

ALBERTO GINASTERA AND THE GUITAR CHORD:

AN ANALYTICAL STUDY

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The guitar chord (a sonority based on the open strings of the guitar) is one of Alberto Ginastera's compositional trademarks. The use of the guitar chord expands throughout forty years, creating a common link between different compositional stages and techniques. Chapters I and II provide the historical and technical background on Ginastera's life, oeuvre and scholar research. Chapter IV explores the origins of the guitar chord and compares it to similar specific sonorities used by different composers to express extra-musical ideas. Chapter V discusses Ginastera's initial uses and modifications of the guitar chord. Chapter VI explores the use of the guitar chord as a referential sonority based on *Variaciones Concertantes*, Op. 23: I-II, examining vertical (subsets) and horizontal (derivation of motives) aspects. Chapter VII explores uses of trichords and hexachords derived from the guitar chord in the Sonata for Guitar Op. 47.

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# CHAPTER I

## INTRODUCTION

Alberto Ginastera (1916-1983) is one of the most important composers of the twentieth century. His compositional career covered more than forty years of musical production including solo, chamber, vocal and symphonic works.

The main purpose of this project is to explore, identify and analyze one of Ginastera's main trademarks, the guitar chord, a sonority based on the open strings of the guitar (E2, A2, D3, G3, B3, E4). The guitar chord appears constantly in Ginastera's music ranging from earlier works, such as *Danzas Argentinas*, Op.2 (1937) to later ones, such as the Sonata for Guitar, Op.47 (1977), thus creating a common link between different compositional stages.

I look at the uses of the guitar chord throughout Ginastera's compositional career, analyzing selected repertoire in chronological order. The pieces for analysis have been specifically chosen because I consider them to represent a wide variety of trends and techniques displayed during the course of Ginastera's work.

The pieces that I base my analysis on are:

- *Danza del Viejo Boyero* from *Danzas Argentinas*, Op.2 (1937)
- *Malambo*, Op. 7 (1940).
- *Cuadro I – El Amanecer, Introducción y escena* from the ballet *Estancia*, Op.8. (1941)
- *Triste* from *Cinco Canciones Populares Argentinas*, Op. 10 (1943)
- *Variaciones Concertantes*, Op. 23: *Tema per violoncello ed arpa, Interludio per Corde* (1953)
- *Sonata for Guitar Op. 47, I.Esordio* (1976)

In order to have the necessary background to understand Ginastera's approach and conception of the guitar chord I present a brief outline of Ginastera's life in Chapter I. Chapter II surveys the literature pertinent to my project. Chapter III explores the origins of the guitar chord and compares it to similar specific sonorities used by different composers to express extra-musical ideas. Chapter III also discusses the intervallic configuration of the guitar chord and provides brief examples of its uses.

In Chapter IV discusses Ginastera's initial uses and modifications of the guitar chord based on *Danza del Viejo Boyero* from *Danzas Argentinas*, Op.2 (1937), *Malambo*, Op. 7 (1940), *Triste* from *Cinco Canciones Populares Argentinas*, Op. 10 (1943) and *Cuadro I – El Amanecer, Introducción y escena* from the ballet *Estancia*, Op.8. (1941).

Chapter V explores the use of the guitar chord as a referential sonority based on *Variaciones Concertantes*, Op. 23: *Tema per violoncello ed arpa, Interludio per Corde* (1953). I examine the use of vertical (subsets) and horizontal (derivation of motives) aspects of the guitar chord.

Chapter VI examines uses of the guitar chord in the Sonata for Guitar Op. 47, I.*Esordio* (1977) focusing on the use of trichords and hexachords derived from the guitar chord.

## CHAPTER II

### GINASTERA'S HISTORICAL BACKGROUND

Alberto Ginastera was born in Buenos Aires in 1916 to parents of Catalan and Italian descent. Ginastera's pride in his heritage was evident in that throughout his life he preferred the Catalan pronunciation of his last name to the Spanish pronunciation. Following music studies as a young child, he entered the Williams Conservatory at the age of twelve, graduating in 1935 with a medal in composition. Ginastera spent the next three years in professional studies at the National Conservatory, where he completed his time as a student in 1938 after submitting *Salmo CL (Psalm 150)*, for mixed choirs and orchestra, as a graduation composition. His reputation as a promising young composer spread nationally while he was still a student, after an orchestral suite from his ballet *Panambí* was performed at the Teatro Colón in 1937.<sup>1</sup>

