CULTIVATING IDIOMS
ON THE
CLASSICAL GUITAR

A graduate project submitted in partial fulfillment of the requirements
For the degree of Master of Music
in Performance

By
Bernardo Marcondes Rodrigues

December 2013
## Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signature Page</td>
<td>ii</td>
</tr>
<tr>
<td>Abstract</td>
<td>iv</td>
</tr>
<tr>
<td>Program</td>
<td>9</td>
</tr>
<tr>
<td>Bibliography</td>
<td>10</td>
</tr>
</tbody>
</table>
ABSTRACT

Cultivating idioms on the classical guitar.

Master’s Recital

By

Bernardo Marcondes Rodrigues

Master of Music

In Performance

This is a recital in partial fulfillment of the Master of Music in guitar performance degree. The pieces in this recital were: Capricho Catalan and Zambra Granadina by Isaac Albeniz, Concertante No 3 and Estudo No 2 by Nicanor Teixeira, Lute Suite in E minor, BWV 996 by J.S. Bach, Hika in Memoriam Toru Takemitsu by Leo Brouwer, Magoado and Uma valsa e dois amores by Dilermando Reis, Graúna by João Teixeira Guimarães, Debussyana by Garoto (Aníbal Augusto Sardinha) and Grand Solo, Op. 14 by Fernando Sor. This paper provides historical background of the composer and pieces and discusses the music in terms of style, harmonic and melodic presentation, and form.

This program was put together with the idea of demonstrating the various musical aspects that can be explored through the classical guitar, more so than on other instruments. It reflects idioms, created by cultural and/or instrumental involvement, which the guitar has incorporated over
its evolution. The original instrumentation of works within the program helps illustrate how the guitar, through careful arranging, can preserve the musical integrity. Within the composition, the player is evoked to highlight musical events that can be magnified through the guitar’s voice-like qualities, overlooking its limited textural possibilities in comparison to the piano, lute or lautenwerk, and orchestra. The cultural traits surrounding the works have a great impact on the level of freedom awarded to the performer’s interpretative power, which range from baroque embellishments to the 19th century choros’ emphasis on improvisation. Whatever the case may be, the accents, articulations and rules of rhetoric that influences the musical language must be understood in order to accurately portray the various idioms.
Isaac Albéniz (1860 – 1909) came to popularity first thru his virtuostic ability to play the piano and his unrelenting will to exploits his talent, leading to overseas travels and legendary stories.\(^1\) His compositions later became the staple of Spanish Romantic music. The transcriptions for guitar became more popular starting with many of Francisco Tárrega’s pupils, and later thru Andres Segovia’s efforts. Today, many of these transcriptions have become more popular than the original.

_Carpricho Catalán_, taken from the suite _España, Op. 165_, is a very lyrical piece in duple meter that travels quickly thru a variety of keys surrounding D major. The chromatic nature of the accompaniment adds great depth and color to this beautiful whim of the Catalan culture. An underlying rhythmic motive heard throughout, most often in the bass, resembles the sounds of waves washing in and out on the sand. Through the exploration of dynamics and articulation, this figure portrays the sea and its various moods as the work develops.

Ex. 1.1: In _Carpricho Catalán_ the lower tempo creates a soothing sensation.

Ex. 1.2: The grace note assisted by the faster tempo creates a more agitated feel in _Zambra Granadina._

Emulating the music found in the southern parts of Spain, the same rhythmic motive is used in _Zambra Granadina_ from _Suite Espanola No.2, Op. 97_, presenting in this case a livelier dance-like piece reminiscing much stronger waves than previously encountered, but at the same time fully recalls the Arabic modes with its constant

\(^1\) Barulich, Frances.
The juxtaposition of Phrygian major and minor. The use of contrasting colors creates a good portrayal of the sensitive and ruthless history of this land.

Nicanor Teixeira (1928) is a guitarist and a composer whose works demonstrate influences from some Brazil’s greatest musicians of the 20th century. Concertante No. 3 is dedicated to Bartolomeu Wiese, a very prominent figure in choro and guitar world with a subtitle that clarifies the piece’s influence to be the chorões of the past, musicians responsible for creating and performing choros. This work provides a dialogue between these early day musicians compacted into a single guitar through weaving various lines with the use of cross string texture creation. It is up to the performer to outline the phrases in order to construct a dialogue to what would otherwise be a senseless chain of events.

Estudo No. 2 provides a more romantic view of choro, using the same means of texture to create a study in cross string phrasing. It is simple and to the point, quickly reaching emotional moments and leaving them just as hastily. It creates a great sense of nostalgia ending finally in a E minor 6/9 chord that although ceases all motion it leaves a trail of inquisitiveness with this ambiguous gesture.

