

THE MUSIC OF ALBERTO GINASTERA TRANSCRIBED FOR GUITAR: A
PERFORMANCE EDITION OF *DANZAS ARGENTINAS* FOR GUITAR QUARTET

by

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(Under the Direction of David Starkweather)

ABSTRACT

Due to certain similarities between the compositional style of Alberto Ginastera and those of Spanish composers such as Isaac Albéniz, Enrique Granados, and Manuel de Falla, much of Ginastera's music can be considered appropriate for guitar transcription. While Ginastera only wrote one work specifically for the guitar (*Sonata for Guitar, op. 47*), the composer often makes references to the instrument throughout his entire compositional output by use of the "guitar chord," which contains the pitches of the open strings of the guitar. Ginastera also makes frequent use of musical elements from Argentine folk songs, which are related to the Spanish folk music that often inspired Albéniz, Granados, and de Falla.

This study presents a transcription of Ginastera's piano work, *Danzas Argentinas, op. 2*, for guitar quartet. Chapter One outlines Ginastera's compositional style by highlighting characteristics of his early, middle, and late periods. Chapter Two discusses the role of transcriptions in the guitar repertoire while drawing parallels between Ginastera's music and the Spanish music that has been successfully transcribed for guitar. This chapter also provides detailed analyses of four guitar transcriptions of Ginastera's music: *Triste Pampeano* arranged for solo guitar by Celia Salomón de Font, *Two Dances from Suite de Danzas Criollas* arranged for solo guitar by Carlos Barbosa-Lima, *Tres Danzas del Ballet Estancia* arranged for guitar duet by Jorge Martinez Zarate, and *Piano Sonata No. 1* arranged for guitar duet by Sergio Assad. These analyses illuminate many problems faced by guitar arrangers. Chapter Three contains the transcription of *Danzas Argentinas*, and an analysis of the arrangement. Thus, this paper not only adds a transcription of Ginastera's music to the repertoire of guitar ensemble, but also provides a discussion on the problems inherent in arranging for guitar.

INDEX WORDS: Ginastera, Guitar, Transcription, Arrangement, *Danzas Argentinas, op. 2*

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INTRODUCTION

The purpose of this study is to transcribe the piano work *Danzas Argentinas*, op. 2 (1937) by Alberto Ginastera (1916-1983) for four guitars. This transcription is supplemented by a discussion of Ginastera's compositional style, as well as analyses of guitar transcriptions of movements from Ginastera's ballet *Estancia*, op. 8, selections from his *Suite de Danzas Criollas*, op. 15, and his *Piano Sonata No. 1*, op. 22.

This transcription is presented in order to strengthen the guitar repertoire, which is lacking due to the instrument's history. The guitar was not regarded as a concert instrument until Andrés Segovia (1893-1987) succeeded in elevating its status in the 20th century. Because of this rather late recognition of the instrument's capabilities, most composers of the 18th and 19th centuries did not write anything specifically for the guitar, and many mainstream composers of the 20th century likewise did not contribute to the repertoire. As a result, the instrument's repertoire has been extensively supplemented with transcriptions. Due to the guitar's Spanish heritage, many of the most successful transcriptions contain elements of Spanish folk songs.

Ginastera is regarded as one of the most important Argentine composers in the country's history. His style was often nationalistic, and many of his compositions contain references to Argentine folk music (which is closely related to Spanish folk music). As his career progressed, Ginastera grew from a composer who sought to produce a distinctively Argentine style of music into a composer who strove to achieve a personal compositional language. Even as Ginastera's music became less overt in its

nationalism, he continued to use Argentine folk music. However, his treatment of folk idioms became more subtle as his compositional style matured.

One of the most recognizable of these references to folk idioms is the “guitar chord,” containing the pitches of the open strings of the guitar. This became Ginastera’s signature, and his use of it varied from a symbol that directly refers to the Argentine cowboy, or the gaucho, to a compositional tool that was used to dictate the harmony and structure of a piece.

Considering that the sound of the guitar is so closely related to Ginastera’s music, and that his music often suggests elements from Spanish folk music, it is fitting that his music is beginning to be recognized by guitarists as a fertile source for successful guitar transcriptions. Existing transcriptions range from solo guitar pieces to guitar duets, as well as several others that combine the guitar with other instruments. The use of guitar ensembles (such as duos, trios, and quartets) enables arrangers to transcribe music that would be impossible to perform on solo guitar. Since much of Ginastera’s writing is polyphonic and chordal, his music lends itself more easily to transcriptions for guitar ensemble rather than for solo guitar.

Written when Ginastera was twenty-one years old, *Danzas Argentinas* is one of his seminal works. According to Gilbert Chase, the work “at once established his reputation as a brilliant writer,” and has “remained firmly entrenched in the Argentine repertory.”¹ Incorporating many elements of Argentine folk music, and also including references to the guitar chord, the three dances in the piece are well suited for transcription to guitar quartet. By presenting an arrangement of such a representative

¹ Gilbert Chase, “Alberto Ginastera: Portrait of an Argentine Composer,” *Tempo*, no. 44 (1957): 12.

piece from Ginastera's output, as well as discussing problems faced by other guitar transcribers of his pieces, this study contributes to the guitar ensemble repertoire and provides future arrangers with solutions to many of the difficulties of transcribing this composer's music.

CHAPTER 1

THE MUSIC OF ALBERTO GINASTERA

Brief History of Argentine Music

To understand properly the music of Alberto Ginastera, one must first be familiar with the history of Argentina's musical heritage. The country was originally inhabited by Indian tribes, including the Incas or Quechuas¹. The music of this tribe is generally believed to have been mostly improvisatory, and centered around pentatonic and three-note scales.

In 1516, Spanish immigration into Argentina peaked, mainly due to the discovery of the country's precious metals by Spanish explorers. The Spanish brought with them the guitar and all of their folk music repertoire, and the blending of Indian and European cultures began. This mixture of cultures culminated in the intermarriage between Incas and European immigrants, whose offspring were known as "criollos," which are "an important component in Argentine society for they represent the blend of traditions and cultures."² The blending of Spanish and Incan cultures produced the Argentine "gaucho." The gauchos were essentially cowboys of primarily Spanish descent, with some Indian heritage, and they were later recognized as an idyllic symbol of Argentine

¹ Sergio de los Cobos, "Alberto Ginastera's Three Piano Sonatas: A Reflection of the Composer and his Country" (DMA diss., Rice University, 1991), 4.

² Ibid., 7.

nationalism.³ They were regarded as manly, noble, and simple. They became widely known, as indicated by the following:

Much like Europe's troubadours and trouvères, Argentine payadores and cancioneros spread the gaucho legend everywhere. First singing love songs and other romantic themes, and then later concentrating on the gaucho's heroism, the payadores and cancioneros opened the door to writers and poets to further perpetuate the legend.⁴

The music that has been attributed to the gauchos was very simple, usually intended as accompaniment for dances such as the *malambo*, a contest-dance for men. It had no set form, but its rhythm was characterized by the juxtaposition of 6/8 and 3/4 meters, which is Hispanic in origin.⁵ The harmonies of the gaucho's music were simple, often using only tonic, subdominant, and dominant chords, played by the guitar.⁶

In the late 19th century, the European influence became truly formative to Argentine culture as massive numbers of immigrants began to settle in Argentina. Gilbert Chase writes, "The liberal Constitution of 1853 opened the door to immigration, so that, between 1857 and 1900, another 1,200,000 European settlers came to stay permanently in Argentina."⁷ Most of these settlers were Italian, with a lesser number coming from Spain and France, according to Mary Ann Hanley.⁸ This influx of European immigration was a heavy influence on the development of Argentine music, as seen in the resulting boom in the popularity of Italian opera. Argentine musicians even traveled to Europe to study, according to Sergio de los Cobos:

³ Ibid., 8.

⁴ Ibid., 10.

⁵ Roy Wylie, "Argentine Folk Elements in the Solo Piano Works of Alberto Ginastera" (Ph.D. diss., University of Texas at Austin, 1986), 16.

⁶ Mark Basinski, "Alberto Ginastera's Use of Argentine Folk Elements in the Sonata for Guitar, Op. 47" (DMA diss., University of Arizona, 1994), 18.

⁷ Gilbert Chase, "Alberto Ginastera: Argentine Composer," *The Musical Quarterly* 43, no. 4 (1957): 439.

⁸ Mary Ann Hanley, "The Compositions for Solo Piano by Alberto Ginastera" (Ph.D. diss., University of Cincinnati, 1986), 3.

When the training of musicians became of particular importance, young talents were often sent to Europe to study and absorb the traditions of Western culture. This resulted in numerous performances of European music. Thus, Argentinian art and music became more influenced by European standards.⁹

By 1890, Alberto Williams (1862-1952), a major figure in Argentine music, had begun a movement to create an Argentine nationalistic music. After studying in France with César Franck, Williams returned to Argentina to study Argentine folk music by visiting many of the country's regions with the Bartókian intent of fusing indigenous music with his own classically trained style.¹⁰ Chase points out that while Williams' influence on later Argentine composers such as Alberto Ginastera should not be overstated, his purpose for creating a national style was inspirational.

The exaggeratedly literal and localistic titles of Williams' compositions, such as 'Penguins Swimming' or 'Icebergs Rocked by the Waves,' provided more merriment than inspiration for [Ginastera] and his fellow-students. Nevertheless, Williams had definitely started a trend....¹¹

This trend, however, was not embraced by all Argentine composers. A small group of composers, led by Juan Carlos Paz, maintained that "any form of nationalism, but especially that based on folklore, was a symptom of rural retardation and creative bankruptcy."¹² Paz strongly endorsed the twelve-tone technique of composition, which he believed to have a higher cultural status than music inspired by folk idioms. On a more abstract level not dealing specifically with music, Paz showed disgust for the trend that existed at the time to uplift rural elements over urban elements. As translated by Gilbert Chase, a passage from Paz's *Introducción a la música de nuestro tiempo* demonstrates his hatred for the predominance of

⁹ De Los Cobos, 10-11.

¹⁰ Ibid., 12.

¹¹ Chase, "Ginastera: Argentine Composer," 442.

¹² Ibid., 443.

the popular over the culture of the cities: of the primary and rural over the genuinely cultured, which is always a product of the cities. The cosmopolitan trend of a large sector of contemporary art is due to the circumstance of its being an urban art; an art of a period in which the culture producing cities develop the expressions apart from folklore, breaking away from the anonymous tutelage of the vernacular.... The country is traditionalist, whereas the city is innovative.¹³

This dichotomy between rural and urban influences represented the difference between composers inspired by Williams' nationalistic intentions and the followers of Paz's European-inspired theories. It also became the subject of debate for a great many pieces of literature. For example, Domingo Faustino Sarmiento's book, *Facundo*, equated the rural lifestyle with barbarism, and uplifted the "culture and education of the cities... as the carriers of European civilization in America."¹⁴ In contrast, works such as José Hernández's epic *Martin Fierro* and Florencio Sánchez's *M'Hijo el Doctor* (My Son, the Doctor) represent a deep love of the gaucho tradition and the "pampas," or "immense grassy plains that are so important, both economically and emotionally, to the people of Argentina."¹⁵ These works also portray a wistfulness resulting from the fear of this tradition's oncoming destruction at the hands of urbanization.

Such was the state of Argentine music at the time Alberto Ginastera began composing. It was at this time that Aaron Copland visited South America, subsequently writing an article on his findings concerning the status of each country's individual musical culture. The rural/urban dichotomy was noted by Copland, who stated, "The countries that have developed most quickly are those with the richest folklore."¹⁶ He continued by saying that "composers of the Argentine are more cultivated and more

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Gilbert Chase, "Ginastera: Portrait of an Argentine Composer," 13.

¹⁶ Aaron Copland, "The Composers of South America," *Modern Music* 19, no. 2 (1942): 76.

professionally prepared than any similar group to be found in Latin-America.”¹⁷ Copland also noted with some regret that due to the power of a small group of conservatives who controlled the Argentine government’s musical policy, contemporary music was often oppressed. The country’s musical growth was also hindered “by a superstition current in polite musical circles that only compositions inspired by Argentine folklore can possibly be any good.”¹⁸ Though he placed great value on the development of folklore, Copland believed there must be a balance between tradition and experimentation. His opinion of Paz demonstrates this belief. Copland regarded him as “an indefatigable worker,” admiring his technical ability. However, he believed Paz’s attachment to the twelve-tone tradition was “mental rather than emotional and may therefore come to an end at any time.”¹⁹ Copland noted that his music lacked a “real lyric urge,” and “takes on a grayish pallor that in the end is tiring.”²⁰

As for Alberto Ginastera, Copland had nothing but praise for the then young, up-and-coming composer, proclaiming him as the “white hope of Argentine music.”²¹

Ginastera has a natural flair for writing brilliantly effective, sure-fire music of the French-Spanish persuasion. Sometimes it acquires an increased charm through a well placed use of local melodic phraseology. He also possesses an unusual knack for bright-sounding orchestrations. Later Ginastera may become more ambitious, and learn to look inside himself for deeper sources. But already, no report of music in the Argentine is complete without mention of his name.²²

Copland’s praise highlights Ginastera’s strong suits at this early stage in his career, which include his “sure-fire” effectiveness and “charm.” The composer employed

¹⁷ Ibid.

¹⁸ Ibid., 77.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

²² Ibid., 77-8.

these qualities in the hopes that audiences enjoyed and understood his music, even after the very first listening.²³ But Copland's review also notes that the young Ginastera must grow into a composer whose inspirations are deeper and more personal.²⁴

An overview of Ginastera's entire career reveals a balance of nationalistic folk idioms and educated European compositional technique (including both the traditional, common-practice techniques and the progressive, avant-garde aesthetic). Ginastera has been regarded as a follower of Alberto Williams' nationalistic style, but as Chase notes, the term 'follower' is slightly misrepresentative, because Ginastera broke new ground in his compositions.²⁵ His love of tradition, folk music idioms, the gaucho, and the pampas are seen in the vast majority of his output, but his concern for compositional form, structure, and technique is always present as well. Chase's translation of the composer's thoughts on his piece *Pampeana No. 3* (1954) states,

Whenever I have crossed the pampa or have lived in it for a time, my spirit felt itself inundated by changing impressions, now joyful, now melancholy, some full of euphoria and others replete with a profound tranquility... From my first contact with the pampa, there awakened in me the desire to write a work that would reflect these states of my spirit. Already in some moments of my ballet *Estancia* the landscape appears as the veritable protagonist, imposing its influence upon the feelings of the characters. Nevertheless, my wish was to write a purely symphonic work, ruled by the laws of strict musical construction, but whose essence would partake of my subjective feeling.²⁶

²³ Lillian Tan, "An Interview with Alberto Ginastera," *American Music Teacher* 33, no. 3 (1984): 6. In this article, the composer shares an anecdote that helps to illustrate his desire for his music to be well-liked. Ginastera says, "I was only twenty-one and going to an orchestra rehearsal of one of my works.... Backstage, I overheard an arriving stage-hand ask another, 'It's an orchestra rehearsal tonight, is it?' 'No,' the other answered, 'tonight is when they're doing the imitation of all the racket of a factory machine-shop.' You can imagine the shock I felt.... 'Is that what people are hearing in my music?' I asked myself. 'A great racket?'" According to Tan, this and further remarks by Ginastera demonstrate his genuine concern for his music to be enjoyed and understood by common people, not just musically educated audiences.

²⁴ It is interesting to note that this is precisely what Ginastera achieved in his later career. It is certain that Ginastera read Copland's article; in all likelihood, he took Copland's advice as inspiration to develop the depth of his compositions during his later style periods.

²⁵ Chase, "Ginastera: Portrait of an Argentine Composer," 12.

²⁶ Chase, "Ginastera: Argentine Composer," 445.

Overview of Ginastera's Output

Ginastera's output is typically divided into three style periods, a format suggested by the composer himself. These periods are given the titles "objective nationalism" (1934-47), "subjective nationalism" (1947-57), and "neo-Expressionism" (1958-83).²⁷ Since Ginastera formulated these periods in the late 1960s, yet continued to compose until his death in 1983, there has been some debate about the completeness of this generalization, especially in regard to the late style period. However, in an interview conducted late in his life and published posthumously in 1984, Ginastera is quoted as suggesting there are two style periods: "I think there are not three, but two. The first I would call tonal and polytonal. Then a second period where I used atonality. But at the moment I am evolving...."²⁸ Even with such debate over divisions of his style period, Malena Kuss notes that Ginastera's output should be regarded as a constant developmental process that, when viewed as a whole, represents "an uninterrupted synthesis between the sounds that carry the stamp of his outline and the 20th-century techniques he learned to master with consummate virtuosity."²⁹

Early Style Period

Ginastera's early style period, which encompassed the years 1934 to 1947, was labeled "objective nationalism" to reflect his use of undisguised musical symbols that represent specific elements of the Argentine culture. These symbols, termed as "musical codes" by Deborah Schwartz-Kates, include vernacular scales, Argentine dance-like

²⁷ Deborah Schwartz-Kates, "Alberto Ginastera," in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (New York: Grove's Dictionaries Inc., 2001), 9:876.

²⁸ Tan, 7.

²⁹ Malena Kuss, *Alberto Ginastera: A Complete Catalogue* (New York: Boosey and Hawkes, 1986), 9.

rhythms, harmonies which result from the use of bimodality, melodies harmonized in thirds (based on Iberian folk polyphony), and textures or harmonies derived from idiomatic guitar sounds.³⁰ The frequent repetition of large and small cells of music also permeates Ginastera's compositions of this period. Many of these characteristics are inspired by Creole folksongs, which Ginastera heard as a child growing up in Buenos Aires.