The completed ballet *Panambí* was warmly received at its premiere in 1940, and Ginastera was immediately commissioned by the director of the American Ballet Caravan to write a second work, ballet *Estancia*. The ballet troupe unfortunately disbanded before the premiere could take place, but Ginastera, undaunted, extracted an orchestral suite from the score. The suite had a very successful performance in 1943. This orchestral suite was typical of Ginastera's compositions in the early 1940s, which included *Malambo* (1940), *Cinco canciones populares argentinas* (1943), and *Obertura para el "Fausto" criollo* (1943); they were relatively short and technically brilliant, with inventive orchestration and rhythmic vitality, and were met with public enthusiasm.<sup>2</sup>

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<sup>1</sup>Deborah Schwartz-Kates. "Ginastera, Alberto." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11159> (accessed May 27, 2010).

<sup>2</sup>Ibid.

Ginastera's long and distinguished teaching career began in 1941, when he was asked to join the faculties of the National Conservatory and the San Martín National Military Academy. His teaching was briefly interrupted in 1945, when his outspoken political views during the Peron regime made it necessary for him to leave Argentina. From December 1945 to March 1947, he travelled to the United States with his wife and family under the auspices of a Guggenheim Grant. During his sojourn in North America Ginastera visited many important music schools in the Eastern United States, oversaw the performances of many of his works, and studied at Tanglewood, where he cemented a friendship with Aaron Copland which proved to be very important for him, both personally and for his compositional development.

On his return to Argentina, Ginastera's teaching career continued to be marred by political struggles. In 1948 he became director of the conservatory of music and theatre arts at the National University of La Plata. He had already been forced to resign from the National Military Academy, and in 1952 he was forced to resign his directorship at La Plata as well. However, Ginastera's musical output was undeterred by his professional conflicts, and he produced many seminal compositions during these difficult years, including the Piano Sonata No. 1 (1952), and *Variaciones Concertantes* (1953). Following Peron's defeat, Ginastera returned to his teaching position at La Plata in 1956, and was made a full professor there in 1958. However, he left almost immediately after being asked to develop and direct a music program at the Catholic University of Argentina. After several productive years at the Catholic University, Ginastera was offered the leadership of the newly founded Latin America Centre for Advanced Musical Studies in 1962. He accepted the prestigious post, and resigned from all of his other university affiliations the following year in order to devote his energies to the development of the new Centre. Under his guidance, the Centre became an important proponent of experimental and

avant-garde new music techniques, with guest faculty including Copland, Messaien, Nono, Xenakis and Dallapiccola.

Ginastera's compositional output tended to mirror his personal and professional circumstances. For example, from 1942-58, a period in which his teaching positions were interrupted by political troubles and an extended visit to the United States, Ginastera steadily composed film music. This had much to do with financial necessity, although it has also been suggested that, under Copland's influence, he regarded film music as a serious art form.<sup>3</sup> In 1948 he was instrumental in founding the Argentine chapter of the International Society for Contemporary Music (ISCM), and his *String Quartet No. 1* was subsequently chosen to be performed at the 25<sup>th</sup> anniversary festival of the ISCM in Frankfurt, Germany. This fortuitous relationship with the Society led to more performance invitations throughout Europe by the ISCM, allowing Ginastera's compositions to be heard around the world and assuring him an international reputation.

Besides the String Quartet No. 1, other outstanding compositions from this period in Ginastera's life include Piano Sonata No. 1 (1952), *Variaciones Concertantes* (1953), *Pampeana No. 3* (1954), and the Harp Concerto (1956). Although these works are all different and varied, some of the common elements found in each of them include the following: references to folk song and dance rhythms (such as the *malambo* in the second movement of the piano sonata); chords which are evocative of the open strings of the guitar (as in *Variaciones Concertantes*, which is discussed in detail in following chapters, or the beginning of the cadenza in the Harp concerto); glimpses of an interest in twelve-tone techniques (found in the second movement of the piano sonata), and rhythmic vitality and complexity (shown in the orchestration of the Harp

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<sup>3</sup>Ibid.

concerto, which has a large percussion section of such difficulty that many standard orchestral excerpts for percussion are drawn from this work).

Ginastera's String Quartet No. 2, composed in 1958, was a harbinger of his increasing interest in serialism. His subsequent appointment to the Latin American Centre for Advanced Musical Studies at the *Instituto Torcuato di Tella* came a few short years later in 1962, and allowed him to more fully develop and explore serial and experimental compositional techniques. By this point in his life he was composing entirely on commission, alleviating any pressure to appeal to populist audiences. For example, his large-scale first opera, *Don Rodrigo* (1963-4), included elements of serialism, microtonality, extended vocal techniques, and structural symmetry. *Don Rodrigo*'s highly acclaimed New York premiere also provided Plácido Domingo with a title role that dramatically catapulted the young tenor to international attention overnight.

