REPERTOIRE STUDY GUIDES

UKULELE CORNER ACADEMY

STUDY GUIDE
LAGRIMA
BY FRANCISCO TARREGA
GRADE 6

EDITION BY JEFF PETERSON
UKULELE CORNER ACADEMY
UKULELECORNER.COM

Introduction

About the Study Guides

The joy of learning is fostered by clear goals, a guided path, and a clear sense of progress. To help you enjoy your study of the ukulele I have created this series of study guides.

The *Study Guides* at Ukulele Corner are designed to give both teacher and student a structured approach to learning. Musical and technical issues are addressed individually in each piece so that the student does not get overwhelmed or frustrated. In each workbook I break down the piece into fundamental components such as fingering, shifting, articulation, dynamics, phrasing etc.. Besides being productive and efficient, this method of learning will also help the student to approach each new work in a way that will produce the best results.

Perfect for the self-taught guitarist, or teacher and student, these guides are really just like having a one-on-one lesson with yours truly!

Have Fun

Jeff Peterson

UKULELE CORNER
ACADEMY

About the Academy

The Academy at Ukulele Corner has become much more than an online resource to learn ukulele. It has become a community, a sanctuary for learning, a source of inspiration, and a family.

With a structured approach to learning, students at the Academy benefit from a clear path to progress. That path guides them through the maze of materials that make up the learning process and leaves them feeling positive about music. The feeling of achievement, of success, and of mutual respect fuels further dedicated practice and a virtuous cycle ensues.

If you find that these materials suit your learning style and help you focus in your practice sessions, then I highly encourage you to join the UC Academy as it is a world class institution filled with people who are passionate about the ukulele.

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About Jeff Peterson

Born on the Island of Maui, two-time Grammy Award nominee and nine-time Nā Hōkū Hanohano Award winner Jeff Peterson grew up on the slopes of Haleakala where he was introduced to the rich heritage of Hawaiian music by his father, a paniolo, or Hawaiian cowboy, on the Haleakala Ranch.

As a performer, Jeff has had the honor to work with a wide range of artists and groups including Eric Clapton, Jake Shimabukuro, James Galway, Brian Stokes Mitchell, Aaron Neville, Boz Scaggs, jazz ukulele virtuoso Benny Chong, Keola Beamer, the Honolulu Symphony, Hawaii Opera Theatre, Amy Hanaiali'i, The Matt Catingub Orchestra of Hawaii, jazz bassist Rufus Reid, shakuhachi master Riley Lee, the acclaimed string quartet Ethel, and with many other artists in the fields of Hawaiian, classical, and jazz music. He has released 14 albums on his own label Peterson Productions in addition to guitar and ukulele performance on over 50 other recordings. Wayne Harada from the Honolulu Advertiser reacted to hearing the CDs by writing: "Add the Peterson name to the top 10 list of slack key giants", "His manner is impeccable, his style exquisite: the CD is perfection", "Brilliant . . . Peterson raises the bar a few notches in both slack key and jazz with this bright and exceptional release". He recorded two albums featuring ukulele and slack key guitar for Augusta Japan and well as ukulele projects for Disney Japan, the musical Honu by Johnson Enos, Return To The Source by Hindustani Slide Guitar master Debashish Bhattacharya, and the albums Ukulele Café and Umi Café on Della Records. He is also featured as a performer and arranger on the 2008, 2009, and 2020 Grammy Nominated recordings Aumakua, Friends and Family of Hawaii, and Kalawai'anui by Amy Hanaiali'i. His soundtrack and film Wahi Pana, Songs of Place, was recognized as the instrumental album of the year in 2017 at the Nā Hōkū Hanohano Awards. His collaboration recording Across The Sea featuring ukulele and slack key guitar with Hawaiian steel guitar and Chinese erhu was awarded the Instrumental Album of The Year in 2018. Jeff received the First People's Fund and Native Arts and Cultures Foundation fellowship grants in 2018 and received the National Society of Arts and Letters Excellence Award in 2019. He latest recording Ka Nani O Ki Ho'alu was released in 2019.

He has traveled to Europe, South America, Asia, Australia, Africa, India, and across the United States to perform at a variety of venues from The Harare International Festival of the Arts center stage in Zimbabwe to the Oriental Art Center Symphony Hall in Shanghai, China. He appeared on the NPR programs A Prairie Home Companion and Performance Today and had the honor of performing for the Dalai Lama. He composed the first concerto for Slack Key Guitar and Orchestra Malama ʻAina which premiered in 2016. In addition to performing, he has been teaching ukulele and guitar for over 20 years at institutions including the University of Hawaii and the University of Southern California, privately, and in workshops internationally. He has composed, transcribed, and arranged hundreds of pieces for both ukulele and guitar in a variety of genres. He achieved a milestone in Hawaiian music at the 47th Annual Grammy Awards on February 13th, 2005, when a recording on Palm Records featuring Jeff and other island artists, Slack Key Guitar Volume 2, won the first ever Grammy Award for best Hawaiian recording. His solo recording Maui On My Mind was nominated for a Grammy in 2011. Five of his songs were featured in the film The Descendants starring George Clooney.

