

JOAQUÍN RODRIGO'S *CUATRO PIEZAS PARA PIANO*
TRANSCRIBED FOR GUITAR TRIO

by

SIDNEY DUSTIN WOODRUFF

(Under the Direction of Stephen Valdez)

ABSTRACT

Joaquín Rodrigo (1901-1999) composed an invaluable collection of works for the classical guitar and for piano and is often regarded as one of the most important Spanish composers for those instruments. The *folklorismo* harmonies and melodies of his music are so guitar-like in nature that his music has remained accepted by audiences when performed as both original works for the guitar and as guitar transcriptions from the piano. The issue with Rodrigo's solo piano music is that it was composed with all of the natural idiosyncrasies that are found in piano literature and without regard for the guitar. Therefore only a select few of his simpler works have been successfully transcribed for a single guitar while remaining faithful to the original score.

This document presents a transcription of *Cuatro Piezas para piano* (Four Pieces for Piano, 1938) for guitar trio in an effort not to sacrifice voices and texture because of the physical limitations of a single guitar. Little work has been done in transcribing Rodrigo's piano works for the medium of guitar ensemble and this study provides a new source of transcribed literature for guitar trio. Rodrigo's *Cuatro Piezas* is a collection of four works that are fertile ground for arrangement for a guitar ensemble because of their manageable texture and range.

Historical context is provided by surveying the beginning of Rodrigo's mature period style in the 1930s, the period in which *Cuatro piezas* was composed. The particular trio that the collection is transcribed for—the Athens Guitar Trio—is introduced, highlighting their peculiarities as a guitar ensemble and philosophies in transcribing for that medium. The various difficulties that the transcriber encounters are highlighted and dealt with both generally and on a case by case basis. This document also includes discussions that should be useful for both guitarists and pianists who are interested in the Spanish folk aspects (*folklorismo*) of this collection. Finally there is a complete transcription of *Cuatro piezas para piano* for guitar trio in full score.

INDEX WORDS: Joaquín Rodrigo, *Cuatro piezas para piano*, Transcription, Athens Guitar Trio, *Folklorismo*, Guitar ensemble, Folk, Flamenco, Spain, Spanish music, Dances, *Caleseras*, *Fandango del ventorrillo*, *Plegaria de la Infanta de Castilla*, *Danza valenciana*, Classical guitar, Arrangement, Performance practice, Chueca

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by

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B.A., Abilene Christian University, 2002

M.M., University of Georgia, 2006

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial

Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2011

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CHAPTER 1

INTRODUCTION

An epidemic of diphtheria left Joaquín Rodrigo (1901-1999) almost completely blind at the age of three. The result of this blindness was to lead him to pursue the art of music composition, making him one of the greatest Spanish composers of the twentieth century. He is most well-known for his contributions to classical guitar literature. This document will contribute to the literature of the medium of guitar ensemble by transcribing Rodrigo's *Cuatro piezas para piano* (1938) for the Athens Guitar Trio.

He began his studies in violin and piano at the age of eight and at sixteen he studied harmony and composition at the conservatory in his home town of Valencia. In 1927 Rodrigo moved to Paris to further his compositional studies at the École Normale de Musique, following in the footsteps of Isaac Albéniz, Joaquín Turina, and Enrique Granados. His mature compositional period began in 1931 while studying with Paul Dukas for the next five years. He also met and befriended Arthur Honegger, Darius Milhaud, Maurice Ravel, and Manuel de Falla among others.¹

His early compositional period 1923-1930² is characterized by impressionistic elements, such as the use of whole-tone and octatonic scales and a developed sense for atmosphere that he would create by utilizing the extreme upper register of the piano. Harmonically, Rodrigo's music can be described by the use of surprising color tones and bi-tonal elements. Formally he was a neo-classicist, applying many of the traditional forms of the 18th and 19th centuries to his

¹ Dena Kay Jones, "The Piano Works of Joaquín Rodrigo: An Evaluation of Social Influences and Compositional Style" (Ph.D. diss., University of Arizona, 2001), 144.

² Ibid., 70

compositions. Some nationalistic elements from both Spain and France can be found in the harmonic, melodic, rhythmic, and ornamental language of his music. Most of his early works are short, yet full of harmonic and melodic color. His mature period of 1931-1987,³ the period in which he composed *Cuatro piezas para piano* as well as his famous *Concierto de Aranjuez* and *Fantasia para un gentilhombre*, can be described loosely as more overtly nationalistic than his early compositional period with works that are inspired by Spanish folklore. As for his piano works within this period, Dena Kay Jones explains how

. . . one notices immediately that his later piano works are generally longer, more complex, and more difficult to play. There are, of course exceptions that lie outside these generalities. However, general characteristics of the later, more mature period include a greater, more extensive use of contrapuntal writing; fast, brilliant, and demanding passages found within entire movements; clearly indicated articulations, that require agility and a fully-developed piano technique; and frequent changes of time signatures, in addition to a wider exploration of complex rhythms in melodic and harmonic material.⁴

Extensive research on Rodrigo's works is largely underrepresented, especially in English language sources. Most resources that exist tend to be for the medium of the solo classical guitar for which he wrote twenty-three works, many of which have become standard repertoire such as *Invocación y danza* and *Tres piezas Españolas*. Stylistically, the preceding comments about his piano works remain true for his guitar compositions. The difficulty level is perhaps greater on the guitar, since the compositions are conceived from the piano—the instrument on which Rodrigo composed. Few of Rodrigo's piano works have been transcribed for the solo guitar. Other works were written specifically for the guitar but, because of their pianistic conception, necessitated editing and were made playable by guitarists such as Andres Segovia, Alirio Diaz, and Pepe Romero.

³ Ibid., 144

⁴ Ibid., 145

Purpose

The focus of this document is to transcribe *Cuatro piezas para piano* for guitar trio. The collection consists of four independent works titled: 1. *Caleseras (Homenaje a Chueca)*, 2. *Fandango del ventorrillo*, 3. *Plegaria de la Infanta de Castilla*, and 4. *Danza valenciana*. This document also explores Joaquín Rodrigo's compositional style concerning the years in which this collection was written, stylistic features of the movements, the transcription process from piano to guitar ensemble, and the Athens Guitar Trio.

The guitar ensemble setting is a suitable medium for this transcription because my studies of Rodrigo's works have led me to believe that most of his compositions, originally conceived for other settings like the piano or chamber group, would make for unfaithful transcriptions to the solo guitar. Transcriptions of such works would have to be overly simplified—by eliminating parts of the texture or octave displacement—in a way that they would likely alter the music to a state that does not reflect the true meaning of the original composition. For example, two of the transcriptions that exist come from his simpler works such as *Pastoral*, originally composed for piano, and *Cançoneta* for violin and string orchestra; so we are left with his other works that are more complex mainly due to texture and range, and not as suitable for transcription for just one guitar. My objective with this document is to provide new and scholarly insight on a relatively obscure collection from Rodrigo's works, and to follow in the footsteps of the influential Maestro Segovia and his disciples by contributing something new to the repertoire of the classical guitar ensemble—a viable option for the transcription of Rodrigo's more complex works.

This collection was chosen for transcription initially because of my interest in its diversity and irresistible appeal (generalizations that could easily be applied to all of Rodrigo's works), as

well as for its folk-like simplicity and technical accessibility for an adaptation for three guitars.

Need for Study

This discussion of *Cuatro piezas* should serve as a resource for those transcribing from piano to guitar ensemble of any number. To gain a respectable understanding for the collection of *Cuatro piezas*, some incidental discussion will be included but largely in the folk aspects of the music such as dance forms, folk characteristics or quotations within the melody, and any aspect of socio-cultural influences. Harmonic language will be considered only as it relates to *folklorismo*.

Delimitations

Regarding the transcription process, it is important to restate that this is not for the solo guitar but for guitar ensemble. Consideration must be taken since the particular guitar ensemble for which these pieces are arranged has a lower and higher range than that of a guitar ensemble made up of traditional six-string guitars⁵—thus the inclusion of the adaptation for three guitars in standard tuning is found in the appendix. The discussion of any difficulties of performance or transcription is specifically geared toward the guitar and the guitar ensemble in general.

Methodology

This document is separated into individual chapters. Chapter 2 is a brief summary of Rodrigo's compositional history that brings to the fore the peculiarities of *Cuatro Piezas* from a stylistic and theoretical standpoint by uncovering the various elements that one can expect to find within the compositions of this period in Rodrigo's life. Some of these elements include dance

⁵ The Athens Guitar Trio uses an eleven-string guitar that can reach both a lower octave E2 and a half-step higher C7. Compare this with the standard classical guitar that has a range from E3 – B6. This style of scientific pitch notation will be the standard notation system utilized throughout this document. Of equal importance, the guitar is a transposing instrument that sounds an octave lower than written. The pitch notation system—indicating sounding pitch rather than location on the staff—would appear to be off by one octave when analyzing a guitar score.

rhythms, folk melodies, harmonic language, color tones, formal demarcations and ambiguities, flamenco inspiration, and compositional techniques borrowed from the past are some of the key topics discussed in this chapter. Chapter 3 introduces and discusses the Athens Guitar Trio, the ensemble for which this arrangement is initially intended. The first part of this chapter serves as a brief biography of the Trio. Next, the chapter deals with general problems that the transcriptionist will need to overcome and critical decisions that must be made during the process. Topics such as the narrow range and dynamics of the guitar, issues of timbre, technical considerations when transitioning between a solo medium to an ensemble and problems with sustain on the instrument are covered here. Chapter 4 is an examination of the transcriptional process for each of the pieces individually in the order that they appear in the Ediciones Joaquín Rodrigo collection.⁶ Each piece is further referenced by musical examples pulled from either the original piano score or the transcription. Special considerations are given to both the medium of guitar ensemble and the peculiarities of the guitar itself. These considerations include: arranging for a guitar ensemble with an extended lower range beyond that of a standard 6-string guitar; faithfulness to the original score; considerations regarding the ensemble in performance; problems and advantages in arranging for the guitar such as range of the instrument, string sustain and decay, dynamics, idiomatic differences between the guitar and piano, and how those difference become transcriptional challenges. The appendix presents a full transcription of *Cuatro piezas* for guitar trio.

⁶ Rodrigo, Joaquín. *Cuatro piezas para piano* (Madrid: Ediciones Joaquín Rodrigo, 1992).

Literature Review

Little is written about this small collection of works by Rodrigo. There are, however, a handful of authorities on Joaquín Rodrigo including Graham Wade who in his book *Joaquín Rodrigo – A Life in Music: Travelling to Aranjuez 1901 – 1939*, gives a comprehensive survey of Rodrigo's life with some detailed information given to each of the works that he composed during that period. This work includes translated quotations from other Spanish-speaking authorities along with actual (translated) quotes from interviews and letters from Rodrigo and his family.

Dena Kay Jones' dissertation *The Piano Works of Joaquín Rodrigo: an Evaluation of Social Influences and Compositional Style* is a valuable source as the title states in regard to "influence" and "style," though the document does not dwell on the *Cuatro Piezas* specifically. This source deals with Rodrigo's use of twentieth century compositional techniques and how his music incorporates certain compositional trends of the time while abandoning other trends. It displays his maturation as a composer and his propensity towards *folklorismo*.

A primary source for transcription to the medium of guitar ensemble was *The Music of Alberto Ginastera Transcribed for Guitar: A Performance of "Danzas Argentinas" for Guitar Quartet* by Philip Snyder. My document is in many ways parallel to this one in the subject of transcription for guitar ensemble. Snyder's document also references other transcriptions of works from piano to solo guitar and guitar duet by such respected names as Sergio Assad, Carlos Barbosa-Lima, Jorge Martinez Zarate, and Celia Salomon de Font.

Score

The piano score on which my transcription is based is *Cuatro piezas para piano* by Joaquín Rodrigo, published in Madrid by Ediciones Joaquín Rodrigo, around 1992.⁷

⁷ Joaquín Rodrigo, *Cuatro piezas*.

CHAPTER 2

JOAQUÍN RODRIGO: COMPOSITIONAL CHARACTERISTICS IN THE 1930s.

General biographies of Joaquín Rodrigo are not numerous, but enough has been written about the composer's life by various scholars that to do the same here would be a superfluous task. This examination of Rodrigo's biography is a focused discussion on the 1930s, the decade in which *Cuatro piezas* was composed and, as Dena Kay Jones describes, the beginning of his mature compositional period of 1931-1987.¹ This chapter explores Rodrigo's compositional traits of this decade and how they exhibit themselves within *Cuatro piezas*.

The 1930s are a turning point in his compositional style as he breaks away from shorter works that were primarily neo-classical in style. For instance, his compositional output for the piano in the 1920s consists of a bagatelle, a sarabande, an air, a pastorale, two berceuses, a prelude, and one suite;² works that by their formal and harmonic elements alone fall into the category of "neo-classical," conforming to a trend for this decade that was especially prevalent in Paris. Another contributing factor for the neo-classical style was Rodrigo's love for the works of Haydn and Mozart.³ It is important to note, however, that Rodrigo did not subscribe to the fact that his music was "neo-classical," because to restore something anew (neo) means one must first abandon that which is being recreated. Rodrigo claims that the Spanish musical tradition never left the traditional forms and values into which it was born. He embraced the term "*neocasticismo*," as the term to define such values. "*Casticismo* has been defined as a love of

¹ Jones, "The Piano Works of Joaquín Rodrigo," 48.

² Ibid., 46.

³ Larry Newcomb, "Joaquín Rodrigo and Spanish Nationalism." (Thesis, University of Florida, 1995), 30.

tradition or traditionalism, or (in a linguistic context) as purity, [or] correctness.”⁴ But he referred to the term *neocasticismo*, as a replacement for neoclassicism, with some reservation because it was also limiting for someone who not only embraced the Spanish style⁵ but absorbed a number of the compositional trends that were happening in Europe. Though even during his early years as a composer, some of the hallmark traits that define Rodrigo’s style can be found, in particular his fondness for harmonic color, both on the level that includes entire works or movements and on the chordal level where he injects non-chord tones to what would otherwise be relatively innocuous harmonies.

Outside of *neocasticismo*, Larry Newcomb lists seven key nationalistic traits found in Rodrigo’s compositions:⁶

- A) Folk Rhythms/dances/songs of regional origin
- B) Art Music of Spain
- C) Popular Music of Spain
- D) Geography of Spain
- E) Literature of Spain
- F) Religious Figures of Roman Catholicism
- G) General History of Spain

For example, Rodrigo explains the impression that he was trying to capture when composing the great *Concierto de Aranjuez* (1939) for guitar and orchestra—an almost all-encompassing mixture of the above list. “It is true that the chords of the guitar are deeply imbedded in the soul of Spanish music, and that the guitar merges the classical tradition and the flamenco touch. The *Concierto de Aranjuez*, a synthesis of classical and popular in both form and emotion, goes dreaming beneath the foliage of the park that surrounds the Baroque palace; it wishes to be as

⁴ Graham Wade, *Joaquín Rodrigo – A Life in Music: Travelling to Aranjuez: 1901-1939*, (Leeds: GRM Publications, 2006), 377.

⁵ Cecilia Rodrigo, “My Father,” *Classical Guitar* 15, Trans. Dena Kay Jones (May 1997): 22.

⁶ Newcomb, “Joaquín Rodrigo and Spanish Nationalism,” 42.

agile as a butterfly and as precise as a matador's cape pass."⁷ On another occasion regarding the same concerto, the composer states that, "'Once the concerto was conceived, it was important to situate it in an era and in a location,' recounts Rodrigo, 'an era in which the fandango and the buleria, rhythms associated with flamenco, shake the Spanish ambience; the time of Carlos IV; Fernando VII, Isabel II; torrerros; Aranjuez; conquest of America.'"⁸

In the 1930s, perhaps the greatest factor that influenced the young Rodrigo was the folk elements of his Spanish homeland. This is not to say that there were no nationalistic elements in the music that he had written up to this point, but it was during this period that the composer came to identify more clearly and overtly with his heritage. A number of scholars and performers, such as Dena Kay Jones, Graham Wade, Gregory Allen, and Linton Powell, concur that Rodrigo's pivotal composition *Serenata española* (1931) is "...his earliest recognizably Spanish work, it is the first truly representative example of his mature style. Turbulent, mysterious and passionate, it bears many of the hallmarks of the authentic folk music of Andalusia-modal harmonies, imitation of *rasgueado* and *pulgado* guitar technique (strummed chords and the strong thumb technique of the flamenco style), a darkly lyrical *copla*, and a suggestion of the *zambra* in the form of brusque, savage chords which evoke some nocturnal gypsy ritual."⁹ Wade describes the work as though Rodrigo has packed it with not only musical gestures that emulate the techniques and mannerisms of guitarists, but also composing a landscape that is specifically Andalusian and not Valencian. Wade also describes the work as representative of different regions of Iberia with its tripartite structure, each one receiving its own compositional color, noting the composer's ability and knowledge of the various provinces of

⁷ Victoria Kamhi de Rodrigo, *Hand in Hand with Joaquín Rodrigo: My Life at the Maestro's Side*. trans. Ellen Wilkerson. (Pittsburgh: Latin American Literary Review Press 1992), 325.

⁸ Newcomb, "Joaquín Rodrigo and Spanish Nationalism," 44.

⁹ Rodrigo, Joaquín, *Joaquín Rodrigo, the Complete Music for Piano*, Gregory Allen with Anton Nel, liner notes, BCD 9027A-B, 1991.

Spain to “place” a composition in a specific region. Rodrigo also pays homage to Spain via other Spanish composers by including sections in *Serenata española* that are reminiscent of Manuel de Falla’s *Ritual Fire Dance* and Albeniz’ *Asturias-Leyenda*.¹⁰ This *Spanish Serenade* is but one of many of Rodrigo’s compositions, but the description that Wade and Powell give above are fair descriptions of many of his works of this period including *Cuatro piezas*.

In the tradition and philosophy of Philippe Pedrell (1841-1922), who founded the Spanish Nationalist School of Music, Rodrigo sought to utilize Spanish folk music rooted in centuries past to gain an appreciation from other European countries.¹¹ In contrast to the formal, neoclassical titles of his works from the previous decade, many of the works are programmatic in nature as shown in the descriptive titles of his works. For example, in *Cuatro piezas* the *Caleseras* is so-named to depict a popular style of horse-drawn carriage,¹² and it has also been referred to as a depiction of “women riding in a carriage.”¹³ The *Fandango del ventorillo/Fandango of the Old Tavern* programmatically places the work in a location and is based on one of the most common dances in Spain—of which there are over 1000 dance forms depending on the region of the country to which one is referring.¹⁴ *Plegaria de la Infanta de Castilla/Prayer of the Princess of Castile*; and *Danza valenciana/Valencian Dance* also exude this descriptive quality. The first two in the collection represent Andalusía while the last represents Rodrigo’s native region of Valencia by incorporating traits of the *jota valenciana*, a very popular dance form from the eastern region.¹⁵ The *Plegaria* is only loosely based on a dance but represents its own programmatic quality through the speculation of a number of

¹⁰ Graham Wade, *Joaquín Rodrigo – A Life in Music: Travelling to Aranjuez: 1901 – 1939*, (Leeds: GRM Publications, 2006), 144-146.

¹¹ Jones, “The Piano Works of Joaquín Rodrigo,” 120.

¹² Wade, *Joaquín Rodrigo – A Life in Music*, 378.

¹³ Jones, “The Piano Works of Joaquín Rodrigo,” 50.

¹⁴ *Edward Elgar, 1857-1934; Richard Strauss, 1864-1949; Gustav Holst, 1874-1934; Joaquín Rodrigo, b. 1901* (New York: Marshall Cavendish, [1990]), 97

¹⁵ Jones, “The Piano Works of Joaquín Rodrigo,” 50.

scholars that the *Infanta* referred to in the title is a Spanish princess. Other examples of works that exemplify this programmatic quality include, but are not limited to *Serenata Española/Spanish Serenade* (1931), *Per la flor del lliri blau/For the Flower of the Blue Lily* (1934), *Sonada de Adiós (Homenaje a Paul Dukas)/Sound of Farewell (Homage to Paul Dukas)*¹⁶ (1935), and *En Los Trigales/In the Wheatfields* (1938).

Rodrigo's compositions often draw upon historical styles. "A generalization that sets Rodrigo's compositions apart from many others of his time was his acute connection with centuries past, often referring back to the Spanish Renaissance, bringing "shared elements of a great organic whole."¹⁷ The Spanish Renaissance is often referred to as the "Golden Age"¹⁸ and with good reason, given the sheer number of harmonic references and gestures Rodrigo makes to this era in his music. A textbook example of this influence is where Rodrigo borrows melodies for a set of five pieces called *Cinco Piezas del Siglo XVI/Five Pieces of the Sixteenth Century* (1938), dedicated to the great vihuelist Luis Milán. These are perhaps Rodrigo's most blatant use of borrowed material from the sixteenth century since they are basically old melodies of great Spanish composers with his own added accompaniment and imitative settings.¹⁹ In a less conspicuous fashion, he incorporates a notable number of perfect harmonies and voice leadings (often parallel) that recall the sounds of the Renaissance into his original compositions. Other composers' melodies that proved fruitful in this set of five compositions were Antonio Cabezón (c. 1510-1566), Enriquez de Valderrábano (c.1500-after 1557), and Alonso Mudarra (c. 1510-

¹⁶ Ibid., 49.

¹⁷ Sandy Holguín. *Creating Spaniards: Culture and National Identity in Republican Spain*. (Madison: The University of Wisconsin Press, 2002), 92.

¹⁸ *Encyclopædia Britannica Online*, Web. 24 Oct. 2011, <<http://www.britannica.com/EBchecked/topic/237478/Golden-Age>>, s.v. "Golden Age."

El siglo de oro, which was an artistic and literary flourishing of the sixteenth through seventeenth century Spain, "characterized by patriotic and religious fervour, heightened realism, and a new interest in earlier epic and ballads."

¹⁹ Jones, "The Piano Works of Joaquín Rodrigo," 50.

Jones suggests that these works were for Rodrigo's personal didactic understanding of Renaissance composition.

1580).²⁰ Another notable case of Rodrigo's borrowing of early material is from the seventeenth century composer Gaspar Sanz (1640-1710) who's melodies became the backbone of one of Rodrigo's most famous guitar concertos, *Fantasia para un gentilhombre* (1954).

As an ardent musicologist too, a number of lectures by Rodrigo have been documented where the emphasis was on the music of the Spanish Renaissance. For instance, in a lecture entitled *La vihuela y las vihuelistas del siglo XVI/The Vihuela and the Viheulists of the Sixteenth Century*, he spoke of the importance of creating a national identity with not only the previous generation, but also the generations that preceded it. "Our musical history has suffered real cataclysms, revolutions that have made us forget the music that preceded it, and the manner in which it is read; the method of interpretation and the modes of expression have been replaced by others. . . Furthermore the custom of solo and choral singing has been long forgotten. Without this tradition, the music cannot acquire its true beauty and expressive force."²¹

Though this chapter deals primarily with Rodrigo's compositional style for his piano works of the 1930s, what one comes to discover is that his compositions are a manifestation of not only various modes of abstract expression in music, but also art and literature.²² Different from direct musical quotation or allusion (which Rodrigo is fully capable of doing both with works of other Spanish composers as well as his own), compositions are often a juxtaposition of various art form aesthetics. For example, sections or even entire movements of works composed for instruments can be seen as having a definable vocal conception because of their homophonic

²⁰ Ibid.

²¹ Joaquín Rodrigo, "La Viheula y los Vihuelistas en el siglo XVI," in "The Musicologist behind the Composer: The Impact of Historical Studies upon the Creative Life in Joaquín Rodrigo's Guitar Compositions," by Jose Antonio Donis (Thesis, Florida State University), 49.

²² In her thesis *Intertextuality in the Works of Joaquín Rodrigo and the Spanish Modernists: Reliving the Golden Age*,²² Melody Dale spends a great deal of effort comparing Rodrigo's style to the aesthetic of the time in art and literature.

and hymn-like texture, or for their lyrical song-like melodies, for example Rodrigo's *Pastorale*.²³ Of the *Cuatro piezas*, his *Plegaria* also exemplifies many of these compositional traits of the Golden Age, which he borrows and creates anew for a twentieth-century audience. On the other hand, *Caleseras* stems from the not-so-distant dramatic tradition of the *zarzuela*. Perhaps too this is why Rodrigo took after Miguel de Fuenllana in that, despite their generational gulf, they both composed not with frivolity but with minimal material where a less-is-more approach seemed to be ideal; it may also be suggested that the simple and direct approach that Rodrigo exemplifies in his compositions is an aesthetic of the neo-classical style in which clarity is a desired trait. Rodrigo is cited in a statement where he says, "Fuenllana invented little music, and yet, how original and personal it sounds to us! It is that this musician creates in the reduced range of transcription, an atmosphere, which suits it, four or five notes are enough for him to situate us, in order to form a milieu."²⁴ In the same lecture, he references the other *vihuelistas* of the sixteenth century as being the compilers of numerous folk songs and feels indebted to them, because without their efforts, it is likely that much of the Spanish tradition, the *neocasticismo* that Rodrigo relies so heavily on, would be lost. Marco Tomás adds to the above point by stating that Rodrigo's style by 1939 ". . . was already fixed. Its elements included nationalism, neoclassical forms, a harmonic and orchestral simplicity that would become even more pronounced in later years, and an easy but attractive sonority."²⁵

Melodically and harmonically, the influences of the Spanish Renaissance, as well as the Moorish occupation of Spain from 711-1492, left a lasting impression on the country by the various modes brought about by each era—of which the most popular and perhaps clichéd at

²³ His lyricism is attributed to the heavy influence of opera and the Spanish *zarzuela* as a child and young composer—quite possibly an exposure that would lead him to compose some of the most well-crafted melodic lines.

²⁴ Rodrigo, "La Viheula y los Vihuelistas," 57.

²⁵ Marco Tomás, *Spanish Music in the Twentieth century*, Trans. Cola Franzen. (Harvard University Press, 1993), 130.

times is the Phrygian mode. A great example of this is the opening two measures of *Caleseras* that not only display the Phrygian mode, but are accompanied by a middle-eastern-style drone E4 in the middle voice. Other melodic influences come from Spanish folk songs. For instance, the melody in *Fandango del ventorillo* has been borrowed from a folksong called *El u y el dos/The One and the Two*²⁶ and will be discussed further later.

A number of environmental and social influences aided in Rodrigo's unique crafting of his melodic, harmonic, and rhythmic language. As a student in Paris—a virtual melting pot of internationalism and progressivism—who studied with Paul Dukas, he was influenced by some of the current trends in music that one sees affecting other “greats” of the decade such as Stravinsky, Bartok, Falla, and Ravel. Some of these new concepts, such as linear modalities like whole-tone scales and octatonic scales, as well as harmonic concepts, such as bi-tonality, non-chord tones, non-functional harmonic progressions, and quartal harmonies (as well as their inversions), all contribute to the sometimes tonally ambiguous harmonic language.

Once Rodrigo completely embraced nationalism after 1931 with his *Serenata española*, one may argue that his music reached a higher level of artistry. The piano works became longer and overall, more challenging, both technically and musically. The combination of Spanish folklore from varying regions of Spain and his well-developed, unique musical language brought a rich complexity to his later works. Rodrigo did not look back to repeat or further investigate some of the early compositional trends that pushed traditional harmony—pieces like his *Preludio del gallo mañanero*, a piece that, at that time might have been viewed as *avante garde*. His later works are always grounded to a firm tonal center, though he certainly did not abandon non-traditional techniques. At this stage of life, Rodrigo seemed to feel successful as a composer by writing Spanish national music with an extremely dissonant and lyrical language—a combination of impressionism, nationalism, classicism, and “Rodrigo”isms.²⁷

Lastly, an intertextuality that is perhaps most prominent with Spanish composers in general is their connection to the dance. Hemiola and other types of rhythmic ambiguity, often derived from folk dance forms of the *flamenco* tradition, contribute to the mystery and

²⁶ Wade, *Joaquín Rodrigo – A Life in Music*,” 374.

²⁷ *Ibid.*, 141-142.

uniqueness in the phrasing of Rodrigo's works. Three of *Cuatro piezas* are derived from dances and are examined below.

The ordering of the pieces in *Cuatro piezas* was shuffled several times from its initial performance to its most recent edition in Ediciones Joaquín Rodrigo (1992). As stated before, *Cuatro piezas* is a collection of independent works and are fully capable of standing alone or being played in any order as a set. According to Rodrigo himself, "These are four dances which do not have a great musical interrelationship among themselves. . . they are each separate as regards form, substance and intention. . . they are very individual, that is to say, not aiming at unity, but very different, grouped in a notebook but regarded as separate items."²⁸ Some musicologists have incorrectly labeled this collection a suite, which suggests that it is made up of movements designed to have a larger connection from one movement to the next—contrary to Rodrigo's intent. Since the collection often is played as a set, the argument ensues as to what order the works should be played. In this document I abide by the most recent publication that follows the order: *Caleseras (Homenaje a Chueca)*, *Fandango del ventorrillo*, *Plegaria de la Infanta de Castilla*, and *Danza valenciana*. It is not uncommon, though, to find other editions in a different ordering and with slight variations in the names of the collection as well as the individual works. In 1936, the original title of the collection was *Cuatro danzas de España* edited by Max Eschig. In this edition, the established order was *Danza Valenciana*, *Plegaria de la Infanta de castilla*, *Fandango del ventorrillo*, and *Caleseras*. The Farisina publication of 1948 under the name of *Quatre pieces pour piano*, reversed the Eschig order (against Rodrigo's

²⁸ Ibid., 374.

wishes), which is the same order the most recent publication used in the musical excerpts of this document.²⁹

According to Antonio Iglesias, the initial title of *Cuatro danzas de España* sheds light on the core of what Rodrigo wanted to accomplish with these works—to write a group of works that were also a collection of distinct Spanish dances. The concept is centered on music that was popular at the time, but perfectly embellished with “rodriguera.” Aside from the melodies and rhythms, other folk aspects that are perhaps more elusive are the intimate setting of the solo piano, the incorporation of medieval compositional language, and colors that are at times graceful, or ironic, while others are best described as the mode of Rodrigo.³⁰

Caleseras pays homage to the famous composer of *zarzuelas* Federico Chueca (1846-1908), who is also noted as incorporating Spanish nationalism in his plays that often reflected the Spanish customs centered in Madrid in a very pure and uninhibited way. “If one composer can be said to embody the Spirit of Madrid, Chueca is that man.”³¹ This Chuecaesque work is likely inspired by the popular elegance, sophistication, and cosmopolitanism of the “scenic characters of ‘genero chico’ (Spanish operetta) the circumstantial passengers of the ‘calesa’³²—the typical vehicle of Madrid pulled by horses until well into our [the twentieth] century.³³ The work was originally dedicated to the ballerina Manuela del Rio, but in the French edition as well as the

²⁹ Antonio Iglesias, *Joaquín Rodrigo: Su obra para piano*, 2d ed., trans. Aby Owens (Madrid, Spain: Alpuerto, 1995) 123.

³⁰ *Ibid.*, 124.

³¹ Christopher Webber, *The Zarzuela Companion*, (Lanham, Maryland: The Scarecrow Press, Inc., 2002), 74.

³² *Collins Spanish-English, English-Spanish dictionary*, 5th ed., s.v. “Calesa.” Another Spanish term that is a likely cause for some confusion with the terms *caleseras* and *calesa* is “calesera” which is a short, bolero jacket of Andalusian origin.

³³ Iglesias, *Joaquín Rodrigo: Su obra para piano*, 137.

most current edition, it is dedicated to Elvira Viñes-Soto—the niece of the mourned Spanish pianist Ricardo Viñes.”³⁴

Caleseras—the horse drawn carriage—evokes the canter of a horse. The opening section is filled with a host of nationalistic elements. First, the opening figure is stated by the left hand in the first four measures and carried throughout the remaining A section as the accompaniment to an ensuing imitative polyphonic melody. With its rhythmic, Alberti-like accompaniment made up of a persistent E4 drone and a melodic line, it not only suggests elements of neoclassical composition but the melodic motion of the Alberti bass that is quite reminiscent of the Andalusian *malagueña*,³⁵ a popular flamenco dance form. Secondly, note the mode of this melody (which ultimately becomes the accompaniment) is a very common Moorish-influenced E-Phrygian. This seems to be the only one of two instances in the collection where Rodrigo uses the Andalusian style which became the clichéd “Spanish sound.” With the exception of this section (see ex. 2.1) and one in *Fandango del ventorillo*, we hear in the rest of the collection a style of writing that is detached from the Moor-influenced Andalusian style and more authentically Spanish.

³⁴ Ibid., 137-138.

³⁵ Wade, *Joaquín Rodrigo – A Life in Music*, 378.



Example 2.1: *Caleseras*, piano score, mm. 1-10

The melodic lines that begin in mm. 4 and 5 of the right hand are reminiscent of the imitative polyphonic settings of the Renaissance—an interesting dichotomy between opposing generations in the left and right hands.

In a lecture-recital by Rodrigo to the Spanish Medical and Surgical Academy (published May, 1961), he talks about *Caleseras*:

It introduces, I believe, at least in my music, a tendency that I myself have called *neocasticista*. That is to say, it deals with getting close to the little *zarzuela*, in the miniature genre evident within the Spanish *zarzuela* creation for theatre, closest to the Spanish public, above all to the people of Madrid in general and surely the most authentic. It deals, then, with injecting into the symphonic branch something of a more popular nature, at times playing to the gallery in this genre. I have called this *neocasticismo* in contrast to the *neoclassicismo* in fashion in Europe between 1930 and 1940. I do not know if we are able to emphasize this, we cannot pretend to create *neoclassicismo*, since there has not been classical music in Spain, but if we are able perhaps to attempt (if not to be) neoclassical, then we can be *neocastizos*, directing ourselves towards the music of the 19th and 20th centuries.³⁶

³⁶ Ibid., 377.

Collins Spanish Dictionary defines *castizo*, the root of the adjective of the term *casticismo*, figuratively as “thoroughbred” or “trueborn.” Other synonyms for the term include “correct,” “pure,” “authentic,” and “genuine.”³⁷ Marco defines the term in a musically relative fashion as a “. . . literary age par excellence, that of the eighteenth century viewed through a mixture of aristocracy and *majeza*—a uniquely Spanish quality combining flashy elegance and cockiness, attributed to the popular classes in Madrid and Andalusia—bullfights, saraos, and guitar playing.”³⁸

In *Fandango del ventorrillo*, originally dedicated to the admired Spanish ballerina Mariemma, but dedicated in the French and more recent editions to Rodrigo’s sister-in-law Matilde Kamhi, Iglesias’ observances indicate to him that the work relates to “the contours of a popular song originating in the Levant [the east] even though the work presumably has connections with Andalusia.”³⁹ The very fact that it is a “*fandango*” gives significance as a Spanish dance form in triple meter, but also as national identity to the work because *fandangos* are perhaps the most widely incorporated dance form within Spanish music, borrowing elements from the “*malagueña*, *granadina*, and *rodeña*.”⁴⁰ An even stronger case may be made on the side of *casticismo* because the origins of the *fandango* go back to ancient folk culture.⁴¹ “Featuring the repeated-note upbeats typical of the Valencian *fandango* this tiny piece is full of unexpected quirks: off-beat accents, overlapping phrases, vehement interruptions, mercurial harmonic twists (see Ex. 2.2a) —and a diabolical little drumroll⁴² (see. Ex. 2.2b, left hand), all hallmarks of Rodrigo’s style. This type of repeated note figuration though is often found in the

³⁷ *Collins Spanish-English, English-Spanish dictionary*, 5th ed., s.v. “Casticismo.”

³⁸ Marco Tomás, *Spanish Music in the Twentieth century*. trans. Cola Franzen (Harvard University Press, 1993), 129.

³⁹ Iglesias, *Joaquín Rodrigo: Su obra para piano*, 133.

⁴⁰ Wade, *Joaquín Rodrigo – A Life in Music*, 300.

⁴¹ *Ibid.*

⁴² Rodrigo, *Joaquín Rodrigo, the Complete Music for Piano*.

melodic flourishes of flamenco guitarists and could easily be an imitation of that medium of folk music. Wade attributes this style of writing more closely with the keyboard works of Soler, Boccherini, and Domenico Scarlatti;⁴³ either way, it is evident in other sources that they were influenced by flamenco tradition. From a textural standpoint, this work exemplifies Rodrigo's mastery of two-voice counterpoint with added seventeenth- and eighteenth-century traits such as canonic entrances in *stretto* style, and "*toccata* style in its unpretentious dexterity and lightness of mood."⁴⁴ Iglesias also elaborates on the traits that identify this work:

Again, a single theme is utilized in the whole work, even here, that magnifies evidence of composite unity⁴⁵. . . and made even more concrete, given that not even the motive changes in physiognomy, neither is it structured within an established form; all are simple thematic consequences, real study of its rhythmic possibilities that occur in well-established ordination, opportunistic modulations that give it new colors, accentuations so capricious as opportunistic, evaluations of the silence in music, small variations that barely blur the authentic outline of the theme, and definitely playful, well this is truly the *Fandango del Ventorrillo*, a continuous playing of dangerous dares, capable of, on occasion, to overturn its translation for valuable and capable that she results; and, maybe, the same emotions caused by danger, increasingly come of the strong attraction that the short page has exercised in such and such pianist.⁴⁶

⁴³ Wade, *Joaquín Rodrigo – A Life in Music*, 300.

⁴⁴ Ibid.

⁴⁵ Formal multi-part structure, but monothematic.

⁴⁶ Antonio Iglesias, *Joaquín Rodrigo: Su obra para piano*, 133-144.

Allegro

p

mf

Example 2.2a: *Fandango del ventorrillo*, piano score, mm. 1-17

Example 2.2b: *Fandango del ventorrillo*, piano score, mm. 22 & 32

The *Fandango* was the first work of the collection to be composed and was originally sent to Rodrigo's friend and piano virtuoso Joaquín Nin-Culmell whose response to it was of vehement admiration and soon after wrote back with a request for at least two more dances to accompany it. His reaction to the work was to state that they were “‘*muy tuya*’ (very much yours)”⁴⁷ causing one to ask, what is “Rodrigo” and what is “tradition” within the piece?

Plegaria de la Infanta de Castilla, originally just *Plegaria* perhaps leaves us with more questions than answers when trying to uncover its emotional depth and reasons for composition. The work is dedicated to Rodrigo's friend and French composer Emile Trepard. Several interpretations surround the work and all are speculative. The one that seems to have the greatest merit is Nin-Culmell's response after having received the new score of *Plegaria* from Rodrigo. He states, according to Wade, “I *also* hope that it will bring about peace in Spain” (italicization mine).⁴⁸ The Spanish Civil War had been underway for about a year by this time and so it may be inferred by this reply of Nin-Culmell's that Rodrigo had intended it as a prayer for peace in response to the blood-shed. As for the *Infanta de Castilla*, or “Princess of Castile,” much of the speculation is derived from the question just who is the “princess?” Views range from a literal depiction of a princess in various stages and emotions of a heart-felt prayer to God to a depiction of the struggling, war-struck country of Spain, which is metaphorically referred to as the *Infanta*.⁴⁹

For all intents and purposes, the *Plegaria* is not a dance. Perhaps this is the reason that the name of the collection changed from *Cuatro Danzas de España* to *Cuatro piezas para*

⁴⁷ Wade, *Joaquín Rodrigo – A Life in Music*, 299.

⁴⁸ *Ibid.*, 307.

⁴⁹ *Ibid.*, 308.

piano.⁵⁰ However, the work starts off much in the style of the stately *sarabande*. With an obvious harkening back to a dance form that we usually associate with the Baroque, one finds other traits that Rodrigo employs from the Golden Age of Spanish composition.



Example 2.3a: *Plegaria de la Infanta de Castilla*, piano score, mm. 1-12

As an example of such traits, the score is inundated with the hollow-sounding parallel fifths found mainly in the left-hand part of the piano part, inspired by the functionally ambiguous harmonies, suppression of thirds, and modalities of the early Renaissance—a reflection of the music of harps and vihuelas⁵¹ (see Ex. 2.4). In this same likeness, the reduced dynamics that hardly attain *forte* are reminiscent of the old organs.⁵²

Iglesias addresses another instance where Rodrigo attempted to imitate the acoustics of a cathedral. He explains, “In the moments of great sonorous plenitude, let’s think of the organs of our very old cathedrals, . . . and let’s maintain, such as it is with the organistic ‘pedalier,’ that

⁵⁰ Ibid.

⁵¹ A plucked string instrument that was common during the Renaissance in Spain.

⁵² Iglesias, *Joaquín Rodrigo: Su obra para piano*, 132.

pedal Si bemol-Fa that melts tones and chords that vary physiognomy that echo cathedral or reverberations that mix colors. Well this is the desired effect by the composer.”⁵³ In example 2.3b below, we see how Rodrigo allows certain harmonies to overlap, much the same way that a cathedral will sometimes not allow a harmony to cease reverberating before it is replaced by a new one, thus creating a natural dissonance—another instance of Rodrigo’s remarkable ability and creativity to “set” a piece in a location. On a similar note, another consideration for this piece is that it was composed during the same year as his *Cinco Piezas del Siglo XVI* and therefore the voice leadings that would have been stylistic of the Renaissance may have something to do with how the voice leadings in *Plegaria* were conceptualized. Eventually the piece begins to abandon anything that resembles a dance as it becomes more impassioned. The hollow tonalities become increasingly complex as the Renaissance language slowly becomes distant while Rodrigo’s contemporary personality becomes more vivid. At first, there are only glimpses of these non-Renaissance harmonies, but as for mm. 74-86 there is a tonal collapse in what ends up being a “crescendo” of polytonality and subsequent “decrescendo” back into a calm single tonality again from mm. 86-91 (see examples 2.3b and 2.3c respectively). The next section is even easier to examine because of its rather thin texture where he does something similar.

⁵³ Ibid.

8^{va} -----

f *cresc.* *marcato il basso* *accel.* *decresc.* *calmato*

Example 2.3b: *Plegaria de la Infanta de Castilla*, piano score, mm. 74-85

pp *calando*

Example 2.3c: *Plegaria de la Infanta de Castilla*, piano score, mm. 86-91

We hear the original “*sarabande*” theme in the rather loose F-sharp minor as at the beginning of the piece with the open fifths of the left hand. All of this is then juxtaposed with a four-note motive/theme that is introduced in the top voice of mm. 70-73 (see example 2.3d) that is now heard in a suggested D-flat minor (see example 2.3e).



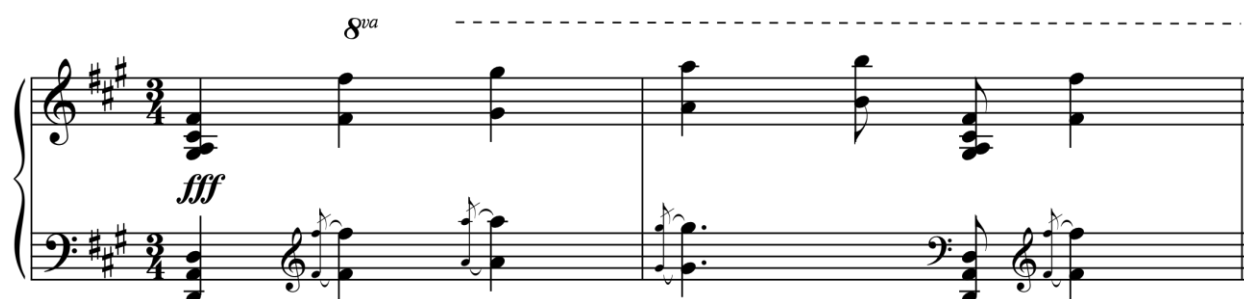
Example 2.3d: *Plegaria de la Infanta de Castilla*, piano score, mm. 70-73



Example 2.3e: *Plegaria de la Infanta de Castilla*, piano score, mm. 92-95

The two simultaneous and quite distant keys in conjunction, this time with a marking of *tranquillo*, make for a very eerie and unsettled calm, which adds to the emotional complexity of the work. The final example (2.3f) of this polytonality is perhaps less overt, but is of particular interest because of its guitar-like voicing. In mm. 105 and 106, the same harmony is struck once in each measure as a seven-note guitar-like chord which (besides the addition of a seventh note—a physical impossibility for a standard guitar) is spelled out in an essentially quartal fashion with only one perfect fifth in the bass and one added G_3 (another way to look at it is a D major harmony with an added polytonality G-sharp and C-sharp, that could be a juxtaposition of a D major and a tonally ambiguous C-sharp harmony). Either way, this is a classic example of

Rodrigo's use of flamenco harmonies; making use of the quartal intervals of the strings of the guitar.



Example 2.3f: *Plegaria de la Infanta de Castilla*, piano score, mm. 105-106

Looking at it another way, it is also a flamenco technique to play, for instance, a major chord and then alter it by adding non-harmonic tones creating a chord that sounds less like a harmony and more like a crash. This gives the harmony the characteristic dual role of percussion and harmony—the defining role of the guitar in flamenco music. With interesting passages such as these, much time could be spent discussing the harmonic implications. Rather, the focus here is the signature of Rodrigo's personal style of blending unrelated harmonies either in his own style or in the *casticismo* vein, but also the compositional trend of polytonalism that was in common use during the 1930s.

Danza valenciana is one of the few examples of Rodrigo's works that directly evokes his homeland of Valencia, Spain. As stated before, the main thematic element of this work is one that, as Antonio Iglesias notes, has been borrowed from a well-known folk theme known as *El u y el dos*.⁵⁴ This particular dance is in the style of a *jota*. Stylistically, a *jota* is “a lively dance in triple time from N. Spain. It is perf[ormed] by one or more couples, acc[ompanied] by a guitar

⁵⁴ Wade, *Joaquín Rodrigo – A Life in Music*, 308. As of yet, no one knows to what the “One” and the “Two” refer to. It could be in reference to the number of dancers or to the steps in the dance.

player who also sings, and castanets.”⁵⁵ Since it is a folk dance, it is important to remember that the piano is not the typical instrument of choice or access for such an indigenous setting. Typically a folk dance such as this is accompanied by guitars, castanets, and horns as well as spontaneous contributions from the audience such as shouts and hand clapping. As it is performed on the solo piano in Rodrigo’s composition, some of the “would-be” color is lost, but is at the same time prepared for the concert stage. With that being said, Iglesias seems to think that this piece in particular best exudes Rodrigo’s personal style with its “sonorous ambiance” and the sensation that it produces.⁵⁶

One may speculate that this dance is inspired by his first teacher Eduardo López Chavarri (a student of Felipe Pedrell) with whom he studied in Valencia. “Chavarri wrote *Valencianas* for orchestra, *Acuareles Valencianas* for string orchestra . . . and *Danzas Valencianas* for piano.”⁵⁷ Both he and Rodrigo “worked to enhance the Valencian School.”⁵⁸

After a three measure introduction of *Danza valenciana*, the borrowed theme of *El u y el dos* is heard in various registers and accompanied by various textures throughout the A section. Compare the contour of the piano arrangement of *El u y el dos*⁵⁹ below by Lucile Armstrong and Arnold Foster, with that of Rodrigo’s quotation at the beginning of *Danza valenciana* in examples 2.4a and 2.4b respectively.

⁵⁵ Michael Kennedy, ed., “Jota, La.” In *The Oxford Dictionary of Music*, 2nd ed. rev. <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5422> (accessed June 23, 2011).

⁵⁶ Iglesias, *Joaquín Rodrigo: Su obra para piano*, 125.

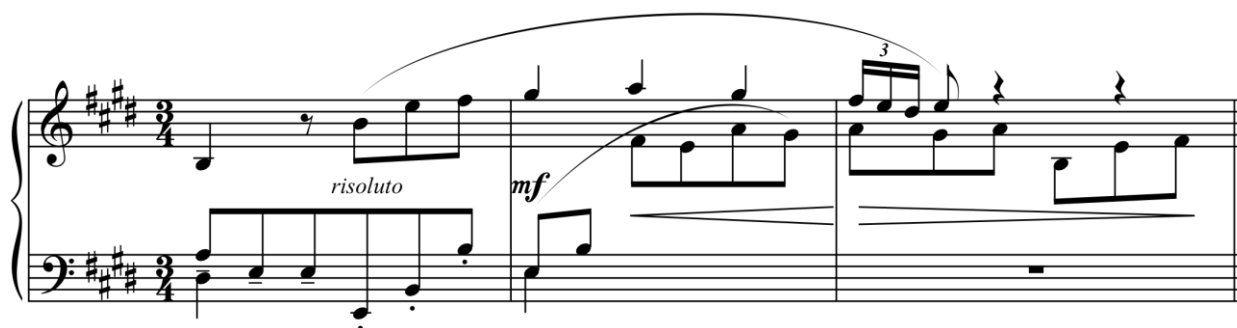
⁵⁷ Newcomb, “Joaquín Rodrigo and Spanish Nationalism,” 28.

⁵⁸ Ibid.

⁵⁹ Lucile Armstrong, and Arnold Foster, “el u y el dos (the one and the two),” *Dances of Spain 2* (1950): 30.



Example 2.4a: *El u y el dos*, piano arrangement, mm. 1-4



Example 2.4b: *Danza valenciana*, piano score, mm. 4-6

At first we hear the melody—starting with the last three eighth-notes of m. 4 and continuing to the downbeat of m. 19—in E major, then in G-sharp major, then in F-sharp major to close the A section.

A very expressive *Andante molto moderato* ensues for the B section. Throughout this section, Rodrigo uses only the opening two-measure statement of the theme and perhaps adds some melodic fragments of his own. As before, the various iterations of the theme are in different keys: the first section in F-sharp minor, the next in A minor, and the last in C-sharp minor. Example 2.4c below is an excerpt of the opening measures of the *andante* section and shows the change in texture and use of thematic material:

Andante molto moderato

p molto espressivo

pp

p

rit.

6

a Tempo

cresc.

Example 2.4c: *Danza valenciana*, piano score, mm. 43-50

After what is a four-measure introduction as before, the A' section is stated very much the same, from a melodic standpoint, as in the A section. The texture has once again shifted in the E major section to an even more rhythmic drive yet still governed by the pulse of the eighth-note. The key change to the G-sharp major section in m. 79 shows up almost verbatim as the first case—everything up to the last sixteenth-note of m. 86. The reason that it and the three-measures of “confusion” that follow are different than before is because of Rodrigo’s implementation of standard rules of harmonic form. In a Classical sonata for instance, the transition from the A theme to the B theme in the recapitulation must be different—often longer—than in the exposition because the B theme is heard in the tonic key the second time and therefore must be approached differently.

Example 2.4d: *Danza valenciana*, piano score, mm. 25-30

Example 2.4e: *Danza valenciana*, piano score, mm. 85-90

Likewise, this section, though texturally the same, is heard a major second lower than the first time and thus the need for the transitional difference at the end of m. 86 (see examples 2.4d and 2.4e respectively). The remaining thematic material is found once again in F-sharp major with a bit of a codetta to finish the dance.

The *casticismo* style comes alive in this dance through guitar-like figurations and gestures. The G-sharp sections of the A and A' section (measures 19-24 and 79-84 respectively) are very reminiscent of arpeggiated guitar chords since the texture is in a common four-voice pattern, making it easy to think in terms of the four right-hand fingers of the guitarist playing a “P, I, MA⁶⁰, I” figuration (P-thumb, I-index, M-middle, and A-ring) (see example 2.4f).



Example 2.4f: *Danza valenciana*, piano score, mm. 19-24

Another example of what is likely a guitarism is found in measures 25-26 and its near repetition in measure 85-86. This is a blatant use of parallelism in voice-leading, a folk music

⁶⁰ The middle and ring fingers play simultaneously.

trait that is understood and accepted as the way the guitar is played and heard (see example 2.4g).



Example 2.4g: *Danza valenciana*, piano score, mm. 25-26

For ease of playing, it is often the case that the way to play two or more subsequent chords on the guitar involves accepting parallel voices within the progression. It is also likely that this passage is meant to imitate the rapid and often violent *rasgueado* strum patterns of the guitar. At the tempo marked, the *rasgado*-like execution of a chord on every sixteenth-note may be difficult on the piano, so Rodrigo achieves the “effect” of the *rasgueado* by alternating the right and left hand at the sixteenth-note rhythm substituting one guitar-like effect for another. If this is true, in a way he is arranging something for the piano that is not as idiomatic as it is on the guitar. It still manages to capture the intended “*flamenco* idea.” It is likely that achieving a guitar-likeness on the piano was a continual hurdle for Rodrigo, being that his music is so closely connected with the folk music of Spain and therefore the guitar, the folk instrument of Spain.

The mannerisms of the melody lie very close to the style of *El u y el dos* as there are frequently vocal ornaments that decorate the closing of a phrase. In Rodrigo’s score, these ornamental imitations can be seen in the various instances throughout the score. Compare the ornamented cadences of both *El u y el dos* and *Danza valenciana* in examples 2.4h and 2.4i below.



Example 2.4h: *El u y el dos*, piano arrangement, mm. 8-13



Example 2.4i: *Danza valenciana*, piano score, mm. 16-18

The melody of *Danza valenciana*, comparing it with its fundamental folk counterpart, is not an exact representation, but borrows certain aspects of it, which Rodrigo then composes in his own style. The most obvious gesture that is borrowed is the pick-up gesture that begins each statement and encompasses a major sixth.

Another melodic/harmonic similarity that is again reminiscent of the folk tradition is the rather abrupt cadence that happens at the end of *Danza valenciana* (see example 2.4j). It is not only interesting because of its guitar-like, brazen use of parallel voicings, but it is also found all throughout *El u y el dos* as a punctuation that demarcates the verses. But even in *El u y el dos*, the cadence almost comes out of nowhere.



Example 2.4j: *Danza valenciana*, piano score, mm. 101-102.

Therefore, the “out of nowhere” cadence that happens in the final two chords of *Danza valenciana* actually takes on a whimsical and clichéd character when heard in relation to *El u y el dos*.

On the surface, the four works that make up *Cuatro piezas* are relatively simple. But upon a closer inspection and witnessing what Rodrigo was trying to accomplish nationalistically, we find that these works are inundated with that which evokes Spanish history, instruments, geography, folklore, and dance, which are the fruits of the *casticismo* tradition. Therefore, Rodrigo is not only one of the great composers that audiences have come to know over the past century, his music serves as a preservation of the musical style of a nation that, in many ways, has either been misunderstood or forgotten.

CHAPTER 3

THE ATHENS GUITAR TRIO & TRANSCRIPTIONAL CONSIDERATIONS

The Athens Guitar Trio (AGT), established in 2005 in Athens, Georgia, consists of Matthew Anderson, Rylan Smith, and the author. Formed under the direction of their teacher John Sutherland, they tour regularly throughout North America, and are represented by national and international management. The AGT has been invited to play for dignitaries such as President Jimmy Carter, classical guitarist virtuoso Christopher Parkening, and Pulitzer Prize winner William Bolcom. Each of the members plays a Kenny Hill Signature Series double top guitar; this enables the sound of the Trio to be unified since each guitar is built with the same construction and by the same luthier.

As mentioned in chapter 1, there is a lack of compositions specifically written for guitar trio. Almost everything the AGT plays is a transcription of various media, including piano, orchestral, concerto, chanson, and string ensemble. Their repertoire ranges from the Renaissance to modern musical eras, including three multi-movement works composed specifically for them. The necessity to transcribe music is due to the relatively short history of the guitar as a concert instrument, be it solo or ensemble settings. The literature for guitar ensemble is even smaller than that for solo guitar, and the most common settings for guitar ensemble are duos, followed by quartets, and finally trios. Therefore, the novelty of a guitar trio is somewhat disadvantageous when it comes to repertoire selection. Since this is the case, the Trio has naturally felt the need to find music that can be transcribed or arranged for our group.

Somewhat unique to the AGT is the inclusion of a rare eleven-string guitar that has the capability of reaching notes one octave lower than the standard guitar. This extended lower range has enabled the Trio to transcribe from a wider range of music literature than the standard guitar ensemble; this addition allows them access to lower registers without having to transpose notes up that are unreachable because of the range of the standard six-string guitar. This guitar contains the same six strings of a standard guitar—from the low sixth string to the high first string they are E₃, A₃, D₄, G₄, B₄, and E₅. Strings seven and eight are usually tuned to B₂ and G₂ respectively and can be fretted. Strings nine through eleven are primarily considered harp strings,¹ and therefore there really is not a standard tuning for them until a work calls for something lower than the G₂ on string eight. Generally, strings nine through eleven are tuned to F-sharp₂, F₂, and E₂ to achieve the often-needed octave below the standard low-E of the standard guitar. These three lowest strings each have one fret in first position where the guitarist has the option of playing a tone one half step above the tuned string.

The eleven-string guitar does pose two key problems, however, the greatest of which is the sympathetic vibrations that occur when a note is struck. Because of the overtone series, it is common to inadvertently cause other strings to vibrate as harmonics at the octave and at the fifth. The effect is that the guitar can end up sounding like a wash of notes much like it would sound if a pianist played and kept their foot on the sustain pedal too long. The solution is a mute² that has been fashioned to slide onto those strings which are not needed and which may potentially cause problems with sympathetic vibrations. The other option is simply to use one's fingers on both hands to strategically mute strings that are ringing. The latter method is the one generally used

¹ Harp strings, traditionally called diapasons, are strings that are not fretted but ring freely when struck.

² The mute is a separate piece of rubber, about two inches long, originally intended to be a racquet dampner for tennis and racquetball racquets. It wraps around the superfluous strings and pinches them together in such a way that they sit out of the way of the playing strings. The mute is designed so that each string touches the mute, which absorbs any sympathetic vibration.

on a six-string guitar. The other problem with the lowest three strings is that they do not sound as loud as the others because they are under significantly less tension and therefore cannot be struck as hard. The issue of dynamics in the extreme lower register is a problem that has had to be overcome in transcriptions.

The transcription process for any work (in order that the integrity and character of the piece is maintained through the process) must be evaluated initially as to whether or not the transcription will remain faithful to the original intent of the composer. Ideas may be generated by listening to great recordings of works from other media and imagining that a “guitar-version” could be conceived without misrepresenting the conception of the composer. Some of the most critical issues the transcriber must consider include sustain, dynamic range, pitch range, timbre, and solo to ensemble performance considerations.

Sustain

As a general rule, music that is very legato, filled with long sustained harmonies and suspensions, or with chords that are designed to be articulated with a lasting dynamic or even crescendo (a feat that is absolutely impossible on the guitar and any other percussive instrument) are weak candidates for transcription. Take, for example, the works *O magnum mysterium* by Tomás Luis Victoria and *Adagio for Strings* by Samuel Barber. The beauty of these two works can be found in the voice leadings that create the harmonies, their long sustained notes, and the tendency to crescendo through a note to give the impression that the harmonies transform from one to the next rather than appear in a homophonic texture. For various reasons, a transcription of these works to such a percussive instrument would sacrifice the true intent of the composer. As each voice is articulated, it would decay, often to the point of silence, before being replaced by another.

On the other hand, a certain work might be an excellent candidate for transcription, but only one problematic section of a work or movement is all that stands in the way of conception and fruition. For example, a section that deals with long sustained notes. In such cases exceptions can be weighed and solutions can be implemented that aid in overcoming the problem. An example of such a case is the Trio's transcription of Arcangelo Corelli's "Christmas" *Concerto grosso in G minor, Op. 6, No. 8* (p. 1714). The *Grave* from the *Vivace – Grave* movement, which begins the concerto, requires large amounts of sustain from the strings—a problem for plucked string instruments. On the other hand, the remaining five movements work well on guitar because of their tempo and texture where sustaining notes is not an issue.

Since any note on a guitar is only as loud as when it is first articulated, the decay of the note becomes the greatest concern. The rearticulation of the next note is made obvious or diminished by how much the previous note decays and how loud each articulated note is. For example, if a note is quickly rearticulated or replaced by another note, the "impression" of sustain is kept because there is little or no perceptible decay between notes—much like one would come to expect from a voice or bowed instrument. Add to this concept that a note on the guitar loses volume more rapidly when played loudly than one that is played softly. Therefore, a possible solution to a problematic passage or movement like this is to take the subtle approach and keep the articulations at a softer dynamic and perhaps keep the tempo a little faster—both solutions to minimize decay and create the impression of a sustained line. In a speech given by the classical guitar virtuoso Christopher Parkening, he talked about his transcription of J. S. Bach's *Jesu, Joy of Man's Desiring* from Cantata 147, and how he was not able to maintain the character and flow of the piece at the slower tempo at which the orchestra and chorus, with their

natural sustaining ability, often performed it. His solution was to increase the tempo so that less time was taken between notes where one articulation was replaced by another with less perceptible decay.³

Naturally, the context of the passage may or may not allow for such an adaptation for guitar and so judgment must be reserved. Returning to Barber's *Adagio for Strings*, with a number of peaks and valleys, the work generally is built on a very long crescendo up to its very loud and impassioned climax. The subtle approach above would likely miss the point and negate its practicality for transcription to a guitar ensemble.

Furthermore, on sustaining a static harmony beneath a moving melodic line, several transcribers and arrangers, including the author, have met this problem with similar findings. Phillip Snyder examines Carlos Barbosa-Lima's transcription of Alberto Ginastera's *Two Dances from Suite de Danzas Criollas* (of which there are originally five movements) from its setting for solo piano to that for solo guitar. Snyder points out that when faced with this problem, Barbosa-Lima "sustains" the underlying harmony by reiterating an abbreviated portion of it underneath certain points of the melodic line. He gives the impression of sustain by disguising its rearticulation with that of one of the melodic notes.⁴ One could infer that the transcriber did try to reiterate the entire chord but decided that it was too obvious and did not give the impression of sustain, proving the fact that one needs to always put their ideas into practice and listen to whether or not the intent of the composer was maintained and an inadequacy of the guitar was hidden.

³ Christopher Parkening, in a speech delivered as part of a masterclass held in Bozeman, Montana, July 2002.

⁴ Phillip Jason Snyder, "The music of Alberto Ginastera transcribed for guitar: A performance of 'Danzas Argentinas' for guitar quartet," (DMA doc., University of Georgia, 2003), 39.

A very plentiful source for similar issues of sustain is Luys de Narvaez' *Los seis libros del delphin*,⁵ which were written for the Renaissance vihuela—an instrument with even greater issues of sustain than those of the modern guitar. Generally speaking, the texture of the works in this collection is vocally conceived with often three or four moving voices, often in imitative polyphony. The melodic and harmonic textures include numerous suspensions and other harmonic changes that, because of the independent lines, tend to transform from one harmony to another. These pieces work perfectly in a choral setting since a suspension requires a reasonable degree of sustain. On the vihuela or guitar, if the tempo is too slow, the sustained suspended note decays before it is resolved and therefore loses its identifying qualities. As a result, some performers opt to rearticulate the dissonant note so that the suspension is heard. The disadvantage of this solution is that the rearticulation gives the textural impression of a vertical sonority, rather than preserving that of the imitative polyphony. Again, another option is to keep the tempo a little faster, giving less time between notes and harmonies and providing for less decay of the interesting moving lines.

One more issue of sustain concerns the length of the articulated string, which is determined by the stopped position of the left hand. Unlike bowed instruments where the player is able to sustain any note they play, the guitar string length holds a direct correlation to sustain. A string that is stopped by the left hand at the twelfth position has less sustain than the same string stopped at the second position, or better yet an open string. Therefore transcriptions from a wind or bowed string ensemble to guitar pose particular problems with notes that fall in the extreme upper register of the guitar. A livelier passage can often be overcome because of the lack of need for sustain, but the problems posed by slower passages must be overcome by some

⁵ Luis de Narváez, *Los seis libros del delphin de música de cifra para tañer vihuela* (Valladolid: Spain, 1538).

of the remedies listed above or may be transposed down by octave displacement—a solution that will likely give the notes more sustain because of their relocation to longer strings.

Lastly, harmonics can often generate a little more sustain than a fundamental at the same pitch. However, with every solution, there is often another problem that arises and therefore a value judgment must be made. In the case of the harmonics, the dynamics are usually more limited than a fretted note.

Dynamics

On the issue of dynamics, the guitar is naturally at a disadvantage compared to most other instruments. This differentiation is quite apparent when transcribing orchestral music, in which the sheer dynamics and tremendous wall of sound that the orchestra can generate are contributing factors of the composer's intentions and are not simply loud for loudness' sake. Comparatively speaking, the acoustic classical guitar can generate an upper dynamic that is somewhere in the range of *mezzo-piano* and *mezzo-forte* on most other instruments. As a matter of evaluation, the transcriber must consider the composer's intent when it comes to unbridled dynamics. For example, the *Toccat*a from the *Toccat*a and *Fugue in D minor* ascribed to J. S. Bach with its breathtaking walls of sound bellowing from the organ would be potentially problematic. The primary concern in preserving the character of this work would be to maintain the power of not only the melodic lines but the harmonies that ensue.

As with issues of sustain, exceptions can be made when confronted by unreachable dynamics which, in the case of the *toccat*a mentioned above, are an integral part of the music. Louder dynamics are often used to express an emotional outpouring or climax of some kind. Other times they are used to display raw power and excitement that gives authority to a piece or section. It is usually in the latter case that the guitarist can play everything down at the guitar's

dynamic level because such passages are often rhythmically driven, and the life that is generated from the rhythm is very conducive of the percussive nature of guitar. Usually each member of the ensemble plays a respective line or lines of music much like in any other chamber setting or instrument part in an orchestral setting. One way to give the “impression” of greater dynamics is through the use of the flamenco technique of *rasgueados* which, by shifting roles, enables one musician to then play multiple parts for the sake of greater dynamics. Here the transcriber must change roles into that of an arranger by giving multiple lines of music to one guitar part which handles them all and using a technique that perhaps has the best ability to reach the greatest dynamic level on the guitar and create a great deal of excitement. Even this technique is not without its complications as strumming works for vertical sonorities, not independent lines.

Lastly, an element that contributes to the preservation of greater dynamics is again creating an “impression” of greater dynamics. This technique can be made by providing contrast and simply surrounding louder dynamics with more soft sections. The way the sections contrast in the original score may be different than the way they do in the transcription because the transcriber may need to alter dynamic markings slightly to make this effect work.

Range and Timbre

The narrow tonal range of the guitar is often a factor that must also be overcome. More often it is the higher notes of the original score that escape the upper range of the guitar. The lowest notes of the original pose the same problem though not to the same extent. Both cases, though, happen all too frequently when arranging for a standard six-string guitar because the physical capabilities of the instrument are fixed—either the notes can be played or not. As a further precaution when analyzing possible works for transcription, the transcriber must remember that the guitar sounds one octave lower than written. Even the most moderately

pitched melodies in the treble-clef of a work for piano, when played at pitch, can awkwardly cause the guitarist to play in the extreme upper registers of the instrument in an attempt to preserve actual pitch. To really discuss the problem of range though, we must look at it in the context of the solution.

Usually the solution for a note that is too low or too high is either to move the problematic bass notes up to a suitable register or to move the problematic high notes down by transposing at the octave. In the former case, two critical problems arise. The first is that the intent of the composer can sometimes become lost because of a particular foundational presence that the lower notes were intended to give to a passage. In this case, the bass notes can be moved up in such a way that an otherwise open spacing in the harmony can become closed which can affect the clarity of the harmonies. An even more critical problem can arise if the bass notes are moved up an octave where they end up crossing voices with the original range of the line above—a tenor line for example. At first this does not seem like too much to consider since all of the lines remain intact. However, in the context of tonal music the bass voice determines the inversion of the harmonies; by crossing the bass with other voices, the inversions of the harmonies change and therefore take on a different character or harmonic function. The transcriptionist can quickly find himself recomposing a passage of music that often sounds harmonically weak by causing a new bass line out of a pre-existing inner voice. Of course, if such is the case, the question is whether both lines can be moved up in order to maintain the integrity of the harmonies. As often happens at this point, the tenor and alto lines or tenor and soprano lines can cross. One might find that other lines can cross without harming the integrity of the harmony while still preserving original intent, especially if those lines are supportive rather than melodic.

As mentioned before, the upper register poses similar problems. The highest sounding note of the guitar is B₆ (or C₇ on some models, including the aforementioned eleven-string guitar) and usually becomes an issue at one point or another. Unlike an octave modulation of a bass line, the melodic line which is often the highest line, can be moved down without affecting the harmonic inversion. Problems associated with adjusting the melodic line down are not only the lower pitch and occasional crossing of voices, but a timbral change that ensues with moving from the brighter-sounding high strings of the guitar to the darker middle range strings. If the melodic line is necessarily moved down through octave displacement, special care must be taken that it can be brought out and sometimes even brightened so that the accompanimental voices above and/or below the melody do not drown it out or become deceptive melodies themselves.

Another technique available to stringed instruments that can aid in overcoming high register problems is the use of both natural and artificial harmonics. This can give the guitar about another octave of useful pitches above the standard range, giving the transcriber options that can be used. However, harmonics pose a problem of their own. Besides having a beautiful, bell-like timbral quality, harmonics suffer dynamically—the higher the harmonic, the softer the sound (as well as the more percussive the sound because of the manner in which the harmonics are struck by the right hand).⁶

Harmonics can be a great remedy for a problem that only arises for brief moments in the music. Since the harmonics produce a more delicate tone than the fundamental note, they can serve as an effect to compliment a likewise delicate passage in the original score. Harmonics can also disrupt the flow of a melodic line. One might find it convenient and even tempting to add

⁶ Harmonics become more difficult and finicky to produce as the harmonic note required becomes higher and higher. For example, a twelfth fret harmonic is easier to produce and is louder than one at the fifth fret. In the case of the higher harmonics the percussive sound that results from the right hand articulating the string can dynamically outweigh the note that is being determined by the left hand.

one or two harmonic notes to an otherwise naturally articulated melodic phrase. In this author's experience, it is nearly impossible to maintain the flow and continuity of the line; the harmonics tend to sound haphazard. For entire phrases, or even an antecedent or consequent phrase, the use of harmonics can work because they sound intentional when they are used to formulate a phrase rather than being used on a note-by-note basis. In other words, one of the most effective ways to maintain the character of a passage is to use a consistent articulation technique; what is important is that a phrase or passage be captured in its entirety before the timbre changes. On the other hand, harmonics needed for accompanimental passages of a transcription can be more random. Their timbral shift tends not to have the same effect in this case as it does in a melodic line and can actually be quite interesting. In an ensemble setting, the necessity of harmonics in the inner voices becomes less practical because of the exponentially greater fingering possibilities that an ensemble has over a soloist. In an ensemble setting, harmonics are increasingly used not out of necessity, but for timbral selection to enhance a passage.

Transcribing from a Solo Medium to an Ensemble

An overlooked problem when transcribing from a solo medium to an ensemble is overcoming the textures that are idiomatic to the solo instrument. This is a problem that arose several times in transcribing *Cuatro piezas*. The problem is usually exacerbated by a faster tempo marking. In essence, there are textures that a solo instrument, such as piano, is much more adept at handling than two or more instruments. The “*flamenco*” passage of *Danza valenciana*, posed this sort of problem in which the bass voice alternates rapidly with parallel chords. A typical response to a four-voiced texture such as this is to assign the various voices to each of the ensemble members (in the case of a trio or duo, it is common for one member to be accountable for two voices since four voice textures are very common). Given the tempo and the

rapidity of the alternation of the bass line and the chords, this is not a practical solution. This is not to say that this solution is impossible, but it is a case where there are too many ways for it to falter in a performance setting because of ensemble inconsistencies. Therefore, this texture works very well for a solo instrument, but is quite challenging for the ensemble and by extension the transcriber or arranger. The solution to this problem is discussed in the next chapter and involves using the aforementioned *rasgueado* technique.

