

### Chapter 1 : The Classical Guitar Store since - A Few Pointers On Buying A Guitar

*The classical guitar (also known as the nylon-string guitar, or Spanish guitar) is a member of the guitar family used in classical music. It is an acoustic wooden guitar with strings made of gut or nylon, rather than the metal strings used in acoustic and electric guitars.*

And Madrid has been the heart of Spanish guitar-making since the mid-th century. The taller, or workshop, was closed for the month, but the downtown shop was open. Amalia, one of the first eminent female luthiers in Spain, has done much to revive old designs while bringing modern techniques into the line. Inside the shop, I tried to avoid damaging the guitars with the sweat that was streaming off my brow. These requirements may be mutually exclusive. It had a nice tone and projected well. David Adizes welcomed me to the shop, and quizzed me about what kind of guitar I might desire. He talked proudly about his daughter, Maria, still one of the relatively few women in the guitar-building world. The workshop is small but all three use their own tools, develop their own styles and particular characteristics, and sign their own guitars on the Conde label. Maria peaked out from the workshop and smiled broadly. The guitar uses Madagascar rosewood that has been drying for 50 years, Felipe Sr. It was early afternoon, still hot and quite dry. Madrid has the perfect climate for drying wood. My shop is far from the center of Madrid [where] the rents there are too high. It had a nice tone, but I asked what else he had. As he poked through cases in the back of the shop, Mateos noted that he has been most influenced by the French luthier Robert Bouchet. The brilliant spruce top, nearly purple-colored rosewood back and sides, ebony fretboard, and bridge were attractive; the ebony rosette was spare but appealing. It also featured a dual adjustable truss rod in the neck. I aim to have a very good balance between the strings, between different positions along the neck, to faithfully reproduce what the guitarist wants in terms of expressiveness. Shellac is quite sensitive, and Paco is a furniture maker and a master. Each finish has its advantages and disadvantages; shellac is beautiful, and warm, but sensitive to perspiration and scratching, and thus more difficult to care for and maintain. We completed the transaction, and fortunately, Turkish airlines had no problem letting me bring the instrument on board to Istanbul, and then a few days later, back to Washington, DC. Warren is an academic publisher, guitarist, and composer.

## Chapter 2 : History Of The Spanish and Classical Guitar

*Guitar from Spain is the best online store to buy the best spanish guitars online: Classical guitars, Flamenco Guitars, Acoustic Guitars and electro acoustic guitars made in Spain from the best spanish guitar makers at spanish local prices.*

The wood for the fretboard usually differs from the wood in the rest of the neck. The bending stress on the neck is considerable, particularly when heavier gauge strings are used. In the traditional Spanish neck joint the neck and block are one piece with the sides inserted into slots cut in the block. Other necks are built separately and joined to the body either with a dovetail joint, mortise or flush joint. These joints are usually glued and can be reinforced with mechanical fasteners. Recently many manufacturers use bolt on fasteners. Bolt on neck joints were once associated only with less expensive instruments but now some top manufacturers and hand builders are using variations of this method. One reason for the introduction of the mechanical joints was to make it easier to repair necks. This is more of a problem with steel string guitars than with nylon strings, which have about half the string tension.

**Body**[ edit ] The body of the instrument is a major determinant of the overall sound variety for acoustic guitars. The guitar top, or soundboard, is a finely crafted and engineered element often made of spruce , red cedar , redwood or mahogany. The majority of the sound is caused by vibration of the guitar top as the energy of the vibrating strings is transferred to it. Martin being among the most influential designers of their times ; to not only strengthen the top against collapsing under the tremendous stress exerted by the tensioned strings, but also to affect the resonance of the top. Some contemporary guitar makers have introduced new construction concepts such as "double-top" consisting of two extra-thin wooden plates separated by Nomex , or carbon-fiber reinforced lattice "â€” pattern bracing. The back and sides are made out of a variety of woods such as mahogany, Indian rosewood and highly regarded Brazilian rosewood *Dalbergia nigra*. These are also strengthened with internal bracing, and decorated with inlays and purfling. The body of a classical guitar is a resonating chamber that projects the vibrations of the body through a sound hole, allowing the acoustic guitar to be heard without amplification. The sound hole is normally a single round hole in the top of the guitar under the strings , though some have different placement, shapes, or numbers of holes. How much air an instrument can move determines its maximum volume.

