A COMPARATIVE ANALYSIS OF TWO GUITAR TRANSCRIPTIONS OF ISAAC ALBÉNIZ'S *GRANADA.*

Marc Röntsch

A dissertation submitted in fulfillment of the requirements for the award of the degree of

Master of Music

Faculty of Humanities, University of Cape Town

2011

Supervisor: Dr Martin Watt

Co-Supervisor: Mr James Grace

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work, generated by me as a result of my own original research. Each significant contribution to, and quotation in, this dissertation from the work, or works of other people has been attributed, and has been cited and referenced.

Signature: ..... Date: .....

Declaration

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Signed

Signature: ..... Date: .....

ACKNOWLEDGEMENTS

It seems appropriate to take this opportunity to thank all those who assisted me with this research.

First I would like to thank my supervisor, Dr Martin Watt, for his expertise, support and wealth of knowledge. His guidance over the past two years has been invaluable, and I thank him for constantly challenging me to view my research from different angles and perspectives. Also my appreciation goes to my co-supervisor, Mr James Grace, who has not only been my guitar teacher for the past six years, but initially sparked my interest in guitar transcription.

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Finally, to the music teachers of the past who have inspired me and the friends who have supported me. Thank you all!

ABSTRACT

The repertoire for the modern classical guitar is relatively limited. As a result, guitarists have transcribed music originally written for the piano for their instrument, in order to augment their repertoire. The solo piano works of Isaac Albéniz have been extensively transcribed and performed by many guitarists. *Granada*, the first movement from his *Suite española* for piano is a favourite amongst guitarists - sometimes even more so than amongst pianists. This dissertation offers a comparative analysis of the very first transcription of *Granada* by the renowned Romantic composer and guitar virtuoso Francisco Tárrega, and a more recent transcription by Stanley Yates. The aim of the study is to identify and critically evaluate various transcription techniques employed by these transcribers, in order to determine the extent to which their transcriptions of *Granada* are similar and different. Firstly, the study will contextualise its research aims and objectives by providing biographical information on Albéniz, followed by a general discussion of his compositional style and how it reflects in his piano music. The history of the practice of guitar transcription and the influence important transcribers had on the development of this practice will then be outlined. Secondly, the study will offer a detailed analysis and discussion of the Tárrega and Yates transcriptions of *Granada* by comparing certain deviations from and adaptations of the original piano score through the interpretation of statistical data. This data, visually represented by graphs, will then be critically evaluated to determine the extent to which similarities as well as differences between these transcriptions occur. Finally, the findings of the study will shed light on the value of these two vastly different, yet very popular guitar transcriptions of *Granada*.

KEYWORDS

musical transcription, guitar music, Spanish music, Isaac Albéniz, Francisco Tárrega, Stanley Yates, *Granada, Suite española*.

CONTENTS

CHAPTER 1
INTRODUCTION

1. Transcriptions and transcribers

Transcription has always been part of the development and history of the classical guitar, and has a number of functions. First, it expands the repertoire of the guitar. The guitar is a unique instrument and not many composers have composed for the instrument. Graham Wade (2001) notes, in *A Concise History of the Classical Guitar,* that from the mid-eighteenth century until the early nineteenth century, the guitar's construction went through significant changes, specifically moving from five-coursed double strings to six single strings. Although a precise date cannot be determined as to when the modern guitar's construction was finalised, it can be ascertained that it was around the early to middle nineteenth century (Wade, 2001:63). Thus very little time has elapsed in which a repertoire of any significance could be built up.

Secondly, and flowing directly from the above, guitar transcription allows for guitarists to play many of great compositions that pre-date the modern guitar's development. If guitarists wish to perform, for instance, music of the Baroque and Renaissance periods, these works need to be transcribed. Often it is the music of the guitar's ancestors, the lute and the vihuela, that are most often transcribed.

A third reason for guitar transcription is to allow works by Spanish composers for instruments other than the guitar, but who composed works aimed at emulating the guitar, to be performed on the guitar. Because the guitar is the national instrument of Spain, many Spanish composers used guitaristic effects in their piano writing (Powell, 1996:33). By transcribing this music for the guitar, the music can be heard in an arguably more accurate context. Famed guitarist, Andrés Segovia, said of transcription in the Christopher Nupen film, *Los Olivos*: "...any Andalusian piece is written with the guitar in mind, and the transcription back to the guitar is a restitution."

Transcription of the music of Isaac Albéniz finds a good fit in the first and third of these reasons. Albéniz was a Spanish composer and virtuoso pianist, and in piano circles was most famous for his piano suite of twelve pieces, *Iberia* (Clark, 1999:4). As a composer he is seen as one of the foremost Spanish nationalists, continuing the tradition that was

began by his composition teacher Felipe Pedrell (Clark, 1999:55). His music is well suited to guitar transcription because of the use of typical guitaristic effects in his piano writing. These compositions sound so comfortable on the guitar that they are performed and recorded more frequently by guitarists than by pianists (Yates, 1999:5).

It is predominantly Albéniz's compositions for solo piano, written prior to *Iberia*, that have been transcribed for the guitar.[1] Pieces, such as *Granada, Seville, Cadiz* and *Asturias* from his *Suite española* op.47, *Córdoba* from *Chants d'Espagne* op.232, as well as *Mallorca* and *Torre Bermeja* are among a list of Albéniz compositions that have seen regular transcription for and performance on the guitar.

The piece that has been analysed in this study is the first piece from the *Suite española*, entitled *Granada.* In this work, Albéniz paints a musical picture of the city of Granada in the Spanish province of Andalusia. The music of Andalusia is deeply influenced by the Moors. Moreover, Granada was the last city held by the Moors, and is the site of the great Moorish palace The Alhambra (Fletcher, 2000:63). As a result, this work features many guitaristic and Moorish influences. It has been extensively transcribed for the guitar, the first transcription being that of the great Spanish Romantic guitarist and composer, Francisco Tárrega (Clark, 2010:9). Since his transcription, this piece has been performed and recorded by guitarists regularly.

Tárrega played an important role in the development of the classical guitar, in terms of technique, repertoire and prestige. His transcriptions are diverse and include transcriptions of works by Verdi, Schumann, Mozart, Chopin, Beethoven and even Wagner (Clark, 2010:7).

Recently Dr Stanley Yates (1999) transcribed *Granada*. Yates is a concert guitarist, arranger and teacher, and currently directs the guitar program at Austin Peay University in Tennessee, United States of America. His transcription of *Granada* forms part of his book *Isaac Albéniz, 26 Pieces Arranged for Guitar.* This is currently the most comprehensive collection of guitar transcriptions of Albéniz's music.

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[1] Although there are recordings of transcriptions of *Iberia* for two guitars by John Williams and Julian Bream on *Together* and *Together Again* and J.M. Cañizares on *Suite Iberia - Albéniz por Cañizares.*

2. Research Objective, Dissertation Structure and Methodology

The main objective of this study is to identify the different transcription techniques used by transcribers to arrange piano music for the guitar. This will be done by comparing the transcriptions of Tárrega and Yates to ascertain how they differ from one another and from the original score by the composer for the piano. These two transcriptions were chosen particularly because the Tárrega transcription is the first for this piece, whereas the Yates transcription is more modern.

Chapter Two will include:

1. Biographical information on Isaac Albéniz;
2. a discussion of his compositional style;
3. the application of these compositional characteristics in *Granada*; and
4. a historical outline of guitar transcription, and the role certain transcribers played.

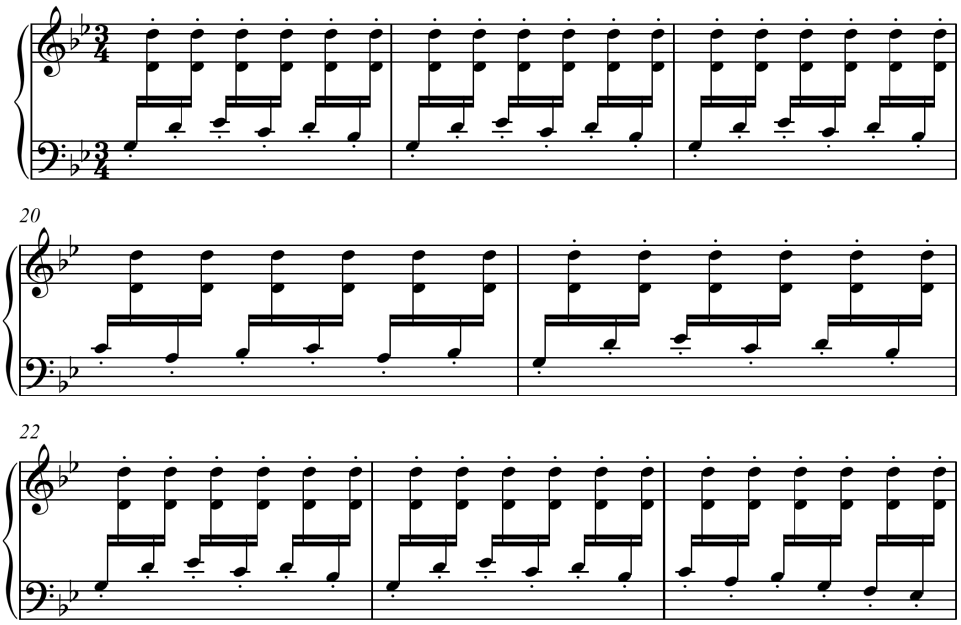
Having conducted a bar-by-bar analysis of the piano score and the two transcriptions, certain transcription techniques became evident, as well as aspects in which the transcriptions differed from the original. These are:

1. Transposition. An explanation is given as to why the transcriptions are transposed to a different key than the original.
2. Harmonic Alterations. Instances where the harmony is altered, such as omitting the seventh of a dominant seventh chord, are itemised.
3. Rhythmic Alterations. Explanation of various rhythmic deviations.
4. Emulation of Piano Pedaling.
5. Bass Notes Alteration. Instances where the bass note is changed are noted.
6. Bass Figure Alteration. Instances where an entire bass figure is altered or omitted entirely are detailed.
7. Octave Displacement. Attention is drawn to when a voice is moved up or down an octave.
8. Texture. Instances when the texture of the piece is changed by omitting notes from a chord are recorded.

Each of these aspects, as well as the reasons for alterations, will be discussed in Chapter 3 with the use of musical examples and two types of graphs. The first type is the bar graph, in which, on the *x* axis, the music bar numbers (bars 1-164) are listed, and the *y* axis features two numbers: 1 and 0. When an alteration occurs, the bar on the graph will be at 1, if not, it will remain at 0.

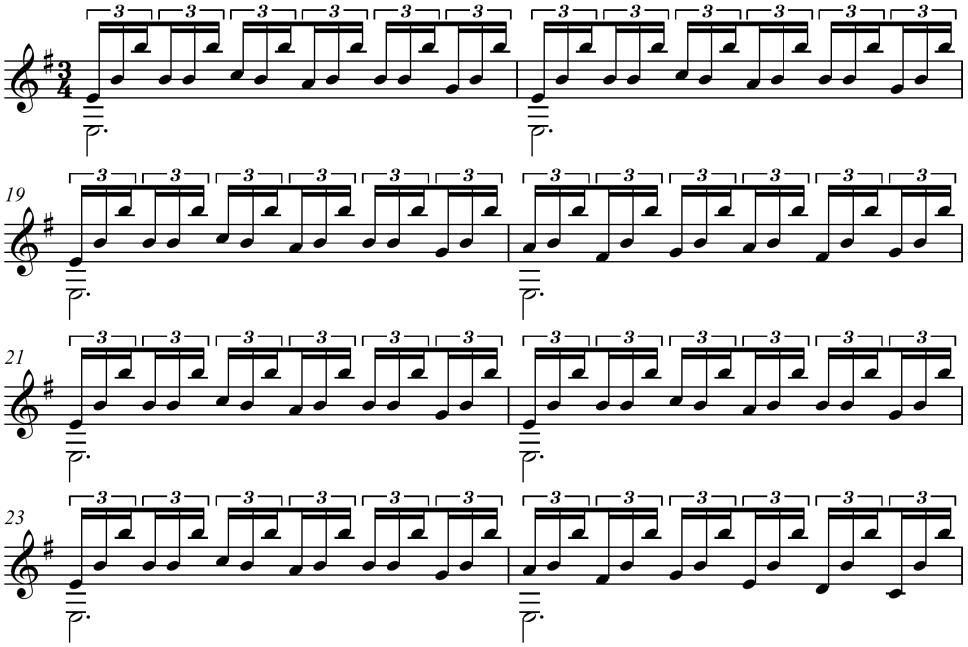
The following is an example of this methodology. Example 1.1 depicts Bars 17-24 of *Asturias*, which is the fifth piece in Albéniz's *Suite española, op. 47.*

Ex. 1.1: Bars 17-24 of *Asturias*



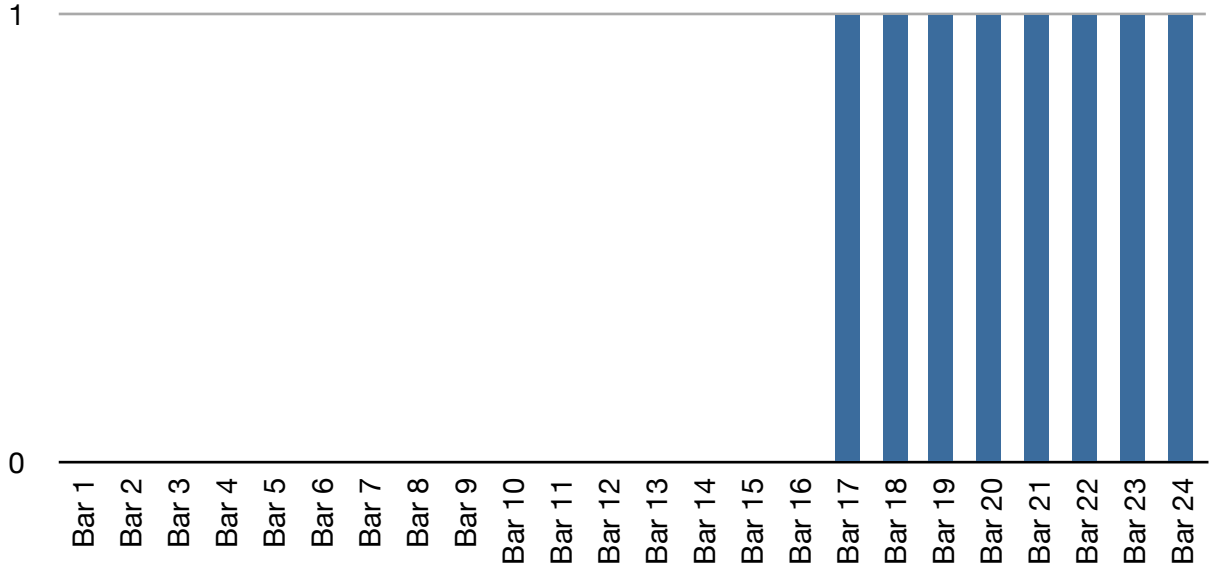
Example 1.2 on the next page depicts Bars 17-24 of Andrés Segovia's transcription of the same piece. He has changed the key from G Minor to E Minor, and has made rhythmic alterations, deviating from the original. In the original piano score, Bars 17-24 feature a constant semi-quaver rhythm, whereas in the Segovia transcription, this rhythm is changed to a triplet rhythm.

Example 1.2: Bars 17-24 of Segovia's transcription of *Asturias*



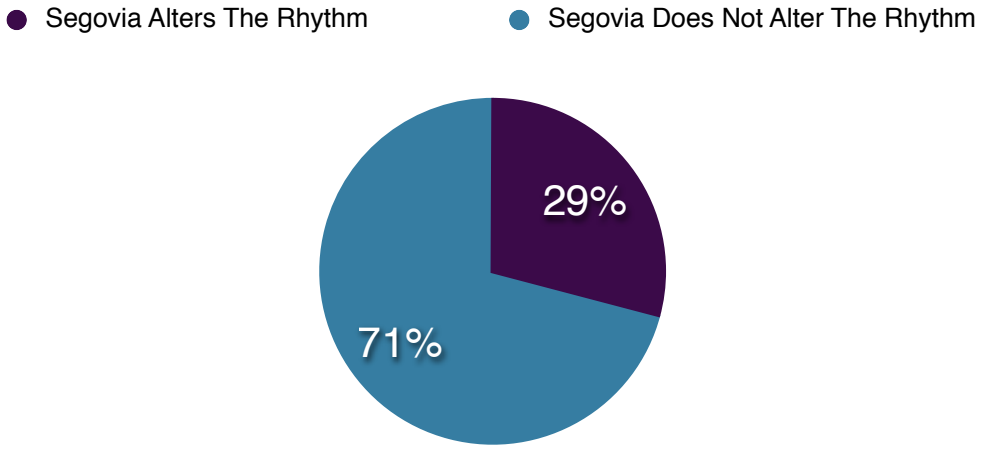
This information can graphically be represented as the follows:

Fig. 1.1



From this bar graph it can be seen that in the first 17 bars, the rhythm remains unaltered, but in bars 18-24 the rhythm is altered. These bar graphs enable one to see at a glance in which bar a deviation has occurred.

The second type of graph that has been used is the pie graph. These graphs visually illustrate the percentages of musical bars that feature alterations. These graphs enable one to see how often there are deviations from the original score of the entire piece.



The final chapter will present the findings of the comparative analysis, by explaining broadly how each transcription differs.

CHAPTER 2

HISTORICAL AND STYLISTIC CONTEXT

1. Isaac Albéniz: Facts and Fables

Isaac Manuel Francisco Albéniz was born in Camprodón, in the Catalan province of Gerona in Northern Spain on 29 May 1860. He died in Cambo-les Bains on 18 May 1909, a few days shy of his 49th birthday. Albéniz was a Spanish composer and a highly acclaimed pianist, with a career spanning most of his life. His most renowned composition is his piano masterpiece, *Iberia,* a selection of twelve "impressions" in four books, which he completed shortly before his death. However, his output extends far beyond *Iberia,* with works for solo piano, orchestra and stage works (Yates, 1999:9).

From an early age, Albéniz displayed a talent for playing the piano, and received his first piano lessons from his sister Clementina, giving his first public performance with Clementina at the Teatro Romea at the age of four (Clark, 1999:22).

From this point on in his life until the age of 23, information on Albéniz needs to be carefully considered, as a considerable amount of inaccurate biographical information has been published. The reason for this is that the first biography on Albéniz, published by Antonio Guerra y Alarcón in 1886, was based on information given to the author by Albéniz himself (Clark, 1999:8). Usually, and particularly from a scholarly viewpoint, a biography based on a primary source would be highly valued, and form the basis for later publications. Regrettably, though, Albéniz gave Guerra y Alarcón false information in an attempt to improve his public image, much in the same way as rock musicians have been doing in the last 40 or so years. This misinformation was considered factual until Walter Aaron Clark (1999) published *Isaac Albéniz: Portrait of a Romantic,* in which he meticulously disproved a lot of previously accepted information.

Albéniz was accepted into the Paris Conservatoire in 1867 at the tender age of seven, but became over-excited and broke a mirror while playing with a ball, leading to the decision that he was not yet mature enough to begin his studies. This anecdote has been relayed in older biographies of Albéniz, including the entry by Frances Barulich on Albéniz in *Grove*

Music Online, on the understanding that it came from Albéniz himself. However, Clark's research shows that Albéniz's name did not appear in any of the audition records from 1818-1888, shedding doubt on this account (Clark, 1999:24).

In 1868, Albéniz began studies at the *Escuela Nacional de Música y Declamación* (currently *The Real Conservatorio de Madrid*) and was at this point considered a child prodigy, comparable to Mozart (Baytelman, 1993:4). This information can be considered factual, as the examination records of the institution indicate that he attended his first year *solfège* examination (Clark, 1999:25). Albéniz's name also appears later in these records, in 1870 and 1871, when he was studying piano under José Mendizábal (Clark, 1999:25). Older sources, such as the Gilbert Chase book *The Music Of Spain* (1959), also recount that Albéniz left his home in 1870 to tour Spain. These accounts have slight variations, but for the most part are the same: Albéniz left home, toured throughout Spain and the accounts only differ when it comes to whether he returned home voluntarily or due to being arrested by the authorities. This account, told by Albéniz to Guerra y Alarcón, has been proven by Clark to be an embellishment. Clark (1999:27) states that not only did the examination records of the *Escuela Nacional de Música y Declamación* make no mention of Albéniz having missing any examinations (something which they were meticulous about noting), but also that the album of newspaper clippings and reviews that Albéniz carried with him makes no mention of these concerts. However, Albéniz did tour Spain in 1872, performing in venues in Córdoba, Granada and Málaga and others. The validity of this information is founded on the album that Albéniz carried around, showing his whereabouts in 1872 (Clark, 1999:28). It should also be made clear that this 1872 tour, was not the "spontaneous" event that Albéniz described to Guerra y Alarcón, rather, as the album indicates, the 1872 tour was planned very much in advance (Clark, 1999:28).

A third story fabricated by Albéniz tells of his trip to the Americas in 1875. The story goes that Albéniz was a stowaway on the ship *España,* which took him to Buenos Aires, from where he toured through Cuba, then went on to New York, travelling through the United States of America to San Francisco and then toured London and Liverpool (Chase, 1959:152). This information is patently false, because, once again, the album shows that Albéniz was in Spain from 1872-1875 (Clark, 1999:32). He did tour Central America in 1875, his first known piano performance being on 21 May 1875 in San Juan, Puerto Rico. In the album, the last newspaper clipping dated 1875 shows that Albéniz was in Havana in

October of that year (Clark, 1999:32). Clark's research shows that it is thus highly unlikely and nearly impossible for a boy of 15 to have travelled from Havana to New York, tour as far as San Francisco, and then tour London and Liverpool, all before commencing his studies in Leipzig a few months later.

After his tour to South America, Albéniz realised the need to progress from being a child prodigy to a mature artist, as adulthood was nearing. He traveled to Germany and, in May 1876, began studies at the Leipzig Conservatoire, studying piano with Louis Maas and composition under Carl Piutti and Salomon Jadassohn (Clark, 1998:6). For Albéniz and other aspirant pianists of the time, studying in Leipzig was self-evident, as Germany had for many years produced some of the finest Romantic pianists, and, although Albéniz could not speak German, this was outweighed by the prestige of the German music schools (Clark, 1999:34). However, this language barrier was greater than Albéniz had probably anticipated, and was one of the reasons that he was forced to leave the Leipzig Conservatoire after only two months (Baytelman, 1993:5). Another reason for his departure was that his father had lost his job. Without financial support, Albéniz was forced to return to Spain (Clark, 1999:36).

Albéniz's desire to further his studies abroad meant that he would require funding, and this quest led him to Guillermo Morphy y Ferriz. Morphy was the secretary of King Alfonso XII, who was also a composer and musicologist (Barulich, 2010). Morphy had ties with influential people in Brussels where he had studied for a few months, and impressed by Albéniz's talent, secured him a grant to study at the Brussels Conservatoire (Clark, 1999:36). Albéniz remained in Brussels and in 1879 won the first prize for piano performance in Louis Brassin's performance class. In September of that year he left the city (Baytelman, 1993:5). The following year, Albéniz set out to pursue one of his life-long dreams: to meet and study with Franz Liszt. Although for years it was believed that Albéniz did in fact study with Liszt, recent evidence, published by Walter Aaron Clark (1999), has cast doubt on this.

According to the diary kept by Albéniz, he left Brussels by train on 12 August 1880 (Clark, 1999:40). He first went to Prague, but did not find Liszt there and so left for Budapest. On the 18th of that month his journal states that he met Liszt (although this journal entry is very brief and almost uninspired) and then notes that he left Prague on the 22nd, having heard that Liszt was leaving for Rome (Baytelman, 1993:5). This, as with many of the stories

surrounding Albéniz's life, is untrue. Liszt was not in Budapest in August 1880, as letters have survived that place Liszt in Weimar, stating he would only be in Budapest in mid-January of the following year (Clark, 1999:43). The reason for Albéniz's dishonesty in this regard was probably to appease his father, who had funded what seemed to be a wild goose chase, and Albéniz did not want to return to Madrid seemingly empty handed (Clark, 1999:43). However, regardless of this lack of contact, it is clear that Albéniz was greatly inspired by Franz Liszt, both as a performer and as a composer.

This legend has permeated many sources and, until Clark's 1999 publication of *Isaac Albéniz: Portrait of a Romantic,* it was considered to be factual. The longevity of this legend and its effectiveness in buffing the pianist's image has survived so well that it even rears its head in Julian Bream's television series *iGuitarra!* (later adapted to DVD, 1985) in which Bream travels throughout Spain playing works by Spanish composers spanning a few centuries. In the episode on Albéniz, *Evocation: Isaac Albéniz*, Bream not only says that Albéniz studied with Liszt, but also muses on how much "musical hierachy" Albéniz must have gone through to be able to attend lessons with Liszt.

In 1883 Albéniz married Rosina Jordana, and while he still toured, he settled down with her and started a family in Barcelona (Clark, 1999:52). In this same year he began studies in composition with Felipe Pedrell (1841-1922) in Barcelona, a discipline which he had only lightly touched upon during his time in Leipzig. Pedrell is considered to be the father of the Spanish nationalist movement within the field of music, inspiring not only Albéniz, but other Spanish nationalist composers, such as Enrique Granados (1867-1916), Francisco Tárrega (1852-1909) and Manuel De Falla (1876-1946) (Baytelman, 1993:5). Musically, Pedrell was as powerful an influence on Albéniz as Liszt was, and it was due to this influence that Albéniz began to incorporate traditional Spanish musical characteristics into his compositions (Clark, 1999:56).

From 1885-1889, Albéniz and his family moved to Madrid where, with the help of Morphy, he became well known in the musical circles, and began to teach, perform and compose (Barulich, 2010). In these last two areas Albéniz greatly excelled. As a composer he had written over 50 works by 1886 and on 21 March 1887 performed his first concert of entirely his own compositions at the Salon Romero (Barulich, 2010). As a concert pianist, Albéniz received great acclaim and became known as the "Spanish Rubinstein", with his concert

career peaking in 1889 when he toured extensively throughout Europe (Baytelman, 1993:6).

From 1890 to 1893 Albéniz lived in London, and began to compose more, specifically for the stage (Baytelman, 1993:6). He turned down an offer to become the conductor and composer of *The Prince of Wales Theatre*, and instead moved his family first to the warmer climate of Spain due to his poor health and later to Paris (Baytelman, 1993:6). By this time, he had made his own "pact of Faust", which was the signing of a contract that stated that Albéniz would set to music the writing of wealthy lawyer and amateur poet, Francis B. Money-Coutts, in exchange for financial support (Istel & Martens, 1929:136). While this contract has been considered to be a poor decision on the part of Albéniz, the terms of the contract were standard for the time, and the result was that Albéniz received much needed financial aid (Clark, 1992:470).

In 1897 he was appointed as a substitute professor of piano at the Schola Cantorum in Paris, but was forced to resign from this post in 1900 due to his poor health (Barulich, 2010). From the time when he moved to Paris in 1893, we see a new phase in his music development, and in 1905 he begins to work on his masterpiece, *Iberia* (Baytelman, 1993:6). Clark considers this piece of music to be the pinnacle of the compositional career of Albéniz, as it combines technical virtuosity, associated with Liszt, with European musical trends but with a uniquely Spanish flavour (Clark, 1999:223). Shortly after completing this work, Albéniz died of Bright's Disease - a disease of the liver - on 18 May 1909 in Cambo-les Bains, France (Baytelman, 1993:6).

2. Albéniz's Compositional Style

Albéniz's music can essentially be divided into three periods, based on chronology and compositional development. The first period and developmental category features works composed up to 1880s, which are generally simple and short pieces, inspired by Chopin, Schubert and Liszt. The second period and category, which dates from the 1880s until 1896, and in which *Granada* was composed, is a stage in which we see Albéniz composing in a traditionally Spanish style. The final period consists of the compositions that were conceived after he moved to Paris and which were inspired by the new musical

trends to which Albéniz was exposed. His most famous work for solo piano, *Iberia*, falls into this last period and developmental category (Baytelman, 1993:9).

The middle stage, in which Albéniz began to look to traditional Spanish music for sources of inspiration, shows how great an impact Felippe Pedrell had on him. Pedrell often commented that he gave little formal compositional training to Albéniz, who was not inclined to obey theoretical or compositional rules (Baytelman, 1993:13). Thus it would seem that it was not so much Pedrell's composition lessons that inspired Albéniz, but rather Pedrell's ideas regarding Spanish nationalism and a greater appreciation of Spanish music.

While this shift towards Spanish music certainly changed the colour of Albéniz's music, the works of this period are quite uncomplicated. Towards the end of his life, while living in France, Albéniz wrote of these works:

> This music is a little infantile, simple, spirited, but in the end our Spanish country is also somewhat this way...In all of these I now notice that there is less musical skill, less of the 'grand idea' but there is more passion, sunlight, and the taste of olives. (Yates, 2002:2-3).

Works from this period show his fondness for Andalusia and its Moorish heritage, and his musical message in these works is to create a nostalgic feeling for an ancient Spain, reminiscent of its Moorish heritage (Yates, 2002:5).

2.1. Melody

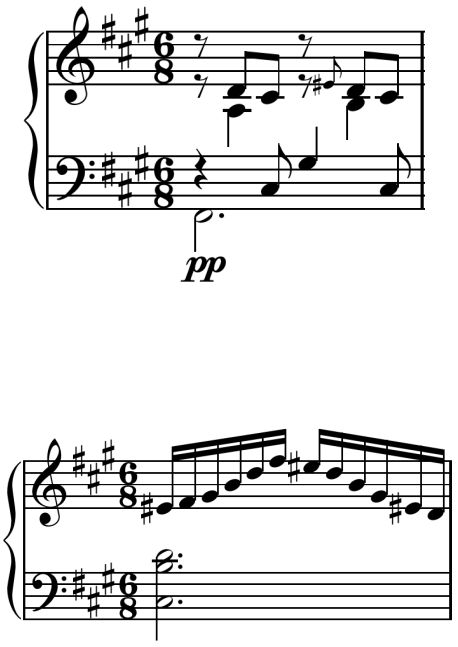
Unlike Felippe Pedrell, Albéniz never directly copies folk tunes in his melodic material, but rather writes melodies that are reminiscent of Spanish folk music (Clark, 1999:56). The composer commented on this aspect of his melodic writing, saying: "I never utilize the 'raw material' in crude state...I prefer to suggest our national rhythms, and infuse the spirit of our national melodies into my music." (Yates, 2002:6).

The two most note-worthy aspects of Albéniz's melodic writing are the use of the augmented second interval, and the use of ornamentation to recreate the sound of melismatic Moorish and traditional flamenco singing. The augmented second is a common interval in traditional flamenco music, with roots stemming back to early Arabic music

(Baytelman, 1993:15). The Arabic influence in Spain has shaped much of Spanish culture art and the Moorish influence can be heard in traditional flamenco music, in the early flamenco slave-songs, as well as in the work of Spanish Romantic composers like Albéniz and Tárrega. In short, the Moorish vein can be traced through much of Spain's architecture, such as the palace of Alhambra, to the music of Francisco Tárrega.

The following two musical examples will illustrate both of these trends:

Ex. 2.2.1: The use of the augmented second interval in Albéniz's *Mallorca,* op. 202

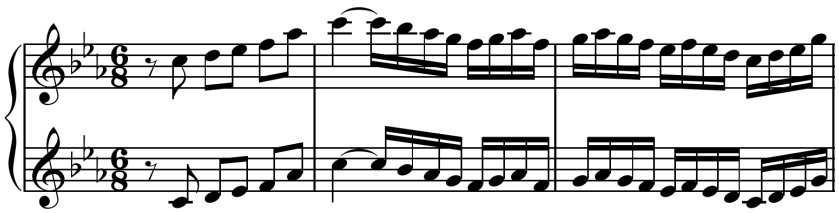


The E# -D movement in both of the above examples show the use of the augmented second in Albéniz's melodic writing.

Another common stylistic characteristic of Albéniz's melodic composition is the use of highly ornamented melodic lines, imitating the sound of traditional flamenco singers. A genre of traditional flamenco, known as *cante hondo*, features singers singing long melismatic lines, often with Phrygian inflections (Katz, 2011). This melancholic style of

singing is imitated in Albéniz's melodies, invoking an Andalusian character without directly copying traditional flamenco melodies.

Ex. 2.2.2: The use of melismatic melodies in Albéniz's *Sevilla* from *Suite española,* op.47

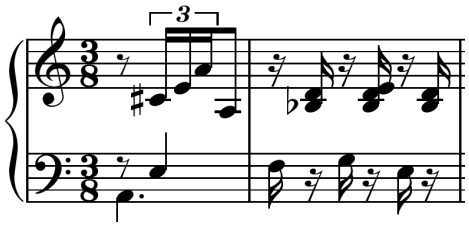


The use of this melismatic style of melodic writing is reminiscent of Moorish Spain, and common in the music of Albéniz (Baytelman, 1993:13).

2.2 Rhythm

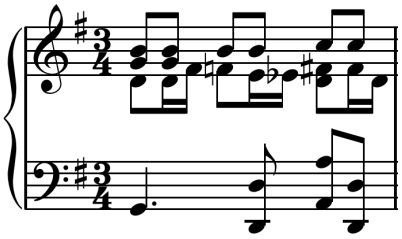
One of the most well-known aspects of Spanish culture is traditional flamenco dancing, which features many different dances to many different rhythms. Albéniz, although from the northeast province of Cataluña, was greatly inspired by the music and dances of southern Andalusia (Bream, 1985). Albéniz most often incorporates rhythms of the *fandango, seguidillas* and the *bulerias,* and occasionally uses the *jota*, which originates from Aragón in the north (Baytelman, 1993:14). He uses the *malagueña* with aplomb in *Rumores de la caleta* from the set *Recuerdos de viaje* ("Travel Impressions"), op.71, beginning this piece with a rhythm typical of the *malagueña* (Baytelman, 1993:14).

Ex. 2.2.3: Example of the use of the *malagueña* rhythm in *Rumores de la caleta* from *Recuerdos de viaje*



Another dance rhythm used by Albéniz is the *sevillanas*, and which is most prominent in his composition *Seville* from *Suite española.* The *sevillanas* dance – as its name indicates - hails from Seville, and tends to be more flamboyant, in 3/4 meter (Starkie, 1958:115).

Ex. 2.2.4: The use of the *sevillanas* dance rhythm in Albéniz's *Seville* from *Suite española*



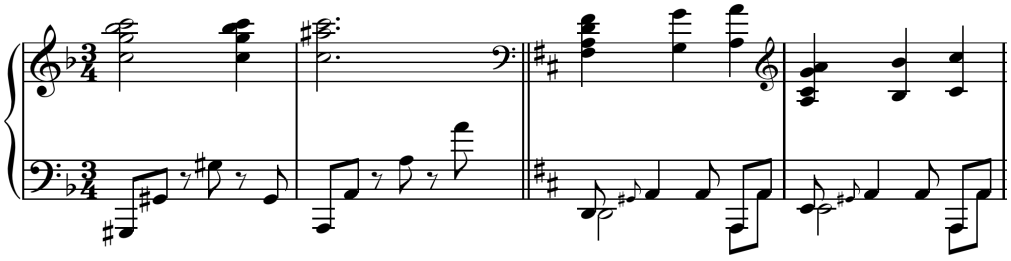
2.3 Harmony

Albéniz tended to use harmony that was simpler than that used by his contemporaries. In the first two stages of his compositional development, Albéniz used traditional Western harmony, and was particularly inspired by Chopin (Yates, 2002:8). This can best be seen in *Granada,* where Albéniz seldom deviates from standard three-note chords. After moving to Paris in 1893, the influence of the French impressionists, like Debussy and Fauré,

began to reflect in the music of Albéniz, and is very prevalent in his masterpiece, *Iberia,* composed in this period (Clark, 1999:199).

Although Albéniz's earlier harmonic use is traditional, his use of modulation to the tonic major or minor[2]is seldom seen in traditional European harmony and is something which is peculiarly Spanish, appearing often in the music of Tárrega and Granados. This form of modulation can be seen in works of Albéniz, such as *Granada, Mallorca* and *Córdoba.*

Ex. 2.2.5: The modulation from tonic minor to tonic major in *Córdoba*



In the example above, Albéniz's move from traditional harmony to a more advanced harmonic language becomes evident. *Córdoba,* the fourth piece in the *Chants d'Espagne* was composed while Albéniz was in France. Thus, although the piece has a Spanish title[3] and invokes images of Spain, the piece nonetheless reflects a more advanced harmony due to the influence of his French contemporaries (Clark, 1999:250).

2.4 Texture

The use of guitaristic techniques on the piano is a central aspect of Albéniz's compositional style, and is present throughout all three periods of his development (Fineman, 2004:12). Due to Albéniz's love for Andalusian Spain and its inherent Moorish influence, his music contains a flamenco-like atmosphere, which is derived from guitaristic techniques (Yates, 2002:6).

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[2] Modulating from, say, E Major to E Minor, or vice versa.

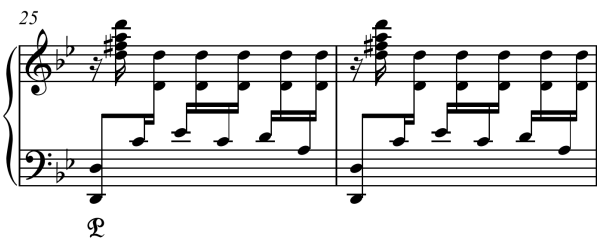
[3] Its title, like all those of the *Suite española,* is derived from a town in Spain.

It is this aspect of his music that has gained Albéniz fame among performers other than pianists. Famous guitar virtuoso, composer and rumoured friend of Albéniz, Francisco Tárrega, transcribed Albéniz's *Suite española* for the guitar, making movements, such as *Granada*, *Asturias* and *Sevilla* cornerstones of the guitar repertoire and thus exposing Albéniz's music to players and audiences, who would have otherwise probably not have heard it (Yates, 2002:1).

The guitar is the national instrument of Spain, and one generally associates Spanish music with the guitar, and vice versa. Albéniz was certainly not the first keyboard composer to use guitaristic techniques in his music, as this can be discerned in the works of Scarlatti and Debussy (Baytelman, 1993:16). Albéniz's compositions have a clear melody and accompaniment and avoid extreme registers, making them even more suited to the guitar (Clark, 1999:56). He regularly interweaves guitar techniques, such as *punteado* (plucking) and *rasgueado* (strumming).

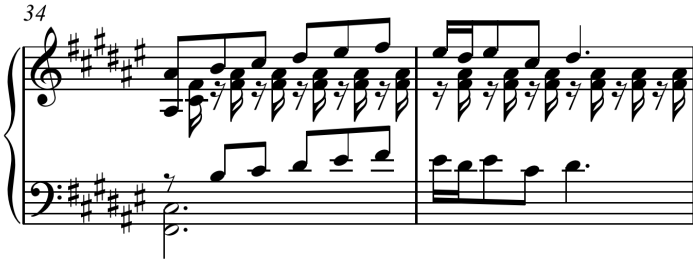
Many of these guitaristic features are found in *Asturias*, the fifth movement of the *Suite española.* This work begins with a melody set against a hypnotic one-note accompaniment, which is easy to recreate on the guitar by playing the pedal point on an open string, freeing up the left hand for the melody. It is for this reason, as well as the difficulty presented to guitarists to play pieces with Bb and Eb - due to the open strings B and E - that guitarists perform this piece in E Minor, whereas the original composition – for the piano - is in G Minor. This theme is rhythmically developed with the use of triplets, and then massive *rasgueados* on the dominant chord at Bar 25. While pianists break the chord between the two hands, guitarists are able to play it together, giving this music even more rhythmic cohesiveness.

Ex. 2.2.6: The use of rasguedo imitation in *Asturias*



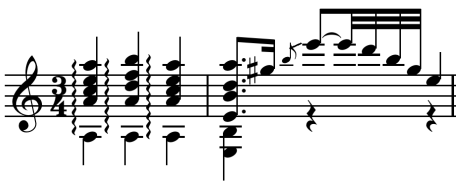
The use of a melody against a two-note chordal accompaniment is a common guitaristic technique, and is used extensively in the major section of *Mallorca.* [4]

Ex. 2.2.7: The imitation of guitaristic techniques in *Mallorca*



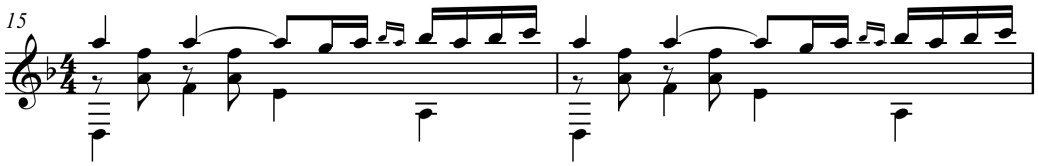
Both of the above mentioned guitaristic elements are seen in the Spanish Romantic guitar compositions of Francisco Tárrega. This shows the influence of the guitar's sound on Albéniz, and how this influenced his compositional style.

Ex. 2.2.8: The use of rasguedos in Francisco Tárrega's *Gran Jota Aragonesa*



[4] Which is another example of Albéniz modulating to the tonic major

Ex. 2.2.9: The use of a melody set against a two-note chordal accompaniment in Francisco Tárrega's *Capricho arabe*



The use of guitaristic techniques and Andalusian character in Albéniz's compositions is not just textural, but permeates his rhythmic and melodic style. The use of flamenco dance rhythms is very guitaristic, as well as the use of melismatic melody lines.

3. The Application of these Compositional Characteristics in *Granada*

The compositional style of Isaac Albéniz can be seen in *Granada,* the first movement of the *Suite española* op.47. The *Suite española* consists of eight discrete pieces, which were put together in 1887 to pay homage to the Queen of Spain (Baytelman, 1993:43). Each movement is a musical description of its namesake, making the suite as a whole a musical painting of all of Spain.

The city of Granada has great cultural and historical importance to the Spanish people. Granada is a city in the Andalusian province of Spain in the south, and was the last Moorish stronghold in Spain (Chase, 1959:16), until in 1492 the Moors were defeated by Ferdinand II and Isabel I (Fletcher, 1992:42). Culturally, Granada has much significance and has been a point of inspiration for many artists, both Spanish and non-Spanish. It is in Granada that we find the splendid Alhambra palace, This pinnacle of Moorish accomplishments inspired probably the most famous work for the solo guitar, *Recuerdos de la Alhambra* (Memories of the Alhambra) composed by Francisco Tárrega, thereby immortalizing its physical structure. For Isaac Albéniz too, Granada was a very important place. Although he was not born there nor spent a large amount of time there, Albéniz always felt at home there (Chase, 1959:151). This love for the beautiful city was

eternalised by the poet Francisco Alarcón de Icaza, when, in a poem about a blind man, he wrote: “Dale limosna, mujer, que no hay en la vida nada como la pena de ser ciego en Granada.” (Give him alms, there is no worse fate than to be blind in Granada).[5]

It was within this context that Albéniz composed *Granada* in 1886. The subtitle of this piece, *Serenata* or “Serenade”, indicates that Albéniz was aiming to create a song-like work, with a focus on melody rather than rhythmic drive, typical of his compositions based on dance rhythms (Clark, 1999:65). The opening section in F Major represents the leisurely life of the citizens of Granada, as well as the presence of picturesque natural scenes, such as the gardens of *Generalife*. In a letter to his friend Enrique Morgas, Albéniz writes:

> I live and write a Serenata, romantic to the point of paroxysm and sad to the point of despair, among the aroma of the flowers, the shade of the cypresses, and the snow of the Sierra. I will not compose the intoxication of a collective juerga (a flamenco party). I seek now the tradition, which is a gold mine....the guzla (Arabic instrument) the lazy dragging of fingers over the strings. And above all, a heartbreaking lament out of tune...I want the Arabic Granada, that which is all art, which is all that seems to me beauty and emotion, and that which can say to Catalonia: Be my sister in art and my equal in beauty. (Clark,1999:65)

This quote shows many of Albéniz’s characteristics. In addition to the intention that this piece should be more tuneful than rhythmic, Albéniz is following a typically Romantic music tradition by drawing inspiration from nature, as was done by Schubert, Brahms and Mahler (Burkholder, Grout, Palisca, 2006). Finally, it shows that Albéniz was trying to emulate a plucked string instrument in this work. In the quote he cites the *guzla*, but one could argue that he had the sound of the guitar in his mind’s ear, as it was the traditional instrument of Spain.

Melodically, the F Minor section displays both the use of the augmented second and the use of melismatic melody writing. These two melodic characteristics, as well as the use of the arab-esque harmonic minor scale give this section its Moorish quality (Clark, 1999:67).

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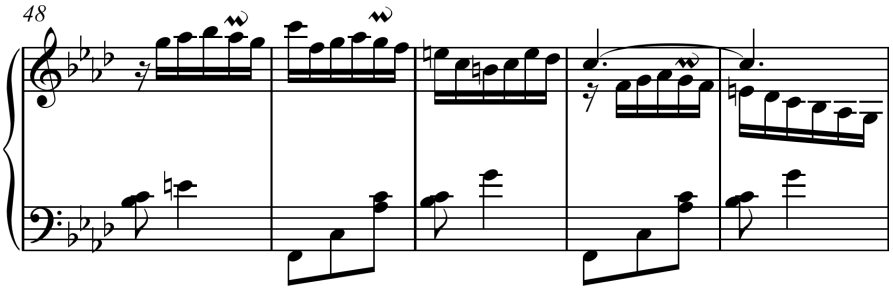
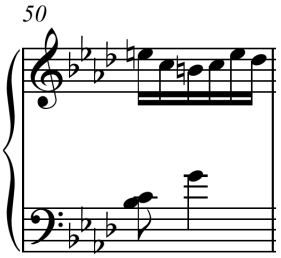
[5] From the DVD about Segovia called “Los Olivos”, 2005.

Ex. 2.3.1: The use of melismatic melodic writing in the F Minor section of *Granada*



In this example, the melody in the right-hand is melismatic, and also shows the use of F harmonic minor to create an Arabic character.

Ex. 2.3.2: The use of the augmented second interval in the F Minor section of *Granada*



In this example the augmented second is between the E natural and Db. This melodic movement is common both in traditional flamenco music and in the music of Albéniz.

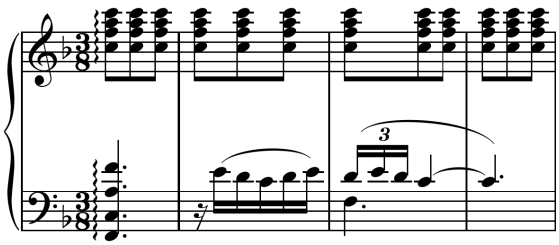
Like all the works in the *Suite española,* this work is in triple meter, which is very typically Spanish. Nonetheless, rhythmically, *Granada* differs from the other works in the *Suite española* because, as the title *Serenata* suggests, it is not based on a traditional flamenco dance rhythm. In this respect *Granada* stands out in the *Suite española.*

The harmonic language of Granada is not complex, particularly if one considering that it was composed over 20 years after the premier of Richard Wagner's *Tristan und Isolde*. In the opening F major section (Bars 1-40) the harmony is primarily tonic and dominant seventh chords, with the occasional variation. Bars 41-60 feature much of the same harmony. Throughout the piece, with the exception of a few bars, the chords are standard three-note chords.

It is in the modulations of *Granada* that Albéniz's harmonic compositional style becomes evident. Although the piece starts in F Major, it modulates to the tonic minor of F Minor at Bar 41 and then back to F Major at Bar 53. This is a common harmonic practice, not just in the music of Albéniz, but in Spanish music, and is a characteristic typical of the compositions of Francisco Tárrega.

Granada features many instances wherein Albéniz imitates guitaristic effects on the piano. The first is the use of the rolled chords in the opening section.

Ex. 2.3.3: The imitation of guitaristic effects through rolled chords in the opening section of *Granada*

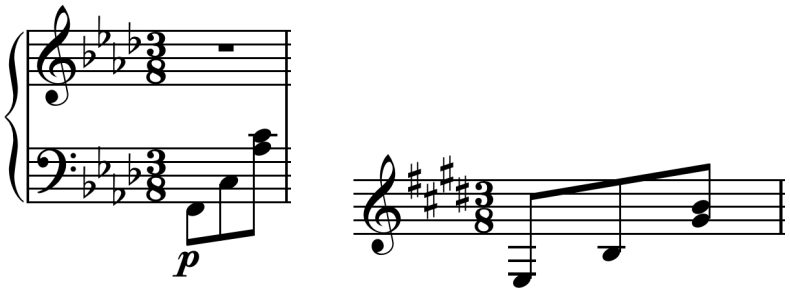


This effect is used often in the work to imitate, in Albéniz's own words, "the lazy dragging of fingers over strings" (Clark, 1999:65).

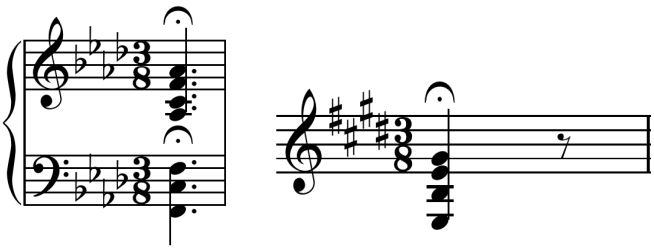
The intervals used in *Granada* are also guitaristic. The use of fifths and fourths make this piece easier to transcribe, as these intervals fall either on open strings, or comfortably

under the left-hand. This can be seen in two places: in the beginning of the minor section (Bar 41) and in the very last bar.

Ex. 2.3.4: Bar 41 of the piano score and the Tárrega transcription



Ex. 2.3.5: Bar 164 of the piano score and the Tárrega transcription



In both of these examples the guitar transcription falls mainly on open strings. These examples are not only easy to play, but are very distinctive to the guitar, and thus voicing chords in this manner is a very guitaristic technique.

The versatility of Albéniz's music reflects the versatility of his musical aspirations and his musical trajectory, from child virtuoso, to mature concert pianist and finally profound composer. His work varies from light salon music, to Spanish nationalist, to complex and European in nature. There are thousands of recordings of his works, for solo piano, solo

guitar and two guitars, indicative of the fact that his music is passionate, moving and beautiful. His status in the music world is thus deserved.

4. The History of Guitar Transcription and Guitar Transcribers

4.1. Reasons for Transcription

The practice of transcribing music for an instrument or instruments other than that originally intended is one that is by no means unique to the guitar. Throughout history there are numerous examples of music being transcribed for alternative instrumentations, such as orchestral reductions for piano, or the transcription of traditional folk songs.

Very often transcription occurs as a result of new instruments being built, which replace old ones. The most prominent example of this is of course the design of the piano, requiring music that had been originally written for the harpsichord to be transcribed for the piano. This development is also discernible in the guitar repertoire, with a great deal of works by composers such as Sylvius Leopold Weiss, Johann Sebastian Bach and many others being transcribed for the guitar, which were written for its ancestors, the lute and the vihuela.

Transcriptions are also done so that a piece of music can be played on alternative instruments, which not only gives the piece added longevity and versatility, but also expands the repertoire of the instruments for which it is transcribed.[6] Arguably the most famous example of this practice is the transcription of Johann Sebastian Bach's *Chaconne* for violin, which was transcribed for the piano by Ferruccio Busoni (1866-1924). In fact, this transcription is so well-regarded, that Andrés Segovia transcribed Bach's *Chaconne* for the guitar (Betancourt, 1999:ii).

Transcription for the guitar has been done for approximately one hundred years, and forms an important part of being a guitarist because many of the pieces in the guitar's repertoire are transcriptions. The art of guitar transcription has been developed through the work of various transcribers.

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[6] It is interesting to note that in the case of transcription for the guitar there is a third reason for transcription, which is to add to the repertoire more works by famous and well-respected non-Spanish composers, in order to garner more respect for the instrument.

4.2. Napoléon Coste (1805 - 1883)

The first person to transcribe music for the guitar, in its current design, was Napoléon Coste (1805 - 1883) (Stenstadvold, 2011). Although composers, such as Fernando Sor (1778 - 1893) and Mauro Giuliani (1781-1829) used the themes of other composers, such as Mozart and Rossini respectively, Coste was the first to transcribe an entire piece for the guitar. Coste was a pupil of the virtuoso, Fernando Sor, and was not only a formidable composer and guitarist, but also transcribed music for the baroque guitar, which was written in tablature form (Coste, 1991:6).

4.3. Francisco Tárrega (1852 - 1909)

Although not the first to transcribe for the guitar, arguably the best known and certainly the most adventurous of transcribers was Francisco Tárrega (1852 - 1909). Tárrega was born in Villareal in Spain in 1852 to a working-class family (Nock, 1983:22). He first learned to play the guitar from the blind guitarist Manuel Gonzalez, and although this quickly became his passion, his father forced him to learn the piano as there were more career opportunities as a pianist than as a guitarist (Schulenburg, 1998:27). Thus he mastered both the guitar and the piano at a very early age, and this advanced knowledge of the piano would help him not only achieve extremely high levels of expressiveness as a guitarist, but also in his transcriptions of piano music.

Tárrega met the highly acclaimed guitarist and teacher Julián Arcas (1832-1882) in 1862, and even though it is disputed whether Tárrega ever actually studied under Arcas, what is certain is that Arcas inspired Tárrega a great deal (Nock, 1983:23).

In 1869, Tárrega travelled to Seville where the renowned guitar luthier, Antonio Torres (1817-1892), was living at the time (Heck, 2011). The instruments produced by Torres enabled the expressiveness Tárrega had always desired, and in his lifetime played three Torres instruments (Wade, 2001:96).

At the age of 22, Tárrega entered The Royal Conservatoire in Madrid, studying piano and harmony (Schulenburg, 1998:29). Although he achieved good results there,, his first love and passion was always the guitar, and he thus began his career as a concert guitarist.

This career choice was a daunting prospect, as at that stage the guitar had lost favour and respect amongst musicians, seen solely as an instrument for the salon (Bobri, 1972:23).

As a performer, Tárrega toured through Spain, as well as through Europe and The United Kingdom. It was at this point that Tárrega began to focus his attention not only on performing, but on expanding the guitar's thin repertoire. He did this not only by composing many works for the guitar, but by transcribing the music of great composers such as Johann Sebastian Bach (1685-1750), Ludwig von Beethoven (1770-1827), Robert Schumann (1810-1856) and many others (Schulenburg, 1998:31). Tárrega was the first guitarist to be attracted to music outside of guitar music (no doubt due to his training at The Royal Conservatoire) and wanted to bring these qualities into the world of the guitar (Wade, 2001:99). Tárrega was particularly enamoured with the music of Fryderyk Chopin (1810-1849), whose influence can be seen in Tárrega's many Mazurkas, such as *¡Adelita!*. In this piece Tárrega uses the Polish Mazurka to express very Spanish sentiments (Wade & Yates, 2008).

By 1884, at the time known as the "Saraste of the guitar" he moved to Barcelona and by taking on more affluent students, he gained a greater degree of financial comfort (Nock, 1983:25). He continued to perform, but instead of a busy touring schedule to the great concert halls of Europe, he chose to perform locally in small and intimate settings. It is believed that this is partly because Tárrega was incredibly shy, but is more attributable to his decision not to play with his finger nails, which meant that he was unable to achieve the volume required for concert halls (Pujol, 1960:49).

By 1906, due to a rigorous practice routine, Tárrega suffered a break-down. At this point mostly blind and chain smoking, his health continued to deteriorate, until his death in 1909 (Nock, 1983:25).