Slow tempos can also produce problems for a guitar ensemble. Since the guitar is a percussive instrument, a slower tempo does not lend itself to rhythmic coordination between the parts since the articulations sound so precise. A bowed string ensemble is able to overcome such a situation because of the softer, non-percussive articulations they are able to create and therefore masking any ensemble issues regarding perfect homophony. In the guitar ensemble, the problem becomes worsened as the tempo drops. At a slower tempo, the ability to coordinate the ensemble is very difficult because of the lack of an otherwise lively pulse to follow. In such cases, it sometimes makes sense either to have one person play the passage or to have fewer people play the passage as a way to minimize any lack of inter-ensemble coordination. In effect, a good transcriber must know when to use the entire ensemble and when not to, and that using fewer members reduces rhythmic discrepancies.

Rubato, as well as other forms of artistic expression, is something that can be quite easy for a soloist. With interpretive ideas, a soloist does not have to consult with the members of the ensemble for approval, nor does he or she have to explain an idea; the idea is tried, evaluated immediately by the soloist and either thrown away, altered, or kept to be made ready for performance. Certain works that are fit for transcription can require a large degree of freedom in interpretation and artistic expression. Since most of the interpretive shaping happens first at the

melodic level, it is important to arrange the work with this concept in mind. For instance, if a passage requires a certain amount of freedom, the melody may be assigned to one person. Next, the most straightforward transcription of the accompanimental lines for the remaining members is arranged so that their attention can be concentrated on following the melodic line and the interpretation of the person playing it.

Though the ensemble setting poses a number of challenges, there are several advantages that an ensemble has over a soloist—the solo guitarist in particular. Perhaps the most obvious is the ability of the group to play arrangements and transcriptions of music that are more complex in texture. For instance, orchestral compositions can become very complex texturally. Having two, three, or four or more times the number of strings and fingers to play them, the possibilities become greater as to what can be regarded as a reasonable transcription. Therefore, many orchestral scores can be looked at with a greater degree of seriousness. Piano scores are often out of reach for one guitar to handle, so the addition of even one guitar can unlock access to numerous works for the piano. From this point, the transcription is governed by the problems regarding sustain, dynamics, range, etcetera, where further judgment and experimentation may be conducted.

Another advantage of the ensemble over the solo instrument is the audible clarity that is a direct result of multiple points of sound at the performance level, or spatialization (to be discussed further below), but also an independence of lines that is part of the aesthetic of the chamber music genre. From a solo guitarist's point of view, the thicker the texture of the music, the more one finds that certain layers or superfluous voices must be cut in the transcription in order to preserve something more important in the music such as the melody, bass line, or the quality of a harmony. This problem is often due to the left-hand's necessary shifts up or down

the neck where the piano, for instance, may be able to hold the sustain peddle down during a chord change. Since there is no sustain peddle on the guitar, the guitarist often has to abandon accompanimental notes early in order to preserve a melody. The ensemble factor usually takes care of this problem because of the automatically numerous technical and physical possibilities that present themselves with the addition of more guitars and therefore ease of execution. On a mental and physical level, the more members of an ensemble that are performing, the more focus each player can dedicate to their respective part and the more nuanced the performance—a fact that becomes increasingly challenging as the number of musicians in the ensemble becomes fewer.

The ability to orchestrate on the guitar can also lend itself to characteristics that are not available to other instruments. Orchestration is a term used to describe the use of varying tone colors that one can achieve on the guitar. The sound can be altered by both the right hand position and nail angle, the left hand's position on the neck, and the use of harmonics and other special effects. For instance, moving the right hand closer to the bridge produces a brighter, *ponticello* sound, and conversely a darker, *dulce* sound as one plays closer to or above the neck of the guitar. The left hand can also alter the timbre by its position on the guitar. Open strings and stopped strings sound different. An E₅ can be played on the open first string, the second string in at the fifth fret, the third string at the ninth fret, and the fourth string at the fourteenth fret. Each location on the guitar is going to render a different sound (often a darker sound on a thicker string). Since the same pitch can often be played on two or more positions of the guitar, the performer can select a particular sound that fits the mood of the passage or even use this advantage for the sake of contrast in a repeated passage. At other times, technical feasibility might require a particular blend of tone colors. This ability to change tone colors lends itself not

only to a variety of sound for the sake of musical interest, but can also be used to provide clarity and emphasis of the line in the midst of the music as a whole—an avenue of contrast that is not available on every instrument. “Other advantages include the guitar’s ability to orchestrate to a certain degree by choosing a particular sound for a note or line, giving it the ability to highlight sections with a choice of timbre unlike the piano.”⁷ This ability to use tone colors is not at all exclusive to the guitar ensemble, but its advantage over the soloist is the independence of the parts in the group and therefore it can be used in a more nuanced way.

Spatialization, described above, is another tool that the transcriber can use to add variety to the music at the performance level, though it is one that is more for show than for necessity. The idea of spatialization comes alive at the performance level where, for a number of reasons, the location of the performers on the stage plays an integral part of how the music is presented to the audience. For instance, a motive which is otherwise part of a single line, can be arranged to bounce from one part to another, and another, and so forth, creating the spatialization effect that is both exciting to watch and listen to. This effect is nothing new to chamber groups, it is simply an effect that can be used that separates an ensemble medium from that of the solo and is an interesting tool for the transcriber.

Specific to the much larger topic of Rodrigo’s music transcribed for a guitar medium, features of the flamenco tradition are key issues when transcribing from the solo piano (a non-traditional instrument of Spanish folk music) to the guitar. “Much of Rodrigo’s music is in fact inspired by the flamenco tradition, and guitaristic effects on the piano may further be realized by transcribing them for the guitar.”⁸ Since the guitar in flamenco tradition is centered more on rhythm and harmony, and only occasionally on melody, it is important to seek and identify

⁷ Snyder, “The music of Alberto Ginastera,” 27.

⁸ Ibid., 28.

portions within any score in which the elements of this tradition are used. Consider a passage that is texturally devised of vertical sonorities which are reiterated on the rhythm of a dance like the *sevillanas*. On the piano, this flamenco effect can be disguised by the piano's timbral character of articulation because of its use of hammers that strike the strings, rather than fingernails that strum the strings. If one can identify such a texture, the most authentic realization would be to isolate the passage to strumming in the *flamenco* style while also preserving the accents and style of the *sevillanas* dance. If one misses the composer's stylistic intent, then to overlook such a trait in the music could result in a missed opportunity when transcribing and assigning parts or textures.

These are but some of the broadest problems and solutions to the most common difficulties in transcribing for the solo guitar and guitar ensemble. Further action and creativity may be taken to make a transcription work for the guitar, but such methods can cross the subjective line into what is called an arrangement rather than a transcription. Whether speaking in terms of an arrangement or a transcription, the critical, experimental phase must be the final step to see to it that one's decisions reflect the intentions of the composer and do not diminish the meaning of the music.

CHAPTER 4

TRANSCRIPTIONAL ANALYSIS OF JOAQUÍN RODRIGO'S
CUATRO PIEZAS PARA PIANO

An overall problem that had to be overcome with each movement is the accessible range of notes on the guitar. The transcription should always be faithful to the original score and preserve the original sounding octave, however when preserving the original octave ultimately causes one to make too many exceptions—exceptions that generally are related to inaccessible notes due to the range of the instrument—it makes more sense to transcribe in a different octave and often a different key. In the case of *Caleseras*, and for the other works in *Cuatro piezas*, the guitars adhere to the original key but sound an octave lower than written. As a result of the lower octave, some of the vibrancy and clarity that are characteristic of higher ranges are lost. However, with careful consideration and recognition of this problem, steps can be taken at the performance level to compensate for the added weight of the lower octave; steps such as using brighter tone colors and maintaining a spirited approach to the interpretation.

Caleseras

Mm. 1-30 demonstrate that one of the inconveniences of transcribing for a guitar trio stems from the four-voice texture that tends to pervade most of western music. Usually one performer ends up playing two lines of music to compensate for this fact. The opening thirty measures of *Caleseras* is no exception, but this texture lends itself quite well to three guitars by the way in which the author has chosen to configure the parts. Part 3 demonstrates a technique that is quite common for guitarists; a melodic line in the bass that alternates with a pedal in the

middle voice.¹ It is a very common guitar technique and therefore can be capitalized upon by recognizing it and giving the two voice texture to one guitar. After that, the two remaining voices that enter in m. 5 and m. 7 are each assigned to one guitar. This is an instance where a texture is more suitable for a solo instrument. To have two guitars alternate these two lines would increase the risk of rhythmic problems in performance due to ensemble inconsistencies and would not lend itself to spontaneous interpretation through such means as *rubato*. The *marcato* section of mm. 12 – 14 is unique in that an alternation of two lines occurs (to contrast with the pedal from before) and the two lines share an important melodic role. Because of the shift in texture the author has decided to alternate the two voices between guitars which serves to highlight the texture change, creates a very effective and interesting spatialization effect, and adds clarity to the low lines that can begin to sound muddled if played on one guitar.

Mm. 31-39 are divided for similar idiomatic reasons. The two upper voices carry on with a duet like before, but the multi-voiced texture of chords and arpeggios assigned to guitar 3 lends itself well to the solo guitar because of the quartal and fifth spacing of the voices—lending an idiomatic quality to the similarly spaced intervals of the strings.

Mm. 40-43 initially look like a two-voice texture of running mordents in the right hand and eighth-notes in the left. Common to Rodrigo's style is the use of dissonance for effect and in the *animé et joyeux* section each beat is decorated with such a harmonic dissonance. These dissonances, all major and minor seconds, are often awkward for one guitar so they have been split up and this lower line is shared between parts 1 and 3. This section also posed the first problem of inaccessible notes in the upper register. Even though only certain notes in this section exceeded the range of the guitar, it made more sense in this case to move the whole

¹ Classic examples of this may be found in any of the numerous transcriptions of the opening section of Isaac Albéniz' *Austurias-Leyenda* from *Chants d'Espagne* op. 232 (1892).

section down to preserve the integrity of the shape of the line. If one moves notes or gestures (such as this) down to the next octave on a case-by-case basis, the line can often have a disjointedness about it rather than a smooth arch as is the case here in this section.

M. 43 is an excellent example of the problem of three guitars playing a four-voiced texture. Here, the necessary solution is that one guitar must bear the weight of two musical lines. Many times it does not really matter who plays the fourth line but the author does consider three key elements: technical feasibility, where the additional line stems from in the music, and where it is going (in other words, one should avoid tossing lines around between guitar parts in a haphazard way, no matter its status among the melodic/harmonic relationship). As a general rule, the additional line is usually not given to the guitar part that contains the melody simply because the guitarist with that job needs to keep all of his concentration there (exceptions to this rule are common, however, for other reasons). We can see this fourth voice emerge at the end of m. 42 in part 1 as a pair of eighth-notes, A₅ and G-sharp₅, which continues into the next measure.

Mm. 54-62 present a brief modulation to C-sharp minor. This section contains more problems in maintaining the various melodic lines as well as issues with the range of the guitars. First, as previously mentioned, the author took care to give the player of the melodic line the easiest part—though each of the parts presents something interesting, part 1 seems to be the most recognizable as being the primary melody. Part 2 presents a counter melody and part 3 is assigned to its line solely on the fact that the range requires the 11-string guitar. From mm. 54 – 62 there is essentially a descending line from G-sharp₅ to C-sharp₃. With the necessary octave displacement that pervades the work, it becomes problematic when confronted with this section because in order to be consistent, the goal of this line would require a descent to a C-sharp₂ which is below the range of the 11-string guitar. When confronted with this particular situation,

the author chose to move the homogenous portion of the part up one octave. In such a case, it is important to make sure that moving the bass up an octave does not cross voices with any others. This case did not pose any problems of voice crossing with the other parts and therefore did not affect the inversions of the harmonies; the contour and descent of the line remain intact. The alternative would have been to not move the line up until it was necessary to do so; in this case, the octave displacement would have gone into effect in m. 58 where a low C-sharp₂ would have exceeded the range of the guitar. In order to remain consistent with octave relationship, and the fact that the texture would not allow for guitar 3 to play both parts, part 2 assists in m. 61. In order to keep the octave relationship the same here, part 2 was also raised one octave. The parallel octaves with the triplet eighth-notes in m. 61 are awkward and more than one guitarist should be concerned with when others are not playing. Mm. 62-69 are in many ways the same, but for interest, the author chose to reverse the roles of parts 1 and 2 to create a dialoguing effect between the two guitarists.

Mm. 70-93 restate mm. 31-53 but this time in the key of E major instead of A major. Each part is given its respective, transposed part, but as a result of everything being transposed down a perfect 4th, the higher range of the guitar is utilized—gaining access to notes that were otherwise out of range in the first case in E major. Consequently, this is the first instance in which all of the parts are transcribed at actual pitch rather than in the usual 8^{vb} to the original.

Mm. 94-103 brings back the E-Phrygian mode of the A section though the texture and melodic treatment prove to be mainly motivic in nature as the motives get tossed around from octave to octave. For ease of playing and to heighten the “tossing” effect, the two measure motive moves from part 2 to 1 then back to part 2. In m. 99 the motive ends with an E₇/E₈ octave doubling as it does in the original piano score, which is a substantial leap that the other

motives do not contain. Here, the author took advantage of the natural harmonics of the guitar to have each E harmonic played on the twelfth and fifth frets of the first string which gives the doubling consistency in timbre as well as the effervescent quality of the moment that is derived from the much higher register of the piano. The octave doubling on the guitars still sounds an octave lower than what the piano plays, but its relationship with the preceding guitar parts is consistent—the leap is preserved and the convenience of the open E-string harmonics makes it easy to access some of the highest notes with adequate sustain. Because of range issues, part 3 is restricted to the left hand part of the piano score. However, the lower register of the 11-string guitar was not enough for the final four beats of the work. Complementing the octave E shared by guitar 1 and 2, there is a four note descending line in octaves in the original score which, because of range issues, had to be pared down to a single descending line for the guitar part. However, the dissonant effect of the D and E sounding together in beat one of m. 101 was preserved which, perhaps, is more important than the octave doubling.

