several things happen. This places C and A on the third and fourth strings with the first and third fingers. This facilitates an ascending and descending pattern in the right hand that spaces the fingers naturally, and requires nothing further from the left hand. When continuing to the next measure all that needs to be done is a shift from fifth to fourth position and the use of the second finger. Then the following measure only needs a shift from fourth to second position. Not only does the inverted fingering result in idiomatic and economical movement for both hands, but the character

of the figure comes to life. Rather than being pointed and discontinuous, the figure becomes a sonorous and haunting passage that is flowing and elegant.

Later, in measures 76-79, inverted fingerings should be used as well. The three-sixteenth-note pattern might be confusing at first since it emphasizes dotted-eighths, but this understanding can help with phrasing and fingering. As the pattern continues, inverted fingerings should be used as they allow for consistency of the figure and ease of playing. Ex. 3 offers left-hand fingerings indicating the string each initial note should be played on while everything else is done with the first string. The fourth finger is suggested for the final G-sharp so that the first chord of measure 80 can be fingered easily.

Ex. 3. Morel, *Danza Brasileira*, mm. 76-79

Ex. 4 also uses inverted fingerings on a B half-diminished chord in third position. This places the highest note, C, on the third string and leaves the B on the open second string. This inverted fingering does not interrupt the harmony with movement in the left hand.

Ex. 4. Morel, *Danza Brasileira*, mm. 57-58

BARRING

There are many instances in *Danza Brasileira* in which barring is a useful concept.

Barring involves using a single finger, usually the first finger, to fret multiple strings at once. Occasionally, barring with other fingers is necessary, as with the final measure of the piece. This can be very difficult for some players if hand strength has not been developed or if the hand's physical characteristics are not understood. It is important to note that using the weight of the arm is more effective for barring than applying pressure with the hand.²⁰

Difficulty barring can depend greatly on the individual. So many things can be different from player to player. The length, size, and spread of the fingers, length of the nail-bed, locking and double-jointed joints, and the presence of the hitch-hiker's thumb are only a few. Since everyone's fingers are different, some players may be perfectly capable of performing bars but others may have more trouble. A way to deal with buzzing notes while barring is to apply some simple adjustments to the placement of the first finger. Usually, the issue lies between the knuckles of second segment of the first finger. Once the individual understands where the shallow point is in that segment of the finger they can better understand where to lay their finger during bars.

For this reason, a 6/6 bar may be more beneficial even if it is otherwise unnecessary to do so. Measures 22-24 of Ex. 5 could be barred with a 3/6 or 4/6 bar. A 3/6 bar is all that is necessary, but a 4/6 bar is recommended if it proves easier. In either case, the bar should be abandoned by the "and" of two in order to have time to get to the E7 harmony on beat three. The

²⁰ Scott Tennant, *Pumping Nylon: The Classical Guitarist's Technique Handbook* (Van Nuys, CA: Alfred Pub. Co., 1995), 22.

B half-diminished 7 in Ex. 6 could be fingered with either a 5/6 or 6/6 bar. Because this bar does not inhibit any preceding or following material, it is a feasible fingering. However, it may also be unnecessary in that a non-barred fingering is also a plausible consideration.

I VII $\frac{3}{6}$ (4/6)
CV

p i m i m a p i m p i m i m a i m i m a m i a m a m i m i p
(*p i m*) (*p i m*) (*p i p*)

Ex. 5. Morel, *Danza Brasileira*, mm. 20-24

$\frac{5}{6}$ (6/6) $\frac{5}{6}$
CII CII

p i m i m a p i m p i m i m a i m i m a m i a m a m i m i p
(*p i m*) (*p i m*) (*p i p*)

Ex. 6. Morel, *Danza Brasileira*, mm. 11-12

Occasionally, keeping the shape of a bar may be useful. In measures 53-56 of Ex. 7 this is the case. It may seem odd that a 4/6 bar is suggested for notes that only encompass the first two strings. This is to allow the third finger to quickly plant on C for the shift to fourth position. Seeing as the bar has been preserved, the first finger is now in position for F-sharp. A quick shift back into fifth position places the first finger perfectly for the A-minor7 harmony in measure 55. Since the tip of the first finger is on the fourth string, the first finger then can be used as a guide finger into measure 57.