**Binding, purfling and kerfing**[ edit ] The top, back and sides of a classical guitar body are very thin, so a flexible piece of wood called kerfing because it is often scored, or kerfed so it bends with the shape of the rim is glued into the corners where the rim meets the top and back. During final construction, a small section of the outside corners is carved or routed out and filled with binding material on the outside corners and decorative strips of material next to the binding, which are called purfling. This binding serves to seal off the endgrain of the top and back. Binding and purfling materials are generally made of either wood or high quality plastic materials.

**Bridge**[ edit ] The main purpose of the bridge on a classical guitar is to transfer the vibration from the strings to the soundboard, which vibrates the air inside of the guitar, thereby amplifying the sound produced by the strings. The bridge holds the strings in place on the body. Also, the position of the saddle, usually a strip of bone or plastic that supports the strings off the bridge, determines the distance to the nut at the top of the fingerboard. The scale length has remained quite consistent since it was chosen by the originator of the instrument, Antonio de Torres. As the guitar is tuned to one octave below that of the violin, the same size gut could be used for the first strings of both instruments. Smaller-scale instruments are produced to assist children in learning the instrument as the smaller scale leads to the frets being closer together, making it easier for smaller hands.

**Guitar tuning** A variety of different tunings are used. The most common by far, which one could call the "standard tuning" is: The explanation for this "asymmetrical" tuning in the sense that the maj 3rd is not between the two middle strings as say in the tuning of the viola da gamba is probably that the guitar originated as a 4-string instrument actually an instrument with 4 double courses of strings, see above with a maj 3rd between the 2nd and 3rd strings and that it only became a 6-string instrument by gradual addition of a 5th string and then a 6th string tuned a 4th apart: One of the tunings from the 16th century is C-F-A-D. This is equivalent to the top four strings of the modern guitar tuned a tone lower. However, the absolute pitch for these notes is not equivalent to modern "concert pitch". The tuning of the four-course guitar was moved up by

a tone and toward the end of the 16th century, five-course instruments were in use with an added lower string tuned to A. The low E string was added during the 18th century.

**Chapter 3 : Best Spanish Guitar at the best prices - Guitar From Spain**

*The "Spanish heel" is a construction feature most commonly associated with Spanish-made classical guitars. In this style of construction, the neck is notched at the heel to receive the sides, and the body is built around the neck and side assembly.*

In the two centuries before the Christian era, Roman rule brought with it the music and ideas of Ancient Greece ; early Christians, who had their own differing versions of church music arrived during the height of the Roman Empire; the Visigoths , a Romanized Germanic people , who took control of the peninsula following the fall of the Roman Empire; the Moors and Jews in the Middle Ages. Hence, there have been more than two thousand years of internal and external influences and developments that have produced a large number of unique musical traditions. Early history[ edit ] Isidore of Seville wrote about the local music in the 6th century. His influences were predominantly Greek , and yet he was an original thinker, and recorded some of the first details about the early music of the Christian church. He perhaps is most famous in musical history for declaring that it was not possible to notate sounds, an assertion which revealed his ignorance of the notational system of ancient Greece, suggesting that this knowledge had been lost with the fall of the Roman Empire in the west. The Moors of Al-Andalus were usually relatively tolerant of Christianity and Judaism, especially during the first three centuries of their long presence in the Iberian peninsula, during which Christian and Jewish music continued to flourish. Music notation was developed in Spain as early as the 8th century the so-called Visigothic neumes to notate the chant and other sacred music of the Christian church , but this obscure notation has not yet been deciphered by scholars, and exists only in small fragments. As the Christian reconquista progressed, these chants were almost entirely replaced by the Gregorian standard, once Rome had regained control of the Iberian churches. The style of Spanish popular songs of the time is presumed to have been heavily influenced by the music of the Moors, especially in the south, but as much of the country still spoke various Latin dialects while under Moorish rule known today as the Mozarabic earlier musical folk styles from the pre-Islamic period continued in the countryside where most of the population lived, in the same way as the Mozarabic Chant continued to flourish in the churches. In the royal Christian courts of the reconquistors, music like the Cantigas de Santa Maria , also reflected Moorish influences. The so-called Llibre Vermell de Montserrat red book is an important devotional collection from the 14th century. Renaissance song books included the Cancionero de Palacio , the Cancionero de Medinaceli , the Cancionero de Upsala kept in Carolina Rediviva library , the Cancionero de la Colombina , and the later Cancionero de la Sablonara. An early 16th-century polyphonic vocal style developed in Spain was closely related to that of the Franco-Flemish composers. Merging of these styles occurred during the period when the Holy Roman Empire and the Burgundy were part of the dominions under Charles I king of Spain from to , since composers from the North of Europe visited Spain, and native Spaniards traveled within the empire, which extended to the Netherlands , Germany and Italy. The Aragonese Gaspar Sanz authored the first learning method for guitar. The latter was said to have reached a level of polyphonic perfection and expressive intensity equal or even superior to Palestrina and Lassus [ citation needed ]. Most Spanish composers returned home from travels abroad late in their careers to spread their musical knowledge in their native land, or in the late 16th century to serve at the Court of Philip II. Front cover of book: Classicism in Spain, when it arrived, was inspired by Italian models, as in the works of Antonio Soler. Some outstanding Italian composers such as Domenico Scarlatti and Luigi Boccherini were appointed to the Madrid royal court. Zarzuela , a native form of opera that includes spoken dialogue, is a secular musical genre which developed in the mid century, flourishing most importantly in the century after Musical creativity mainly moved into areas of popular music until the nationalist revival of the late Romantic era. Music by region[ edit ] The regions of Spain have distinctive musical traditions. There is also a movement of singer-songwriters with politically-active lyrics, paralleling similar developments in Latin America and Portugal. The singer and composer Eliseo Parra b has recorded traditional folk music from the Basque country and Castile as well as his own compositions inspired from the musical styles of Spain and abroad.