Tárrega's total output is divided into four volumes, called *Opere per chitarra*, with volumes one and two consisting of Preludes and Studies, and volumes three and four dedicated to transcriptions and his original compositions. Tárrega's compositions are certainly outside of the mainstream of the time (Wade & Yates, 2008). The exciting harmonic and formal advances in music being made at the time did not permeate Tárrega's compositions, which remained simple and almost folk-like in their harmony and overall structure. Much of

Tárrega's output is either in the form of Studies to help solidify the guitar technique, or short miniatures, named after students and family (such as his compositions *Maria* and *Marieta*).

Tárrega was more influenced by the Moorish culture than he was by the new grounds that his contemporaries were breaking. From the Moorish occupation of Spain in the Eighth Century until 1492, Spain had a strong connection to Moorish culture (Fletcher, 2000:63). This naturally effected Tárrega's compositions, and we can see the Moorish influences in his greater works, such as *Danza Mora* (Moorish Dance), *Capricho Arabe* (Arabian Caprice) and in his most famous composition: *Recuerdos de la Alhambra* (Memories of the Alhambra) composed in honour of this establishment.

As a transcriber, Tárrega is without a doubt the most bold. Before him, the focus had been on transcribing for the guitar music from the Baroque period, which was played on instruments similar to the guitar. Tárrega was the first to transcribe, for the guitar, music that had originally been conceived for instruments or ensembles far removed from the guitar, such as piano music, as well as extracts from operas and orchestral works. The music he transcribed was from a world of music previously considered too different to what the guitar was considered capable of. Even the transcribers who came after Tárrega did not rival his adventurousness in transcription. Although they did transcribe music from instruments such as the piano, violin and cello, these were either Baroque or Renaissance works, or were works that were of Spanish origin. Tárrega was unique in that he transcribed music by composers such as Richard Wagner (1813-1883) and Giuseppe Verdi (1813-1901) whose music is neither Spanish nor guitaristic, and is transcribed with elegance and aplomb (Rings, 2003:193).

That is not to say that Tárrega neglected the music of his fellow Spaniards. He was the first person to transcribe the music of Isaac Albéniz (Clark, 2010:9). So good were these transcriptions, that Albéniz praised Tárrega for them, saying that the transcription of *Granada* from his *Suite española* was in fact better than the original piano version as it was closer to what Albéniz had originally conceived (Nock, 1983:39). His talent for transcription of Spanish piano music is evident in the fact that, unlike many transcriptions such as orchestral reductions for the piano, Tárrega's transcriptions of these works add extra charm to the music. As the great Spanish musicologist and Nationalist Felippe Pedrell wrote of Tárrega:

> He gave the music of his instrument - so frail of body, but of spirit so sonorous and expressive - wonderful breadth and plentitude of compass, and the art stirred the spirit of the composer, opening up to his inspiration cast horizons. That is why the development of the classic style in modern compositions gives to the works the qualities which exalt and throw into relief the values of the instrument. Did not Debussy see in the art of Tárrega both orchestral effects and organ sequences? (Pedrell quoted in Nock, 1983:26)

The classical guitar repertoire of today is largely due to revolutionary guitar design of Antonio Torres and Tárrega's formalisation of the required technique. From the advances in techniques, such as tremolo, *apoyando* and the use of the third finger on the right hand, to his compositional use of ornamental effects, such as *glissandi*, turns and harmonics, all these permeated his transcriptions. Although he contributed to what is now the standard way of playing the classical guitar - which during his lifetime was a whole new approach to the instrument - many believe that Tárrega's greatest contribution was his transcriptions. John Duarte (quoted in Nock, 1983:41) wrote:

> I think that the most important single thing that Tárrega did was to establish an art of arranging for the guitar. The real art of taking a piece of music written for some other medium and transferring it to the guitar had not existed before. Lutenists used to do it. For example, Dowland would change his lute songs into solo pieces. Lutenists would take things like vocal works and arrange them for the lute. And of course other music was used, for example, by Giuliani in "Rossiniane" where he borrowed themes from Rossini. But the Tárrega idea of putting music straight on to the guitar was a new thing.

It is without doubt that Tárrega created a guitar culture which had simply not previously existed: an instrument to be taken seriously, a culture of high-level performance and technique and the constant expansion of its formerly meek repertoire. As his pupil Emíli Pujol (quoted in Nock, 1983:26-27) wrote: "All guitarists of the present follow, from near or far, the influence of Tárrega on the guitar."

After his death, Tárrega's pupils continued his legacy, promoting the guitar to new heights. His transcriptions inspired many not only to continue the practice of guitar transcription, but to compose original music for the guitar (Nock, 1983:35). As Andres Segovia (quoted in Nock, 1983:40-41) said:

> One who assumes the responsibility of transposing works for the guitar should not only be a magnificent instrumentalist, who knows all the resources of the instrument, but he should be trained in all the rules of music...If one examines the transcriptions of Tárrega one is struck by

> his ingenious ability to find the same equivalents as would a great poet in translating from one language to another the poesy of another great poet. Transcribing is not merely passing literally from one instrument to another. It means to find equivalents which change neither the aesthetic spirit nor the harmonic structure of the work being transcribed.

The next important figures in the practice of guitar transcription were two of Tárrega's pupils: Miguel Llobet and Emíli Pujol.

4.4. Miguel Llobet (1878 - 1938)

Miguel Llobet was born in Catalonia in 1878 into an artistic family. His first guitar teacher was a local teacher by the name of Magin Alegre, who soon saw Llobet's talent and thought it best for young Miguel to have lessons with Tárrega, who at that stage was the undisputed master of the guitar (Purcell, 2011).

Under Tárrega's instruction, Llobet grew into a fine guitarist, making his first public appearance at the age of 22, and in 1903 performing for the Spanish Royal Family (Nock, 1983:44). A year later Llobet moved to Paris, where his musical style changed from Spanish Late-Romanticism to Impressionism, which was becoming the vogue in France (Nock, 1983:44). In Argentina he became particularly renowned, heavily influencing the development of the classical guitar in that country (Hodel, 1998:4). Although he traveled throughout the world before, during and after World War I, Llobet was mainly based in South America (and particularly Argentina) and France, and in 1925 made the first electric recordings on the classical guitar, which have recently been re-released (Purcell, 2011).

At the age of 55, Llobet retired from performing. The Spanish Civil War of the 1930s left Llobet disillusioned, financially constrained and generally apathetic (Nock, 1983:46). He died in 1938 in an explosion during an air raid on Barcelona.

One cannot help but compare the roles played by Llobet and his predecessor and former mentor, Tárrega. Although their relationship became strained, it is clear that Llobet admired his former teacher, even though he had chosen to do some things differently. On the comparisons between Llobet and Tárrega, Carlos Bonell (quoted in Nock, 1983:47) wrote:

> Although many of Llobet's compositions have more substantial language than Tárrega's, his influence was still more as a player. Tárrega was very ill during the last ten years of his life and therefore from 1900 onwards Tárrega had no impact as a player, but Llobet did, and was really coming into his own...

Although Llobet did compose and transcribe, comparatively his output was smaller than that of Tárrega. That having been said, when he did compose or transcribe the results were such that he was described by Andres Segovia (quoted in Nock, 1983:54) as "a resourceful harmonist and also a fine transcriber".

His most famous works are without question his *Diez Canciones Populares Catalanas*, ten pieces for solo guitar, based on traditional Catalonian folk melodies.

However it is widely considered that Llobet's biggest downfall was that he made almost no effort to encourage composers to compose new works for the guitar. While in France he made friends with famous French composers Claude Debussy (1862-1918), Maurice Ravel (1875-1937) and Gabriel Fauré (1845-1924) all of whom admired him as a guitarist and none of whom he encouraged to compose for the instrument. Particularly impressed with both him and his instrument was Debussy, who was enthusiastic to compose for the instrument. His enthusiasm was deflated by Llobet, who said that the guitar was too complex for which to compose unless one was a master of its technique (Nock, 1983:52-53). Essentially, Llobet was primarily a performer, whose few compositions and transcriptions, although leaving their mark on the repertoire, seem dwarfed by his contribution to making the guitar an instrument to be taken seriously. Carlos Bonell (quoted in Nock, 1983:53-54) said of Llobet:

> Unfortunately there must have been something in Llobet's character, or a lack of ambition, that he was a bit too parochial, because Llobet had it within his grasp to have Debussy write for him...Segovia inspired all the Spanish composers of his generation but Llobet didn't. But I've always heard that Falla wrote the Homenaje for Llobet...If you look at Llobet's concert programmes, they have scarcely an original piece written in his time.

Llobet was also closely connected with many of his Spanish contemporaries, including Enrique Granados (1867-1916), Isaac Albéniz and Manuel De Falla (1876-1946). In fact of all these composers, it was only De Falla who composed anything for Llobet, composing *Homenaje "Le Tombeau de Claude Debussy"* (Nock, 1983:53). This is unfortunate because these composers greatly admired Llobet, and would more than likely have

composed for the instrument had he encouraged it. Albéniz (quoted in Yates, 1999:7) said of Llobet:

> Malats, a Catalan, interprets like an Andalusian; Granados, from Lleida, becomes absorbed like no one else in the melancholy of the Andalusian fields, Miguel Llobet, the Barcelona guitarist bordering on the wondrous, surprises, not with Gypsy rhythms, but rather in the way he impresses on the strings of his guitar a stamp of elegant authenticity that is amazing.

4.5. Emíli Pujol (1886-1980)

The other pupil of Tárrega who contributed notably to the practice of guitar transcription was Emíli Pujol (1886-1980). Pujol was born in Spain and lived in Barcelona, studying at the National Music School.

Pujol became a guitar pupil of Tárrega's, after meeting him at a bandurria[7] recital in Paris (Schechter, 2011). Once Pujol had entered Tárrega' study, he discontinued playing the bandurria and turned his focus on the guitar (Heck & Purcell, 2011). He studied with Tárrega from 1902 until the maestro's death in 1909, and during this time made a name for himself as a virtuoso, touring through his native Spain and abroad (Nock, 1983:56). He settled in Paris in 1922, where he became known not only as a prominent performer but as an excellent teacher, devoutly teaching the Tárrega method of guitar playing (Nock, 1983:56). Pujol published an extended essay named *Escuela razonada de la guitarra, basada en los principios de la técnica de Tárrega* ("School of Guitar based on the principles of the technique of Tárrega"), which is not only an excellent guide to guitar technique, but is also as a *hommage* to his teacher (Wade & Yates, 2008).

As a composer, Pujol is not highly regarded. Although he did compose over 100 works, these are seldom performed works and seem to have had little influence on subsequent composers. His transcriptions are of higher regard. After seeing an ancient vihuela in a museum in Paris, Pujol had one built for him and began a revival of the vihuela (Nock, 1983:59). This revival took form in his teaching of the vihuela and giving vihuela recitals, as well as transcribing vihuela compositions for the guitar. These transcriptions have been published as *Bibliothèque de musique ancienne et moderne pour guitare* (Library of Ancient and Modern Music for the Guitar), which contains over 300 transcriptions and arrangements (Heck & Purcell, 2011).

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[7] The bandurria is a guitar-like instrument on which Pujol was proficient.

4.6. Andrés Segovia (1893-1987)

Born a few years after Llobet and Pujol was the man who is considered to have contributed more to the guitar than any other in history: Andrés Segovia. Segovia is credited to have not only taken the classical guitar to greater concert heights than Llobet and Tárrega combined, but was largely responsible for the expansion of the guitar's repertoire, as well as forcefully insisting that the public view the guitar as a serious instrument.

Segovia was born in Linares in Spain in 1893. His family soon moved from the small mining town to Granada, where Segovia grew up. Segovia was offered lessons in the piano and the violin, however he refused these, being of the opinion that the local music teachers in these disciplines were not of a high enough standard (Segovia, 2005). Thus Segovia began to teach himself the guitar, describing himself as "...my own master and my own pupil" (Wade, 1983:84). He was a highly regarded performer who gave his first recital in 1909 and continued to perform up to his death in 1987.

As Segovia took a deeper interest in the guitar he realised much had to be done to improve the instrument's authenticity in serious musical circles. In the Christopher Nupen film, *Los Olivos*, Segovia said: "I had to rescue the guitar twice. First from the noisy hands of the flamenco players. Second from the poor repertoire it had."

Thus Segovia began to instill in the public the notion that the guitar was an instrument to be taken seriously. This was to be done by performing serious repertoires in concert settings. Segovia started transcribing music for the guitar with Bach's *Chaconne in D*, which generated much controversy at its 1935 premier in Paris (Gavoty, 1955:12). In *Los Olivos,* Segovia talks about how he was first drawn to the music of Bach for guitar transcription. However, the list of his transcriptions goes far beyond Bach, and he continued to transcribe well into his old age. Segovia also turned his hand to transcribing the music of Spanish composers, saying in *Los Olivos:* "...any Andalusian piece is written with the guitar in mind, and the transcription back to the guitar is a restitution."

He is responsible for the transcription of Isaac Albéniz's *Asturias*, which, although originally composed for the piano, has become better known as part of the guitar repertoire Although Segovia was not the first to transcribe this work, the first being Severino Garcia Fortea,

Segovia's transcription is more eloquent than Fortea's and has been used more widely (Wade, 1983:51).

Segovia also commissioned the composers of the day to compose works for the guitar. The first of these was Frederico Morreno-Torroba, who composed *Sonatina* for Segovia. Thereafter many others followed, including Joaquin Turina, Ponce, Mario Castelnuovo-Tedesco, and Heitor Villa-Lobos. De Falla's, *Homenaje Le Tombeau de Debussy,* which, although was composed for Llobet, is associated more widely with Segovia, who was the first to record it (Wade, 1983:61). In 1926, Schott published *The Segovia Collection*, which contained Segovia's transcriptions as well as original compositions that he had commissioned (Wade, 2011). In 1929, Heitor Villa-Lobos composed his *Douze Etudes* for Segovia, a set of 12 Etudes that aim to greatly improve guitar technique (Wade, 2011). He was prolific not only in commissioning solo works for the guitar, but also more grand-scale concerti, such as Castelnuovo-Tedesco's *Concerto in D* in 1939 and Ponce's *Concierto del sur* in 1941 (Wade, 2011).

Continuing the tradition of guitar development, Segovia took it further than his predecessors. Although his transcriptions were not as ambitious as Tárrega's, they have been more widely distributed through The Segovia Archives and have seen their way into more recital programmes and recordings. As a performer, he did what neither Tárrega nor Llobet could do, which was to bring the guitar to a concert stage, and perform with an orchestra, something previously considered impossible. However, his greatest achievement, one which neither Tárrega nor Llobet did (although in the case of Llobet, not for wanting of opportunity) was to commission new works for the guitar by contemporary composers, a tradition which has been continued by many great guitarists. Like Llobet, Segovia,was only too aware of the difficulties for a non-guitarist to compose for the guitar, ascribing the small guitar repertoire to this factor (*Los Olivos*). However, he also said in his autobiographies that he wanted to "act as their guide through the labyrinth of the guitar's technique" (Wade, 1983:51). Thus, we see that he assisted and edited many works by contemporaries, creating new and exciting works for the instrument.

4.7. Julian Bream (1933-), John Williams (1941-), David Russell (1953-) and Narciso Yepes (1927-1997)

After Segovia, the guitar and the practice of guitar transcription was followed by three guitarists from within the British Commonwealth: Julian Bream, John Williams and David Russel. Both Bream and Williams were primarily concert guitarists, however, their influence on the development of guitar transcription is noteworthy.

Bream was born in Battersea, England in 1933. His original instrument was the piano. However after showing an interest in the guitar, his father (an accomplished jazz guitarist) taught him to play jazz guitar (Nock, 1983:165). Bream's interest in jazz guitar remained with him for many years, however, after hearing Segovia's recording of Tárrega's *Recuerdos de la Alhambra* Bream decided that he wanted to be a classical guitarist. In the documentary about his life entitled *My Life in Music,* Bream comments on his experience on first hearing the classical guitar:

> It's very difficult to describe the magic of that record, because it was on an old 12-inch 78 record, and it was a combination of this old recording and the old ribbon microphones that they would've used in those days, that created a sound that was so mellifluous, it was, it was just magic. And still I can hear that recording, but its the sound that is the magic. The piece is very beautiful too, but its the sound, and it was that that grabbed me. And I never looked back..

In 1945, Bream, who with the exception of a few sparse lessons was mostly a self-taught classical guitarist, entered The Royal College of Music in London (Nock, 1983:165). He was unable to study guitar there as, at the time, guitar tuition was not offered there (Sensier & Wade, 2011). His career began to blossom with his first broadcast performance in 1948 followed by his performance of Rodrigo's *Concierto De Aranjuez* in 1951 at the age of 18 (Wade, 2008:31). These recitals earned Bream much respect and in 1958 he toured The United States of America and Canada (Nock, 1983:166).

Outside of the guitar, Bream is known as a fine lutenist. In 1950 he began to play the lute after meeting Thomas Goff, who not only built a lute for Bream but also organised concerts for the young performer (Wade, 2008:26). As a lutenist he has performed and recorded as a soloist, as well as with the famous tenor, Sir Peter Pears (1910-1986), and performs in his own ensemble, the Julian Bream Consort. These performances helped create a revival in Elizabethan music, and his work with Pears also inspired composers such as Sir Lennox

Berkeley (1903-1989) and Sir Michael Tippett (1905-1998) to compose music for the guitar and voice (Sensier & Wade, 2011).

Bream not only continued to tour and record, but he also followed in Segovia's footsteps by inspiring composers to compose for the guitar. While both Bream and Segovia approached composers from their own nationalities (British and Spanish respectively), the composer's who wrote for Bream were much more famous and respected than those who composed for Segovia. Among the composer's with whom Bream worked are, most notably, Benjamin Britten (1913-1976) who composed *Nocturnal after John Dowland,* Sir William Walton (1902-1983) who composed *The Five Bagatelles,* Sir Malcolm Arnold (1921-2006) who composed a guitar concerto, Sir Michael Tippett who composed *Blue Guitar* (Sensier & Wade, 2011). Non-British composers who composed for Bream include Cuban Leo Brouwer (1939-) who composed his *Sonata* and *Concierto elgiaco* for Bream, and Japanese Toru Takemitsu (1930-1996) who composed *All In Twilight* (Sensier & Wade, 2011).

In terms of transcription, Bream has published The Julian Bream Guitar Library, consisting of two books: the first containing transcriptions from the Baroque era, the second from the Classical era. These include the works of Mozart, Diabelli, Bach, Purcell and Buxtehude. He has also created his own transcriptions of the works of Isaac Albéniz and Enrique Granados, although these do not seem to be available for publication. Other transcriptions include Boccherini's *Introduction and Fandango,* originally for guitar and string quartet and transcribed for two guitars by Bream (Bream's humorous side can be seen in his DVD *iGuitarra!* in which they have filmed him playing both parts and have digitally placed the two Bream's next to one another), as well as Manuel De Falla's *The Miller's Dance* from his ballet *The Three-cornered Hat.*

The best way to summarise the contribution that Julian Bream made to the guitar as a whole is through the following quote by Carlos Bonell (quoted in Nock, 1983: 171-172):

> When you talk about England, you are talking about Julian Bream basically. He came out in the fifties and was able to harness a whole Renaissance of English composers, who, happily, were contemporary at the time.

One of Bream's contemporaries, and arguably the only person from Bream's generation with whom he can be compared is John Williams. John Williams was born in Melbourne, Australia in 1941, and has become known as a guitarist with incredible technical facility and as a very clean and accurate player.

His father was a jazz guitarist, and when Williams was five his father began teaching him classical guitar according to The Segovia Method (Nock, 1983:175). In 1952 Williams left Australia and moved to London, where in 1953 he met and performed for his hero Andrés Segovia (Nock, 1983:175). His father (quoted in Nock, 1983: 175) said the following of this first meeting:

> Segovia was touring with the Brazilian singer/guitarist Olga Coelho at the time, and we met them at the Piccadilly Hotel in London. John played Granados and Albéniz for them and they were astonished by his technique and interpretation. Segovia said to Coelho: 'Here is the one...here my successor'.

This is an achievement not just because the great maestro was impressed by Williams' playing, but because Williams, at the tender age of 12, showed the level of his virtuosity by playing pieces by Albéniz and Granados.

Like Bream and Segovia, Williams has commissioned works for the classical guitar, and like Bream and Segovia many of these are works by composers from in his case, his native land, Australia, including works by Philip Houghton (1954-) and Peter Sculthorpe (1929-). He has also commissioned works by Leo Brouwer, Toru Takemitsu and André Previn (1929-). Williams is also responsible for the revival of music by the Paraguayan guitarist/composer Agustin Barrios Mangore (Wade, 2011). As a transcriptor, he has turned his hand to works by composers such as Georg Philipp Telemann (1681-1767), Bach, Granados and Albéniz.

In Williams and Bream we see a new trend, which is the transcription of a pre-existing work, but the transcription of which is not published. Both Bream and Williams have rendered their own versions of the already transcribed works by Granados and Albéniz, however many of these renditions have not been published. Both Williams and Bream did a considerable amount of transcription work for their duo albums *Together* and *Together Again,* much of which has never been published.

This tradition has become all too common, with the consideration that any serious concert guitarist worth their salt will create their own versions of transcriptions, which are seldom published and sold for general consumption (Yates, 1999:5). That having been said, many guitarists have in recent years published their own versions of transcriptions. Cuban-born guitarist, Manuel Barrueco (1952-) has released his own editions, with his own fingerings, of Isaac Albéniz's *Suite española*[8] as well as works by Enrique Granados, Bach, and Astor Piazolla.

David Russell, born in Glasgow in 1953, has become a prominent concert guitarist and Grammy winner. His publications tend to focus primarily on music from the Baroque era, with transcriptions of works by Bach, Händel, Vivaldi, Scarlatti and from the Romantic era, selected works by Enrique Granados.

Another performer who contributed to a branch of guitar transcription was Narciso Yepes (1927-1997). Yepes has become famous not only for his playing, which goes directly against the overly embellished playing of his contemporary, Segovia, but also for his contribution to the development of the ten-string guitar. Because of the lack of overtones on notes without a corresponding lower string, Yepes felt it necessary to add another four strings below the bottom E string for extra resonance. This resonance he controls with his hands. The four strings are tuned (from bottom to top) C, A#, G#, F# and give all the notes on the guitar sympathetic resonances. Yepes also required music for this new type of guitar, and transcribed many works for the ten-string guitar, including works by Bach, Sor and Milan.

4.8. Stanley Yates

The final name which must be mentioned in any comprehensive study of guitar transcription is Stanley Yates. The author was privileged to have had email contact with Dr Yates, and all the information below was either provided to the author by Dr Yates through this medium of communication (25 March, 2011). or was retrieved from his website (www.stanleyyates.com). Born in England, Yates has received much recognition as a guitarist, as well as in the field of transcription. Currently working at Austin Peay State

[8] He played the fifth movement of the Suite, *Asturias,* in the back seat of a Lexus for a television advertisement for the same company.

University, Dr Yates has appeared with renowned musicologist Graham Wade on a DVD entitled *Tárrega: His Life and Music*, as well as releasing his own editions of *The Six Unaccompanied Cello Suites of Bach*, and a comprehensive set of 26 transcriptions of Isaac Albéniz. The latter have become the recommended transcriptions for the Trinity College of Music Diploma examinations. Yates has also published performance articles dealing with the music of Albéniz, as well as other composers, such as Bach, Villa-Lobos and Sor.

In conclusion, the practice of guitar transcription has lasted over 100 years, and has seen much work being added to the guitar's repertoire, from Spanish folk-inspired piano pieces to Wagnerian orchestral reductions.

CHAPTER 3
ANALYSIS OF *GRANADA*

1. *Granada* - Bar Numbers and Structure

Before an analysis of *Granada* can be presented, certain aspects need to be clarified regarding bar numbers and the different sections of the work, as these will be the used to determine which part of the score is being discussed.

Granada divides easily into sections. It also contains repeats. The piano score and each of the two transcriptions make varying use of these repeats, resulting in different bar numbers for each score. For example, bars 1-4 are repeated. In the Hinson piano score a repeat sign is used, whereas in the Tárrega and Yates transcriptions the bars are written out again as bars 5-8. The result is that bar 5 in the Hinson piano score is the same as bar 9 in the transcriptions.

In order for uniformity of bar numbers, this analysis will follow the bar numbers of the Yates transcription, in which no repeats were used. So for example, the first four bars of the piano score are repeated, meaning that bar 5 in the piano version is actually bar 9 in the Yates transcription. The scores in the Appendix have been adjusted in order to follow the Yates bar numbers, so that all bar numbers are the same throughout the three different scores.

Table 1 provides an elementary breakdown of the sections into which *Granada* can be divided, as well as the corresponding bar numbers and keys, both for the piano score and guitar transcriptions.

Table 1: Elementary breakdown of *Granada*

SECTION NUMBER	BAR NUMBERS	KEY IN PIANO SCORE	KEY IN GUITAR TRANSCRIPTIONS
Section 1	1 - 40	F Major	E Major
Section 2	41 - 60	F Minor	E Minor
Section 3	61 - 86	Db Major	C Major
Section 2 repeat	87 - 102	F Minor	E Minor
Section 4	103 - 120	F Major	E Major
Section 1 repeat	121 - 160	F Major	E Major
Ending passage	161 - 164	F Major	E Major

2. Transposition

The first, and probably the most easily noticeable difference between the piano score of *Granada* and the two transcriptions is the difference in key. The original piano score is in F Major and the guitar transcriptions have been transposed down a semi-tone to E Major.

Transposition is quite common, and is generally done when a piece of music is out of the range of the instrument for which it is being transcribed. However, in this case the piece has not been transposed to fit the guitar's range, because even transposed down a semi-tone there are still instances in the score where it is out of range.[9] The reason for the transposition is that E Major is an easier key for guitarists to play in than F Major.

Because the guitar, like the piano, is a self-accompanying instrument, most of its advanced repertoire is multi-voiced, especially pieces - like those of Albéniz - which were originally conceived for the piano. However, unlike the piano, which has 88 notes and a large amount of physical keyboard space, the multi-voiced music of the guitar needs to be compressed onto a much smaller area: a fingerboard and six strings. In order to play all the voices, the left hand often is forced into uncomfortable positions, thus requiring a strong and flexible left hand.

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[9] This will be discussed in "Octave Displacement".

Playing a piece containing flats is more difficult on the guitar because it eliminates many of the open strings. Even a key, such as Bb Major, which has two flats (Bb and Eb), eliminates the use of both the open E strings and the B string. On the guitar, playing an E on the top space of the treble clef is very simple, as it is done by playing the open first string. However, if this note is brought down by a semi-tone to Eb, it must be sounded on the fourth fret on the second string. This is not difficult if played as a single melody line with another instrument providing accompaniment, but when adding in other notes this can be very challenging or even unplayable for the left hand (Clark, 2010:9).

Hence, the use of open strings in multi-voiced music is essential. If one or more notes within a chord can be played on an open string, this means less for the left hand to do, or gives the left hand a certain degree of freedom to play the remaining notes within the chord (Clark, 2010:9).

Another reason for selecting E Major over F Major is the use of open strings for chords. E Major is a preferred key because, within the tonic harmony, one can use both of the open E strings and the open B string, whereas one can only use the open A string for an F major triad. The use of open strings not only makes potentially unplayable pieces manageable, as has been explained above, but also adds to the sonority and sustain of sounds on the guitar, giving it a sound more closely resembling the piano (Clark, 2010:8).

Both of these points are illustrated in bar 41 of the piano score, when the piece modulates to the tonic minor. To accommodate F Minor with its four flats is extremely difficult, as it means that not only can one not use the E or B strings as open strings, but one can also not use either the A or D strings as open strings. E Minor, on the other hand, allows the use of all open strings, and one can use four of the open strings (both open E strings, the B string and G string) in order to sound the tonic chord.

This is not to say that flat keys are never used, as many pieces for solo guitar, both originally conceived for the guitar and those transcribed for it, are in the key of D Minor, which has a Bb in its key signature. This key works very well on the guitar and is often accompanied by the detuning of the lowest E string to D.[10] An argument could be made

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[10] This is done in transcriptions of Albéniz's music, such as *Córdoba* and *Torre Bermeja,* as well as in Tárrega's *Capricho arabe* and Llobet's *El Testament D'Amelia,* to name but a few. In fact there is a transcription of *Granada* by Gordon Crosskey, which is also in D Major, detuning the bottom string to D.

that *Granada* could be left in F Major (which has the same amount of flats as D Minor) and tuning the lowest E string up to an F. While this is certainly possible, and the practice of tuning the lowest string up to F has been done in pieces such as Brouwer's *Cuban Landscape with Bells* and the second movement of his *Sonata: Sarabanda de Scriabin*. In the context of *Granada* this would be manageable for the first 40 bars in the major key, but when moving to the second section, which is in the tonic minor, this becomes very difficult. This section in E Minor (see Table 1) makes use of many open strings, making it possible to play, which as explained previously would not be possible in F Minor. Another difficulty would occur at bar 61, where in the piano score the piece moves to Db Major with five flats. In the transcriptions, the key is a semi-tone lower, taking it to C Major, which once again allows for the use of open strings making it considerably more comfortable to play.

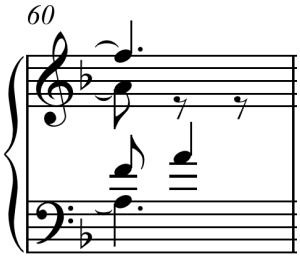
Attempts have been made by transcribers to keep the guitar transcriptions of Albéniz's piano works in their original keys. Antonio De Innocentis has transcribed *Asturias* in its original key of G Minor, which is a noteworthy transcription, as it sounds similar to the piano version, but it is very demanding on the left hand of the performer. Neil Smith wrote of this transcription that, while the B section is as technically demanding as its E Minor counterpart, the A section of this piece is not as comfortable and consequently looses something of the guitaristic feel (Smith, 1997:38).

3. Harmonic Alterations

It would seem obvious that in transcribing a piece of music, maintaining the harmonic contents would be of the utmost importance, and thus harmonic alterations should be minimal if not non-existent. However, both Tárrega and Yates make multiple changes to the harmony, as can be seen in Figures A.1 and A.2.

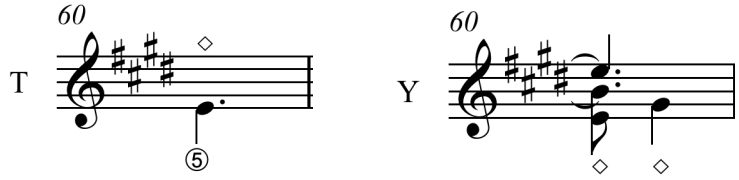
The first reason for changes in harmony is due the use of an altered bass note. Although the chord of the bar in question may remain the same, by changing the bass note, the inversion of the chord is changed, thus changing the harmonic colour.

Ex. 3.3.1: Bar 60 of the piano score



In this bar the harmony is F Major, which is the tonic, and with the A in the bass it is in first inversion.

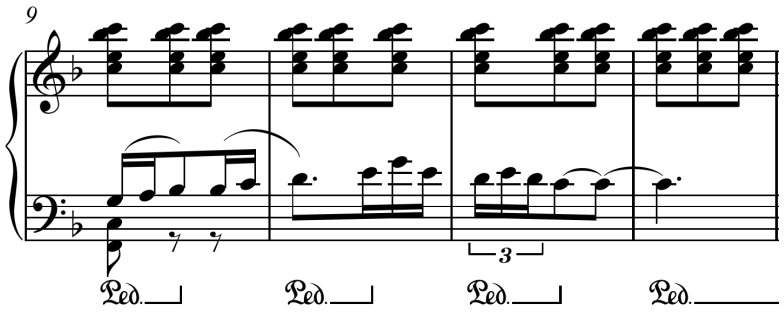
Ex. 3.3.2: Bar 60 of the Tárrega and Yates transcriptions



In Ex.3.3.2 the tonic harmony is maintained, however it is not in first inversion, but both are in root position. Thus the harmonic colour is changed. The reasons for the use of altered bass notes will be discussed in the sub-chapter “Bass Note Alteration”.

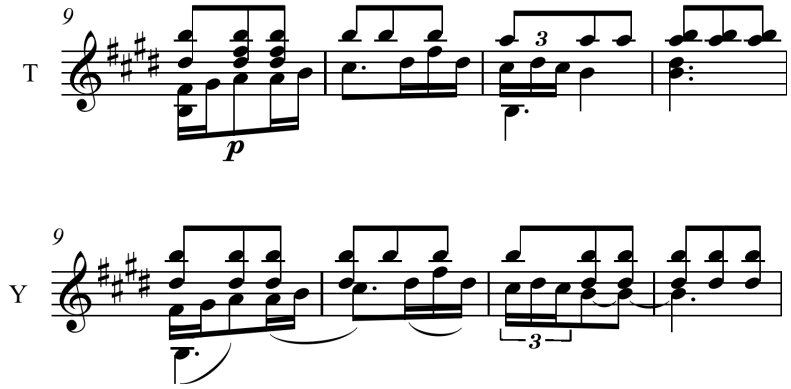
In *Granada,* the most common cause of altered harmony is the omission of the seventh degree of a dominant seventh chord. The omission of the seventh of a dominant seventh chord is most commonly seen in the first section from bars 1-40. In this section the harmony tends to remain the same for four bars and then changes, and the most common harmonies are tonic and dominant seventh. Example 3.3.3 below replicates the first four-bar dominant seventh phrase of the piano score.

Ex. 3.3.3: Bars 9-12 of the piano score



As is evident, the seventh is found in the right-hand accompaniment. In both the transcriptions, as can be seen in Ex. 3.3.4, it is omitted for the entirety of the phrase or for the first two bars.

Ex. 3.3.4: Bars 9-12 of the Tárrega and Yates transcriptions respectively



While Yates omits the seventh in all four bars, Tárrega introduces it in the last two bars of this phrase. The omission of the A in the accompaniment of the dominant seventh is found in the Tárrega transcription in bars 9, 10, 13, 14, 25, 26 and 28, and in the Yates transcription in bars 9-16, 25, 26 and 28.[11] The A is omitted because it is impossible to play the A until the third bar of the phrase. Tárrega elects to change the accompaniment in the third bar of this phrase to add in the A, whereas Yates decides to keep the

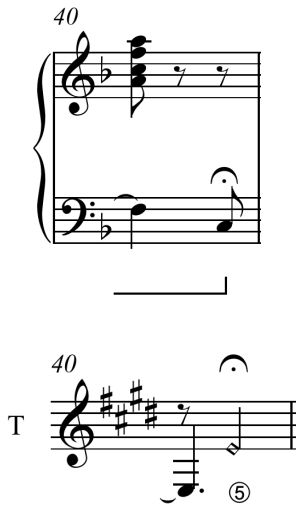
[11] As well as when these bars repeat at the repetition of the opening major section, at bars 121-160

accompaniment figure the same for the entire phrase. In terms of remaining true to the piano score determining which one is better is difficult: while Tárrega maintains the harmony, Yates does not alter the accompaniment figure. In this particular instance neither is right or wrong, and the decision is ultimately reduced to the personal taste of the transcriber and performer.

Altered bass notes and omission of the seventh in the accompaniment explains all the changes in harmony in the Yates transcription. However, there are still three bars in the Tárrega transcription, and none fit either of these two criteria: bars 40, 114, and 116.

Bar 40 ends the first section. Albéniz ends this section on the tonic chord for the first two beats, and then implies the dominant by placing a C in the bass on the third beat under a fermata.

Ex. 3.3.5: Bar 40 of the piano score and the Tárrega transcription

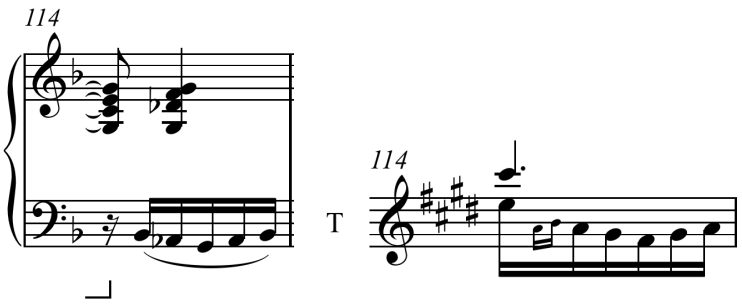


There are two issues with Tárrega's treatment of this bar that require elucidation. The first is that, although he has made clear the root note is E by having it played twice, it is uncertain whether this is E major or E minor as there is no indication of a G or G#. The second issue is the omission of the dominant note (in this key the note B). This note provides some tension into the next section, and Albéniz places it there in order to better move from this section into the tonic minor section which follows.

By omitting the dominant note, Tárrega is doing with the transcription what performers often do with dynamics: he is going against what the composer wanted in favour of his own personal performance preferences. Omitting this note gives this section more finality, which is what Tárrega may have wanted to achieve.[12]

Bars 114 and 116 are the same, and thus both have the same differences to their original piano counterparts. These bars are found in the linking passage between the repeat of section 2 (bars 87-102) and the repeat of section 1 (bars 121-160).

Ex. 3.3.6: Bar 114 of the piano score and the Tárrega transcription



Because Tárrega omits the half-diminished chord on G[13] on the second quaver beat, the harmony of this bar is considerably different, and in comparison to the piano version is harmonically lacking in interest when compared to the original or the Yates transcription.

It is not technically impossible to add in even some degrees of the half-diminished chord on F# above the bass line, and yet Tárrega omits this. One can assume that he does so to draw the listener's attention to the bass line. This is a characteristic of Tárrega's transcription: omitting an entire voice from the texture in order to draw the attention to the main melody. In this instance, by thinning out the texture, he foregrounds the bass line.

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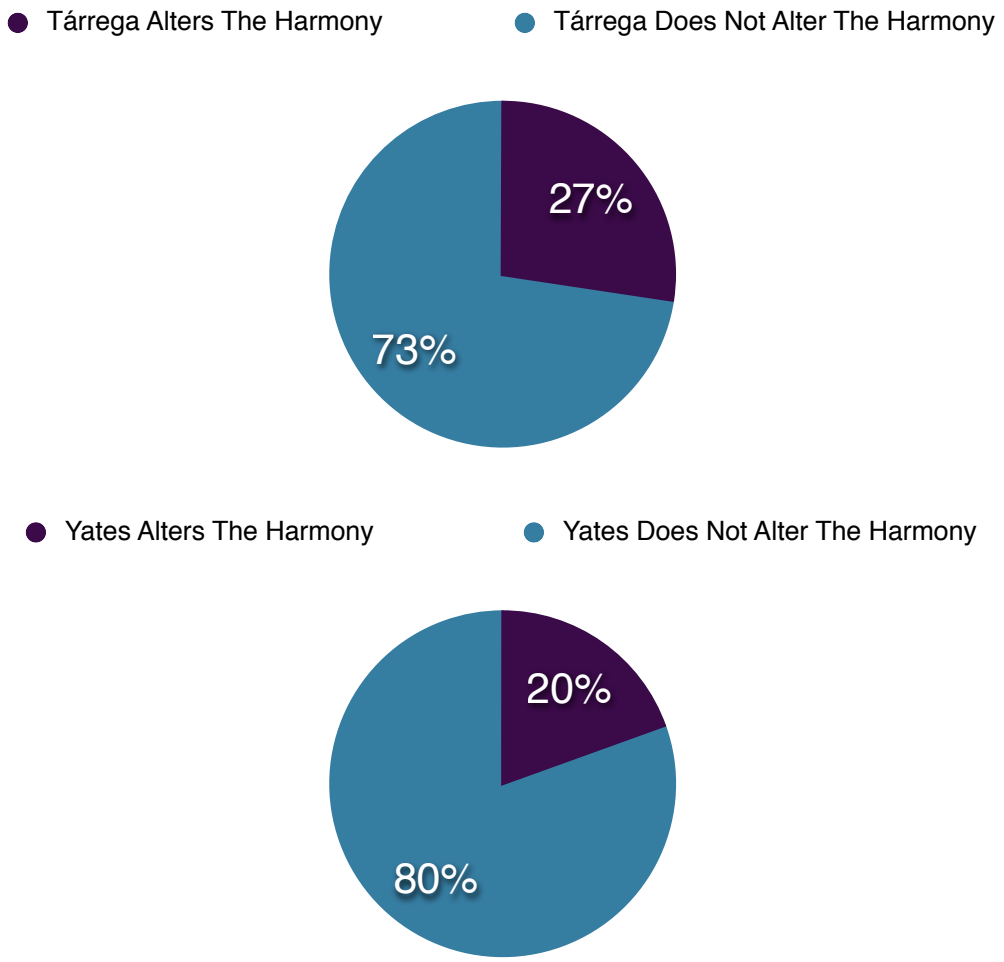
[12] Giving the final bar of a section more finality is common to Tárrega and is something he does throughout this piece.

[13] In the key of the transcription (E Major), this half-diminished would be on F#.

The pie charts (Figure B.1) illustrate how often Tárrega alters the harmony in comparison to Yates.

Figure B.1



4. Rhythmic Alterations

Rhythm, and more specifically rhythmic authenticity, is a very important part of Spanish music and thus of Albéniz's music. His music is more often than not based on a traditional Spanish dance rhythm, making its rhythm an essential component of the piece's overall character. Even in a piece like *Granada*, which is not based on a traditional Spanish dance rhythm, the rhythm plays an important part in creating mood: either emulating the lazy strumming of a guitar or in musically depicting Moorish Spain. Internationally renowned flamenco guitarist Paco Peña said the following about the importance of rhythm in Spanish

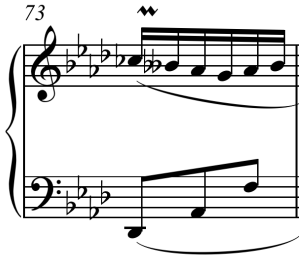
music: “For me, for a flamenco player, rhythm is fundamental...keeping the rhythm alive and unstoppable...like it rules.”[14]

Considering the fundamental importance of rhythmic accuracy inherent in most traditional Spanish music, it is odd to find within both transcriptions of *Granada* that there are instances where the rhythm of the piece is changed. It is also surprising that the transcription by Tárrega, himself a Spaniard and steeped in the traditions of Spanish music, would often vary the rhythm in his transcription, whereas Yates, who is not Spanish, only varies the rhythm once: at bar 73.

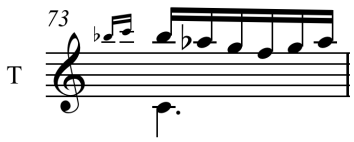
4.1. Yates and Tárrega

By consulting Figure A.3, it can be seen that Tárrega also deviates from the original rhythm in this bar. Below is bar 73 from the piano score, and from the Tárrega and Yates transcriptions, respectively.

Ex. 3.4.1: Bar 73 from piano score of Albéniz’s *Granada*

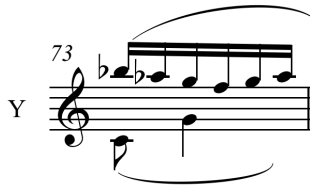


Ex. 3.4.2: Bar 73 from the Tárrega transcription



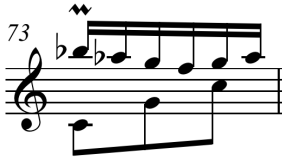
[14] Quote taken from John Williams’ DVD *The Seville Concert*

Ex. 3.4.3: Bar 73 from the Yates transcription



When comparing these three examples, one can see that, while the melody in the right hand of the piano is rhythmically unaltered, the left-hand bass figure has been changed. For it to be perfectly accurate it would have to be written as below:

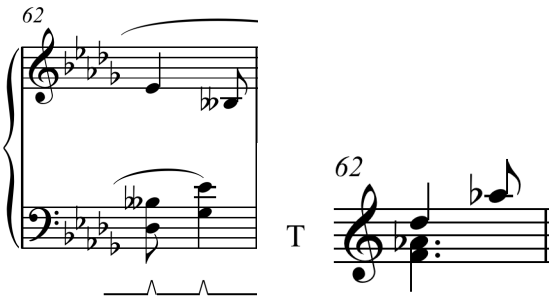
Ex. 3.4.4: Bar 73 accurately transcribed for the guitar



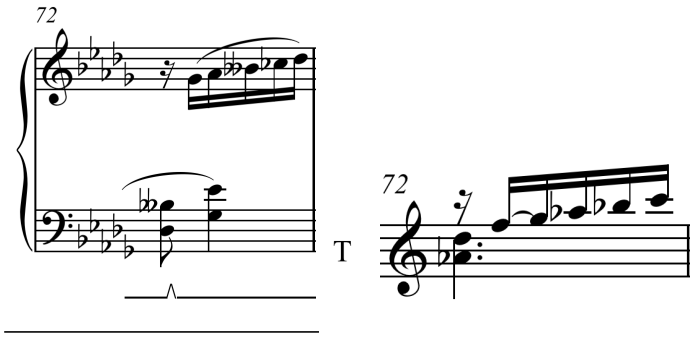
This is playable on the guitar by using a barré chord on the third fret. The question is why both transcriptions are not written as above.

By consulting Figure A.3, it is clear that in this section of the piece (bars 61-86) Tárrega changes the rhythm of the piece five times: at bars 62, 72, 73, 83 and 85. Below are bars 62 and 72 of the piano score and the Tárrega transcription:

Ex. 3.4.5: Bar 62 of the piano score and the Tárrega transcription



Ex. 3.4.6: Bar 72 of the piano score and the Tárrega transcription



It is clear that, like in bar 73, the right-hand melody has remained the same in the transcription, but Tárrega rhythmically alters the left-hand accompaniment. The left-hand part for both bar 62 and 72 is the same, and has been altered in the same way: by omitting the crotchet chord on the second quaver beat and holding the first chord for a dotted crotchet, making it last throughout the bar. Since it is possible to play this rhythmically correctly as reflected in the more accurate transcription by Yates, the question that must be asked is why Tárrega has done this?

The likely answer is that Tárrega is attempting to emulate the effect of the pedalling of the piano. Pedalling, and how the effect of pedalling has been translated onto the guitar will be dealt with in greater detail in the next section, but will be briefly mentioned here.

It is difficult to say with absolute certainty how a piece of piano music should be pedalled, as every pianist will use the pedals differently, unless the composer has expressly included specific pedalling marks in a work. In his *Anthology of Romantic Piano Music*, acclaimed pianist and author, Maurice Hinson (2002), adds his recommended treatment of pedalling for *Granada*, however Hinson makes it clear that this is merely a guide.

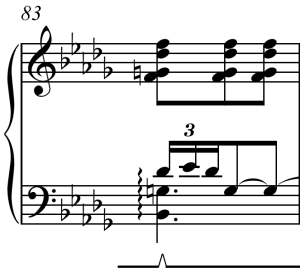
Hinson's pedalling indications for bars 62, 72 and 73 instruct that the pedal should be depressed from the beginning of the bar into the next bar, where the pedal then gets raised and depressed again, again on the first beat.

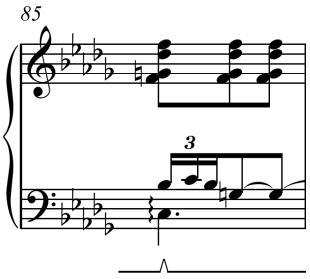
The result of this pedalling indication allows the chord on the first beat to sustain throughout the bar into the next bar.

Tárrega attempts to emulate the effect of the first chord being held into the next bar by omitting all other accompaniment, allowing the guitarist's left-hand fingers to remain on this first chord, ensuring that the chord sustains throughout the bar. While at the surface, this transcription may seem inaccurate, it is in fact a more accurate reproduction of a very pianistic effect, albeit very subtle.

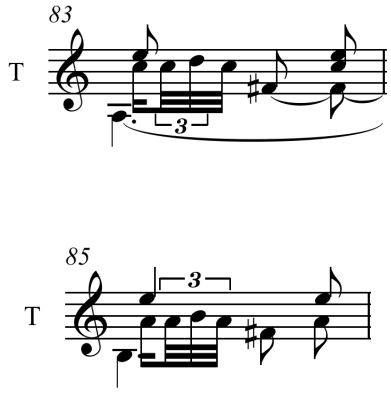
This, however, is not the reason for the rhythmic changes made to bars 83 and 85. Below are bars 83 and 85 of both the piano score and the Tárrega transcription.

Ex. 3.4.7: Bars 83 and 85 of the piano score





Ex. 3.4.8: Bars 83 and 85 of the Tárrega transcription

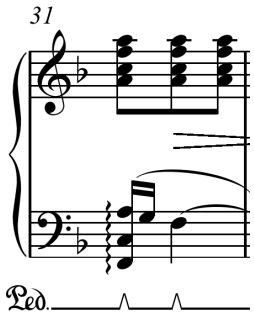


This rhythmic alteration was not done to make these bars more playable on the guitar, as Yates on the other hand has managed to keep the rhythm the same as that for the piano. It is also doubtful that the alteration has been done to emulate pedalling. The pedalling indications for bars 83 and 85 are the same as the pedalling for the previous bars (and discussed above), and since displacing the triplet by a semi-quaver does not result in the first chord of the bar sustaining through the bar, this cannot be the reason for this alteration.

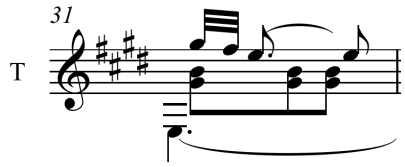
By consulting Figure A.3, it can be seen that there are rhythmic alterations in bars 31, 33, 35, 37, and 39. These bars are repeated in bars 151, 153, 155, 157, and 159.

In these bars the left-hand semi-quavers have been changed to demi-semi-quavers, as can be seen in Ex. 3.4.9 and Ex. 3.4.10:

Ex. 3.4.9: Bar 31 of piano score



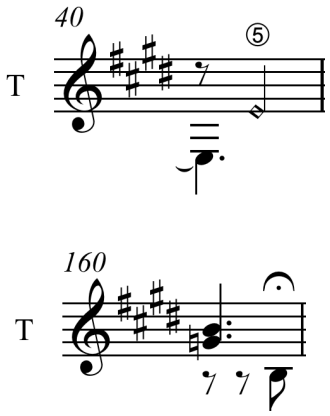
Ex. 3.4.10: Bar 31 of the Tárrega transcription



The effect of and reason for this rhythmic change is that the E in the melody line is not sounded at the same time as the G#, B accompaniment, but slightly earlier. This is done to help the sustained E stand out above the accompaniment as a melodic line, whereas if it had been sounded at the same time as the accompaniment (as is found in the piano score), the player would struggle to make the E stand out over the accompaniment. This would also explain the rhythmic changes found in bars 103, 105, 107, and 109.

The final remark regarding rhythm for this section of the piece is that of bar 40. What is odd is that bar 40 and bar 160 in the piano score are the same, which means they should be the same in the transcriptions. However, in the Tárrega transcription, bar 40 is rhythmically different from the piano score, but bar 160 follows the piano score's rhythm exactly. Although this proves that it is possible to play this rhythm on the guitar, it sheds no light on why Tárrega would be inconsistent here.

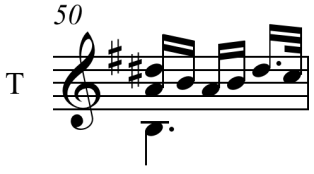
Ex. 3.4.11: Bars 40 and 160 of the Tárrega transcription



Furthermore, both of these bars are preceded by the same musical material, so this provides no answers to the different treatment either. The only possible reason remaining is that Tárrega may have felt that the new rhythm of bar 40 in some way lends itself better to moving to the E Minor section, which begins in bar 41. The pitch content of bar 40 is only E, as opposed to a full E Major triad, with the fifth on the last beat in the bass, as in the piano score and again bar 160. This hollowed out harmonic sound makes the transition to E Minor easier on the ear, and, in contrast, makes bar 160 seem more final. While this is only truly evident through the pitch content, it is safe to assume that this lies behind the intention of changing the rhythm of bar 40.

In the section in E minor, it can be seen that bars 46, 50 and 54 have rhythmic variations, as well as when these bars repeat in bars 88, 92, and 96. Instead of a straight semi-quaver run at bars 50 and 92, Tárrega varies the rhythm by dotting the penultimate semi-quaver of the bar, and turning the last semi-quaver into a demi-semi-quaver, as shown below.

Ex. 3.4.12: Bar 50 of the Tárrega transcription



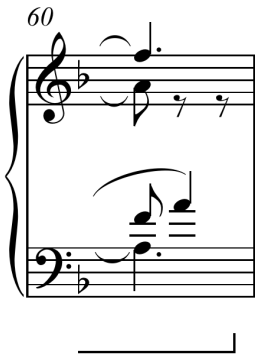
It is the opinion of the author that this rhythmic change was done as a performance variation, similar to consistently slowing down in certain places. It must be remembered that Tárrega was a performer, and was probably aiming to have his transcriptions as close to his performances preferences as possible. It is possible that this was a rhythmic eccentricity used during concerts, indicative of as his personal interpretation of the piece.

This rhythmic reinterpretation by Tárrega is seen for the final time in *Granada* in bars 101 and 102. In the piano score these two bars are exactly the same as bars 59 and 60, meaning the Tárrega transcription should follow this pattern. Bar 59 of the Tárrega transcription is rhythmically the same as its piano counterpart, but bar 101 is not. Both bars 60 and 102 of the Tárrega transcription rhythmically deviate from the original in the same way.

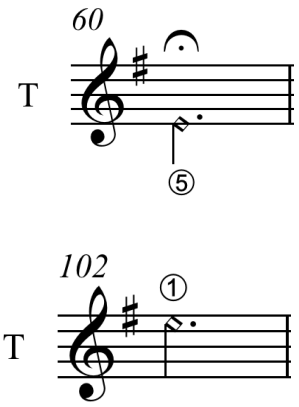
The rhythmic difference between bars 59 and 101 is that at bar 59 the melody note (E) is held for a dotted crotchet, with the accompaniment in quavers. In bar 101 the melody is omitted and the accompaniment is written in semi-quavers. The effect of this is that bar 101 moves quicker into bar 102, which marks the end of the repeated E Minor section, leading into the linking passage.