Other noteworthy works composed during or immediately after the *di Tella* years include two operas, *Bomarzo* (1967) and *Beatriz Cenci* (1971). Just as in *Don Rodrigo*, both operas include elements of twelve-tone technique and microtonality; both were initially very well received, although *Bomarzo* later encountered opposition in Argentina due to its sexually explicit plot. An important dodecaphonic work was *Cantata para América mágica* (1960), scored for soprano and an astounding 53 percussion instruments; the use of symmetry and palindromic devices shows the influence of Webern, and the driving rhythms and textural virtuosity has drawn comparisons to Stravinsky's *Les Noces*. The cantata, however, is based on a setting of pre-Columbian texts, and therefore has an inimitable musical language and cultural placement.

In later years, Ginastera's tumultuous personal life and the ending of his first marriage in 1969 was mirrored by a period of creative drought, in which he felt himself unable to compose

and was burdened by many unfinished commissions. His creative spark was rekindled by his relationship with the Argentine cellist Aurora Nátola, whom he married in 1971. Ginastera resigned from all his professional and teaching duties and moved with Nátola to Switzerland, where he spent the remaining years of his life composing prolifically before his death in 1983.

Ginastera's compositions dating from the last years of his life were not imbued with the same strident experimentalism as his work from the 1960s, but they were groundbreaking and exploratory in new and meaningful ways. The unfinished *Popul Vuh* (1975-83), a series of eight symphonic frescoes of which seven were completed, is representative of his changing artistic vision. The piece is based on Mayan creation mythology, as recorded at the turn of the 18<sup>th</sup> century by a Dominican monk in present-day Guatemala, and combines elements of serialism with expressive lyricism, ostinato-like rhythms derived from folk music, and a complex percussive texture. This final work is, in many ways, a synthesis of Ginastera's decades of changing compositional styles, and seeks to fulfill his stated desire to create a "reconstitution of the transcendental aspect of the ancient pre-Columbian world."<sup>4</sup>

In the late 1960s, Ginastera formulated a now-famous division of his works into three distinct stylistic periods:<sup>5</sup> Objective Nationalism (1934-47), in which he used direct quotations and borrowing from Argentine folk music; Subjective Nationalism (1947-57), in which he developed and integrated folk music elements into a more sophisticated and subjective musical language, which he considered subjective because listeners might not be aware of their presence

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<sup>4</sup>LilianTan, "An Interview with Alberto Ginastera," *American Music Teacher*, xxxiii/3 (1984):7; quoted in Schwartz-Kates. "Ginastera, Alberto."

<sup>5</sup>This periodization was first noted by Pola Suarez-Urtubey who based it on interviews with Ginastera. Pola Suarez-Urtubey, *Alberto Ginastera* (Buenos Aires: Ediciones Culturales Argentinas, 1967).

and treatment; and Neo-Expressionism (1958-83), in which he “combined magic surrealism with dodecaphony and avant-garde procedures.”<sup>6</sup>

There are two main ways in which scholars have dealt with the periodization of Ginastera’s works. Deborah Schwartz-Kates theorizes that the main problem is that Ginastera formulated the three divisions in the 1960s while still in the middle of his career, meaning that the third period spans 26 productive years and many varied and divergent compositions. Her solution is to add a fourth period, Final Synthesis (1976-83). This period begins with the composition of *Puneña No. 2*, and is typified by “complex post-serial techniques to recreate the spirit of the Americas as exemplified in its collective indigenous heritage.”<sup>7</sup> Ginastera did indeed undergo a significant stylistic change following his marriage to Nátola; he wrote many string compositions, particularly for cello; he composed settings of love poetry by authors such as Neruda and García Lorca, as the occasional asperity of earlier works gave way to an increased emphasis on lyricism and expressiveness; and there was an attempt to integrate serial and indigenous elements. Ginastera deliberately departed from his association with Argentine folk music, saying in an interview “this influence in my music I feel as not folkloric, but ... as a kind of metaphysical inspiration.”<sup>8</sup>

A differing view is that Ginastera’s periodization of his own works should be treated with slightly more skepticism, taking into consideration that the periodization was perhaps a publicity act intended to align his own creative trajectory with that of immortal composers such as Beethoven, whose works have also been divided into three periods. Malena Kuss points out that “neither his intentions nor the analytical evidence support an identification of Ginastera’s poetics

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<sup>6</sup>Schwartz-Kates. “Ginastera, Alberto.”