More Publications from ukulelecorner.com

Graded Classical Repertoire for Ukulele
20 Practice Routines for Fingerstyle Ukulele

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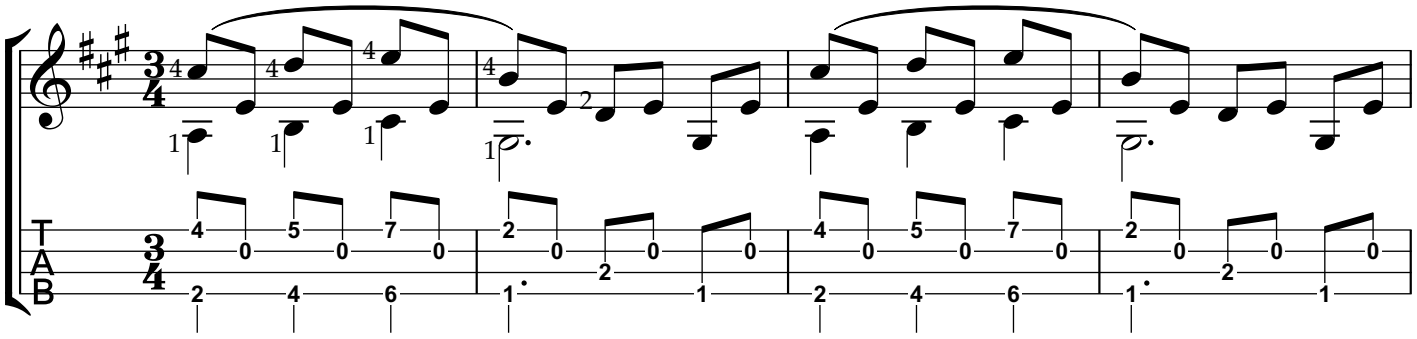
Lagrima

Low G 'Ukulele

Francisco Tarrega
Edition by Jeff Peterson
ukulelecorner.com

Andante



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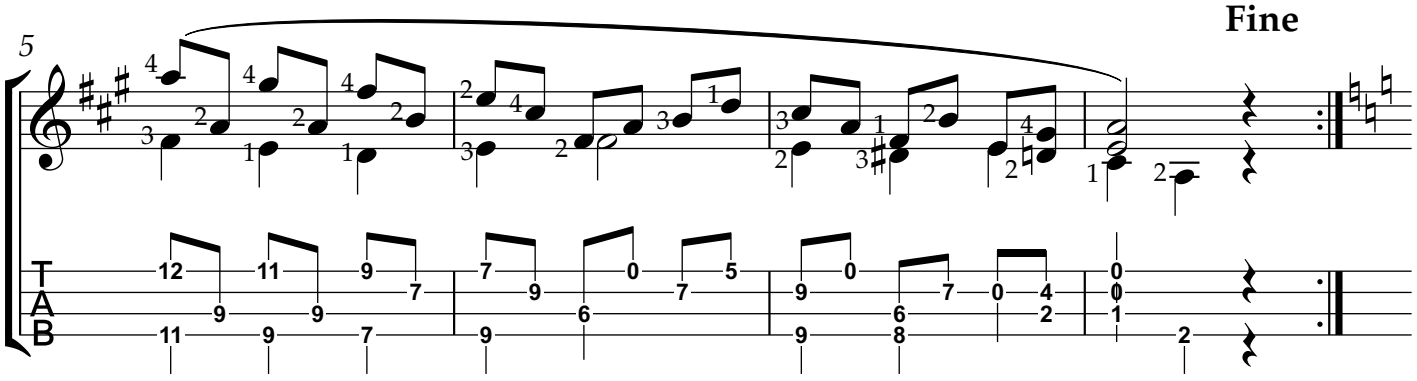
Fine