Both bar 60 and bar 102 feature the same rhythmic alterations. Below is bar 60 from the piano score, and bars 60 and 102 from the Tárrega transcription:

Ex. 3.4.13: Bar 60 from the original piano score



Ex. 3.4.14: Bars 60 and 102 from the Tárrega transcription



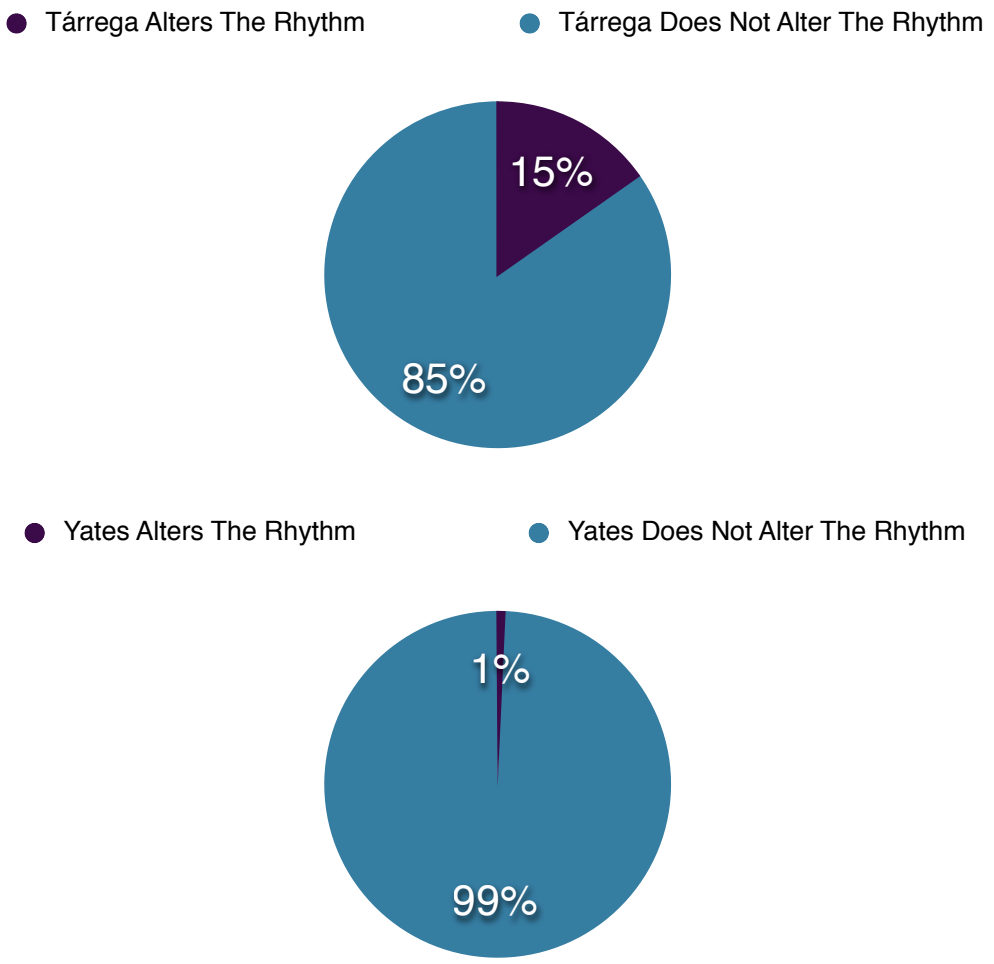
The omission of the left-hand bass figure (see sub-chapter “Bass Part Alterations”) means that any rhythmic drive created from the quaver to crotchet movement is gone in this bar.

These rhythmic changes by Tárrega at bars 60, 101 and 102 are once again indicative of reinterpreting the written rhythms for personal taste. Changing bar 101 to semi-quavers, apart from adding to the drama of the music and the finality of the section, also sets this bar apart from its supposed twin at bar 59, thus providing a small degree of contrast to the two repeated sections. The use of only dotted crotchets in bars 60 and 102 show that Tárrega wanted these sections to end with more finality, whereas in the piano score, the finality of the bar is suspended onto the second quaver, rather than from the start of the bar.

The conclusion drawn from this section is that, although Tárrega was Spanish, he nonetheless chose to alter some of the rhythms, not only to better translate the music from the piano to the guitar, but also to add a degree of his own interpretation of the music to the transcription. Yates, however, chooses to remain rhythmically as faithful to the piano as possible, only changing the rhythm in a single bar.

In the pie charts (Figure B.2) below the regularity with which Tárrega alters the rhythm can be compared to the (in)frequency that Yates does so.

Figure B.2



5. Emulation of Piano Pedalling

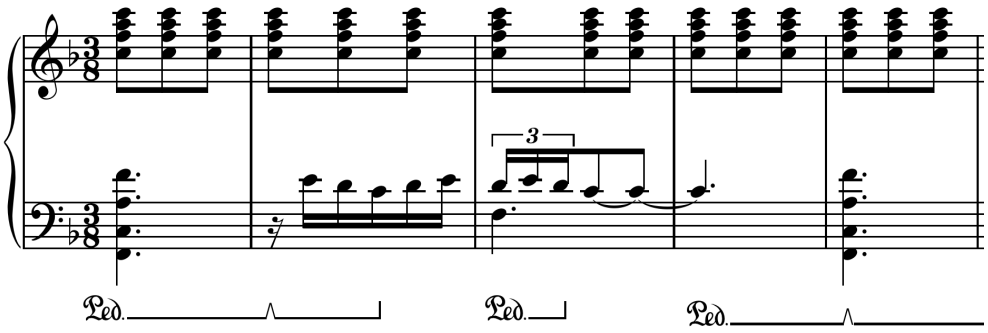
Use of pedalling is intrinsic to playing the piano. Although there is a considerable amount of research on the subject, the use of pedalling is subjective, differs in use between different pianos and pianists, and is thus a murky topic. Even though composers and editors often include pedalling marks,[15] like dynamics these pedalling indications are often changed by the performer to suit their performance preferences, or to suit the piano or venue of the performance.

[15] This is one of the main reasons the author chose Maurice Hinson's edition of *Granada*.

However, the general role of the right pedal[16] is, first, to add extra sustain to notes that cannot be sustained by the fingers alone, and secondly to add colour to the texture of the piece. It is incorrect to postulate that the first function is more important than the second (Banowetz, 1992:11). Certainly the use of pedals within *Granada* is less for rhythmic effect and more for colour.

Below are the first five bars of *Granada* with Maurice Hinson's pedalling indications:

Ex. 3.5.1: Hinson's pedalling indications for Bars 1-5

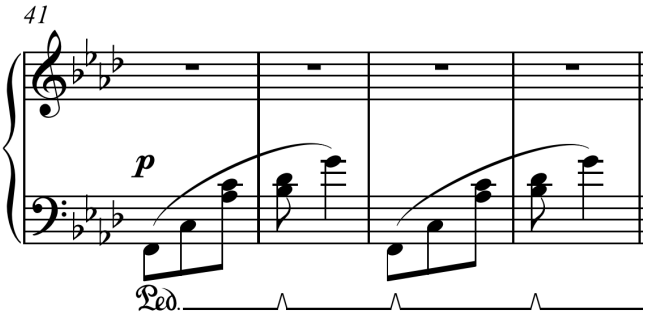


In this example, the first pedalling indication requires the F Major chord of bar 1 to sustain into bar 2, and is released on the first beat of bar 2, and then reapplied, thus giving colour to the bass notes. But the pedal is released on the C of the left hand to avoid unnecessary dissonance.

Using the pedals to sustain the harmony into the next bar is a common trait in *Granada,* and is a pattern that is repeated from beginning of the minor section at bar 41, lasting until the modulation of the major section into Db Major, which is at bar 75.

[16] Which will be the focus of this aspect of the research, as emulating the left pedal on the guitar can be done in many ways, such as placing the right-hand fingers back on the string to stop it from resonating, or using the left-hand to achieve *staccati*.

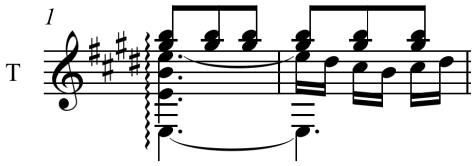
Ex. 3.5.2: Bars 41-44 of *Granada* with Hinson's pedalling indications



From the above two examples, it can be seen that there are two pedalling patterns within *Granada*: first, using the pedal to sustain the harmony into the next bar, and secondly using the pedal to add colour to a melody without creating dissonance.

The first pedalling pattern has been recreated on the guitar quite well, especially by Tárrega. If one were to look at the first bar of *Granada,* in which we see this pattern being used to sustain the tonic chord into the next bar, it would be impossible to recreate it exactly for the guitar.

Ex. 3.5.3: Bars 1 and 2 of Tárrega's transcription of *Granada*



Only two of the notes in the above example are sustained into the next bar, whereas if it were an exact replication of the piano part, all of the notes with the exception of the top G# and B[17] would sustain.

The reason that most of the notes are not held into the next bar is because it is physically impossible to do so. In order to play the accompaniment and the melody line in bar 2, the player has to lift their hand off the E Major chord shape, meaning that the notes are cut off.

[17] As these are part of the repeated accompaniment which, are found in the right-hand part of the piano.

However, by sustaining the bottom E into the next bar, the pedalling technique is emulated. Although not all the notes last into the next bar, the fact that some do (and the fact that it happens to be the tonic of the harmony) helps to emulate the technique of pedalling.

This ties in very closely with a section that has previously been discussed about *Granada*, which has to do with the key of the piece. One of the main reasons that *Granada* works better on the guitar in E major as opposed to its original key of F major is because on the guitar E major is an easier key in which to emulating piano pedalling.

Essentially, in order to emulate the pedalling pattern that has been discussed, one needs to find ways to make the guitar sustain longer. The guitar is not an instrument that sustains very well, especially when compared to the piano. When a note is sounded on the guitar, the attack is very fast, and, like the piano, it starts to decay immediately (Taylor, 1978:15). However, the piano sustains for longer because the initial striking of the note produces a considerably louder sound, because the strings are being struck by a hammer rather than being plucked by a finger. Also, since the piano's body is also much bigger than that of a guitar, the notes are given more room to resonate. The strings of the piano are also made of steel, which further helps with sustain. And lastly, the strings of a piano are much longer and thicker than guitar strings. Thus in instruments with an immediate decay, such as the piano or the guitar, the louder the initial attack, the longer the note will sustain. With this in mind, there are, however, ways to make the guitar sustain better.

Firstly, the bass strings sustain for longer than the treble strings, the former being lower in pitch and the strings are thicker. These strings are also played with the thumb, which is much more forceful because it is stronger than the other four, and has a downward motion. Open strings also tend to resonate for longer than fretted ones.

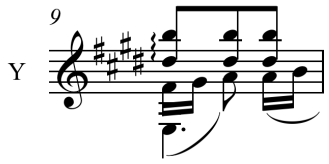
Therefore, if one is attempting to emulate pedalling to sustain a note into the next bar, on the guitar that note should preferably be an open bass string. This makes it even more understandable that the transcriptions of *Granada* tend to be in E Major, as the bottom E string can be used to emulate the pedalling pattern. Tárrega makes regular use of bottom notes to recreate the sound of the pedalling. It is not surprising that Tárrega does this, as

he himself was an accomplished pianist, and would thus be sensitive to the more esoteric aspects of the instrument and how to transcribe these for the guitar.

The other pedalling pattern found in *Granada* is the use of the pedal at the beginning of a melodic line. Albéniz does this to create a wonderfully mellifluous sound, as if the notes are melting into one another. This effect can be achieved on the guitar, but for obvious reasons these notes have to be on different strings. The effect is best recreated by a blend of open and fretted notes, which makes them blend in a more pianistic way.

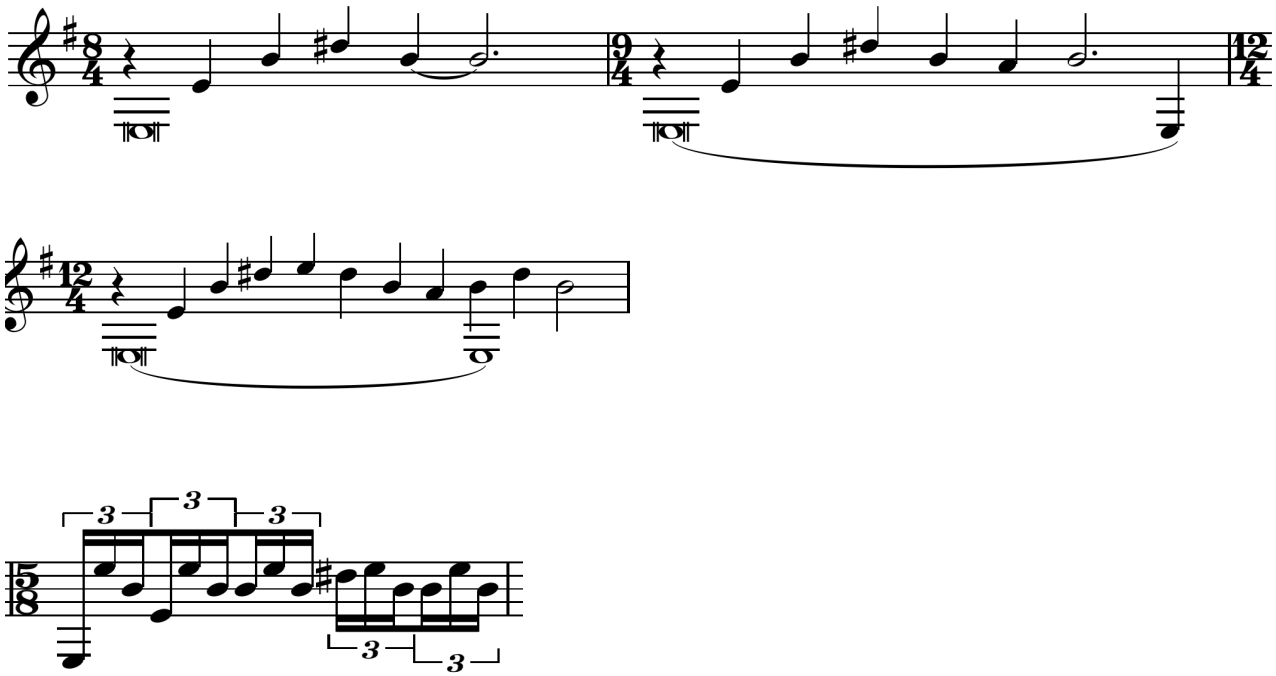
It could be said that Yates' treatment of bar 9 (below) is reminiscent of this sound, as the open E string against the melody line played on the fifth and fourth strings at a glance seem to create this sort of texture. However, in actuality it is closer to the sound of a single note sustaining into the next bar, rather than a blend of notes.

Ex. 3.5.4: Bar 9 of the Yates transcription of *Granada*



The best example of this kind of texture is found in the second movement of the Cuban guitarist and composer Leo Brouwer's *El Decameron Negro* ("The Black Decameron"), entitled *La Huida De Los Amantes Por El Valle De Los Ecos* ("The Lover's Flight Through The Valley of Echoes"). This texture appears many times in this work.

Ex. 3.5.5: Selected bars of Brouwer's *El Decameron Negro* that emulate piano pedalling texture



The sound of an open string resonating against a fretted one, recreates the pianistic texture of playing notes close together with the pedal depressed. Unfortunately, within the context of *Granada,* this is very difficult to achieve. In the second bar of Ex. 3.5.1 the pedal is held down for the E, D and C of the left hand and then lifted up to avoid obscuring the texture. To simulate this on the guitar, the D#, C# and B of the second bar of Ex. 3.5.3 would all have to be on different strings, with one of those strings being open. In order just to get that sonority, the D# would be played on the eighth fret of the third string, the C# on the eleventh fret of the fourth string, and the B as an open string, as it is the only one of those notes that can be played as an open string. This is quite a stretch for the left hand, and with the additional requirements of the accompaniment becomes physically impossible.[18]

[18] With the added fact that the G# in the accompaniment is being played on the B string, meaning the B string cannot be open.

6. Bass Note Alteration

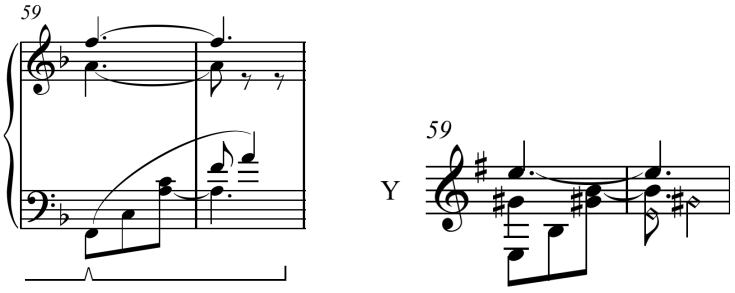
There are instances in both the Tárrega and Yates transcriptions in which different bass notes from the piano score were used. This can be attributed to reasons such as technical impossibilities and transcribing to achieve a pianistic sound.

6.1. Yates and Tárrega

In bars 0, 62, 64, 66, 68, 70 and 72, both Tárrega and Yates have used altered bass notes. These bars are from section three after the first minor section.

At bar 60, the bass note is a sustained A (in the piano) from the previous bar. Below are bars 59 and 60 from the piano score and from the Yates transcription:

Ex. 3.6.1: Bars 59 and 60 from the piano score and Yates transcription

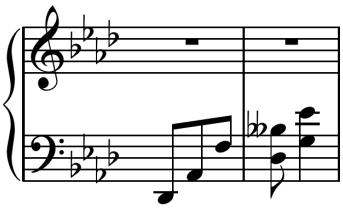


What can be seen here is that, for the transcription to be completely accurate, the G# from bar 59 would have to be held into bar 60. However, to sustain said G#, whilst sounding the E and G# harmonics, is impossible on the guitar. The E and G# could be played as standard notes in the correct octave on the first string as opposed to being played as harmonics. However, this would mean that the E in the upper register cannot be sustained. To make this playable, Yates has not sustained the bass note G# from bar 59, thereby changing the bass note of bar 60.

Bar 60 in Tárrega's transcription is considerably less accurate than Yates'. In the Tárrega transcription at bar 60 only one note is played: a harmonic on the pitch of E sounded on the seventh fret of the A string. This bar has been discussed in both the "Bass Part Alterations" and "Rhythmic Alterations" section of this dissertation, hypothesising that such changes have been made because Tárrega was reinterpreting the music, adding his own personal taste, and finalising the minor section, which ends at bar 60. It stands to reason that this is what is being done in changing the bass note of this bar in this transcription.

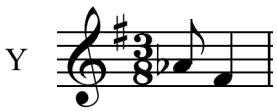
From bars 61-73, the two-bar, left-hand figure is repeated, with variations in the right hand. Below is the repeated two-bar, left-hand figure:

Ex. 3.6.2: Repeated two-bar bass figure



The first bar of the above example is included for the most part in the guitar transcriptions.[19] It is the second bar of this figure that is the focus of this section. The Yates transcription reproduces the second bar of this bass figure in the following way:

Ex. 3.6.3: Yates transcription of second bar of bass figure Ex. 3.4.2[20]



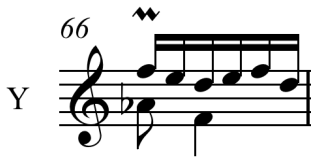
[19] Where it is not included, its omission has been analysed in "Bass Part Alterations".

[20] This is not the case at bar 68, where the bass movement is F to D with an F below it.

At times, Yates places notes above the A flat,[21] however, what is important is that there are never any notes below the Ab on the first quaver beat of the bar. Thus, on the first quaver beat of bars 62, 64, 66, 70, 72 and 74, the bass note is altered, as below the Ab there should be a C, as below the B double flat in the piano score there is a Db.

Although it does make playing this section a bit trickier, a C can be added underneath the Ab, except at bar 66:

Ex. 3.6.4: Bar 66 of the Yates transcription



If, in this bar, one were to add a C to the first quaver, the left hand would have to play the Ab and F under a half-barre on the first fret, with the third finger taking the C. While this would be possible, it would be impossible to play the trill and then the E (which is on an open string) without lifting off the half-barre, meaning that the Ab would only last for the duration of a semi-quaver, as opposed to an entire quaver.

An argument could be made that Yates was attempting to achieve the unity of a repeated figure, which is evident in the piano score, by omitting all of the bottom C's from bars 62, 64, 66, 70, 72 and 74, rather than having bottom C's in most of the bars, but breaking the pattern for one or two bars. This argument would hold water if it weren't for the fact that at bar 68 Yates changes the pattern.[22] It is more likely that Yates was attempting to make the entire piece more comfortable under the fingers and in this spirit decided to omit the bottom C's to make it easier on the left hand.

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[21] At bar 62 Yates places a D above the Ab, and at bar 64 he places a C.

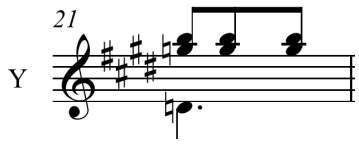
[22] See footnote 11.

Tárrega's treatment of this section is similar to that of Yates, except his treatment sees the bass figure being just an Ab being held throughout the bar, omitting the F.[23] No doubt Tárrega's reason for omitting the bottom C is the same as Yates': it was done to make the section easier to play.[24]

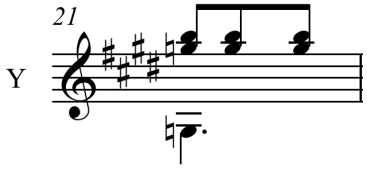
6.2. Yates

The only bars in which Yates uses an altered bass note and Tárrega does not are in bars 21 and its repeat in bar 141. This is in section 1 of the piece, and the harmony is a major chord on the flattened third degree in root position. In root position, the bass note of this chord must be an Ab in F Major, and a G in E Major. However at this bar, Yates has a D natural as the bass note, as shown in the example below:

Ex. 3.6.5: Bar 21 of the Yates transcription



The reason why Yates has done this is straightforward: putting the G in the correct octave in the bass (as below) would be impossible to play.



This is impracticable as the bottom G is played on the third fret of the sixth string, and cannot be played anywhere else. The G and B in the top part would be played on the eighth fret of the second string and seventh fret of the first string respectively. The stretch

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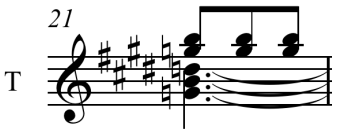
[23] See "Rhythmic Alterations".

[24] Especially bar 62, in which Tárrega has an F in the bass, with the Ab a minor third above it. Adding a C into this chord makes it quite taxing to play.

to play both is physically impossible. The options are: either revoice the chord (as Yates has done) or do what Tárrega has done and bring the bass note up an octave, as illustrated in Ex. 3.6.6 below:

Ex. 3.6.6: Bar 21 of the Tárrega transcription



This touches on an issue highlighted by Octavio Badea (1992) *Transcribing for classical guitar: why and what* in which he states that transcription for the guitar is about choosing what to omit, as it is impossible to include everything. In the example under analysis the transcriber has to choose between the correct bass note but in another register, or an incorrect bass note in an octave closer to the original.

6.3. Tárrega

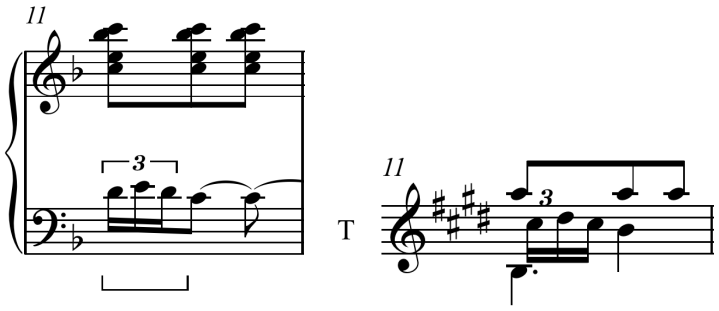
There are instances where Tárrega alters the bass note and Yates does not. Figure A.5 illustrates that these instances only occur in section 1, the F Major/E Major section from bars 1-40, which repeat at 121-160. Scrutiny of this figure shows that the use of altered bass notes occurs in bars 9, 11, 13, 15, 25 and their repeated bars 129, 131, 133, 135 and 145.

Bars 9, 13 and 25, 129, 133 and 145, have the same alteration. The harmony at this point is a dominant seventh, with the key's tonic in the bass. Thus, in E Major the bass note should be E rather than B, which is the bass note that Tárrega uses. This chord is played with a full-barre chord on the seventh fret. In this chord, the bottom note (the note on the seventh fret of the sixth string) is a B, which is why Tárrega puts it there. However, it certainly is possible to have the bottom note as an E; one simply performs the barre chord over only five of the strings, allowing the sixth string to remain open and sound an E. As odd as it sounds, this is at times more difficult to play when performing the piece, as most

guitarists will be used to playing barre chords over all six strings, and the adjustment can at times be a challenge.

Bars 11 and 15, and bars 121 and 125 are identical. In this case, Tárrega has added in a bottom B, which is not in the piano score. Below is bar 11 from the piano score and the Tárrega transcription:

Ex. 3.6.7: Bar 11

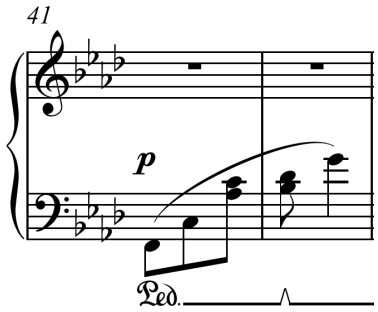


The addition of the B in the bottom part of the guitar transcription, from a purely visual perspective, an addition because it is not in the piano score. However, in terms of the sound, the addition of the bass note may lend itself more to accuracy than its omission. The piano part has a four-note accompaniment with a melody line underneath it, which in terms of guitar music puts it on the denser timbral side of the equation (considering a guitar can at most have a five-note accompaniment plus melodic line). So the addition of the bass note B adds more resonance and general body to the chord, and although it is sound in another register, it does sound closer to the piano sound than without it.

In section 2, Tárrega uses altered bass notes in the following bars: 42, 44, 46, 48, 50, 52, 54, 56, 58 and 60, and their repeats at bars 86, 88, 90, 92, 94, 96, 98, 100 and 102.

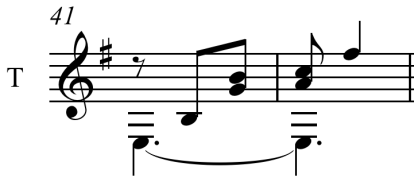
In bars 42, 44, 46 and 54 a bottom E is held from the previous bar, making the bass note E instead of A, as it is in the piano. The pedalling in these bars indicates that the pedal is depressed on the bottom F (bottom E on the guitar) and held into the next bar, where the pedal is lifted and depressed again on the first beat, as can be seen in the following example.

Ex. 3.6.8: The pedalling pattern of the minor section, demonstrated by Bars 41 and 42 from Hinson's edition of *Granada*



In Tárrega's treatment of these bars, he sustains the bottom E into the next bar, as can be seen below:

Ex. 3.6.9: Bars 41 and 42 of Tárrega's transcription of *Granada*

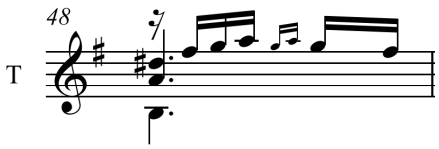


Here Tárrega is attempting to emulate the pedalling by holding the bottom E into bar 42. Although it is not written as such, it is possible to emulate the pedalling of the first beat of bar 42 by playing the A and the C on the third and second strings respectively, and the F# on the first string. By doing this the A and C can sustain, emulating the pedalling of the piano. Although the bass note is not an A, the holding of the E in these bars is done to emulate a pianistic sound, and certainly makes it sound more authentic.

Bars 48, 50, 56 and 58 all feature the same deviation from the original. Instead of having an A as the bottom note, these bars have a B a seventh below as their bass note. The harmony at these bars is a dominant seventh in third inversion. However, Tárrega revoices these bars. The harmony is still a dominant seventh, however, instead of having the seventh in the bass, he has the root in the bass, changing the chord into root position.

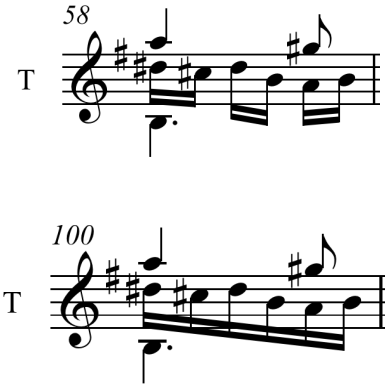
Using bar 48 as an example, one can see that this chord has been revoiced in order to make it more playable.

Ex. 3.6.10: Bar 48 of Tárrega's transcription of *Granada*



In this bar the player would barré[25] the second fret, sounding the D# with the third finger. The melody is then played either as part of the barré (F#) or with the second and fourth fingers. If the dominant seventh chord was to be revoiced, as in the example below, this would be unplayable. This can also be applied to Yates' treatment of bar 58 and its repeat at bar 100.

Ex. 3.6.11: Bars 58 and 100



The physical challenge herein is that instead of holding the dominant seventh chord as a barré, one would play the bottom A on the fifth string open, and the B and D# on the fourth fret of the third and second strings respectively. This would make it impossible to play the melody without lifting up the chord, which would stop it from resonating for the whole bar.

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[25] A technique in which all or most of the strings of one fret are held down by a single finger, usually the first.

However, is it necessary for the dominant seventh chord to sound for the whole bar? Looking at other bars in this section, which have the same voicing of the dominant seventh, such as bar 50, it can be seen that the dominant seventh does not sustain for the whole bar. In consulting the Hinson's edition of this piece, one can see that the pedal is depressed on the first beat of each bar and is held into the next bar, thus as often as possible the dominant seventh chord should sustain for the entire bar. Yet, it is only bar 48 in which Tárrega is able to do this, due either to the melody being in the same register as the dominant seventh chord, or the melody requiring certain fingers to play it, thus making it impossible to hold the dominant seventh. The only conclusion that one can draw is that Tárrega has done this to make it easier to play, i.e. by voicing these bars to fit for the most part into a barré on the second fret.

Another question which must be asked pertains to the previous example: why has Tárrega not sustained the E from the previous bar in bars 48, 50, 56 and 58 as he did in bars 42, 44, 46 and 54? The answer is because Tárrega has fingered these bars in a way which requires the player to barré the entire second fret, making it impossible to sound the E over it. This can be remedied by a simple re-fingering, requiring the player to only barré the first five strings, leaving the sixth string open.

The two bars left to discuss are bars 52 and 60. In bar 60 Tárrega writes only an E harmonic on the seventh fret of the fifth string, whereas the bass note is an A. This bar has already been discussed at length in this chapter, with the conclusion being drawn that Tárrega chooses to end this section in this way.

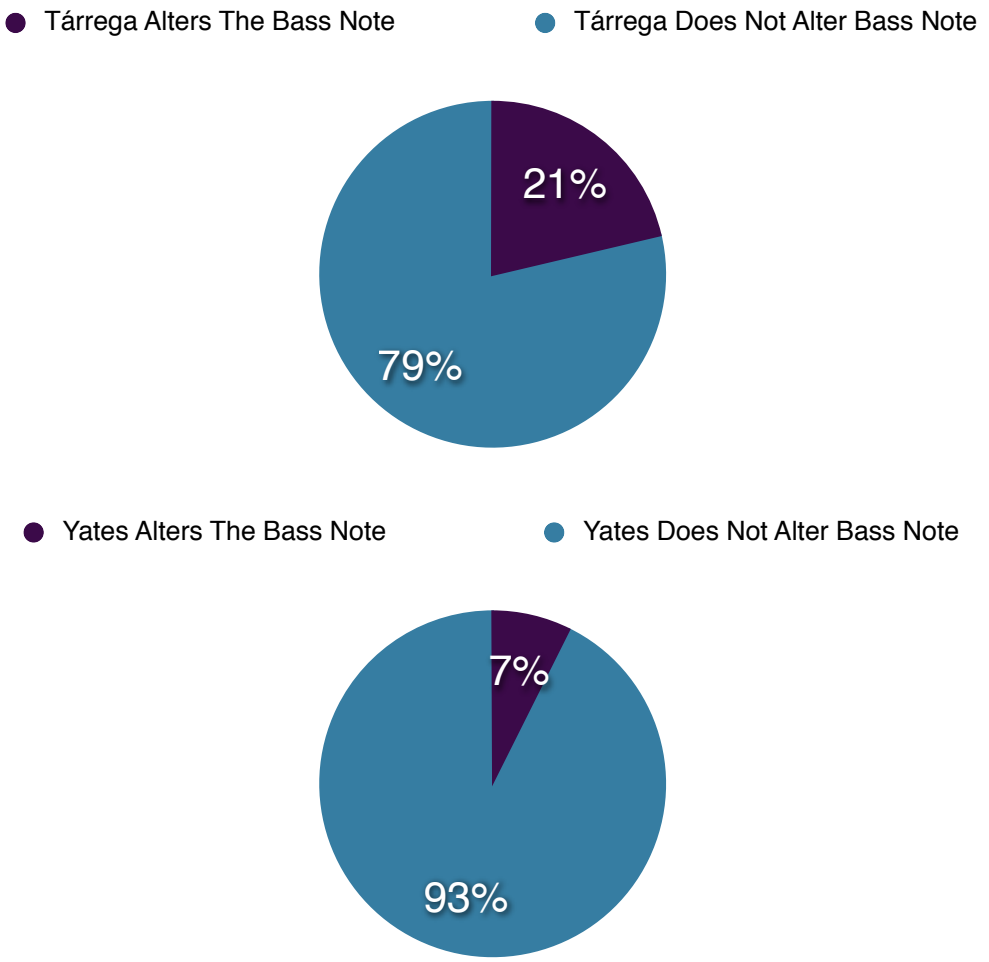
Bar 52 has no bass note, as the melody is in the bass register. This need not be the case, as not only is the descending melody an octave lower than the piano, but by voicing the dominant seventh with a B in the bass, as opposed to an A a seventh above it as the bass note, Tárrega has cluttered the bass register at bar 52 and thus incapable of sounding the dominant seventh chord. Tárrega could put an A above the melody in the correct register, however, this would be inconsistent with the previous bars.

In conclusion, it can be seen that the use of altered bass notes is quite common in the guitar transcriptions of *Granada.* The reasons for altering the bass notes vary: from

emulating pedalling to making it easier for a guitarist to play. In sum, changing these notes is necessary.

Figure B.3 graphically represents the percentages of the piece Tárrega and Yates, respectively, have altered the bass note.

Figure B.3



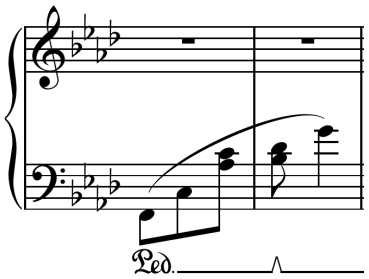
7. Bass Part Alteration

The omission of bass figures is one to be expected within transcription from piano to the guitar, by virtue of the fact that the piano is simply more capable of playing multiple pitches simultaneously. Often bass figures are left out because they are impossible to play with the melody, or are left out because they create a texture which is too thick and lacks clarity.

7.1. Section 1: Bars 41-60

What has been seen so far about *Granada* is the regular use of two-bar left-hand figures, which repeat throughout a section.[26] This is also found in the minor section of this work, featuring from bars 45-58.

Ex. 3.7.1: Repeated two-bar bass figure

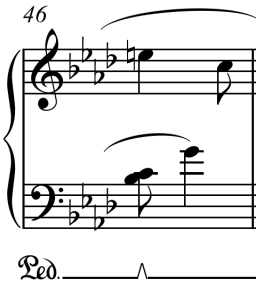


In Tárrega's transcription of this work, often the first bar of this figure is included, with the second bar being omitted.

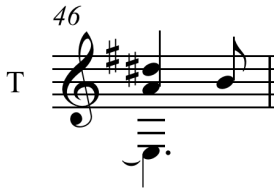
7.1.1 Omission of the second bar of bass figure 3.7.1 in Tárrega's transcription

From bars 45-58, Tárrega replaces the second bar of Ex 3.7.1 with a dominant seventh chord, as seen in Ex. 3.7.2:

Ex. 3.7.2: Bar 46 from both the piano score and the Tárrega transcription



[26] See "Bass Note Alterations".



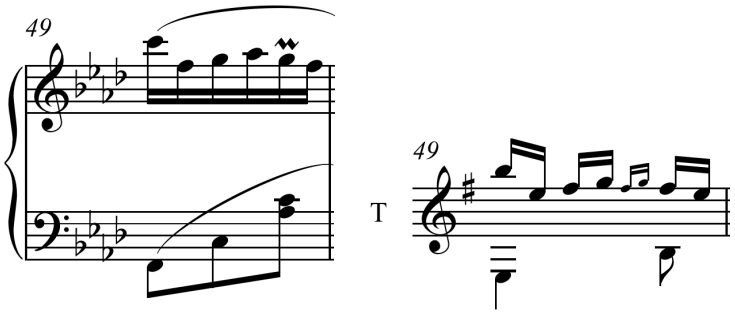
What can be seen in the above example is that the melody is retained, as is the harmony, but the bass figure is omitted.

7.1.2 Omission of the first bar of bass figure 3.7.1 in Tárrega's transcription

In later parts in this section, the first bar of the above discussed bass figure is omitted from Tárrega's transcription. This only occurs in four bars, and only in one bar is the entire figure omitted, the other three only omitting part of the figure.

In the example below, taken from bar 49 of the piano and Tárrega scores, an example of partial omission of the bass figure can be seen.

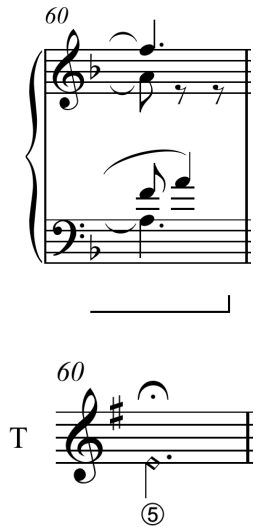
Ex. 3.7.3: Bar 49 from the piano score and the Tárrega transcription



As with Ex 3.7.2, both the melody and the harmony are maintained, yet a part of the figure has been omitted or changed.

The final bass figure omission of this section occurs at bar 60. The Tárrega transcription omits the whole figure from this bar, sounding only one note: a harmonic on the pitch of E, which is the root of the chord at bar 60.

Ex. 3.7.4: Bar 60 from both the piano score and the Tárrega transcription



The reason for these omissions is not the result of unplayability, as these bass figures are found in the Yates transcription.

The omission of the first bar (bar 49, 51) of the repeated bass figure is a way of imitating the piano's pedalling. By sounding the first note of the sequence, allowing it to sustain through the bar and omitting the other notes, this reproduces the sound of a pianist depressing the pedal on the first note of the bar, and holding it into the next.

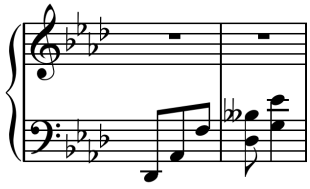
However, this explanation does not hold water for the second bar of this bass figure. The use of the bottom E adds sustain and general body to the sound, and if Tárrega were to include the F on the second bass as Yates has done (granted this F is an octave lower than on the piano), this would not interfere with the imitation of pedalling which is effected by use of the bottom E. One can only assume that the omission of the F avoids clouding the texture and assisting the melody to stand out, bearing in mind that the texture is already being thickened by the presence of the bottom E.

Bar 60 has been discussed quite often throughout this Chapter, as Tárrega's transcription of it is considerably different from the original piano score. As has been said previously, this has been done to add Tárrega's own interpretation to the music and to close off the minor section.

7.2. Section 3: Bars 61-86

As with the previous section, this section of *Granada* has a repeated two-bar bass figure, as can be seen below:

Ex. 3.7.5: Repeated two-bar bass figure from Bars 61 - 74 of Albéniz's *Granada*

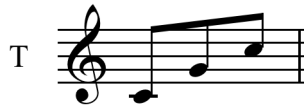


Similar to the analysis presented in 7.1, Tárrega's transcription has instances where these bass figures are either altered or omitted.

7.2.1 Omission of the first bar of bass part Ex. 3.7.5 in Tárrega's transcription

As a general note on this section, it can be seen that for the most part Tárrega does include the first bar of the bass figure, but alters it. Bringing the bass figure down a semi-tone would produce the notes C, G and E, but Tárrega uses the notes C, G and C, as shown in the next example.

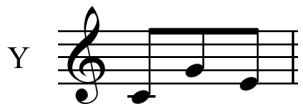
Ex. 3.7.6: The first bar of Tárrega transcription of the bass figure Ex. 3.7.5



While this certainly is an alteration, it is not too noteworthy, and one which the author felt unnecessary to show graphically. The rhythm remains the same, and although the harmony of this bass figure is ambiguous with regards to whether it is major or minor due to the lack of the third degree of the chord (E), Tárrega does place E's throughout these

bars, in different voicing, making the harmony more clear. This minor alteration has been done simply for playability. Yates gets around this problem by either altering this first bar in the same way as Tárrega does, or by bringing the E down an octave, as shown below:[27]

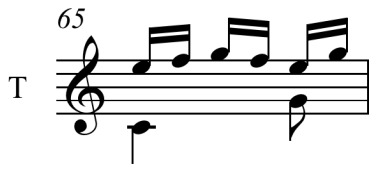
Ex. 3.7.7: The first bar of Yates' transcription of the bass figure Ex. 3.7.5



By consulting Figure A.7 it can be seen that the first bar of this repeated bass figure is only omitted or altered in two places: bars 65 and 73.

Bar 65 sees Tárrega employing the same transcription methods as discussed in Ex. 3.7.3, where instead of having a bass figure that lasts for three quavers, he uses one that is a crotchet followed by a quaver, as can be seen in Ex. 3.7.8.

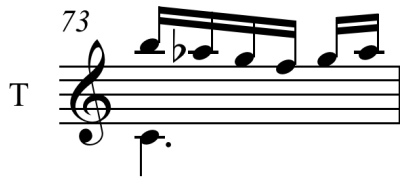
Ex. 3.7.8: Bar 65 of Tárrega's transcription of *Granada*



As was explained for Ex. 3.7.3, this sort of change is more than likely done to imitate the pedalling of a piano. This is also the case for the other bar in which the first bar of this figure is altered: bar 73.

[27] This will be further discussed in "Octave Displacement".

Ex. 3.7.9: Bar 73 of Tárrega's transcription of *Granada*



While the use of the dotted crotchet C certainly does help imitate the piano's pedalling at this bar, it is probably not the only reason for omitting the broken chord. As it stands, this bar must be played as a barre-chord on the sixth fret. Adding in the rest of the bass figure will make it impossible to hold the C, as to play the G and C means lifting up the barre-chord. To keep the pedalling constant throughout the section, Tárrega leaves out the bass figure.

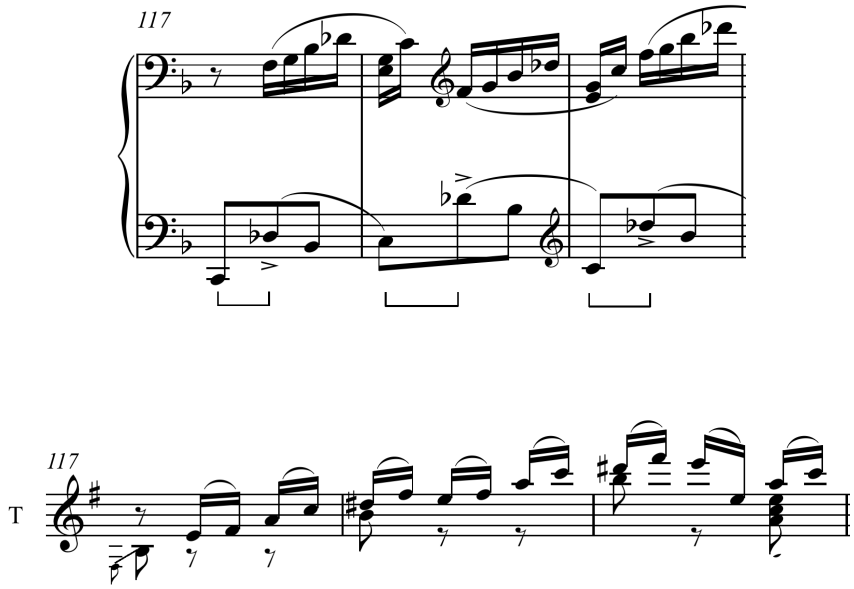
7.2.2. Omission of the second bar of bass figure Ex. 3.7.5 in Tárrega's transcription

Figure A.7 shows that the second bar of the bass figure in Ex. 3.7.5 is omitted and altered more frequently than the first. As was discussed in the section "Rhythmic Alterations", the change in rhythm of these bars is probably due to pedalling imitation. This is more than likely the reason not only for changing the rhythm of this section, but also for omitting the entire bass figure.

7.3. Linking Passage - Bars 103 - 120

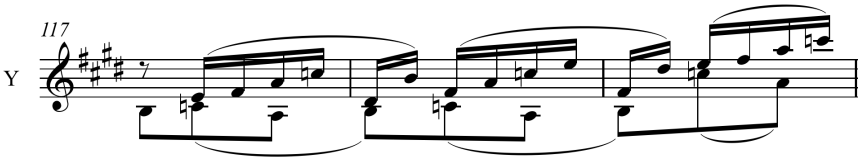
In this section, it can be seen that there are bass figures omitted in the Tárrega transcription of bars 117, 118 and 199.

Ex. 3.7.10: Bars 117-119 of the piano score and of the Tárrega transcription



The right-hand melody of the piano is maintained in the guitar transcription,[28] however the left hand is omitted entirely. The reason why Tárrega chose to omit the left-hand figure is more apparent when consulting the Yates transcription of the same three bars.

Ex. 3.7.11: Bars 117-119 of the Yates transcription



It is interesting to compare the piano score and how Yates has treated the left-hand figure. The left-hand figure is repeated, being transposed up an octave in every bar, meaning that the figure spans a range of three octaves. It is of course impossible to have a bass figure that spans three octaves on the guitar and still place a melody on top of it, as the guitar's range is only just over three octaves. The result is that, in transcribing this bass figure, some octave displacement is necessary.[29]

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[28] With the exception of a few revoicings.

[29] See "Octave Displacement"

Yates treats this by keeping the first two repeats of the figure in the same octave, but has made the second note (C) a second above the first note (B) rather than a ninth, as is done in the piano score. This jump is only done in bar 119 where the first note is the same as the first notes of the two previous bars, and the second and third are shifted up an octave.

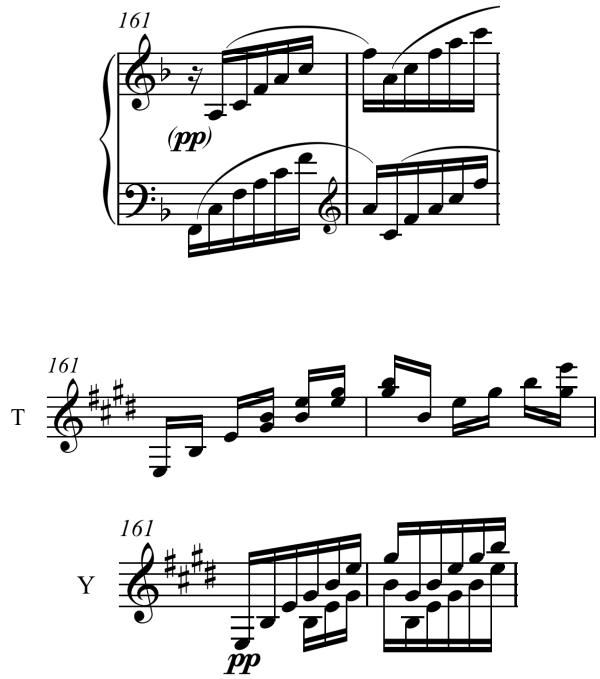
This is a skilful approach to a section that, if accurately transcribed, would be impossible to play on the guitar. While it is well transcribed, it varies from the original, and the lack of gradual octave climbing, plus the omission of the ninth leap, gives this bass figure less of the forward motion and growing tension than the original piano version.

It is possible that Tárrega's decision to omit it entirely was based on the fact that there is no way to accurately transcribe this bass figure in a way that would give it the same effect as the piano version. Tárrega's omission of the bass figures forces the ear to pay closer attention to the gradually climbing melody line, which adds further tension by implying the dominant harmony and the use of the raised seventh (D#), which in itself creates some build-up towards the re-entry of section 1.

7.4. Ending Passage - Bars 161 - 164

The final section in which entire bass figures are omitted is in the concluding passage of *Granada*, specifically bars 161 and 162.

Ex. 3.7.12: Bars 161 and 162 of the piano score, Tárrega transcription and Yates transcription respectively



This is a prime example of how very different two transcriptions of the same work can be. While neither transcriptions copy the right-hand piano part exactly and both transcribers chose to revoice the line while keeping the harmony the same, it is clear that Yates' treatment of the right hand is closer to the piano score than Tárrega's. To play these two bars exactly the same as the piano is impossible because, similarly with bars 117-119 previously discussed, the left hand alone covers a distance of three octaves, and to have that plus a right-hand part on top could not be played. The guitar does not have the available range.

The difference between these two transcriptions is simple: Yates has attempted to keep his transcription as similar to the piano score as possible, whereas Tárrega has not. While Yates adds in the semi-quaver movement of the left-hand part of the piano, even if revoicing certain notes, on the surface it would seem that Tárrega omits it entirely. This is not true, as careful comparison between these bars shows that Tárrega does include the exact same left-hand figure as Yates, however, his is an octave higher than that of Yates.

One can speculate why Tárrega chose to treat these bars in this particular way. Yates' motivation is straightforward, whereas in this case Tárrega's is somewhat open to interpretation and debate. The author feels that Tárrega has chosen this method to reinterpret the music, choosing his own personal preferences over accuracy. The omission of this bass part makes these two bars considerably quieter and gentler, with an almost crystal-like quality. Tárrega once again draws the attention of the ear to the top part, which slowly ascends to a top G# in bar 163, played on the 16th fret of the top string of the guitar. Although considerably altered, this treatment certainly does have its own benefits.

8. Octave Displacement

When talking about octave displacement, the author is referring to instances where a note, chord or passage is transposed either up or down one octave. This is a requirement for transcribing music from piano to guitar because the piano's seven octave range dwarfs the guitar's three and a half octave range, meaning transposition up or down an octave is required to fit the work into the guitar's range. It must also be remembered that the guitar sounds an octave lower than it is written.

The many, large gaps between the left hand and the right hand in the original score makes *Granada* a difficult piece to transcribe for the guitar. The range of the piece is very large: from C2 to F6, being four octaves and a perfect fourth, which is greater than the guitar's entire range. Therefore certain parts must be transposed up or down an octave if *Granada* is to be played on the guitar.

8.1. Right-hand Part

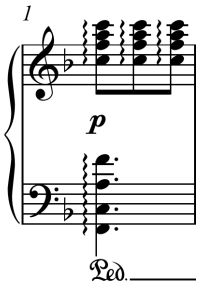
As can be seen from Figure A.8, the right-hand piano part is transposed down an octave for most of the piece. The entire first and second sections (bars 1-60) have the right-hand part transposed down an octave. This poses some questions: is this transposition done because the original is out of the guitar's range? Is it within the range of the instrument but playing it in said register makes this piece impossible to play in its entirety? Or has it been transposed for other reasons?

The right-hand part varies from the opening major section (bars 1-40) and the following minor section (bars 41-60). The opening major section sees the right hand being used

entirely for accompaniment, with one chord per bar being repeated on each quaver beat. The minor section sees the right hand being used to sound the melody, while the left hand takes on the accompaniment.

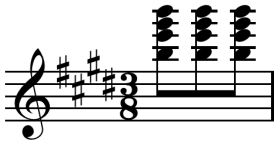
In looking at the opening major section, the right-hand accompaniment is in a high register, as can be seen in the example below:

Ex. 3.8.1: Bar 1 of the piano score of *Granada*



This is in the higher register of the piano. However, if this were to be played on the guitar, and transposed down only a semi-tone to E Major (as is the transcription) it would be written as below:

Ex. 3.8.2: Bar 1 of the piano score of *Granada* on the guitar



The above written bar is impossible to play on the guitar for a multitude of reasons. The top B in this example is the highest note on the guitar[30] and to then play fretted notes below that is impossible. To then, additionally, include the melody line would add to the already

[30] The 19th fret of the top E string.

impossible challenge. Therefore, while it is in the guitar's register it is nonetheless impossible to play it in this register. As a result, both Tárrega and Yates have omitted the bottom two notes of the chord, and brought the top two down an octave. The same is done at bars 75-86.

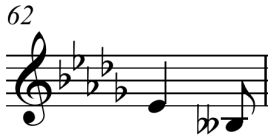
The same applies to the transcription of the right hand in the minor section. Although it is in the guitar's range, it is in the very top of its range, with the top C (in bar 49) being the highest note on the guitar when transcribed down to E Minor from F Minor. Not only is this part already very difficult to play because the left-hand wrist is at an awkward angle to get past the body of the guitar, but if one added the left-hand accompaniment this would contribute further to its level of difficulty. To counter this, both Yates and Tárrega have transposed this section down an octave.

It is interesting to note that the Gordon Crosskey (1999) transcription of *Granada* has the minor section in its original register. This is done because Crosskey's transcription is in D Major, not E Major, and by detuning the lowest E string to a D, he is able to use this open D and the open A strings for the left-hand accompaniment. This is impossible in E Major, as it requires the accompaniment to have an E and a B, and the B would be fretted, making it impossible to have the fretted B and the melody in the top register of the guitar.

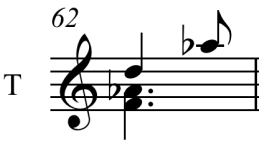
There are four instances where Tárrega transposes the right-hand part up an octave and Yates does not. These are at bars 62, 67, 68 and 70, as can be seen in Figure A.9. This section of the piece, bars 61-74 is one of the only instances in *Granada* when the guitar transcription has kept the right-hand part in the same register as that of the original score. Clearly altering the register in these four bars is not done in order to fit something into the guitar's register, but is done for another reason.

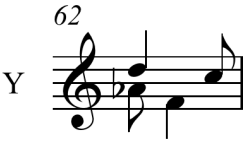
Bars 62 and 70 are the same, and in these bars Tárrega brings the Ab an octave higher, whereas Yates keeps it in the same octave as the piano, as can be seen in the example overleaf.

Ex. 3.8.3: Bar 62 of the piano score of *Granada* on the guitar



The Tárrega and Yates transcriptions:

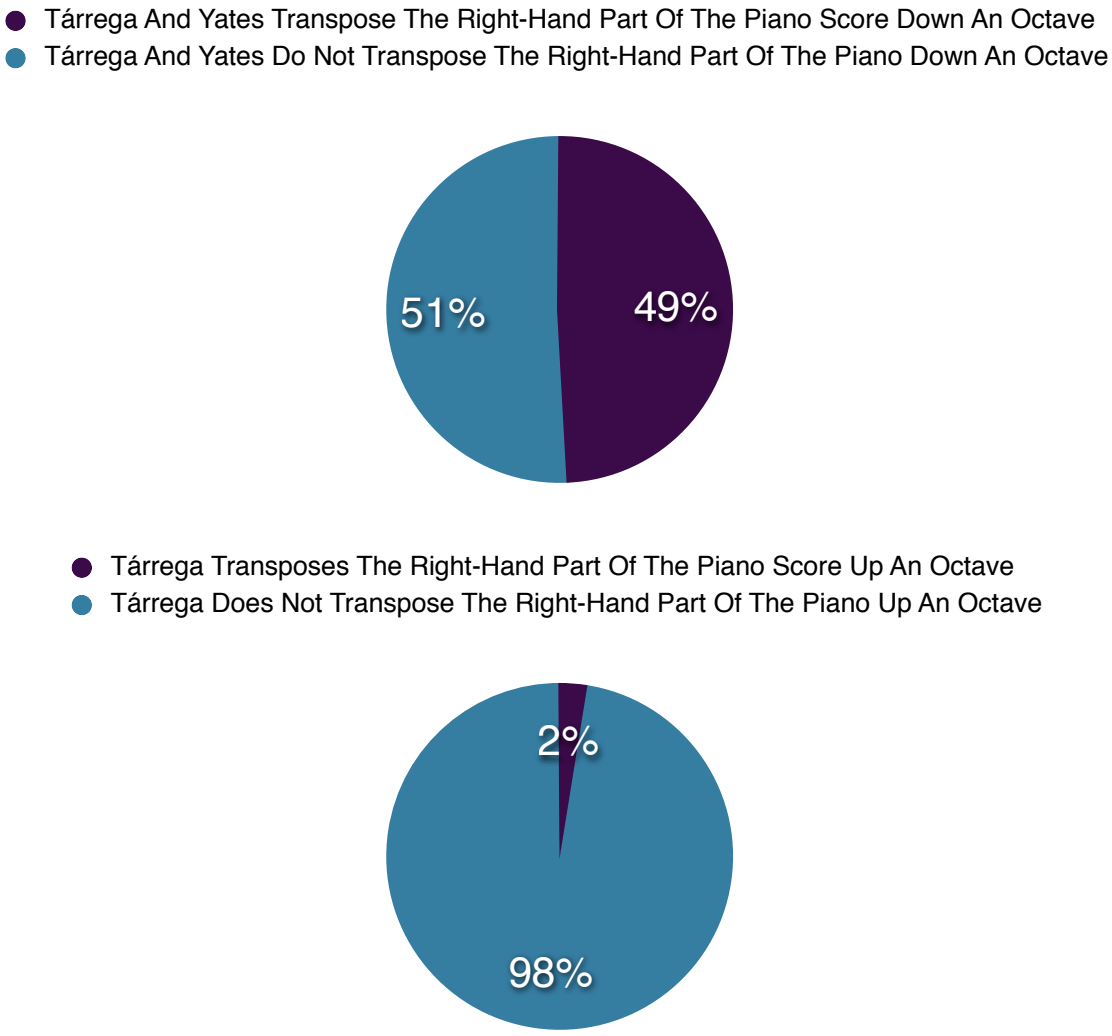




Other than the displacement of the Ab, the other major difference between the Yates and Tárrega transcriptions is the rhythm. Yates achieves the cross-rhythm of the piano score, but Tárrega holds the F and Ab chord for the full length of the bar. He does this to better emulate the pedalling of the piece; at that point the pedal would be depressed. Tárrega transcribes it so that the opening chord sounds throughout the bar. As a result, Tárrega sees little point in restating the Ab in the same register as the accompaniment (and if he did, would ruin the pedalling emulation) and instead brings the Ab up an octave. This technique is repeated at bar 68, wherein a chord is held for the whole bar in order to emulate pedalling. This bar sees the entire melody line being transposed up an octave, in order to maintain the pedalling emulation. The last two notes of the melody in bar 67 (G and C) are transposed up an octave to accommodate the transposition of bar 68. If bar 67 were not brought up an octave, there would be a noticeable jump in the melody line.

The pie charts (Figure B.4) below show how regularly Tárrega and Yates displace the octave in the right-hand part of the piano.

Figure B.4:

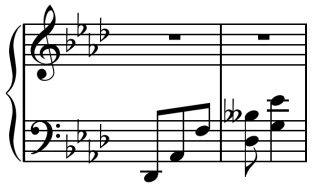


8.2. Left-Hand Part

By consulting Figures A.10 and A.11 it can be seen when the transcription of the left hand is transposed up an octave. The section with the most regular left-hand transposition is the section which follows the minor section, bars 61-74. In this section we see that a two-bar bass figure is repeated in the left-hand.[31]

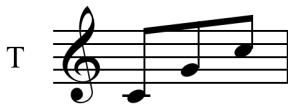
[31] See “Bass Part Alterations”.

Ex. 3.8.4: Repeated two-bar bass figure from Bars 61 - 74

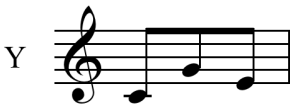


The first bar of this phrase is beyond the guitar's register, thus it needs to be transposed up an octave. However, neither Tárrega nor Yates simply transposes this phrase up an octave. If they had done so, the last note (E) would interfere with the melody, and thus Tárrega and Yates each do the following to avoid this clutter.

Ex. 3.8.5: The first bar of Tárrega transcription of the bass figure Ex. 3.4.2



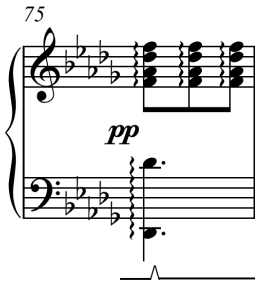
Ex. 3.8.6: The first bar of Yates' transcription of the bass figure Ex. 3.4.2:



Tárrega elects to change the note from an E to a C, which keeps the first string available to play the melody. Changing this note does not change the harmony at that bar, and is able to maintain the direction of the bass figure. Yates' solution is to bring the E an octave down, sounding it on the fourth string. The advantage of this is that he uses the same pitch as that of the piano, however the upward motion of the figure is lost.

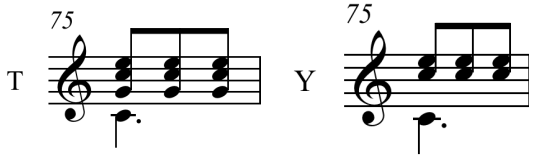
Further octave transpositions can be seen at bars 75 and 79, which sees the original opening theme being transposed to the flattened sixth.[32] However, unlike the opening theme, the left hand does not sound an entire four-note chord, but only two notes: a Db and another Db two octaves above it, as can be seen in the example below:

Ex. 3.8.7: Bar 75 of the piano score



As with Ex 3.8.5, the bottom Db in the above example is out of the range of the guitar, and thus both Tárrega and Yates bring this note up an octave, as can be seen in the examples below.

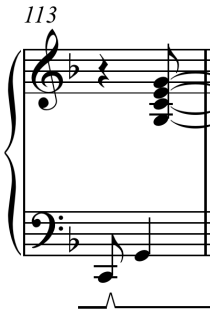
Ex. 3.8.8: Bar 75 of the Tárrega and Yates transcriptions



The final instances in which we see both Tárrega and Yates transpose the left-hand part up an octave is from bars 113-117. Bars 113 and 115 are the same, and feature a C and a G in the left-hand, the former of which is out of the guitar's register.

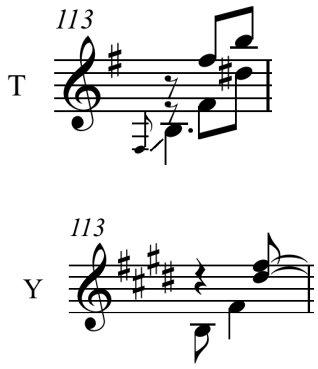
[32] In the piano's key of F Major, this is Db Major. In the guitar transcription, where the key is E Major, this part is in C Major.

Ex. 3.8.9: Bars 113 and 115 of the piano score



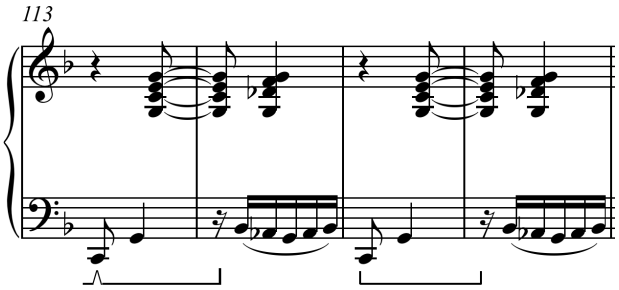
In transcribing this bar, one could simply bring the C up an octave, and keep the G in its current register, however, the result is a downward phrase rather than an upward phrase, which in the context of the piece would detract from the forward momentum at that point. Instead, both Tárrega and Yates maintain the upward motion of this left-hand phrase by transposing the entire left-hand part up an octave, as can be seen below.

Ex. 3.8.10: Bars 113 and 115 of the Tárrega and Yates transcriptions



Bars 114 and 116 are also identical, and in the guitar transcriptions the left-hand parts are also transposed up an octave. However, unlike bars 113 and 115, these left-hand figures are within the guitar's register, and thus transposition is not essential in order to play these bars. However, these bars are transposed up an octave in order to maintain the shape of the two-bar repeated phrase of bars 113-116, which can be seen on the following page.

Ex. 3.8.11: Bars 113-116 of the piano score



If, in the guitar transcriptions, the first bar of the phrase (bars 113 and 115) were to be transposed up an octave and the second bar (bars 114 and 116) left in the same register as the piano, the result would be big jumps in the melody, which is not congruent with the original. Instead, it makes better musical sense to transpose all four bars up an octave, in order to maintain the shape of the phrase.

By comparing Figures A.10 and A.11 it can be seen that there are four bars in which Tárrega transposes the left-hand part up an octave but Yates does not. This occurs from bars 107-110. Bars 107-110 are a repeat of bars 103-106, and thus to add some interest to a repeated section, Tárrega plays the left-hand rising bass part with artificial harmonics. This does not change the harmony at this point, but does bring it up an octave. While this is not something that is done in the piano score, it is safe to presume that Tárrega does this in order to add interest and to vary bars 107-110 from 103-106.

The final graphs of this sub-chapter show that, at bars 119 and 120, Yates transposes the left-hand part down an octave, and that Tárrega does this only at bar 120. The reason that transposition at bar 119 is only applicable to Yates is because Tárrega omits the entire left-hand figure at this bar. [33] While the material in the left-hand at these two bars is still within the range of the guitar, by playing them in the correct register, it will interfere with the melody at the top. It makes sense to transpose both bars down an octave.

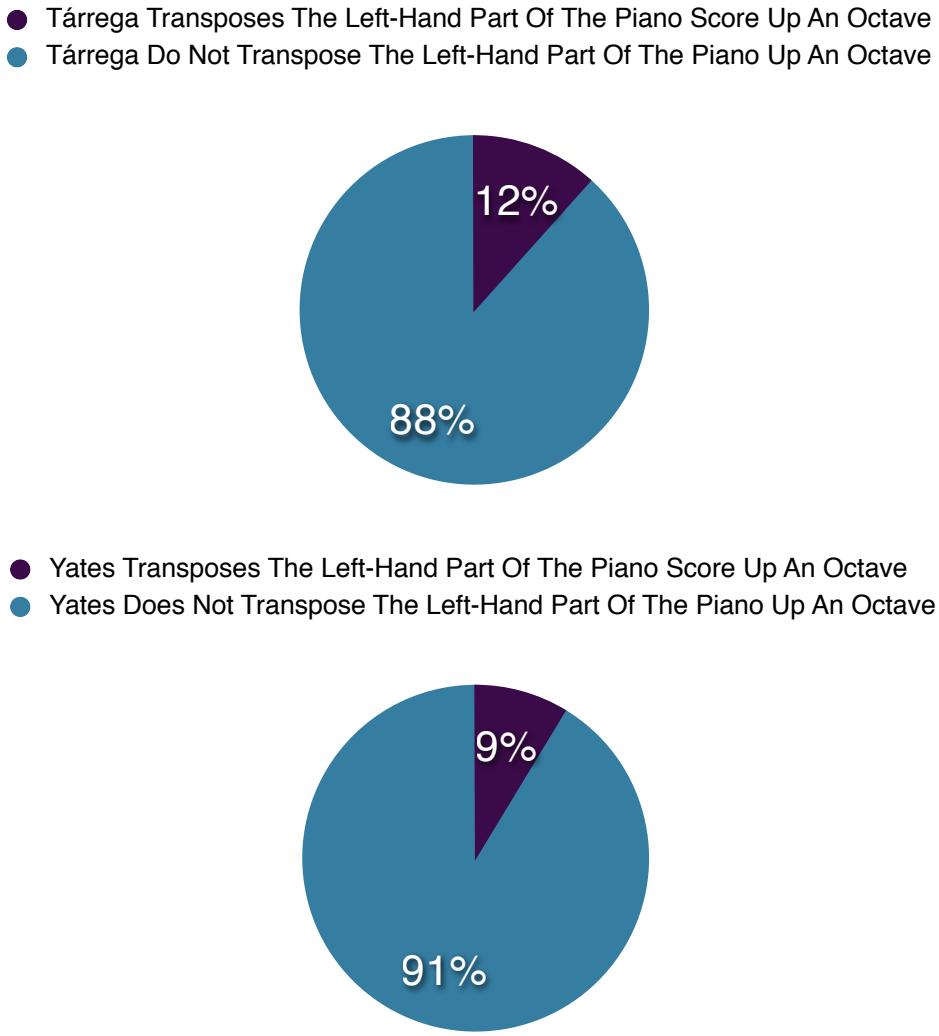
The necessity of transposing parts either up or down an octave in order to fit the music into the guitar's range has been made evident. However, as this sub-chapter has shown, it is

[33] See Figure A.7.

vital to maintain the shape of the music, and to achieve this, a transcriber must often transpose sections that do not necessarily require it.

The Figure (Figure B.5) shows how often Tárrega and Yates displace the octave in the left-hand part of the piano.

Figure B.5



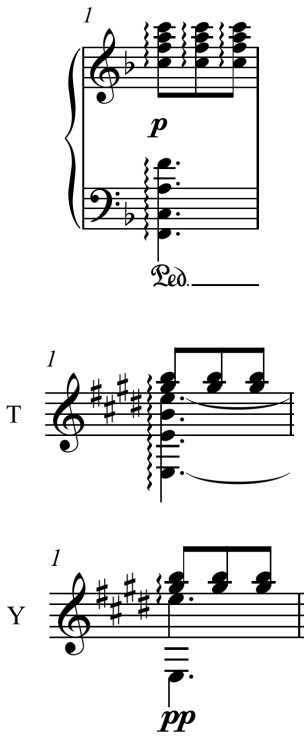
9. Omission of Notes

9.1. Bars 1-40

The omitting of notes from a chord is very common in guitar transcription of piano music. This makes sense because a piano can have up to ten notes sounded at the same time,[34] whereas the guitar can only sound six simultaneously. Another factor which must be considered is the aspect of playability. Very often it is easier to play something on the guitar if there are fewer notes, and thus transcribers will omit more notes than necessary in order to make these sections easier to play. *Granada* is a good example of this, as there are many sections of this piece which require the omitting of notes in order to make them playable on the guitar. As a result, both Tárrega and Yates regularly omit notes in their respective transcriptions of this piece.

Looking at bar 1, notable differences can be seen at the outset:

Ex. 3.9.1: Bar 1 of the piano score, and the Tárrega and Yates transcriptions



[34] Through the use of broken chords and pedals, even more than ten notes can be sounded.

As can be seen in the examples above, both transcriptions have thinned the texture by omitting notes. Firstly, in the right hand it can be seen that the accompanying tonic chord has been reduced from four notes to two. This is done because it would be impossible to have all four notes of the right hand played whilst also playing the melody. The melody (an E) is played on the third string, which leaves the top two strings available for accompaniment, hence the thinning of the accompaniment from four notes to two.

What is noteworthy is the treatment of the material in the left hand of the piano score. Although Tárrega does have four notes, like in the piano score, in the bass part, these are different notes to those for the piano, and are a revoiced version of the tonic chord. Yates on the other hand, has only used the bottom note (E) and the top E, which forms the melody in this bar.

This is a marked difference, and one that affects the sound. Yates' version focuses the ear's attention to the melody note E, as the thumb is used to strike it, making it stand out above the accompaniment. The result of this is a very definite separation of melody and accompaniment, but texturally it is thinner than what is written for the piano. Tárrega, on the other hand, makes use of an E major chord played across all six strings. One is still able to bring the melody to the foreground by striking the third string harder with the thumb than the others, and the result is a richer texture with considerably more overtones than rendered by the transcription by Yates. This is a very important point to consider, as it is pertinent to the way this piece was originally conceived. The two-octave gap between the bottom note and the top note of the left hand can obviously not be achieved through stretch, and as a result pianists will apply the pedal and arpeggiate the chord as indicated. The result is a distinct presence of overtones, which add to this piece's character. The fact that Tárrega's version not only does use more notes, but that it uses bass notes which have more overtones, makes it a more accurate transcription than that of Yates.[35]

Tárrega's transcription of this bar also lends itself better to emulation of the piano's pedalling. The pedalling, as recommended by Hinson (2002), indicates that the pedal should be applied on the first beat of the first bar and held until the first beat of the following bar, with the result that the entire chord is sustained into bar 2. Yates'

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[35] That having been said, in his DVD *Classical Guitar Performance,* Carlos Bonell performs *Granada's* opening bar in the same way that Yates has transcribed it. This further illustrates how different transcriptions appeal to different performers' tastes.

transcription certainly does take this into account and the use of the thumb on the two E's will ensure that they sustain into the next bar. However, the presence of more notes in Tárrega's transcription means that the sound is larger and will sustain better and for longer, making it sound closer to the piano score.

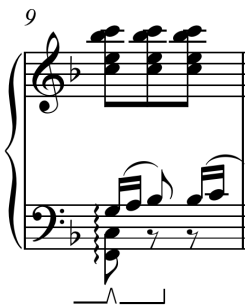
This is seen throughout the opening major section, bars 1-40, where a four-bar phrase will begin with a chord in the left hand and the right hand will have a four-note accompaniment. Throughout this section, both Tárrega and Yates only use two notes for the right-hand accompaniment, and Tárrega's transcription sees the opening chords being much denser than Yates'.

9.2. Omission of the root note in the left-hand part

Figures A.12, A.13, A.14 and A.15 identify when either Tárrega or Yates omit the root of the chord when it is placed in the left-hand part of the piano. Because this section is made up of four-bar phrases, in which the only non-melodic material is found in the first bar of each phrase, the omission of any note of a chord in the left hand can only be found in the first bar of each phrase (i.e. bars 1, 5, 9).

For the entirety of the first section (bars 1-40) Tárrega never omits the root in the left hand. There are three instances in which Yates does so: bars 9, 13 and 21. bars 9 and 13 are identical and feature the same problem, which is selecting which bass note to use. The piano part has a dominant seventh over a tonic pedal, as can be seen in the example below:

Ex. 3.9.2: Bar 9 of the piano score of *Granada*



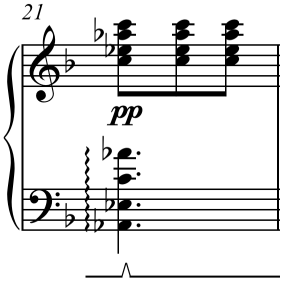
Thus, with the harmony of dominant seventh over a tonic pedal, to transcribe this accurately into E Major one requires an E and a B. While this is possible to play on the guitar in first position, bars 9 and 13 are played in seventh position, which requires the guitarist to either play the sixth string open as an E or fret it on the seventh fret sounding a B. However, sounding both the E and B in the seventh position is impossible.

As a result, a transcriber must either select to use the E or the B. This selection creates a a clear distinction between Yates' transcription and Tárrega's: Yates elects to play the E and Tárrega the B. Tárrega's omission of the E has been discussed in sub-chapter 6, "Bass Note Alterations", and Yates' omission of the B at bars 9 and 13 constitutes omitting the root of a chord. Because it is impossible to sound both, and because neither is right or wrong, it is at the player and transcriber's discretion as to which one to use.

Figures A.12 and A.13 show where Tárrega and Yates, respectively, have omitted the root of a chord when the root has been doubled at the octave in the left hand of the piano part. This means that while the root of the chord may be present in the transcription, it has not been doubled, as in the piano score.

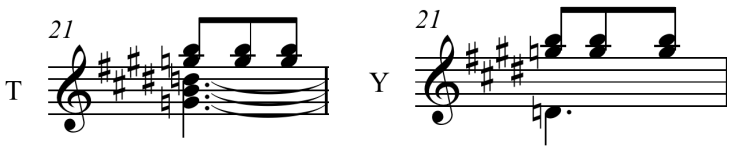
In the opening section (bars 1-40) this occurs in the Tárrega transcription at bar 21, and in the Yates transcription at bars 1,5,17 and 21. Bar 21 sees Albéniz using the flattened mediant chord. This Ab Major chord has the root doubled in the left hand, as can be seen in the example below:

Ex. 3.9.3: Bar 21 of the piano score of *Granada*



In Ex. 3.9.4 the Tárrega and Yates transcriptions of bar 21 of *Granada* are shown. The Tárrega transcription has the root of the chord (G), but this is not doubled. Yates omits the G entirely.[36]

Ex. 3.9.4: Bar 21 of the Tárrega and Yates transcriptions of Granada



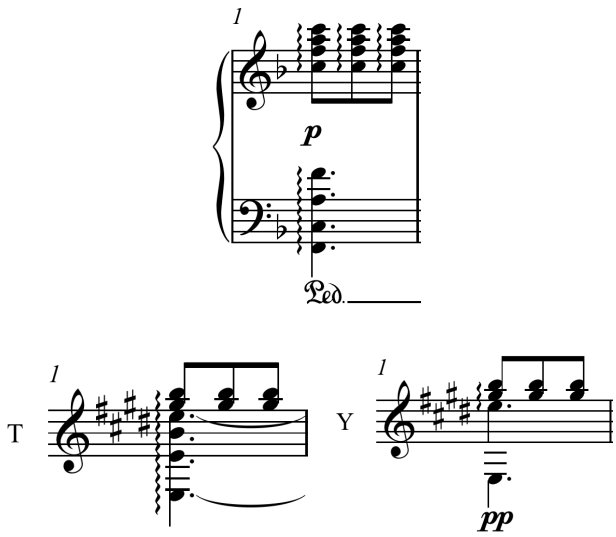
Sounding both G's would be impossible. If Tárrega were to attempt to place a G in an octave below the bottom note, it would be impossible to play this together with the accompaniment, and an octave above would be in the same register as the accompaniment.

The reason that Yates has omitted the G altogether is for ease of playing. Bar 21 of the Tárrega transcription is very awkward on the left-hand, and requires considerable practise to master, because the player's left-hand wrist has to suddenly change angles. Yates' solution is simple, and the fact that the bottom note (D) is an open string helps to add sustain, which would be lost by thinning the texture in this way.

Bars 1, 5 and 17 are all identical and begin the initial melodic phrase. While Yates has transcribed this bar with one E (open sixth string), this E is not doubled, as it is in the piano score and the Tárrega transcription.

[36] It is important to note that in both transcriptions, a G is found in the accompaniment. However, this is derived from the right-hand part, not the left hand.

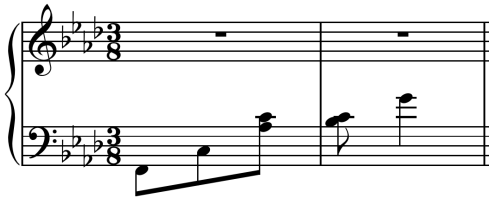
Ex. 3.9.5: Bar 1 of the piano score and the Tárrega and Yates transcriptions



While the thinning out of this chord makes it easier to play, it is also done to assist Yates' choice of dynamics. Albéniz has the first bar marked as *piano* and the correlating bar of Yates is marked *pianissimo.* Playing a chord spanning all six strings at *pianissimo* is a challenge, and could explain why Yates has thinned the chord out. There are some explanations as to why he has used a different dynamic than what Albéniz intended. Yates' artistic preference as a concert guitarist is one possibility. Another explanation could be an attempt to broaden the dynamic scope of the guitar. In terms of versatility of dynamics, the guitar and piano are on either ends of the spectrum, with the piano having a very wide range of dynamics, and the guitar having a considerably smaller palette of available dynamics, tending towards the softer end. Thus, by making the guitar transcription begin with a *pianissimo* and not *piano*, Yates is giving the guitar more room to grow in dynamics, giving it more of a pianistic dynamic versatility.

In section 2 (bars 41-60) it can be seen that both Tárrega and Yates each have three bars in which the root of the chord is omitted from the left-hand piano part. What is interesting is that they are not the same three bars. As has been evident throughout this chapter, the minor section is structured in two-bar phrases, with the left-hand part repeating, as can be seen in the example below.

Ex. 3.9.6: Repeated two-bar bass figure



The first bar of this repeated phrase never has an omitted root because the root in the guitar's key of E Major is an open sixth string, which is always playable.[37] However, the omission of the root note in the dominant seventh chord (which in E Major is B) is something that is seen in both transcriptions.

In the Tárrega transcription, the B is omitted at bars 46, 52 and 54. Bar 52 does have a B from the right-hand part above the bass melody, and putting a B an octave down would be impossible as it would get in the way of the bass melody. Bars 46 and 54 are identical, and feature a dominant seventh of which the root is omitted for the first two quaver beats. The reason for this omission is because the B already appears in the original octave on the last quaver beat of the bar, and thus it seems unnecessary for Tárrega to include it in that octave within the chord. To have a B an octave lower would add a bottom end to the chord that is not found in the piano score.

The Yates transcription omits the root of the chord in bars 48, 50 and 56. Bar 48 requires a half barré[38] on the second fret, meaning that sounding the open B string is impossible. Bar 50 sees the melody being played on the B string with an A on the third string, thus making the melody impossible to play with the A and a B in the accompaniment. The use of A instead of B makes sense because, on the second semi-quaver beat, the melody moves to B, meaning the B is sounded. Bar 56 also requires a half barré, this time on the fourth fret, once again making sounding an open B impossible.

In the next section of the piece, both Yates and Tárrega omit the root in the left hand in the same two bars: bars 75 and 79. Bars 75 and 79 are similar to bar 1, with a large chord

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[37] Transcriptions in D tend to have the sixth string detuned to D, so this still applies.

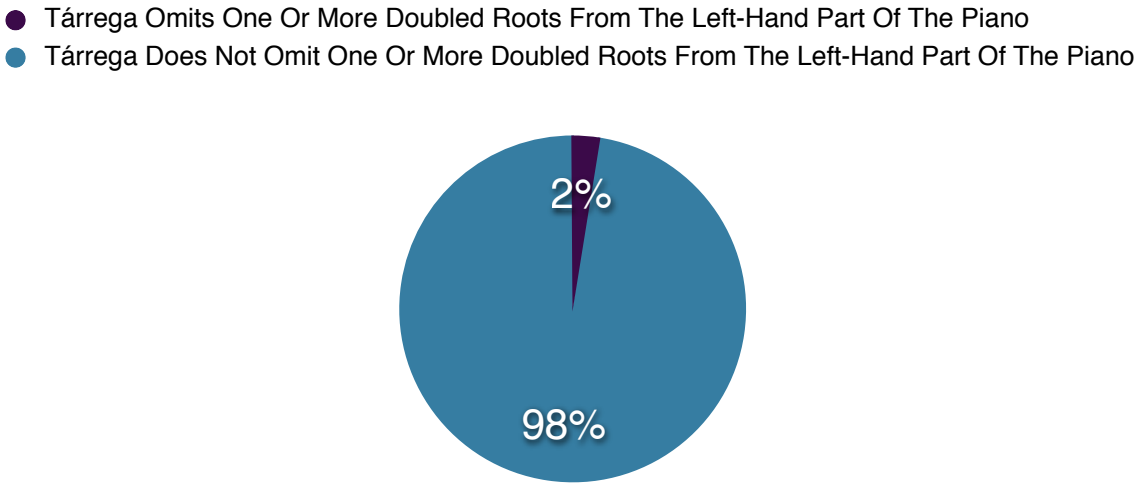
[38] A barré chord is when a guitarist uses one finger over all six strings on one fret. A half-barré chord is when the player applies one finger over only three of the strings on a fret.

being sounded, with a four-note accompaniment and a melody in the left-hand. However, as opposed to bar 1, this section is in Db Major (and C Major in the guitar transcriptions). Like bar 1, the very large left-hand chord has the root of the chord doubled. This cannot be copied in the guitar transcription because the root is C, and the C an octave higher forms part of the piano's right-hand part, and an octave lower would be out of the guitar's range.

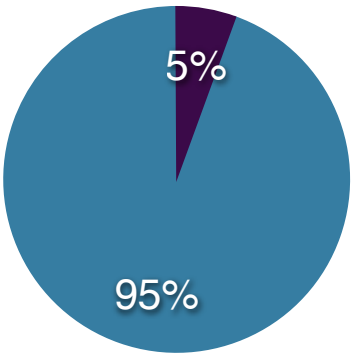
The final bars in which the root is omitted from the left-hand part are in the Tárrega transcription at bars 117, 118, 119 and in the Yates transcription at bar 164. In bars 117-119 Tárrega omits the entire left-hand part (including the root of the chords). Bar 164 is the final chord of the piece, and features the root in octaves in the left hand, whereas Yates only includes the root once in this chord. The reason for this considerably thinned down chord is because the general texture of Yates' transcription is thin, with very few chords exceeding four notes. To suddenly end the piece with a dense six-note chord as has been done in the Tárrega transcription would seem incongruent with the texture of the rest of the transcription.

Figure B.6 shows in percentages how often Tárrega and Yates, respectively, omit the root in the left-hand part of the piano.

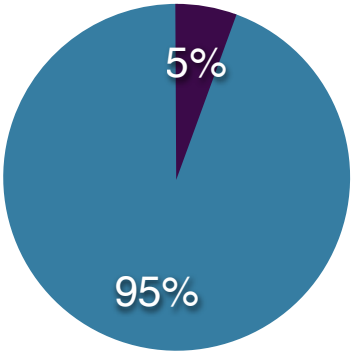
Figure B.6



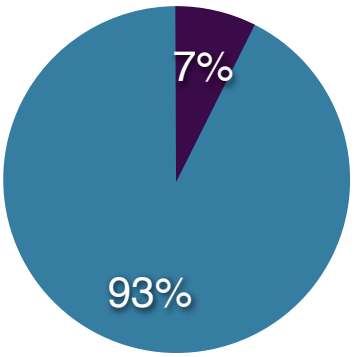
- Yates Omits One Or More Of The Doubled Roots In The Left-Hand Part Of The Piano
- Yates Does Not Omit One Or More Of The Doubled Roots In The Left-Hand Part Of The Piano



- Tárrega Omits The Root From The Left-Hand Part Of The Piano
- Tárrega Does Not Omit The Root From The Left-Hand Part Of The Piano



- Yates Omits The Root In The Left-Hand Part Of The Piano
- Yates Does Not Omit The Root In The Left-Hand Part Of The Piano

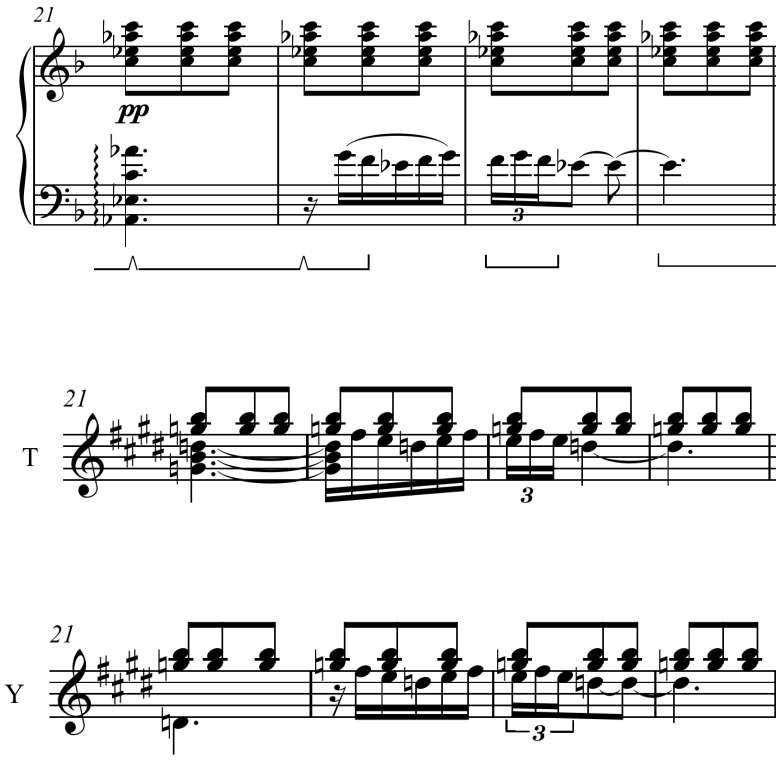


9.3. Omission of the root note in right-hand part

From a brief glance of Figures A.16, A.17, A.18 and A.19, it is very obvious that there are considerably more omissions of the root in the right-hand part than in the left-hand part. The right-hand part tends to be highly repetitive, and thus an omission will occur in a number of bars, as opposed to in just one. Another factor to consider is that for large portions of this piece (at least 80 bars) the right hand is playing a four-note accompaniment, which as has been already discussed, is impossible to entirely recreate on the guitar, and thus requires thinning out.

In both the Tárrega and Yates transcriptions, the root note is either omitted entirely or not doubled for the first 20 bars. These omissions are done simply because it is impossible to include the full chord and still maintain the melody. This is applicable to the entire right-hand part of the opening section (bars 1-40), with the exception of bars 21-24, in which Albéniz does not double the root in the right-hand, and in both the Tárrega and Yates transcriptions the root is present.

Ex. 3.9.7: Bars 21-24 of the piano score and the Tárrega and Yates transcriptions



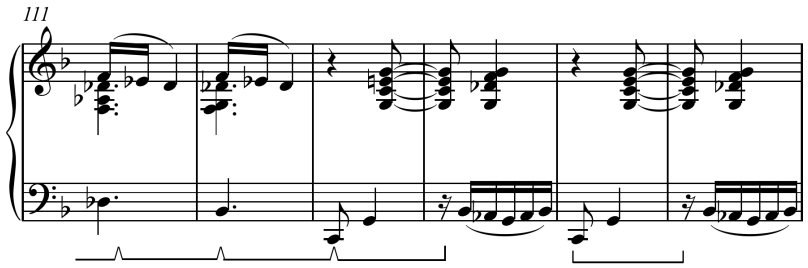
In the next two sections, bars 41-60 and 61-74, Albéniz changes the right-hand part from chordal accompaniment to a single-line melody, with the left hand playing a repeated bass figure underneath it. As a result, neither of the transcriptions omit any material from the right-hand part, as this is melodic content.

In bars 75-86, the left- and right-hand roles return to those of the beginning of the piece: the left hand containing the melody and the right hand playing a four-note chordal accompaniment. In this section, Albéniz begins by composing the new theme in Db Major, and for the entirety of this section does not double the root in the right hand. Both guitar transcriptions are down a semi-tone from the original piano score, and thus this section in the transcriptions is in C Major. Bars 75-82 are based on an open C Major chord, making it arguably one of the easiest passages in the guitar transcriptions, with the two-note chord accompaniment including the root. In both transcriptions the root is omitted in the right-hand part in bars 83-86. The harmony for the first three of these bars is a sub-dominant seventh with a raised first degree, meaning the root of the chord in the guitar's key is F#. This chord could also be considered to be a borrowed chord: the diminished seventh chord of the dominant.

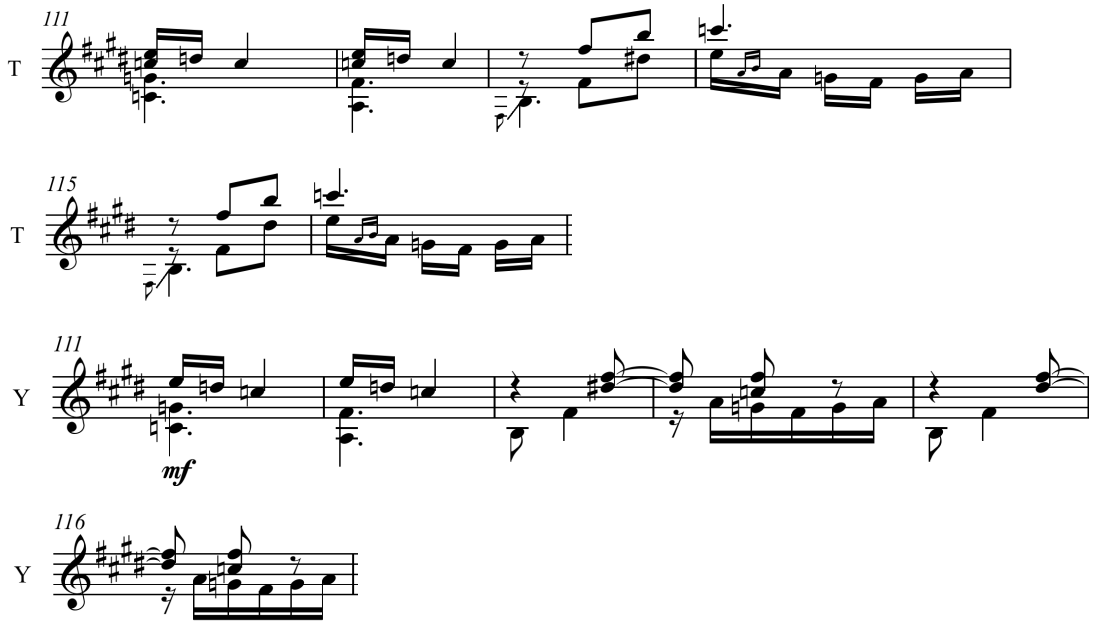
The omission of the root can be ascribed to the approach both transcribers have taken to transcribing this piece. In bars 75-82, where the root is present, both Yates and Tárrega have taken the top two notes of the right-hand chord, transposed them into the original key, and used those as the right-hand accompaniment. In bars 83-85, Albéniz's right-hand chords use the same top two notes as those of 75-82 and the bottom two notes differ from one bar to the next. Thus, to achieve accuracy, the guitar transcriptions must omit the root of the chord in order to keep the accompaniment in line with the piano score. This only changes in bar 86, just before the repeat of the minor section (bars 87-102), where the dominant seventh of the original key of F Major is used as a pivot chord to modulate from Db Major into F Minor. Both transcribers choose to sound the root in the bass register, and assign the third and seventh to the top part.

In the linking passage (bars 103-120) Yates' and Tárrega's transcriptions differ in terms of omission of the root from the right-hand part. These differences can best be seen in bars 111-116.

Ex. 3.9.8: Bars 111-116 of the piano score



Ex. 3.9.9: Bars 111-116 of the Tárrega and Yates transcriptions



In the first bar of the above example (bar 111), when comparing the Tárrega and Yates transcriptions, it can be seen that Tárrega adds a C below the melody, whereas Yates does not. Yates' transcription of this bar is only slightly easier than Tárrega's, as this bar is played as an open C chord, and adding the C, as in Tárrega's transcription, is very simple. The omission of this note does not seriously affect the texture, as the note reappears two semi-quaver beats later, and by omitting it, the listener's attention is drawn to the descending melody of E-D-C.

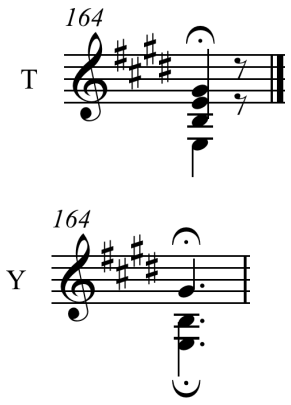
The last four bars (bars 113-116) of the example see Yates' transcription following the piano score more clearly than Tárrega's. Yates omits the root in the right hand of the

dominant seventh at bars 113 and 115, which to the author seems odd, as adding a B below the a major third below the chord on the last quaver beat of the bar would be simple to play, as it would fall quite comfortably under a barré chord of B Minor on the second fret. The root of the chord is of course sounded in the bass, but is only held for the duration of a quaver.[39]

Both transcriptions omit the root in the right-hand part at bars 114 and 116. In the Tárrega transcription, the chord in the right-hand on the second and third quaver beat is omitted entirely, and in the Yates transcription the root (F#) is present, but in the piano it is doubled at the octave. The omission of this doubled root is done because adding it in would interfere with the melody, which is sounded in the left hand of the piano.

The final bar in which a root of the chord is omitted in the right-hand part is in the Yates transcription of the final bar of the piece, bar 164. This bar features a tonic chord (in the piano's key F Major, in the guitar's E Major) with the right-hand part voiced with only one root note, however with two being sounded in the left hand. Yates has only one root note in his final chord, which is a bottom E sounded on the open sixth string, and thus would be part of the left-hand part. Tárrega on the other hand includes a second E in his transcription of bar 164, between the B and the G, as below.

Ex. 3.9.10: Bar 164 of the Tárrega and Yates transcriptions



Once again, this chord falls in the often used open chord shape of E Major, and thus adding the second E would be very simple.[40] The decision to omit this note may be done

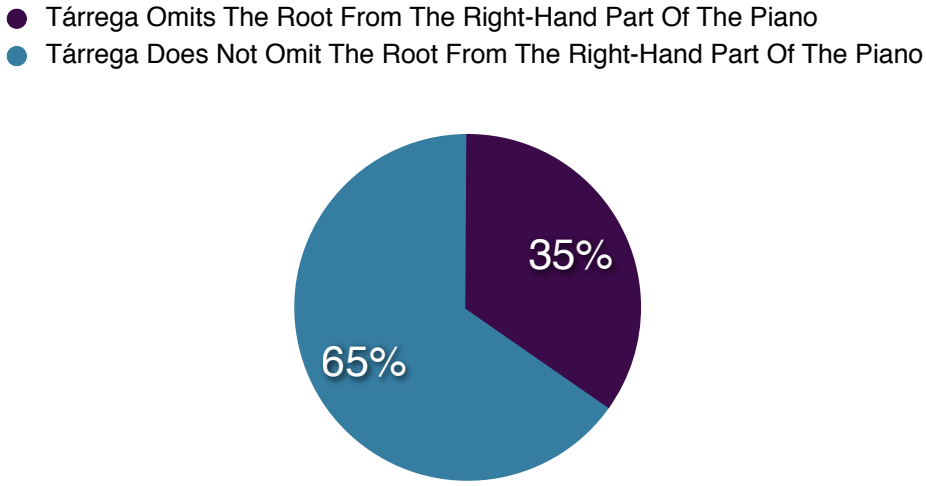
[39] Although it must be noted that most guitarists would hold the B, because it falls comfortably under the barré chord shape.

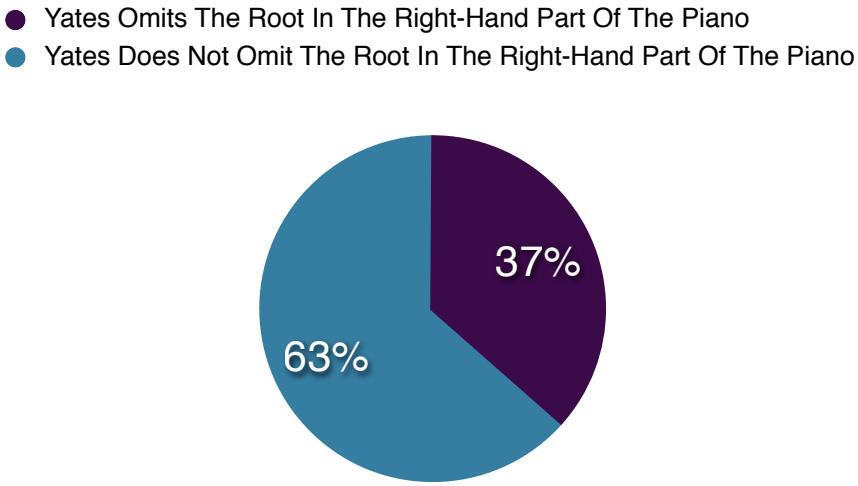
[40] In fact, remembering to omit the second E may be more difficult than adding it.

to keep the texture of the transcription uniform, and not end with an overly dense chord whereas the rest of the piece has had quite a thin texture.

Figure B.7 shows the percentages of bars in which Tárrega and Yates omit the root of the chord from the right-hand part of the piano.

Figure B.7





9.4. Omission of the third of the chord in the left-hand part

The third is very seldom omitted from the left-hand part, which makes sense considering that this piece modulates between tonic major and minor, making the third degree very important in determining the major/minor tonality.

In the first section (bars 1-40) both Tárrega and Yates omit the third of the chord in the left-hand part in bars 1, 5 and 17. All three of these bars are the same, being the beginning of the opening theme and its respective repeats. The third is omitted in the left-hand part, but in both transcriptions is sounded on every beat in the right hand, making the harmony

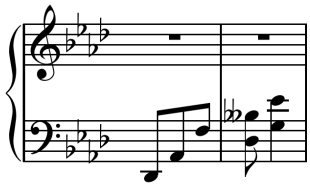
evident. It is impossible to place a G# in the left-hand part while keeping the right-hand part authentic to the piano score.

In the opening section, the only other bar in which the third is omitted from the left-hand part is in the Yates transcription at bar 21. The harmony at this bar is a flattened mediant chord, which in E Major makes this a G Major chord. The Tárrega transcription features a full G Major chord, which is quite a finger knot but is playable, whereas Yates' transcription simply has a D on the open fourth string. This makes it easier to play, and, as in the previous bar, the third degree of the chord is sounded in the right hand, thus the harmony and tonality is not ambiguous.

In the minor section (bars 41-60) Yates does not omit the third from the left-hand part, but Tárrega does. This is so because there are instances where Tárrega omits or alters the left-hand bass figure, as has been discussed earlier in this chapter. The omissions in these bars (bars 49, 50, 51, 52, 57, 58 and 60) have been discussed in the section "Bass Part Alterations", and deal with factors such as pedalling as well as to make the melody stand out, or simply to make it easier to play.

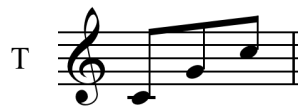
In the following section (bars 61-86), the omission of the third degree of the chord in the left hand is much more prevalent in the Tárrega transcription than in that of Yates. As has been discussed earlier, the left-hand part of the piano features a two-bar bass figure, which is repeated.

Ex. 3.9.11: Repeated two-bar bass figure from Bars 61 - 74



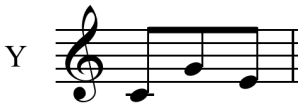
Earlier in the sub-chapter on bass figures, it was noted that while Tárrega does include the bass figure of the first bar in his transcription, he changes it from being the root, fifth and third of the chord to root, fifth and root an octave higher, as can be seen below:

Ex. 3.9.12: The first bar of Tárrega transcription of the bass figure Ex. 3.9.11



While this alteration does maintain the upward motion of the figure, it of course does omit the third degree of the chord. Whereas Yates for the most part does the following:

Ex. 3.9.13: The first bar of Yates' transcription of the bass figure Ex. 3.9.11



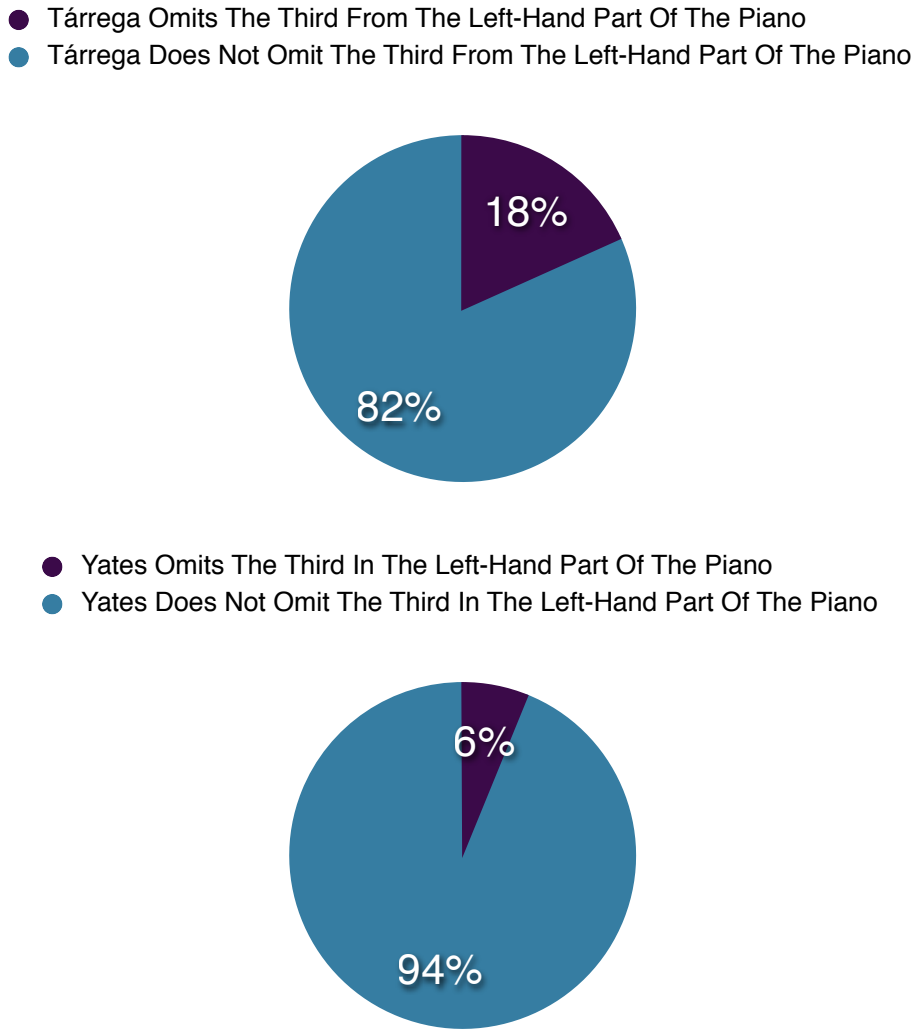
This applies to bars 61, 63, 65, 67, 69, 71 and 73 of the Tárrega transcription, and is done, as has been mentioned, to maintain the upward motion of the figure. Tárrega also often includes the third in the right-hand part, ensuring no harmonic ambiguity. In the Yates transcription, the third is omitted in bars 65 and 73. Bar 65 features the E as part of the melody on the same beat as the E would fall in the left hand, thus Yates chooses to have the bass figure imitate the upward motion of the piano score instead of octaves. At bar 73 the fingering is notated as a barré on the third fret, making an added E unplayable on the guitar. There is also an omission of the third in bar 68, where the harmony is chord a supertonic seventh with a flattened fifth (making the third Ab). The Ab is omitted at this point in the Yates transcription because the melody is being played in the same register as the Ab; a problem that Tárrega avoids by transposing the melody up an octave.

In the linking passage (bars 103-120) Tárrega omits the third at bars 117-119. This is mainly because Tárrega omits the bass figure at this point, which consists of three notes: C, Db, and Bb in the piano score and a semi-tone lower on B, C and A in the guitar transcriptions. If one viewed this as a Bb7/A7 chord with the fifth omitted, then by omitting this figure Tárrega is omitting the third. This section has also been discussed in sub-chapter 7, "Bass Part Alterations" in which it was hypothesised that Tárrega omitted this

bass figure because there was no way to accurately transcribe this figure with its gradual ascending octave. Thus, he chose to omit it as opposed to Yates who includes it, but without the octave transposition and large leap between the first and second note.

Figure B.8 shows how often the third note of the chord is omitted from the left-hand part.

Figure B.8



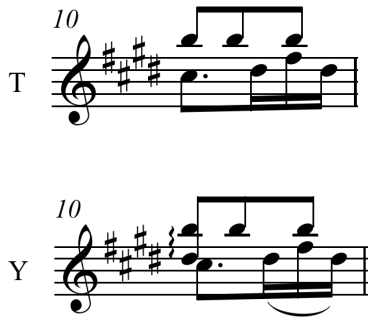
9.5. Omission of the third in the right-hand part

As has been stated earlier in this sub-chapter, the omission of notes from the right-hand part of the opening section (bars 1-40) is inevitable. At bar 26 both Tárrega and Yates omit the third from the right-hand accompaniment. In both transcriptions, bar 26 is identical, and

the reason for omitting the third (in this case D#) from the chord is that the melody is being played on the second string and thus sounding a D# is impossible. This also applies to the Yates transcription in bar 30, but not to the Tárrega transcription. Unlike Yates, Tárrega transposes the melody up an octave, and writes the right-hand chordal accompaniment below it, allowing for the chord to include the root, third and seventh.

There are bars in which Tárrega omits the third of the chord in the right-hand and Yates does not. In bars 10, 11, 12, 14 and 15, the melody is played in the same register as the D#, making it difficult to sound the D# as well. In these bars Tárrega chooses to omit the D# entirely, whereas Yates places it where possible, even if only for one quaver beat, as can be seen in the example below.

Ex. 3.9.14: Bar 10 of the Tárrega and Yates transcriptions

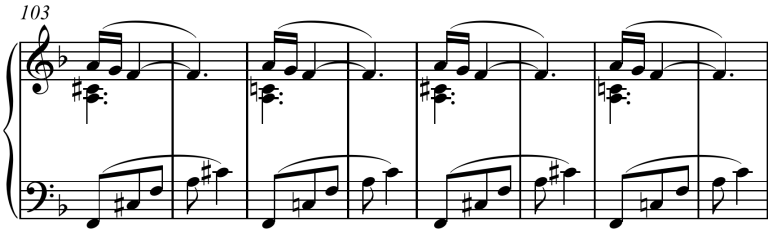


In certain bars the third degree of the chord is doubled in octaves, and although the transcriptions include the third in the chord, it is not doubled. In both the transcriptions this occurs in bars 21-24, 29 and 31-40. Doubling these notes, as in the piano score, would require the chordal accompaniment to contain more than two chordal degrees, which would make this section very difficult and in some places entirely unplayable on the guitar. An option would be to double notes where possible, but this would create an inconsistency in accompaniment, something which is not found in the piano.

In bars 75-82, Albéniz doubles the third degree of the chord in the accompaniment, which as has been said previously is impossible to reproduce on the guitar in this context. The third is still present in both the transcriptions, being played as an open E on the first string.

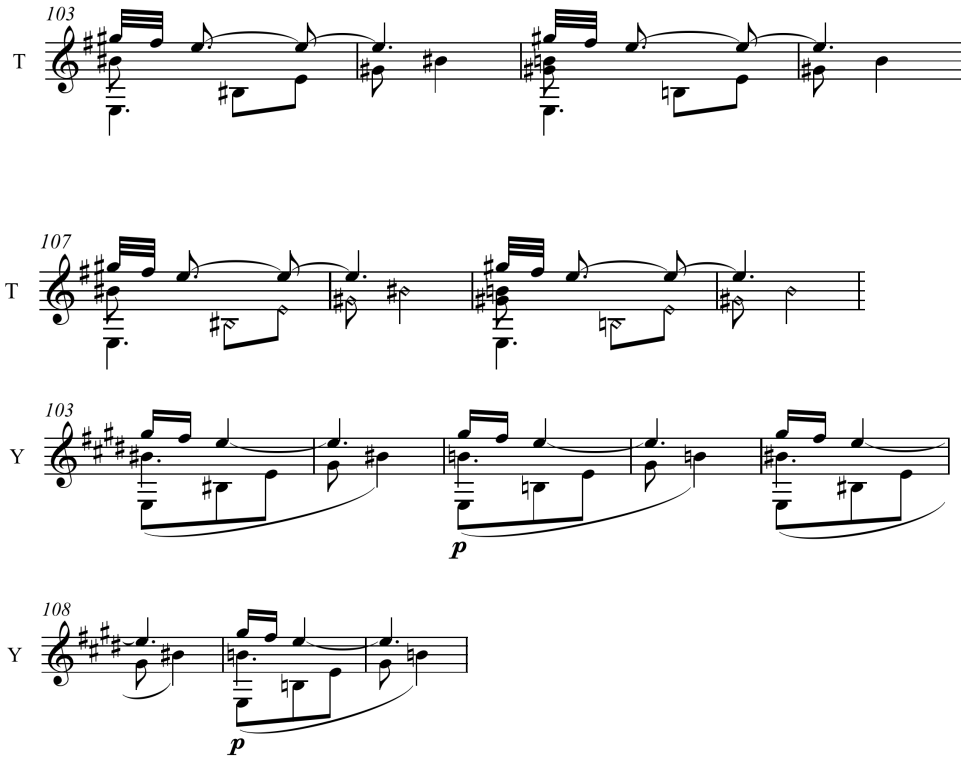
In the linking passage (bars 103-120) both transcriptions omit the third in the right hand in certain places, specifically bars 103-110.

Ex. 3.9.15: Bars 103-110 of the piano score



In the Tárrega transcription, the third is omitted at bars 103 and 107, and in the Yates transcription at bars 103, 105, 107 and 109.