**Chapter 4 : The Spanish classical guitar - Guitar From Spain**

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We at Guitars from Spain pour every ounce of care into each and every guitar. As you open your case for the first time, we want you to feel the same enthusiasm we feel when we pack it for you. Only years of experience and guitar playing help us give the correct advice to our clients. Please review our client testimonials. We are here for the long run; you can count on us. QUALITY Generations and years of experience help the builder determine the quality of the woods and the specific hand craft methods to be used on each guitar. All tone woods are stored in huge warehouses for a lengthy drying period. All woods are selected for the sole process of guitar making in the exact same way, to insure that each instrument becomes an impeccable piece of art , a perfect soundboard with a soul. Our goal is to have thousands of happy clients. Your total satisfaction is our main commitment to you. The service I received is exceptional! The g Esteve Cocobolo sounds incredible! Thanks very much for bringing such great quality guitars here to the States! And thanks for the advice. The Saez 36 continues to impress me. Her voice is opening up well and as could be expected. Sure looks like a well made piece. I really like it. The finish, etc, almost looks too perfect. Very nice to look at and the book matching is impressive. My instructor my guitar; really put it through its paces and said it sounded fabulous. The walnut back and sides, rosewood neck and trim and cedar top all combine perfectly to make a lovely instrument. The feel of the neck is great, and easy to commandeer. Even the smell of the cedar is fantastic! But by far, the great feature is the sound. The biggest surprise was what a blessing it was to work with you and your store. The advice was sound no pun intended! You held on to the guitar once you knew I was interested, even though others later voiced interest, and when I purchased it, it was shipped off the same day. The case kept the guitar perfectly, which was amazing to me. I never though something this light could be so sturdy. It arrived at my house in 2 days, and sounded glorious right out of the box. So thank you and GuitarsfromSpain. Went to bed VERY late, staying up to play my new flamenco guitar. It is absolutely more than what I expected. You found me a lot of guitar for a very reasonable price. The PS36 is a amazing guitar. Also, please feel free to use this letter as a review of this guitar and your excellent service. Beautiful guitar with a beautiful sound. At age 76, this would be an excellent guitar for me to start my guitar lessons. I would strongly recommend your store to anyone wanting to buy a guitar on-line. I spent the evening playing it. It has a rich sound, even across all strings. The bass is strong and the guitar also has that satisfying bark and snap that you would want in a flamenco guitar. It is well crafted and visually appealing. I am very pleased with this instrument! Muy agradecido de ti Fernando Trueno PR Dear Ed ,I am really happy with my new Manuel Adalid 11 guitar and especially satisfied with your outstanding service and expert advice in the process of choosing the right instrument for me. I really enjoyed the process of playing your extensive selection of fine instruments at your studio, a nice and quite environment that allowed me to experience all the nuances of each instrument until I played mine, and instantly fell in love with it. Thanks for your continuous, courteous and very professional follow-up in the process of setting-up and customizing the instrument to my style of playing.