Ex. 7. Morel, *Danza Brasileira*, mm. 53-57

There are points where a bar might seem appropriate but would actually be less beneficial than fingering each note individually. Measures 65-66 of Ex. 8 are such an example even though the half-diminished harmony can be voiced easily with a bar. If barring, the bar needs to be released for the open first string when shifting, but the form of the voicing should be retained. Even though the bar works, fingering each note is more beneficial. If fully fingered, the fourth finger can travel along the length of the second string, acting as a guide finger. The other three fingers should not be used as guide fingers. Rather, they should be lifted for the change in position. This is because sliding the fingers along the wound bass strings produces unwanted string noise. With this fingering the first string will remain uninhibited permitting the position changes to be masked and the first string to resonate. If we were to consider the previous bar this fingering has an increased benefit. On the “and” of three there two plausible fingerings, one being more advantageous than the other. Not only will fingering C with the second finger, an inverted fingering, be easier to reach, but it also leads into measure 65 well by allowing the student to prepare the rest of the fingers for the half-diminished voicing to come.

Ex. 8. Morel, *Danza Brasileira*, mm. 64-66

SHIFTING

Shifting, or changing position, on the guitar can be inhibiting for guitarists if there is a poor understanding of the physical requirements. If the primary concern when shifting is placement of the fingers, then the necessary steps to reach the desired fingering are being overlooked. The versatility of the left hand is due to the range of motion the arm and the fingers provide.²¹

The movement begins at the shoulder and provides the widest range of motion. The elbow is affected by the shoulder and either extends or closes according to the movement of the shoulder.²² The forearm adjusts to keep the hand in the same relation to the neck of the guitar. Occasionally, a slight turn of the forearm may be needed to reach more difficult fingerings but the generality is to keep the relationship the same. The wrist need only be bent enough to facilitate the proper curvature of the fingers. The line of the middle knuckle should always bisect the forearm and never be turned to the left or right. Keeping the knuckles parallel to the strings and not too far away from the fingerboard is also important. Adhering to these rules is vital for moving the entire hand as one complete unit.

²¹ Christopher Berg, *Mastering Guitar Technique: Process & Essence* (Pacific: Mel Bay Pub., 1997), 108.

²² Hector Quine, *Guitar Technique: Intermediate to Advanced* (New York: Oxford University, 1990), 52-53.

Even if these rules are being observed, the hand itself can cause problems with shifting. The idea of moving the hand as a complete unit includes all five fingers. Because the thumb serves to support and balance the fingers, the balance point near the center of the neck and somewhere between the first and second fingers needs to be maintained.²³ Lifting the fingers and thumb simultaneously frees the hand to move. If the thumb does not travel with the hand at the precise moment the shift begins, the orientation of the hand will be altered to compensate.

One of the challenges of *Danza Brasileira* is that changing positions happens frequently and rapidly. Some position changes are extremely large as well. For instance, measures 20-24 of Ex. 5 have three position changes over an arpeggiated A-minor harmony. The shift from first position to seventh position is of primary concern. The open first string, provided by the fingering in first position, provides an opportunity to shift. The moment the first string sounds is when the fingers and thumb should release in order for the arm to move the entire hand in one swift motion to 7th position.

Measures 46-47 of Ex. 9 offer another challenge. The position change is a little shorter, but an open string cannot be used to hide the change in position. This can result in musical discontinuity. Practicing this change with dotted rhythms, preferably as a sixteenth and dotted-eighth note, can be an advantageous strategy. This decreases the amount of time available to perform the shift. Returning to the original rhythm will most often be easier to execute since the original rhythm is slower.²⁴

²³ Lee F. Ryan, *The Natural Classical Guitar: The Principles of Effortless Playing* (Englewood Cliffs, N.J.: Prentice-Hall, 1984), 70-71.