Even at the earliest stage of his career, Ginastera showed his concern for the quality of the structure and form of his compositions. Gilbert Chase has noted that Ginastera used traditional forms such as sonata-allegro, rondo, and theme and variations to present his music, which puts his music at a higher artistic level than that of most other Latin-American composers, whose music is "merely picturesque and localistic."³¹ Though he was continuously enamored with Argentine folk tradition throughout his career, Ginastera recognized that the indigenous influence from Indian tribes in Argentina had faded, due to the many waves of European immigration, and that composers who still used material from primitive cultures, such as Heitor Villa-Lobos, presented it through European compositional techniques.

Many of Ginastera's faster pieces take on the character of traditional Argentine dances, particularly the *malambo*. This dance represents a duel between two men, in which the dancers compete with each other by performing virtuosic dance steps. Gilbert Chase's translation of a passage by Ventura R. Lynch's describes the *malambo*:³²

³⁰ Schwartz-Kates, 876.

³¹ Chase, "Ginastera: Argentine Composer," 446.

³² This passage is from Lynch's book, *The Province of Buenos Aires up to the Time of the Definition of the Capital Question of the Republic* (Buenos Aires, 1883). Chase cites this reference as being taken from Carlos Vega's quotation of the passage in *Las Danzas Populares Argentinas*, I, Buenos Aires, 1952, pp. 55-56.

It is the gaucho's "tournament" when he feels the urge to display his skill as a dancer. Two men place themselves opposite each other. The guitars flood the *rancho* with their chords, one of the gauchos begins to dance; then he stops and his opponent continues; and so it goes on.³³

Ginastera often contrasts the energetic *malambo* movements with slower *criollo* folksongs, especially the lyrical *coplas*. A typical arrangement of these movements suggests an ABA structure, with two *malambo* movements surrounding a middle slower movement. Ginastera's tempo markings of pieces that reflect the *malambo* character are typically faster than the traditional tempo of the actual dance; this is exemplary of Ginastera's desire to only suggest non-literal images of Argentine culture. The composer's intent for his musical codes is to evoke nationalistic imagery without directly quoting from existing folk materials. Michelle Tabor writes, "The music was entirely of Ginastera's creation, yet it overtly shared the characteristics of Argentine nationalistic and popular music."³⁴ Ginastera was not limited by these "codes," but also creatively incorporated the use of colorful dissonances, which resulted from polytonality, pandiatonicism, and non-functional planing techniques. These techniques can be traced to his early influences, which included Claude Debussy, Béla Bartók, Igor Stravinsky, and Manuel de Falla.

Ginastera recalled hearing Bartók's piano piece *Allegro barbaro* for the first time at age 15, performed by Arthur Rubinstein. At the time, he conceived that forging a national music through folkloric music would have weaknesses, due to folk music's simple harmonizations, elementary elaborations, and weak structural development. But Bartók's piece "filled in all the gaps" for him, due to its rhythmic intensity, "feverish

³³ Chase, "Ginastera: Argentine Composer," 454.

³⁴ Michelle Tabor, "Alberto Ginastera's Late Instrumental Style," *Latin American Music Review* 25 (1994): 2.

excitement produced by the repeated primitive themes,” and “construction of the melody from cells and repetition of parts of those cells.”³⁵ Also, Bartók’s treatment of form was highly influential for Ginastera. Ginastera imparted this insight into Bartók’s technique:

Bartók always finds the musical structure which originates and develops from the basis of the work itself. Like Beethoven, he does not start from concepts alien to the nature of music: for him, the ‘genetic elements’ are already present in the spirit of the basic essentials which give rise to the work of pure creation.³⁶

Ginastera, like most of his Latin-American peers, was also highly influenced by Stravinsky, especially by the compositions *Les Sacre du Printemps*, *Petrushka*, and *Les Noces*. To him, Stravinsky’s influence towered over that of the Viennese serialist composers and the French Dadaists, *Les Six*, regarding these style trends as appealing only to small circles of musicians. He writes, “Stravinsky alone, by the originality of his message and the unexpected and disconcerting changes which he introduced at every moment, dominated music in Europe with the uncontrollable force of a stormy sea.”³⁷ Stravinsky’s music crossed frontiers that the music of the serialists and Dadaists did not, according to Ginastera, and left a considerable impression on Latin-American composers. Ginastera’s earliest numbered work, the ballet *Panambi*, is saturated with the influence of Stravinsky’s *Les Sacre du Printemps*, seen in such aspects as the use of a massive orchestra, the emphasis on percussion, and the use of constantly changing rhythms.

It is of great pertinence to the present study that Ginastera recognized *Danzas Argentinas, op. 2* as one of the first of his works that represented his own compositional style. Highly influenced by his experience with Bartók’s *Allegro barbaro*, this piece contained the beginning of his “folklore imaginaire,” including the percussive rhythms

³⁵ Andrzej Panufnik, Alberto Ginastera, and Iannis Xenakis, “Homage to Béla Bartók,” *Tempo*, no. 136 (1981): 4.

³⁶ Ibid.

and “feverish excitement” of Bartók’s piano piece, fused with Ginastera’s own nationalistic musical language.³⁸ The composer even instructed Gilbert Chase to point out in his 1957 article in *The Musical Quarterly* that the first of his pieces that “reveal a certain personality” are *Panambi* and *Danzas Argentinas* (op.1 and op. 2).³⁹ Ginastera stated that “*Danzas Argentinas* contain the seeds of the *Sonata para piano* [or *Piano Sonata No. 1*] written fifteen years later.”⁴⁰ Hanley elaborates by pointing out that in *Piano Sonata No. 1* the frequent use of parallel thirds in the first movement and the use of repetition of small cells of music also are traceable to *Danzas Argentinas*. This piece also displays Ginastera’s use of polytonality. In the first movement, the left hand part of the piano has a key signature of five flats, while the right hand part has none. This technique returns in the third movement in measures 71-82 and 195-210; these passages have the same key signature seen in the first movement.

In these first works, Ginastera also introduced the use of the symbolic “guitar chord.” Ginastera used this chord to evoke the image of the nationalistic hero, the gaucho. Ginastera’s wife, Aurora Natola-Ginastera, has noted that “Throughout all his works from the first to the last, Ginastera uses those notes of the six open strings of the guitar E A D G B E in succession.”⁴¹

In *Danzas Argentinas*, the guitar chord appears unaltered and undisguised in measures 77-78 of the first movement. The chord provides a moment of relief from the surrounding chromatic harmonies, “coming as somewhat of a surprise after the

³⁷ Alberto Ginastera and others, “Homage to Stravinsky,” *Tempo*, no. 81 (1967): 28.

³⁸ Ginastera, “Homage to Béla Bartók,” 4.

³⁹ Gilbert Chase, “Remembering Alberto Ginastera,” *Latin American Music Review* 6, no. 1 (1985): 81-2.

⁴⁰ Mary Ann Hanley, “The Solo Piano Music of Alberto Ginastera, Part II,” *American Music Teacher* 25, no. 1 (1975): 7.

⁴¹ Cynthia Wiseman, “Alberto Ginastera,” *Guitar Review*, no. 61 (1985): 12.

continuous left-hand figuration in D-flat,” and leads to the final tonal center of E, a typical resolution of this chord in Ginastera’s music.⁴² This simple presentation of the guitar chord, in ascending arpeggiation without alteration, is something of a ‘signature’ in Ginastera’s music throughout his career, but especially in his early style period, since his later style periods feature alterations and more complex treatment of the chord.

The guitar chord appears at the beginning of the *Malambo* for piano (1940), in the same arpeggiated, unaltered fashion found in *Danzas Argentinas*. In *Pampeana No. 1*, Rhapsody for Violin and Piano (1947), the chord is heard at the beginning, serving as accompaniment for a violin melody that again is centered about the pitch E. The chord is heard later at a climactic point before the ‘Allegro,’ and again at the end with “five vehement repetitions..., in arpeggios, lead[ing] to a cadential formula derived from it.”⁴³

The chord is also suggested in the opening measures of the second movement of *Danzas Argentinas*, which presents an oscillation between the pitches A and E in the left hand accompaniment. The final chord of this movement, consisting of f^{''}, f^{#''}, c^{#'''}, and f^{#'''}⁴⁴ “foreshadows the alteration of the guitar chord that Ginastera was to make in the *Pampeana No. 3* some seventeen years later.”⁴⁵ Chase also stated that this final chord reflects special tunings used by Argentine rural guitarists that frequently contained F# and C#.⁴⁶ In Ginastera’s later compositional periods, his use of the guitar chord became much more versatile, growing from “literal statement to complete metamorphosis, and from incidental allusion to complex structural integration.”⁴⁷

⁴² Chase, “Ginastera: Argentine Composer,” 449.

⁴³ Ibid., 450.

⁴⁴ This study will use the pitch naming system outlined in The New Harvard Dictionary of Music, p. 640, under designation #1

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid., 454.

Middle Style Period

In an article Ginastera wrote for *Modern Music* in 1946, he recognized that there was still no authentic Argentine school, a notion Aaron Copland had put forth in his own *Modern Music* article four years earlier. Ginastera stated:

To form such a group requires slow and lengthy development. The labor of purifying different materials—some concrete, others spiritual—and the assimilation of every kind of technical procedure must precede the creation of works which are individual but have a common bond.⁴⁸

The composer had also perceived the shortcomings of purely nationalistic music, and knew that Argentine music must be propelled forward into a more artistic realm. This view is apparent in his critique of Argentine composer Luis Gianneo. This composer, according to Ginastera, was “trying to overcome the limitations of nationalism by reconciling a broader technique and sense of form with the characteristic elements of his own language.”⁴⁹ Ginastera’s feelings on Argentine music in 1946 were summed up at the end of this article:

Technical mastery is of course indispensable to evolution in the esthetic field. But the Argentine composer still has to solve the problem of giving a completely personal stamp to his music.... Our music has advanced. It needs only that natural development which comes in the course of time, to become as significant expressively as it now is technically.⁵⁰

It is apparent that Ginastera was striving at this point in his career to find a balance between expression and technique, and to reconcile the use of nationalistic folk idioms in art music.

These goals were met during his middle style period, labeled “subjective nationalism,” which encompassed the years 1947 to 1957. During this period, Ginastera

⁴⁸ Alberto Ginastera, “Eight from the Argentine,” *Modern Music* 23, no. 4(1946): 266.

⁴⁹ *Ibid.*, 270.

⁵⁰ *Ibid.*, 272.

sought to present the essence of nationalism that the musical codes from his early style period afforded him, but through even subtler means. Deborah Schwartz-Kates states that Ginastera sublimated these musical codes, often transforming them into unrecognizable altered forms, while at the same time bestowing upon them a greater role in the generation of his compositions: “[Ginastera] distilled Argentine folk music references down to their bare symbolic essence; at the same time he accorded such symbolic structures an extended formal function.”⁵¹

The composer cited *Suite de Danzas Criollas* (1946, rev. 1956) as the beginning of his middle style period in piano music, stating that “all the melodies and rhythms in the *Suite* are Argentine; however, this material is used in a new, personal and imaginative way, as if inspired by a folklore dream.”⁵² He described the third movement of the *Suite* as “subjective, and not really Creole.”⁵³ Ginastera’s use of folk idioms became sublimated and less overt with this piece, even though his intent was to retain an Argentine character.

The guitar chord reached “definite structural and expressive significance” in the third movement of the *String Quartet No. 1* (1948).⁵⁴ The opening measures feature staggered entrances of the cello, viola, and second violin, presenting an ascending arpeggiated form of the guitar chord, which sets up the first violin’s melody emphasizing the pitch E. Chase writes, “The immediate repetition of these opening measures emphasizes the generative role of the symbolic chord, which determines the harmonic atmosphere of the whole movement (just as the altered form of the chord was to do in the

⁵¹ Schwartz-Kates, 877.

⁵² Hanley, “Part II,” 6.

⁵³ Ibid.

⁵⁴ Chase, “Ginastera: Argentine Composer,” 451.

middle movement of the *Pampeana No. 3*).⁵⁵ The chord reappears at the close of the movement, and again resolves to the pitch E, held by the cello as a pedal point.

Ginastera stated that in his *Piano Sonata No. 1* (1952), he did not “employ any folkloric material, but instead introduces in the thematic texture rhythmic and melodic motives whose expressive tension has a pronounced Argentine accent.”⁵⁶ As we will see later, he does employ the guitar chord, but in a less picturesque manner than in his earlier works. This treatment of the guitar chord provides good insight into Ginastera’s sublimation of folk idioms during this period. His use of the chord transforms from the simple, picturesque reference to the gaucho seen in his early style period to an elemental compositional tool in his second compositional period.

The guitar chord appears in several places in the *Piano Sonata No. 1*, and takes on various roles.⁵⁷ In the closing measures of the second movement, the chord appears unaltered and in an ascending arpeggiated form in the left hand, but it underlies a highly chromatic right hand. Chase notes that the chord gives a moment of “repose” that contrasts with the “restless chromatic motion that has been going on previously....”⁵⁸ While the role of ‘tension relief’ is reminiscent of Ginastera’s use of the guitar chord in the first movement of *Danzas Argentinas*, in the *Sonata* it is less audible to the listener, due to the simultaneous chromatic activity of the right hand. The following movement begins with an ascending arpeggio containing the notes B₁ - F# - c - e flat - a - d’. Mary Ann Hanley notes that this chord is an alteration of the guitar chord,⁵⁹ while David

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Hanley, “Part II,” 8.

⁵⁸ Chase, “Ginastera: Argentine Composer,” 452.

⁵⁹ Hanley, “Part II,” 8.

Wallace hypothesizes that its proximity with the closing measures of the preceding movement provides unity between the two movements: “The resemblance of the arpeggio to the guitar chord just heard at the conclusion of the previous movement is surely intentional.”⁶⁰

Regarding his *Variaciones Concertantes* (1953) Ginastera explained, “These variations have a subjective Argentine character. Instead of using folkloristic material the composer achieves an Argentine atmosphere through the employment of original thematic and rhythmic elements.”⁶¹ Clearly Ginastera attempted to retain the essence of Argentine music, but without making overt references to folkloric materials.

In the second movement of *Pampeana No. 3* (1954), Ginastera makes an allusion to the guitar chord, with slight pitch alterations. The natural guitar chord, E - A - d - g - b - e', becomes E - B flat - e flat - g - c# - f#; essentially, the fifth and fourth strings of the guitar are raised a half step, and the second and first strings are raised a full step.⁶² This chord is heard repeatedly in the strings, piano and harp during a dance-like episode in the typical 6/8 meter, found in the middle section of the movement.

Other aspects contribute to Ginastera's middle style period as well, such as the juxtaposition of rhapsodic cadenzas passages, with more complex and well-structured forms, as well as the foreshadowing of increasing chromaticism, highlighted by his first usages of twelve-tone series.

Pampeana No. 1 (1947) and *Pampeana No. 2* (1950) both carry the subtitle

⁶⁰ David Wallace, “Alberto Ginastera: An Analysis of his Style and Techniques of Composition” (Ph.D. diss., Northwestern University, 1964), 169.

⁶¹ Chase, “Ginastera: Argentine Composer,” 451.

⁶² In classical guitar, traditionally the string lowest in pitch is numbered the sixth, and the highest in pitch is the first.

‘rhapsody’ and contain solo cadenza passages. Similarly, the second movement of the *Piano Sonata No. 1* “spins out into a rhapsodic cadenza” following the introductory arpeggio figure.⁶³ This improvisatory compositional style “counterbalanced [Ginastera’s] concern for strict construction.”⁶⁴ In pieces such as the *Piano Sonata No. 1* and the *String Quartet No. 1*, the composer created well defined forms for each movement which he continued to utilize and develop throughout his career. These works typically begin with a multithematic sonata form movement, “whose initial motivic cells generated melodic, harmonic and formal processes.”⁶⁵ The second movement explores a sublimated form of the *malambo*, which hovers around the *pianissimo* dynamic level, and presents more of a mysterious quality than the typical bombastic renditions of Ginastera’s earlier *malambos*. The third movement presents the most lyrical and expressive moments of the work, and features increasing chromaticism. The final movement closes the work with an energetic *malambo* highlighting exciting meter changes and irregular rhythms, resulting in a vigor previously not heard in Ginastera’s music.

Finally, in certain pieces of this style period, Ginastera made his first use of twelve-tone rows. However, the composer did not follow the strict rules of dodecaphonic composition, choosing rather to employ these tone rows freely and expressively. Ginastera noted that the twelve-tone compositional system is a problem for Central and South American composers, due to their lack of a historical bond with Central Europe; the technique is contrary to the tastes and cultural traditions of the composers of these countries.⁶⁶ Ginastera’s use of this idiom, however, took advantage of its atonal aesthetic

⁶³ Hanley, “Part II,” 8.

⁶⁴ Schwartz-Kates, 877.

⁶⁵ Ibid.

⁶⁶ Ginastera, “Eight from the Argentine,” 270.

while rejecting the stringent rules of the technique. For example, the first two measures of the second movement of *Piano Sonata No. 1* contain the first appearance of a twelve tone row in the composer's piano music. The row, however, is used "only linearly, not as the structural basis of the composition."⁶⁷ Also, the third movement of *Pampeana No. 3* is based on a twelve tone row, but, as Chase states, "the series is used freely, without regard to strict twelve-tone procedures."⁶⁸ While this piece is based on a tone row, there are frequent tonal implications, due to the emphasis Ginastera puts once again on the pitch E. According to Chase, this use of twelve-tone writing serves to "undermine, or at least to counterbalance, the local-national factors in the composition," which contributes to Ginastera's sublimation of folk elements.⁶⁹

Late Style Period

It is apparent by 1962 that Ginastera's inspiration had shifted:

I am not so much interested in finding an intrinsically Argentine language any more because I know that if I achieve a personal musical idiom, this will also be the inevitable expression of my own surroundings. So I am no longer searching for a national style, but a personal style.⁷⁰

Ginastera's own term for this third style period was "neo-Expressionism;" the music, according to the composer, contained no rhythmic or melodic motives that trace back to folk music. However, it did retain "certain implications that could be considered to have an Argentine essence."⁷¹ Tabor states that the pieces of this first trend "only share characteristics with nationalistic compositions inasmuch as they were created by the same

⁶⁷ Hanley, "Part II," 8.