<sup>7</sup>Ibid.

<sup>8</sup>Tan, “An Interview with Alberto Ginastera,” 7.



with so called “musical nationalism” in Argentina, an association the composer vehemently rejected and deemed appropriate only for some composers of a previous generation, such as Felipe Boero (1884-1958).”<sup>9</sup> This would seem to indicate that, while Ginastera himself labeled his compositional periods using the term “nationalism,” he later felt burdened and constrained by this label, feeling that constructivist analyses and a true appreciation of his craftsmanship remained impossible as long as scholars and listeners viewed his works only through the paradigm of a nationalist lens.

Ginastera’s compositional focus was the life-long development of his craft, as is evidenced by his continually evolving stylistic changes and hugely varied sources of inspiration, which range from indigenous and Argentine folk music to the Second Viennese School to the cutting edge of Western Modernism. It is this element in his work, the eclectic and widely engaging musical language, that was so appealing to contemporary audiences, and that will continue to interest audiences and musicians for generations to come.

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<sup>9</sup>Malena Kuss, Alberto Ginastera, “*Die Musik in Geschichte und Gegenwart*,” ed. Ludwig Finscher. (Kassel: Barenreiter-Metzler Verlag, 2002).

### CHAPTER III

#### LITERATURE REVIEW

Although Alberto Ginastera is considered one of the most important composers of the twentieth century, the amount of scholarly research on his music is small in comparison with the quantity and complexity of his work. Furthermore, the majority of the research published has a historical focus, and only a few theses and dissertations use a theoretical approach.

Gilbert Chase is among the earliest Ginastera scholars, and was very important in bringing Ginastera's work to the public light. His research is based on his close and direct work with the composer, while establishing a close friendship.<sup>10</sup> Chase is one of the first scholars to recognize Ginastera's use of the guitar chord—which he refers to as the “symbolic chord”<sup>11</sup>—providing analytical examples of its uses.

Pola Suarez-Urtubey's book is based on a series of interviews that the author had with the composer in the 1960s, providing first-hand contact with the composer's ideas. The book formulates Ginastera's own periodization of his work, often cited in scholar works<sup>12</sup>:

- Objective nationalism (1935-47): Argentinean elements are presented in an objective and direct manner and the musical language uses melodic elements from the tonal tradition
- Subjective nationalism (1948-57): The “Argentinean character” acquires a new form and the musical language starts its evolution towards dodecaphony
- Neo-expressionism (1958-65): The music material becomes more transcendental while the language moves openly to serialism

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<sup>10</sup>Gilbert Chase, “Remembering Alberto Ginastera,” *Latin American Music Review* 6, No. 1 (Spring - Summer, 1985), 80-84.

<sup>11</sup> Gilbert Chase, “Alberto Ginastera: Argentine Composer.” *The Musical Quarterly*, Vol. 43, No. 4, (October 1957), 450.

<sup>12</sup>Pola Suarez-Urtubey, *Alberto Ginastera*.

Because of the date of these interviews, this periodization leaves out a large portion of Ginastera's musical production, from 1965 to the death of the composer in 1983.

Malena Kuss has written extensively about Ginastera and his work, and is considered one of the most important authoritative sources on the subject. Her article<sup>13</sup> in *Die Musik in Geschichte und Gegenwart* provides extensive information about the composer's life, his musical influences and work. The article also disputes the idea that Ginastera was a nationalistic composer.

Deborah Schwartz-Kates provides a solution for the gap that is left out from Ginastera's own classification of his work in the earlier 1960s. In her New Grove article, "Ginastera, Alberto,"<sup>14</sup> she formulates a fourth period, "final synthesis," covering the works produced between 1976 and 1983. According to her, the works of this period feature "...complex post-serial techniques to recreate the spirit of the Americas as exemplified in its collective indigenous heritage" and an "...unique blending of innovation and tradition..."<sup>15</sup> In another article,<sup>16</sup> she discusses the influence of the previous generation of Argentinean composers (Carlos Lopez Buchardo, Alberto Williams, Julian Aguirre, among others) in Ginastera's view of traditional elements.

Michelle Tabor also attempts to fill the gap left by the periodization in Suarez-Urtubey's book and explores Ginastera's last compositional period—starting with the Piano Quintet, Op. 29 (1969) and continuing to his last published work, the Third Piano Sonata, Op. 55 (1982)—

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<sup>13</sup>Kuss, "Alberto Ginastera."

<sup>14</sup>Schwartz-Kates. "Ginastera, Alberto."

<sup>15</sup>Ibid., 68.

<sup>16</sup>Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction and the Gauchesco Tradition." *The Musical Quarterly*, 86, 2, (Summer 2002), 248-66.

focusing on the use of *avant-garde* techniques combined with Ginastera's own abstraction of Argentinean musical ideas.<sup>17</sup>

Among the few analytical writings about Ginastera's music are two dissertations that provide extensive information about Ginastera's compositional styles and the development of his musical language throughout his career. The first one, written by David Edward Wallace<sup>18</sup> in 1964, covers the works up to 1963 and employs the author's periodization of Ginastera's output. Wallace divides Ginastera's compositions into four categories: Early works (1934-40), Consolidation and Expansion (1941-46), Old and New Techniques (1947-54) and Recent Tendencies (1958-63). Because of the date of this study there are 20 years of Ginastera's work (1963-83) that are not included.

The second important analytical dissertation was written by Erick Carballo<sup>19</sup> and deals with tonal development in the works of Ginastera, usually from a Schenkerian perspective. He provides an extensive theoretical background on the history and structure of Argentinean traditional music—focusing on *gaucho* music—based on the writings of Schwarz-Kate and the Argentinean musicologists Carlos Vega and Isabel Aretz. The role of the guitar chord as a stability-defying entity is well documented thorough linear analysis of *Variaciones Concertantes* Op. 23 and Sonata for Guitar, Op. 47.

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<sup>17</sup>Michelle Tabor, "Alberto Ginastera's Late Instrumental Style," *Latin American Music Review*, Vol. 15, No. 1(Spring-Summer, 1994).

<sup>18</sup>David Edward Wallace, *Alberto Ginastera: An Analysis of his Style and Techniques of Composition* (Ann Arbor, MI: University Microfilms International, 1964).

<sup>19</sup>Erick Carballo, *De la Pampa al Cielo: The Development of Tonality in the Compositional Language of Alberto Ginastera* (Ann Arbor, MI: University Microfilms International, 2006).

## CHAPTER IV

### THE GUITAR CHORD: INTRODUCTION AND TECHNICAL CONSIDERATIONS

The purpose of this chapter is to discuss the importance of the guitar chord throughout Ginastera's compositional career, its evolution—from a pictorial to a structural element—and how Ginastera's use of the guitar chord relates to other composers' use of specific sonorities, as is the case with Wagner (the *Tristan* Chord), Strauss (the *Elektra* chord), Bartók (the *Blood Dyad*, *Bluebeard Castle*), Stravinsky (the *Petrushka* Chord).

Although Ginastera's writing was mainly influenced by the compositional trends of Stravinsky,<sup>20</sup> Bartók<sup>21</sup> and Berg,<sup>22</sup> it is undeniable that Argentinean folk idioms permeated and contributed to the development of his personal technique, shaping his musical identity.

Throughout his career, Ginastera used various traditional Argentinean elements that

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<sup>20</sup>Ginastera describes Stravinsky's influence in his writing: "Since it is easier to speak of one's own experiences than of other people's, I may say that when I first heard *The Rite [of Spring]* I was only 14 years old. The work had for 16 years been a subject of controversy and violent polemics, but was then, in 1930, recognized as an established masterpiece. Nevertheless, to my youthful and inexperienced ears *The Rite* on that occasion sounded incomprehensible and even cacophonous. But it made me think. Although I did not accept it straight away, as I might have done if at that time my only gods had not been Debussy and Ravel, yet I did not reject it altogether. I did not imagine at the time that this would be one of the works which would influence me most in later years. Four years later I wrote my first orchestral piece, the ballet *Panamby*, and with all the ingenuousness and innocence of youth I employed in it the same percussive effects, the same changing rhythms, using an immense orchestra with the percussion occupying pride of place—in other words the same ingredients as Stravinsky had made use of for the first time in that musical prodigy known as *The Rite of Spring*. On comparing notes with my Latin American colleagues I discovered that I was not the only one to succumb to the marvelous spell of the Stravinskian magic. Roger Smalley, Alexander Goehr, Gordon Crosse, John Tavener, Alberto Ginastera, "Personal Viewpoints: Notes by Five Composers," *Tempo*, New Series, No. 81, Stravinsky's 85th Birthday (summer, 1967), 28.