### Chapter 5 : Classical guitar - Wikipedia

*The rise of rock in the 20th century excluded classical guitar from popular music and has been since then mostly played in classical or folk music.*

The Pavan TP sounds very good and has an excellent playing action. My current favorites for under the saddle pickups are made by b-band and also the L. Baggs Element " especially designed for classical guitars. I can install an under the saddle classical guitar pickup on any of the Pavan models. The Pavan TP has a solid cedar top, laminated sapelli sides and back, East Indian rosewood fingerboard, mm string scale and a 52mm nut. These are the only Spanish classical guitars I carry that have laminated sides and backs. A laminated rosewood guitar is not going to sound any better than a laminated guitar of sappeleli, mahogany or other suitable wood. Ordering a Pavan Guitar is easy. When you order a Pavan guitar you order it from me, Tom Prisloe " an established guitar builder and player who knows classical guitars inside and out. I understand that some people might feel uncomfortable ordering a guitar over the internet. Many of my customers felt that way but now they are delighted with their Pavan guitars. Upon receiving your guitar you are given a full seven day, no risk, no questions asked, trial period. Each guitar comes with a limited lifetime warranty. This is your guarantee of getting the top quality instrument you want. For other countries I accept money wires. Ready to place your order? Please call me directly at or email tom pavanguitars. If you want a great sounding guitar at a great price, look no further. The Pavan TP is a high quality Spanish guitar with a sound that will satisfy most players for a lifetime. Numerous advanced players have purchased this model and they have been delighted with them. I recommend the TP to both accomplished players and beginner classical guitar students. Many beginners want to get a high quality classical guitar from the start. They want an instrument they will be happy to play for years. The Pavan TP is an excellent guitar for accomplished acoustic and electric steel string players who want to get a classical guitar for that great nylon guitar sound. The TP records well and with an under the saddle pickup, it is an excellent onstage guitar when amplification is needed. These solid rosewood Spanish classical guitars are very popular with students at the University level where very good quality classical guitars are a necessity but money is in short supply. The Fishman PreFix Pro is a very convenient electric classical guitar system for on stage use.

### Chapter 6 : Guitars From Spain: Best Guitar Store, Great Prices & Deals

*Classical Guitar Music of Vivaldi (Concert Masterworks) by Antonio Vivaldi Paperback \$ Only 2 left in stock (more on the way). Ships from and sold by blog.quintoapp.com*

Low priced entry level guitars are always factory made which means they are made by hand but by a group of artisans with a hands-on production. Higher quality student and concert models are made by hand in the sense that one guitar maker selects the woods, cuts them to size, assembles them and finishes them, from choice-of-woods to delivery. In entry level student guitars you have a choice between laminated construction and solid wood construction. Plywood is made with three thin layers of wood glued together like a sandwich. The top veneer can be of a fine grained wood and the other layers of lower quality wood; the result is a sheet of wood very strong and stable but not as resonant. They all have solid soundboards and are exceptionally well-made by excellent craftsmen. The question is often asked about the relative qualities of cedar and spruce as sound board woods. Neither wood is inherently superior to the other, they just have different tonal characters in general. Spruce is harder and stiffer than cedar and gives a brighter, clearer and more focused sound, while softer cedar is darker, mellower and warmer. Take Andres Segovia as an example. He played a Hermann Hauser with a German Spruce bright, clear, focused top from the s, then switched to a Cedar-topped dark, warm, rich Jose Ramirez on which he performed until the end of his career in the s. Other considerations are tuning machines and finger boards. Tuning machines vary in the thickness of the plates and the metal composition of the gears, from thin brass plated to finer brass and carbonized steel. Fingerboards are of either rosewood, black-stained rosewood or true ebony. Ebony is preferred because it is densely grained, more durable and more stable. Better guitars, whether student or concert models, will have solid cedar or spruce sound boards, ebony fingerboards, rosewood backs and sides, either laminated or solid, and more precise tuning machines. The saddle and nut will also be of good quality bone as opposed to plastic. Ideal nylon string action provides a clearance between the first fret and the treble strings of. Most music stores sell classical guitars as they come from the factory. The difference between a properly adjusted playing action and a factory set-up can be enormous and can make all the difference in the ease and enjoyment of playing the guitar. These are always more flexible than plywood and therefore more responsive to the string vibration, giving greater resonance and volume. This has less influence on the tone production of a guitar than the composition of the soundboard; in fact some concert guitars have laminated sides for greater stability. This is the section of the string that vibrates when it is plucked. Since then luthiers have found ways of providing strong volume with the shorter, standard mm string length. The nut and saddle, the two points on which the string rests, are usually made of plastic on less expensive student guitars. The preferred material for better instruments is bone which is harder and much more responsive. Ebony is denser and resists wear better than rosewood. Most tuning machines are adequate for the price-level for which they were intended. The main considerations with machines are their accuracy and durability. Do not hesitate to call us or send an e-mail with further questions you might have about guitar construction and values. Monday to Friday, Noon to 6 pm, Saturday 10 am to 5 pm, and by appointment.