⁶⁸ Chase, "Ginastera: Argentine Composer," 449.

⁶⁹ Chase, "Ginastera: Portrait of an Argentine Composer," 13

⁷⁰ Alberto Ginastera, "Alberto Ginastera Speaks," *Musical America* 82 (October, 1962), 10-12.

⁷¹ Tabor, 2.

composer, and therefore contain traits, particularly rhythmic and melodic, typical of Ginastera's entire output."⁷²

The pieces of this period contain only a few instances referring to tonality, his flexible use of the twelve-tone aesthetic foreshadowed in the middle style period became much more frequent during his late style period. Ginastera continued to show more of an affinity for Berg's sensitivity and expressive use of the tone row rather than for the stricter ideals of Webern. *String Quartet No. 2* (1958) is the first work of this new style period, being the composer's first entirely twelve-tone composition.

This period is also marked by the imagery of magic surrealism, foreshadowed in part by the mysterious character of pieces like the second movement of *Piano Sonata No. 1*. This tendency for darker, sometimes even macabre works reached its height in Ginastera's three operas, *Don Rodrigo* (1964), *Bomarzo* (1967), and *Beatriz Cenci* (1971), which "portray a grim, pathological world, inhabited by violent, grotesque and tormented characters...."⁷³

Ginastera also composed six solo concerti during this period, continuing his love for virtuosity and cadenzas: "Throughout his concertos he brought virtuosity to the foreground by creating innovative first-movement structures which begin with bravura cadenzas...."⁷⁴ However, in pieces such as the *Piano Quintet* (1963), the cadenza-like passages are composed using avant-garde techniques, such as the free use of the twelve-tone system, that preclude nationalistic references. Since Ginastera presented his description of the "neo-Expressionist" period in the 1960's, but continued to compose

⁷² Ibid., 3.

⁷³ Schwartz-Kates, 877.

⁷⁴ Ibid, 878.

until his death in 1983, much of his late music that strayed from this style went unlabelled under a stylistic period. In her detailed article on Ginastera's late instrumental style, Michelle Tabor suggests:

many but not all of Ginastera's works comprise a gradual progression from an overt manifestation of Argentine nationalism and folklore within a traditional tonal framework, to a more 'universal' expression that is only sometimes devoid of allusions to nationalism. As the obvious elements of nationalism and traditional tonality recede from these compositions, the techniques of the avant-garde become more prominent.⁷⁵

Tabor's statement that the music from Ginastera's late style period is "only sometimes devoid of allusions to nationalism" is somewhat new to the scholarly perception of the composer's career. Most researchers align their work with Ginastera's own formulation about his third style period, but do not attempt to recategorize works that do not fall under the "neo-Expressionism" label.

Deborah Schwartz-Kates suggests a fourth period, called "final synthesis," to account for pieces which contain a "unique blending of tradition and innovation."⁷⁶ This proposed period begins with *Puneña No. 2* (1976), in which Ginastera combines post-serial techniques (such as the use of quarter tones and rhythmic indeterminacy) with references to ancient Indian cultures. Under Schwartz-Kates' label, the remainder of Ginastera's music (with the exception of the *Guitar Sonata*) reverts to references to primitive American cultures such as the Incas and the Mayas rather than making allusions to Argentine folk models.⁷⁷

According to Tabor, the pieces of Ginastera's late style divide into three trends. The first trend is parallel to the aforementioned "neo-Expressionism" period. The second

⁷⁵ Tabor, 3.

⁷⁶ Schwartz-Kates, 876.

⁷⁷ We will later see that the *Guitar Sonata* actually contains both Argentine and Indian references

trend contains pieces that preserve only slight relations to nationalism. Only four works have aspects of this trend, each bearing nationalistic titles: *Cantata para América mágica*, (1960), *Puneña No. 1* (1973), *Popol Vuh, The Creation of the Maya World* (1975), and *Puneña No. 2*, (1976).⁷⁸ While the titles give the compositions an essence of nationalism, the compositional technique demonstrates an undermining of tonality and folkloric melodies and rhythms. This trend is parallel to Schwartz-Kates' proposed style period, "final synthesis," and represents Ginastera's "reversion... back to the primitive America of the Mayas, the Aztecs, and the Incas."⁷⁹ Pieces of the third trend seem to reflect many of the traits of Ginastera's middle style period, "subjective nationalism," due to their inclusion of sublimated nationalistic rhythms and melodies. While they include material inspired by indigenous folk songs and dances, and make some unconventional references to tonality, these pieces are still characterized by Ginastera's avant-garde techniques that he mastered after his middle style period. Included in this trend are the *Guitar Sonata* (1976), *Sonata for Violoncello and Piano* (1979), *Piano Sonata No. 2* (1981), and *Piano Sonata No. 3* (1982).

The *Guitar Sonata* demonstrates a fusion of sublimated nationalism with the use of avant-garde techniques. Its final movement is highly reminiscent of the *malambo*, but while its "extremely complex, constantly changing meters may evoke the spirit of a dance... they are hardly examples of a specific dance."⁸⁰

The symbolic guitar chord is used in this piece, but its appearance represents less of a symbol of the gaucho and more of a source of quartal harmonies. Some familiar

⁷⁸ The term *puneña* refers to the Puna, a mountainous region of Argentina.

⁷⁹ Tan, 7.

⁸⁰ Tabor, 22.

alterations of the chord also appear in the piece. The second phrase of the first movement presents the chord E - A - d - g - c#['] - f#[']. Basinski writes,

In this instance Ginastera has extended the open string guitar chord downward in his imagination; clearly the F# and C# are chosen to conform with quartal harmony, selected by moving downward in fourths from E beyond the already present B pitch. These will also serve as important pitch centers later in the piece.⁸¹

This presence of the pitches F# and C# are reminiscent of the final chord in the second movement of *Danzas Argentinas*, as well as the altered version of the guitar chord in *Pampeana No. 3*, both discussed earlier.

The melodies of the *Guitar Sonata* are inspired by (but do not quote) Quechua music.⁸² These melodies, reflecting the Quechua song form *vidala*, are harmonized by Ginastera “with nonfunctional tertian and quartal harmonies, which often include the combination of the intervals of the perfect fourth with the augmented fourth.”⁸³ Again Ginastera fuses an indigenous element, a folk song, with the avant-garde technique of abandoned tonality.

The use of *rasgueado* and *tambora*⁸⁴ are typical guitaristic effects seen in the music of the gaucho, and are thoroughly embraced in this piece, especially in the closing movement. Indeed, when writing for the guitar, which is such a nationalistic symbol itself, Ginastera was met with the formidable challenge of distancing himself from overt references to nationalism. He offset these built-in references through the use of a wide array of avant-garde techniques.

⁸¹ Basinski, 22.

⁸² See Chapter 1, paragraph 1.

⁸³ Tabor, 24.

⁸⁴ The term *rasgueado* refers to a technique that utilizes the guitarist’s fingernails to strum the strings. The term *tambora* refers to a variety of percussive techniques that can include tapping the strings near the bridge to produce a tone or knocking on the body of the guitar to produce a percussive sound.

CHAPTER 2

TRANSCRIBING GINASTERA'S MUSIC FOR GUITAR

The Role of Transcriptions in the Guitar Repertoire

The classical guitar's repertoire has traditionally been bolstered by transcriptions of music originally written for other instruments. This is in large part due to the guitar's primary identity as a popular instrument, which kept the instrument from being considered appropriate for the concert stage until the 20th century. Turnbull illustrates this point:

The present century [20th] is without doubt the most important in the history of the guitar. Until this century the progress of the instrument has been one of rise and fall; each period saw the guitar elevated for a while only to sink back once more to its traditional role as a popular instrument.”¹

As a result of the guitar's late rise to the status of a concert instrument, its repertoire from the Classical and Romantic periods is lacking in volume and, to some extent, quality. Turnbull states that due to this weakness, the guitar needed to strengthen its repertoire, recognizing that “at the beginning of the present century it could not rest on past achievements—it had to make its own future.”²

Francisco Tárrega (1852-1909) began to add transcriptions of music by 19th century composers specifically for the purpose of enlarging the guitar's repertoire. Although many of his transcriptions of Chopin, Beethoven, and Berlioz are not

¹ Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (London: B. T. Batsford, Ltd., 1974), 108.

² Ibid.

considered performance-worthy by today's standards of good taste, Tárrega certainly initiated an important trend in guitar transcriptions by tapping the piano music of Spanish composer Isaac Albéniz (1860-1909).

Andrés Segovia (1893-1987), who single-handedly elevated the guitar to the status of a solo concert instrument, made a massive contribution to the repertoire through his transcriptions. Realizing that the existing repertoire could barely support a full and varied concert program, Segovia made it his mission to expand the repertoire quickly, as described by Kozzin:

Segovia's plan of attack was sensibly direct, and first on his list of priorities was a wholesale expansion of the repertoire. Part of this Segovia could accomplish himself, through transcription. Anything that *could* be played on the guitar *would* be played on the guitar, he seemed to decree; and in his early years, he made an enormous number of arrangements.³

Segovia arranged a wide variety of composers' music, including keyboard works by Frescobaldi, Rameau, Schumann, and Domenico Scarlatti. He transcribed several works by J.S. Bach, including selections from his lute, cello, and violin compositions (the most famous of these being the *Chaconne* from *Partita No. 2 in D minor* for violin). Segovia also followed Tárrega's example by transcribing music closer to his and the guitar's own heritage: pieces by Spanish composer Isaac Albéniz.

Since the sound of the guitar is so closely associated with the indigenous music of Spain, it is obvious why many of the works of these composers are successful as guitar transcriptions; it is also arguable that these composers often conceived of their pieces as being played on guitar before they set them in their final medium. Manuel de Falla

³ Allan Kozzin and others, *The Guitar: The History, the Music, the Players* (New York: William Morrow and Company, Inc., 1984), 35.

(1876-1946), who, unlike Albéniz, eventually did compose a piece for guitar,⁴ stated that he often conceived of the sound of the guitar when composing for other mediums: “My intention has been to evoke by means of the instrumentation in particular passages, certain guitaristic values.”⁵ Albéniz went so far as to say that he thought Tárrega’s transcriptions of his piano works sounded better on the guitar!⁶

A quick glance at any guitar catalogue will show the great abundance of transcriptions of the music of Enrique Granados (1867-1916), de Falla, and especially Albéniz. Granados’ mostly popularly transcribed pieces are the *12 Danzas Españolas* (1890), and his *Intermezzo* from the opera *Goyescas* (1915) has been transcribed for guitar duet. De Falla’s *Spanish Dance No. 1* from the lyric drama *La Vida Breve* (1913) has been transcribed for guitar duet, while many versions of *El Amor Brujo* (1915) exist in solo, duet, trio, and quartet form. Many selections from *El Sombrero de Tres Picos* (1919) are also quite popular. The most famous of the transcriptions of Albéniz’ music include selections from the *Suite Española* (1886), such as *Granada*, *Cataluña*, *Sevilla*, *Cadiz*, and *Cuba*. Other popular pieces include *Zambra Granadina*, *Rumores de la Caleta*, *Mallorca*, *La Torre Burmeja*, and the ever popular *Asturias (Leyenda)*.

Segovia and Tárrega generated a great expansion of the guitar literature not only through their own transcriptions but by inspiring others to produce transcriptions. However, these first transcriptions also had a more important effect by inspiring composers to write specifically for the guitar, therefore expanding the repertoire with brand new compositions; this is suggested through Wade’s statement that Tárrega’s

⁴ This piece is entitled *Homenaje: piece de guitare écrite pour ‘Le Tombeau de Claude Debussy’* (1920).

⁵ Graham Wade, *Traditions of the Classical Guitar* (London: John Calder, 1980), 156.

⁶ Turnbull, 107.

transcriptions of Albeniz's music "may have also given aspiring writers for the guitar new ideas of the instrument's latent capabilities."⁷

Why Ginastera's Music Succeeds as Guitar Transcription

The music of composers such as Albéniz, Granados, and de Falla is clearly an apt source for guitar transcriptions. The success of these transcriptions is due in large part to the appropriateness of the Spanish folksong-inspired nature of the music and the Spanish guitar heritage.

The music of Alberto Ginastera may be considered yet another excellent source for guitar transcriptions that has yet to be fully utilized. Many of the "musical codes" used by Ginastera to reflect folk idioms and nationalism were used in similar ways by Spanish composers. Since Argentine culture was heavily influenced by Spanish immigrants, the folk music of these two cultures share many common traits. The use of melodies harmonized in parallel thirds, and the presence of dance-like rhythms are characteristics that permeated the music of Albéniz, Granados, and de Falla, and are clearly integral parts of Ginastera's style. The suggestion of guitaristic textures, which is found frequently in the music of these Spanish composers, is even more obvious in Ginastera's music, due to his use of the guitar chord throughout his career.

Transcribing for Guitar

It is important to note that the guitar is a transposing instrument that sounds an octave lower than the written pitches. The majority of guitar transcriptions contain many discrepancies when compared with the original composition. Several factors compel

⁷ Wade, 144.

arrangers to deviate from the composer's original scoring, including 1) the limited range of pitch of the guitar (three octaves plus a perfect fifth, from E to b^{''}), 2) the limited range in dynamics, 3) the inability of the guitar to sustain, and 4) other specific technical aspects germane to guitar playing. While the first three factors are easily defined, the fourth factor represents a large number of varied limitations of the guitar, many of which will be specified in the following analyses of guitar transcriptions of Ginastera's music; an attempt to list all of the possible problems is beyond the scope of this study, since many of them are specific to the piece in which they appear. Nonetheless, this study will provide guidelines for arranging Ginastera's music for guitar, and many of the specific solutions to problems covered in the analyses can be transferred to other transcriptions.

When transcribing for guitar, the arranger does not need to feel that any discrepancy in comparison to the original should be avoided at all costs. On the contrary, O'Connor, Huxtable, and Klippel advise, "The result need not be an exact note-for-note rendering of the original...."⁸ The article suggests that the act of transcribing should entail a certain degree of creativity, in order for the end result to be guitaristic: "Transcribing involves a constant balance in a creative act of recomposition for the new medium, so that the result is guitaristic and sounds right, yet preserves the essential structure of the original."⁹ The guitar brings "something of its own spirit and soul to the music."¹⁰ William Kanengiser, following a description of one of his solutions to a problematic spot in his guitar quartet arrangement of de Falla's *El Amor Brujo*, points out that "an arrangement using the most literal rendition of a composer's notes can

⁸ Joseph O'Connor, Douglas Huxtable, and Grahame Klippel, "Transcribing for Guitar Ensemble," *Classical Guitar* (November 1987): 35-6.

⁹ Ibid., 35.

¹⁰ Ibid.

sometimes completely miss the underlying intent.”¹¹ Kanengiser’s statement emphasizes that the arranger must understand the composer’s underlying intention, and attempt to recreate it in a guitaristic fashion.

Analysis 1: *Triste Pampeano*

Celia Salomón de Font's arrangement represents a very simple rendering of a somewhat complex piece. This arrangement is transcribed for solo guitar, retains the original key of the piece, and is appropriate for beginning or intermediate guitarists. The limited pitch range is combated through the use of scordatura. The sixth string of the guitar is tuned down a major second to D, a tuning known as 'drop D.' The original score of this piece is set for solo baritone and string orchestra. Ginastera uses several combinations of this ensemble, including 1) a duet between a solo cello and solo violin, 2) the solo voice, 3) the voice with full string orchestra accompaniment, and 4) full string orchestra without the voice. Moreover, Ginastera often uses the low string sections to provide small punctuations at the end of phrases during the string duet and the solo vocal lines.

In the opening measures, de Font uses artificial harmonics to recreate the delicate, intimate sound of the string duet.

Lento ♩ = 56
arm. 8vdos.

Guitarra
6a. en Re

p

Example 2.1: *Triste Pampeano*, de Font arr., mm. 1-2

¹¹ Tom Grotmol and Byron Fogo, "Guitar Transcriptions of Manuel de Falla's Works," *Classical Guitar* 18, no. 3 (1999): 22.

The entrance of the solo voice in measure four is reflected in the arrangement by the use of a normal tone, in contrast to the harmonics. However, in measure 12, as the voice is accompanied by the full string orchestra and the texture gets slightly more complex, the bass notes of the arrangement do not follow the original scoring.

Example 2.2a: *Triste Pampeano*, original (piano reduction),¹² mm. 12-14

Example 2.2b: *Triste Pampeano*, de Font arr., mm. 12-14

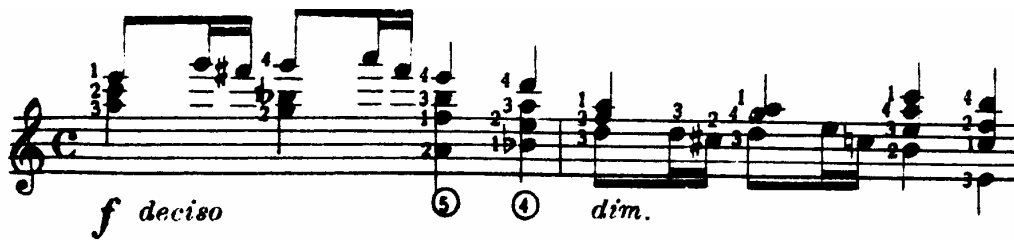
¹² The current study uses the piano reduction of *Estancia* due to the unavailability of the full orchestral score. Discrepancies between the guitar arrangement and the piano reduction were also aurally compared with the London Symphony Orchestra's recording of the original orchestral version, conducted by Gisele Ben-Dor.

De Font avoids a slightly more difficult fingering by altering the bass line. The arrangement suffers as a result, since there was a need here for a thicker texture in this passage to reflect the first appearance of the full string orchestra.

In measures 17-18, de Font again chooses to alter the bass line for the first two beats of measure 17.¹³ The top line melody in measure 18 has also been omitted during the first three beats, and the chords slightly revoiced.



Example 2.3a: *Triste Pampeano*, original (piano reduction), mm. 17-18



Example 2.3b: *Triste Pampeano*, de Font arr., mm. 17-18

A literal transcription would have resulted in a very difficult passage for the guitar, elevating the difficulty level of the arrangement beyond the ability of an intermediate player.

¹³ There is also a misprint: the f# on the last sixteenth of beat two should be f-natural'

Measure 26 contains several problematic differences from the original, seen in Example 2.4a. The bass line seen in the off-beats of de Font's arrangement does not follow the original score; while the original contains the off-beat descending line of D-C-B₁-A₁, the guitar arrangement seems to have confused clefs. Beats two and three are A and G, instead of c and B.



Example 2.4a: *Triste Pampeano*, original (piano reduction), m. 26



Example 2.4b: *Triste Pampeano*, de Font arr., m. 26

The piano score has a B-natural₁ on beat three, whereas the guitar arrangement has a B-flat (on the strong beat, not the off-beat). Gisele Ben-Dor's recording of the piece with

the London Symphony Orchestra plays a B-flat₁ on this beat, revealing a misprint in the piano reduction.¹⁴

De Font's arrangement once again alters the original bass line in order to avoid difficulty in measures 31-32, seen in Examples 2.5a and 2.5b.



Example 2.5a: *Triste Pampeano*, original (piano reduction), mm. 31-32



Example 2.5b: *Triste Pampeano*, de Font arr., mm. 31-32

In general, de Font's arrangement is an over-simplification of the original in two ways. First, the alteration of important bass and soprano lines, while keeping the arrangement accessible to beginner or intermediate guitarists, results in thinner textures and misrepresentations of the melodic and harmonic line. Second, the multiple textures that Ginastera employs in the original scoring are easily lost with a solo guitar. This

¹⁴ London Symphony Orchestra conducted by Gisele Ben-Dor, *Ginastera: Panambí, Estancia*, Conifer Classics 75605 51336 2, 1998, compact disc.

illustrates the fact that an arranger must choose a piece that will gain a certain amount of the spirit of the guitar, even as it loses some of its original scoring due to the guitar's limitations.

Analysis 2: *Two Dances from Suite de Danzas Criollas*

This arrangement for solo guitar by Carlos Barbosa-Lima consists of two of the five movements from *Suite de Danzas Criollas*, originally composed for piano. According to the foreword to the score of the arrangement, Barbosa-Lima, for whom Ginastera wrote his *Sonata for Guitar*, was enthusiastically encouraged by the composer to arrange these two dances.

The first dance arranged by Barbosa-Lima is the first movement of the original suite, given the tempo marking “Adagietto pianissimo.” The key of the arrangement is a major second higher than the original, setting the tonal center of the piece to A in order to take advantage of the guitar's fifth string. The majority of the piece has a pitch range of four octaves plus a major second, from C to d^{'''}.¹⁵ This creates obvious problems for the guitar's limited pitch range, which Barbosa-Lima partially alleviates through the use of scordatura: in both movements the guitar is in ‘drop D’ tuning.

In measure one (see Examples 2.6a and 2.6b), the last quarter note chord is transposed down an octave, and some notes are omitted from this chord due to the fact that it would be impossible to play the entire chord on a single guitar.

¹⁵ The last three measures of the piece widen the range to five octaves plus a perfect fifth.



Example 2.6a: *Adagietto pianissimo*, piano score, m. 1



Example 2.6b: *Adagietto pianissimo*, Barbosa-Lima arr., m. 1

This octave displacement technique continues throughout the piece, and in several passages has some negative effects on the overall effect of the piece. As shown in Examples 2.7a and 2.7b, measure three is treated similarly to measure one, but here the final chord ends up below the preceding note. This alters the phrase's contour so that it is no longer an ascent throughout the measure; it now descends on the last beat.



Example 2.7a: *Adagietto pianissimo*, piano score, m. 3

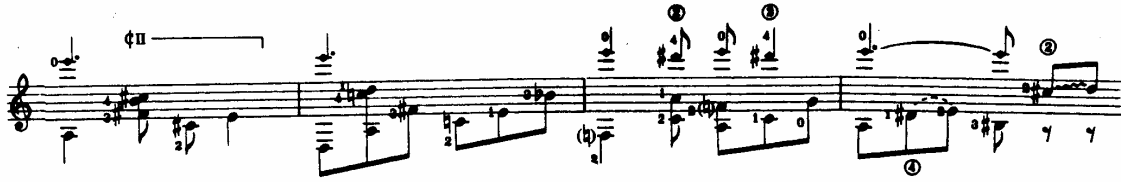


Example 2.7b: *Adagietto pianissimo*, Barbosa-Lima arr., m. 3

As shown in Examples 2.8a and 2.8b, Barbosa-Lima uses artificial harmonics to make measures five through eight playable while keeping the melody in a higher range. The octave register of the accompanying line, however, is adjusted to compensate for the guitar's lack of range. This leads to less interplay between the accompanying and melodic lines. In the original score, the melodic pitch of d''' in measure six is closely followed by the accompanying chord with c''' in the top voice. Due to the proximity of these pitches, the listener may even perceive the c''' as being a melodic pitch. The guitar version's accompanying chord is transferred an octave lower, therefore disassociating the pitches by eliminating the stepwise motion. In a similar fashion, there is a less fluid interchange between the accompaniment and melody at the end of measure eight of the guitar version. The original score shows a smooth transfer from the left hand's last note, $a\#'$, into the right hand's melodic notes, $b'-c''$. The guitar version, however, places the last accompanying note (transposed to $B\#$) in a lower register, once again eliminating the melodic stepwise motion.



Example 2.8a: *Adagietto pianissimo*, piano score, mm. 5-8



Example 2.8b: *Adagietto pianissimo*, Barbosa-Lima arr., mm. 5-8

Measure 25 presents a technical problem specific to the fingering of the guitar. The sustained chord in the piano version cannot be held down by the guitarist's left hand while the melody line is played, due to fingering problems. Additionally, the sound decays faster on the guitar. Barbosa-Lima opts to restrike part of the chord to continue to provide an underlying harmony for the melodic line.



Example 2.9a: *Adagietto pianissimo*, piano score, m. 25



Example 2.9b: *Adagietto pianissimo*, Barbosa-Lima arr., m. 25

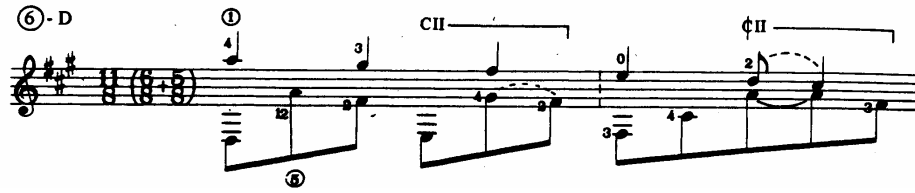
The bass notes are left out of the second chord presumably to avoid an over-emphasis of this compensation.

The second dance of the guitar version is an arrangement of the third movement of the suite, given the tempo marking “Allegretto cantabile;” the arrangement retains the key of the original. This movement presents a great challenge for the arranger due to its highly polyphonic texture; Ginastera’s use of three staves in sections of the piano score reflects this characteristic quite visibly. The range of the piece, five octaves plus a minor third (F#₁ to a’’’), once again presents a major problem for Barbosa-Lima, which he solves using some of the same techniques used in the first movement.

The opening measures of the movement, shown in Examples 2.10a and 2.10b, reveal that the guitar version compresses the distance between the accompaniment and the melody. In these measures, Barbosa-Lima alters the accompanying line from the left hand part of the piano, causing it to play dual roles. It retains aspects of the ascending arpeggios of the left hand part of the piano, and also partially serves to provide the melody with its octave “echoes,” seen in the right hand part of the piano on the off-beats. Since this accompanying line is attempting to provide both of these musical features, a little bit of each effect is lost, as are certain harmonies found in the original score (such as the minor seventh interval between g# and f#’ on the sixth eighth note of the first measure). Nevertheless, Barbosa-Lima achieves the overall effect of the music by retaining the contrast between the upper descending line and the lower ascending line.



Example 2.10a: *Allegretto cantabile*, piano score, m. 1

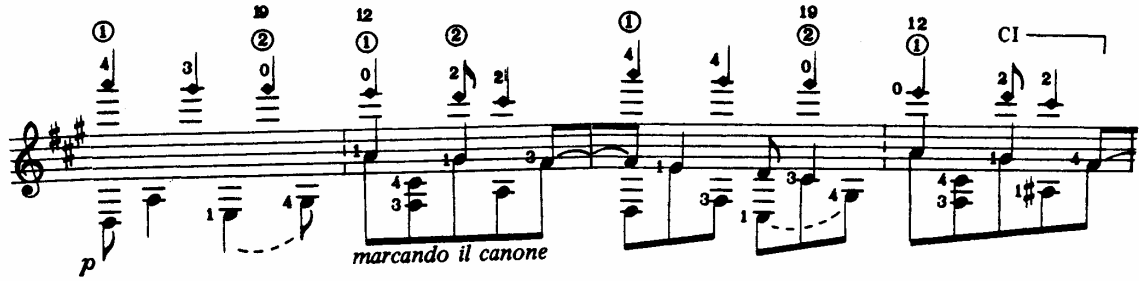


Example 2.10b: *Allegretto cantabile*, Barbosa-Lima arr., m. 1

Measure five transposes the melody seen in measure one (see Example 2.10b) up an octave while a second melodic voice enters on an extra staff in the original score, creating a canon following the melody of the topmost voice three quarter notes later. This second voice is two octaves below the top voice in measure five. Barbosa-Lima's arrangement of this passage again makes use of artificial harmonics to provide the guitar with a higher range. Again, the accompanying part derived from the left hand of the piano part is forced to serve dual roles. However, Barbosa-Lima succeeds in duplicating the complexity of the counterpoint of this passage without providing a note-for-note transcription of the original.



Example 2.11a: *Allegretto cantabile*, piano score, mm. 5-6



Example 2.11b: *Allegretto cantabile*, Barbosa-Lima arr., mm.5-6

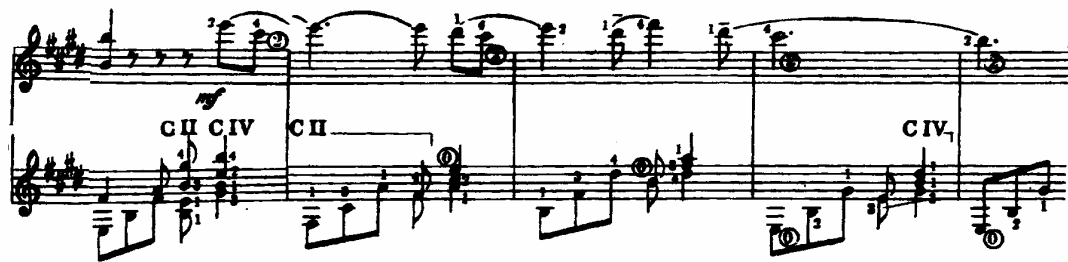
These two pieces from the *Suite de Danzas Criollas*, in particular the second movement, require a high level of technical ability to perform, due to the polyphonic texture. However, the arrangement is a successful solo guitar transcription of the original.

By using a guitar ensemble (two, three, or four guitars), the arranger would not only have been able to retain more of the original registers and pitches, but quite possibly may have been able to arrange the remaining movements of the work.

Analysis 3: *Tres Danzas del Ballet Estancia*

Transcribed for guitar duet by Jorge Martinez Zarate, this is an arrangement of three movements from the ballet *Estancia*. The movements, *Danza del Trigo*, *Idilio Crepuscular*, and *Pequeña Danza*, have an altered order from the ballet; in this arrangement *Pequeña Danza* appears after the other two dances, whereas it precedes them in the original. However, since this movement very closely resembles the ballet's last movement, *Danza Final (Malambo)*, it serves as a good final movement for this short suite of dances.

The first movement, *Danza del Trigo*, is transposed up a major third. By arranging the piece for two guitars instead of a solo guitar, Zarata has less extensive limitations than those seen in the previously studied arrangements. The melody is given to the first guitar, and the second guitar provides the more complex accompaniment, resulting in a fuller texture than would be possible for a solo guitar (see in Example 2.12).

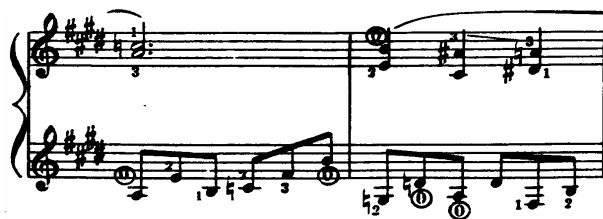


Example 2.12: *Danza del Trigo*, Zarate arr., mm. 4-8

While the presence of two guitars solves textural problems such as this, it does not solve the problem of the guitar's limited pitch range. In the first guitar part in Example 2.12, the melody is transposed down an octave from the original. This technique leads to compression of the intervallic distance between the two guitar parts. To prevent voice crossing, the second guitar part is altered in a later passage, resulting in a contour change in the accompaniment, seen in Example 2.13b. The last four eighth notes of measure 13 are transposed down an octave, as are the third, fourth, and fifth eighth notes of measure 14.



Example 2.13a: *Danza del Trigo*, original (piano reduction), mm. 13-14

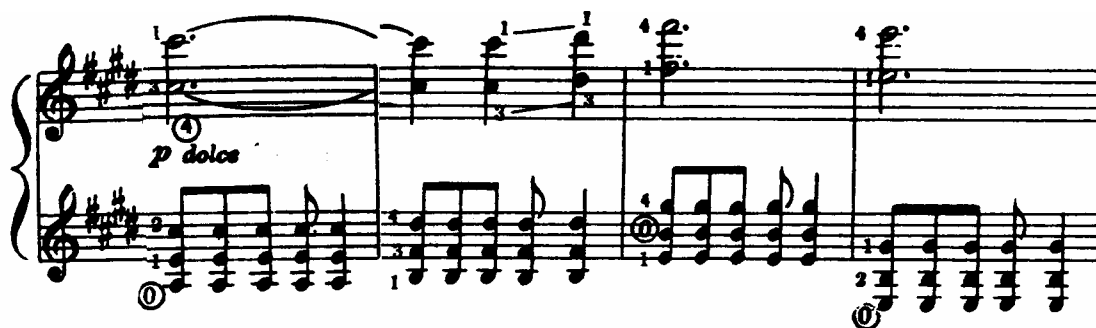


Example 2.13b: *Danza del Trigo*, Zarate arr., mm. 13-14

The register of the first guitar part is also altered in certain passages. Beginning in measure 21, the intervallic distance between the melody and the accompaniment are compressed by an octave due to the lowered octave transposition of the first guitar.



Example 2.14a: *Danza del Trigo*, original (piano reduction), mm. 21-24



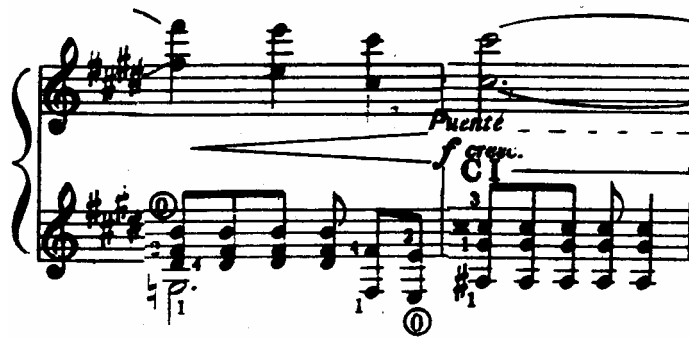
Example 2.14b: *Danza del Trigo*, Zarate arr., mm. 21-24

In measure 35 (see Examples 2.15a and 2.15b), the original scoring shows the melody leaping up an octave; however, due to the guitar's limited range, the arranger

must keep the melody down an octave. This not only sacrifices the dramatic effect of the melody's octave leap, but results in further compression of the intervallic distance between the two guitars. To compensate for this alteration, Zarate adds the marking *Puente* ("at the bridge") to produce a *ponticello* tone color.



Example 2.15a: *Danza del Trigo*, original (piano reduction), mm. 34-35



Example 2.15b: *Danza del Trigo*, Zarate arr. mm. 34-35

Ginastera's tempo marking for this movement is quarter note equals 58. However, in passages such as measures 1-3 (see Example 2.16), the sustained pitch given to the first guitar will decay much earlier than the score requires.



Example 2.16: *Danza del Trigo*, Zarate arr., mm. 1-3

In fact, even the dotted half notes seen throughout the first guitar's melody (see measures seven and eight in Example 2.12) will come very close to completely decaying before the end of the measure. The overall tempo may need to be slightly faster to compensate for this limitation, as long as the character of the piece is not lost in doing so.

The second movement in this suite, *Idilio Crepuscular*, which is transposed down a perfect fourth from the original, shares many similar problems with the first movement. The tempo is marked "Adagio," but no metronome marking is given. Gisele Ben-Dor's recording of the piece is performed with the quarter note equaling between 54 and 58.¹⁶ A performance of this guitar duet arrangement would probably have to be somewhat faster in order to avoid the disconnection of melodic lines, due to lack of sustaining ability.

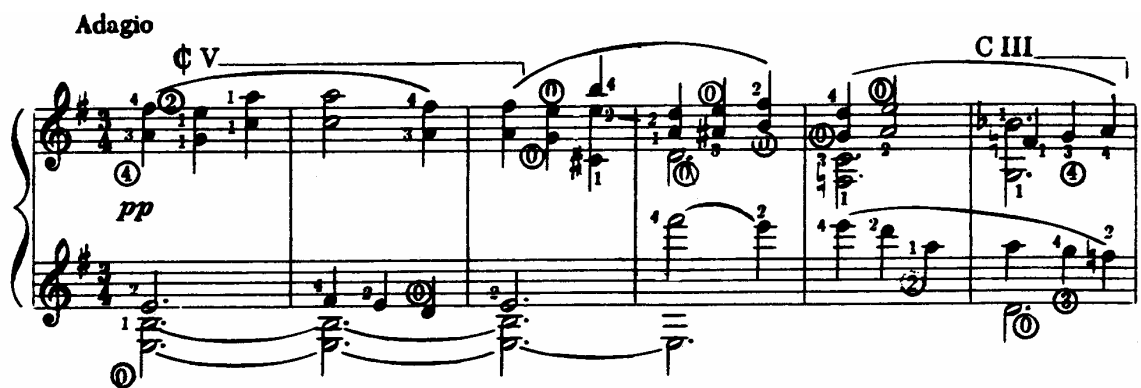
Given the advantage of more than one guitar, an arranger can pass melodies from one part to another to reflect timbral shifts in the original score. For example, the original orchestral version of this movement presents an eight measure melody in the strings, which is then echoed by a solo clarinet with some variation at the end of the phrase. While this could have been reflected in the guitar arrangement by setting the first melody

¹⁶ London Symphony Orchestra, *Ginastera: Panambi, Estancia*, compact disc.

for the first guitar, and then passing it to the second guitar in measure nine, Zarate elected to pass the melody from the first guitar to the second in measure four. This occurs at the high point of the melody (see Examples 2.17a and 2.17b).



Example 2.17a: *Idilio Crepuscular*, original (piano reduction), mm. 1-6

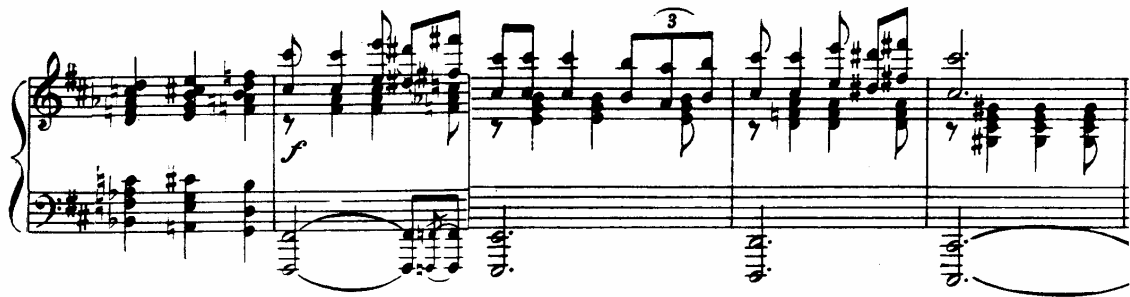


Example 2.17b: *Idilio Crepuscular*, Zarate arr., mm. 1-6

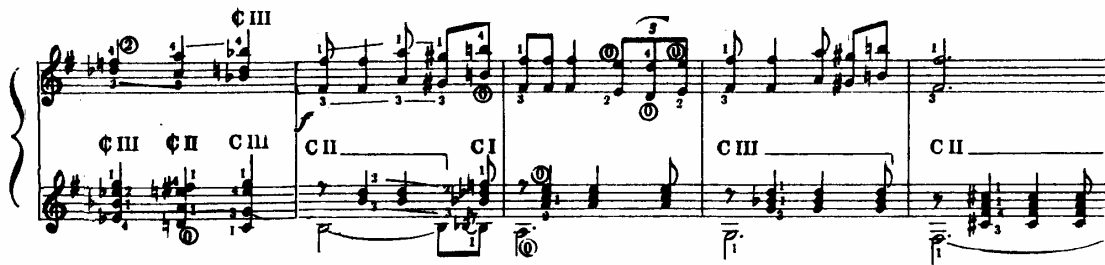
This greatly hinders the possibility of phrasing this melody properly. As O'Connor, Huxtable and Klippel write, "You cannot phrase a line if you lose it halfway through to your ensemble partner."¹⁷ In the second statement of the melody, Zarate keeps the melodic line in the second guitar part to the end of the phrase, as he should have done in the first statement.

¹⁷ Joseph O'Connor, Douglas Huxtable, and Graham Klippel, 36.

In measures 22-23, shown in Example 2.18a and 2.18b, the melody in the original version leaps up an augmented fifth from f'' on the third beat of measure 22 to $c\sharp'''$ on the downbeat of the next measure; the guitar arrangement drops down a diminished fourth from $b\text{-flat}'$ to $f\sharp'$. The contour of the melody is thus altered, and seemingly without good reason. The subsequent melody from measure 23 to measure 26 is within the range of the guitar.



Example 2.18a: *Idilio Crepuscular*, original (piano reduction), mm. 22-26



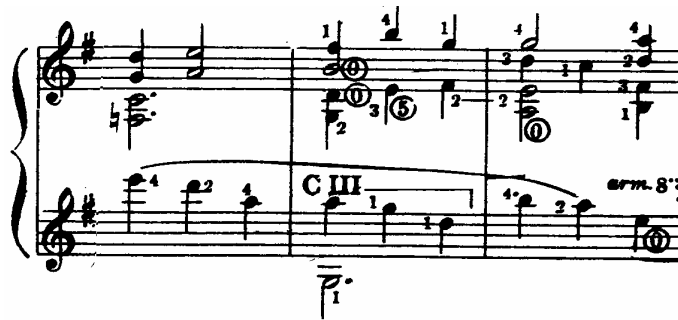
Example 2.18b: *Idilio Crepuscular*, Zarate arr., mm. 22-26

A similar discrepancy occurs in measures 35-37, shown in Examples 2.19a and 2.19b. Whereas the melody in the original leaps up an octave at the downbeat of measure 36, Zarate's arrangement remains in the same register (seen in the second guitar). This causes the top voice of the first guitar (which is an accompanying line) to supercede the melody of the second guitar. Again, the subsequent melody could have been played

within the guitar's range an octave higher, but Zarate did not arrange it this way, resulting in an undesirable voice crossing.



Example 2.19a: *Idilio Crepuscular*, original (piano reduction), mm. 35-37



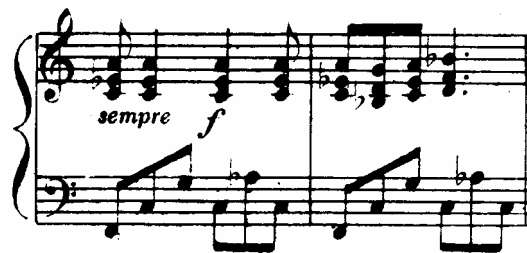
Example 2.19b: *Idilio Crepuscular*, Zarate arr., mm. 35-37

The final movement of this suite, *Pequeña Danza*, is transposed up a major third from the original version. Some of the same problems with the guitar's limited register that were observed in the first two movements appear in this movement, and Zarate deals with them through similar solutions. As shown in Example 2.20, the chordal melody given to the first guitar beginning in measure 18 is an octave below the original (due to technical difficulty, not limited pitch range), while the accompaniment in the second guitar remains in its original octave; the result is a compression of the intervallic distance between the two parts.

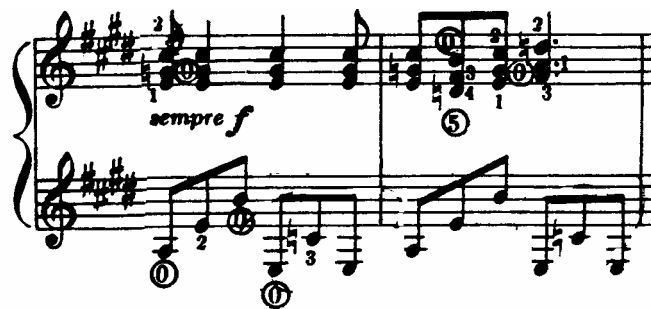


Example 2.20: *Pequeña Danza*, Zarate arr., mm. 18-21

Since the range is compressed, Zarate is forced to alter the octave register of the second guitar in order to avoid voice crossing, as seen in the second half of measures 26 and 27.

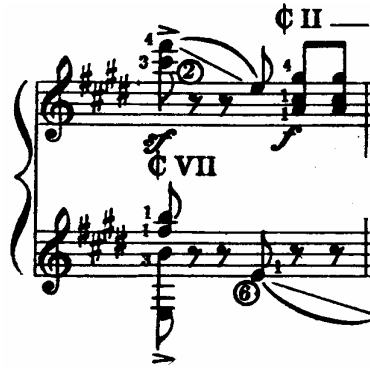


Example 2.21a: *Pequeña Danza*, original (piano reduction), mm. 26-27



Example 2.21b: *Pequeña Danza*, Zarate arr., mm. 26-27

Zarate's solution to the piano's glissando in measure 17 presents a guitaristic rendering of the passage. The original glissando only contains the natural notes of the piano's white keys, which would not be easily recreated by the guitar. Zarate's glissando covers all the chromatic notes between the notated pitches, and achieves the same overall effect for the passage.



Example 2.22: *Pequeña Danza*, Zarate arr., m. 17

Having the opposite problem to the previous movements, the original tempo of the third movement may be too fast for a convincing performance of Zarate's arrangement. Gisele Ben-Dor's performance of this piece is quite fast, with a dotted quarter note equaling 138-144.¹⁸ The passage in the first fifteen measures of the piece, given to the first guitar, takes the melody in the flute, piccolo, and piano, as well as the glissandi in the first violins. The rather large left hand shift (from the second fret to the ninth fret) required to execute this passage, seen in Example 2.23 on the downbeats of measures two and three, results in a very high level of difficulty when performed at the tempo taken by Ben-Dor.

¹⁸ London Symphony Orchestra, *Ginastera: Panambí, Estancia*, compact disc.



Example 2.23: *Pequeña Danza*, Zarate arr., mm. 1-3

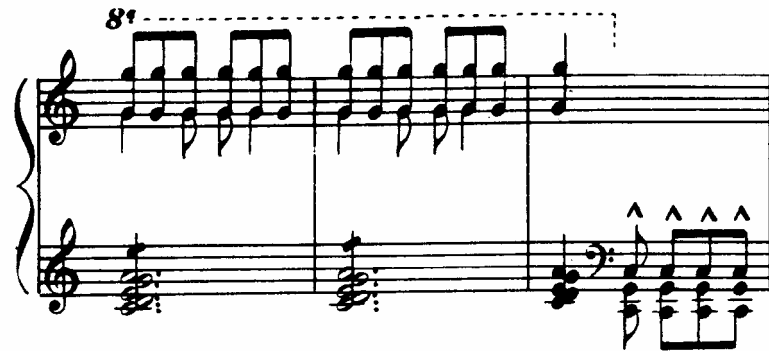
The tempo problem is again exemplified in measures 40-44 by the chordal passage given to the first guitar. Performing this passage up to tempo would be extremely difficult.



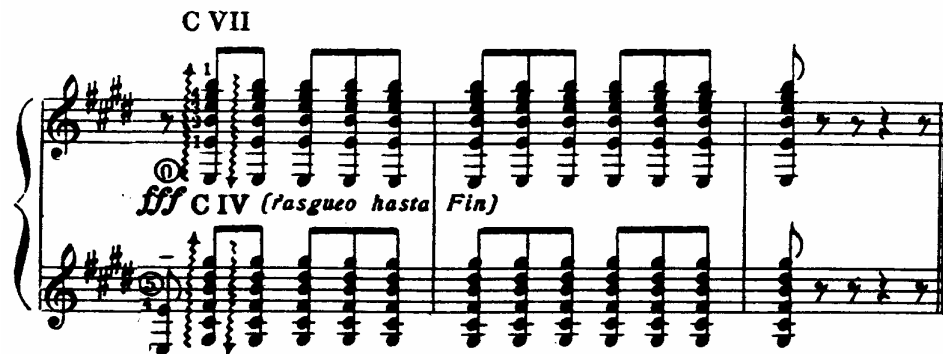
Example 2.24: *Pequeña Danza*, Zarate arr., mm. 40-44

These two examples require the performance tempo of this arrangement to be slower than that of the orchestral recording. These problems, like several of the other problems faced by Zarate, may have been more easily solved by employing four guitars instead of two, dividing chordal passages such as Example 2.24 between three guitars and dividing passages such as the first guitar part seen in Example 2.23 between two guitars (possibly giving glissandi to one guitar and giving the rest of the passage to another).

Finally, Zarate closes off this movement by adding a three measure *rasgueado* figuration (see Example 2.25b) that does not appear in the original version of the *Pequeña Danza*. However, this addition is not completely alien to the work, since the passage is very similar to the final measures of the last movement of the ballet, *Danza Final (Malambo)*.



Example 2.25a: *Danza Final (Malambo)*, original (piano reduction), mm. 242-244



Example 2.25b: *Pequeña Danza*, Zarate arr., mm. 103-105

The accompanying chord in the original is based on the sonorities of the open string guitar chord, which is reflected by Zarate in the second guitar part (transposed up a major third). While this chord is not utilizing the actual open strings of the guitar, it is

performing a transposition of the chord by barring across the fourth fret. This technique of transposing the guitar chord is used frequently by Ginastera in his *Sonata for Guitar*, making this addition in Zarate's arrangement appropriate.

Analysis 4: *Piano Sonata No. 1*

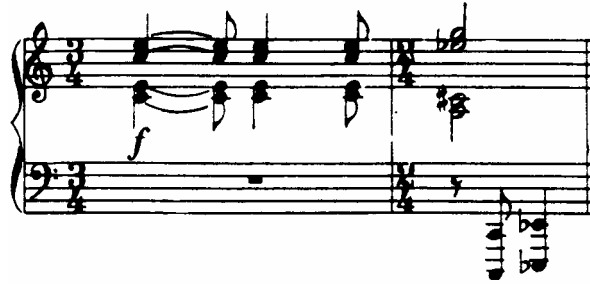
This arrangement by Sergio Assad is the most substantial work by Ginastera that has been transcribed for guitar thus far. Set for two guitars, it has been recorded by the guitar duo Sergio and Odair Assad, but the score is not published.¹⁹ Assad arranged all four movements of the piece retaining the original key. To extend the range of the guitars, Assad uses several different forms of scordatura, especially in the second guitar part. While the first guitar remains in 'drop D' tuning throughout all four movements, the second guitar's fifth string is tuned down a major second to G, and the sixth string is tuned down a major third to C for the first and second movements. In the third movement, the second guitar's fifth string remains tuned to G, while its sixth string is lowered another half step to B₁. In the final movement, the second guitar's fifth string is then retuned to its standard pitch of A, while its sixth string remains at B₁.

The following analysis is organized by topic rather than by movement. The first set of topics concern the familiar problem of the limited range of the guitar. Assad combats the guitar's lack of lower range with the previously mentioned use of scordatura. Even with this extension of the guitar's lower range, Assad is forced to drop many bass voices.

In many instances, Ginastera writes octave passages in the left hand part of the piano, such as the opening measures of the first movement. The guitar version simply

¹⁹ The author obtained a copy of the score from Sergio Assad through personal request.

omits the lower octave of this passage. A study of the recording of this work reveals the addition of the *tambora* effect in the second guitar to compensate for this omission.²⁰



Example 2.26a: *Piano Sonata No. 1, op. 22*, mvt. 1, piano score, mm. 1-2



Example 2.26b: *Piano Sonata No. 1, op. 22*, mvt. 1, Assad arr., mm. 1-2

In measure nine of the same movement, the sustained bass note in the original version is omitted in the transcription, due to the guitar's limited low range. However, in

²⁰ Sergio and Odair Assad, *Saga Dos Migrantes*, Nonesuch 79365-2, 1996, compact disc. (The references to this disc pertain to the recorded performance, not the liner notes.)

the recording the Assad brothers add the *pizzicato*²¹ effect to this passage, reflecting the character of the music (suggested by the tempo indication “Allegro marcato”).²²



Example 2.27a: *Piano Sonata No. 1, op. 22, mvt. 1*, piano score, mm. 9-10



Example 2.27b: *Piano Sonata No. 1, op. 22, mvt. 1*, Assad arr., mm. 9-10

In measure 30 of this movement, the piano dips far below the range of the guitar and presents the ascending figuration shown in Example 2.28a. To recreate this dramatic gesture on guitar, Assad uses another effect that is not possible on the piano; he presents the repeated pitches of the second and third eighths notes on different strings, resulting in a timbre change that somewhat retains the ascending character of the original version.

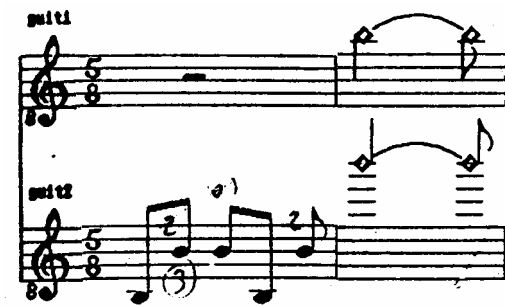
²¹ On guitar, the *pizzicato* effect is achieved by plucking the string while muting it near the bridge with the right hand.

²² Ibid.

Once again, the Assad brothers' recording adds the *tambora* effect on the downbeat of this measure, which helps to translate this pianistic passage into a guitaristic gesture.²³



Example 2.28a: *Piano Sonata No. 1, op. 22, mvt. 1, piano score, m. 30*



Example 2.28b: *Piano Sonata No. 1, op. 22, mvt. 1, Assad arr., m. 30*

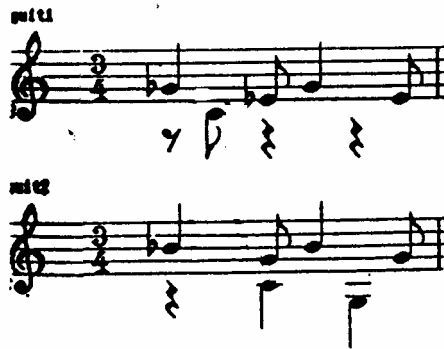
A final example of Assad's solution to the guitar's limited lower range is seen in measure 174 of the first movement. The left hand part of the piano has a descending figure that extends beyond the guitar's lower range, seen in Example 2.29a. Assad reflects this descending gesture while keeping it within the guitar's range by 'bouncing' the passage between the two guitars. The first guitar plays the first bass note on the second eighth note of the measure. The second guitar then repeats this note on the

²³ Ibid.

second quarter note, rather than playing it an octave lower (as seen in the original), and continues the descent from there. The slight timbre change between the two guitars helps achieve a close representation of the original descending gesture.



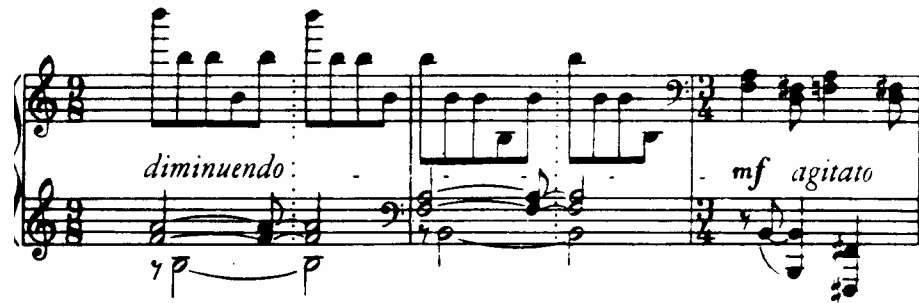
Example 2.29a: *Piano Sonata No. 1, op. 22*, mvt. 1, piano score, m. 174



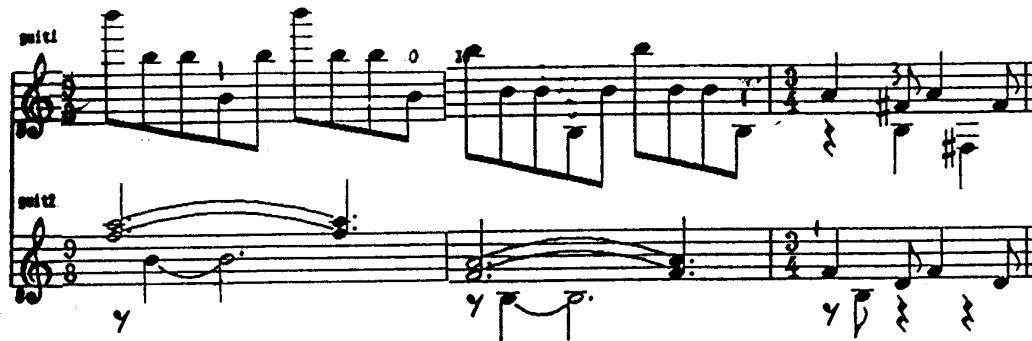
Example 2.29b: *Piano Sonata No. 1, op. 22*, mvt. 1, Assad arr., m. 174

The limited upper range of the guitar also forces Assad to transcribe using octave displacement. In measure 35 of the first movement, seen in Example 2.30a, the piano passage extends beyond the guitar's upper range. Assad's solution is similar to those observed in previously discussed transcriptions: he simply transposes the passage down an octave, resulting in a compression of the intervallic distance between the two parts to the extent that an octave becomes a unison on the fourth and ninth eighth notes of measure 36. Immediately following this two measure passage, Assad returns to the

original octave register in measure 37, although he leaves out the lower octave doubling in the piano left hand.



Example 2.30a: *Piano Sonata No. 1, op. 22, mvt. 1, piano score, mm. 35-37*



Example 2.30b: *Piano Sonata No. 1, op. 22, mvt. 1, Assad arr., mm. 35-37*

In measure 52 of this movement, Ginastera presents a melody which is decorated by grace notes:



Example 2.31: *Piano Sonata No. 1, op. 22, mvt. 1, piano score, m. 52*

A similar but more complex passage appears in the final bars of the fourth movement of the piece. From measure 179 to the downbeat of measure 183²⁵, the piano covers a range of six octaves plus a perfect fifth. In addition to leaving out lower octave doublings from both hands of the piano part and omitting middle voices from the right hand part in measure 179, Assad makes several shifts in octave register: 1) measure 179, the second eighth note, in the second guitar part, 2) measure 181, the second eighth note, in the second guitar part, and 3) measure 181, the second sixteenth note, in the first guitar part.



Example 2.33a: *Piano Sonata No. 1, op. 22, mvt. 4*, piano score, mm. 179-183



Example 2.33b: *Piano Sonata No. 1, op. 22, mvt. 4*, Assad arr., mm. 179-183

²⁵ In Sergio Assad's arrangement of the fourth movement, there is one curious omission: Measures 92 and 93 from the piano score are cut and likewise do not appear on the Assads' recording of the piece. For the purposes of this study, measure numbers that refer to Assad's transcription of this movement will correspond to those in the original, even though the guitar transcription is marked with measure numbers that reflect this two measure discrepancy after measure 91.

As can be seen in Example 2.33b, Assad did a complete revoicing of the chord on the downbeat of measure 183, altering the register, inversion, and highest note. There are many factors that lead to his alteration of this chord. First, the most important tones in the chord outline the A major triad, A, C#, and E; this is made clear by the last pitch piece, which solidifies the tonal center of A. The other tones, F-natural, B-flat, and D# are chromatic additions that decorate the root and fifth of the A major chord. Assad alters the topmost pitch in the chord to a'' in order to 1) continue the ascending gesture, 2) have a note from the A major triad as the highest note, and 3) stay within the range of the guitar. Once this choice is made, the voicing of the lower notes is dictated by 1) playability on the guitar, and 2) an attempt to keep some of the voicing from the original, such as the proximity between the pitches e' and f', a' and c#'', and b-flat' and d#''.²⁶

In several cases, Assad is forced to shift octave register in the middle of a melodic line due the limitations already discussed, resulting in a different melodic contour than that of the original version. In these instances, the arranger must choose a spot in which to make the shift that will retain as much of the composer's original intentions as possible. For example, in the second movement's opening measures, seen in Examples 2.34a and 2.34b, Assad transposes the right hand part of the piano down an octave. However, on the fifth eighth note of measure six, the piano still reaches beyond the range of the guitar even with this compression. The third and fifth eighth notes form a second voice in the right hand of the piano part, resulting in a polyphonic line. Due to the guitar's limited range, even after transposing the entire right hand of the piano part down an octave, the fifth eighth note must still be lowered another octave. Although not necessary due to range, Assad chooses to shift the octave register of the third eighth note

²⁶ The octave designation here refers to the guitar arrangement, not the original.

down along with the fifth eighth note in order to retain the melodic relationship between the two notes, achieving the polyphonic effect of the original version, although not as prominently.

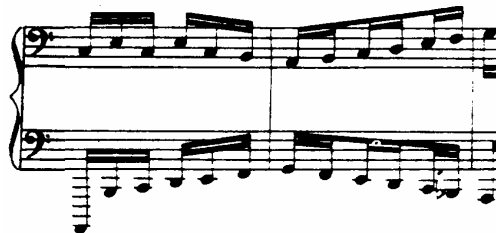


Example 2.34a: *Piano Sonata No. 1, op. 22, mvt. 2, piano score, mm. 6-7*



Example 2.34b: *Piano Sonata No. 1, op. 22, mvt. 2, Assad arr., mm. 6-7*

In measures 15-16 of the fourth movement, arranging the left hand of the piano presents problems associated with the guitar's limited lower register.



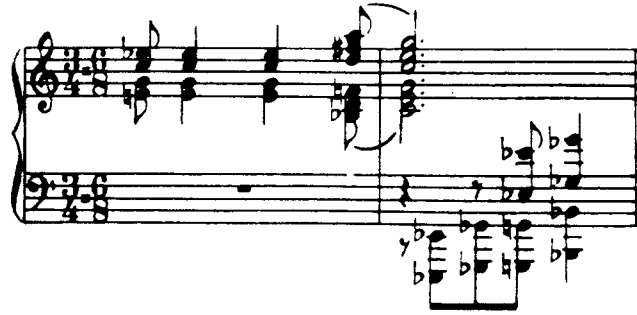
Example 2.35a: *Piano Sonata No. 1, op. 22, mvt. 4, piano score, mm. 15-17*



Example 2.35b: *Piano Sonata No. 1, op. 22, mvt. 4, Assad arr., mm. 15-17*

Even with the second guitar's scordatura, the beginning and ending notes of the passage extend below the range of the guitar. Assad's solution contains octave displacements on the second sixteenth note of both measures, resulting in a difference of melodic contour between the arrangement and the original. While the adjustment of octave register on the second sixteenth note of measure 16 causes a crossing of voices, the overall effect of the passage is achieved, resulting in the same contrast between ascending and descending lines that is seen in the original version.

There are several passages in Assad's arrangement which omits certain voices, due to factors other than the guitar's limited pitch range. For example, in the first movement Assad omits an inner voice from the last chord of measure 14 and the first chord of measure 15. The first guitar omits the pitches d'' and c'' because they are impossible to play on the third string while playing the top two notes of the chord on the first and second string. The second guitar is too low in register to take over these pitches, and in fact, Assad eliminates its top note of g' on the downbeat of measure 15 to avoid technical difficulty.



Example 2.36a: *Piano Sonata No. 1, op. 22, mvt. 1, piano score, mm. 14-15*



Example 2.36b: *Piano Sonata No. 1, op. 22, mvt. 1, Assad arr., mm. 14-15*

Later in the same movement, Assad omits a middle voice from the chords on the second and third eighth notes of measure 44 in the first guitar part to avoid technical difficulty.



Example 2.37a: *Piano Sonata No. 1, op. 22, mvt. 1, piano score, m. 44*



Example 2.37b: *Piano Sonata No. 1, op. 22*, mvt. 1, Assad arr., m. 44

In measures 48-49 of the second movement, Assad is confronted with a passage similar to measures 40-44 in Zarata's arrangement of *Pequeña Danza* (see Example 2.24).

Assad opts to eliminate middle voices from several of the chords in the second guitar part in order to avoid unnecessary technical difficulty. This is a successful solution because the omission of this voice does not detract from the effectiveness of the passage.



Example 2.38a: *Piano Sonata No. 1, op. 22*, mvt. 2, piano score, mm. 48-49



Example 2.38b: *Piano Sonata No. 1, op. 22*, mvt. 2, Assad arr., mm. 48-49

In the fourth movement, Assad eliminates the top two notes of the chords seen in the first and third sixteenth notes of measure 62. This simplification of the first guitar part is probably due to the difficulty of the previous chord on the last eighth note of measure 61. By eliminating these top two notes, Assad allows the first guitar to utilize the open E and B strings during the first half of measure 62, giving the player's left hand a chance to recover from the preceding chord.



Example 2.39a: *Piano Sonata No. 1, op. 22, mvt. 4, piano score, mm. 61-62*



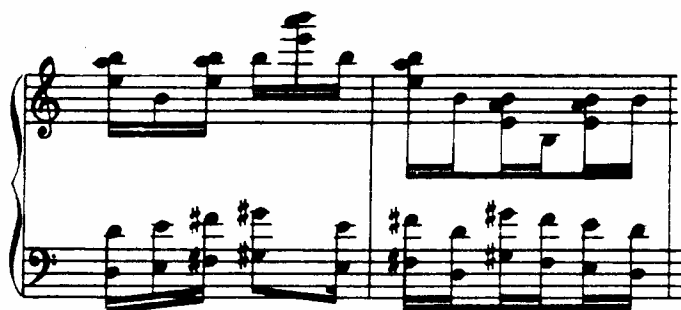
Example 2.39b: *Piano Sonata No. 1, op. 22, mvt. 4, Assad arr., mm. 61-62*

Interestingly, when this passage repeats in measure 64, as shown in Example 2.40, Assad includes the top note b' in the chord, since the previous measure's final sixteenth note is an open B, allowing for this more difficult double stop.



Example 2.40: *Piano Sonata No. 1, op. 22, mvt. 4, Assad arr., mm. 63-64*

Assad also opts to eliminate some octave doublings of faster passages in this movement, such as those seen in the left hand part of the piano in measures 66-67 (see Example 2.41a), in order to reduce the technical difficulty.



Example 2.41a: *Piano Sonata No. 1, op. 22, mvt. 4, piano score, mm. 66-67*



Example 2.41b: *Piano Sonata No. 1, op. 22, mvt. 4, Assad arr., mm. 66-67*

When transcribing for the guitar from a piano score, the arranger will often come across passages which are very pianistic in nature, and that seem impossible to execute on guitar. This problem challenges Assad at several points in this piece, and his solutions make full use of the advantages of the guitar duet. In measure 47-50 of the first movement, the piano has an ascending sixteenth note flourish, seen in Example 2.42a. Assad's solution involves bouncing sixteenth note figurations between the two guitars. This solution provides a nearly note-for-note transcription of the original, which is made technically easier through the distribution of the first six quarter notes of the passage between the two guitars.



Example 2.42a: *Piano Sonata No. 1, op. 22, mvt. 1, piano score, mm. 47-50*

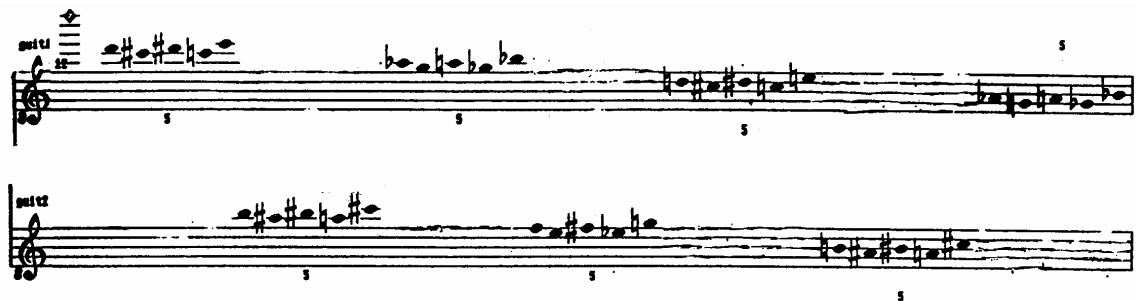


Example 2.42b: *Piano Sonata No. 1, op. 22, mvt. 1, Assad arr., mm. 47-50*

Another example appears in measure twelve of the third movement. Ginastera's cadenza-like passage is seemingly impossible to successfully translate into a guitar arrangement. In Assad's score, the passage is divided between the two guitars using a similar technique observed in the previous example. However, the Assads' recording reveals a different solution: the guitarists divide the passage between themselves note by note, each playing every other note of the line. While this makes the individual parts easier, it increases the difficulty of the ensemble.



Example 2.43a: *Piano Sonata No. 1, op. 22, mvt. 3, piano score, m. 12*



Example 2.43b: *Piano Sonata No. 1, op. 22, mvt. 3, Assad arr., m. 12*

While many of the more difficult passages in this piece can be arranged in any number of ways, Sergio Assad often showcases his talent as an arranger by devising clever solutions. For example, measures 84-85 of the first movement seem to present a problem in transcribing the right hand part for a single guitar. As seen in Example 2.44b, Assad once again incorporates the second guitar part to alleviate the technical difficulties of the first guitar, moving the second eighth note in each group of three to the second guitar part.



Example 2.44a: *Piano Sonata No. 1, op. 22*, mvt. 1, piano score, mm. 84-85



Example 2.44b: *Piano Sonata No. 1, op. 22*, mvt. 1, Assad arr., mm. 84-85

In measures 118-119 of the first movement, the right hand part of the piano once again is in parallel thirds. Performing this passage up to tempo on a single guitar would be extremely difficult. Assad chooses to give an equal amount of difficulty to each part,

having both guitars play a single line from the right hand part of the piano as well as a single line from the left hand.



Example 2.45a: *Piano Sonata No. 1, op. 22*, mvt. 1, piano score., mm. 118-119



Example 2.45b: *Piano Sonata No. 1, op. 22*, mvt. 1, Assad arr., mm. 118-119

A similar but much more difficult passage occurs in measures 36-37 of the second movement, shown in Examples 2.46a and 2.46b. The right hand part of the piano contains chromatically ascending parallel minor sixths, while the left hand accompanies with an arpeggio figure. Assad divides the difficulties of the right hand part between the two guitars again, but in a slightly more complex fashion. He gives the highest chromatic line to the first guitar, and the arpeggiated figure to the second guitar. The lower chromatic line is divided between the two by giving the first and fourth eighth notes of

each measure to the first guitar, and the second, third, fifth, and sixth eighth notes of each measure to the second guitar.