Ex. 3.9.16: Bars 103-110 of the Tárrega and Yates transcriptions



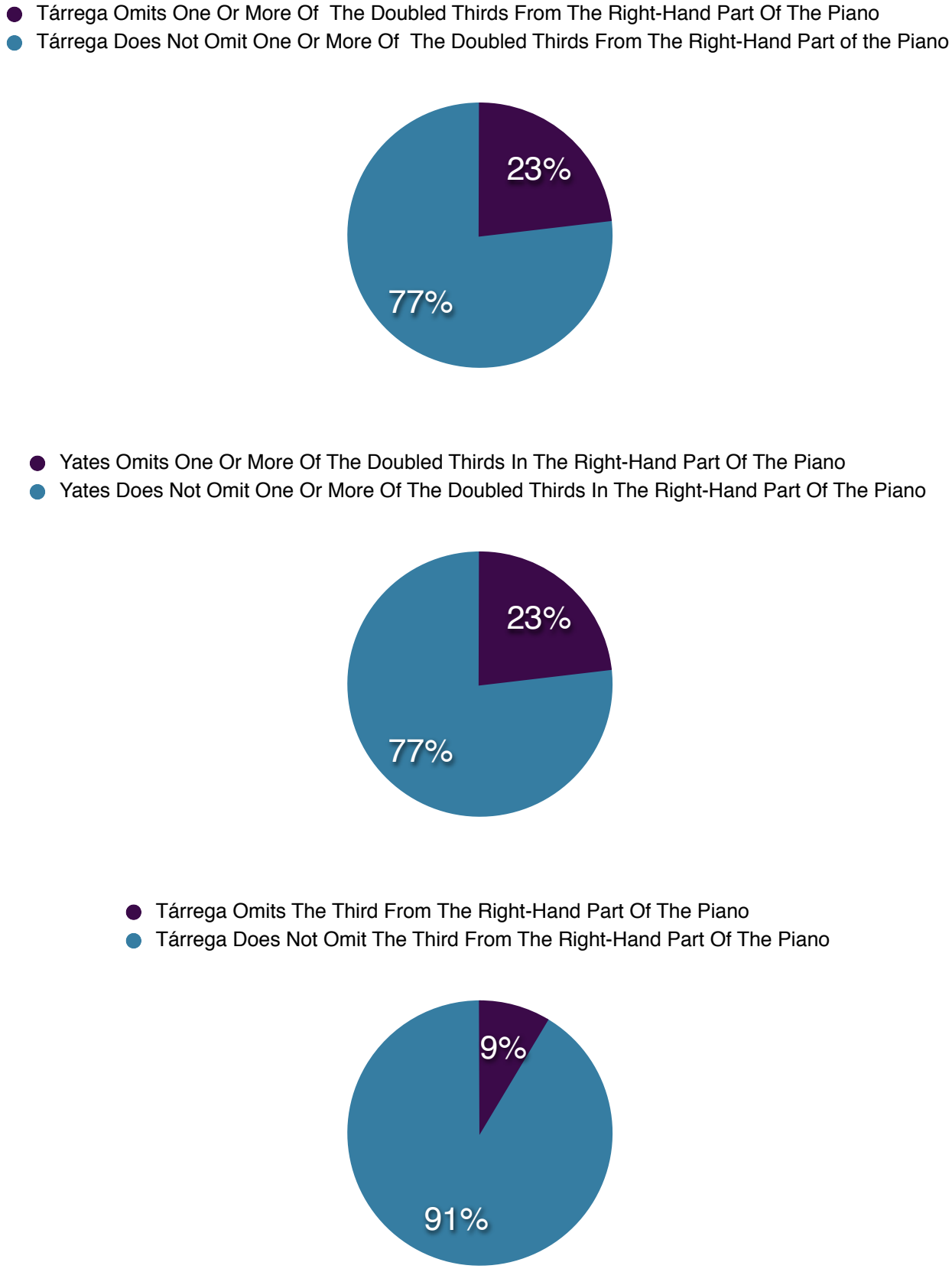
Example 3.9.16 is made up of a two-bar phrase, which is repeated and slightly altered. In the first two bars, the chord used is an augmented chord on E, which when repeated at bars 105 and 106, has the B# being flattened to a B natural, making it a standard E Major chord. These four bars are then repeated in bars 107-110. The third of the chord (G#) is found in the piano score and is omitted in the Yates transcription in the first bar of every two-bar pattern (bars 103, 105, 107 and 109). In the Tárrega transcription, the G# is only omitted in the bars where the chord is augmented (103 and 107), but the G# is used in the bars when the chord is major (bars 105 and 109).

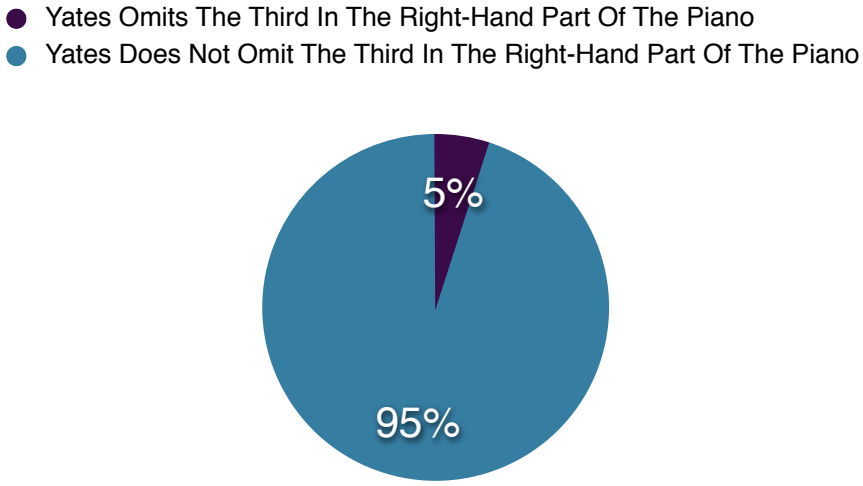
The reason for this comes down to playability. It would be impossible to add the G# into the transcription when the B# is being used, because the stretch between the first fret (where G# and B# are played) and the fourth fret (where the top G# is played) is only possible if the player could place their first finger on the first fret and their fourth finger on the fourth fret. It is also not possible to play both the G# and B# as a half-barré on the first fret, because it would be very awkward to lift up the half-barré chord to sound the open E in time. This is not an issue when a B natural is used, as this is an open string. Yates selects to omit the G# entirely from this passage, whereas Tárrega includes it where possible.

The only other bar in which the third of the chord is omitted in the right hand is the last bar. The third degree of this tonic chord (in F Major it is A, in E Major it is G#) is doubled at the octave in the right hand of the piano score. Both Yates and Tárrega use the G# in this bar, however this G# is not doubled as it would be unplayable on the guitar. It could not be included an octave below, as this would have to be played on the sixth string, which is already playing the bass note E, and the stretch to get to the G# on the fourth fret on the top string is difficult unless the player has very large hands. Thus, the G# is used, but is not doubled.

Figure B.9 indicates how often the Tárrega and Yates transcriptions omit the third from the right-hand part of the piano.

Figure B.9

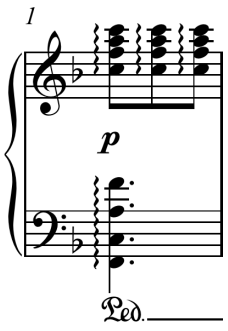

Tárrega Omits One Or More Of The Doubled Thirds From The Right-Hand Part Of The Piano
Tárrega Does Not Omit One Or More Of The Doubled Thirds From The Right-Hand Part of the Piano
23%
77%
Yates Omits One Or More Of The Doubled Thirds In The Right-Hand Part Of The Piano
Yates Does Not Omit One Or More Of The Doubled Thirds In The Right-Hand Part Of The Piano
23%
77%
Tárrega Omits The Third From The Right-Hand Part Of The Piano
Tárrega Does Not Omit The Third From The Right-Hand Part Of The Piano
9%
91%



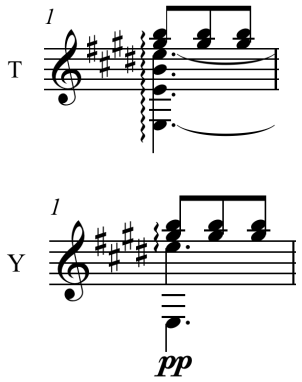
9.6. Omission of the fifth in the left-hand part

In the opening section (bars 1-40) Yates omits the fifth in bars 1, 5 and 17. These three bars are the same, with the harmony being the tonic (in the piano score this is F Major, in the guitar transcriptions this is E Major).

Ex. 3.9.17: Bar 1 from the piano score



Ex. 3.9.18: Bar 1 from the Tárrega and Yates transcriptions



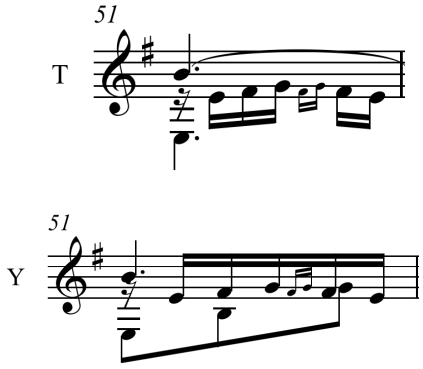
In the above example, it can be seen that the fifth is omitted from Yates' transcription in the left-hand part, even though it is possible to include it, as can be seen in Tárrega's transcription. Thinning of the texture in this way makes this bar (and the subsequent phrase) considerably easier to play.

In bars 31, 33, 35, 37 and 39 both Yates and Tárrega omit the fifth in the left hand. The harmony in this passage alternates between a tonic chord and an augmented tonic chord before modulating into the tonic minor at bar 41. Although the melody in the right hand is an octave higher in Tárrega's transcription, both transcriptions omit the fifth of the chord (and where necessary raised fifth) of the left-hand part. The fifth from the right-hand part is included in both transcriptions, and adding a B or B# an octave higher or lower would be impossible and thus it is omitted.

The final bar of this section in which the fifth is omitted from the left-hand part is found in the Tárrega transcription at bar 40. Tárrega omits the dominant note in the bass under a fermata replacing it with a harmonic on the seventh fret of the fifth string, sounding the harmonic of E. If one views the addition of the fifth in the bass as simply revoicing the tonic chord to be in second inversion, this omission seems less than noteworthy, but to the ears the use of the dominant in the lower register of the piano (and held under a fermata) implies the dominant chord, which is used as a pivot chord to modulate into the tonic minor key. Omitting this makes the transition to the tonic minor key considerably more sudden and more jarring. As has been discussed in "Harmonic Alterations", Tárrega's changes to this bar does round off the opening major section rather well, making his musical intentions clear.

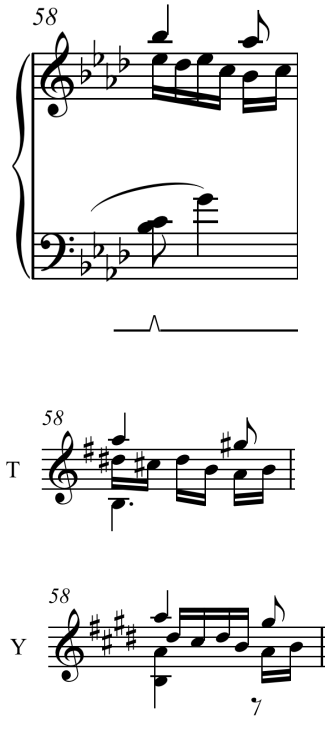
In the following section (bars 41-60) both Tárrega and Yates omit the fifth from the left-hand part in bars 51, 52 and 58. The fifth is omitted on the final quaver beat of bar 51, because the second string on the guitar is being used to sound the initial top B, which sustains throughout the bar.

Ex. 3.9.19: Bar 51 of the Tárrega and Yates transcription



In bar 58, the fifth is omitted because it is impossible to play the right-hand melody and counter melody in the correct rhythm if this interval is included.

Ex. 3.9.20: Bar 58 of the piano and Tárrega and Yates transcriptions

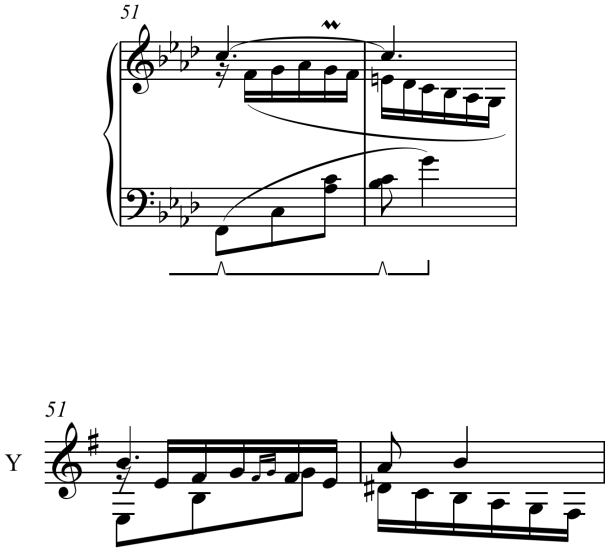


In order to play the melody in semi-quavers and the counter-melody (A-G#) the fifth (F#) must be omitted.

In bar 52, the descending melody of the right-hand part is in the bottom register of the guitar. However, it is possible to play the fifth (in this case F#) on the fourth string as well as the melody. The fact that Tárrega uses very little accompaniment for this melody (bar 51-52) shows an intention to ensure prominence of the melody as well as freeing up the player to focus on the intensity of the melody without obscuring it with added accompaniment. This, in fact, is a characteristic of not only these two bars of the Tárrega transcription, but of this entire section, with the intention to allow the player to present the mood of this section by thinning the texture down.

This cannot be said of the Yates transcription, in which Yates attempts to retain as much of the original accompaniment as possible.[41] So the question why the F# has been omitted in this bar is a pertinent one.

Ex. 3.9.21: Bars 51 and 52 of the piano score and Yates transcription



In the top part of the Yates transcription at bar 52, the A on the first quaver makes sense as this is derived directly from the left-hand piano part. The crotchet B could be taken from

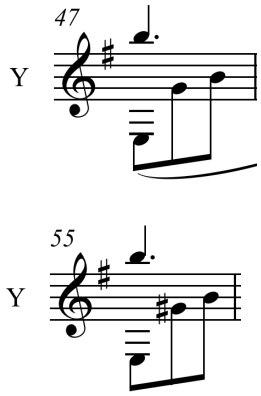
[41] A special note in this regard must be made of bar 51, in which Yates very skillfully adds the left-hand accompaniment and the melody, even though both are in the same register.

the C played by the right hand of the piano from bar 51 into bar 52. This held note is the root of the dominant seventh chord in this key, and it thus makes sense that Yates would want to include this pitch class, considering Albéniz held it across the two bars. However, one could include both the above mentioned B and the F# on the fourth string in this bar. That having been said, this would be incongruent with the piano part[42] as the piano part does not contain two notes in the accompaniment at this bar, but only one. Thus Yates chose to use the B rather than the F#, as it would appear that Albéniz considered it an important pitch class to include above the melody line.

For the rest of this section of the piece, the only time Yates omits the fifth in the left-hand part is in bars 47, 51 and 55. In all three of these bars the fifth is doubled in the left hand, and Yates only includes one of these doubled fifths in his transcription.

Bars 47 and 55 are identical, except the former is in the minor key and the latter in the major key.

Ex. 3.9.22: Bars 47 and 55 of the Yates transcription



What can be seen in these two examples is that the left-hand bass figure has been changed from E-B-GB to E-G/G#-B. This has been done so that the bottom E can sustain into the next bar[43] and if the pattern were to be played as E-B-GB, the B on the second quaver would have to be played on the bottom string, meaning the E could not sustain.

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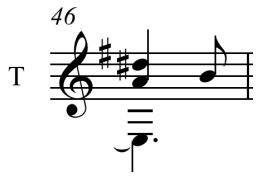
[42] Something that Yates strictly avoids.

[43] Yates indicates this on the score with phrasing lines.

In the Tárrega transcription there are two instances in which a doubled fifth is not doubled in the left-hand part of the piano, but thinned down to a single fifth. This is found in bars 49 and 57. Both of these bars feature the same alteration of the left-hand bass passage, and as has been discussed in “Bass Part Alterations”, this is done to assist with better emulation of the piano’s pedalling.

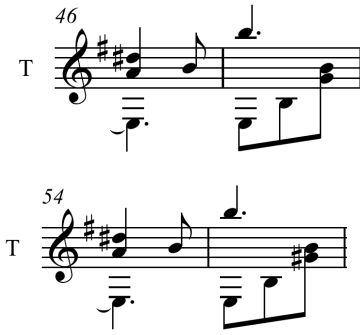
Tárrega also omits the fifth (F#) in bars 46 and 54, which are identical. The result of the omission is that the movement of the bar temporarily stops, making the B on the last quaver beat sound almost like an upbeat into the next bar.

Ex. 3.9.23: Bar 46 of the Tárrega transcription



If Tárrega were to transcribe the piano score exactly, he would include an F# on the second quaver beat of the bar, which in this instance is not unplayable. Both of these bars appear just before the melody begins, first in the minor, then in the major. Creating this pause does add a certain amount of tension, and the upward octave movement from the B of the above mentioned bar does in the author’s opinion give this section an almost vocal-like atmosphere that is not achieved with the fifth present.

Ex. 3.9.24: Bars 46 and 47, and Bars 54 and 55 of the Tárrega transcription



The omission of the F# in bar 50 is due to the addition of the B in the bass. The use of the bottom B in this bar requires the player to play this bar under a barré chord, making the inclusion of the F# in the guitar transcription unplayable. The omission of this F# can also be seen as Tárrega's attempt to keep his transcription consistent, as he has omitted the fifth in this bass figure throughout this section.

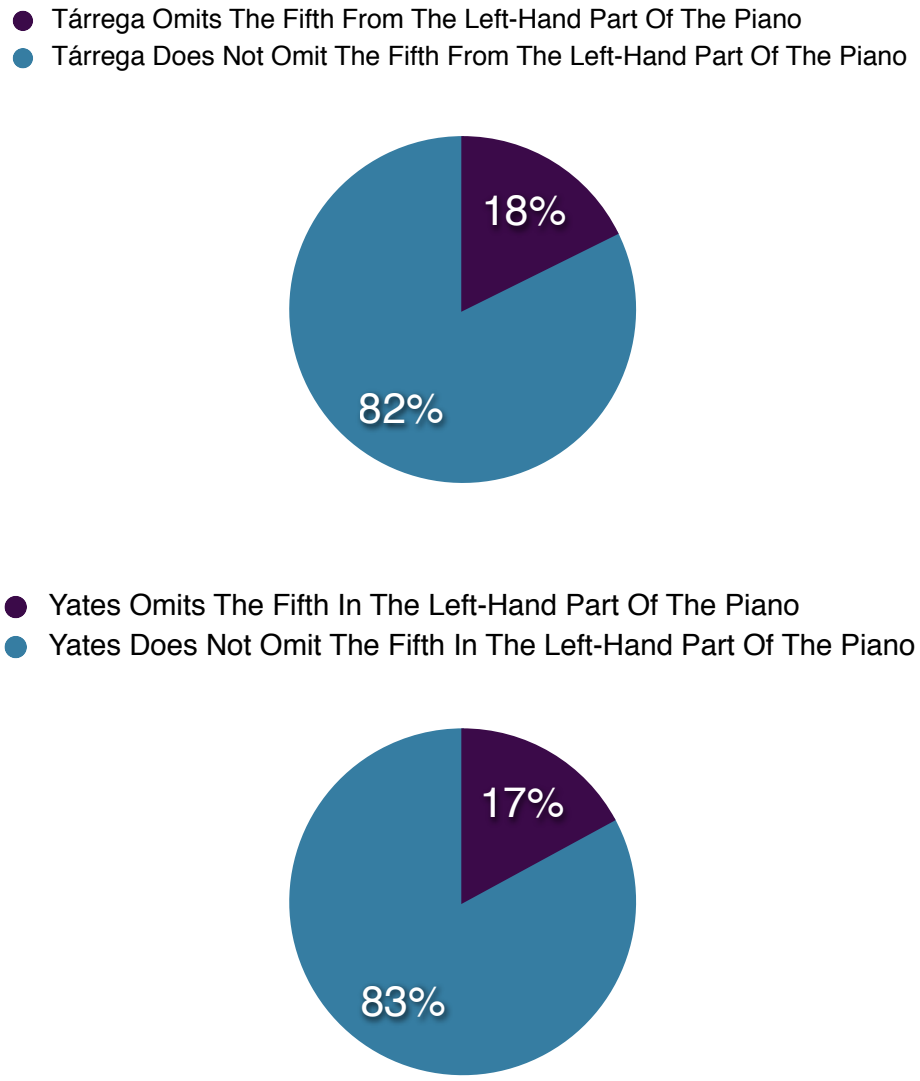
The next bar in which the fifth is omitted from the piano's left-hand part, is in Tárrega's transcription of bar 60. Here all the musical material is omitted with the exception of a harmonic on the seventh fret of the fifth string, sounding an E. As has been previously discussed, thinning the texture of this bar down to a single note can be seen as Tárrega's attempt to give this section a sense of finality before the next section begins.

Bar 73 is the last bar in which Tárrega omits the fifth of the left-hand part. Throughout this section (bars 61-74), Tárrega has the first C in the bass held for the entire bar in order to emulate pedalling. It is impossible to play bar 73 with the trill and the G if the player is required to hold down the C, and thus the G is omitted. Yates' transcription allows the player to hold the C through the bar, but the trill is omitted.

The final two bars of the piece in which Yates omits the fifth from the left-hand part are bars 67 and 68. In both of these instances the fifth degree (G and Ab respectively) are in the same register and string as the melody, and are thus omitted. Tárrega averts this by transposing the melody at these bars up an octave.

Figure B.10 indicates how often the fifth degree of the chord found in the left-hand part of the piano score is omitted from the transcriptions.

Figure B.10



9.7. Omission of the fifth in the right-hand part

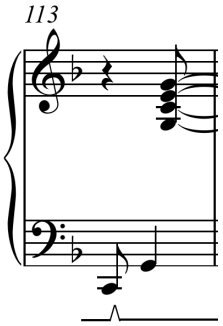
The majority of the omissions of the fifth in the right-hand piano parts are because so much of the right-hand material consists of four-note chordal accompaniment, and in the guitar transcription these accompaniments have been thinned down to two-note chords. If the piano chords have a doubled fifth, not only would it be technically impossible for the guitarist to double the fifth as well, but also illogical. Because it is impossible for the

guitar's accompaniment in these sections to exceed two notes, if these two notes are a doubled fifth, then the root and third would be omitted from the chord. Thus the doubled fifths are omitted, or trimmed down to just one fifth. This applies to both the Tárrega and Yates transcriptions in bars 1-8, 17-20, 27 and 75-82.

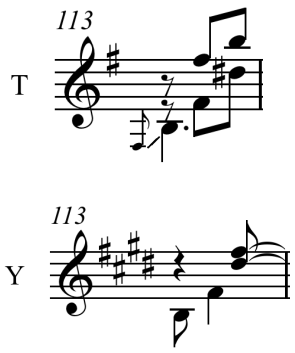
Yates also omits the fifth in the right-hand part at bar 86. This is done in order to maintain consistency in the accompaniment. In bars 75-86 Albéniz is once again using a four-note accompaniment, which in both guitar transcriptions is thinned down to a two-note chordal accompaniment. With the root of the chord in the bass, Yates elects to put the third and seventh degrees of the chord in the accompaniment part, omitting the fifth. Tárrega on the other hand includes the fifth as well as the third and seventh, but this is done because throughout the passage at bars 75-86 Tárrega has only used a two-note chordal accompaniment, especially from bars 83-85.

In the linking passage (bars 103-120) both Tárrega and Yates omit the fifth of the right-hand part in bars 113 and 115. These two bars are the same, and feature the dominant chord with a doubled fifth in the right hand.

Ex. 3.9.25: Bar 113 of the piano score



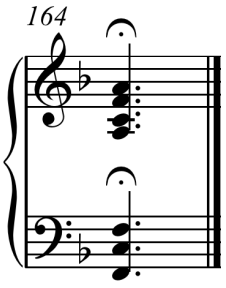
Ex. 3.9.26: Bar 113 of the Tárrega and Yates transcriptions



Although both transcriptions include the fifth, once from the left-hand part and once from the right-hand, the fifth, which is doubled in the right hand, is thinned down to one. Because the fifth degree on the second quaver beat lasts until the end of the bar, this is less audible.

The final bar in which the fifth is omitted from the right-hand part of the piano score is at bar 164. Including the fifth as an open second string in this bar would be very easy, as it still forms part of an open E major chord. However, the top note in the piano's chord is an A, and thus adding notes above the G# would deviate from the original. Placing the G# up an octave is also possible, but this requires either a very large left-hand stretch, or to revoice a simple chord into a very complex one. Thus the transcribers have chosen not to put a B above the G#, so as to keep the G# as the top note of the chord.

Ex. 3.9.27: Bar 164 of the piano transcription



Ex. 3.9.28: Bar 164 of the Tárrega and Yates transcriptions

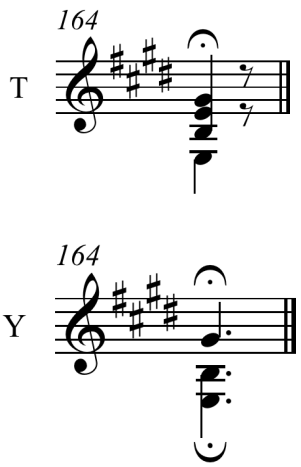
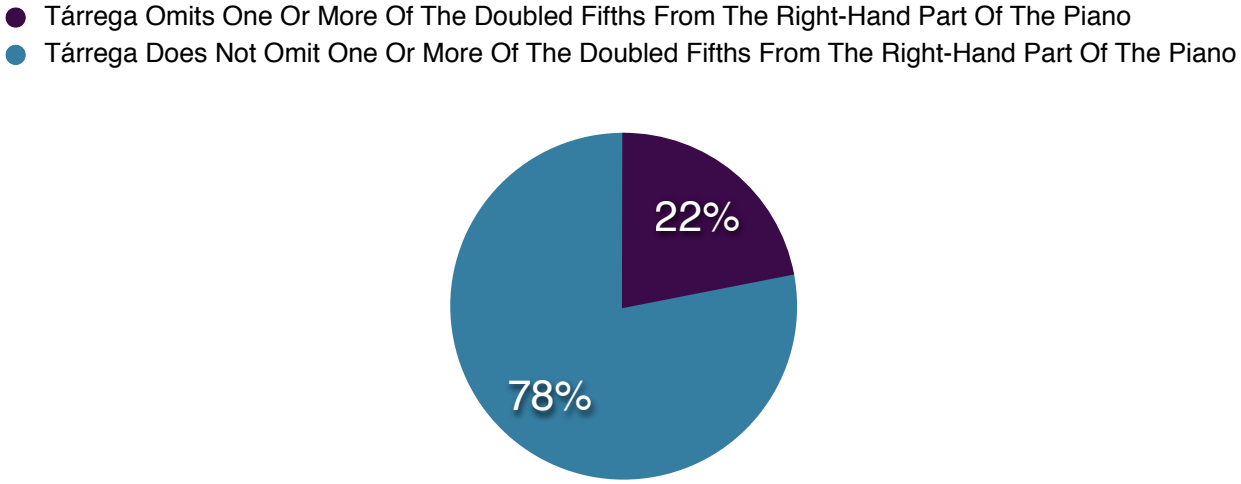
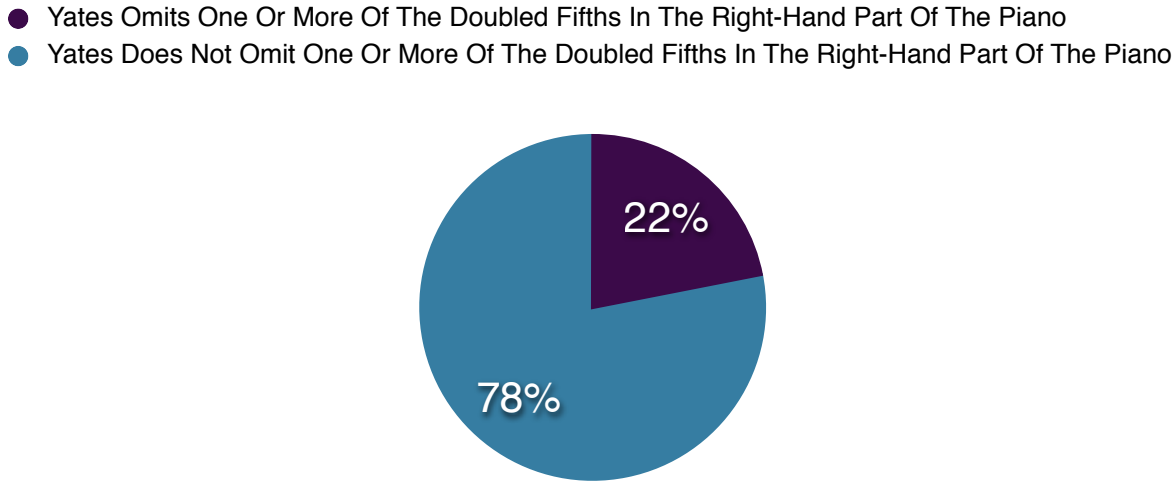
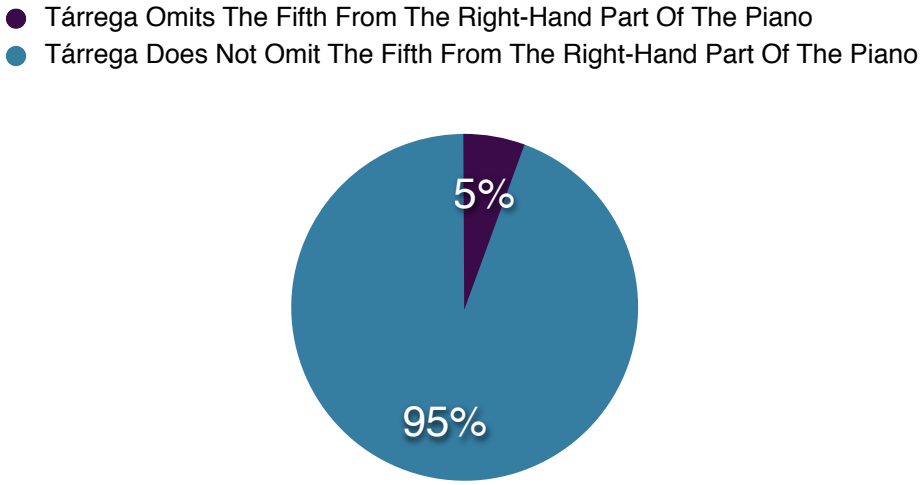


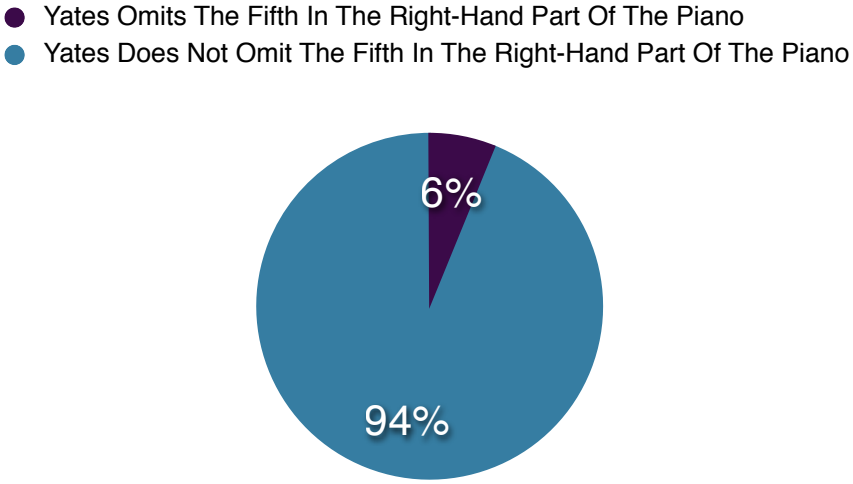
Figure B.11 indicates how regularly the fifth found in the right-hand part of the piano score is omitted from the transcriptions.

Figure B.11









To conclude, omitting certain degrees of a chord will have an effect on the sound quality. As a general note, because the harmony of this piece is relatively straightforward, in that

the harmony used is predominantly three-note triads with certain notes doubled, a transcriber can afford to omit notes in one part because they appear at other places within the same bar, just in other voices, which still represent the harmony. Doubling notes at the octave is a common pianistic effect, but one which can be hard to recreate on the guitar if other voices are also required to be played, and thus thinning these down to a single note can often prove to be a more effective way of recreating the piece's atmosphere. As has been seen, often it is possible to include these notes, but they are excluded in order to create a sound as close as possible to that of the piano.

CHAPTER 4
CONCLUSION

In comparing the guitar transcriptions by Francisco Tárrega and Stanley Yates of Isaac Albéniz's *Granada,* it is clear that both transcribers display certain transcription techniques which feature consistently throughout their transcription.

What must be taken into account is that these two transcriptions have an approximate period of 100 years between their coming into existence, during which time the guitar repertoire had gone through a considerable amount of development. It must also be noted that Tárrega was not only a performer but also a composer, as well as a fine pianist (Clark, 2010:5). This meant that he would have been aware of the pianistic elements to *Granada,* such as the use of pedalling.

With this being considered, the substantial differences between the transcriptions is understandable. At the time of Tárrega's transcription of *Granada*, the guitar was not considered to be a concert instrument, nor was it a highly regarded instrument. Tárrega had spent much of his career aiming to remedy this. Thus his transcriptions were done to provide him and many other guitarists with more repertoire to perform in public.

Because of this, it is understandable that Tárrega would add his own personal inflections to this transcription. His transcription of *Granada* contains many *glissandi,* which is also a common characteristic of Tárrega's own original compositions (Wade & Yates: 2008).

Yates' transcription is more recent. Currently, unlike during Tárrega's life-time, the guitar is a respected concert instrument and although its repertoire is comparatively smaller than many other instruments, there now exists many more compositions originally conceived for the guitar than during Tárrega's life. As a result, the aim of Yates' transcription is not to augment the repertoire, but to provide consistent and accurate transcriptions of the music of Albéniz. In an interview the author conducted with Dr Yates via e-mail correspondence, Dr Yates had the following to say about his transcription:

> I felt that the Albeniz repertoire, as an established adopted repertoire, was not well enough represented by existing arrangements. I felt that there were quite a lot of poor ones (and also some good ones). Certainly, there was no consistency of approach

> between the various arrangers. How could there be? So, if one wished to perform a suite of pieces by Albeniz, one would likely end up with a group of pieces arranged by a variety of arrangers, with no consistency of approach between them.[44]

This difference helps one understand many of the differences between the transcriptions. A lot of Tárrega's deviations from the piano score are not done for purely technical reasons, as they are not found in the Yates transcription. One can only assume that these are due to Tárrega's own taste as a performer and a composer. His compositions are steeped in the Spanish Romantic tradition, and this permeated into his transcription of *Granada.*

Yates' goal of consistency and accuracy within his transcription of *Granada* is achieved. While there are instances where Yates deviates from the piano score, these are mostly done due to technical limitations inherent in the guitar, rather than because of any personal preferences. Whereas in the Tárrega transcription, often entire voices are modified or omitted to make the melody line stand out more, Yates' transcription goes to great lengths to ensure that all voices are heard. In the interview with the author, Yates said the following:

> I feel that it's important that all three layers (melody, bass and accompaniment) are presented logically and consistently in a solo guitar piece. Otherwise, we should leave it to the piano.

The only area in which Tárrega's transcription resembles the piano more closely than Yates' is in its texture. The omission of notes when transcribing from piano to guitar is sometimes essential, however Yates tends to omit more notes than Tárrega.

Tárrega's transcription generally deviates from the piano score in more instances than Yates' does. This can be seen through the use of various graphs throughout this study. By compiling all of the pie charts used in Chapter 3, the following can be deduced. Figure B. 12 indicates the total percentages of deviations from the piano score across all the identified transcription techniques in the Tárrega and Yates transcriptions of *Granada.*

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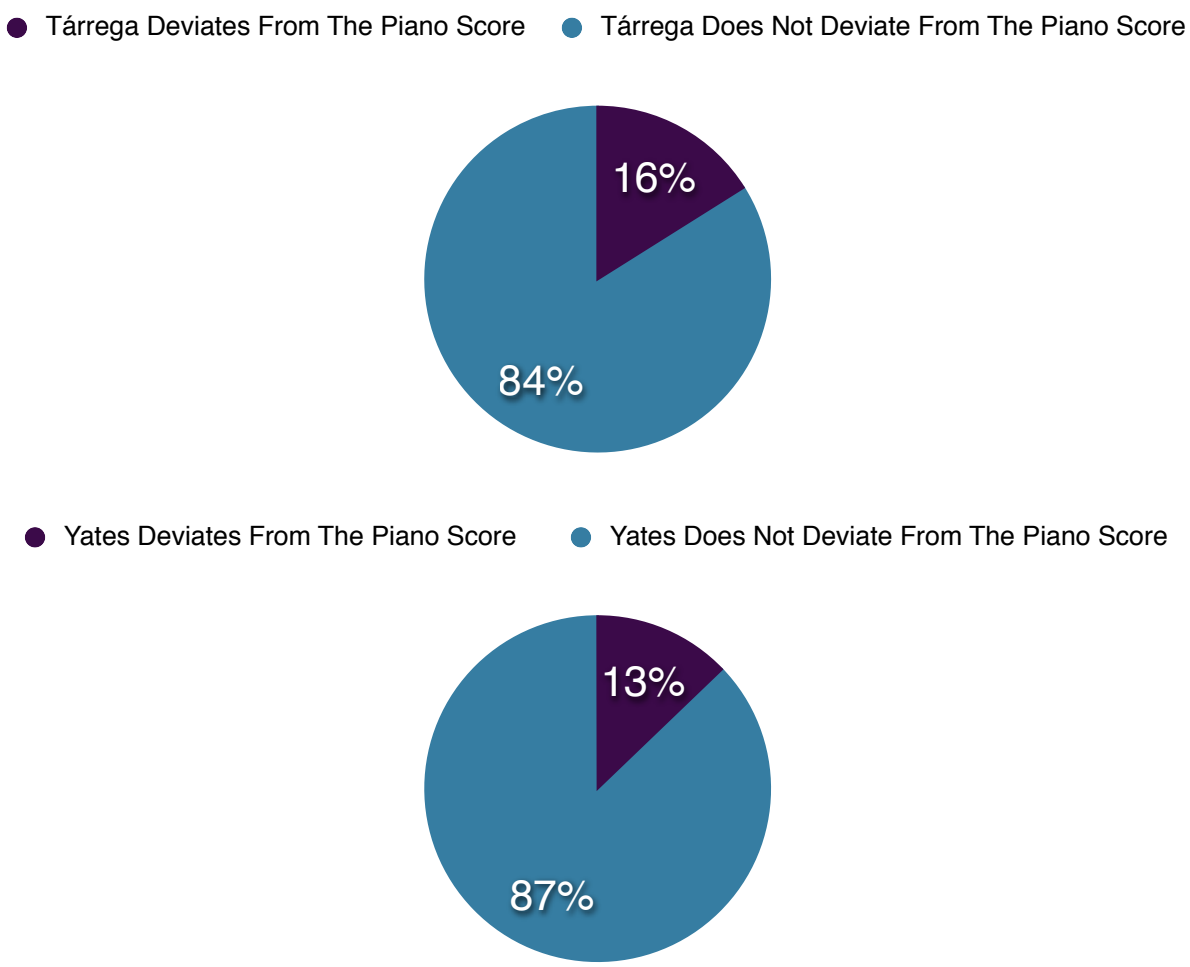
[44] Appendix III contains the full interview.

Figure B.12



Ultimately, a guitarist will select a specific transcription to perform based purely on their own personal tastes. Very often performers will take different aspects from a variety of transcriptions to create their own transcriptions. The aim of this study was not to determine which transcription is better or more authentic. It set out to compare the selected transcriptions, to establish how they are similar or different, as well as to ascertain in each case the reasons why.

The practice of transcribing music for the guitar has had an important role on the development of the solo guitar repertoire. The repertoire of the instrument is still small, and as a result guitar transcription is a necessary craft in order to change this. Many performing guitarists are embarking on their own transcriptions of previously transcribed music, as well as new music. Research into guitar transcription is therefore very important,

as an understanding of transcription techniques will better equip transcribers and performers alike.

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APPENDICES

Appendix I Figures A.1-A.31

Appendix II Scores

1. Piano score of *Granada* edited by Maurice Hinson
2. Guitar transcription of *Granada* transcribed by Francisco Tárrega
3. Guitar transcription of *Granada* transcribed by Stanley Yates

Appendix III Interview with Dr Stanley Yates

Figure A.1: Tárrega Alters the Harmony

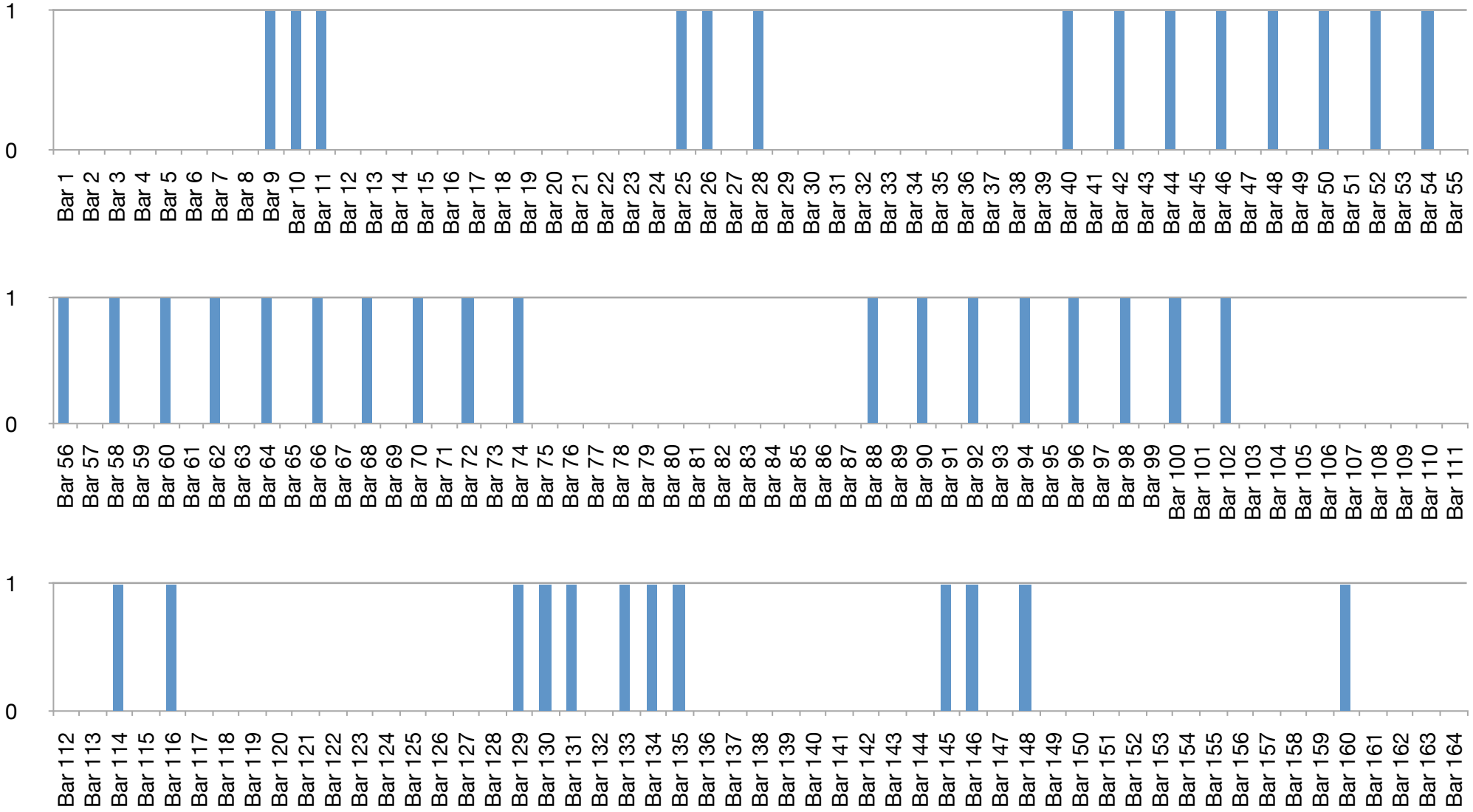


Figure A.2: Yates Alters the Harmony

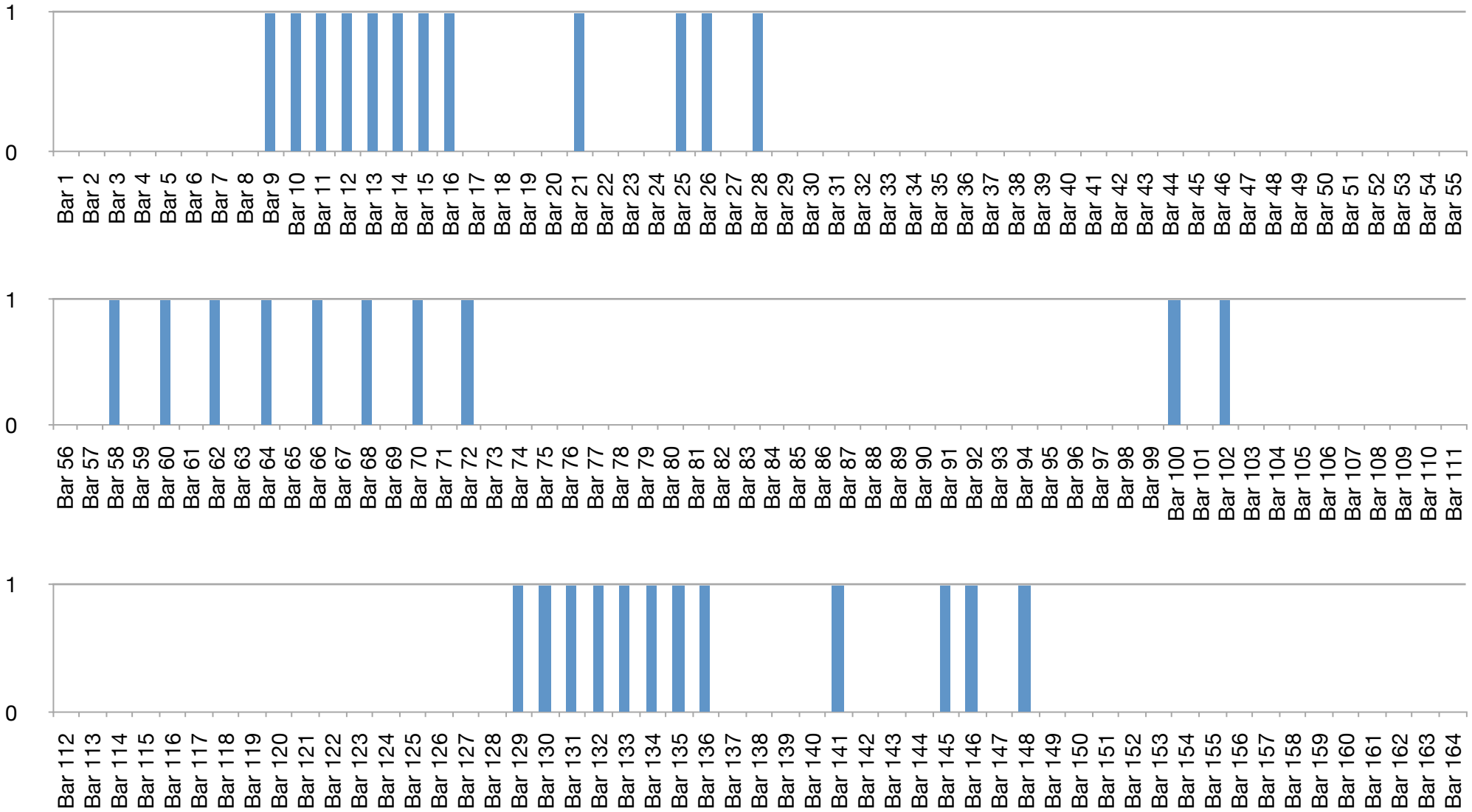


Figure A.3: Tárrega Alters the Rhythm

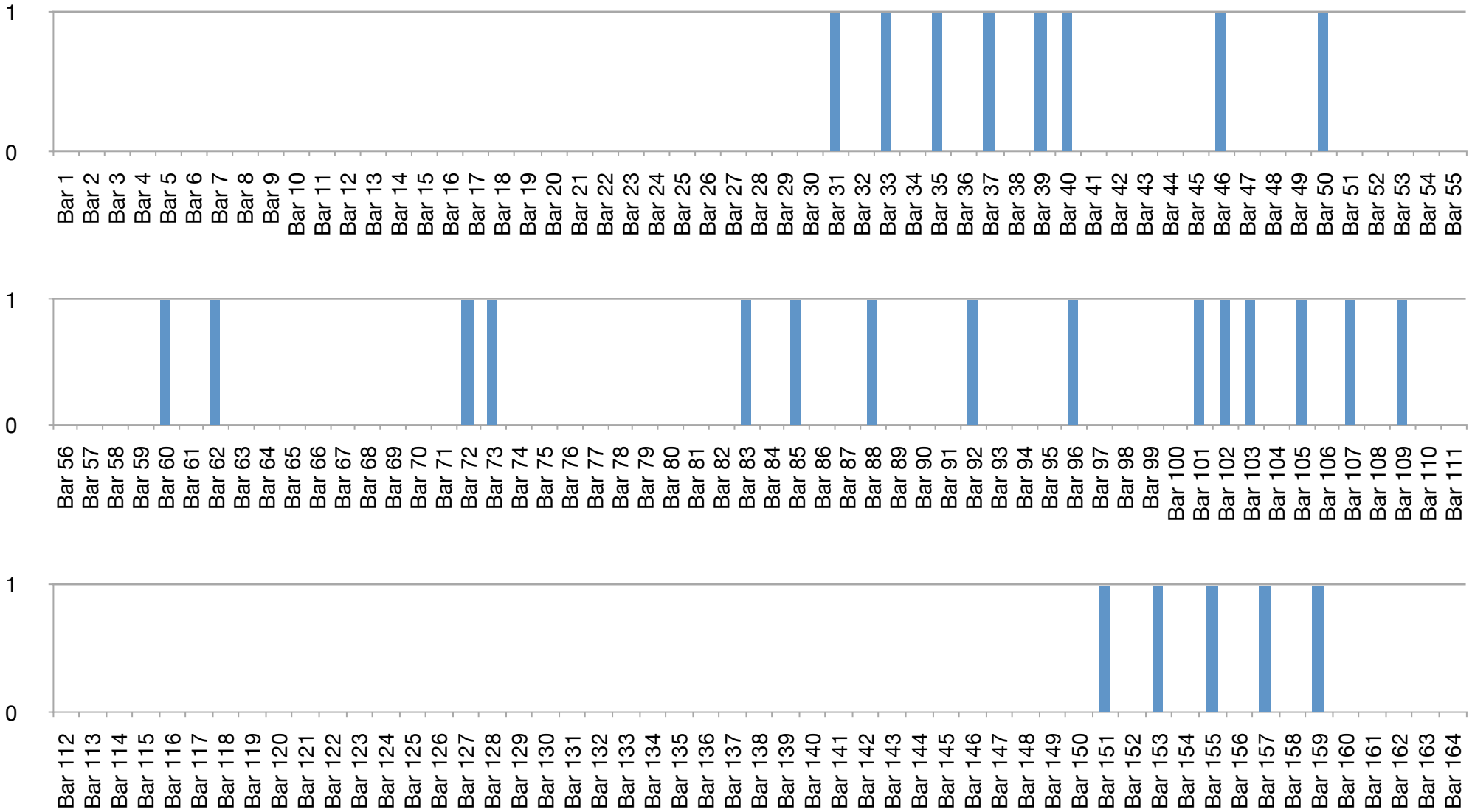


Figure A.4: Yates Alters the Rhythm

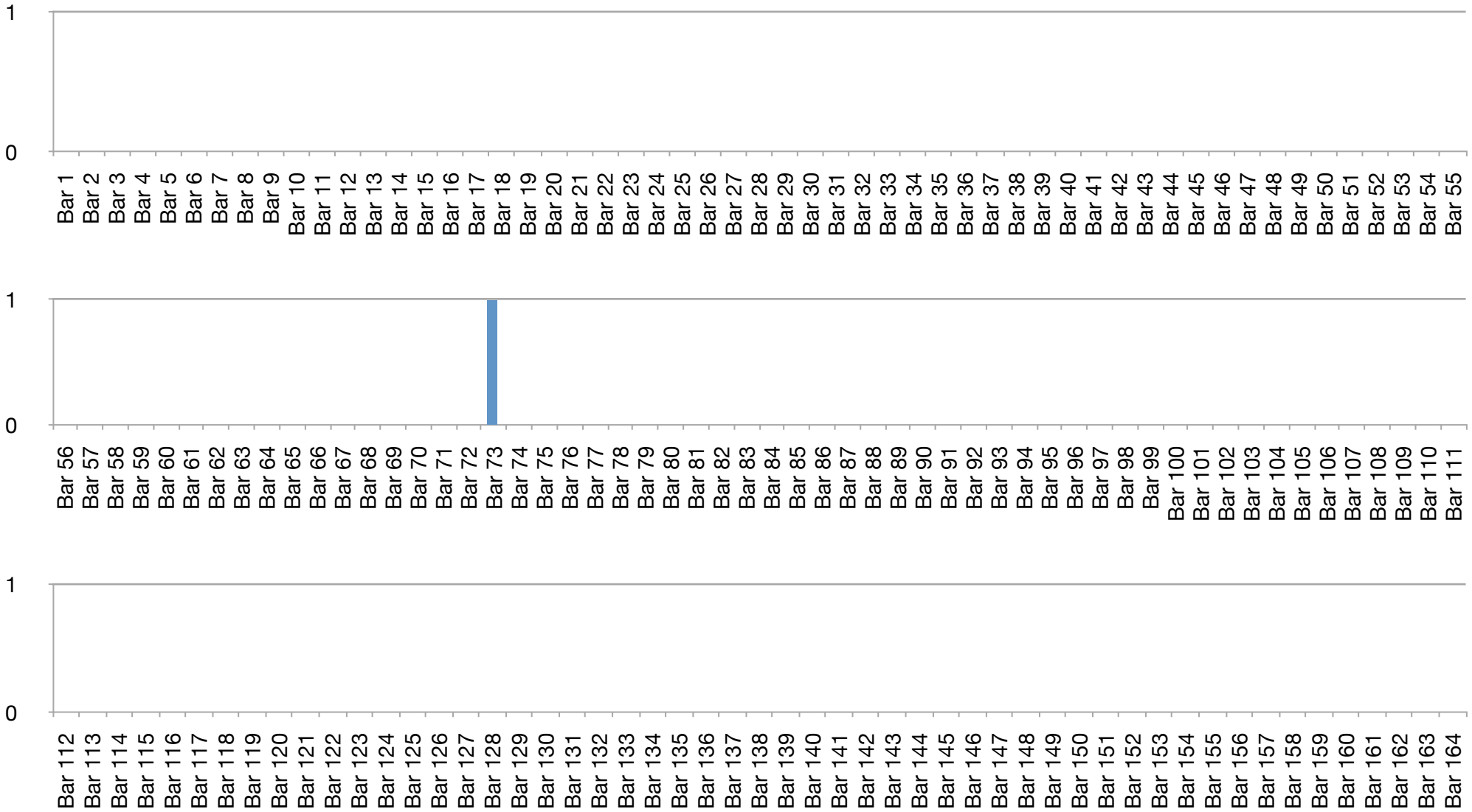
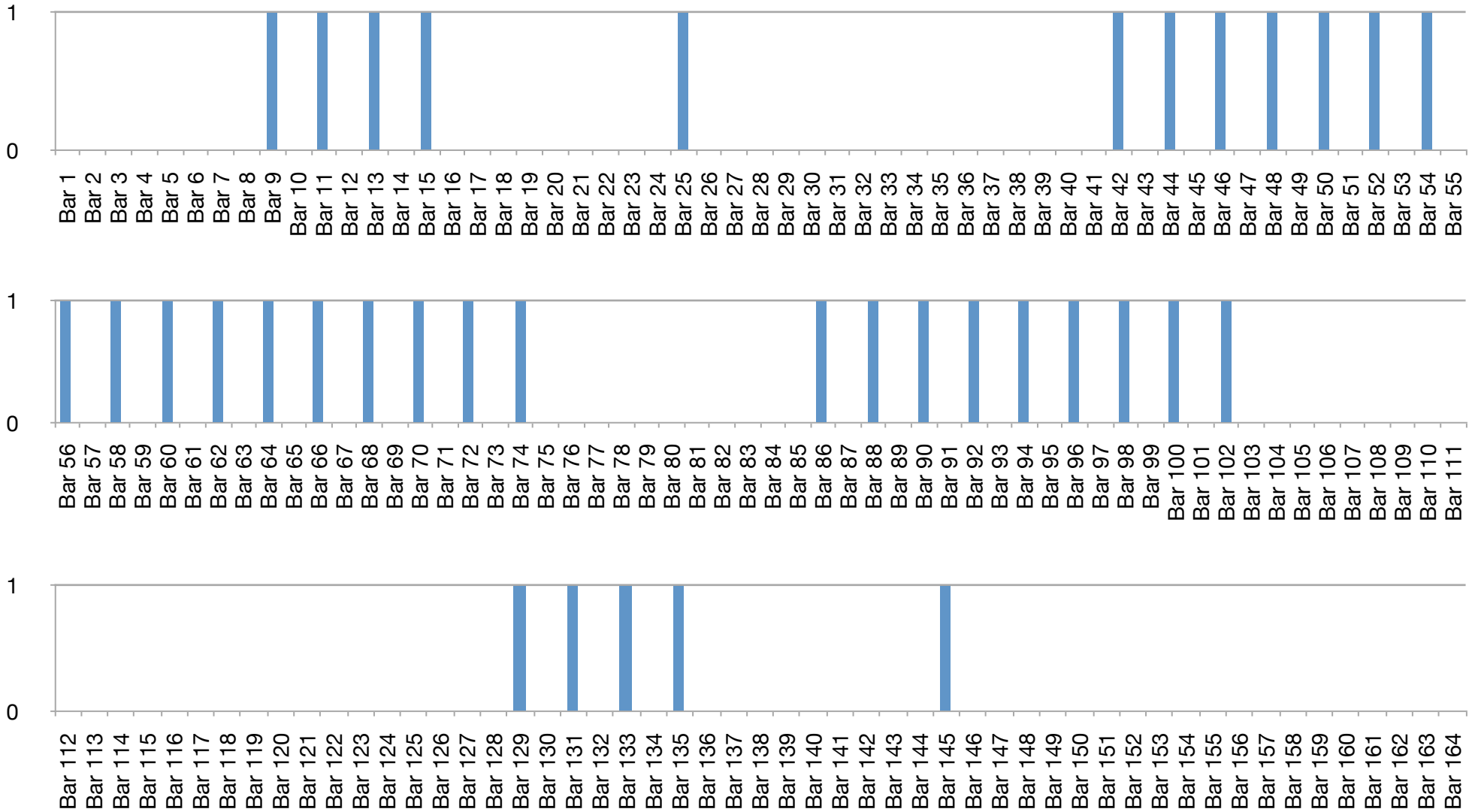


Figure A.5: Tárrega Alters the Bass Note



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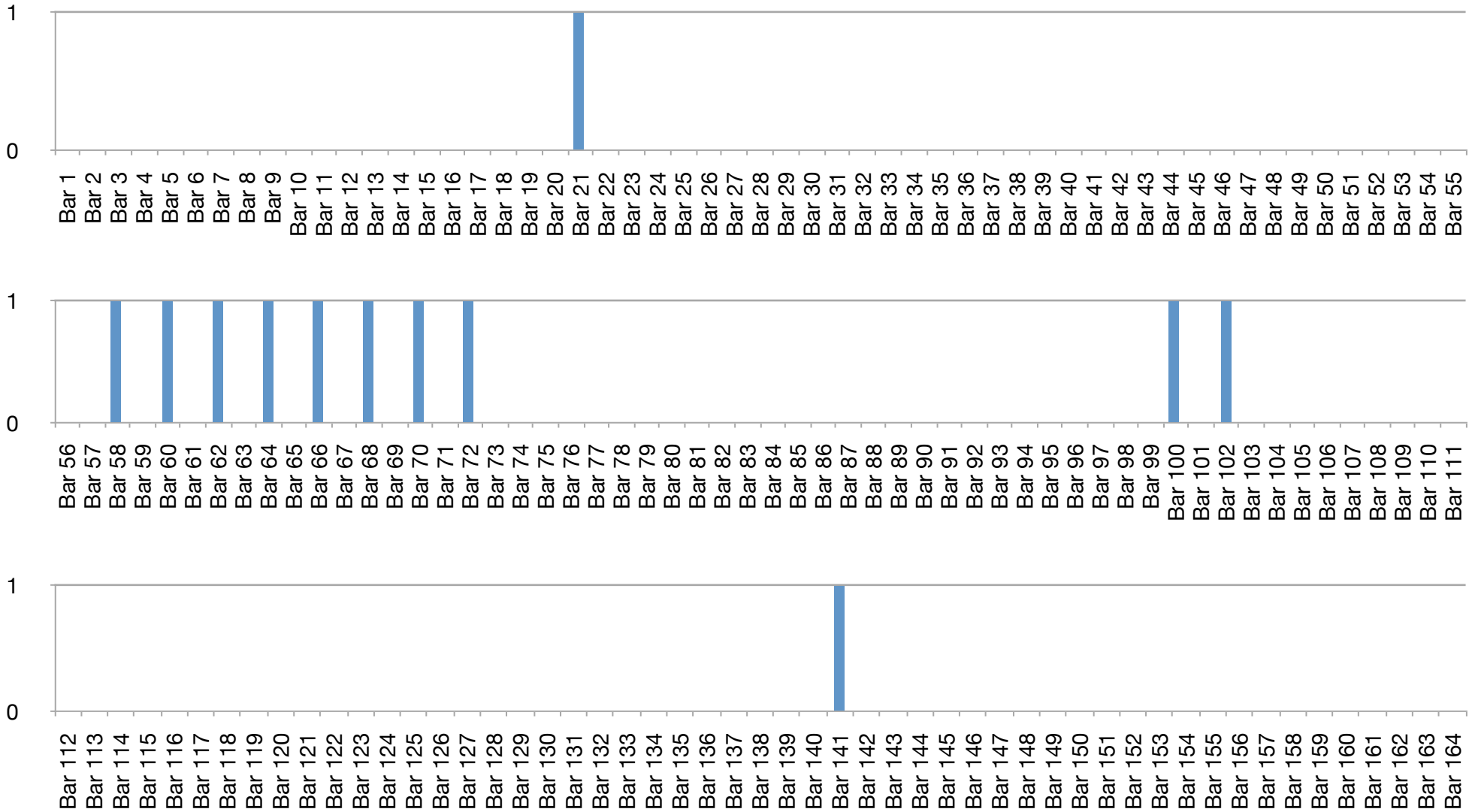


Figure A.7: Tárrega Alters the Bass Part

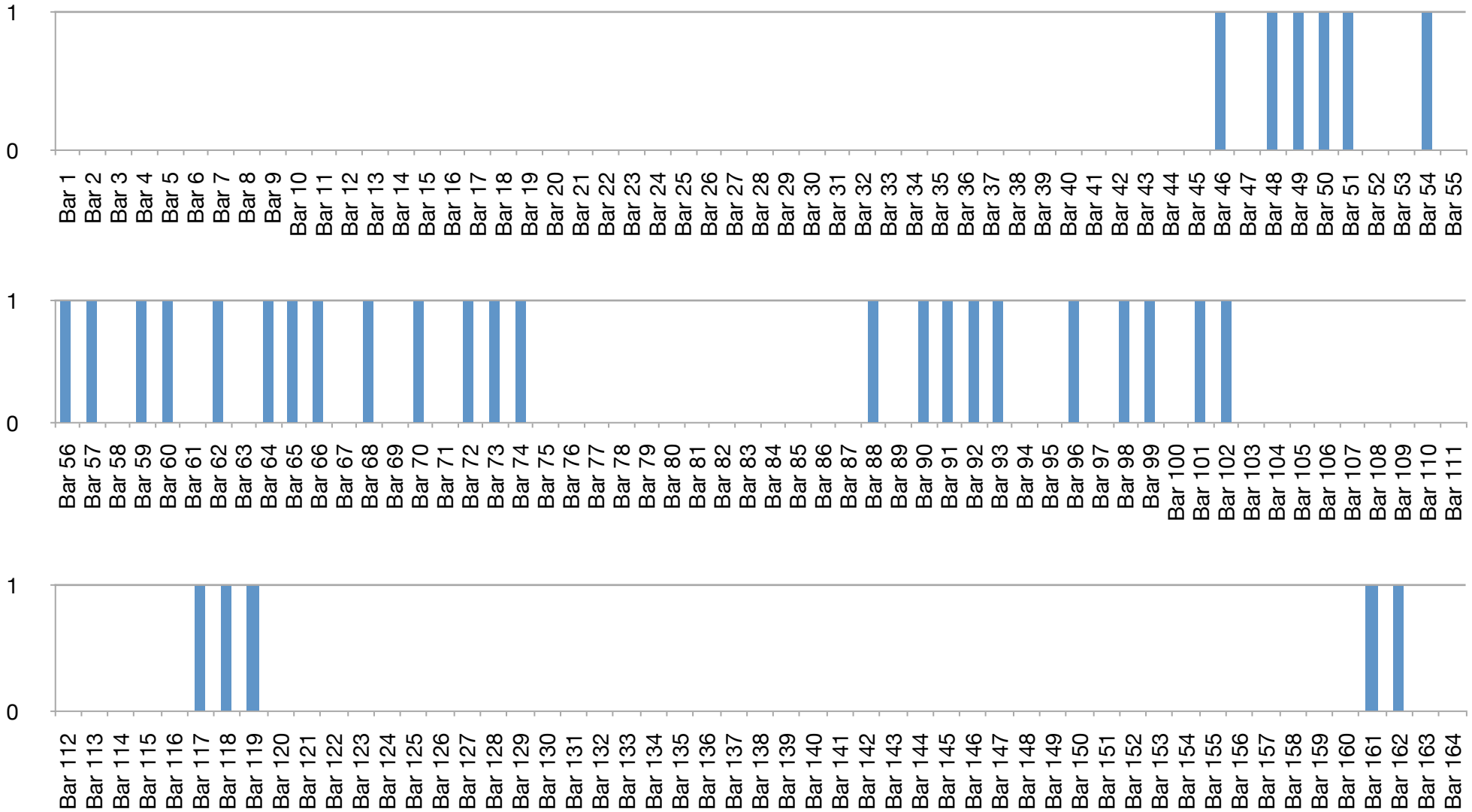


Figure A.8: Tárrega and Yates Transpose the Right-Hand Piano Part Down an Octave

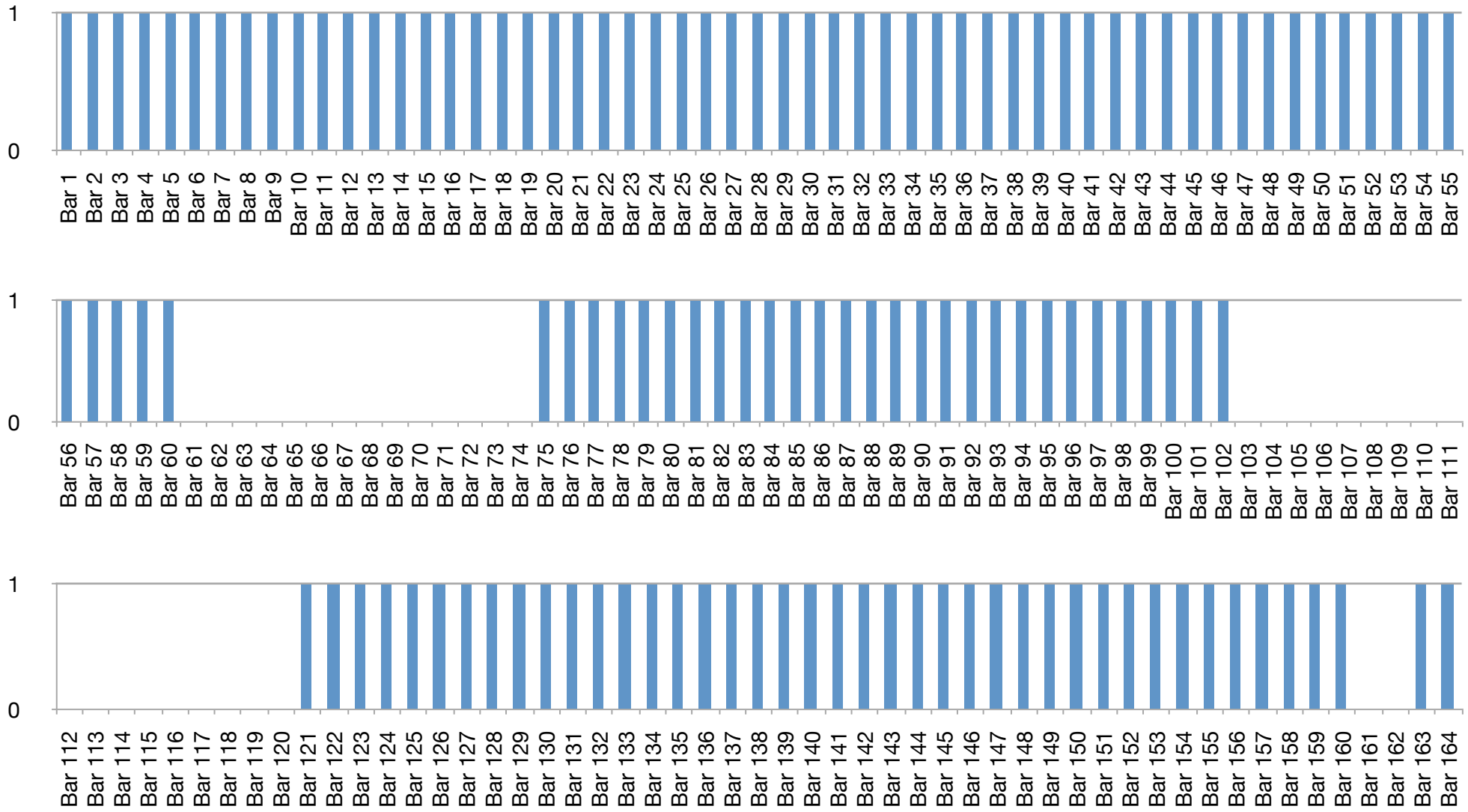


Figure A.9: Tárrega Transposes the Right-Hand Piano Part Up an Octave

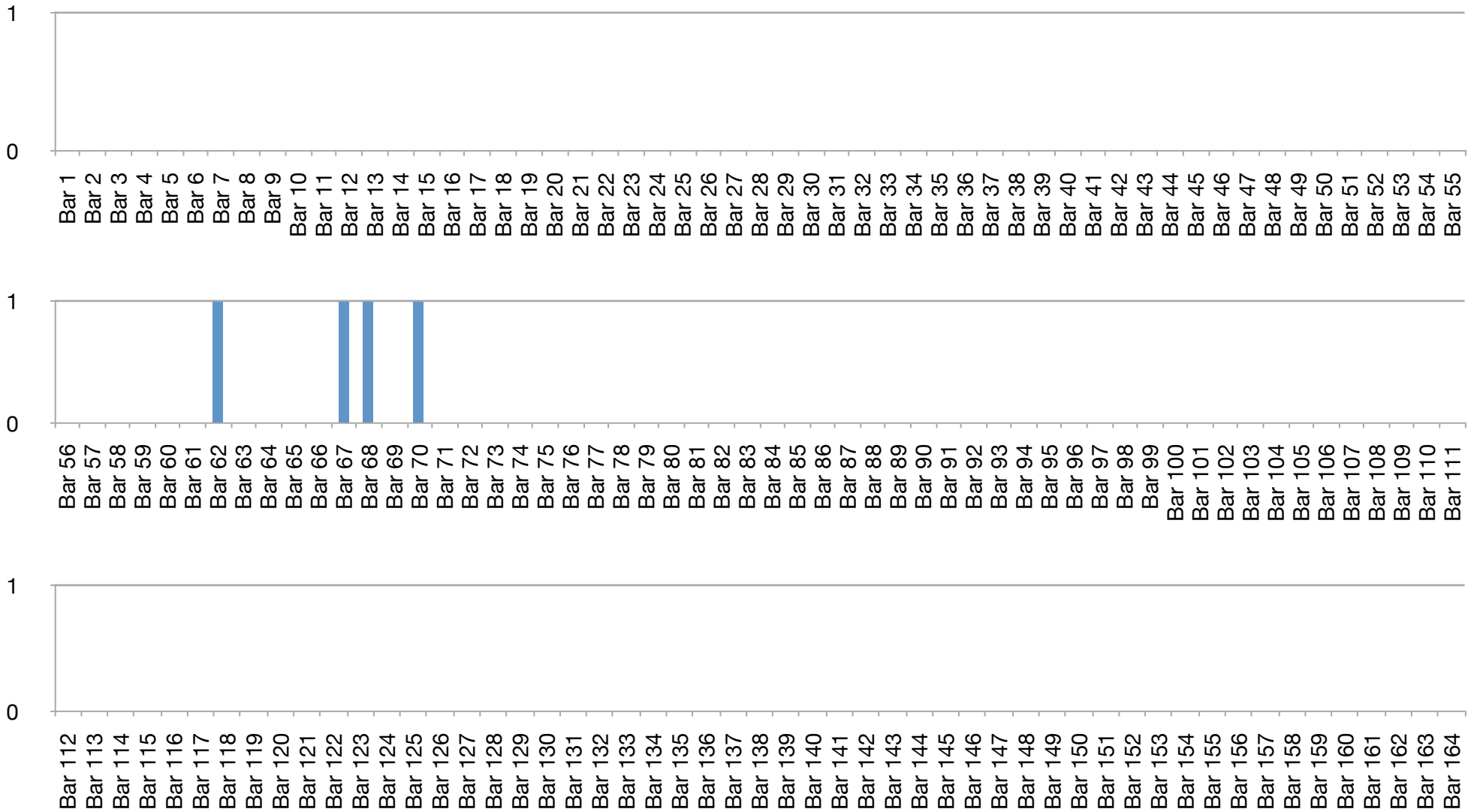


Figure A.10: Tárrega Transposes the Left-Hand Piano Part Up an Octave

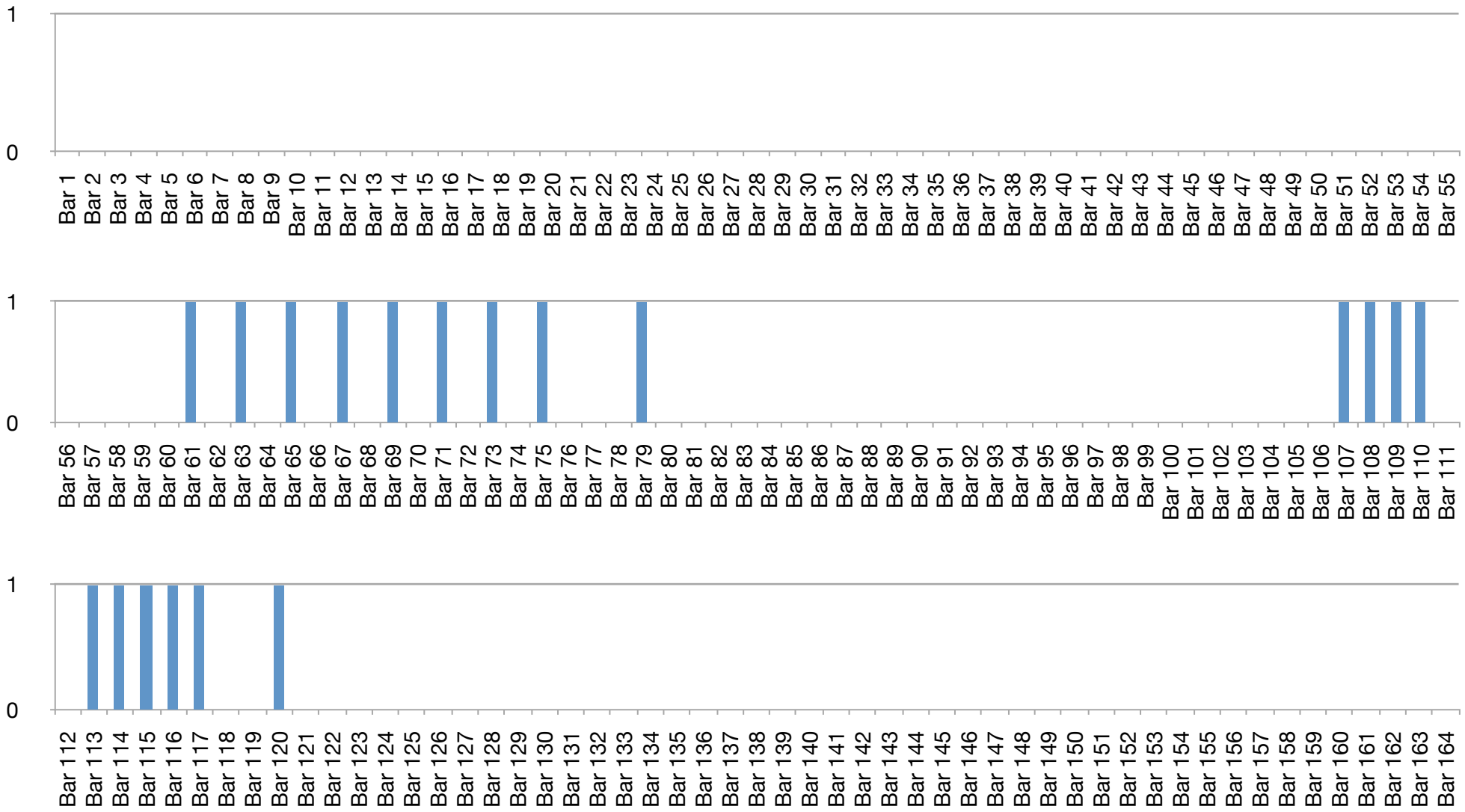


Figure A.11: Yates Transposes the Left-Hand Piano Part Up an Octave

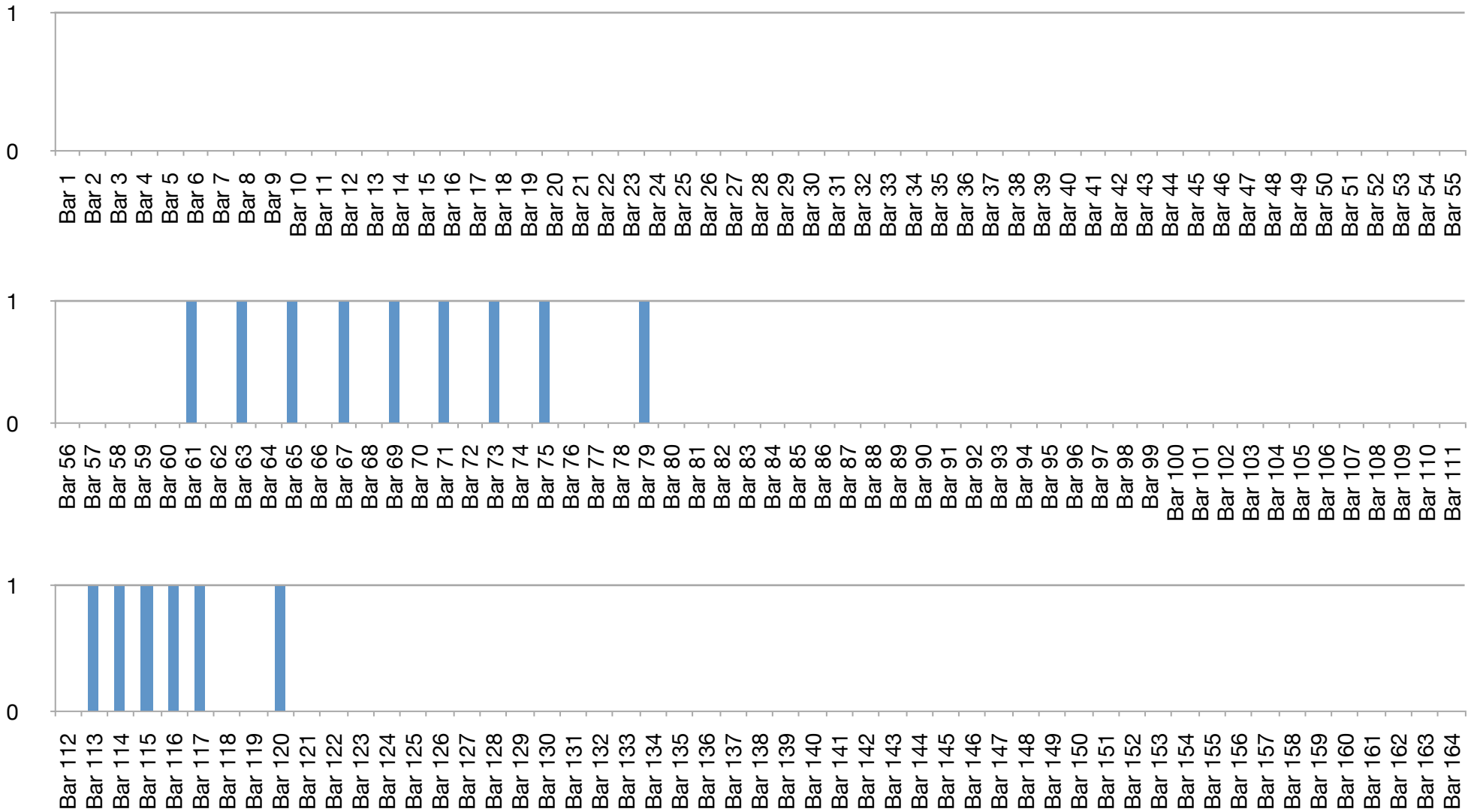


Figure A.12: Tárrega Omits One or More of the Doubled Root(s) in the Left-Hand Piano Part

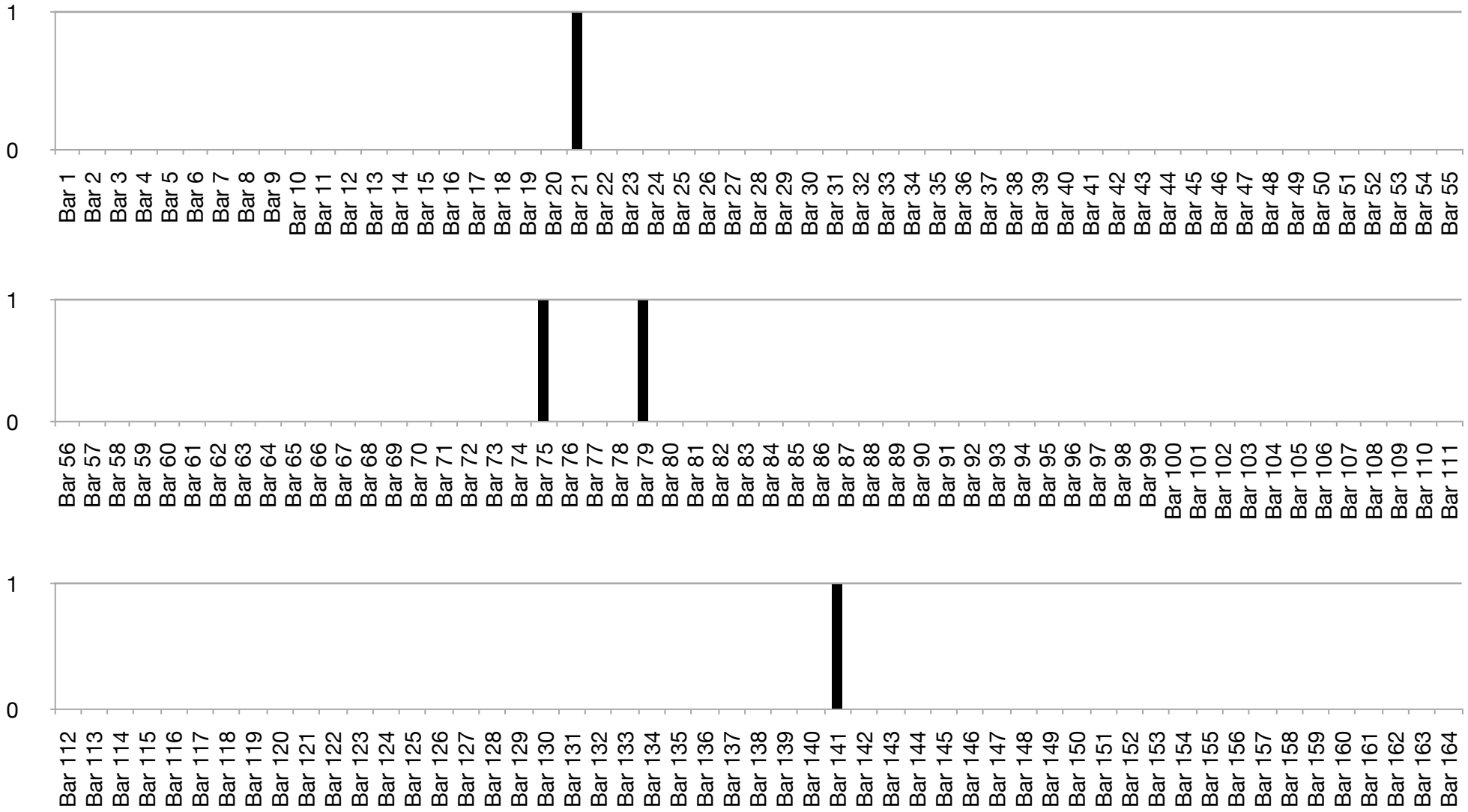


Figure A.13: Yates Omits One or More of the Doubled Root(s) in the Left-Hand Piano Part

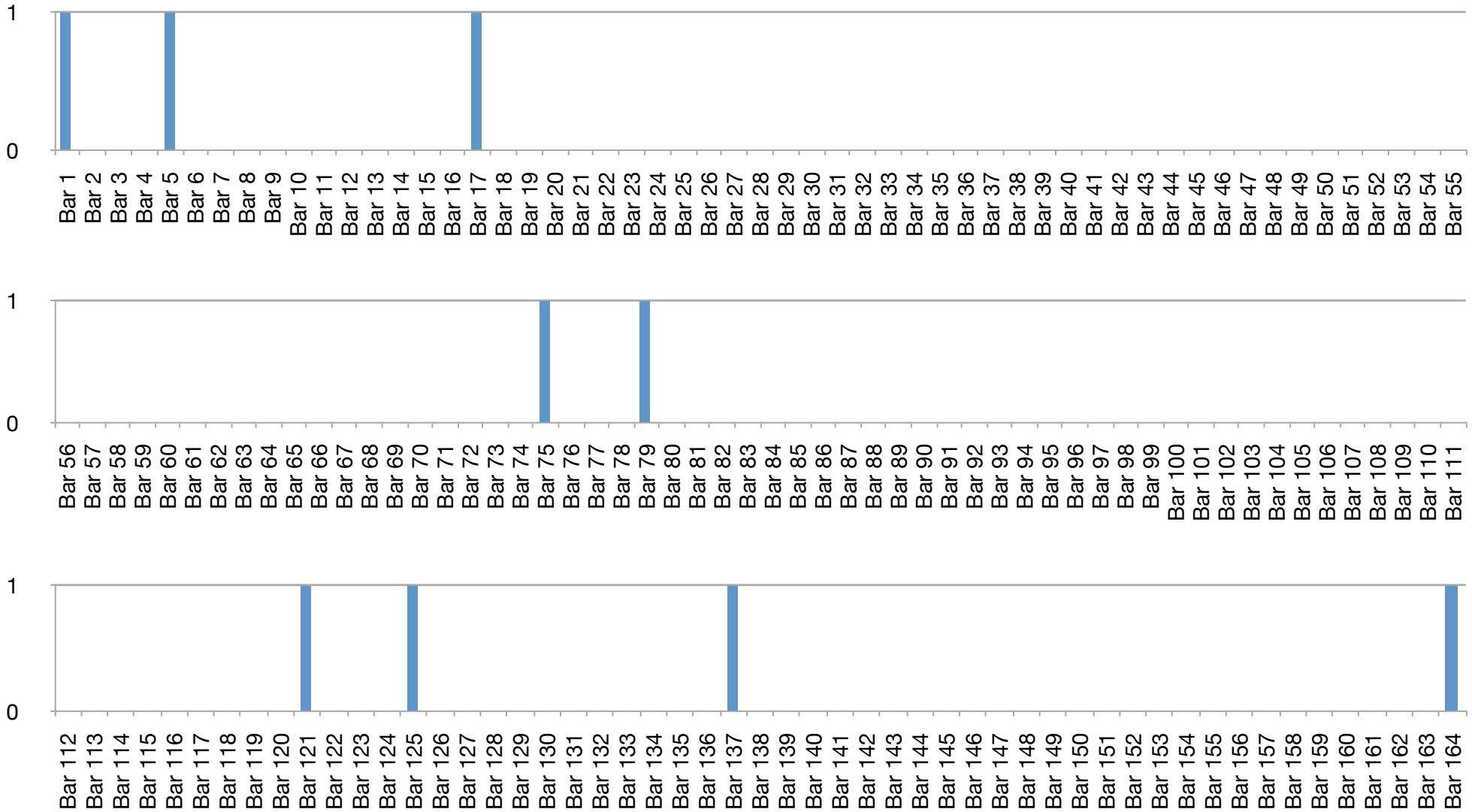


Figure A.14: Tárrega Omits the Root in the Left-Hand Piano Part

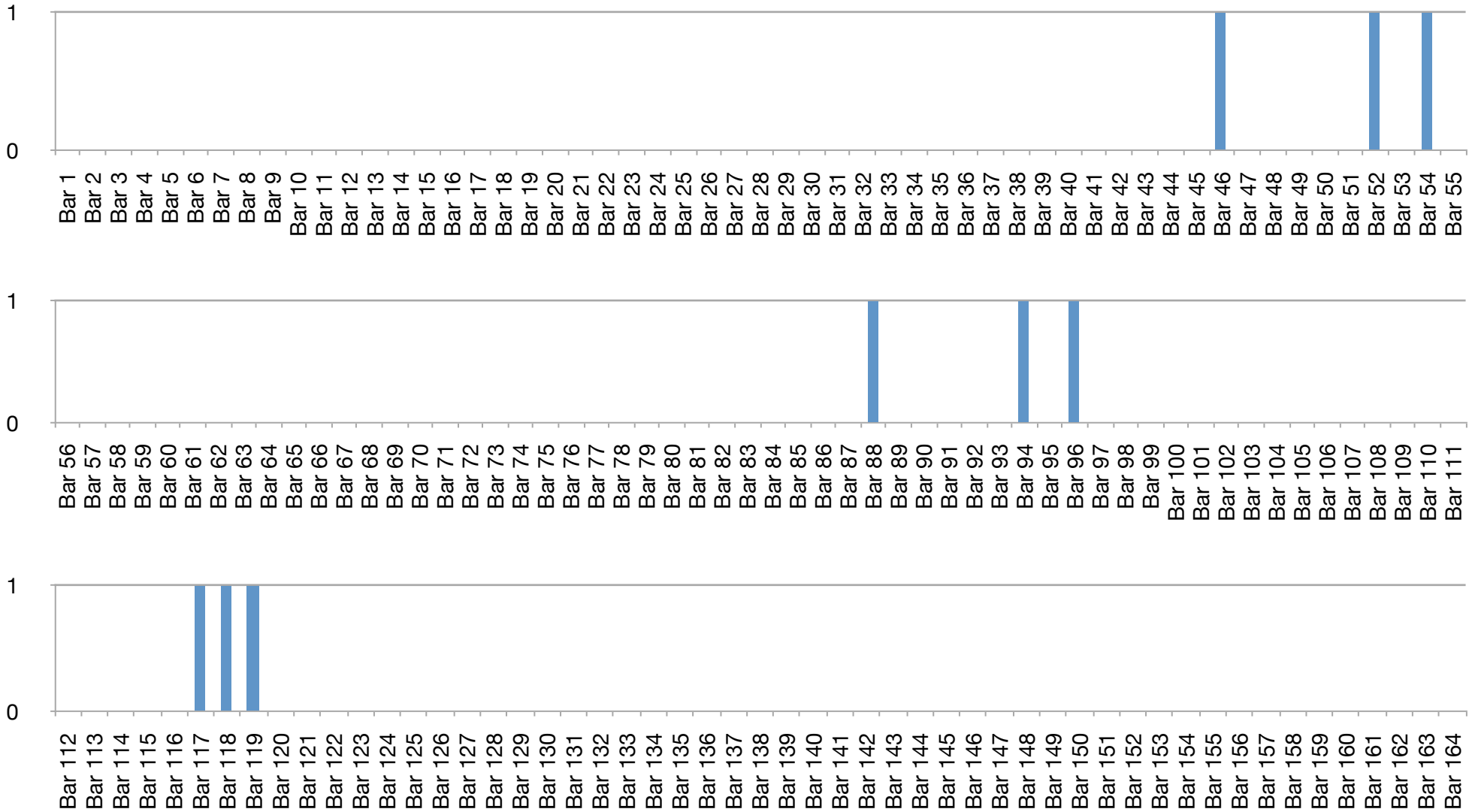


Figure A.15: Yates Omits the Root in the Left-Hand Piano Part

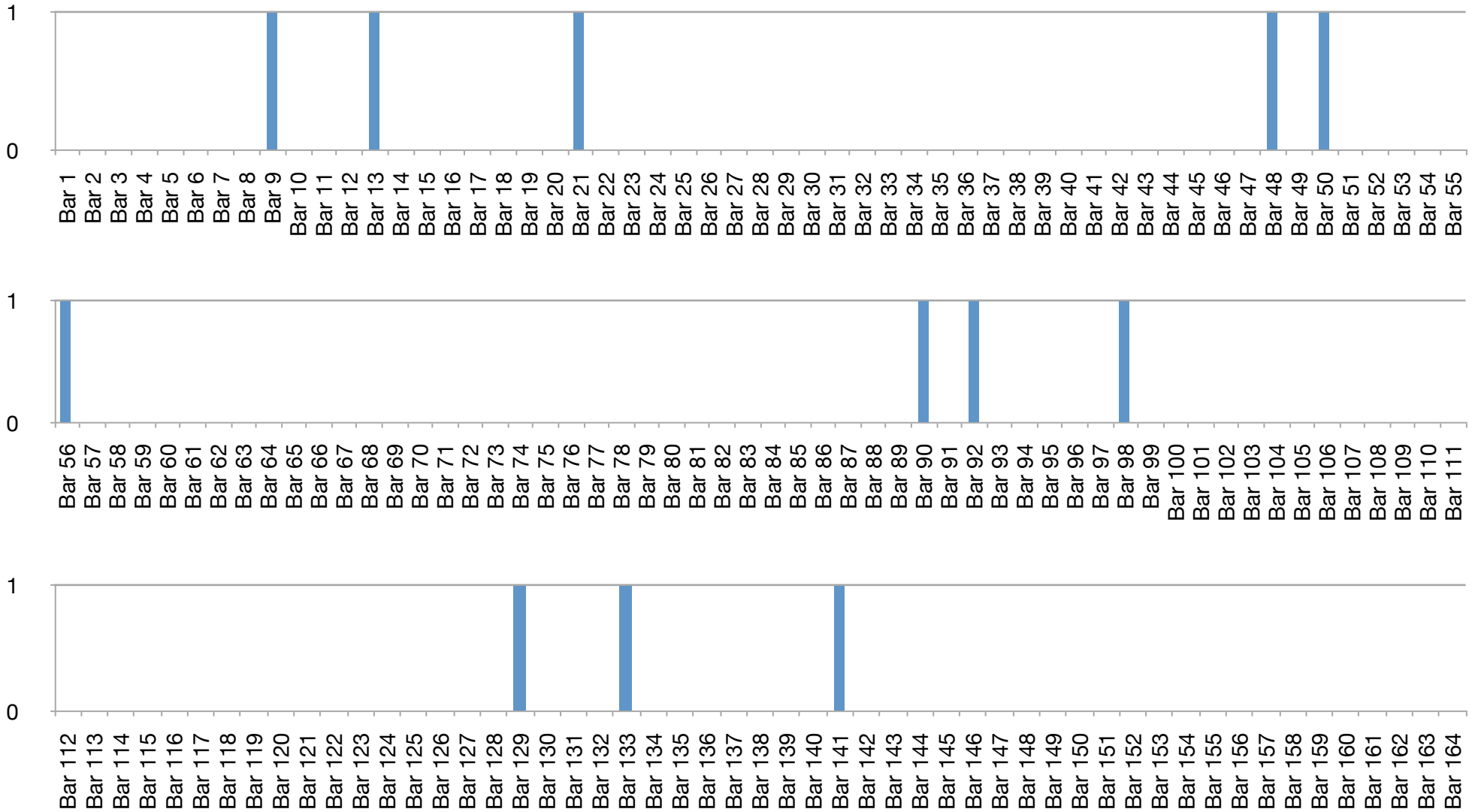


Figure A.16: Tárrega Omits One or More of the Doubled Root(s) in the Right-Hand Piano Part

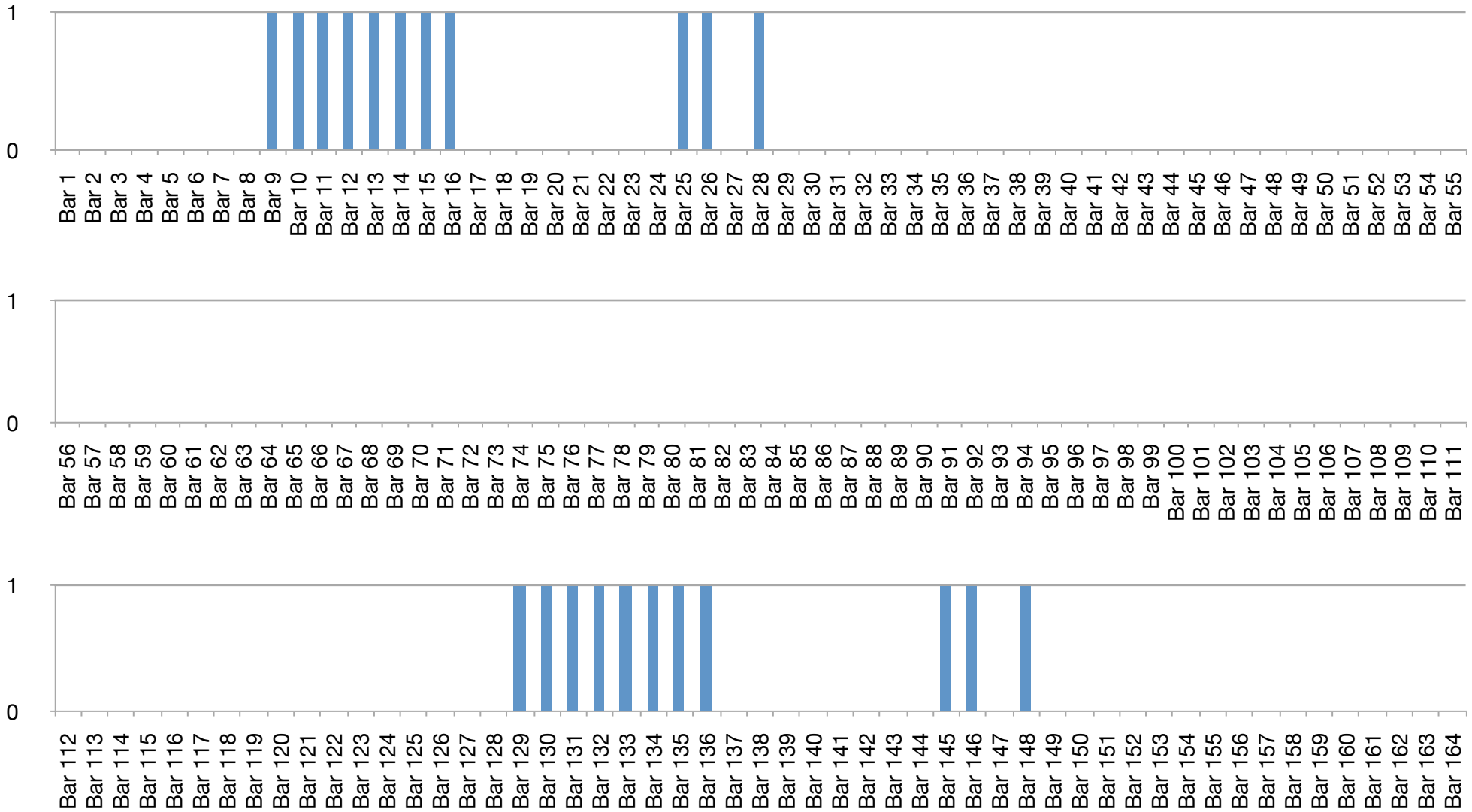


Figure A.17: Yates Omits One or More of the Doubled Root(s) in the Right-Hand Piano Part

