

Lesson: 001

MALAGUEÑA

Lesson Date: 17th September 1996

Title: [Malagueña](#) (from Suite Andaluca)

Composer: [E. Lecuona](#) (1933). Arranged by T. Reilly (1955)

Lesson Note:

One of the most famous pieces for unaccompanied chromatic harmonica. Originally written for solo piano, it has since become a standard in popular, jazz and marching band music. Originally written in the key of C#, Tommy transposed it to C to make the most of the chromatic harmonica chords (C major and D flat major).

Tommy commented on many things about the piece, but I focused on one section of the piece here which captures his style of meticulous teaching.

Listening to this lesson recording reminded me of the dialogue between Basil and Manuel in 'Fawlty Towers'. Back then, I didn't know the exact meaning of the word 'sloppy'!

Transcription:

TR: (Demonstrates Bar 83-91) ... Now make a big stir ... (at Bar 91)

Shima plays from Bar 83-91 with accent, staccato, then slurred from Bar 87, then the first note of bar 91.

TR: Now, the trick here is... play the first one, very... uh...(demonstrates), ... and you can slur it. See what I mean? Do you understand what I mean? it's not written like that, but it should be slurred (demonstrates). Shima: I see. TR: You see what I mean? You can go faster then.

Shima tries the same place and make a heavy glissando on the first beat on bar 91.

TR: No, you don't have to do that (demonstrates)

Shima plays bar 89-92 several times. Tommy smiles. Finally, Shima hit the first note of bar 91.

TR: No, it's too sloppy. Shima: ... sloppy...? TR: It means nothing to anybody. It's too... Eargh! ... It must be crisp.

Tommy demonstrates and Shima follows several times until she gets the idea. Finally,

TR: That's it.

Shima jumps into the quavers on the second beat on bar 92.

TR: Now, that's a mistake. Listen, if you sing it, you play...

Tommy sings and make a clear cut at the fast feet of about 91.

TR: Do you understand what I'm trying to say, otherwise... the two important things are... one is you mustn't run one into another ... You can't mark it (demonstrates from bar 90-95).

Shima tries bar 91 again.

TR: It's too sloppy (sing how it sounds 'dih-yan...'), it isn't (sing 'dihYAN!'). Shima plays several times. **TR: Look, see these markings?** (accents). Shima plays from bar 91 again.

TR: That's too soon! WAIT! Shima plays from bar 91 again.

TR: Too soon (laughing a little). Shima: Still...? TR: Yeah. Shima lays from bar 91 again with a big pause after the first beat and quavers.

TR: No, (playing the quavers), staccato. Shima follows up to bar 94. TR plays with me.

TR: Then you go, you can continue, you see (demonstrates up to bar 96). You see what I mean, that one's a big-un... (sings from bar 89-96 with different articulation and dynamics. At bar 97 much more legato). You don't hold on too long there, look (demonstrates bar 94-96). Shima: Yes ... TR: You can understand what I mean? But make that first one... (sings bar 89-91, then quavers) ... then it has some effect. Go on.

Shima plays from bar 83-90. Continues to make a weak end to the phrase then continues to the quavers.

TR: ... I think it's the penultimate note that's making the thing wrong...now... (TR looks my edition of music) ... This is all very new to me... Let me see your part... that's alright... (TR finds the section and play bar 90-91) ... Don't... (demonstrates) Da-BAN! ...you know...?

Shima plays the two notes (end of bar 90 and beginning of bar 91) without sharp ending.

TR: Oh, don't be so sloppy with that...! (he sings again).

Shima tries several times in a row.

TR: ... Yeah, now if you can get twice as loud, it would be better.

Shima plays the two notes again.

TR: That's it.

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of three staves. The first staff, labeled '83', contains six measures of music, each featuring a complex chordal texture with multiple notes and dynamic markings. The second staff, labeled '89', contains six measures, continuing the complex texture with some melodic lines. The third staff, labeled '94', contains six measures, showing a transition to a more rhythmic and melodic style with quaver patterns and dynamic markings.