Example 2.46a: *Piano Sonata No. 1, op. 22, mvt. 2, piano score, mm. 36-37*



Example 2.46b: *Piano Sonata No. 1, op. 22, mvt. 2, Assad arr., mm. 36-37*

In measures 21-24 of the fourth movement, the piano part presents a chordal passage that bounces between right and left hands, shown in Example 2.47a. Assad follows the same division, transcribing the right hand part of the piano for the second guitar, and the left hand part for the first guitar. The result is a difficult passage to execute with accurate rhythm, due to the off-beats of the first guitar, especially at the quick tempo of this movement. However, when performed correctly, the passage has the same character as the piano version.



Example 2.47a: *Piano Sonata No. 1, op. 22, mvt. 4, piano score, mm. 21-24*



Example 2.47b: *Piano Sonata No. 1, op. 22, mvt. 4, Assad arr., mm. 21-24*

Measures 40-43 of the fourth movement (Examples 2.48a and 2.48b) are written in a very thick texture involving a drone and chromatically ascending octaves. Assad sets the chromatic ascending octaves and sets them in the first guitar part, leaving the octave drone for the second guitar.



Example 2.48a: *Piano Sonata No. 1, op. 22, mvt. 4, piano score, mm. 40-43*



Example 2.48b: *Piano Sonata No. 1, op. 22*, mvt. 4, Assad arr., mm. 40-43

There are several discrepancies between Assad's score and the Assads' recording of this piece other than those mentioned earlier. One example appears in measures 38-41 of the second movement. In this passage, shown in Examples 2.49a and 2.49b, Assad omits the octave doubling in the right hand part of the piano on the first, second, fourth and fifth eighth notes of each measure. The lowest pitches in the piano left hand are transposed up an octave, placing them above the upper pitches in the left hand part, which causes an inverted harmony in the transcription. Also, the first two measures of the passage are transposed down an octave. However, the recording suggests the Assads used a different solution, in which the first guitar plays on the first, second, fourth, and fifth eighth notes, and the second guitar answers on the third and sixth eighth notes.²⁷ This solution is similar to that already discussed in measures 21-24 (see Example 2.47b).



Example 2.49a: *Piano Sonata No. 1, op. 22*, mvt. 2, piano score, mm. 38-41

²⁷ Sergio and Odair Assad, *Saga Dos Migrantes*, compact disc.



Example 2.49b: *Piano Sonata No. 1, op. 22*, mvt. 2, Assad arr., mm. 38-41

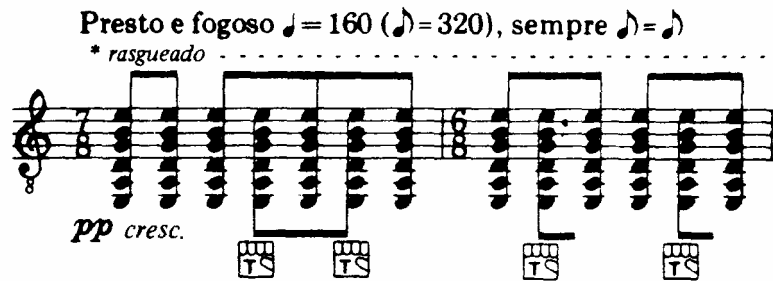
Beginning in measure 27 of the fourth movement, the first guitar is given a chordal pattern that lasts for the next eight measures.



Example 2.50: *Piano Sonata No. 1, op. 22*, mvt. 4, Assad arr., mm. 27-29

In the Assads' recording, the first guitarist uses a combination of the *rasgueado* and *tambora* techniques that are similar to those used in the final movement of Ginastera's *Sonata for Guitar* (see Example 2.51).²⁸

²⁸ Ibid.



Example 2.51: *Sonata for Guitar, op. 47, mvt. 4, mm. 1-2*

This section of the *Guitar Sonata* contains the following instructions:

The combination of “rasgueado” and “tambora” is a percussive effect which marks the rhythms at the off beat. The “rasgueado” is achieved by a fast, energetic brushing by the fingers of the right hand. The “tambora” chords are played by the right hand’s clenched fist which hits the strings over the soundhole dryly with the last phalanx of all fingers in order to subdue all vibration. At *fortissimo* the strokes must be sufficiently energetic to cause the strings to rebound against the fingerboard. This effect of Argentinian popular style playing is essential to the fulfillment of the composer’s intentions.²⁹

This is the type of effect achieved by the first guitar in the Assads’ recording of the fourth movement, measures 27-35.

The Assads’ recording demonstrates their ability to present the composer’s original musical intentions of the piece while giving the listener the impression that the guitar is bringing “something of its own spirit and soul to the music.”³⁰ This is especially exemplified by their use of dynamics. The Assads make no attempt to match the volume or dynamic range of the piano, but use energetic articulations, guitaristic techniques (such as the *rasgueado* and *tambora*), and brilliant virtuosity to make this guitar transcription a successful representation of the character of the music.

²⁹ Alberto Ginastera, *Danzas Argentinas* (New York: Boosey & Hawkes Inc., 1984), foreword by the composer.

³⁰ Joseph O’Connor, Douglas Huxtable, Grahame Klippel, 35.

CHAPTER 3

A PERFORMANCE EDITION OF *DANZAS ARGENTINAS* FOR FOUR GUITARS

Introduction

This arrangement of *Danzas Argentinas*, *op.* 2 is for four guitars, and retains the original keys. The three movements of the piece are titled *Danza del Viejo Boyero*, *Danza de la Moza Donosa*, and *Danza del Gaucho Matrero*. The fourth guitar for this arrangement must be a seven string instrument having an extra lower string, typically tuned to B₁. This guitar, which is becoming more commonly available, must also have an extended upper range of one fret (20 frets total) for the first string.

Scordatura is also used in this arrangement to extend the pitch range of the quartet. In the first movement, the fourth guitar's seventh string is tuned up a half step to C. In the next movement, the fourth guitar's seventh string is tuned down a major second (in relation to B₁) to A₁. The third movement uses scordatura in both the first and fourth guitars. The first guitar's fifth string is tuned down a major second to G, and its sixth string is tuned down a major third to C. The fourth guitar's first string is tuned up a major second to f[#]' (its seventh string is retuned to the standard pitch B₁).

The majority of the arrangement retains the octave register of the original piano score. However, due to the guitar's limited range, several passages are altered using procedures such as those discussed in the preceding chapter. There are also instances in

which chords are revoiced or rewritten with added pitches in order to facilitate guitaristic effects, such as the *rasgueado*. These effects have been added to the piece to more fully exploit the instrumental character of the guitar.

There are a few passages in each movement that have been altered due either to the limited pitch range of the guitar or the desire to present a guitaristic effect. These will be discussed in the order in which they appear.

The first adjustment made in transcribing the first movement is at measure 39, where the chord on the downbeat is slightly revoiced in the fourth guitar part so that the notes following the grace note are on adjacent strings and may be strummed through with the thumb.

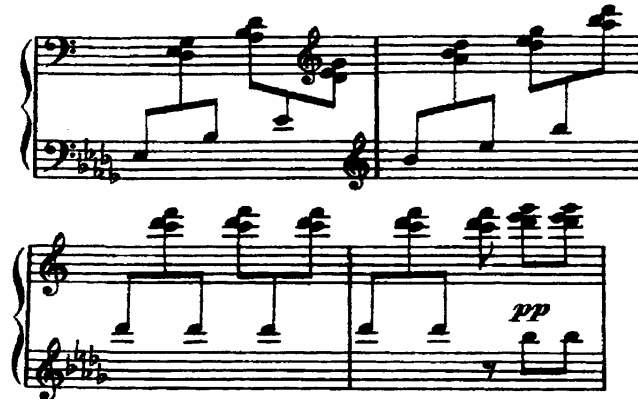


Example 3.1a: *Danzas Argentinas*, mvt. 1, piano score, m. 39



Example 3.1b: *Danzas Argentinas*, mvt. 1, Snyder arr., m. 39

In measure 49 (Examples 3.2a and 3.2b), the piano extends beyond the upper range of the guitar in an ascending passage. The guitar arrangement drops all four parts down an octave on the third eighth note of the measure to prepare for the ascent that follows. This transposition remains until measure 62, where the arrangement returns to the original register.



Example 3.2a: *Danzas Argentinas*, mvt. 1, piano score, mm. 49-52

Example 3.2b: *Danzas Argentinas*, mvt. 1, Snyder arr., mm. 49-52

Beginning with the pick-up to measure 71, the piano has a five note melodic figure that is used four times in succession, leaping up an octave each time; the last statement is

beyond the upper range of the guitar. To compensate, the fourth guitar remains in the same register in measure 71, as does the third guitar on the downbeat of measure 72; after that point, each statement of the figure leaps up an octave as in the piano score. The *pizzicato* effect is added to the third and fourth guitars in measure 71 to hide this compensation, and the effect remains in use until measure 77.



Example 3.3a: *Danzas Argentinas*, mvt. 1, piano score, mm. 70-74

A musical score for guitar, measures 70-74, featuring four staves labeled Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4. The notation is in a single system with four staves. The key signature has two flats (B-flat and E-flat). The score shows the distribution of the piano melody across the four guitars. Gtr. 1 and Gtr. 2 play the main melody, while Gtr. 3 and Gtr. 4 play a lower register. The notation includes various note values, rests, and dynamic markings. The word "pizz." is written above the notes in measures 71 and 72 for Gtr. 1, Gtr. 2, and Gtr. 4, indicating a pizzicato effect.

Example 3.3b: *Danzas Argentinas*, mvt. 1, Snyder arr., mm. 70-74

Similar adjustments are made in the second movement. Beginning at the end of measure 24, the piano's topmost melody extends beyond the upper range of the guitar.



Example 3.4a: *Danzas Argentinas*, mvt. 2, piano score, mm. 24-28

Example 3.4b: *Danzas Argentinas*, mvt. 2, Snyder arr., mm. 24-28

The first and third guitars employ artificial harmonics to reach this register. Although the third guitar's melody is the only part that extends beyond the guitar's range, the harmony in the first guitar, which is within the guitar's pitch range, makes use of harmonics in order to present a more consistent timbre. Harmonics are utilized until the end of measure 32, where both guitars then shift back into normal timbre at the beginning of the crescendo. The first guitar makes a similar use of artificial harmonics in measures 38-40, seen in Example 3.5.

Example 3.5: *Danzas Argentinas*, mvt. 2, Snyder arr., mm. 38-40

The passage beginning at the end of measure 48 reaches beyond the guitar's pitch range once again.

Example 3.6a: *Danzas Argentinas*, mvt. 2, piano score, mm. 48-52

Example 3.6b: *Danzas Argentinas*, mvt. 2, Snyder arr., mm. 48-52

Several factors contribute to the selection of octave registers in the guitar arrangement of this passage. From the last two eighth notes of measure 48 until the last two eighth notes of measure 52, the first, second, and third guitars are transposed down an octave, while the fourth guitar remains in the original register, resulting in a compression of the intervallic distance between these parts. This is the climax of the piece; however, the passage eight measures prior to this contains the exact same right hand part of the piano transposed down an octave. To provide contrast between these two passages (and highlight the climactic nature of the second passage), the first, second, and third guitars are also transposed down an octave from the original score in the first passage, beginning at the end of measure 40, shown in Example 3.7.

The image shows a musical score for four guitars, labeled Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4. The score is written in standard musical notation with treble clefs. Above the first three staves, there is a dashed line with a downward-pointing arrow and the word 'norm.' (normal), indicating that the first three guitars are transposed down an octave. The fourth staff (Gtr. 4) does not have this marking. The music begins with a measure of rest, followed by a series of notes and rests. The first three staves have a 'f' (forte) and 'intenso' (intense) marking. The fourth staff also has a 'f' and 'intenso' marking. The music concludes with a final measure of rest.

Example 3.7: *Danzas Argentinas*, mvt. 2, Snyder arr., mm. 40-44

The lower octave doubling of the melody that appears in the right hand part of the piano in this passage is omitted to avoid voice crossing (since the fourth guitar remains in the original octave). As shown in Example 3.8, the arrangement of the following passage, from the end of measure 44, returns the upper three parts to the higher octave; thus all four parts are back to the original pitch. This return to the original octave register is

necessary in order to add the lower octave doubling of the melody (seen in the second guitar). This lower octave is needed to emphasize the melody of the passage due to Ginastera's addition of highly chromatic harmonizations (seen in the first and third guitars).

This musical score shows four staves for guitars, labeled Gtr. 1 through Gtr. 4. The music is highly chromatic, featuring many sharps and flats. Slurs are used to group notes across measures. A '8va' marking is placed above the final measure of Gtr. 1, indicating an octave shift.

Example 3.8: *Danzas Argentinas*, mvt. 2, Snyder arr., mm. 44-48

The piano extends below the low range of even the seven string guitar on the downbeat of measure 49 (seen in Example 3.9a), causing the arrangement to omit the lower octave of this beat. Since the downbeat of measure 47 is less climactic in nature than the downbeat of 49, its lower octave is omitted as well so that it does not weaken this climax, even though this omitted pitch is within the fourth guitar's range.

This musical score shows a piano part for measures 47-49. The music is in a key with two sharps (F# and C#). It features a climactic passage starting in measure 48, marked with a forte (ff) dynamic. The piano part includes complex chords and a melodic line in the right hand, while the left hand provides a rhythmic and harmonic foundation.

Example 3.9a: *Danzas Argentinas*, mvt. 2, piano score, mm. 47-49

Example 3.9b: *Danzas Argentinas*, mvt. 2, Snyder arr., mm. 47-49

As shown in Examples 3.10a and 3.10b, the octaves appearing on the downbeat of measure 51 are transposed up an octave due to the guitar's range.

Example 3.10a: *Danzas Argentinas*, mvt. 2, piano score, m. 51

Example 3.10b: *Danzas Argentinas*, mvt. 2, Snyder arr., m. 51

The arrangement of the third movement contains many passages that have been slightly altered in order to facilitate a guitaristic rendering of the music. This is first seen in the transcription of the chords that appear in measures 7 and 8 in the right hand of the piano. The chords are slightly revoiced in order to place the notes on adjacent strings to facilitate a strum or *rasgueado*. They are also bounced between the second and third guitar parts in order to reduce the technical difficulty; this also suggests a ‘duel’ between the two guitars, adding to the *malambo*-like nature of the movement.



Example 3.11a: *Danzas Argentinas*, mvt. 3, piano score, mm. 7-8



Example 3.11b: *Danzas Argentinas*, mvt. 3, Snyder arr., m. 7-8

This technique is used again in measures 21-32. The passage in measures 25-32, shown in Example 3.12, is especially effective as a ‘duel’ between the second and third guitars

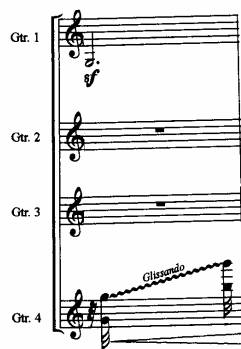
due to the complex rhythms, reflecting the competition between the *malambo* dancers as they add increasingly virtuosic dance steps.

Example 3.12: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 25-32

In measure 57, the piano performs a glissando on the white keys, seen in Example 3.13a.

Although a guitar glissando is chromatic, the solution shown in Example 3.13b still reflects the gesture of the original.

Example 3.13a: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 57

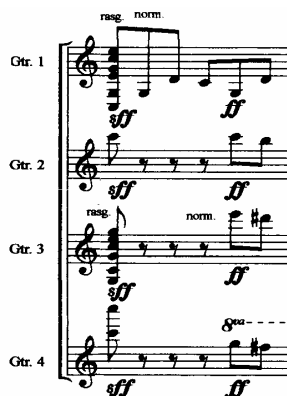


Example 3.13b: *Danzas Argentinas*, mvt. 3, Snyder arr., m. 57

On the downbeat of measure 58, the guitar arrangement rewrites the chord of the original, filling out the multiple C pitches to make a C major chord, seen in Example 3.14b. The addition of E and G to this downbeat allows for a *rasgueado*, which not only provides more volume to the chord, but employs the guitaristic ‘strummed’ sound.

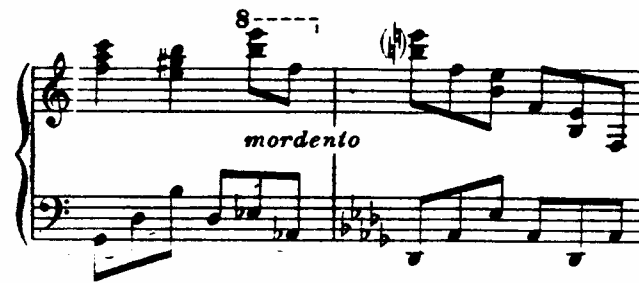


Example 3.14a: *Danzas Argentinas*, mvt. 3, piano score, m. 58



Example 3.14b: *Danzas Argentinas*, mvt. 3, Snyder arr., m. 58

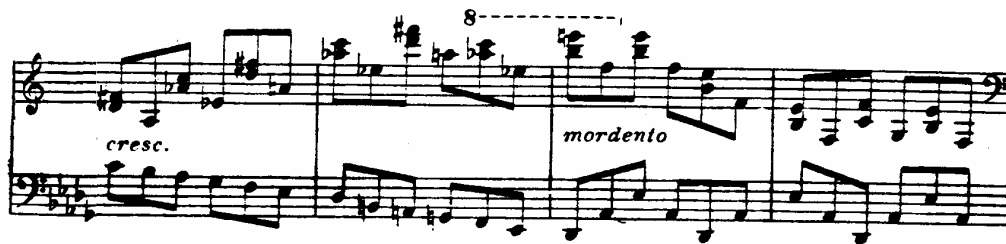
In measure 60, the piano score reaches above the guitar's pitch range with the pitch d^{''}. It is for this reason that the fourth guitar's first string is tuned up a major second to f[#] and a twentieth fret is needed. In measures 70-71 (see Example 3.15a), the piano plays a rapidly descending passage in the right hand. Since the range extends beyond that of the guitar, all parts except the fourth guitar are transposed down an octave from the last two eighth notes of measure 70 through the first two eighth notes of measure 71. Also, to avoid technical difficulty, the descending eighth notes are divided between the first, second, and third guitars.