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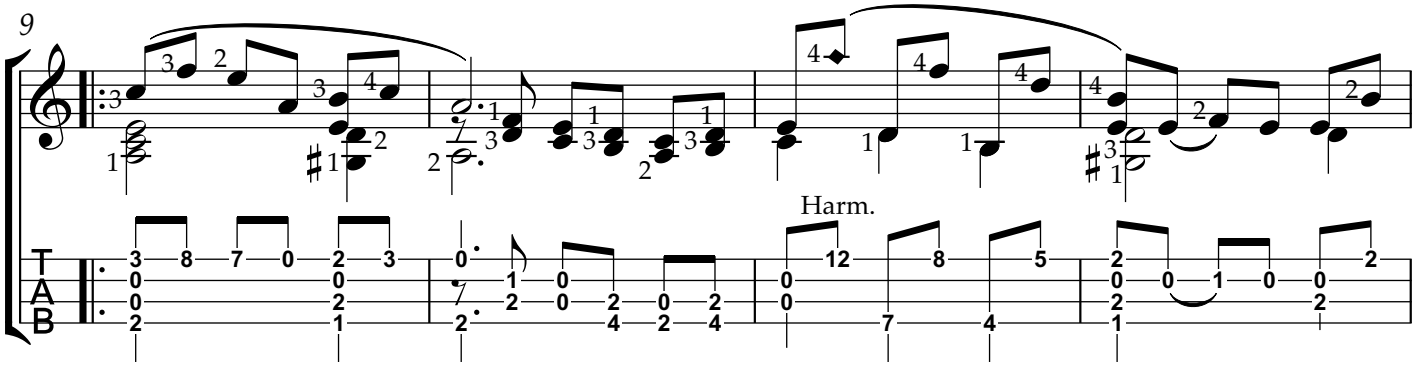

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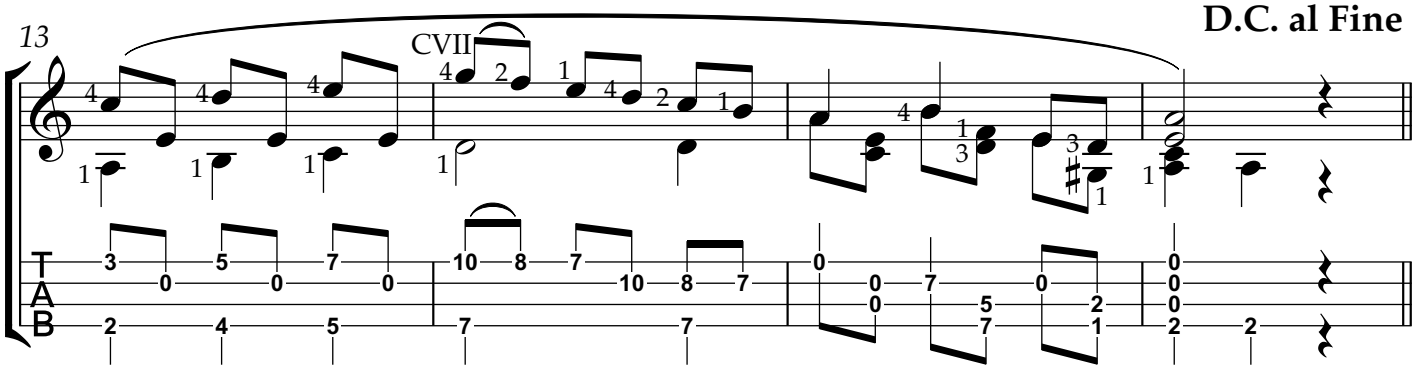
D.C. al Fine