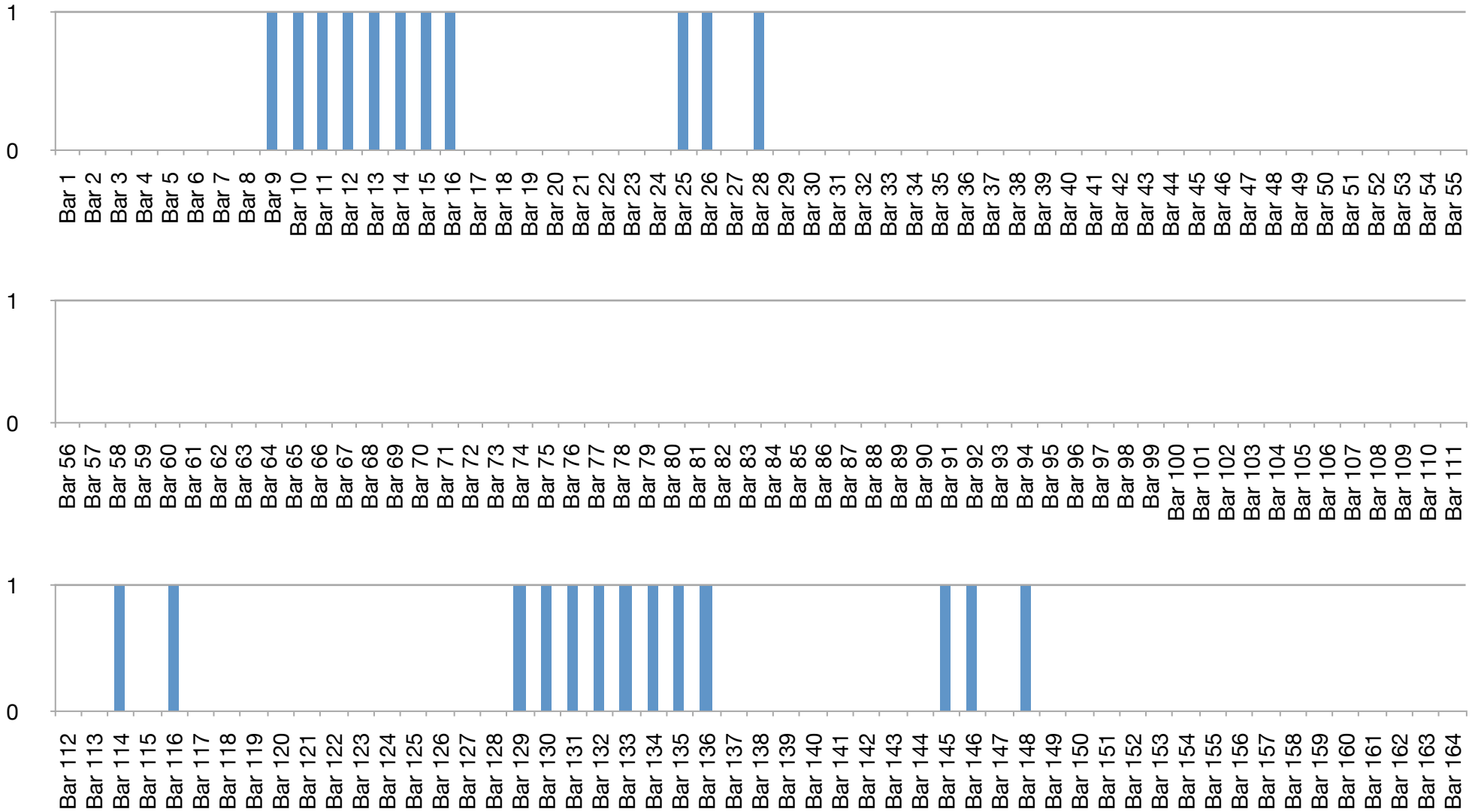


Figure A.18: Tárrega Omits the Root in the Right-Hand Piano Part

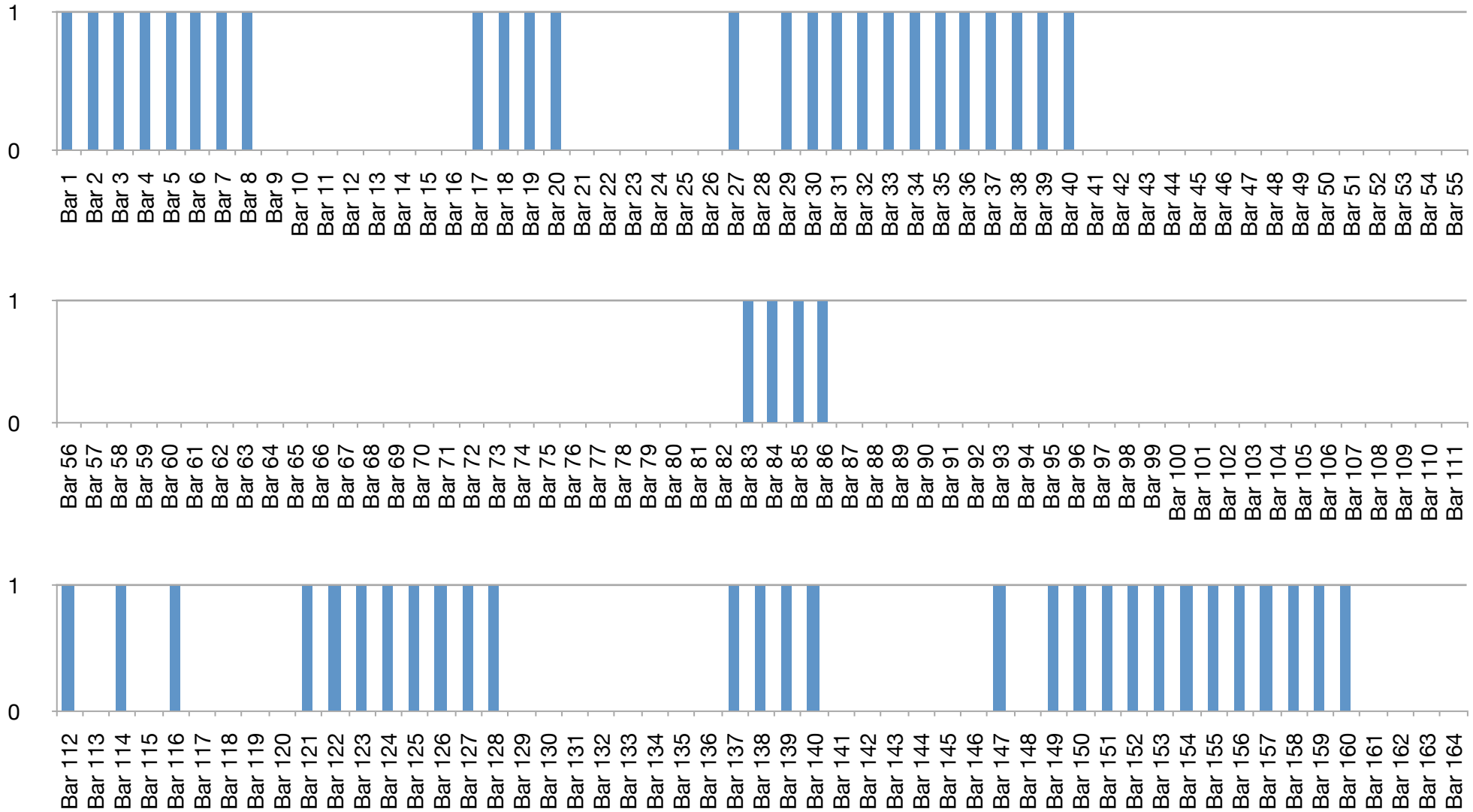


Figure A.19: Yates Omits the Root in the Right-Hand Piano Part

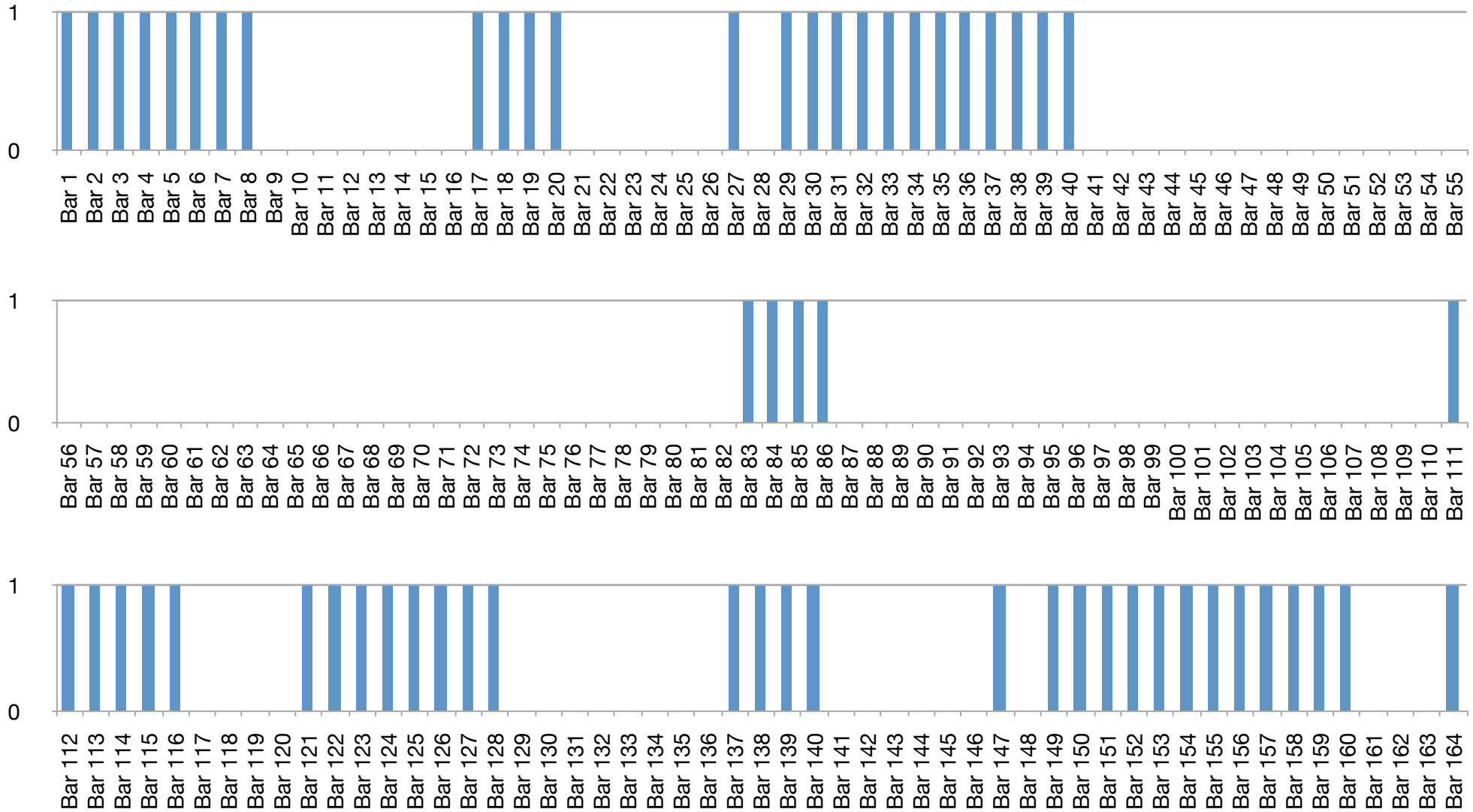


Figure A.20: Tárrega Omits the 3rd in the Left-Hand Piano Part

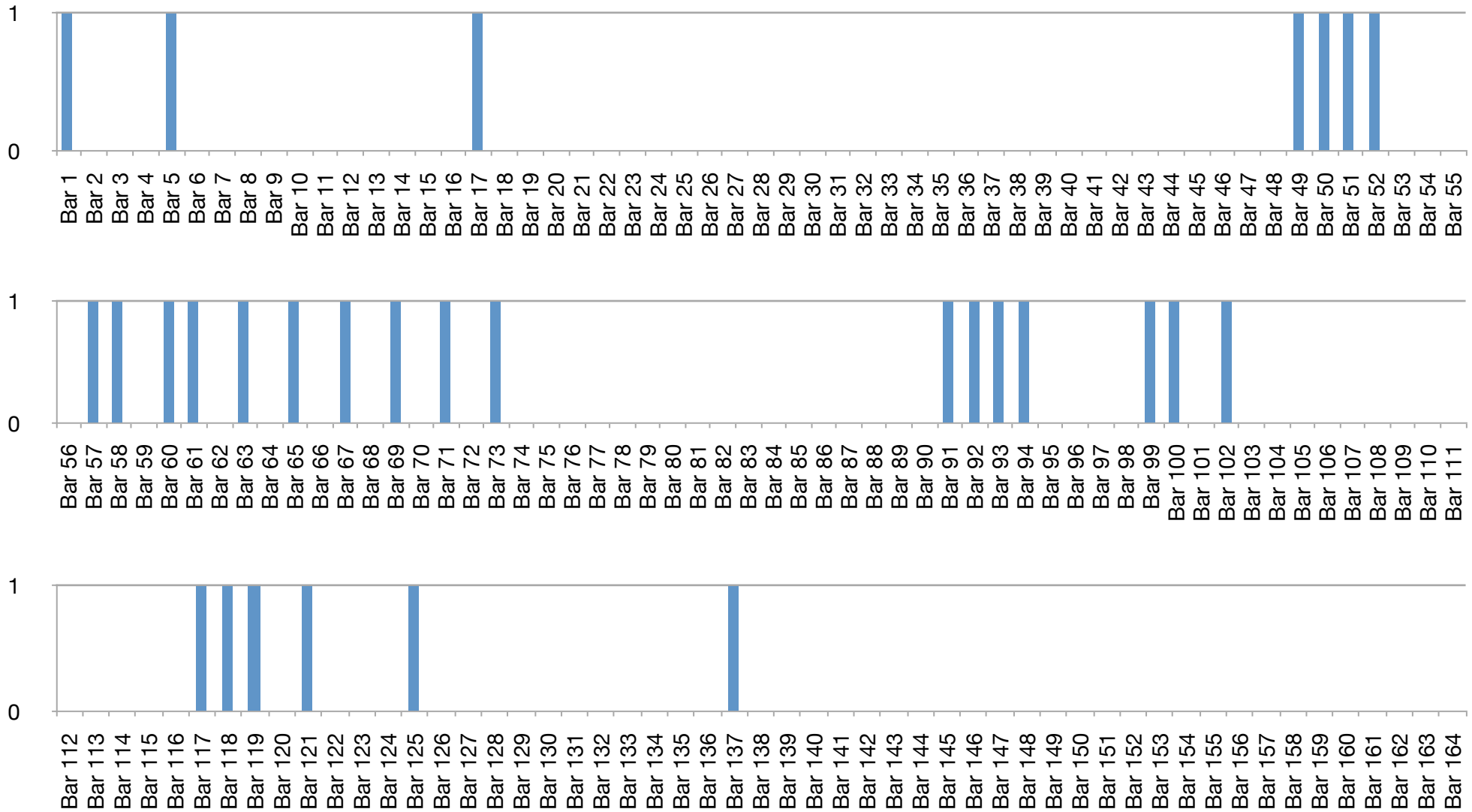


Figure A.21: Yates Omits the 3rd in the Left-Hand Piano Part

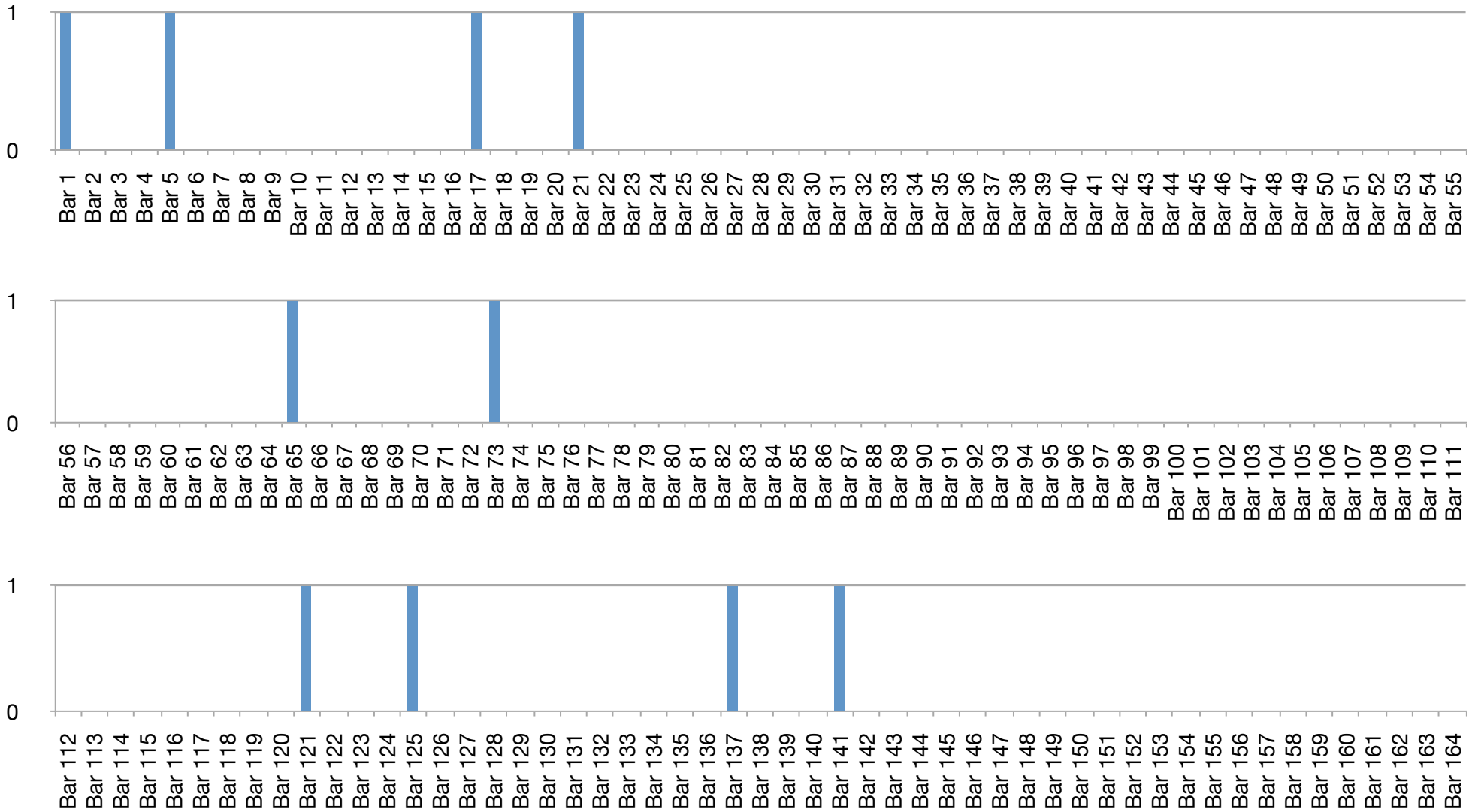


Figure A.22: Tárrega Omits One or More of the Doubled 3rd(s) in the Right-Hand Piano Part

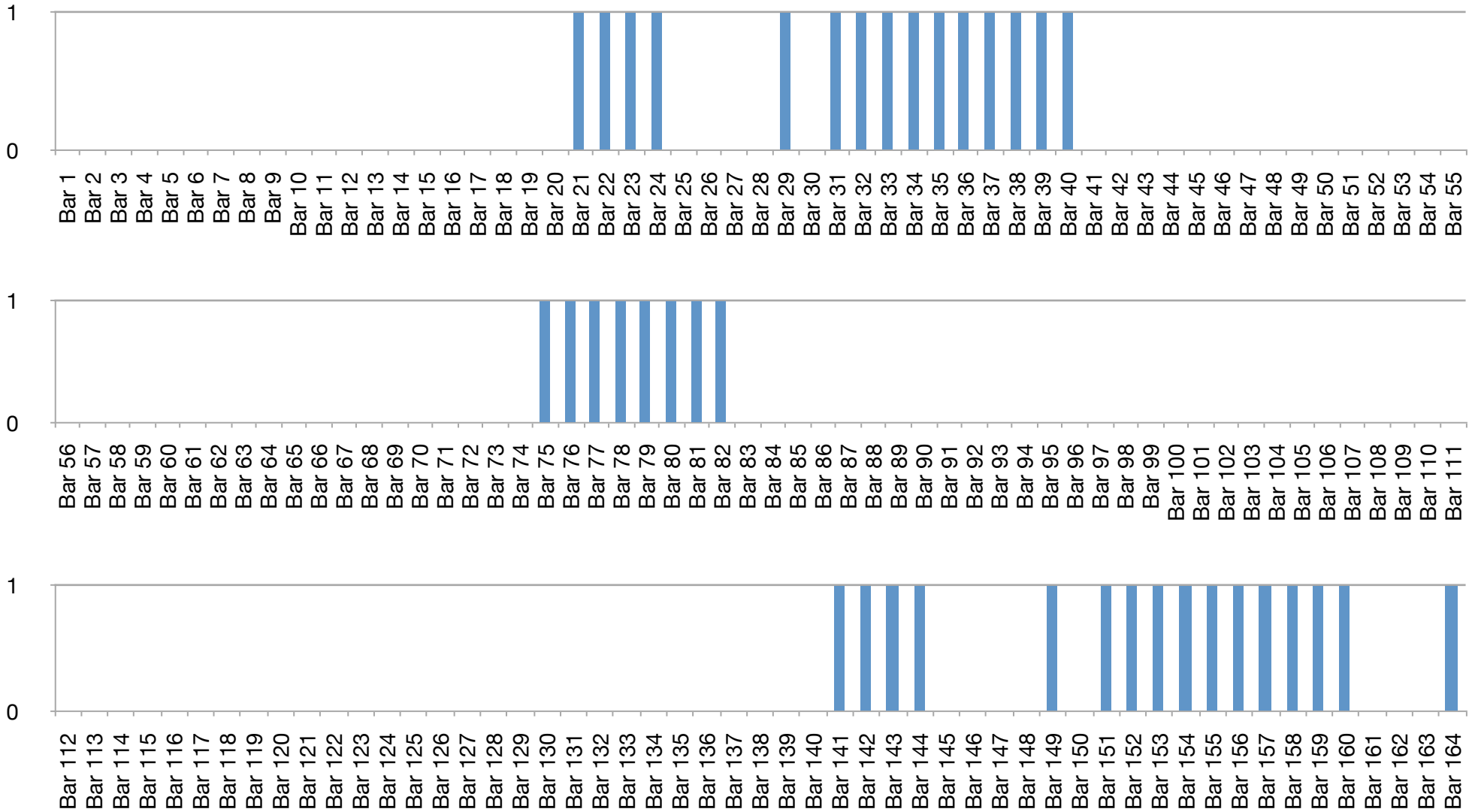


Figure A.23: Yates Omits One or More of the Doubled 3rd(s) in the Right-Hand Piano Part

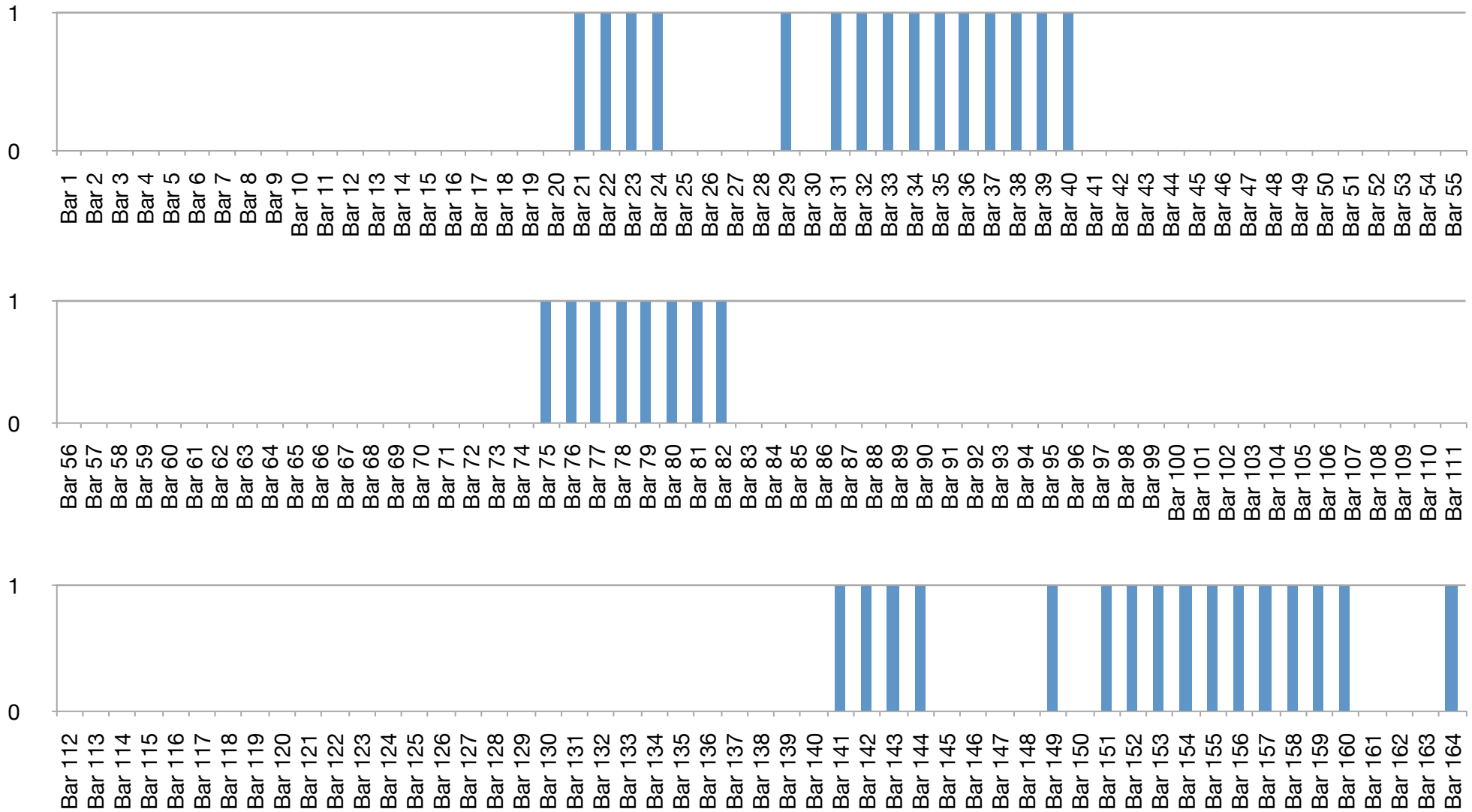
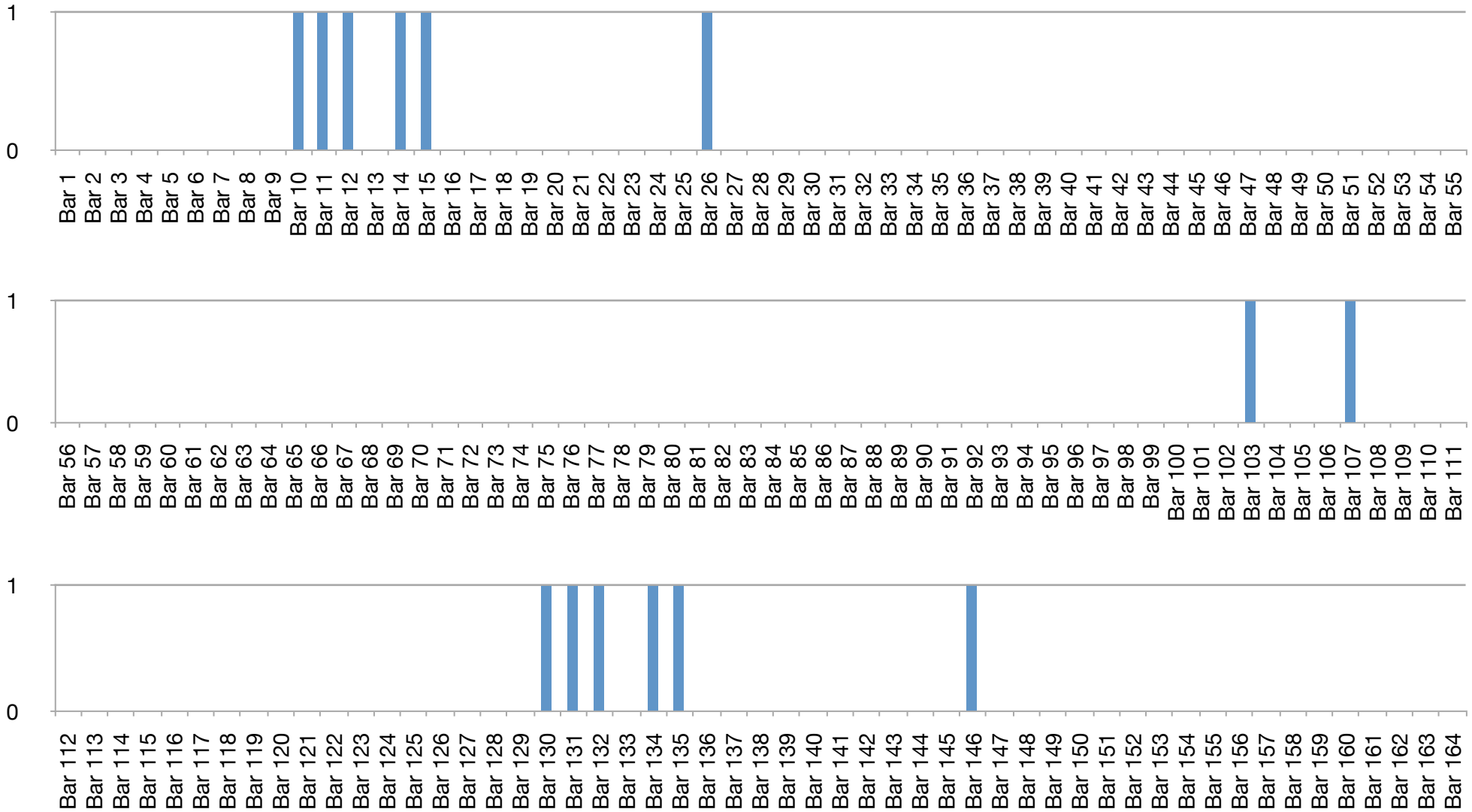


Figure A.24: Tárrega Omits the 3rd in the Right-Hand Piano Part



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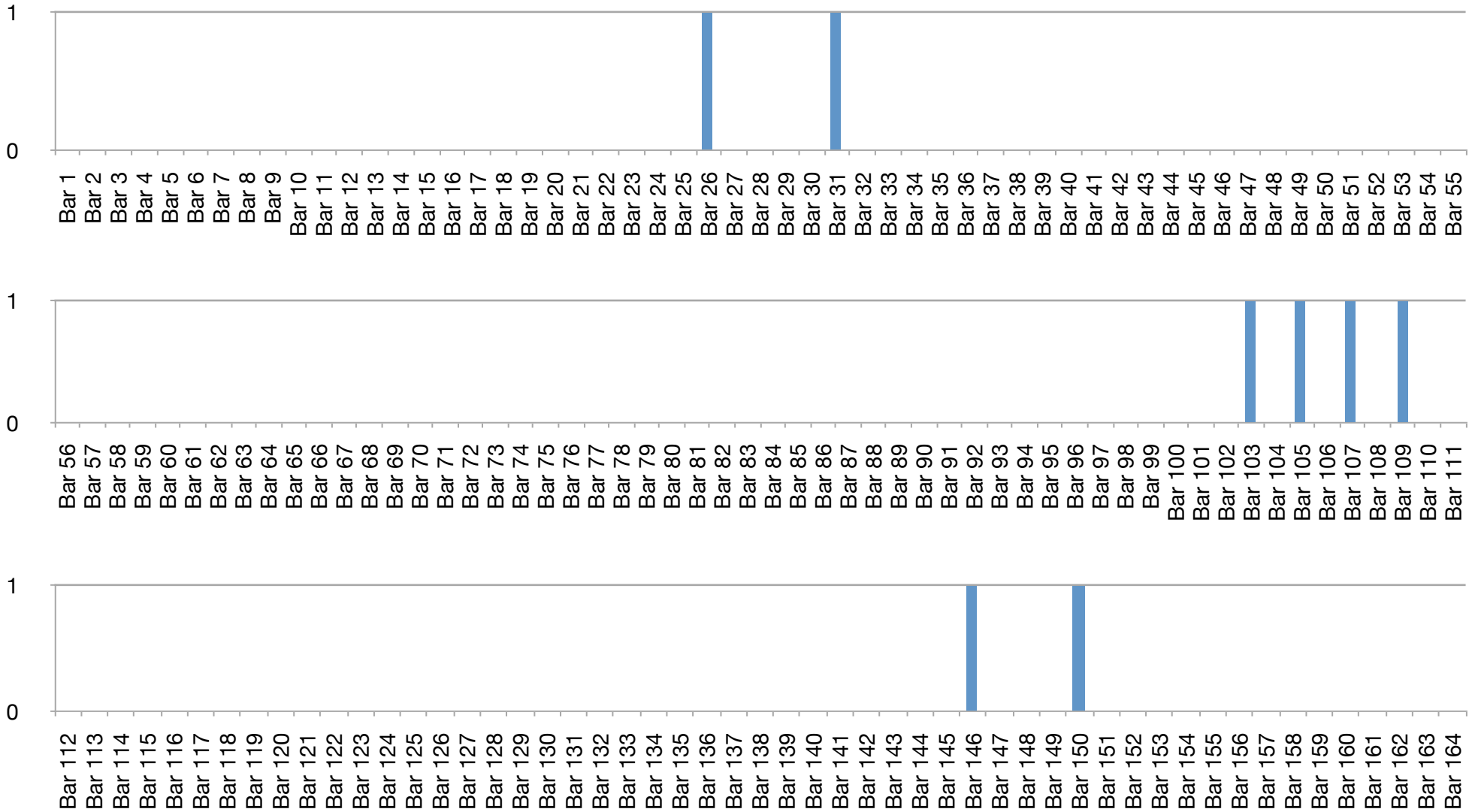
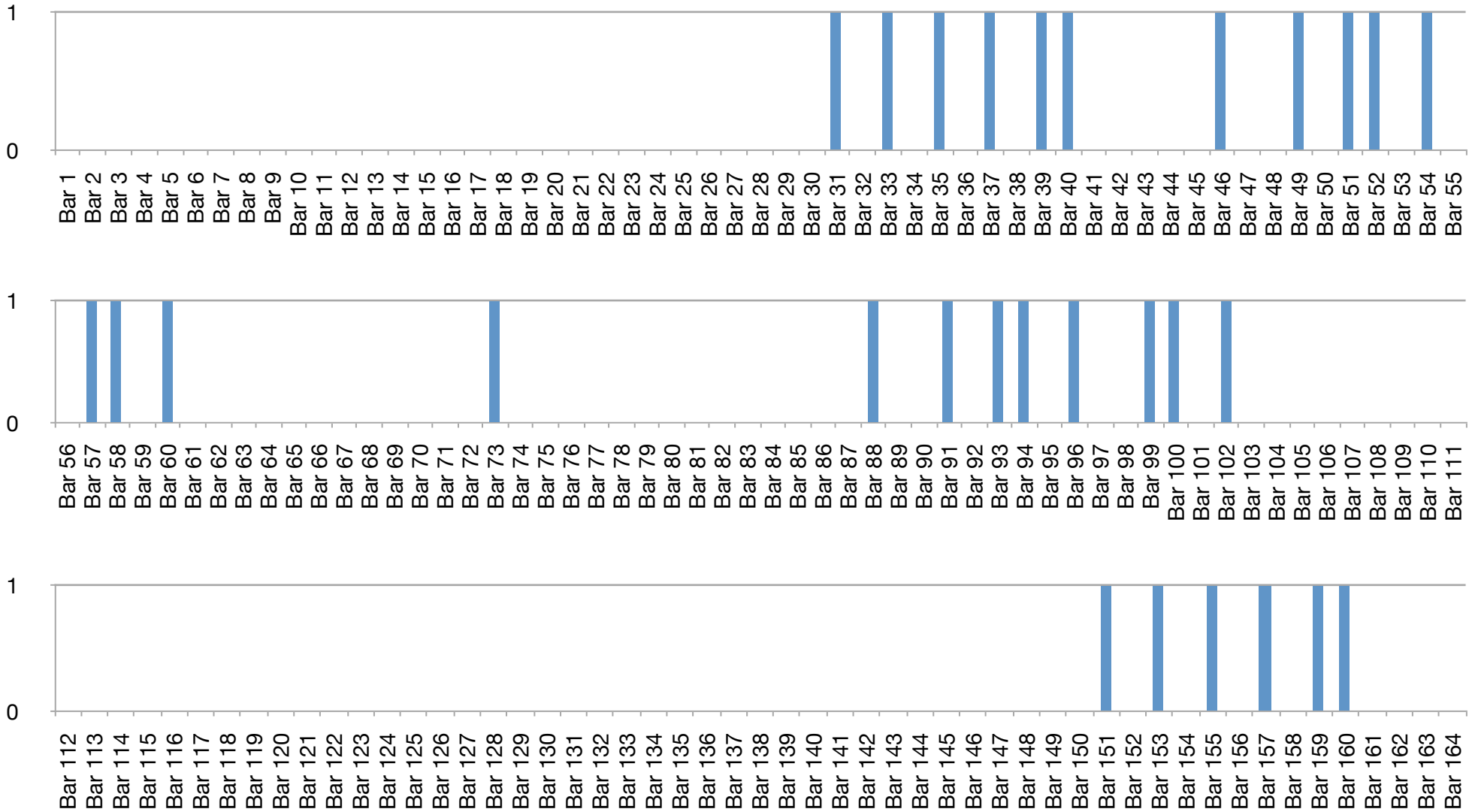


Figure A.26: Tárrega Omiths the 5th in the Left-Hand Piano Part



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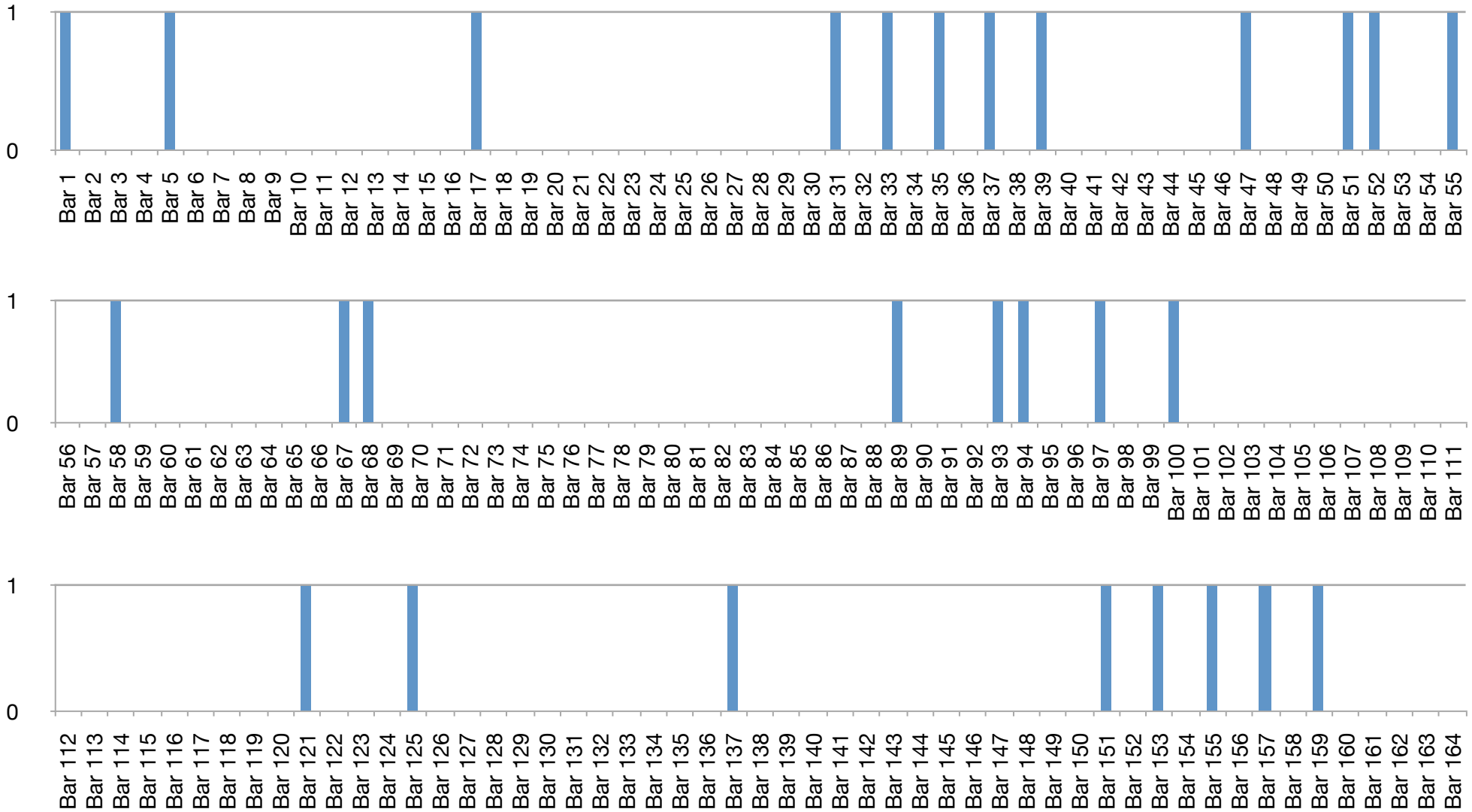

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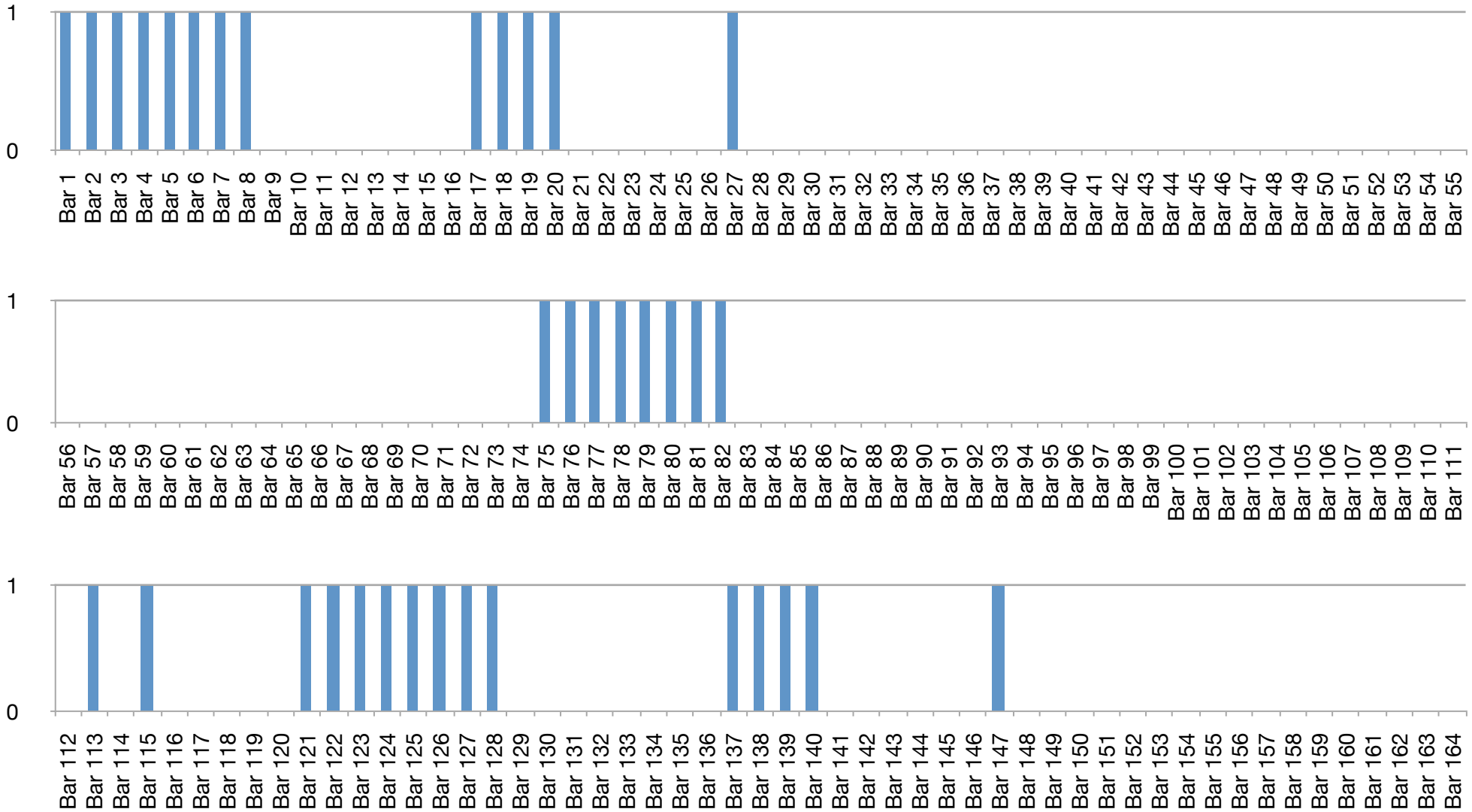


Figure A.29: Yates Omits One or More of the Doubled 5th(s) in the Right-Hand Piano Part

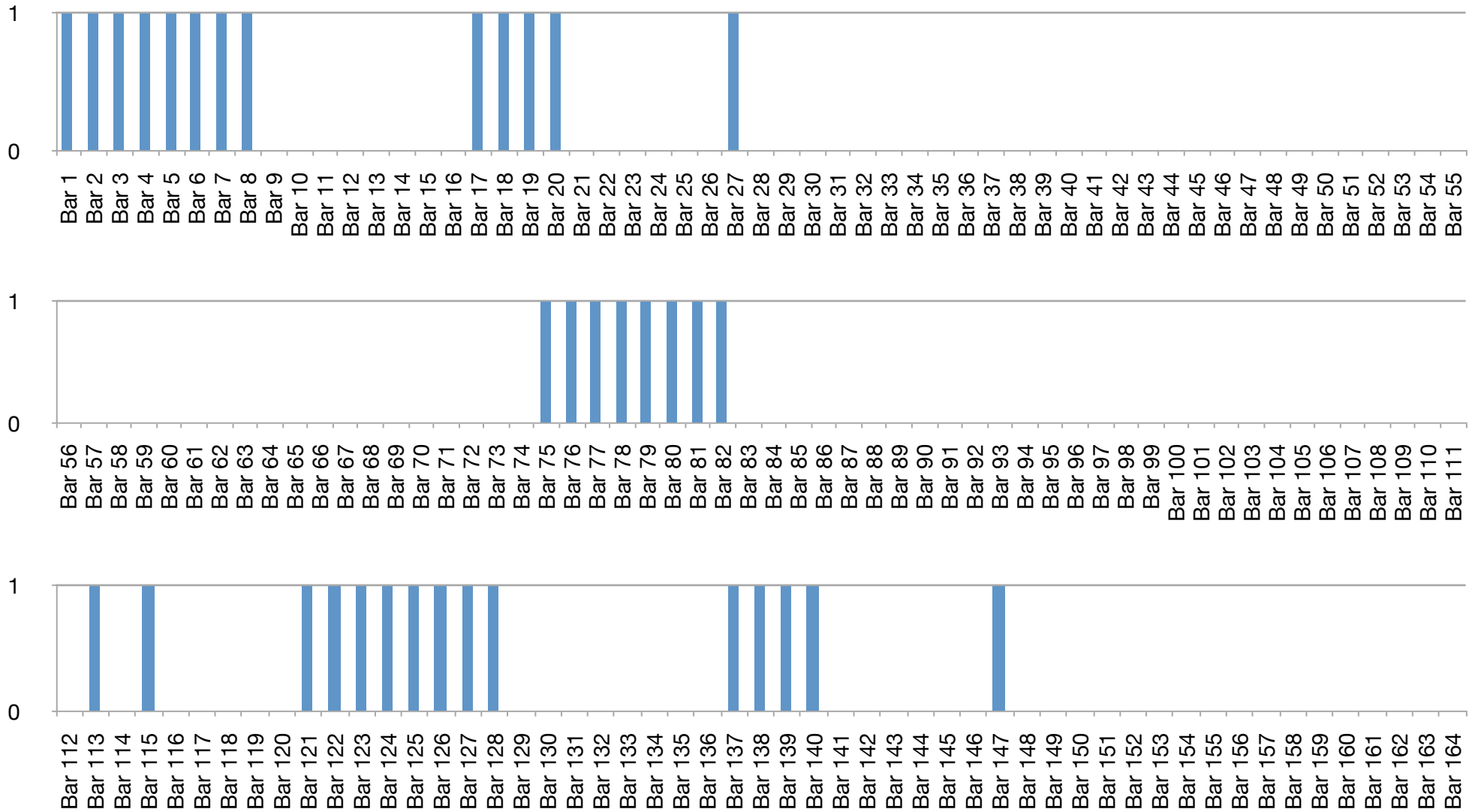


Figure A.30: Tárrega Omits the 5th in the Right-Hand Piano Part

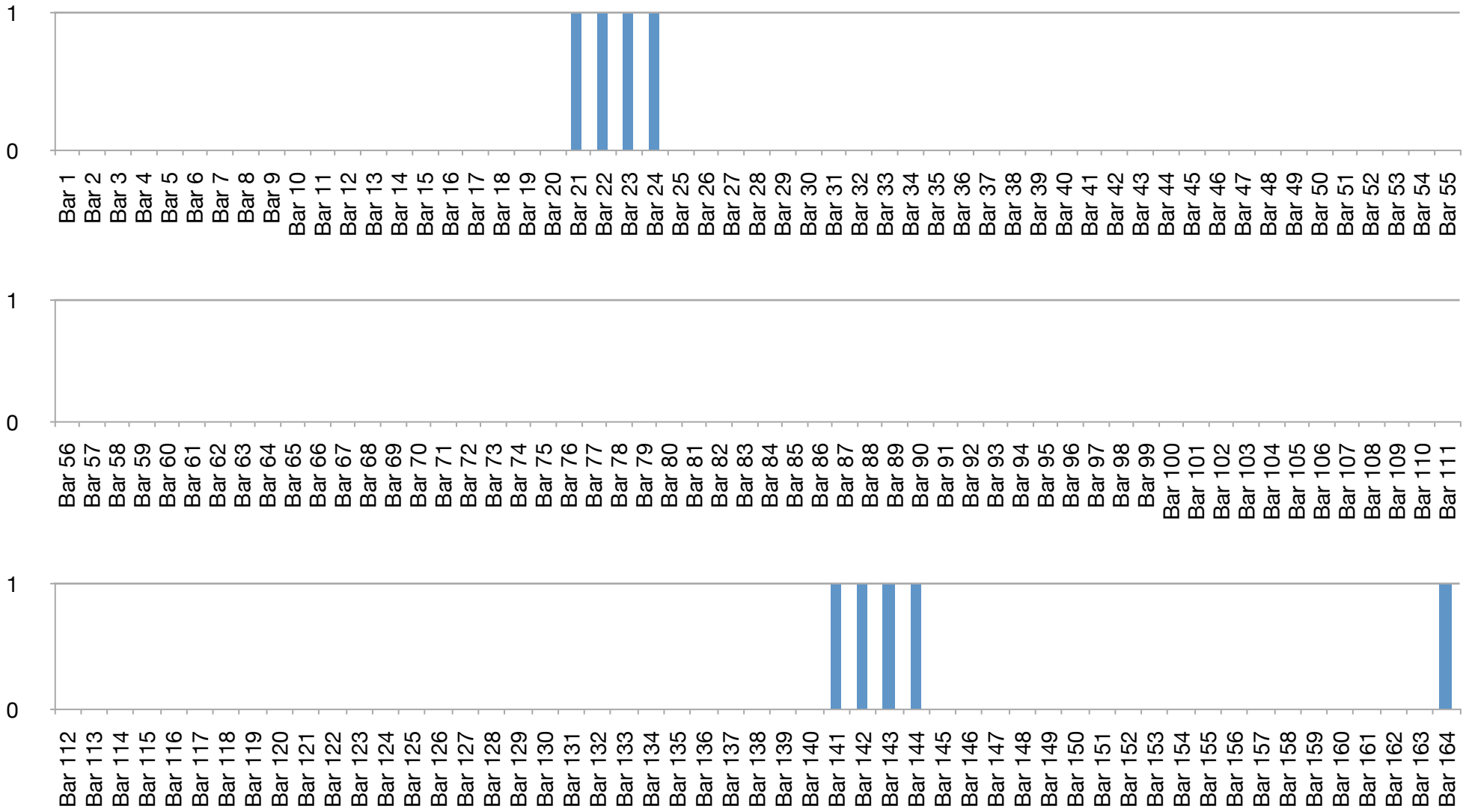
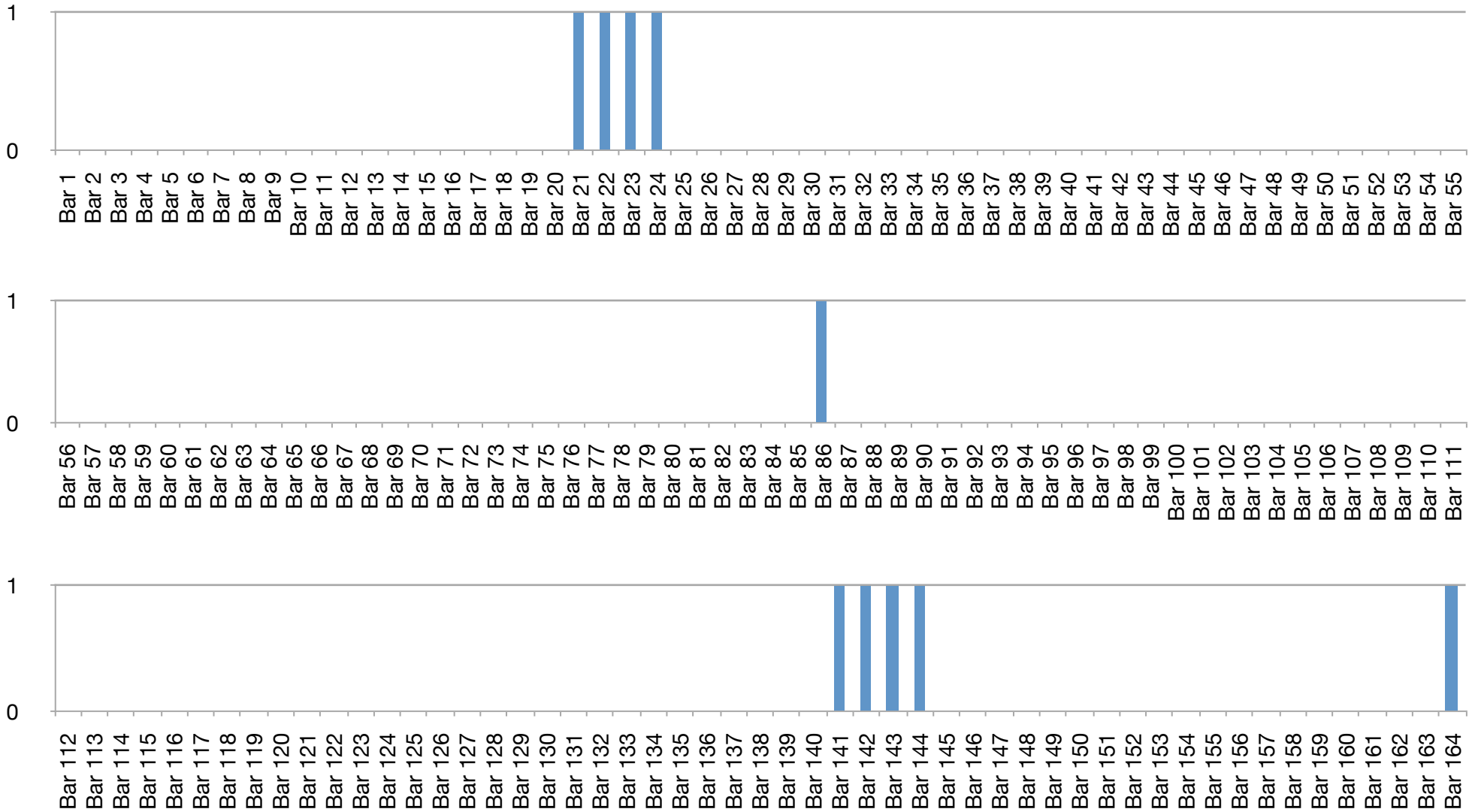
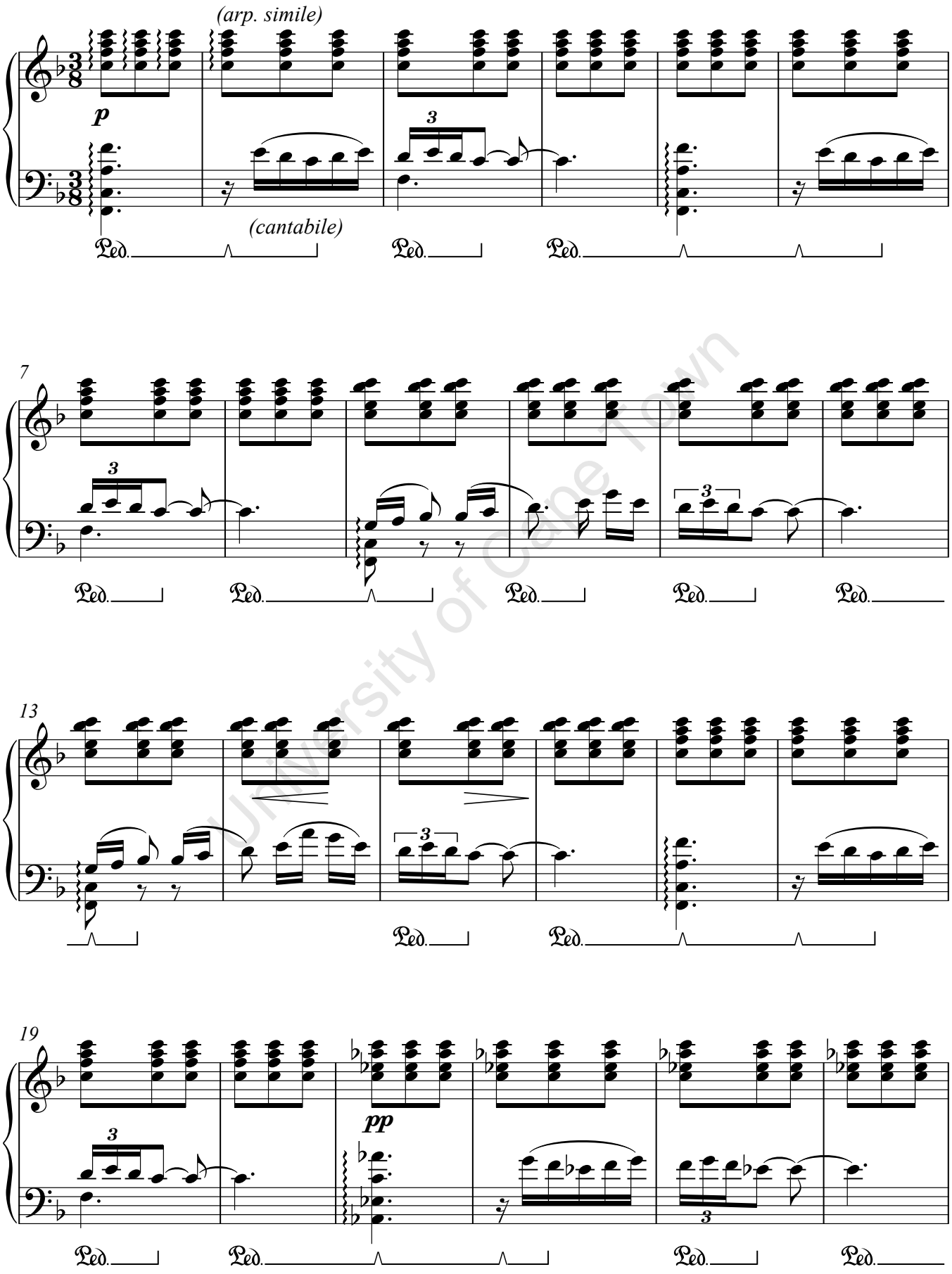


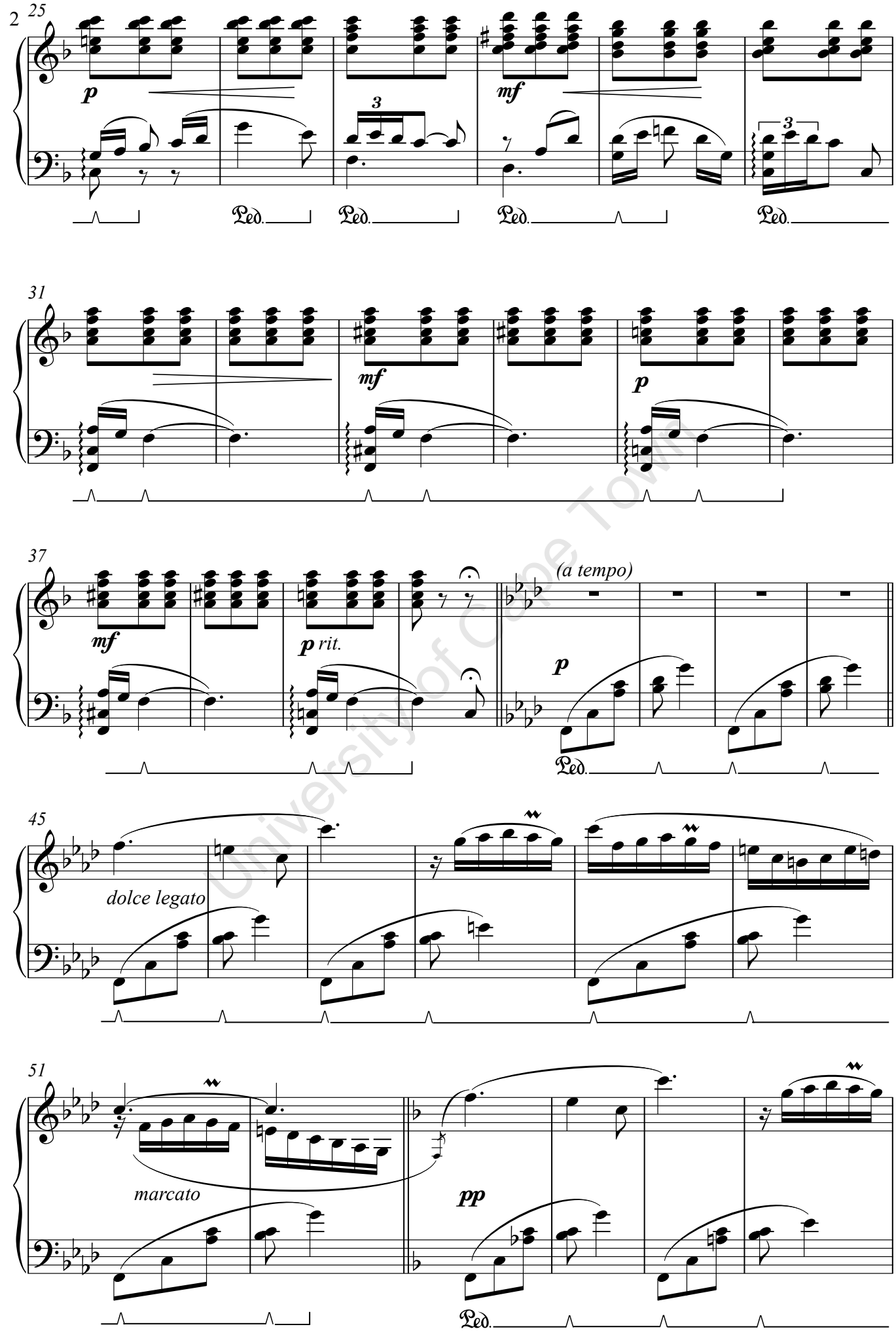
Figure A.31: Yates Omits the 5th in the Right-Hand Part of the Piano

