

## ONLINE AUDIO GUIDE 6.5

### VENEZUELAN GUITAR MUSIC

**title:** “Tatiana,” Vals Venezolano no. 1, from *Four Venezuelan Waltzes*. Note that Tatiana is a woman’s name.

**performing forces:** guitar (Elliot Frank)

**composer:** Antonio Lauro

**form:** A B A

**function:** concert piece for performance or private enjoyment

**source:** *Elliot Frank: South American Guitar Music* (ACA Digital Recordings 2004/9, 2006)

#### Listen for:

- triple meter
- quick tempo (“in one”)
- upbeat of several notes, landing on a strong downbeat
- sesquiáltera
- symmetrical phrases
- homophonic texture
- minor key, followed by a shift to major and then back again to minor

Uppercase letters stand for longer sections and lowercase letters for subsections.

Timing	Structure	What happens
00:00	A	notice upbeat (divided into five smaller note values)  minor key established
00:09	(a)	
00:16	repeat of (a)	
00:23	repeat of (a1)	
00:30	B	shift to major  one long phrase over the section instead of two shorter ones  sesquiáltera  variety of dynamics to differentiate melody and accompaniment
	(b)	

00:38	A, truncated (a1)	back to minor
00:46	repeat of B	one long phrase over the section instead of two shorter ones  sesquiáltera
00: 54	A, truncated (a1)	final chord

**Consider:**

- This piece is very short, under a minute. (In classical music, very short works are often called *miniatures*.) What is the impact of such a brief listening experience? Compare with popular songs you know, many of which will likely be of a similar duration.
- Many people consider the acoustic guitar, which cannot play as loudly as other instruments, an intimate instrument. What is the effect of listening live to an instrument that plays rather quietly, at least in comparison with amplified instruments? Do you find that you listen differently?