²⁴ Tennant, 68.

Ex. 9. Morel, *Danza Brasileira*, mm. 44-47

PHYSICAL CHALLENGES

A player's left hand deficiencies can be corrected through improvement in technique, sensitivity, and hand strength. Unfortunately, some issues are dependent on physical capability alone. Most issues in *Danza Brasileira* can be overcome with patience and practice. However, there is one spot in particular that may be impossible for some players.

The downbeat of Measure 45 in Ex. 9 features a very beautiful and challenging voicing of a C-minor-9 chord. In order to play this voicing a 6/6 bar is required for three reasons. The first is that the previous G-augmented fingering should be preserved. This facilitates the preparation required for the difficult A-minor-9 fingering. The second is to attempt to bring the fourth finger as close as possible to D on the third string. Since the bar is necessary and the E-flat needs to be fingered with the second finger, there is a limited range of motion. The limited motion is what makes reaching the D on the third string so difficult and a deliberate preparation before moving is good.²⁵ The third is to avoid resetting the bar in order to play the bass notes. Changing between 5/6 and 6/6 bars will compromise the stability of the fingering and interrupt the G on the first string.

This is where the physical limitations of the individual come into play. If the player's fingers have a small spread then this voicing may be impossible for them. If this is the case two

²⁵ Ryan, 137.

changes can be made. Either the G on the first string or the E-flat on the second string can be removed from the chord. The D should not be removed since the melody is carried in that voice. Of the two available options, keeping the E-flat is most desirable. The harmonic character of the voicing is due to the dissonant minor-second between the third (tenth) and the ninth of the chord. Even with removing a chord-tone to accommodate the player, the voicing is still a difficult stretch.

THE RIGHT HAND

The right hand is equally important for producing sound as the left hand. Neglecting issues of right hand technique will immediately halt any guitarist's progress. While learning *Danza Brasileira* a few basic techniques should be revisited. Namely, playing blocked chords, damping, and fingerings. A more advanced technique, called *rasgueado*, should be addressed even if the student is familiar with the technique.

BLOCKED CHORDS

Danza Brasileira features an abundance of rapid blocked harmonies. This can be seen in Ex. 10. Since the tempo marking is *allegro* (Tempo di Samba) the re-articulation can become sloppy quickly. For this reason a solid understanding of basic right-hand technique is required. Sometimes players are too distracted with the left hand to give any attention to their right hand. Evenness in dynamic level, simultaneous articulation, and over-preparation may be completely overlooked as the source performance issues.

The image shows a musical staff in treble clef with a key signature of one sharp (F#). The notation consists of a series of chords and single notes. Above the staff, fingerings are indicated: 'a' for the index finger, 'm' for the middle finger, and 'i' for the ring finger. Dynamics are marked with 'p' (piano) below the staff. The sequence includes several chords with fingerings like 'a m i' and 'a m i', followed by single notes with fingerings like 'a m i' and 'a m i'. The notation is dense and rapid, illustrating the challenge of blocked chords in this piece.

Ex. 10. Morel, *Danza Brasileira*, mm. 1-4

Unequal volume of chord tones can be attributed to a lack of sensitivity and strength in the right hand. This leaves the fingers being unequal in their articulation. Each of the fingers needs to be of equal strength in order to achieve equal volume so that every chord tone can be heard clearly. In order to eliminate the issue, blocked chords should be practiced by accenting individual chord tones.

Early planting should be avoided. Planting the fingers on the string halts the string and creates a vacant aural space that interrupts the flow of the music. The primary issue is that the individual is uncertain of the precise location of the string. Chords should be articulated at the precise moment they need to sound. Each finger should approach the string from the same distance of 0.5 cm.²⁶ The equal distance between the strings and fingers allows the motion to start and end simultaneously with each finger traveling the same distance and speed. If this is followed, each chord tone should sound at precisely the same time. It is necessary to keep all chord tones together otherwise it will sound sloppy and un-rhythmical. For most of *Danza Brasileira* chords should be blocked. There are a few instances in which a chord should be spread; this will be addressed with *rasgueado*.

DAMPING

One finer aspect of right-hand technique that is often overlooked is damping. The use of this technique requires placing a finger on the intended string to stop it from vibrating.²⁷ This often clarifies sonorities and is especially crucial with the use of open bass strings. Guitarists attempting to learn *Danza Brasileira* should already be familiar with this technique. However, since the open fifth and sixth strings are in primary use in *Danza Brasileira*, understanding how to execute damping is paramount for a clean interpretation.

²⁶ Quine, 34-41.

²⁷ Quine, 33.

The first four measures of the piece, Ex. 10, are an excellent place to start as coordinating the right hand is where the true difficulty lies. Initially, articulating the open fifth string and damping it on beat two is the first challenge. Then articulating the open fifth on beat one, damping on beat two, and articulating the open sixth string on beat three and damping on beat four is the next step. Before attempting to play the passage as one, the student should be able to play the upper voices by themselves. Once the rhythmic requirements of *i m a* and *p* can be understood individually, then the way they function compositely can be explored. This will lead to an accelerated understanding and improved execution of the passage. Incorporating this method to the piece as a whole will make more difficult passages easier to overcome.

There are portions of the piece that present slightly different rhythmic challenges for the right hand, but should be addressed in the same manner. For instance, measure 5 of Ex. 11 features damping with *p* on beat four and playing *p i m a* simultaneously on the “and” of four. Measure six requires damping on beat four and playing with *a* simultaneously.

Ex. 11. Morel, *Danza Brasileira*, mm. 5-6

Occasionally, damping is needed but should be executed with the left hand. This is done by simply laying a free finger, usually the fourth, across the resonating strings to silence them. In measure 16 of Ex. 12 the fourth finger should be laid across the strings on beat three at the same time the open sixth string is articulated with *p*. Similar to practicing right-hand damping, this should be removed and practiced as an individual exercise by playing open strings with *i m a* on

beats two and four, and playing with the thumb on beats one and three while damping simultaneously with the left hand.



Ex. 12. Morel, *Danza Brasileira*, mm. 15-16

RIGHT HAND FINGERINGS

Exploring possible right-hand fingerings is just as important as doing so with the left hand. There many possible ways to finger individual passages in both the left and right hands, and one often greatly influences the other. Most of the right-hand fingerings are self-explanatory such as those for blocked chords. However, here are several optimal left-hand fingerings that leave a number of possible right hand fingerings, some better than others.

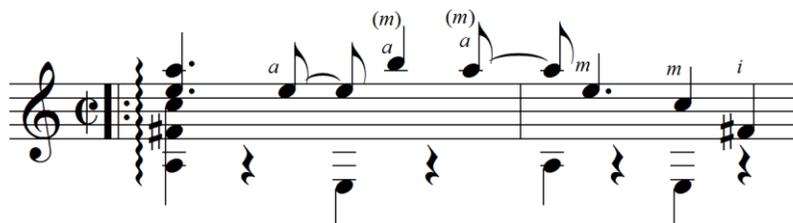
Example 5 has several options for the right hand with other possibilities in parenthesis. Measures 20-21 could make use of the repeated *p i m* pattern. The benefits of this fingering are the repeated pattern and consistent use of the right hand fingers for the 3-note ascending arpeggio figure. Repeated patterns with fewer changes are easier to execute more consistently. Since each finger contains its own slightly different sonic character, the articulation of the arpeggiated figure will be more consistent. However, it requires more movement because the arm needs to reposition the right hand every three eighth notes.

The alternative fingering has its own pros and cons. While the 3-note figure is not articulated with the same fingers it sits well in the right hand. This is because the ascending nature of the arpeggio rotates through the fingers without repositioning the right hand.