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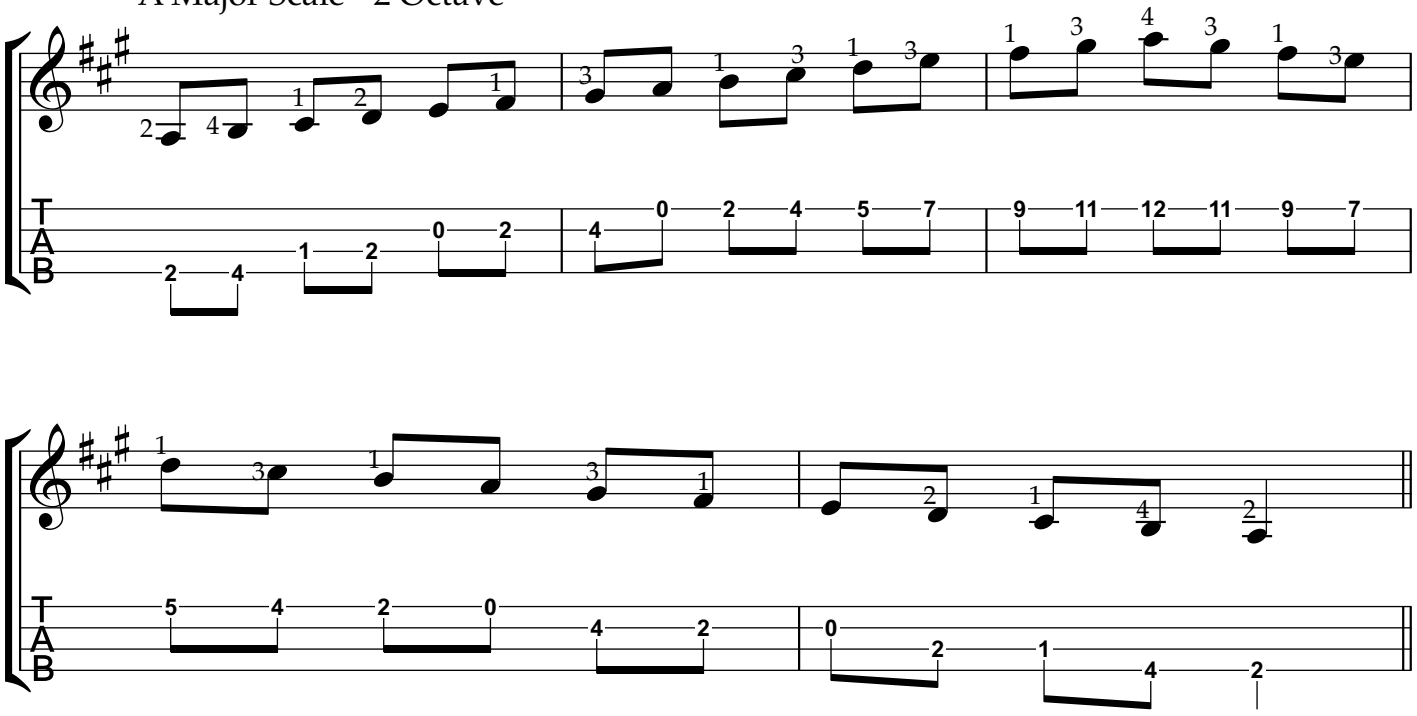
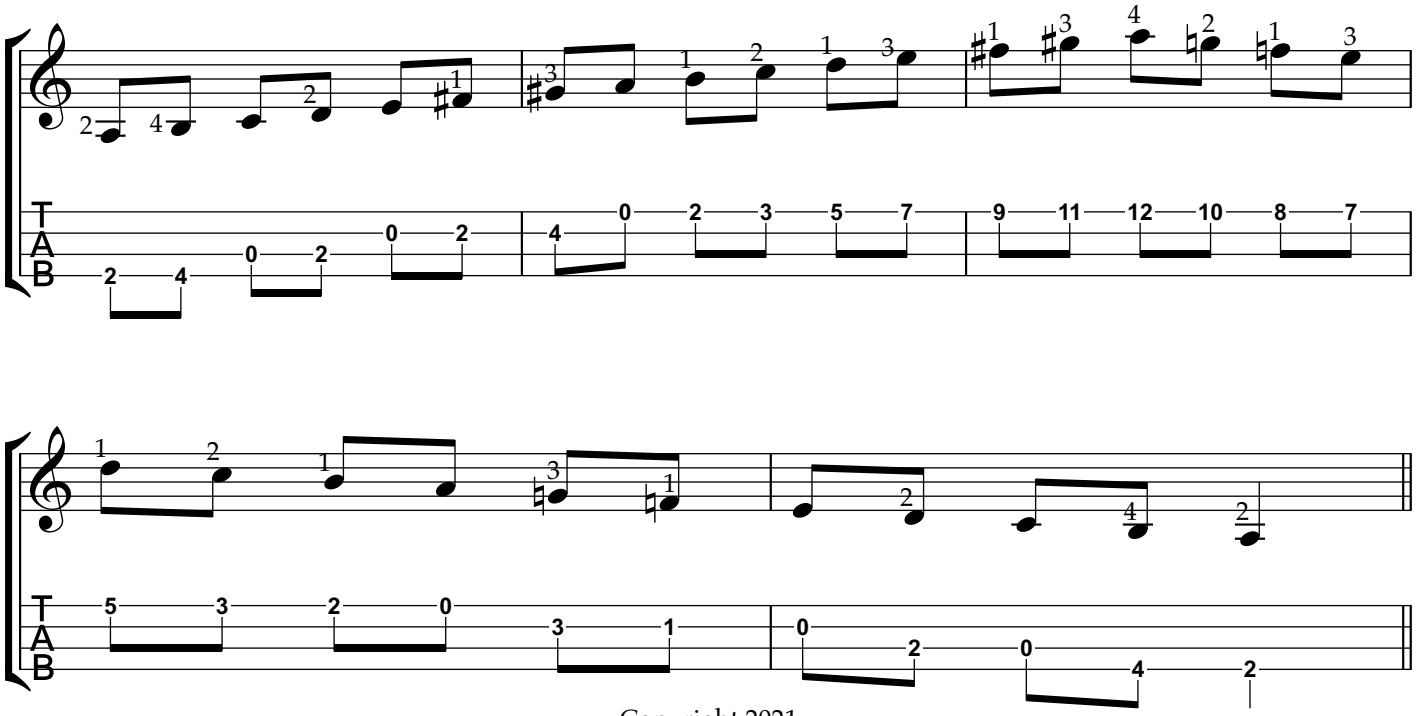
This piece has two distinct key centers, A major and A minor. Tárrega has used these two related keys to outline two distinct eight-measure sections. The change in key at measure 9 is combined with more agitated music. It has several passages with high notes and doesn't have clear phrasing like the first eight measures. The D.C. al Fine (D.C. stands for Da Capo and signifies to go back to the beginning and play until it says 'fine') sends you back to the beginning so that we end up with a three part or 'ternary' form: A B A.

A Major Scale - 2 Octave



A Melodic Minor Scale - 2 Octave



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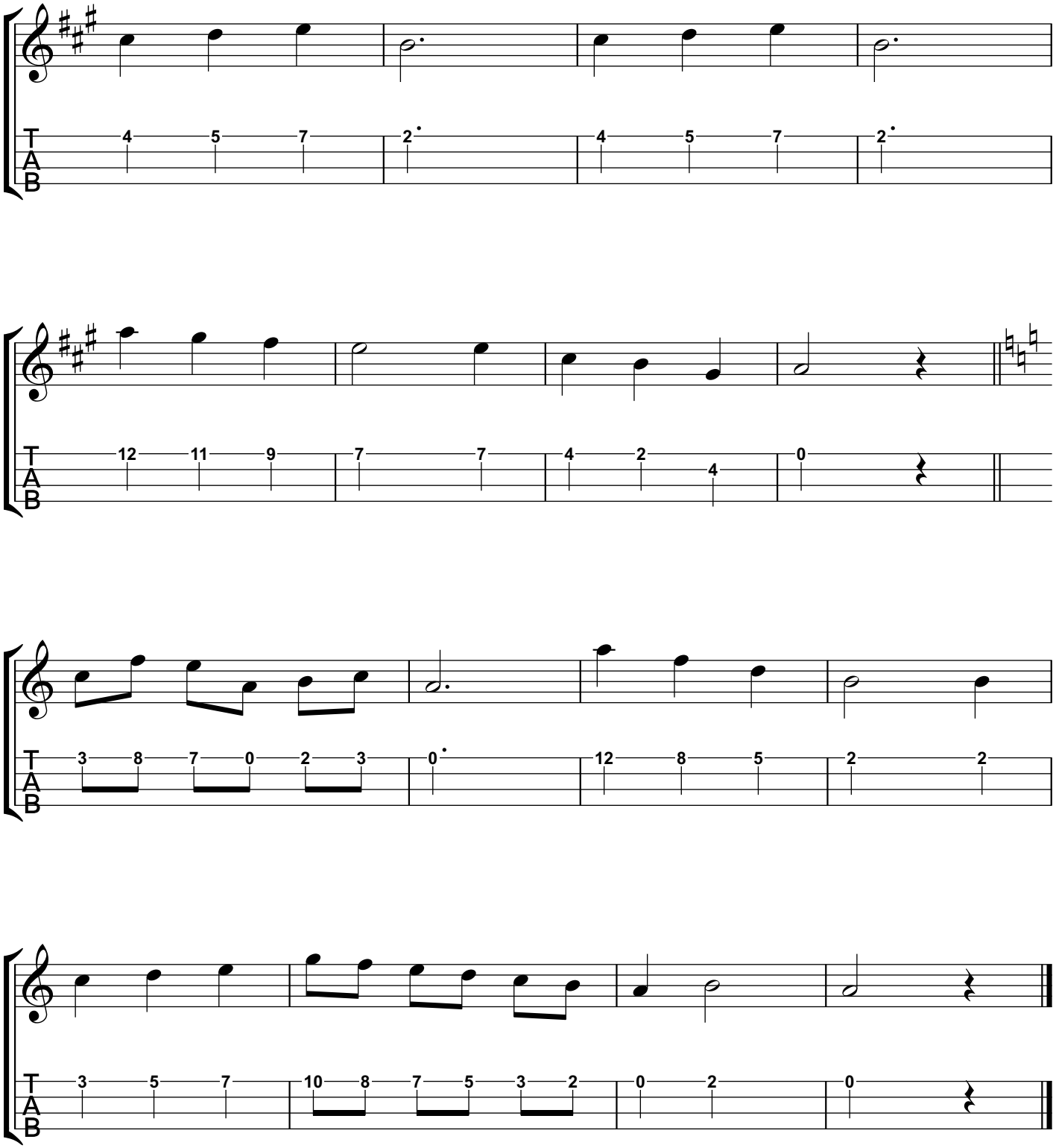
The following melody is a slightly simplified version of the melody in Lágrima. It is a great idea to play through the melody of all the pieces you study as it will help to hear the full musical line throughout the piece. Sometimes, with all of the other notes flying around, the simplest of melodies can get lost in the fray. Play this through several times, not worrying about fingering, until you have a clear concept of the melody.