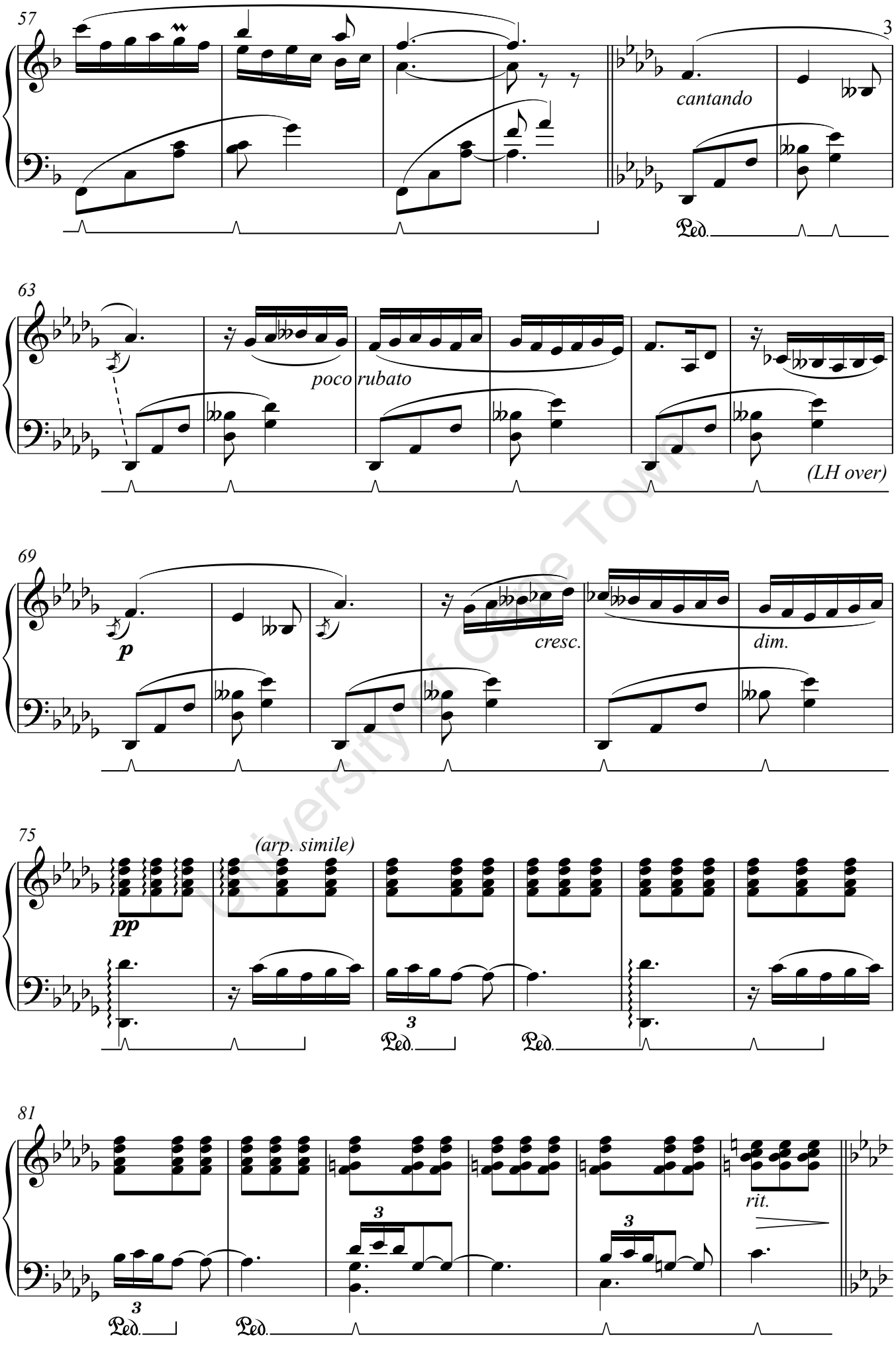


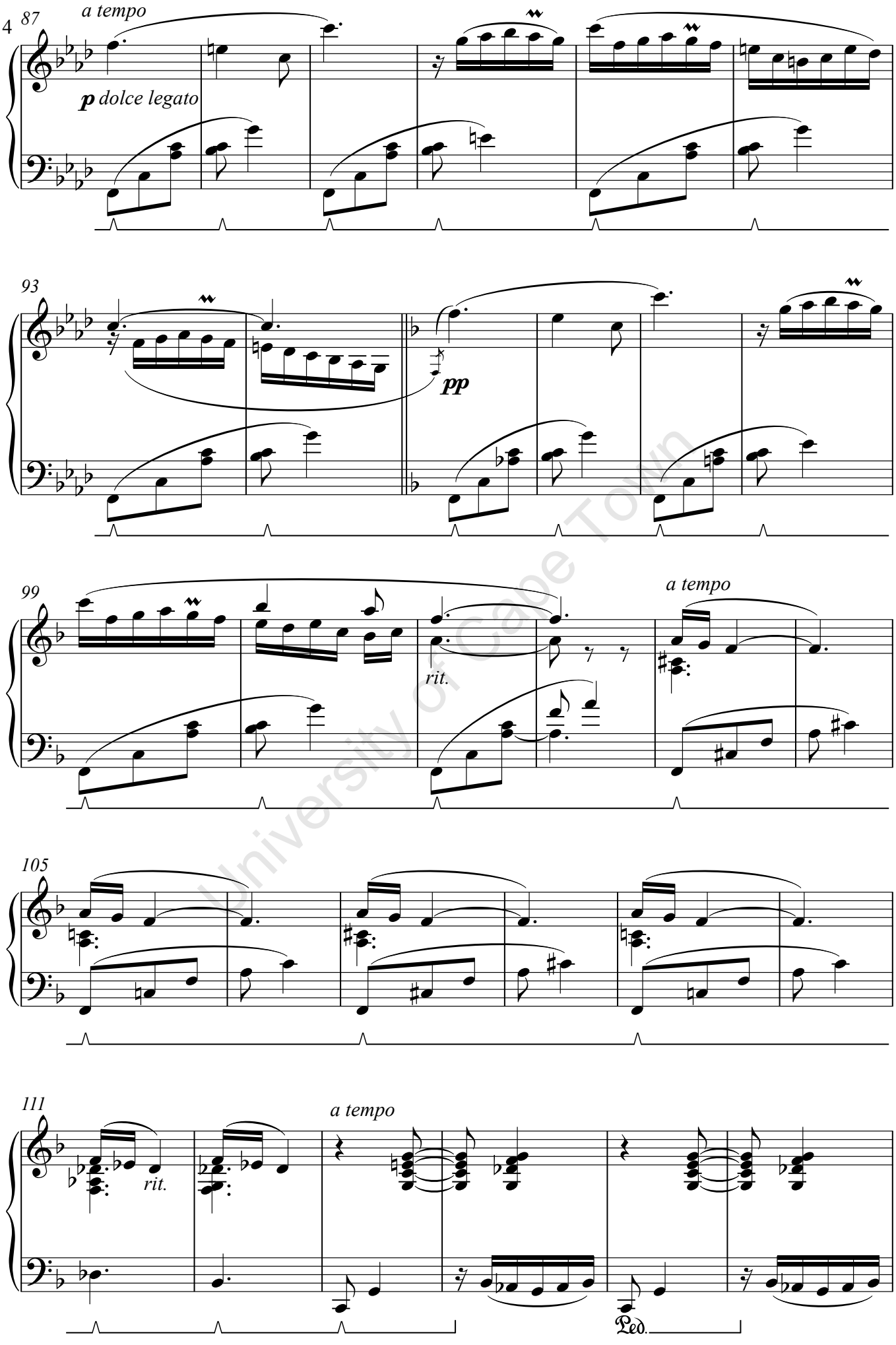
Granada

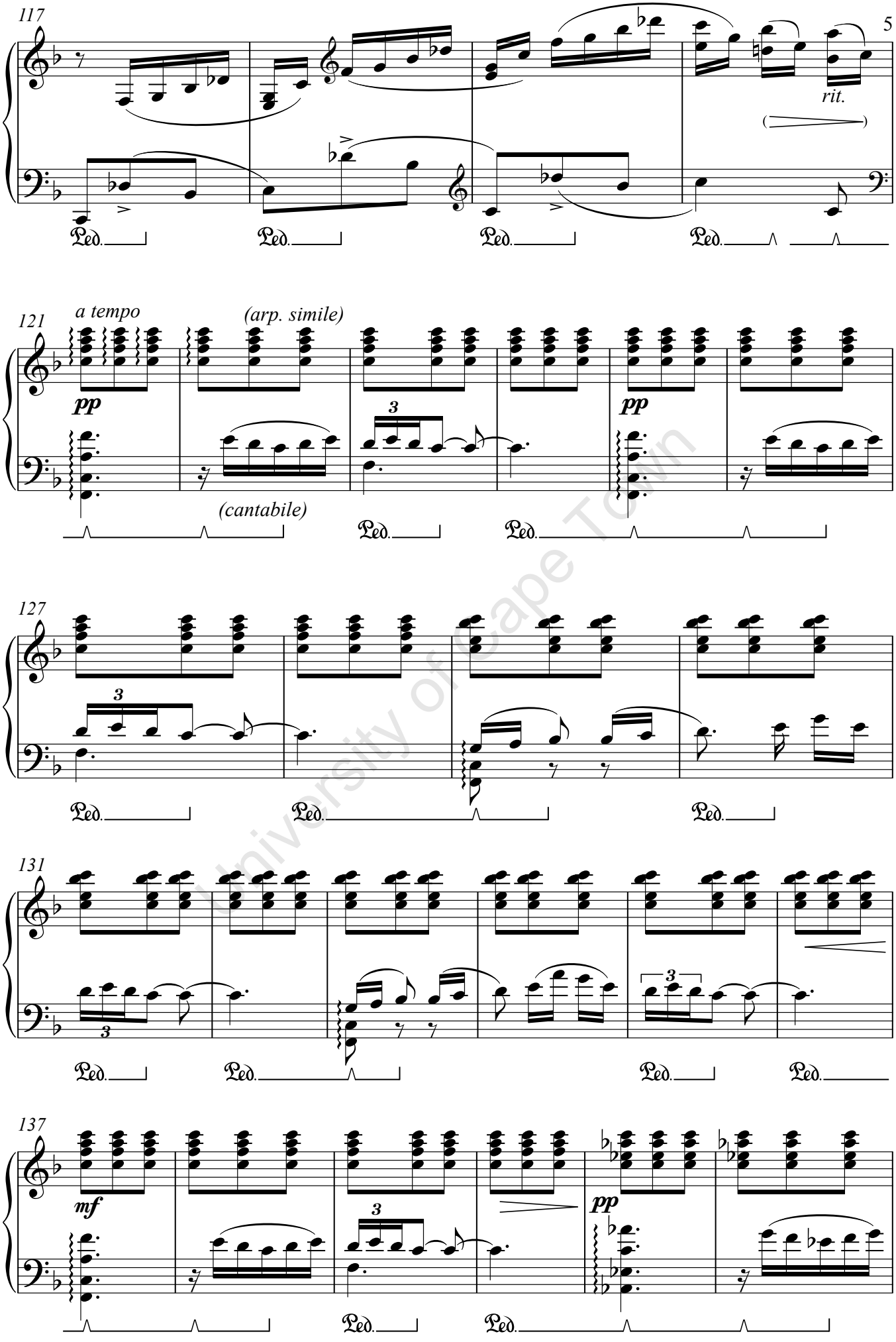
Isaac Albeniz











143

p

3

Ped. Ped. Ped. Ped. Ped.

149

3

Ped.

dim. *rall. molto*

155

dim. *rall. molto*

160

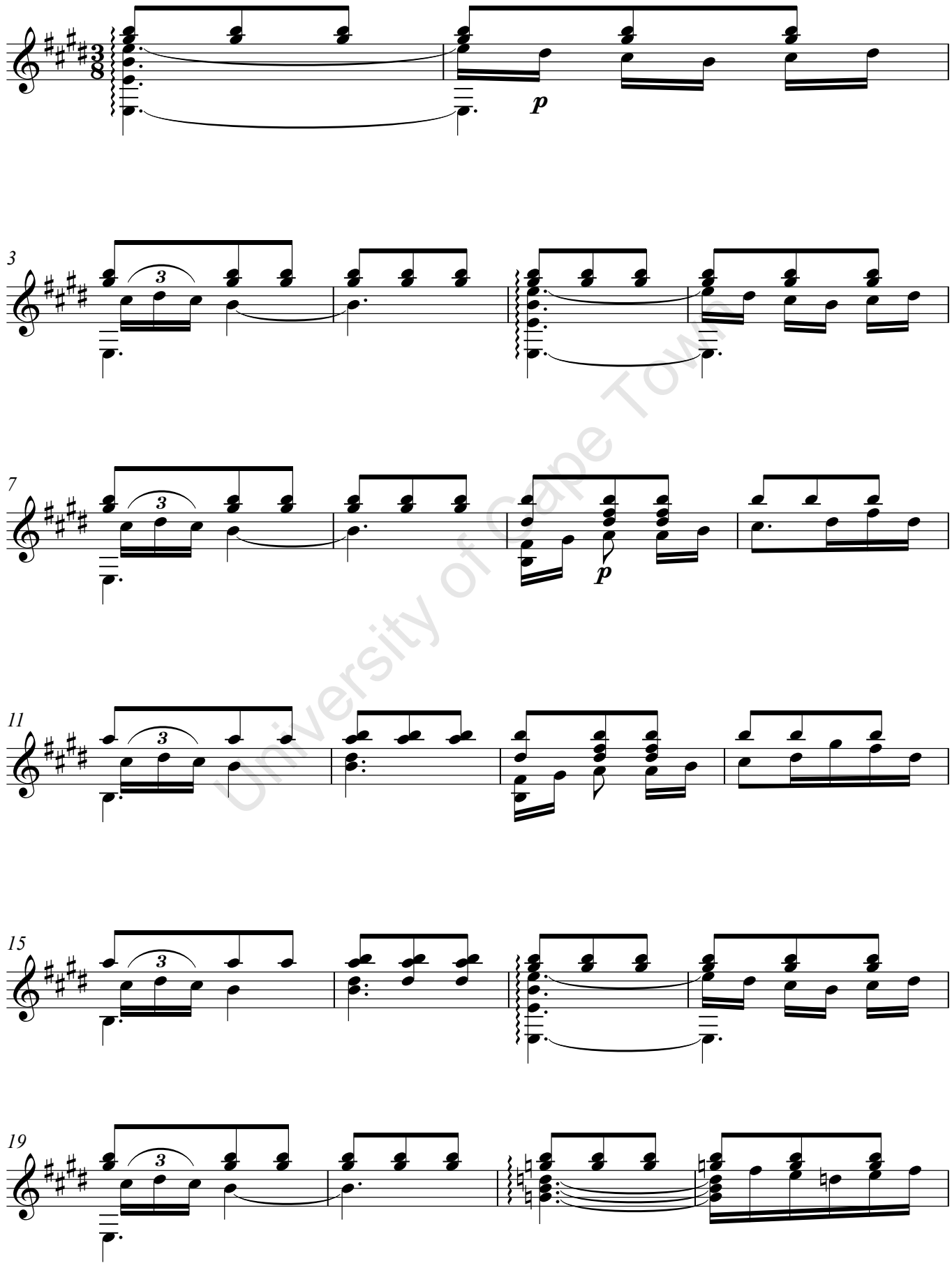
a tempo

(pp)

Ped.

Granada

Isaac Albeniz trans Francisco Tarrega



23

27

31

35

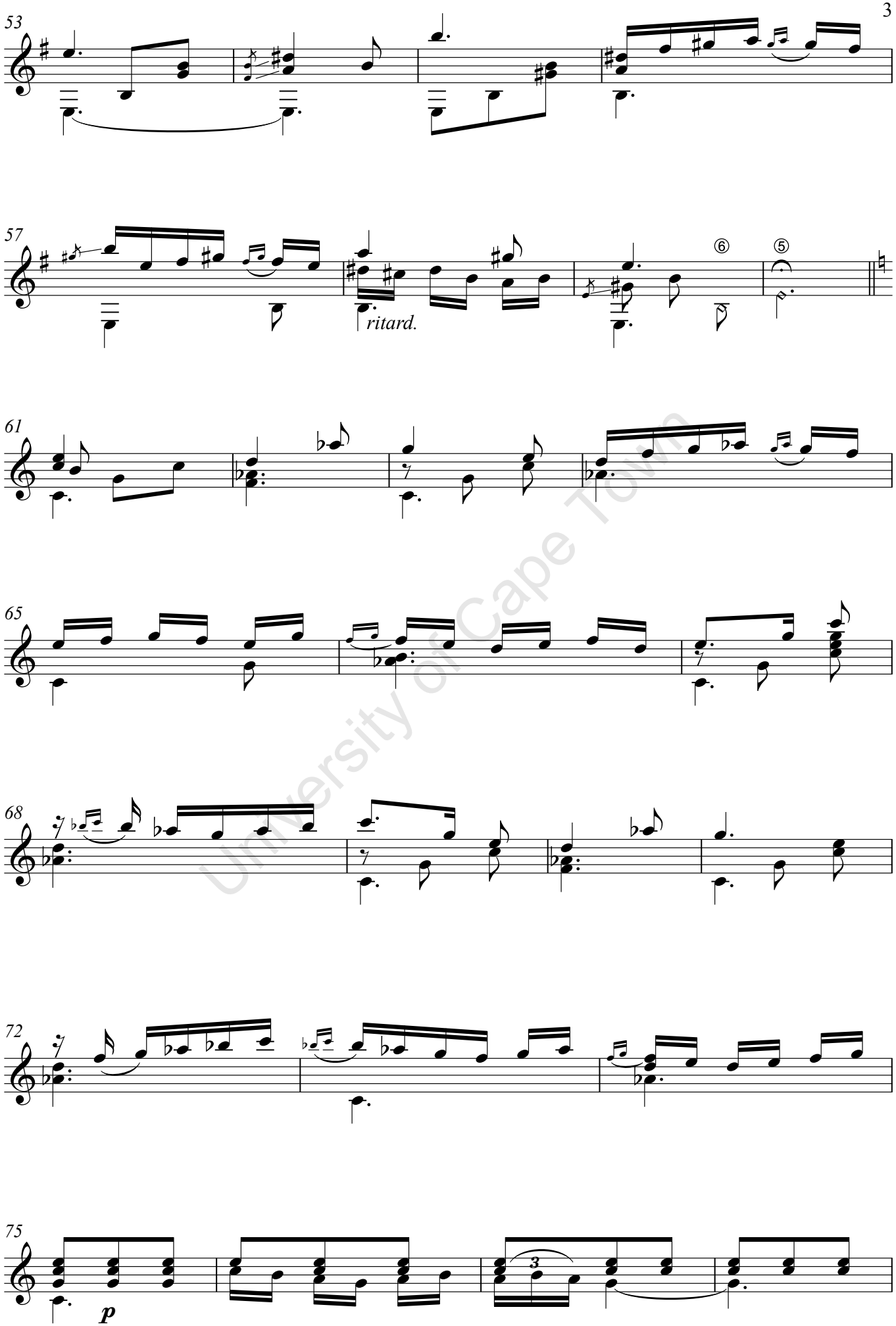
ritard.

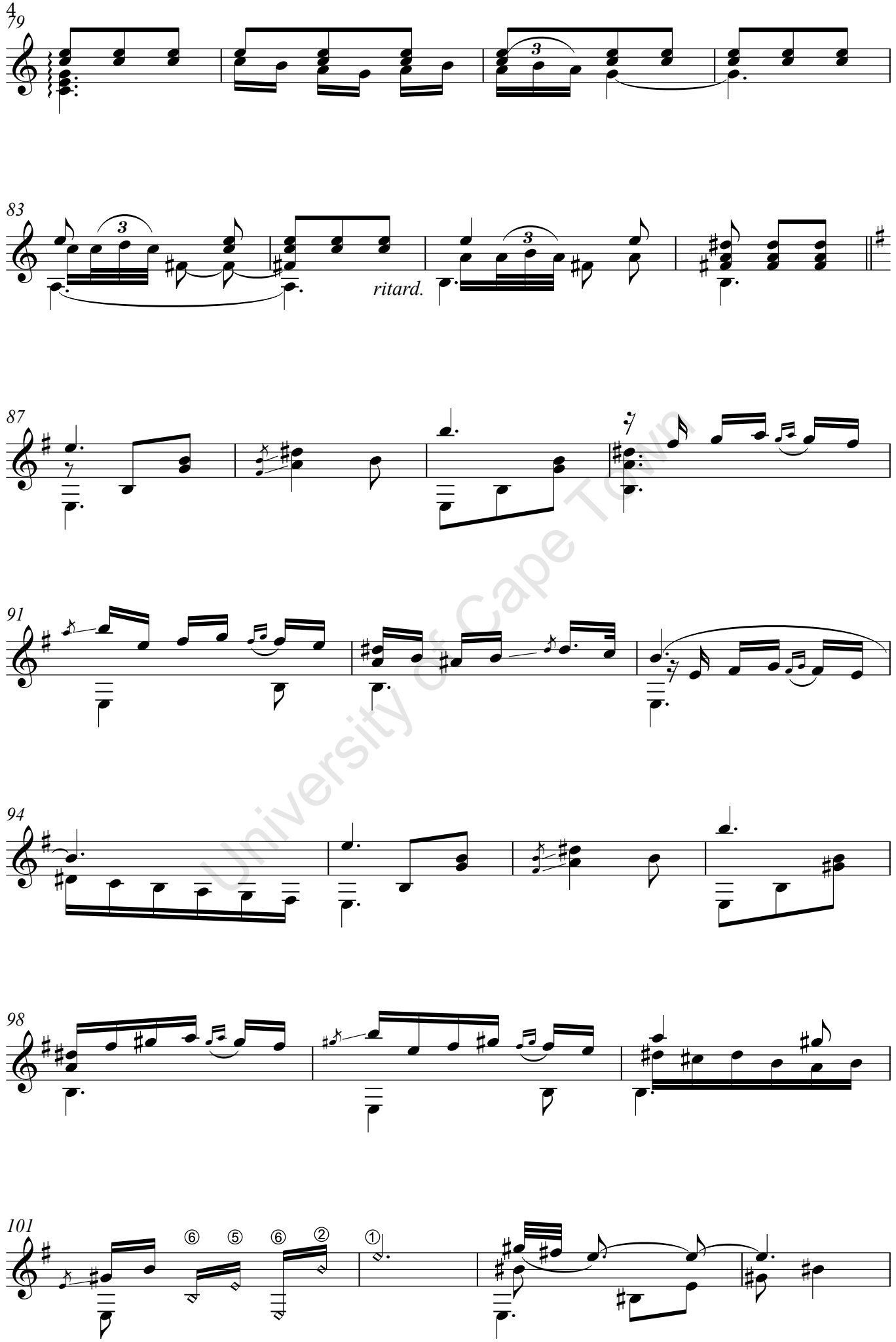
43

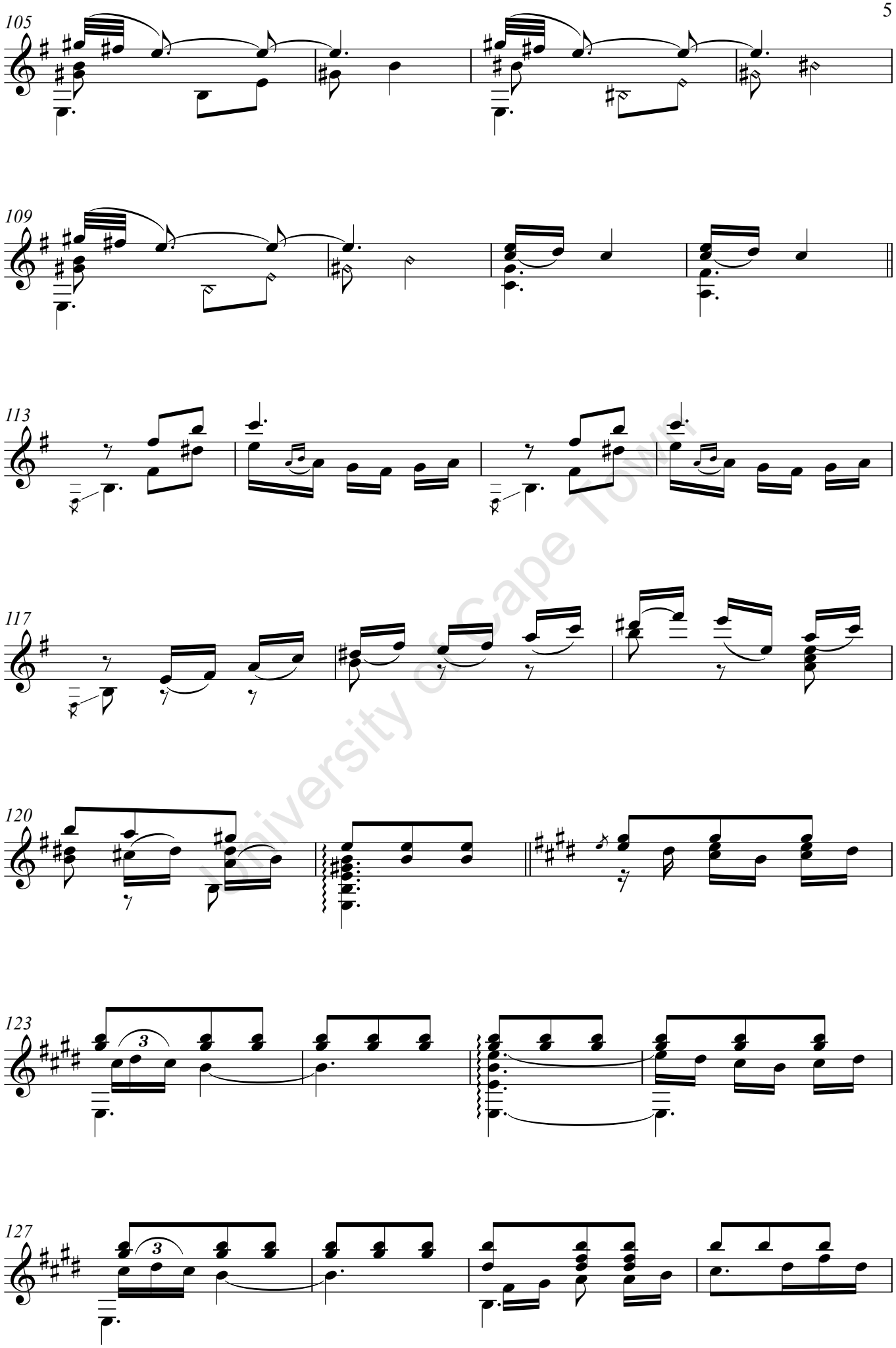
p

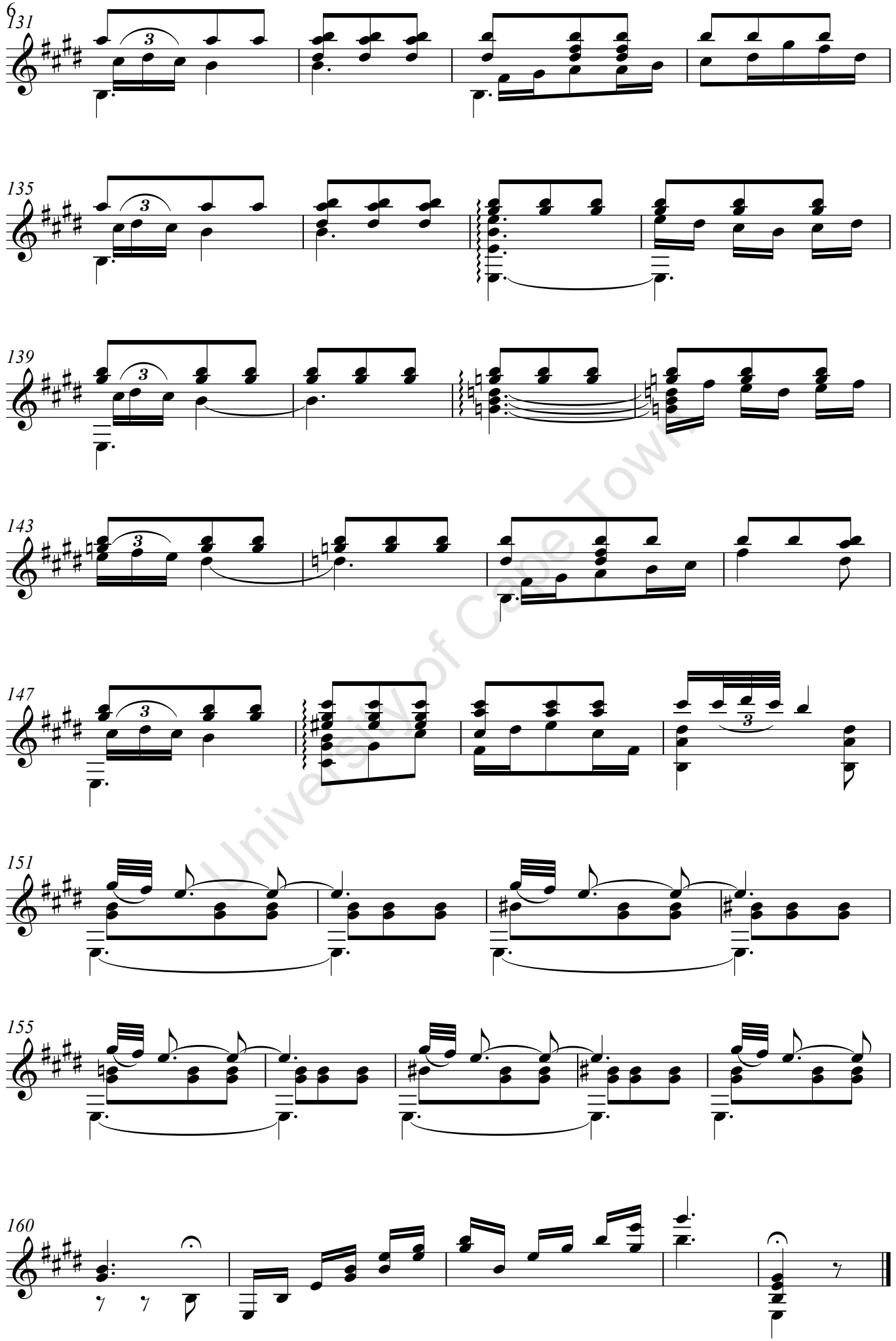
47

50









Arranged for guitar by
STANLEY YATES

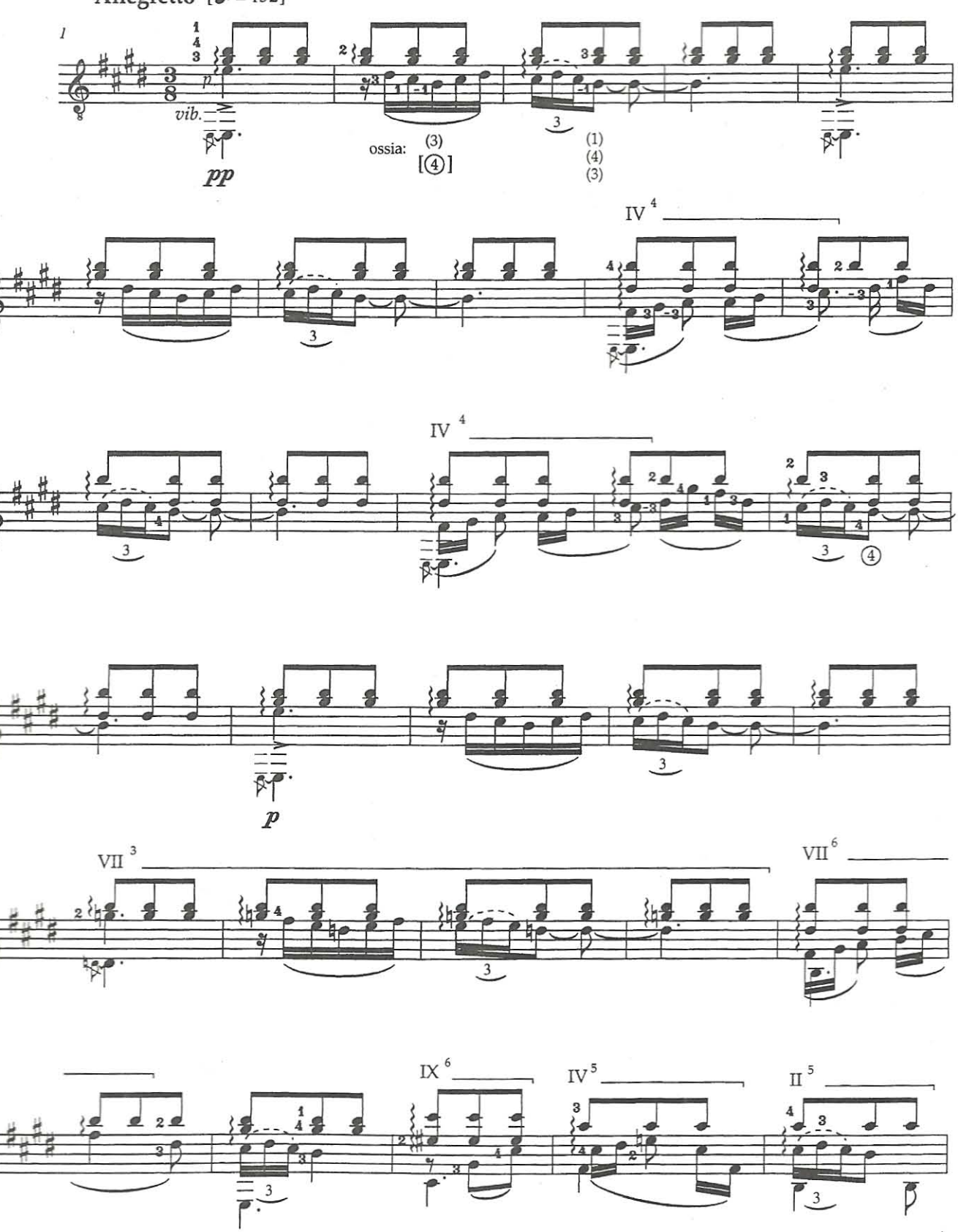
a la Sra. da. Gracia Fernández—Palacios de recur

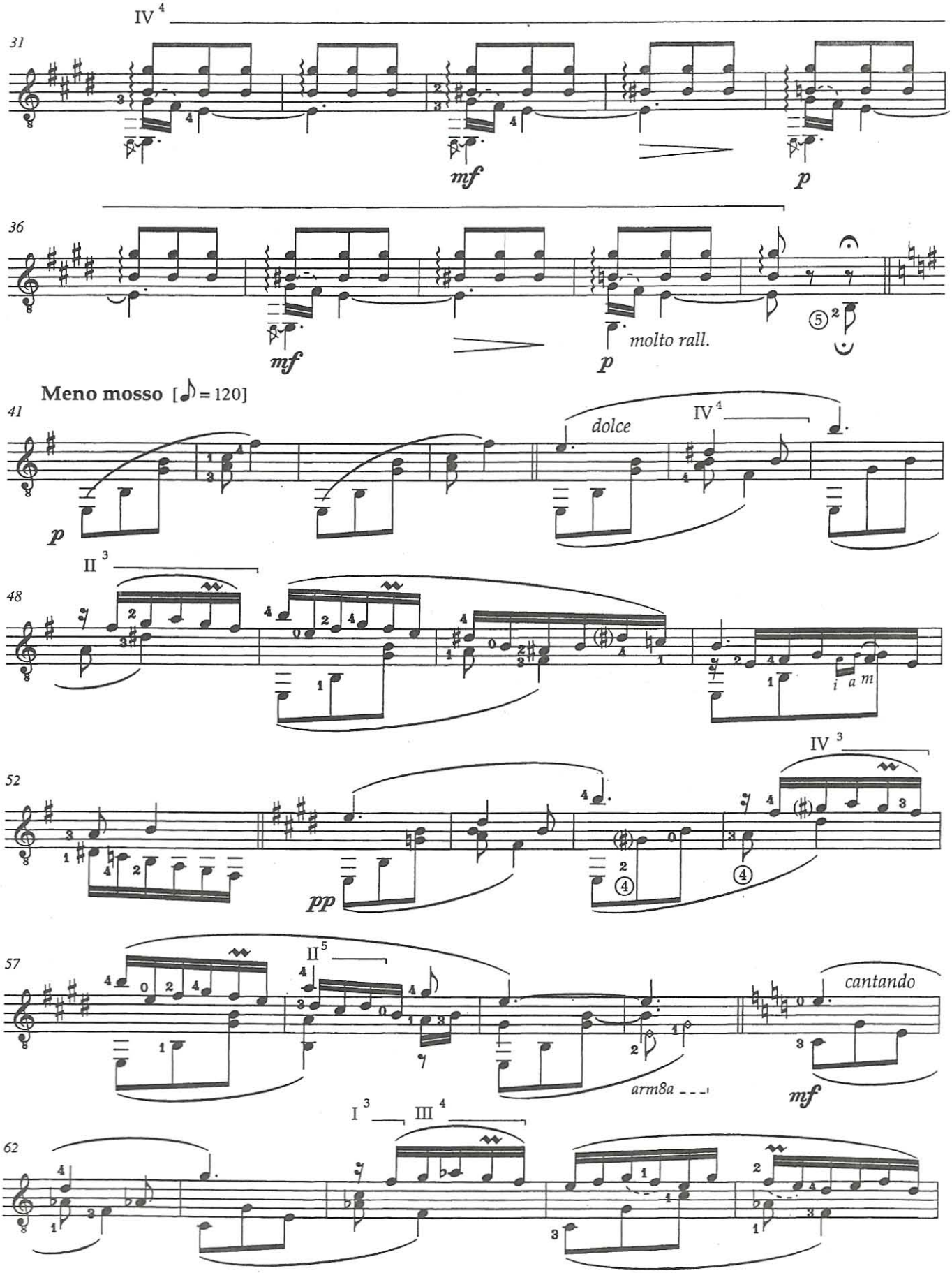
Granada

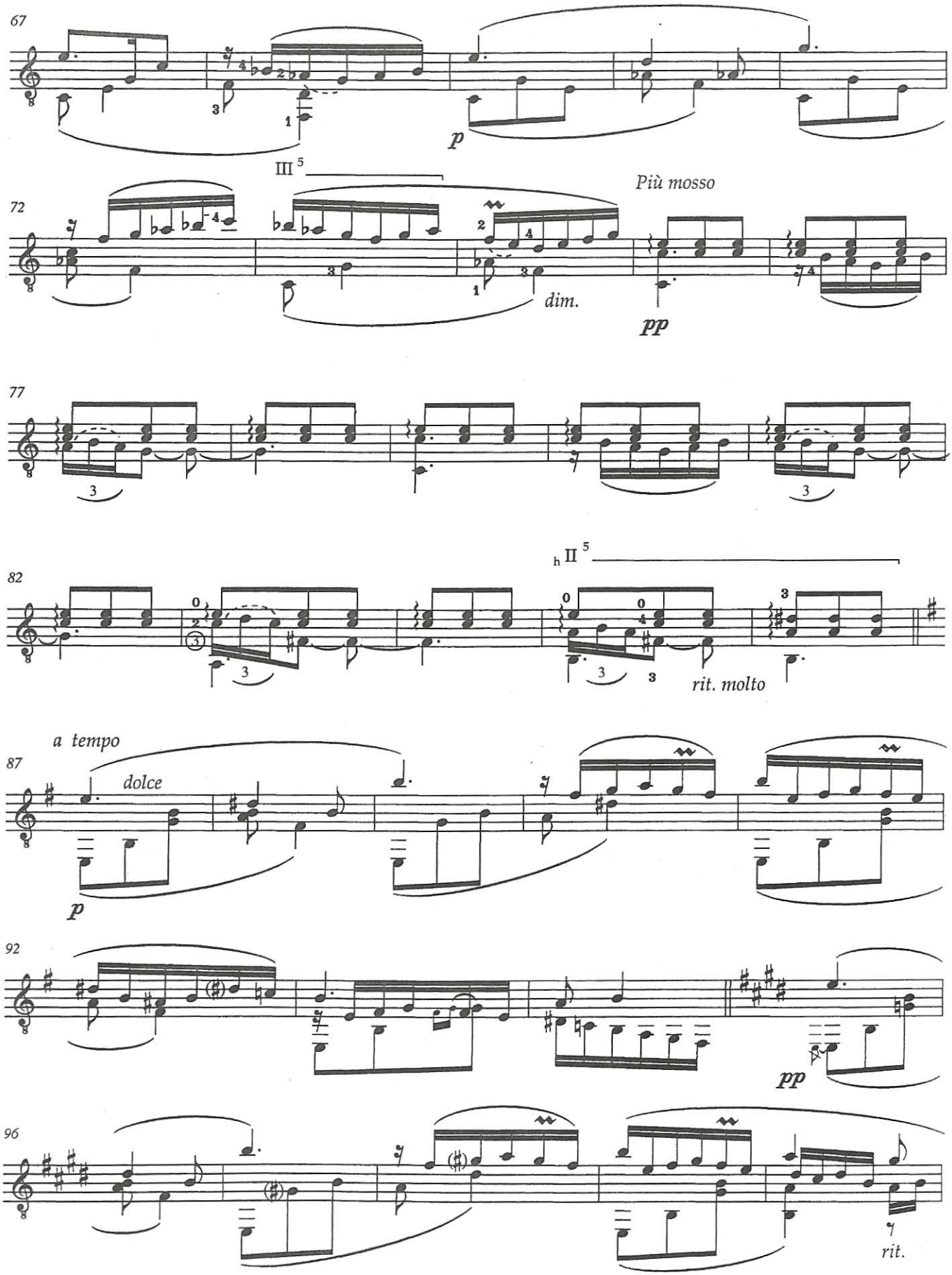
serenata

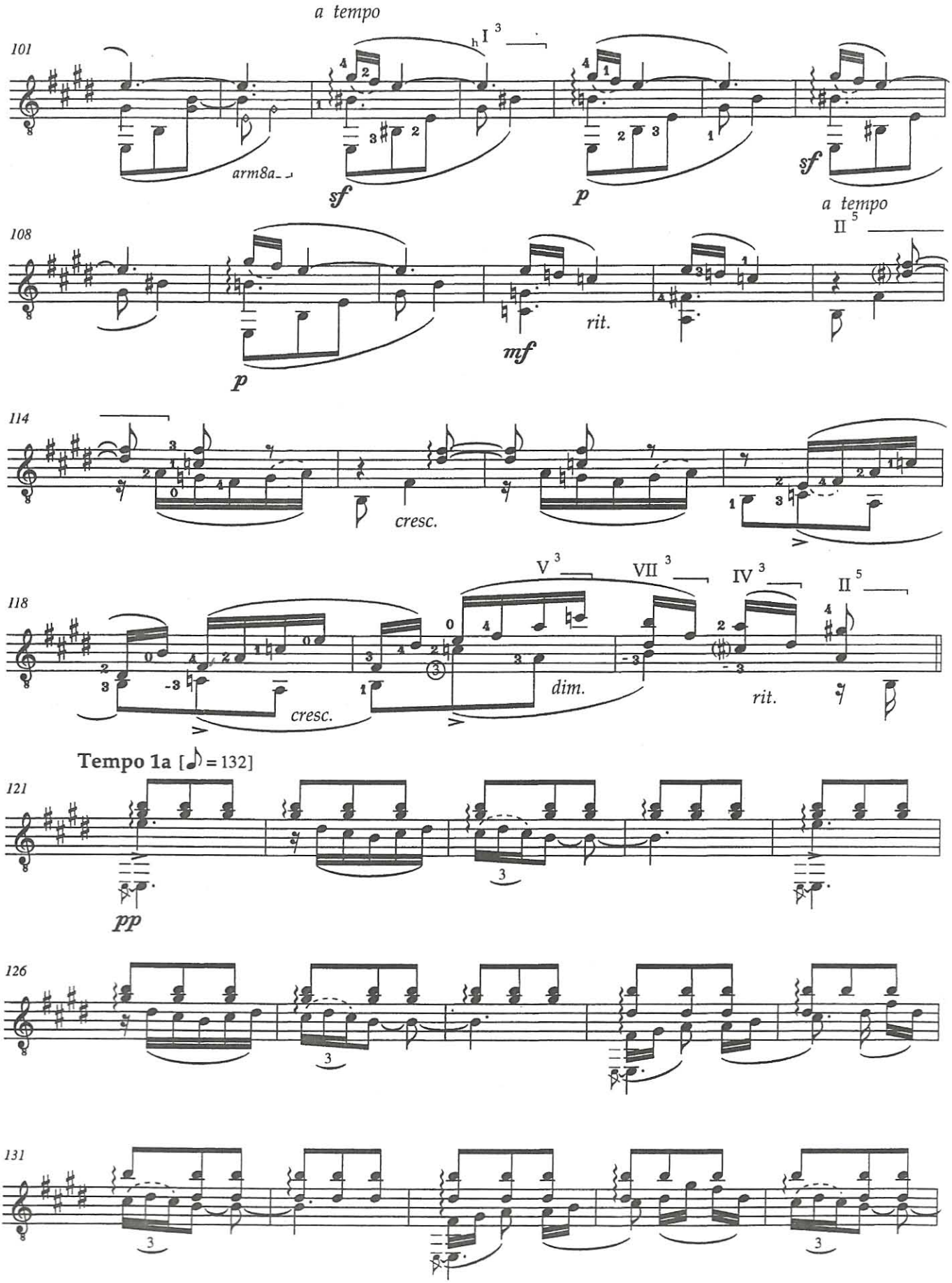
Suite española, Op. 47, no. 1

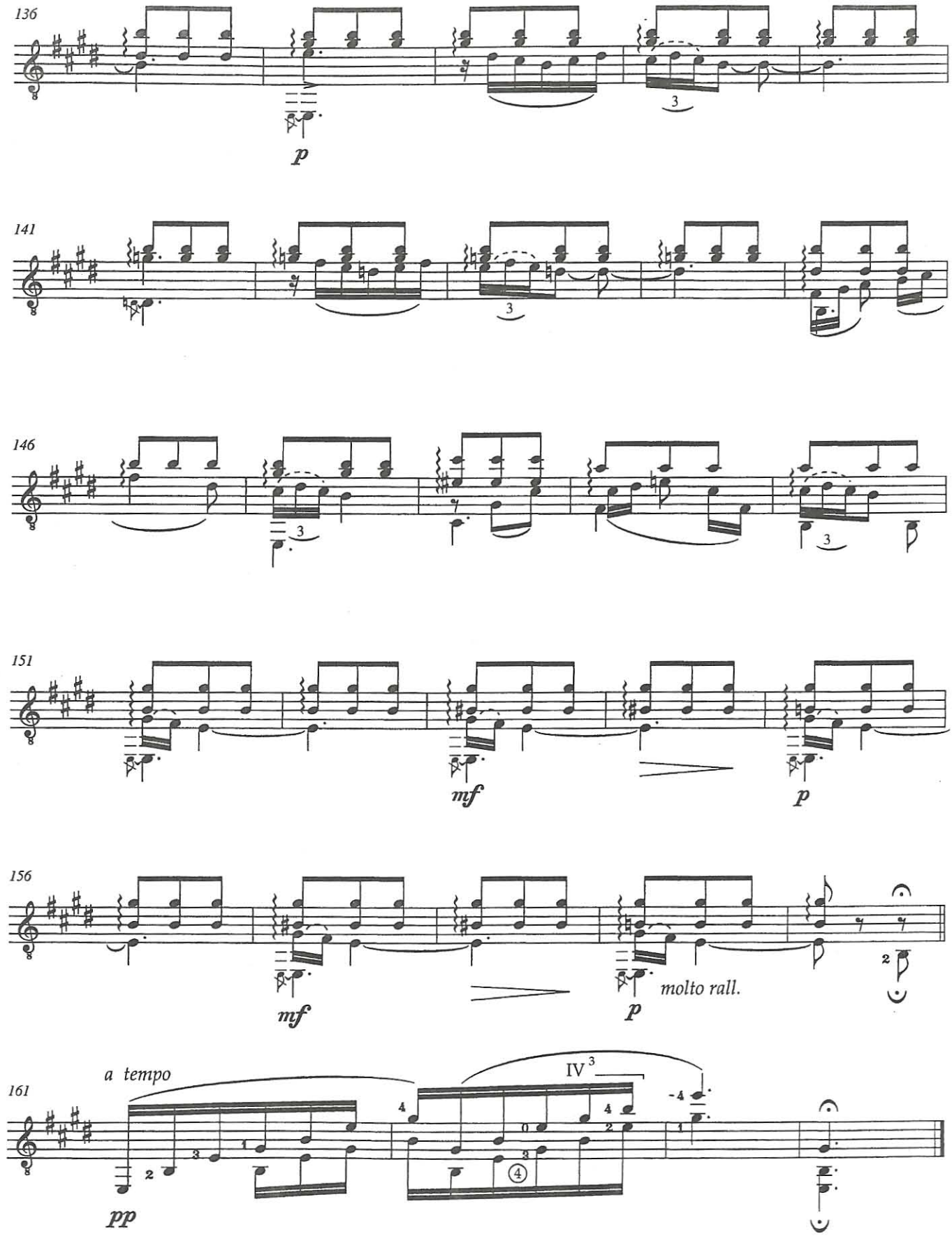
ISAAC ALBÉNIZ
(Madrid, 1886)




IV 4
31
mf
p
36
mf
p
molto rall.
Meno mosso [♪ = 120]
41
dolce
IV 4
p
II 3
48
i a m
52
IV 3
pp
57
II 5
cantando
arm8a
mf
I 3
III 4
62


67
p
III 5
72
Più mosso
dim.
pp
77
82
h II 5
rit. molto
a tempo
87
dolce
p
92
pp
96
rit.


a tempo
101
arm8a
sf
p
sf
a tempo
108
rit.
mf
p
114
cresc.
118
cresc.
dim.
rit.
Tempo 1a [♪ = 132]
121
pp
126
131


136
p
141
146
151
mf
p
156
mf
p
molto rall.
161
a tempo
pp
IV

An interview conducted via e-mail correspondence between the author and Dr Stanley Yates on 8 September 2011

Marc Röntsch: Why do you think transcription is important for guitarists?

Stanley Yates: I think it's important that guitarists are able to transcribe and arrange music appropriately and effectively, in the event that they legitimately need to transcribe or arrange something. On the other hand, I also think that guitarists should put their own repertoire before any adopted one, whether it be Bach, Albeniz or whatever.

MR: Why do you think Albéniz's music specifically works so well on the guitar?

SY: Albeniz's compositional style, musical character and performance style suits the guitar well – his music is soft, gentle, suggestive and evocative. And, of course, Spanish nationalistic music must always evoke the guitar (and a solo voice), so the evocation becomes a little more literal. Apart from these things, the mechanical aspects of Albeniz's harmonic language, textures, and overall compositional scale (in the pieces guitarists tend to adopt) suit the guitar in a fairly idiomatic way.

MR: In your opinion, which composers other than Albéniz have composed music that is suitable for guitar transcription?

SY: The term, 'suitable for transcription' is a little loaded. Transcriptions of the music of Albeniz, Bach, Scarlatti, Dowland, the vihuelists and five-course guitarists and, to an extent, even Piazzolla, are a fate accompli. This adopted music is, through the weight of tradition, firmly entrenched in the guitaristic consciousness. In the case of some of these pieces, however, guitar performances are the only ones that occur or are ever likely to occur. So, there is a degree of justification for maintaining this repertoire as guitarists. Beyond this, however, is there any need to transcribe anything else, when we have such a rich, yet underplayed, repertoire of our own?

MR: What is your approach to transcribing piano music for the guitar?

SY: It makes no difference what the source material or genre is. The process is always the same: to ‘recompose’ the piece as if one was the composer, at the moment of inspiration, but with a guitar in hand. It’s a speculation. What Bach would have done after the first measure of the first unaccompanied cello suite prelude if he’s been improvising on a guitar. We can’t change the harmony, contrapuntal structure or melodic shape, but we can certainly adjust pitches and rhythms to project harmony, structure and melody convincingly when translated into the language of the guitar.

On a practical level, an effective transcription or arrangement requires a deep understanding of the guitar and an even deeper understanding of music.

MR: What were some of the challenges that you faced in transcribing Albéniz’s music, and specifically Granada?

SY: I don’t recall any particular difficulties really. The arrangements themselves took little time. The accompanying research and writing, on the other hand…

MR: Did you attempt to make your transcription sound like a piano piece on the guitar, or a piece of music originally conceived for the guitar?

SY: It must always be a speculation as to how the composer would like to hear the music realized on the guitar, as though it was written for the guitar by an expert guitarist. If we copy another instrument, we copy its strengths (which we are unable to match) and its weaknesses (which we may otherwise be able to mitigate); and we miss the opportunity to bring our own idiomatic strengths into the picture.

MR: There are a considerable amount of transcriptions of Granada. Which of these influenced your transcription, and why did you feel it necessary to publish your own version?

SY: I felt that the Albeniz repertoire, as an established adopted repertoire, was not well enough represented by existing arrangements. I felt that there were quite a lot of poor ones (and also some good ones). Certainly, there was no consistency of approach

between the various arrangers. How could there be? So, if one wished to perform a suite of pieces by Albeniz, one would likely end up with a group of pieces arranged by a variety of arrangers, with no consistency of approach between them. Like my Bach arrangements, it was an interesting musical-philosophical exercise that attempted to answer the question, 'How would this music have been written for the guitar if the composer had been an expert guitarist?'

MR: Your transcription differs from the original Tárrega transcription in many ways. Was this intentional?

SY: I just follow a process and, once started, the result is fairly inevitable. I didn't think about pre-existing arrangements, just the music itself and how it should sound.

MR: Did you consult the Tárrega transcription before you arranged your own version?

SY: As it happens, I've owned a copy of Tarrega's Granada transcription since I was a teenager, and I'm quite familiar with it. But I never liked that particular arrangement (although there are others of his that I think are wonderful). He takes a melodo-centric approach in which melodic considerations (glissandi, etc.) are promoted to the detriment of the accompaniment layer. I feel that it's important that all three layers (melody, bass and accompaniment) are presented logically and consistently in a solo guitar piece. Otherwise, we should leave it to the piano.

MR: The original key of Granada is F Major, and in guitar transcriptions is most commonly in E Major, with a few being in D Major. Why did you choose E Major, and did you try and transcribe it in F Major?

SY: F-major would be feasible with a scordatura that provided tonic and dominant pitches on the bass strings. That would be quite a scordatura, the sixth string to F, the fourth string to C? That would be interesting, but I wonder how many players would bother with

something like that. D-major works in terms of functional open bass strings, but the left-hand stretching for the opening melody is even more challenging than it is in E major. As charming as it is, Granada is a short, simple, little piece. It should be correspondingly easy to play - no need for technical gymnastics….

MR: To what extent did you take the emulation of piano pedaling into account, and how did you attempt to emulate piano pedaling in your transcription?

SY: Piano pedaling is, to an extent, built in to the guitar: chord tones ring over one another when fingered as, well, chords. Of course, there's more to piano pedaling than this. Nevertheless, the original editions of Albeniz's music, the ones he, presumably, provided, proof-read and sanctioned himself, contain hardly any pedal indications…

MR: Omission of notes from chords is essential in transcribing piano music for the guitar, how did you select which notes to omit from chords?

SY: Open-voiced harmony almost always sounds clearer and more sonorous on the guitar than close voicings. So, regardless of the original piano voicing, it's almost a matter of course to thin close-voiced chords, taking out doubled pitches and so on. Beyond that, it's just a matter of following the nuts and bolts of standard two and three-voice writing, making sure the chord quality is in tact and that tendency tones resolve properly.

MR: Octavio Badea in his 1992 article in Classical Guitar quotes Emma Martinez: "The problem with transcription is that you have to pick and choose." To what extent do you agree, and what do you choose generally to omit or include when you are transcribing?

SY: I would go further. The goal is to omit everything you possibly can and use only the minimum needed to project the musical idea. Just like composition. 99% of guitar transcriptions contain unnecessary notes…