<sup>21</sup>Ginastera himself makes that connection: "When I composed my *Argentine Dances* for piano in 1937 Bartók's influence was present. My *'folklore imaginaire'* begins there, with its polytonal harmonizations, its strong, marked rhythms --the Bartókian 'feverish excitement'-- all within a total pianism where the spirit of a national music is recreated. Later on, when I was able to analyze Bartók's work, I found in it the answer to another concern I had felt since my youth: the problem of form and style. Bartók always finds the musical structure which originates and develops from the basis of the work itself. Like Beethoven, he does not start from concepts alien to the nature of music: for him, the 'genetic elements' are already present in the spirit of the basic essentials which give rise to the work of pure creation. Andrzej Panufnik, Alberto Ginastera, Iannis Xenakis, "Homage to Béla Bartók," *Tempo*, New Series, No. 136 (Mar., 1981), 4.

<sup>22</sup>Parallels between Ginastera's approach to serialism and Berg have been pointed out by Malena Kuss, "Type, Derivation, and Use of Folk Idioms in Ginastera's 'Don Rodrigo,'" *Latin American Music Review* Vol. 1, No. 2 (Autumn-Winter, 1980), 176-195, and Tabor, "Alberto Ginastera's Late Instrumental Style," 1-31.

framed his particular sound and style. These elements were influenced by a previous generation of Argentinean composers such as Carlos Lopez Buchardo, Alberto Williams, Julian Aguirre and Juan Jose Castro, among others.<sup>23</sup> It seems likely that Ginastera derived his use of folk elements from recordings, printed sources and concerts since, unlike Bartók, Ginastera did not do any field work.

One of the most important features developed by Ginastera that was based on traditional Argentine ideas is the so-called guitar chord, a collection of pitches that represents the open strings of the guitar—E2, A2, D3, G3, B3, E4—as shown in Fig. 4.1. This specific sonority is used throughout Ginastera’s work, appearing in earlier pieces, such as *Danzas Argentinas*, Op.2 (1937) and later ones, such as the Sonata for Guitar, Op.47 (1977), creating a common link between different compositional stages. It is important to mention that the guitar chord is an intellectualization of traditional elements, since it is not used in traditional Argentinean music—no *gaucho* would play the guitar without using the left hand to create triads—given that traditional Argentinean music is tonal by nature. The guitar chord was initially used as a pictorial element depicting the importance of the guitar in traditional Argentinean music.<sup>24</sup>

**Fig. 4.1,** The guitar chord in its original form:



The importance of the guitar chord in Ginastera’s work was first described by Chase:

Thus, over a period of nearly twenty years, the natural chord of the guitar, archetypal

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<sup>23</sup>Deborah Schwarz-Kate, “Alberto Ginastera, Argentine Cultural Construction and the Gauchesco Tradition,” *The Music Quarterly*, 86, 2 (Summer 2002), 249.

<sup>24</sup>Jessica Barnett states that Ginastera favored specific pitch collections (such as the guitar chord) throughout his oeuvre. Jessica Barnett, *Alberto Ginastera’s String Quartets Nos. 1 and 2: Consistencies in Structure and Process*. (Ann Arbor, MI: University Microfilms International, 2007).

instrument of Argentina *criollo* folk music, symbol of the gaucho and the *pampa*, reappears in the music of Ginastera, in forms ranging from literal statement to complete metamorphosis, and from incidental allusion to complex structural integration.<sup>25</sup>

Kuss also discusses the importance of the guitar chord:

From a variety of native idioms that Ginastera used in his nationalistic compositions (1934-1964), the melodic series of the six-string guitar tuning assumed symbolic associations through repeated use and consistent melodic transformation in thirty works written over the thirty-year period that preceded the composition of the opera [*Don Rodrigo*]. Used unadulterated in early piano works such as the *Danzas Argentinas* (1937) and *Malambo* (1940), Ginastera introduces thematic variations of this idiom in the third movement of the First Piano Sonata (1952) and in the harp accompaniment of the cello theme in the *Variaciones Concertantes*, Op. 23 for chamber orchestra.<sup>26</sup>

Throughout history the idea of using and repeating specific sonorities to support and reinforce extra-musical ideas or characters has been widely used by composers and is usually associated with the concepts of leitmotifs and referential sonorities.<sup>27</sup> Mark-Daniel Schmid mentions that there are "...certain chords or brief successions of chords that are used as reference sonorities in the manner of Wagnerian leitmotifs. They further musical coherence and facilitate, at the same time (because they are linked to certain situations or characters), the communication of programmatic ideas."<sup>28</sup> Examples of referential sonorities are Wagner's *Tristan* chord, Stravinsky's *Petrushka* chord, and the Strauss' *Elektra* chord, as shown in Fig. 4.2.

