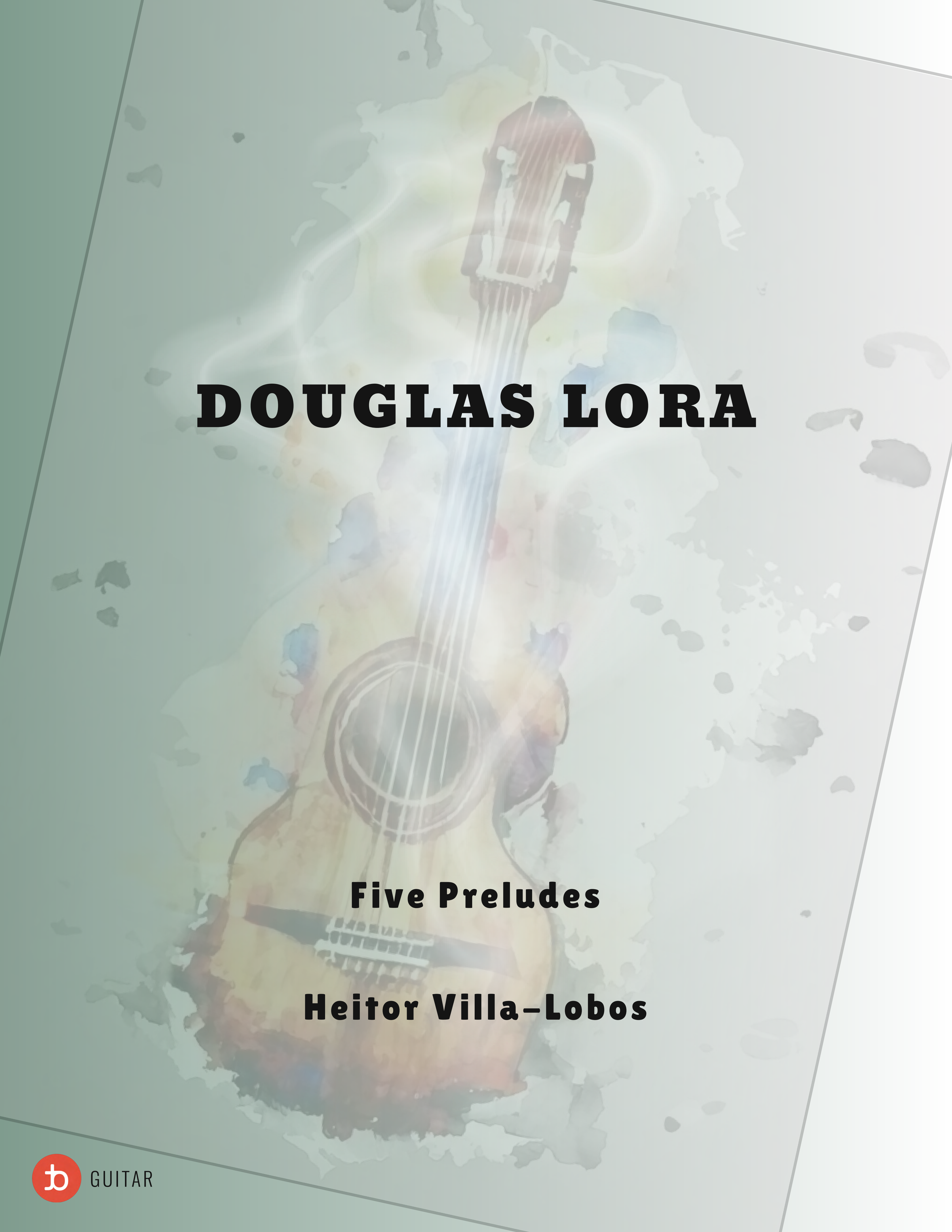


A watercolor illustration of an acoustic guitar, rendered in soft, blended colors of yellow, orange, and blue. The guitar is positioned vertically, with its headstock at the top and its body at the bottom. The background is a light, textured wash of colors, giving the impression of a soft, ethereal glow around the instrument.

DOUGLAS LORA

Five Preludes

Heitor Villa-Lobos

ABOUT THE ARTIST



Three time Grammy nominee guitarist and composer Douglas Lora transits with versatility through the universes of Classical and Popular Music, and has established himself as one of the most prominent artists of his generation.

With a wide range of musical possibilities, Douglas has collaborated with renowned artist such as YoYo Ma, Paquito d’Rivera, Assad Brothers, Anat Cohen, Marco Pereira, Jovino Santos Neto, Ney Rosauro, Marina Piccinini, Paulo Bellinati, among others.

Member of the awarded Brasil Guitar Duo, Trio Brasileiro and Caraivana, Douglas has performed extensively at the most important theaters and concert halls in the United States, Europe, Asia and Latin America. Douglas Lora is the newest member of the awarded Los Angeles Guitar Quartet.

His teaching experiences date from a young age in Brazil and was consolidated in United States as part-time teacher at University of Miami, as well as guitar teacher at Miami Conservatory of Music, from 2004 to 2006. Currently, Douglas is pursuing his Doctoral degree at University of Southern California under Scott Tennant, being the recipient of a Teacher Assistant scholarship. Douglas Lora is the guitar instructor and course coordinator at California State University Fullerton.

ABOUT THE COURSE

Join us on a musical journey with Douglas Lora as he brings to life the rich, emotional landscapes of Heitor Villa-Lobos through his interpretation of the "Five Preludes." These pieces, written for solo guitar, stand as some of Villa-Lobos' most evocative and popular works, showcasing the depth and diversity of Brazilian music.

In this special release, Douglas Lora, renowned for his expressive performances and deep musical understanding, invites us into the world of Villa-Lobos. Each prelude, with its distinct mood and character, from the melancholic to the vibrant, is a testament to Lora's mastery over the instrument and his ability to convey the composer's intentions.

Dive into this exceptional release and let the music of Villa-Lobos, taught by Douglas Lora, transport you to the heart of Brazil's musical heritage.

CONTENTS

PRELUDE NO. 1 – PG. 4

PRELUDE NO. 2 – PG. 6

PRELUDES 3–5 coming soon



If you have any corrections, comments, or critiques relating to this workbook, please send them to marek@tonebase.co. We strive to deliver the highest quality enrichment experience. Thank you!

Prelude No. 1

The “Departure Motive”

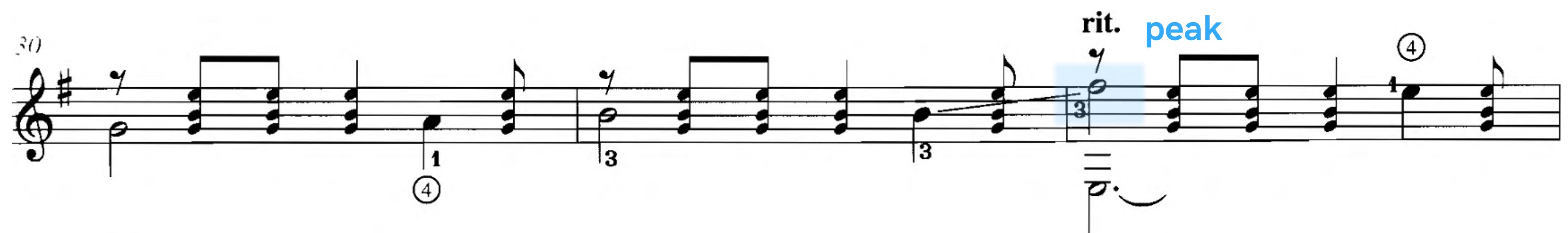
This melody is in the bass, imitating a cello. Use portamento to increase the legato sound. Create separation between the melody and accompaniment, always emphasizing beat 1 of each measure.

Andantino espressivo



Dynamic planning

The Departure Motive is repeated three times, with each iteration growing increasingly prolonged and intense. Plan your dynamics leading toward each **peak** in the phrase.



The image displays four staves of musical notation for the first system of 'Prelude No. 2'. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by circled numbers 1 through 5. Dynamics include 'p' (piano) and 'p.' (piano). Articulation marks like 'rit.' (ritardando) and 'X' are present. The staves are numbered 4, 16, 57, and 64.

Prelude No. 2

Compound melody

In measures 2 and 3, you will find a compound melody, meaning multiple voices are implied. The main melody is in the arpeggio, but you also have a secondary melodic line in the middle, going from A-sharp to A to G-sharp. Bring this out by experimenting with dynamics.

The image displays the second system of musical notation for 'Prelude No. 2', measures 46-55. The notation includes tempo markings 'Andantino' and 'rit. A tempo'. It also features articulation marks like 'rit.' and 'A tempo'. The staves are numbered 46, 47, 48, 49, 50, 51, 52, 53, 54, and 55.

Cutting out notes

To make some chords easier to play, you can take out the doubled notes. For example, in measure 15, you can take out the A on the third string. In measures 19 and 22, you can cut the G-sharp and B on the 4th and 5th strings, leaving only a half barre on the first three strings.

Part B: Arrival points

Part B imitates the sound of the Berimbau using parallel chords. This section lacks a clear melodic line, so you should think about big “arrival points” in the music to help your phrasing. These arrival points occur on the half notes after big shifts, such as in measures 39, 55, 67, and 71.

38 arrival point

[le même doigté]

Suggested fingerings

Douglas has the following fingering suggestions that differ from the Zigante edition:

[rit.] *p* [accel.] *p* *leggiere* *p* *i* *m* *a* *rall.* *rit.* *A tempo*

The score is for a piano solo in E major. It begins with a treble clef and a key signature of two sharps. The tempo and dynamics markings are: [rit.] *p*, [accel.] *p*, *leggiere* *p*, *i*, *m*, *a*, *rall.*, *rit.*, and *A tempo*. The music features a series of ascending and descending lines with various articulations, including slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 4, 1, 2, 0, 1, 4, 0, 1, 3, 4, 6). There are also blue markings (1, 2, 3, 4, 0, 1, 2, 4, 1, 2, 0, 1, 4, 0, 1, 3, 4, 6) and a blue '4' marking. The score ends with a double bar line.

12 rit. A tempo

15 II

19 ΦIX

26 II VII

30 ΦIX ΦX