J.S. Bach (1685 – 1750) was a very prolific composer and specially loved composing for different ensembles creating an extensive catalogue encompassing instruments that no longer bare any popularity within modern society. One such instrument was the Lautenwerk, built with a body resembling that of the lute yet being a plucked keyboard instrument as the harpsichord. Bach explored its sonority and timbre leading to the creation of four “Lute Suites”. Although only having surviving manuscripts for his keyboard counterpart, the first suite, Lute Suite in E minor BWV 996, demonstrates Bach’s exploration of the relativity of texture as well as meter within common dance movements.

---

1 Yates, S. Preface. 21
The opening Prelude begins with a passaggio section that starts in a long descending line, imitating the overture of a French Opera of the time. The texture is much more complex than it appears outlined as different voices in Ex. 2.1:

![Passaggio](image)

The remainder of the work evolves in a recitative like manner with the exchange of melodic lines and block chords in an implied double dotted figure exploring the key until ending in a half cadence making way for the prelude’s counter section. Switching to a triple meter and bearing the presto tempo marking, it quickly jumps into a fugue with a subject of no more than five notes. After the return of the initial subject, a cadence in the relative major key of ‘G’ appears. Bach then recalls an earlier passage in the piece but with a change in direction of a line that results in the clashing of voices making way for the triumphant last appearance of the subject in the bass. A series of episodes lead the piece into its final cadential figure this time in the home key of E minor. Interestingly enough, in both cadential figures, Bach utilizes a hemiola to create enough force to counter the forward momentum generated by the subject.

The Allemande provides much more static feeling although being constructed of constant moving 16th note figures. By controlling the harmonic rhythm using harmonic or melodic figures Bach is able to imply a much richer texture than, perhaps, that which is written. Starting with this one, all movements present the same binary form with repeats at the artist’s discretion.

The much livelier and elegant Courante is a dance in triple meter, which Bach exploits by using the noted meter of 3/2 and an implied 6/4 as the basis of melodic and harmonic construct. A clear texture is used in this case while the inner voices move freely maintaining motion to the ever-flowing Courante. The use of tempo inegale can be very effective in bringing this piece to life.
The *Sarabande* is perfectly placed within the suite bringing a halt in tempo as well as a new mood altogether. From a technical point of view, the movement provides a harmonically rich well plotted and well-paced landscape that leaves much room for ornamentation. The *Sarabande* ends with a very soothing and light resolution by means of a suspension bringing all energy level to null.

Starting on with a two 8\textsuperscript{th} note pickup, the *Bourée* in a duple meter emphasizes beats one and two. The texture is mostly of two voices except in the concluding section where again the implication for richer texture occurs. It moves by very quickly and with the arpeggiation of the last chord creating a link into the last movement.

The *Giga* is the culmination of all concepts and energy of the suite. The same tool (starting with a rest) in creating potential energy within a line, used in the opening of the suite, is taken to a new level by elongating the line (from four 16\textsuperscript{th} notes to a group of six). Presenting the lines in an alternating fashion expands upon the same approach in texture from the *Bourée*. The climax of the movement occurs when both voices align leading to a high amount of motion ending in what was later to be classified as a flat 6 chord (the F7), that propagates a strong cadential motion towards the end.

The second half of the program opens with *Hika*, composed by Leo Brouwer (1939), a Cuban composer known to compose in a vast, distinct array of styles, from simple folk-like pieces to very complex modern sonatas. He has been a very important figure for the world of classical guitar, thru his compositions, arrangements and transcriptions.

This work is dedicated to Japanese guitarist Shin-ichi Fukuda and composed in memory of the Japanese composer, Toru Takemitsu. The general atmosphere and style can clearly be seen as drawn from Takemitsu’s composition *Rain Tree Sketch II In Memoriam Olivier Messiaen*. Nonetheless, this work still has a distinct Brouwer aspect to it with gestures and even a melody that had first appeared in his work *Tres Apuntes* as of Bulgarian origin. The piece is structured as a series of episodes grouped within reoccurring gestures attempting to imitate bells. The scenes present a range of emotions that vary in motion from static to violently fast. The altering of the tuning to the
throughout the piece only until its final calm appearance as the last sound. The overall approach of the composition takes great advantage of the resonant capabilities of the modern guitar, its dynamic range and variety of color.

The next set of the program contains a more personal group of pieces united by their Brazilian heritage but also by their defining role in establishing the guitar as a popular instrument, capable of developing a solo repertoire. The composers involved are João ‘Pernambuco’ (1883 – 1947), Garoto (1915 – 1955) and Dilermando Reis (1916 – 1977). All three very notable for their place in the popular music world as accompanists of a high caliber, but also highly accomplished as solo performers/composers. The personal attachment comes from a place of memory, thus arriving at the title Suite Recordações (recollections), where the meaning refers to a time and place in my life where, specially Magoado and Graúna, played a important role in my first naïve encounters with the violão (Spanish guitar). The idea of connecting them musically is an attempt to imitate the improvised circles of guitar that happen amongst friends.