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<sup>25</sup>Gilbert Chase, "Alberto Ginastera: Argentine Composer," *The Musical Quarterly*, Vol. 43, No. 4 (Oct., 1957), 454.

<sup>26</sup>Malena Kuss, "Type, Derivation, and Use of Folk Idioms in Ginastera's "*Don Rodrigo*," *Latin American Music Review*, Vol. 1, No. 2 (Autumn - Winter, 1980), 177.

<sup>27</sup>The term referential—or reference—sonority has been loosely used by scholars to indicate a specific vertical sonority that is associated to an idea or character. William Kinderman uses the term to discuss the *Tristan* Chord: "In the context of the whole work, furthermore, this sound [the *Tristan* Chord] is treated not as an abstract chord but as a referential sonority often associated with its original orchestration and pitch level from the beginning of the prelude, with G# in the uppermost voice and F in the lowest...The significance of the *Tristan* Chord consists not in its abstract configuration but in the sound itself and its evocative relationship to the drama." William Kinderman, "Dramatic Recapitulation and Tonal Pairing in Wagner's *Tristan* and *Parsifal*," in *The Second Practice of Nineteenth-Century Tonality*, ed. William Kinderman and Harald Krebs (Lincoln NE and London: University of Nebraska Press, 1996), 192.

<sup>28</sup>Mark-Daniel Schmid, *The Richard Strauss Companion* (Westport: Praeger Publishers, 2003), 136.

**Fig. 4.2,** Examples of referential sonorities:

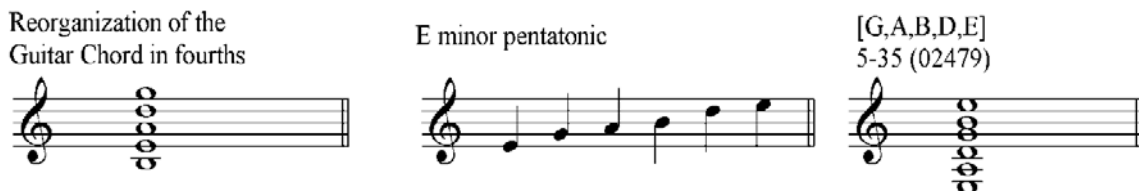


However, the main difference between these referential sonorities and the guitar chord is that while these referential sonorities—the *Tristan* Chord, the *Petrushka* Chord, etc.—are used in individual works, Ginastera’s use of the guitar chord expanded throughout his career—perhaps in an attempt to make explicit his interpretation of traditional Argentine elements—changing the way he worked with the sonority in order to adjust to the development and evolution of his compositional craft and technique.

The guitar chord usually appears arpeggiated and unaltered; the notes and the intervallic distance between them are the same as the original open strings of the guitar, although the register might change. I refer to this configuration as the guitar chord original form.

From a technical point of view, the guitar chord can be reorganized as a series of perfect fourths.<sup>29</sup> Also, if the pitches are reorganized in ascending order, an E pentatonic minor scale is formed, as shown in Fig. 4.3. In addition, the guitar chord pitch-class set is [G,A,B,D,E], a member of set class 5-35 (02479), as shown in Fig. 4-3.

**Fig. 4.3,** Possibilities of the guitar chord:



<sup>29</sup>The B is moved to the bottom and the second E is omitted since it is duplicated—B E A D G.



Given the intervallic configuration (predominantly perfect fourths) of the guitar chord and the order in which its pitches are usually presented—mainly as a series of ascending fourths, except from G3 to B3—its functional use in a traditional tonal environment would be impractical; however, the guitar chord can be integrated into the structure of pieces using quartal/quintal harmonies.

The use of the guitar chord evolves throughout Ginastera's career, from a symbolic element that portrays the composer's interpretation of traditional Argentine elements in the earlier pieces to a more complex structural entity that interacts at the structural level with the melodic and harmonic materials in later works.

Some of the earliest uses of the guitar chord can be seen in pieces such as *Danza del Viejo Boyero*, from *Danzas Argentinas* Op. 2 (1937),<sup>30</sup> and *Malambo* for piano, Op. 7 (1940). In both of these examples, the guitar chord appears as an ornament—that is, an isolated occurrence—at the end of *Danza del Viejo Boyero* and at the beginning of *Malambo*, as shown in Fig. 4.4. The use of the guitar chord in these two compositions is a way of including Ginastera's interpretation of traditional elements without affecting the structure of the piece.