Fandango del ventorrillo

Generally, the *Fandango* is in two-voice texture. Therefore, in setting it for a trio, one musician tends to be superfluous. Because of the somewhat disjointed nature of this *fandango*, the author decided to arrange much of the melodic and motivic material in this work by use of spatialization, in order that a balance is achieved on stage and thus not giving the bulk of the transcription to two guitar parts. Even though the texture is generally two voices, it occasionally expands into a three voice texture. Some of this expansion is due to the typical Rodrigo inflections of major and minor second dissonances that are occasionally added to the two lines where they can be more easily managed by the use of a third guitar.

Mm. 1-19 are a strict two voice texture. In order to keep consistency in the two melodies, they have been kept intact between parts 2 and 3 to maintain the clarity of the initial statement of these lines.

Mm. 20-36 show guitar 2 playing the upper line while guitar 3 resumes much of the inner voice part that is also shared with guitar 1. Parts 1 and 3 essentially share the accompaniment part by alternating octave B-flats and E-flats, and sharing the “drumroll” figure that occurs in mm. 22, 26, and 32. Since this sort of texture is awkward for one guitar to manage—especially at an *allegro* tempo—it makes much more sense to divide the gesture into two parts. There are a few places in this section that call for a harmonized double trill where there are brief instances of a counter melody—those instances are picked up by part 2.

Mm. 36-43 show an expansion in the texture as it splits into three different voices, each with its own character. Part 1 contains three sporadic outbursts that seem to be unified by their character. Likewise part 2 contains the more melodic and virtuosic runs and maintains that character throughout this passage. Part 3 leaps around through various octaves in an arpeggiated fashion which actually elides with the beginning of the next section. To reiterate, the goal here was to maintain character within each part in an attempt to keep consistency within each respective part.

Mm. 44-62 represent another example of Rodrigo’s skill at two voice counterpoint. The problem again is that with three instruments, a two voice texture creates problems for an ensemble of three or more. Here the author used the spatialization technique again to toss the various phrases between the three guitar parts and having each phrase start with a different guitar adds to the capricious character of the passage. Each phrase’s beginning is marked with the characteristic four sixteenth-note motive.

Mm. 63-69 represent a modulation of mm. 36-42 where a similar technique of assigning a character to a part ensues; the only difference is an exchange of roles between parts 1 and 2.

Mm. 70-89 present a new theme in the bass that is juxtaposed with subject material from the introductory two voice counterpoint. As in the case of the opening bars of *Caleseras*, idiomatically it makes more sense for one guitar to play both the bass melody and the inner pedal voice because of their rhythmic compliment to one another. In this case, the author has chosen to double—at the unison—this new melodic bass line by writing it for part 1 as well. This makes for a very bold statement of the new theme, and shows more vividly the hemiola effect that Rodrigo is so well known for. This effect causes the original theme to take on a subsidiary, counter-melodic role. Part 3 does break away into another texture in mm. 79-82 which expands the idea of the pedal voice by alternating octave registers.

Mm. 91-106, are texturally and thematically the same as those of mm. 20-26. Because of the range issues however, some of the parts had to be exchanged one for the other. M. 96 is a good example of where the intermittent three note countermelody had to be tossed from part 1 to part 2 (see mm. 92, 94, and 96), so that guitarist 1 can concentrate on the snare-drum effect that happens between the guitar 1 and 3 parts—a very different articulation and sound than the legato countermelody and therefore very awkward to perform when placed on the same staff. Since this sort of necessary technique obscures the neatness and consistency of the countermelody, the object for the musicians is to keep the sound and articulation consistent from one guitar to another.

Mm. 106 to the end are reminiscent of the section starting in m. 44. To maintain a sense of sectional consistency, the same technique of tossing the subject around from guitar to guitar

remains here. Each entrance, again, is punctuated by the characteristic four sixteenth-note motive.

Plegaria de la Infanta de Castilla

Mm. 1-42 are rather straight forward. The texture is presented in three-voice homophony and is transcribed so that the highest voice is assigned part 1, the middle to part 2, and the lowest to part 3. The melody remains in the upper voice throughout this section and therefore parts 2 and 3 contain the simple accompaniment. As previously stated, the challenge with a passage such as this is not the transcription, but the ensemble in performance because of the percussive instruments and the relatively slow tempo—a two-fold problem that lends itself to vertical sonorities that do not always line up.

Mm. 25-29 are of particular interest because of the rolled chords. Here is another texture that technically lends itself to a single guitar, however, the only guitar capable of accommodating the range of the rolled chords would have been the 11-string, but for a number of technical reasons, the passage would not work. The solution necessitated rolling from one guitar part into the other. With the texture of rolled chords, there is a transcriptional advantage because rolling from one guitar to another allows for small amounts of leeway, as far as timing is concerned, to create a convincing roll. The greatest obstacle to overcome in a passage such as this is timing the melodic note to articulate at the top of the rolled harmony,² while at the same time retaining a sense of pulse so that the melody does not slow down or sound like it depends on the rolled harmonies below. This effect is additionally interesting on stage as the rolled chord starts on the right side of the stage and moves to the left with the melodic note finishing on the left, producing a “sweeping” motion across the stage.

² Guitarists playing parts 2 and 3 necessarily need to roll ahead of the beat at the same time so that the melodic note arrives on the beat.

Mm. 43-52 introduces an imitative setting in five voices built on two subjects that are made up of a triplet motive and a five-note motive that is initiated in part 2 in m. 44. The number of musical lines means that each part must, at some point, support two voices. It is not a technically difficult passage however, and as long as each performer knows the shape and duration of each line, the layering effect works well. Like the preceding passage, the scoring is roughly the same where parts 1 through 3 plays the highest to lowest lines respectively.

Mm. 53-60 revert back to four voices. There are three very distinct lines of music which are each assigned to the three guitar parts. Part 3 is assigned two lines of music; the parallel motion of the chords is easy for one guitar and makes the most musical sense to transcribe it as such. The only exception to this passage is the F-sharp₄ in part 1 that is tied from mm. 56-58. For ease of performance, this note necessarily needed to be picked up by another guitar so that neither it nor the triplet rhythm underneath it would be interrupted.

Mm. 61-64 are composed using the same texture as that of mm. 53-60, however one technique that the author has found to be beneficial in maintaining clarity in low, closed position sonorities is to divide the smaller intervals of a harmony between guitars rather than having only one guitar execute them. This is effective for two reasons: dense, closed position harmonies are often difficult for one guitar to perform, especially in the lower registers of the guitar where there are fewer options for fingerings, and the clarity of the close intervals is preserved when played on two or more guitars rather than on just one. In the guitar score is a closed position D major triad on the first beats of mm. 61 and 63. Here the choice was made for part 3 to show the perfect fifth interval and for part 2 to play the third (F-sharp) of the chord.

M. 65 poses a specific problem because of the arpeggiated grace notes. It is often the case that a guitarist would take the essential elements of a run as complex as this and pare them

down to a six-note figure that could be strummed across the strings of the guitar rather than the twelve-note example in the score. Within the ensemble, sometimes it makes more sense and sounds better to re-voice the arpeggio to conform to the idiosyncrasies of the guitar. Because of the extended range of the 11-string, the run tends to work quite well since it can be played on adjacent strings and therefore rolled like a pianist would do naturally. The greatest difficulty with this passage is rolling a chord that involves two or more guitars that do not roll together but in succession, and making it seamless enough that it sounds like it is coming from one instrument.³

Mm. 66-67 are influenced by the preceding measure. For consistency, the approximate registers are maintained for each part.

Mm. 68-69 are texturally comprised of rolled chords. Since it is difficult to produce a convincing roll on the guitar with fewer than three notes per chord (without artificially filling out the chords and constructing new voices for another guitar to play), the original chords have been divided between two guitars. The effect of suddenly thinning the ensemble as well as the leap in register aids in the tranquility of the expressive marking *con delicatezza*.

Mm. 70-81 represent the build-up before the climax that happens in m. 82. This section and the next were the most problematic and much of it is due to the number of voices present. In the original piano score, there is a dotted eighth-note/triplet figure that is heard five times combined with vertical sonorities presented in the left hand (see example 2.3b). The number of voices combined with the immense range of the passage made it virtually impossible to maintain all of the parts and make it sound convincing. Several options were weighed and the best solution to the problem was to eliminate the line least needed, which, in the authors opinion, was

³ The conceptualization behind this section is that each of the notes within the phrase marking will sound like an uninterrupted roll.

the lower octave doubling of the melody. The melodic line of part 2 was of utmost importance and maintaining the octave doubling worked to a certain extent, but sounded very labored because of the rapid shifting down the neck of the guitar. The lower sonorities of the bass in part 3 needed to be maintained in order to maintain the reverberating cathedral effect of harmonies overlapping one another and shifting the lower doubling of the melody impeded on that effect. The vertical sonorities in the guitar 1 part needed to be maintained and were so cumbersome that the lower octave melody could not be added to it either. Therefore, since the upper line of an octave doubling is usually the one to stand out, the decision was to keep it and abandon the lower, resulting in little negative effect to the music.

Mm. 82-91 represent the climax of the piece and would not have been entirely possible without the 11-string guitar having the high C extension because at the height of the climax is a C⁸ in part 3. Ideally it would have been best to include this section in part 2 to maintain consistency in line and register, but because of the limitation of the guitar's range, the melody is taken over by another.⁴ The guitar 1 part takes over the bass line from before; however, because of the range of the standard six-string guitar, the last long-held diad must be heard an octave higher due to the low range restrictions of the guitar. Because of the change in texture that happens at m. 82, it is easier for the ear to accept such an exception. These exceptions influence the remainder of the passage as the author has elected to let each line or lines, within each respective part, run its course to the key change.

Mm. 92-104 are texturally similar to the opening section, yet there is a counter melody found in part 2 that presents a polytonality in relation to the other two guitar parts. Since this is the case, the parallel fifths that are found in the opening section are played by one guitar rather

⁴ In this case, and with the frequency that high C extensions are being added onto modern classical guitars, it may prove to be more homogenous for the guitar 2 and 3 parts to alternate this passage of the composition if second guitar is capable of such a range.

than shared by two. In m. 102 a crescendo ensues to m. 105 where new voices are added and so they have been given to parts 2 and 3 so that the melody can be concentrated upon in part 1.

Mm. 105-106 draw upon the *flamenco* inspired strummed chord which includes the pitches D₂, A₂, D₃, G-sharp₃, A₃, C-sharp₄, and F-sharp₅. As mentioned previously, the harmony is built out of seven notes and is impossible to play on a guitar that has six strings. The author elected to drop the A₃ since it heard in a lower voice. The resulting six-note version is very idiomatic for the guitar since a scordatura is used for this guitar where the lowest three strings are D₃, A₃, and D₄.

Mm. 108-121 are comprised of both a restatement of mm. 82-87 and a new section from m. 115 to the end that decays texturally and dynamically and the transcription is relatively straight forward.

Danza valenciana

Mm. 1-4 are a short introduction before the theme of *El u y el dos* is introduced. This passage could have been transcribed at actual pitch, however, the decision was made to keep the standard 8^{vb} setting because it aided in providing more contrast between the introduction and the leap in register that begins the theme. Performing the introduction at the original sounding pitch would cause the introduction and the theme to end and begin on the same pitch. Parts 1 and 3 in the score contain the transcription of the near two-voice texture so that further contrast would be noticed at the arrival of part 2 with the theme.

Mm. 4-9 introduce the theme for the first time. With the addition of a third voice, the transcription becomes straightforward, assigning one voice to a part while remaining consistent in register with that of the introduction. The three voices never sound together, creating, in essence, a two-voice counterpoint.

Mm. 10-19 demonstrate a shift to a more homophonic texture. To be consistent, part 2 contains the melody while parts 1 and 3 maintain the chordal accompaniment with only occasional interjections of countermelodic material. The somewhat quartal spacing of the chords in part 3 are quite idiomatic to the guitar.

Mm. 19-24 are an example where transcribing from an otherwise idiomatic texture for a solo instrument is problematic for an ensemble, especially at the tempo indicated (see example 2.4f). Initially the solution was to simply split the left and right hands and give each to one guitar part. The mixture of the fast tempo and one guitar constantly having to start on sixteenth-note off-beats would likely cause the performance to suffer due to human error or create a labored sound. The solution chosen to deal with this issue was to simplify the passage rhythmically by having both guitars play the inner-voice melody. This allows one guitarist to play four sixteenth-notes per beat without the added difficulty of awkward entrances in part 1. Part 2 doubles the melody and contributes to the harmony by adding the highest voice of each chord. It is a much easier way to think about the passage and it accomplishes the same thing with a slightly different effect. The effect of doubling the melody also works well because it is heard a number of times throughout this work and the transcriptional technique used here adds some variety to it by means of its doubled unisons.

Mm. 25-26 are also problematic for the ensemble but are also a stylistic opportunity. As mentioned previously in the discussion regarding example 2.4g, these two measures likely exemplify a *flamenco* technique that was originally conceived for the piano. Originally, the transcriptional intent with this passage was to triple the melody of the left hand part and then each guitar would take one of the voices of the chordal off-beats. In this scenario each guitarist would alternate the melodic note, with their respective tone in the upper harmony. While the

technique worked, it did not convey the stylistic quality of *flamenco*. The piano recordings give the impression of a wash of harmonies rather than an alternation of melody and chords as the written music suggests. Therefore the solution was to examine the overall rhythmic texture of the two measures and create a strum pattern based on that. The end result is a series of *rasgueado* chords on each of the subdivided beats in part 2 with the melody of the lower register in guitar 1.

Mm. 27-30 is a transitional passage where the homophonic texture is dealt with in a somewhat straightforward fashion. The melodic line is written for two parts and the chordal accompaniment is split between the other two guitar parts not playing the melody. This short passage, as well as its restatement starting in m. 87, has a somewhat capricious quality given its surrounding measures, and the decision to move the melody between parts strengthens this impulsive effect. Mm. 30-32 is a restatement of previous material but in a different key because of the preceding transitional material.

Mm. 33-42 bring an end to the A section as the texture diminishes. Part 3 is the most complex of the three parts, but is also quite idiomatic since much of the virtuosity stems from a pedal that is complimentary to the underlying bass line. Parts 1 and 2 contain the melody and counter melody. These two melodies expand into four lines in m. 36. There are a number of ways that these lines could have been split between the guitars, but in order to add clarity to the voices (since each of the closed position harmonies is either a major or minor 7th chord in inversion) the decision was to give each guitar part the most consonant intervals. In this case, the intervals are quartal and as a result, the thirds and seconds of the harmony are very clear because they are shared between two guitars which add natural clarity to the harmony.