The Melody



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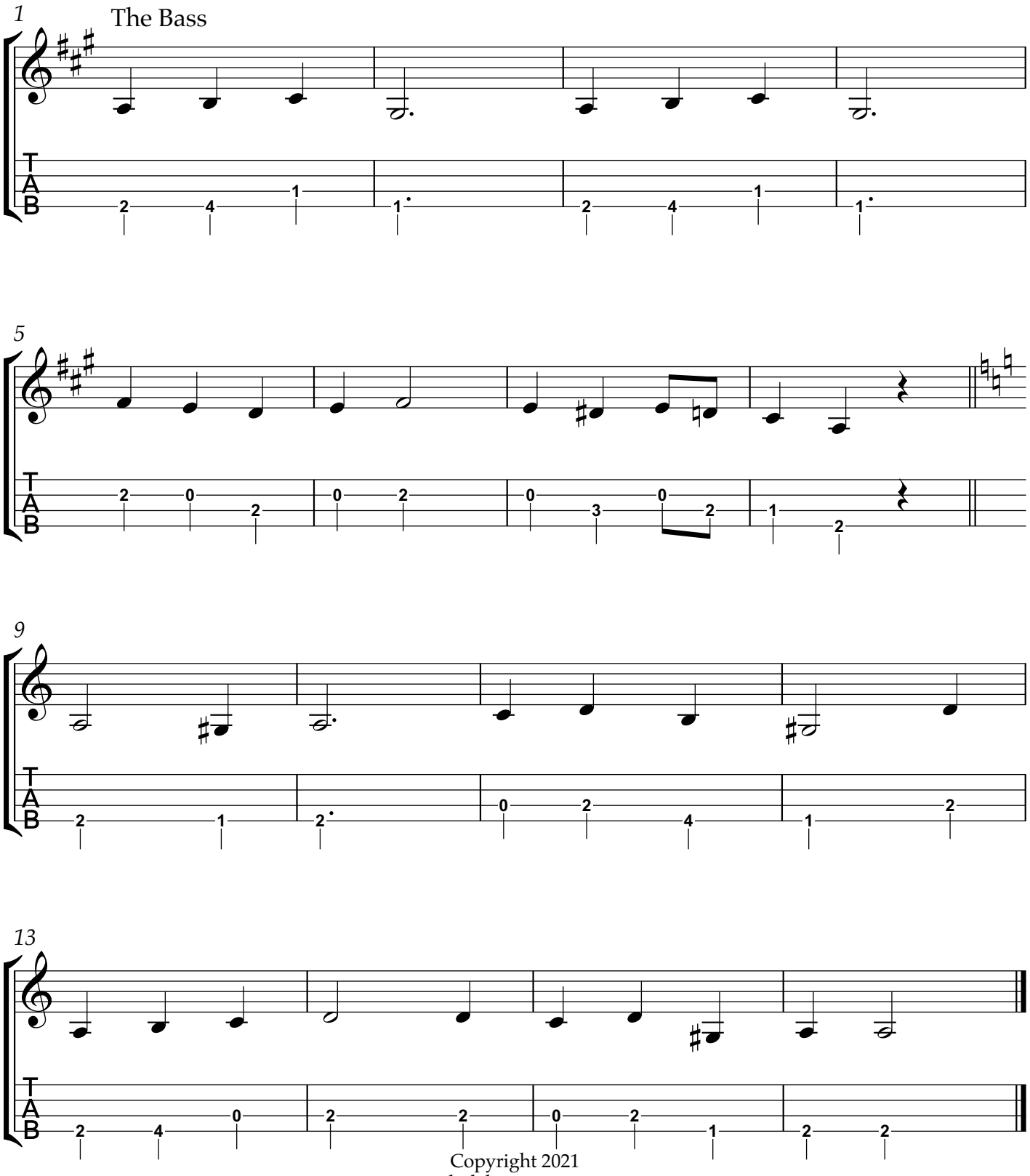
The bass line is important in this piece too, and playing it through on its own will help you notice when you might not be sustaining a note for its full duration. A good composer, such as Tárrega, will write a bass line that is complete in itself, almost like a second melody. Try out your singing chops and sing both the melody and bass lines. If the dog chimes in… you're doing a good job.