The first piece is one of Dilermando’s most popular choros for solo guitar. It demonstrates his ability to create simple but beautiful melodies while having an interesting accompaniment that fits all too well in the fretboard of the guitar. The piece is in 2/4 in ternary form exploring A minor and its parallel major for the B section. By altering a figure, a simple transition was made to connect the next piece.

Graúna is named after the blackbird, popular in the northeast of Brazil where João ‘Pernambuco’ is from. The work travels thru all the common keys expected of a choro, First section in A minor; the second in the relative, C Major; and the third in the parallel key of A Major. Having the form of a three-part rondo, I took the liberty in the repeating ‘A’ section, as is custom, to improvise within the harmonic structure. A diminished arpeggiated figure is used to shift harmonic centers while a figure borrowed from a Villa-Lobos study is used to prepare the following key of E major. The transition is presented in Ex. 3.1:
In this very lyrical waltz, Dilemmando chooses to present a story entitled *Uma valsá e dois amores* (One waltz and two loves). He constructs a melody that ascends over one octave making it quite ingenious to maintain an accompaniment throughout as it is done. The piece ends in a very high position in an ambiguous resolution to E major6 or C# minor7 chord, leading to the adaptation of another figure from Villa-Lobos to connect to the following piece. Ex. 3.2:

The transition develops into another section in order to guide the piece harmonically to the next key but most importantly to bridge the moods. The harmonic change took place by inserting a section in F Phrygian easily turned major becoming the V of i in B minor, where the next piece finds itself.

The concluding piece of the suite is in fact homage to the great composer Claude Debussy as the name “Debussyana” would indicate. This work presents a more classically conscious Garoto using mostly a dialect more tune with the French Romantics rather than the popular Brazilian styles at the time. From its entwined structure to its use of color to creating moods, the works goes through a variety of them always receding back into an inevitable halt of the pulse which is manipulated.
throughout the work using techniques such as: *rubato, accelerando, diminuendo* and *crescendo*.

Fernando Sor (1778 – 1839), a figure that achieved popularity within various cultural centers including Spain, France and England, was perhaps better known for his compositions outside the realm of guitar. Yet, it was his ability to translate the popular idioms of the 19th century into the guitar that lead him to become one of the most popular names in the history of the guitar.

Even within Sor’s lifetime his work *Grand Solo* was released in several editions, and within the years more editions became published. The majority of the content remains intact yet there are several unique figures and gestures used to express the same idea. In this piece a slow, funeral-like introduction in D minor leads to “a free fantasy in which themes recur, rather than a work in strict sonata form”.¹ By utilizing the recurring nature of the piece, I was able to adapt several editions as well as adding original material, in order to create a greater sense of development and transformation. One example can be seen between the comparisons of these two figures:

![Ex.4.1: Original figure.](image)

![Ex. 4.2: Altered Figured](image)

In the second appearance, the change to the triple figure makes the listener feel as there is more speed perhaps this second time yet it is simply a play on rhythm. Other figures

¹ Jeffery, B. Pg 26
were more drastically changed, altering even the harmonic rhythm as seen on comparing Ex. 4.3 and Ex. 4.4.

Ex. 4.3:

Ex. 4.4:

Both figures provide the same harmonic motion and preserve the structural function. They definitely sound different and present different characters, thus my reasoning to provide both within the same transcription. The work concludes with a section that recalls several earlier themes and concludes in a strong cadence in D major.
Program

Zambra Granadina danse orientale ................ Isaac Albéniz
Capricho Catalan
  From España, Op. 165

Concertante No. 3 ......................... Nicanor Teixeira
  inspirado nos chorões do passado (1928 - )

Estudo No. 2

Lute Suite in E minor, BWV 996 .............. J. S. Bach (1685 - 1750)
  Prelude: Passagio - Presto
  Allemande
  Courante
  Sarabande
  Bourée
  Giga

<<<< Intermission >>>>

Hika In Memoriam Toru Takemitsu .................. Leo Brouwer (1939 - )

Suite Recordações ................................ Arranged by
  Turíbio Santos, Ivan Paschoito, Paulo Bellinati and Bernardo Marcondes

Grand Solo Sonata Prima, Op. 14 ............... Fernando Sor (1778 - 1839)

* by Dilermando Reis (1916 - 1977)
** by João 'Pernambuco' Teixeira Guimarães (1883 - 1947)
*** Garoto (Aníbal Augusto Sardinha) (1915 - 1955)
Bibliography:


