

Villa-Lobos' etude no 7, right hand possibilities

Villa-Lobos had a tendency in his guitar writing to set the left hand in one position and ask the right hand to play figurations, so for many students the challenges are greater in the right hand than the left. In my edition of the 7th Etude (Max Escgig) there are several bars (13 - 19) when no musical idea is exactly repeated, even sequentially. Each bar is slightly different and so different right hand solutions need to be found for each individual bar. It's as if Villa - Lobos, being aware that the title was "Etude", made things intentionally awkward.

By removing the left hand notes and playing on open strings, we reduce the difficulty and focus better on the right hand challenge. The permutations offered here feature one technique which students may shy away from, namely asking the thumb to play on a higher string than the finger. Some particularly suit apoyando in the upper voice. Bars 17 and 18 have two consecutive angular fingers on successive semiquavers at the repeat, and an alternative might be to substitute the middle finger for the final note of the upper voice, immediately before the repeat.

These are suggestions, and nothing more, on how the student might finger each of the bars, and two suggestions are offered for each. I am sure there are others which would work just as well, especially if the little finger is employed - in which case these may become redundant. The skills developed by conscientiously working through these will pay dividends in other composer's works too; Leo Brouwer's Etude 6 comes to mind.

I hope they are useful to students and teachers alike.

Bar 13

p *i m p i m p i* *i m p i m p i*

Bar 13

p *i a m i a m i* *i a m p i m i*

Bar 14

p *i a m i a m i* *m p i m i*

Bar 14

p *i m p i m p i* *m i p m i*

Bar 15

p *i m p i m p i* *i m p i m p i*

Bar 15

p *i a m i a m i* *p m i p m i m*

Bar 16

p *p m i p m i p* *p m i p m i*

Bar 16

p *i a m p i m i* *p m i p m i*

Bar 17

p *p m i p m p i* *p m i p m p i*

Bar 17

p *i a m i a p i* *i a m i a m i*

Bar 18

p *i a m i a i* *p i a m p m i*

Bar 18

p *p m i p m i* *p p m i p m i*

Bar 19

p *p m i p m p i* *p p m i p m p i*

Bar 19

p *i a m i a m i* *p i a m p m i*