Mm. 42-59 restate the theme of *El u y el dos* but in a minor key and slower tempo. In reaction to the new appearance of the theme, the author decided to change the method of transcription. Parts 2 and 3 maintain the accompaniment, while part 1 plays the melody and part of the accompaniment. Typically it is best to assign the melody to one instrument without accompanimental material if possible; but from a performance standpoint, the accompaniment can help to influence the character of the melody. This technique of transcription serves to connect the performer with both aspects of the music, which is very important for this *molto espressivo* section of the work. In mm. 58-59 the accompanimental notes of part 1 expand to two and three voices, which give the performer the option to, perhaps, strum one or more of the chords to react to the impassioned climax.

Mm. 60-64 is a restatement of the introduction with changes. This time the texture is thicker but generally is derived from the same material. The octave intervals of the bass are easy enough for one guitarist to manage. The melody in the middle voice and the higher accompaniment are divided between parts 2 and 3.

Mm. 64-69 are melodically the same as in mm. 4-18. Like the previous section though, the accompaniment is still texturally different, involving thicker chords, and new layers of inner voices. The parallel thirds of the left hand of the piano score, being cumbersome for one guitarist, are split between the two remaining guitar parts. This technique also serves to add needed clarity to the sonorously low parallel thirds which can become muddled when played on one instrument, as well as potentially sounding arduous at this tempo.

Mm. 70-98 are basically an exact representation of the A section from a textural and therefore transcriptional standpoint. The key does modulate down by a major 2nd, but otherwise each part is transcribed as before.

Mm. 98-99 are textually the same as the *rasgueado* sections from before; however, this section cannot be transcribed the same way because of the extreme register. Many of the chords can be played on the guitar, but in the extreme upper register, they are very hard to play and ultimately do not sound good because of the intonation and tone problems of playing chords in this region of the instrument. Regarding the previous discussion of this *flamenco* texture, the original plan to triple the lower harmony and share the upper harmony was implemented. It loses the *flamenco* effect, but in and of itself maintains a spirited sound which serves the *con brio* marking that Rodrigo envisioned.

Mm. 100-101 are the final dominant-tonic cadence. In keeping with the sound of the tripled part from the previous two measures, the ascending harmony of the upper four voices is doubled.

As the variety of situations and solutions suggest, there are many methods of transcription that can be applied to any passage. As a general rule, it is important that the transcriber maintain purpose for every decision that he makes—constantly asking “why?” in every decision to assign this passage to this part, or that line to that part. Many of the “why?” inquiries can be answered by the discussion in the previous chapter, regarding such issues as sustain, dynamics, range, timbre, ensemble issues versus idiomatic peculiarities of the instrument, and stylistic representation. Such can be the case that a viable solution does not work in performance for one reason or another. For example, certain decisions in *Danza valenciana* were made that were ultimately redacted to be replaced by another solution that better fit the passage and made more stylistic sense. This is why the ultimate critique comes after hearing the transcription in live performance.

The more one transcribes for the guitar, the more experience is acquired. The experience not only helps to overcome problems, but can also aid in clarifying a host of components within the music by using the transcription process as a tool to uncover and highlight those aspects of the music deemed important or interesting. Greater experience also means that one's ear becomes more attuned to listening and analyzing music before the transcription and knowing whether or not the process will be easy or problematic.

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APPENDIX

CUATRO PIEZAS PARA PIANO BY JOAQUÍN RODRIGO

TRANSCRIBED FOR GUITAR TRIO

CUATRO PIEZAS PARA PIANO

Caleseras (homenaje a Chueca)

Joaquin Rodrigo

Transcribed by D. Woodruff

Allegretto grazioso

Guitar 1

Guitar 2

Guitar 3

p *espressivo*

7

Gtr. 1

espressivo

Gtr. 2

p

3

8^{vb} *marcato*

Gtr. 3

8^{vb} *marcato*

13

Gtr. 1

Gtr. 2

Gtr. 3

19

Gtr. 1

Gtr. 2

Gtr. 3

mf

cresc. *mf*

mf

25

Gtr. 1

Gtr. 2

Gtr. 3

p

p

p

31

Gtr. 1

Gtr. 2

Gtr. 3

ff

ff

ff

p dolce

p dolce

p dolce

8vb

8vb

animé et joyeux

37

Gtr. 1

Gtr. 2

Gtr. 3

f

f

f

43

Gtr. 1

Gtr. 2

Gtr. 3

p

p

p

49

Gtr. 1

Gtr. 2

Gtr. 3

f

f

f

p

p

p

55

Gtr. 1

Gtr. 2

Gtr. 3

p

p

p

8vb

8vb

61

Gtr. 1

Gtr. 2

Gtr. 3

p

p

p

8vb

8vb

67

Gtr. 1

Gtr. 2

Gtr. 3

f

f

f

8vb

8vb

8vb

73

Gtr. 1

p dolce

Gtr. 2

p dolce

Gtr. 3

p dolce

79

Gtr. 1

f

Gtr. 2

f

Gtr. 3

f

p

p

p

8vb

85

Gtr. 1

f

Gtr. 2

f

Gtr. 3

f

91

Gtr. 1

Gtr. 2

Gtr. 3

p

p

p

8^{vb}

97

Gtr. 1

Gtr. 2

Gtr. 3

pp

pp

pp

ff

decresc. p

8^{va}

8^{vb}

Fandango del ventorrillo

Allegro

Guitar 1
6 = D

Guitar 2

Guitar 3
6 = D \flat

p

7

Gtr. 2

Gtr. 3

13

Gtr. 2

Gtr. 3

mf

19

Gtr. 1

Gtr. 2

Gtr. 3

Measures 19-24. Gtr. 1: Melodic line with accents. Gtr. 2: Rhythmic pattern of eighth notes and a trill. Gtr. 3: Bass line with a double accent and a trill.

25

Gtr. 1

Gtr. 2

Gtr. 3

Measures 25-30. Gtr. 1: Melodic line. Gtr. 2: Trill. Gtr. 3: Trill and double accent.

31

Gtr. 1

Gtr. 2

Gtr. 3

Measures 31-36. Gtr. 1: Melodic line with a double accent and a trill. Gtr. 2: Trill and double accent. Gtr. 3: Trill and double accent. Dynamics: *mf*, *f*, *mf*, *f*, *f*, *f*. *8vb* marking is present in measure 36.

37

Gtr. 1

Gtr. 2

Gtr. 3

mf *p*

mf *p*

loco

8vb *mf* *p* *8vb* *8vb*

43

Gtr. 1

Gtr. 2

Gtr. 3

mf

mf

8vb *mf*

49

Gtr. 1

Gtr. 2

Gtr. 3

dim.

55

Gtr. 1

Gtr. 2

Gtr. 3

mf

mf

mf

61

Gtr. 1

Gtr. 2

Gtr. 3

f

f

f

8vb

67

Gtr. 1

Gtr. 2

Gtr. 3

mf

p

mf

mf

p

mf

marcato il basso

marcato il basso

73

Gtr. 1

Gtr. 2

Gtr. 3

cresc.

cresc.

cresc.

79

Gtr. 1

Gtr. 2

Gtr. 3

8vb

85

Gtr. 1

Gtr. 2

Gtr. 3

tr

tr

tr

91

Gtr. 1

Gtr. 2

Gtr. 3

8vb

f

dim.

p

f

dim.

p

[illegible]

103

Gtr. 1

Gtr. 2

Gtr. 3

mf

p

mf

loco

dim.

8vb

mf

8vb

8vb

8vb

8vb

109

Gtr. 1

Gtr. 2

Gtr. 3

tr

pp

ppp

pp

ppp

pp

ppp

Plegaria de la Infanta de Castilla

Andante ♩ = 84

Guitar 1
6 = D

Guitar 2
6 = D

Guitar 3
6 = D

p dolce

6

Gtr. 1

Gtr. 2

Gtr. 3

p

p

p

8vb

8vb

p

12

Gtr. 1

Gtr. 2

Gtr. 3

rit.

rit.

rit.

8vb

8vb

8vb

18 *a tempo*

Gtr. 1 *pp* *mp* *pp*

Gtr. 2 *pp* *mp* *pp*

Gtr. 3 *pp* *mp* *pp*

25

Gtr. 1 *mf cantando* *p*

Gtr. 2 *mf cantando* *p* *pp*

Gtr. 3 *mf cantando* *p* *pp*

8vb *8vb* *8vb*

32

Gtr. 1 *p*

Gtr. 2 *p*

Gtr. 3 *p* *8vb*

38

Gtr. 1

Gtr. 2

Gtr. 3

3

43

tranquillo

Gtr. 1

p

tranquillo

Gtr. 2

p

tranquillo

Gtr. 3

p

3

8^{vb}

3

47

a tempo

Gtr. 1

mf

a tempo

Gtr. 2

mf

3

p

a tempo

Gtr. 3

mf

p

3

53

Gtr. 1

Gtr. 2

Gtr. 3

accel.

8^{vb}

accel.

3

8^{vb}

3

accel.

8^{vb}

59

Gtr. 1

Gtr. 2

Gtr. 3

3

rit.

a tempo

ppp

rit.

a tempo

ppp

rit.

a tempo

8^{vb}

ppp

65

Gtr. 1

Gtr. 2

Gtr. 3

f

decresc.

p

con delicatezza

f

decresc.

p

con delicatezza

f

8^{vb}

decresc.

p

*Optional E

*Optional F

70

Gtr. 1

pp

8vb

cresc.

f

Gtr. 2

8vb

pp

f

Gtr. 3

8vb

pp

cresc.

f

76

Gtr. 1

marcato

accel.

Gtr. 2

3

3

3

3

Gtr. 3

accel.

80

Gtr. 1

decresc.

calmato

Gtr. 2

3

3

decresc.

calmato

Gtr. 3

decresc.

calmato

85 *calando*

Gtr. 1 *pp*

Gtr. 2 *pp* *calando*

Gtr. 3 *pp* *calando*

91 *a tempo* *sempre tranquillo*

Gtr. 1 *a tempo* *sempre tranquillo*

Gtr. 2 *a tempo* *sempre tranquillo*

Gtr. 3 *a tempo* *sempre tranquillo*

97 *mf* *mf* *mf* *8vb*

Gtr. 1 *mf* *mf* *mf* *8vb*

Gtr. 2 *mf* *mf* *mf* *8vb*

Gtr. 3 *mf* *mf* *mf* *8vb*

103

Gtr. 1

sonoro

fff

Gtr. 2

sonoro

fff

Gtr. 3

sonoro

fff

108

Gtr. 1

pp subito

accel.

Gtr. 2

pp subito

accel.

Gtr. 3

pp subito

accel.

113

Gtr. 1

rit.

a tempo

Gtr. 2

rit.

a tempo

Gtr. 3

rit.

a tempo

3

3

119

Gtr. 1

Gtr. 2

Gtr. 3

perdendosi

ppp

ppp

ppp

Detailed description: The musical score is for three guitars. Gtr. 1 and 2 play a melodic line starting on a dotted half note in the first measure, continuing into the second measure, and ending on a dotted half note in the third measure. Gtr. 3 has a whole rest in the first measure, followed by a descending line of eighth notes in the second and third measures. The key signature has two sharps (F# and C#). The dynamics are 'ppp' (pianissimo) and 'perdendosi' (fading).

Danza valenciana

Allegro molto ritmico ♩ = 132

Guitar 1

Guitar 2

Guitar 3
6 = D

staccato

p

risoluto
risoluto

5

Gtr. 1

Gtr. 2

Gtr. 3

mf

mf

mf

8^{vb}

10

Gtr. 1

Gtr. 2

Gtr. 3

f

f

f

ff

ff

ff

8^{vb}

15

Gtr. 1

Gtr. 2

Gtr. 3

8vb

8vb

19

Gtr. 1

Gtr. 2

Gtr. 3

p

p

8vb

22

Gtr. 1

Gtr. 2

Gtr. 3

cresc.

animato

cresc.

animato

cresc.

animato

animato -----

25

Gtr. 1

Gtr. 2

Gtr. 3

ff

ff

ff *8vb*

28

Gtr. 1

Gtr. 2

Gtr. 3

sempre ff

sempre ff

8vb

8vb -----

sempre ff

31

Gtr. 1

Gtr. 2

Gtr. 3

8vb -----

34

Gtr. 1

Gtr. 2

Gtr. 3

dim.

mf

mf

mf

37

Gtr. 1

Gtr. 2

Gtr. 3

dim.

dim.

dim.

pp

Andante molto moderato

43

Gtr. 1

Gtr. 2

Gtr. 3

p molto espressivo

p molto espressivo

p molto espressivo

p

pp

p

rit.

cresc.

a tempo

cresc.

rit.

a tempo

cresc.

rit.

a tempo

8vb

49

Gtr. 1

Gtr. 2

Gtr. 3

mf

pp

mf

mf

53

Gtr. 1

Gtr. 2

Gtr. 3

rit.

a tempo

animato

8vb

56

Gtr. 1

Gtr. 2

Gtr. 3

ff

f

ff

f

8vb

8vb

59 *a Tempo molto risoluto*

Gtr. 1 *rit.* *sempre ff* *3*

Gtr. 2 *rit.* *sempre ff* *ben marcato il basso*

Gtr. 3 *rit.* *sempre ff* *8vb*

62 *3*

Gtr. 1 *3*

Gtr. 2

Gtr. 3 *8vb*

66

Gtr. 1

Gtr. 2 *3*

Gtr. 3 *8vb*

71

Gtr. 1

Gtr. 2

Gtr. 3

8^{vb}

76

Gtr. 1

Gtr. 2

Gtr. 3

8^{vb}

marcato

marcato

80

Gtr. 1

Gtr. 2

Gtr. 3

8^{vb}

83

Gtr. 1

Gtr. 2

Gtr. 3

83

85

animato

Gtr. 1

Gtr. 2

Gtr. 3

ff

ff

ff

8vb

85

88

Gtr. 1

Gtr. 2

Gtr. 3

marcato

marcato

8vb

8vb

88

92

Gtr. 1

Gtr. 2

Gtr. 3

dim.

dim.

dim.

8vb

8vb

96

Gtr. 1

Gtr. 2

Gtr. 3

p

p

p

99

Gtr. 1

Gtr. 2

Gtr. 3

ff

ff

ff

8vb