Example 3.15a: *Danzas Argentinas*, mvt. 3, piano score, mm. 70-71

Example 3.15b: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 70-71

In measures 74-77 the piano exceeds the upper range of the guitar again with an ascending passage, seen in Example 3.16a. The guitar arrangement transposes the right hand part of the piano down an octave (seen in the first, second, and third guitars), while retaining the register of the fourth guitar. This results in a momentary crossing of voices, inverting the harmony of the first two eighth notes in measure 74, but maintains the gesture of the passage by contrasting the ascending right hand part with the descending left hand part.



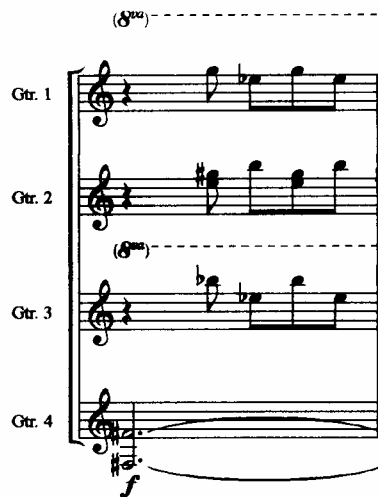
Example 3.16a: *Danzas Argentinas*, mvt. 3, piano score, mm. 74-77

Example 3.16b: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 74-77

As shown in Examples 3.17a and 3.17b, the left hand octaves in measure 94 are transposed up an octave in the guitar arrangement, due to the low register of the original.



Example 3.17a: *Danzas Argentinas*, mvt. 3, piano score, m. 94



Example 3.17b: *Danzas Argentinas*, mvt. 3, Snyder arr., m. 94

The passage in measures 103-120 (and similar passages in measure 133-147 and 211-228) presents a chordal section based on the tonic, dominant, and sub-dominant chords in C major. This series of simple chords reflects the traditional guitar accompaniment of the *malambo*. For this reason, the third and fourth guitars have been given revoiced chords

that are to be performed with *rasgueados* to reflect the guitaristic nature of the music, as shown in Example 3.18b.



Example 3.18a: *Danzas Argentinas*, mvt. 3, piano score, mm. 103-108

Example 3.18b: *Danzas Argentinas*, mvt. 3, Snyder arr., mm.103-108

From the end of measure 172 through measure 179, the melody in the right hand of the piano part (given to the second and third guitars) is transposed up an octave in the guitar arrangement to add energy. The guitar arrangement then drops all but the eighth notes in the fourth guitar and then the first guitar to the register an octave below the original, from measure 180 to the downbeat of 182, in order to compensate for the limited upper range,

as shown in Example 3.19a and 3.19b. The chord on the downbeat of 182 is also revoiced to facilitate a *rasgueado*.



Example 3.19a: *Danzas Argentinas*, mvt. 3, piano score, mm. 180-182

This musical score shows the guitar part for measures 180-182, arranged by Snyder. It consists of four staves labeled Gtr. 1 through Gtr. 4. The key signature has two flats. Gtr. 1 plays a melodic line with eighth notes. Gtr. 2 and Gtr. 3 play chords. Gtr. 4 plays a bass line. Measures 180 and 181 show the initial chords and bass line. Measure 182 features a revoiced chord on the downbeat, marked with a forte (*ff*) dynamic, followed by a *rasgueado* indicated by a dashed line and a '6' above the staff.

Example 3.19b: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 180-182

From the last two eighth notes of 182 through measure 194, the right hand part of the piano is transposed down an octave in the guitar arrangement due to upper register limitations. In this case, the left hand part (seen in the first guitar) is also moved down an octave in measures 184 and 187 to avoid a voice crossing (between the first and second guitars) and the resulting harmony inversions.



Example 3.20a: *Danzas Argentinas*, mvt. 3, piano score, mm. 183-185

A musical score for guitar, measures 183-185, arranged by Snyder. The score is written for four guitars, labeled Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4. The key signature is one sharp (F#). The time signature is 3/8. Gtr. 1 and Gtr. 2 play a melodic line with eighth and sixteenth notes. Gtr. 3 plays a bass line with eighth notes and rests. Gtr. 4 plays a bass line with eighth notes and rests. A measure rest of 8 measures is indicated above Gtr. 3 in measure 184. The score shows how the piano's right hand part is transposed down an octave and the left hand part is moved down an octave in measures 184 and 187 to avoid voice crossing.

Example 3.20b: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 183-185

The guitar arrangement omits the highest pitches of the first two quarter notes in measure 194, which are in any case octave doublings, due to upper range limitations (see Examples 3.21a and 3.21b). This results in the pitches of given to the first guitar being heard as the melodic line.



Example 3.21a: *Danzas Argentinas*, mvt. 3, piano score, m. 194



Example 3.21b: *Danzas Argentinas*, mvt. 3, Snyder arr., m. 194

The chordal melody in the right hand part of the piano, shown in Example 3.22a, is revoiced due to the octave register in measures 207-210. The topmost melody, seen in the first guitar in Example 3.22b, is transposed down an octave due to register limitations. The second guitar part is also transposed down an octave in measures 207 and 208 in order to avoid inverting the parallel major and minor sevenths between its part and the first guitar. In measures 209 and 210, the two lower harmonies of the right hand of the

piano part are arranged in their original register, seen in the third and fourth guitars. The result is a crossing of voices and an inversion of the harmony. This could be avoided by transcribing the entire passage down an octave, but this would undermine the climactic nature of the passage. By keeping the secondary harmonies in their original octave, the arrangement reflects the energy of the original, although sacrificing the correct inversions of the harmony.



Example 3.22a: *Danzas Argentinas*, mvt. 3, piano score, mm. 207-210

A musical score for four guitars, measures 207-210 of *Danzas Argentinas*, mvt. 3, Snyder arr. The score is written for four guitars, labeled Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4. The key signature is three flats. Gtr. 1 plays a melody of eighth-note chords. Gtr. 2 and Gtr. 3 play a steady eighth-note bass line, with Gtr. 2 having an octave sign (8va) indicating it is an octave higher. Gtr. 4 plays a steady eighth-note bass line, also with an octave sign (8va) indicating it is an octave higher. The arrangement maintains the original register for the secondary harmonies in Gtr. 3 and Gtr. 4.

Example 3.22b: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 207-210

To facilitate a *rasgueado* on the downbeat of measure 211 (seen in Examples 3.23a and 3.23b), the chord is revoiced and rewritten, adding E to the harmony; the original uses E immediately following on the third eighth note.



Example 3.23a: *Danzas Argentinas*, mvt. 3, piano score, m. 211

Example 3.23b: *Danzas Argentinas*, mvt. 3, Snyder arr., m. 211

On the third eighth note of measure 219, the piano transposes material from the previous measures down an octave. A reflection of this register shift would create a very muddled texture in the guitar arrangement, so the transcription does not follow the octave shift at this point (see Examples 3.24a and 3.24b).



Example 3.24a: *Danzas Argentinas*, mvt. 3, piano score, mm. 218-220

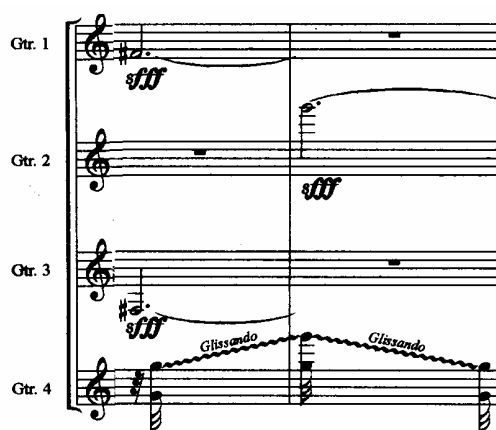
Musical notation for guitar arrangement, measures 218-220 of Danzas Argentinas, mvt. 3. The notation is in 2/4 time. Measure 218 has four staves: Gtr. 1 (treble clef, half note F4), Gtr. 2 (treble clef, half note A4), Gtr. 3 (treble clef, half note chord F4, A4), and Gtr. 4 (treble clef, half note chord C3, E2). Measure 219 has four staves: Gtr. 1 (treble clef, half note F4), Gtr. 2 (treble clef, half note A4), Gtr. 3 (treble clef, half note chord F4, A4), and Gtr. 4 (treble clef, half note chord C3, E2). Measure 220 has four staves: Gtr. 1 (treble clef, half note F4), Gtr. 2 (treble clef, half note A4), Gtr. 3 (treble clef, half note chord F4, A4), and Gtr. 4 (treble clef, half note chord C3, E2).

Example 3.24b: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 218-220

As shown in Examples 3.25a and 3.25b, the octaves on the downbeat of measure 228 are transposed up an octave due to lower register limitations, and the piano glissando is arranged using a chromatic glissando, as discussed earlier (in Examples 3.13a and 3.13b).



Example 3.25a: *Danzas Argentinas*, mvt. 3, piano score, mm. 228-229



Example 3.25b: *Danzas Argentinas*, mvt. 3, Snyder arr., mm. 228-229

Explanation of Symbols

- 1) 7=C Scordatura setting; Numeral equals string, letter equals pitch.
- 2) *pizz.* Notes are to be performed *pizzicato*.
- 3) art. harm. Notes are to be performed with artificial harmonics.¹
- 4) *rasg.* Chords are to be performed with *rasgueado*.
- 5) *norm.* Return to normal position (from *pizzicato*, *rasgueado*, or artificial harmonics).

¹ The sounded pitch should equal the pitch that is notated, so the note is fingered an octave below the written pitch.

Danzas Argentinas

I. Danza del viejo boyero

Alberto Ginastera

arr. Philip Snyder

Animato e allegro

$\bullet = 138$

Guitar 1

Guitar 2

Guitar 3

Guitar 4

7=C

Gtr. 1

Gtr. 2

4

più p

p

p

p

p

8

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

cresc.

cresc.

p

p

p

p

12

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

16

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

mf

mf

mf

20

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

24

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f

f

f

f

28

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

32

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

sf

sf

sf

sf

36 **Rit. molto** **ff** **Rit. molto** **ff** **Rit. molto** **ff** **Rit. molto** **ff** **a Tempo** **a Tempo** **mf** **a Tempo**

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

41 **mf** **p**

Gtr. 1

Gtr. 2

45 **p** **dim.**

Gtr. 1

Gtr. 2

49 **dim.** **pp** **pp** **pp** **pp**

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

53

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

This system contains measures 53 through 56. All four guitar tracks (Gtr. 1, 2, 3, and 4) play a consistent rhythmic pattern of eighth notes. The notes are mostly on the higher strings, with some lower notes in Gtr. 2 and 4. The pattern is a steady eighth-note pulse.

57

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Rit.

Rit.

Rit.

Rit.

This system contains measures 57 through 60. A 'Rit.' (Ritardando) marking is placed above each of the four guitar tracks. The rhythmic pattern of eighth notes continues in all tracks, but the tempo is gradually slowing down. The notes are mostly on the higher strings, with some lower notes in Gtr. 2 and 4.

61

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

a Tempo

pp

a Tempo

pp

a Tempo

a Tempo

This system contains measures 61 through 64. The tempo returns to 'a Tempo'. Tracks 1 and 2 play a rhythmic pattern of eighth notes, while tracks 3 and 4 play a rhythmic pattern of eighth notes. The notes are mostly on the higher strings, with some lower notes in Gtr. 2 and 4. The pattern is a steady eighth-note pulse. The 'pp' (pianissimo) marking is present below the first two tracks.

65

Gtr. 1

Gtr. 2

Gtr. 4

piu pp

piu pp

69

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

pizz.

pizz.

pizz.

73

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

pizz.

pizz.

pizz.

pizz.

77

Gtr. 1

Gtr. 2

Poco rit.

a Tempo

norm.

a Tempo norm.

pizz.

pp

mf

II. Danza de la moza donosa

Dolcemente espressivo
♩ = 60 **tempo rubato**

8^{va} *legato*

Guitar 1

Guitar 2

pp

p cantando

5 (8^{va})

Gtr. 1

Gtr. 2

9 (8^{va})

Gtr. 1

Gtr. 2

cresc.

cresc.

13 (8^{va})

Gtr. 1

Gtr. 2

Gtr. 3

cresc.

mf

mf

dim.

dim.

17 (8^{va})

Gtr. 1

Gtr. 2

Gtr. 3

p

p

21 (8^{va})

Gtr. 1 Rit. a Tempo art. harm. *pp* *suave*

Gtr. 2 Rit. a Tempo *pp*

Gtr. 3 art. harm. (8^{va}) *suave*

25 (8^{va})

Gtr. 1

Gtr. 2

Gtr. 3 (8^{va})

Gtr. 4 7=A

29 (8^{va})

Gtr. 1 *cresc.* *p* norm.

Gtr. 2 *cresc.* *p*

Gtr. 3 (8^{va}) *cresc.* *p* norm.

Gtr. 4 *cresc.* *p*

33 (8^{va})

Gtr. 1 *cresc.* *mf*

Gtr. 2 *cresc.* *mf*

Gtr. 3 (8^{va}) *cresc.* *mf*

Gtr. 4 *cresc.* *mf*

37 (8^{va}) art. harm. norm.

Gtr. 1 *cresc.* *più f*

Gtr. 2 *cresc.* *più f*

Gtr. 3 (8^{va}) *cresc.* *più f*

Gtr. 4 *cresc.* *più f*

41

Gtr. 1 *f intenso*

Gtr. 2 *f intenso*

Gtr. 3 *f intenso*

Gtr. 4 *f intenso*

46 ^{8va}

Gtr. 1 *ff*

Gtr. 2 *ff*

Gtr. 3 *ff*

Gtr. 4 *ff*

51 ^(8va)

Gtr. 1 *dim.*

Gtr. 2

Gtr. 3

Gtr. 4 *dim.*

55 ^(8va)

Gtr. 1 *p* *Rit.* *dim.*

Gtr. 2 *Rit.*

Gtr. 4 *p* *Rit.* *dim.*

59 ^(8^{va}) **a Tempo** *pp* *pp* *pp*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4 **a Tempo** *pp*

64 ^(8^{va})

Gtr. 1

Gtr. 2

Gtr. 3

68 ^(8^{va}) **Rit. poco** **Rit. poco** **Rit. poco**

Gtr. 1

Gtr. 2

Gtr. 3

72 ^(8^{va}) **Rit. molto** **Rit. molto** **Rit. molto**

Gtr. 1

Gtr. 2

Gtr. 3

III. Danza del gaucho matrero

Furiosamente ritmico e energico
♩ = 152

Guitar 1
5=G
6=C

Guitar 4
1=F#
7=B

5

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

cresc.

10

Gtr. 1

Gtr. 4

14

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f

f

f

f

19

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

mf

mf

24

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

sempre sf

sempre sf

sempre sf

sempre sf

29

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

pp

pp

34

Gtr. 1

Gtr. 4

39

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

cresc.

cresc.

44

Gtr. 1

Gtr. 4

48

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f

f

f

f

65

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

(8va)

69

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mordento

8va - art. harm.

norm.

meno *f*

mordento

8va -

mordento

meno *f*

mordento

meno *f*

73

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

norm.

cresc.

cresc.

cresc.

cresc.

8va - art. harm.

norm.

mordento

8va -

mordento

mordento

mordento

mordento

78

Gtr. 1 *meno f* *cresc. sempre*

Gtr. 2 *meno f*

Gtr. 3 *meno f* *cresc. sempre*

Gtr. 4 *meno f* *cresc. sempre*

82

Gtr. 1

Gtr. 2 *cresc. sempre*

Gtr. 3

Gtr. 4

87

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

91 *8^{va}*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

ff

95 *(8^{va})*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

ff

99 *(8^{va})*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

cresc.

Rit. molto

ff

rasg.

Accel.

104

a Tempo

norm.

violente

a Tempo

norm.

violente

a Tempo

violente

a Tempo

violente

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

110

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

115

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

120

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

norm.

norm.

125

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

130

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

rasg.

rasg.

135

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

This system contains measures 135 through 139. Gtr. 1 and Gtr. 2 play eighth-note patterns. Gtr. 3 and Gtr. 4 play chords. The notation is in standard staff notation with treble clefs.

140

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

This system contains measures 140 through 144. Gtr. 1 and Gtr. 2 play eighth-note patterns. Gtr. 3 and Gtr. 4 play chords. The notation is in standard staff notation with treble clefs.

145

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

dim.

dim.

norm.

dim.

norm.

dim.

This system contains measures 145 through 149. Gtr. 1 and Gtr. 2 play eighth-note patterns. Gtr. 3 and Gtr. 4 play chords. Dynamics markings include *dim.* (diminuendo) and *norm.* (normal). The notation is in standard staff notation with treble clefs.

150

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

pp

pp

156

Gtr. 1

Gtr. 4

162

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

cresc.

cresc.

166

Gtr. 1

Gtr. 4

170

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f

f

f

f

174

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

cresc.

sf

sf

sf

sf

cresc.

cresc.

cresc.

cresc.

179

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

sf

ff

ff

ff

ff

ff

ff

8va

184

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

(8va)

188

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

(8va)

192

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

(8va)

mf cresc.

mf cresc.

mf cresc.

mf cresc.

196

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

201

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

8^{va}

206

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

8^{va}

(8^{va})

211

rasg. norm.

Gtr. 1

sempre fff

(8va) rasg. norm.

Gtr. 2

sempre fff

rasg. (8va)

Gtr. 3

sempre fff

rasg. (8va)

Gtr. 4

sempre fff

216

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

221

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

128

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