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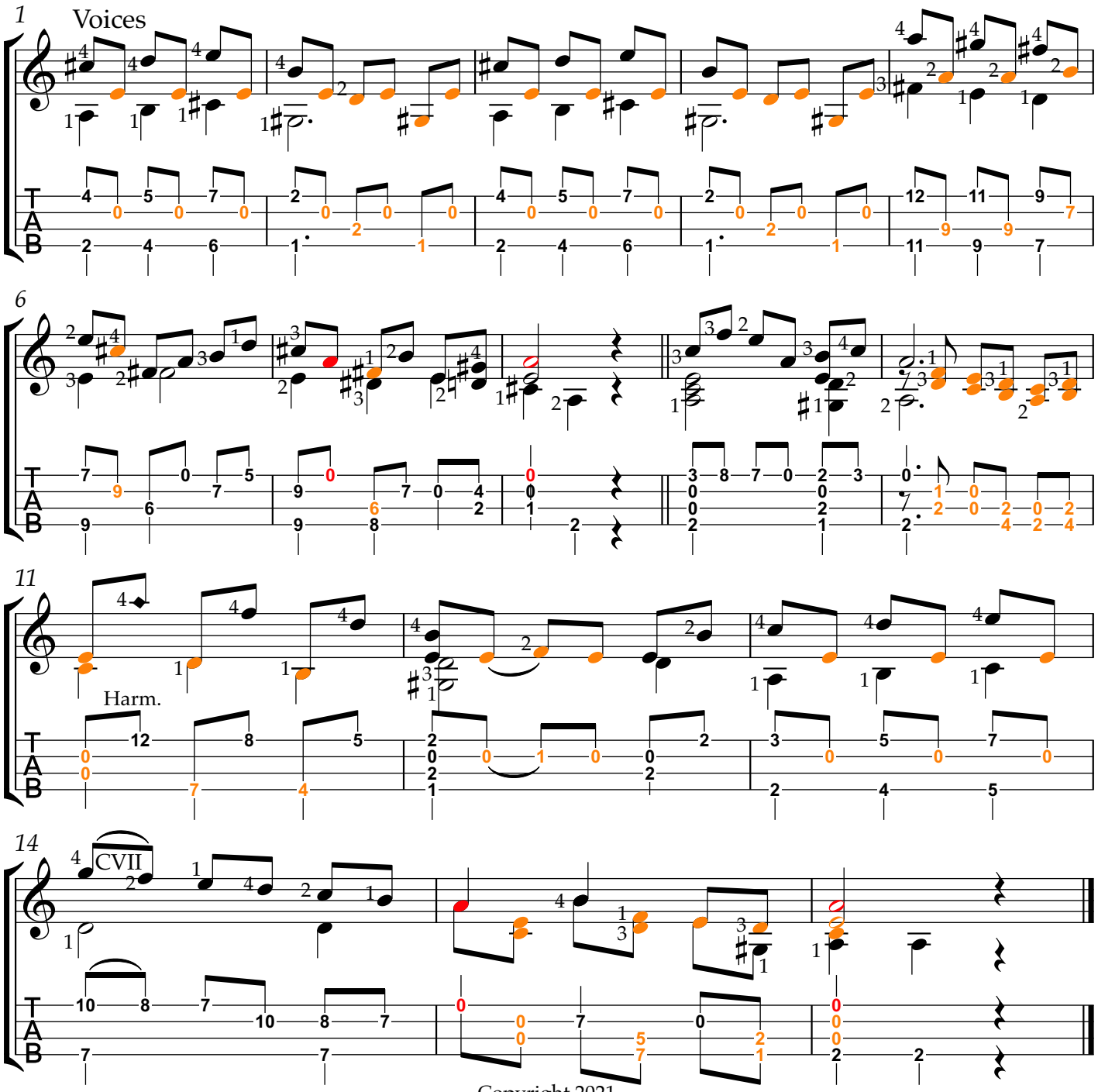
The most common musical hurdle intermediate players face is the separation of voices. Our music asks that we cram three, sometimes four individual voices into our hands and make them sound like a string trio is playing with three separate instruments. It is one of the hardest techniques to master but it is the one that makes our instrument so enchanting.

Lágrima has three voices: a melody in the upper voice, a well defined bass voice and a middle voice that provides harmonic support (and in m. 18 a small connecting passage in thirds). What I hear, almost without fail, is that the student will play all of these voices at the same level without any differentiation. What really needs to happen is that each voice holds a position in a hierachy. The melody is the most important, then the bass, then the accompanying inner voice can be very subtle and soft. If that middle voice is too loud, the beautiful melody that makes this piece so special is lost. I have marked those danger notes in the inner voice with ORANGE. Keep them *soft* and in a *supporting role* only.