### Chapter 7 : Music of Spain - Wikipedia

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Hi, Thanks for visiting my website. With the coming of the Renaissance, inspired in part by Moslem learning brought home by returning Crusaders, the lute become the favorite instrument of Western Europe. In Spain however, the lute was already overshadowed by a new instrument, the guitar. Two types of guitar were played by the Pyrenees: The former had eleven strings, five double and one single, and was plucked. The latter had four double strings and was strummed. The vogue of the vihuela reached a peak in the first half of the sixteenth century when many composers wrote works for it. At about the same time a fifth string was added to the guitarra latina, which thereupon gained so rapidly in public favour that by the end of the century it had displaced its rival throughout most of the Iberian Peninsula. During the seventeenth century, as lute-playing declined in popularity, guitars began to find their way abroad to France, Germany and Italy, where the instruments were referred to as "Spanish Guitars". By the middle of the 18th century the guitar was firmly established in fashionable circles throughout Continental Europe. But the guitar was soon to make a comeback. Towards the end of the century a sixth string, the low E string was added - most likely in the instance by a certain music-master from Dresden named Naumann. Before long, the sixth-string guitar was standard throughout Europe. At about this time, moreover, there came to the fore in Spain guitarists unprecedented virtuosity and flair, among whom the most noteworthy was Fredinand Sor Sor, not only a gifted performer and showman, but also a diligent composer and transcriber of works for the guitar, toured the continent and finally England where his impact on the musical community was tremendous. Thanks to the missionary work of Sor and other talented Spanish guitarists, the guitar regained its popularity and world-famous composers, accepting it for the first time as a usable instrument, began to write music expressly for it. Rossini did so in his score for "The Barber of Seville" and "Verdi in Otello", while Schubert, Haydn and to an ever greater extent Paganini and Berlioz, all composed guitar music. Enter The Concert or Classical Guitar: Until about years ago guitars were normally played solo, with or without accompanying voices to relatively small audiences. Once it became a concert instrument, guitarists were called upon to perform in larger halls, often together with musicians playing other instruments. Not surprisingly, the two men most responsible for the concert guitar were both Spaniards - Torres and Tarrega , Torres, working in collaboration with the guitarist Juilian Arcos, increased the size of the instrument, particularly by making the two bouts of the soundbox wider in relation to its overall length. Torres improved the fingerboard by flattening it and reducing its width to about two inches, thereby making fingering an easier matter than it had been before. Perhaps most importantly of all, he redesigned the entire internal structure of the soundbox giving it seven fan braces instead of three - placing extra braces at the tail around the sound hole, and on the ribs. If Torres pioneered the design of the concert guitar, Tarrega pioneered the playing techniques used by concert guitarists. Today there are many great concert artists who give regular guitar recitals in major cities around the world, each one is to some degree, a product of the line of development set in motion by Andres Segovia - the first concert guitarist to confront and conquer the mass media. Via the medium of radio and records, plus his concert performances and teaching, Segovia established the playing patterns, repertoire and attitudes that have prevailed throughout the Western world for more than 50 years. Several great guitarists - Julian Bream, John Williams and Leo Brouer, to name but three, have contributed to the expansion of the Segovian repertoire, but despite their efforts, the run-of-the-mill classical guitarist still draws from the well that Segovia dug. Mike Hayes is a guitar teacher, author, performing musician and session guitarist with over 30 years of professional experience.

### Chapter 8 : Classical Guitar on RadioTunes - RadioTunes | Enjoy amazing Free Internet Radio stations

*The body and neck are also slimmer than other Spanish guitar models, as well, so if you're used to a steel-string, but*

*gearing up to try a classical guitar, the Kremona Sofia is one to put on your list to try.*

### Chapter 9 : Spanish Classical Guitars – Raimundo Guitars

*Mix - Chill Out - Relaxing Classical Guitar, Spanish, Acoustic, Classical Music, Part 2 YouTube El embrujo de la guitarra española - Duration: seriglerom 11,, views.*