Movement is greatly reduced from the four or five string changes, five if continuing the *p i m* pattern, to one.

In measure 22 yet another possibility can be explored. However, there are a number of issues facing this final option. The direction of the arpeggio changes and therefore distinctly alters what may be possible in the right hand. The player could continue to cross strings and bring *p* up to the second string but this creates a *p i* alternation with a large string change or a turnaround in the descending pattern depending on how the fingerings are combined. Still, in mm. 21-24 the fingering with the more stationary right hand is the most efficient and easiest to control.

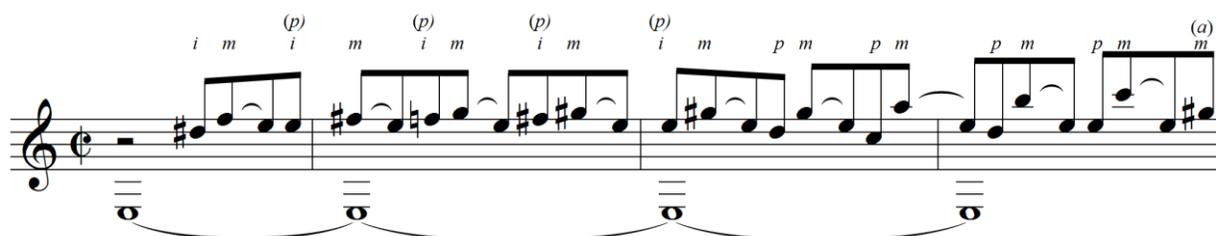
Example 13 is quite easy to understand in the right hand. Even so, it is important to take the time to explore possibilities and make decisions on what works best. Since *p* is preoccupied with articulating and damping the open bass strings, *i m* and *a* are tasked with crossing strings and doubling. A fingering can be devised that excludes doublings but does not feel idiomatic. Tripling *a* on the first string and doubling *m* across the second and third strings actually sits most comfortably in the right hand. It is generally seen as poor to double fingerings but this is not always true.²⁸ The duration of each melodic note facilitates this approach.



Ex. 13. Morel, *Danza Brasileira*, mm. 53-54

²⁸ Ryan, 132-136.

Ex. 14 is another section where left- and right-hand fingerings are directly influencing each other. The right-hand fingerings were determined from choosing an idiomatic inverted fingering for the left hand. There are two options that would be most appropriate. The first is the use of *p m*. This allows for consistent articulation of the 3-note figure and is not interrupted by the string change in measure 78. The alternative is to anticipate the string change by assigning *p i* and *m* to the third, second, and first strings respectively.



Ex. 14. Morel, *Danza Brasileira*, mm. 76-79

RASGUEADO

Rasgueado is a strumming technique for the guitar that involves using a single finger in an upward or downward motion across the strings. Multiple strums can be executed more quickly by using multiple fingers in sequence. Up strokes are either performed with the flesh of the index or with the nail of the thumb for a brighter timbre. Down strokes are often executed with the nail of *i m* and *a* or with the flesh of *p*. The thumb can be used for a warmer use of timbre.²⁹ The rapid strumming can be used to perform quick and complex rhythms or be used as a means to broaden the articulation of chords.

In *Danza Brasileira* the main theme, beginning in measure 5 of Ex. 15, requires this technique at the beginning of each phrase as a coloristic broadening of the first chord. That being the case, rhythmic precision is still required. Practicing with a mute can be extremely effective in

²⁹ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Rasgueado" (Oxford: Oxford University Press, 2001).

CONCLUSION

Jorge Morel's *Danza Brasileira* is an exciting and accessible piece of music. It is also an excellent pedagogical resource because of that. Not only is the music thrilling to hear but it is also rewarding to play. However, the music requires a strong understanding of basic left- and right-hand technique. In order to perform this piece well, those techniques need to be refined. With *Danza Brasileira* as a sample of Morel's music, this study has examined Morel's work as a useful pedagogical resource that is also program worthy.

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