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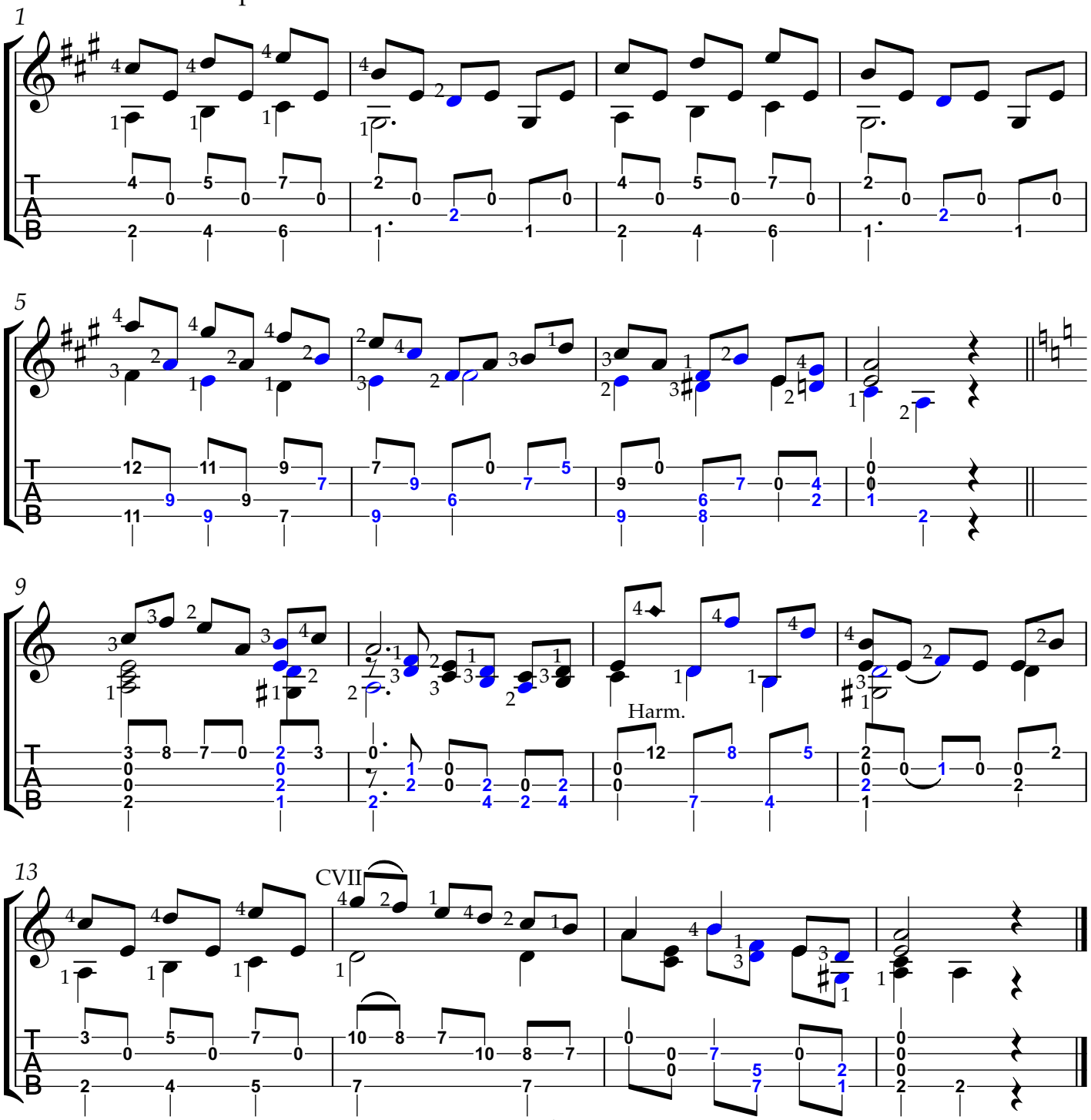
Left-hand preparation can greatly enhance the legato nature of any piece, and playing legato is the constant challenge of any guitarist. Our instrument just doesn't naturally do it for us.

All of the places marked in blue indicate an opportunity to prepare the left-hand finger or position prior to actually playing the note. You don't have to hold the note down, but have the finger hovering where it needs to play next, or at least moving in the direction of where it needs to be.

My favorite passage for preparation here is measure 11- its quite a fun series of stretches!

Left Hand Preparation



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