Initial manipulation of the guitar chord in Ginastera's work can be seen in *Cuadro I – El Amanecer*, *Introducción y escena* from the ballet *Estancia* Op. 8,<sup>31</sup> where the guitar chord is initially presented in its original form, followed by entrances of altered versions,<sup>32</sup> as shown in Fig. 4.5.

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<sup>30</sup>*The Old Ox-Driver's Dance* from *Three Argentine Dances* for Piano.

<sup>31</sup>Tableaux 1 – *Dawn*, Introduction and Scene from the ballet *Ranch*.

<sup>32</sup>This procedure will be discussed in Chapter V.

**Fig. 4.4,** Earlier uses of the guitar chord. *Malambo*, Op. 10, m. 1 and *Danza del Viejo Boyero* from *Danzas Argentinas*, Op. 2, mm. 73-82:

*Malambo*, Op. 10

Guitar Chord

Piano

*Danza del Viejo Boyero*, Op. 2

Piano

Guitar Chord

Pno.

**Fig. 4.5,** Initial manipulations of the guitar chord. *El Amanecer*, Introducción y escena from the ballet *Estancia* Op. 8, m. 62:

*Estancia*, Cuadro I - *El Amanecer*, Introducción y escena

Guitar Chord

Piano

The use of altered versions of the guitar chord, in which one or more notes of the sonority are altered as a substitute of the guitar chord, has been discussed by Malena Kuss.<sup>33</sup> Examples of this procedure can be found in the third movement of Piano Sonata No. 1 and the third movement of the Harp Concerto, as shown in Fig. 4.6.

**Fig. 4.6,** Altered versions of the guitar chord. Piano Sonata No. 1, III, mm.1-6 and Concerto for Harp, Op. 25, III, m.1:

Piano Sonata No. 1, Op.22

III

Adagio molto appassionato ♩=60

*pp sonoro*

*p*

Piano

Altered Guitar Chord

*lasciar vibrare col ped.*

Concerto for Harp, Op. 25

III

Liberamente capriccioso ♩= c.60

Solo Cadenza

*p* Altered Guitar Chord

*mf*

Harp

Over time, Ginastera’s use of the guitar chord expands to include the full incorporation of the sonority into the structure of the piece,<sup>34</sup> as is the case of the *Tema per violoncello ed arpa* from the *Variaciones Concertantes* and the first movement of the *Sonata for Guitar*. Op. 47, shown in Fig. 4.7.

<sup>33</sup>“Ginastera introduces thematic variations of this idiom [the guitar chord] in the third movement of the Piano Sonata (1952).” Kuss, “Type, Derivation, and Use of Folk Idioms in Ginastera’s “Don Rodrigo,” 177.

<sup>34</sup>This procedure is discussed in Chapter VII.

**Fig. 4.7,** Structural role of the guitar chord. *Variaciones Concertantes*, Op. 23, *Tema per violoncello ed arpa*, m.1 and *Sonata for Guitar*, Op. 47, I. *Esordio*, m.1:

*Variaciones Concertantes*, Op. 23

1 2 3

Hp. *p*

Vc. *p*

Guitar Sonata. Op. 47

I. Esordio

1

Guitar Chord  
Solenne ♩ = 46  
*fff*

*sempre tutta forza!*

## CHAPTER V

### EARLIER USES OF THE GUITAR CHORD: UNALTERED USE AND FIRST MODIFICATIONS (REPERTOIRE: *DANZA DEL VIEJO BOYERO* FROM *DANZAS ARGENTINAS*, OP.2, *MALAMBO*, OP. 7, *TRISTE* FROM *CINCO CANCIONES POPULARES ARGENTINAS*, SUITE BALLET *ESTANCIA*)

The purpose of this chapter is to describe and analyze Ginastera's use of the guitar chord in his earlier pieces, how the guitar chord is used first as an isolated occurrence—portraying Ginastera's idea of national identity<sup>35</sup>—and to analyze the first modifications that the chord undergoes.

The use of the guitar chord by Ginastera can be traced to earlier works in his career, such as *Danza del Viejo Boyero* from *Danzas Argentinas*,<sup>36</sup> Op. 2 (1937), *Malambo* for piano, Op. 7 (1940), and *Triste* from *Cinco Canciones Populares Argentinas*,<sup>37</sup> Op. 10 (1943). In these earlier pieces, the guitar chord is usually presented in its original form (unaltered and arpeggiated from low to high, as explained in Chapter III), and its presentation is usually an isolated event never followed by any further development of the sonority.

The earliest Ginastera scholars noticed his use of the guitar chord as a referential sonority, and recognized that it describes Ginastera's interpretation of Argentinean national elements. Chase describes the guitar chord as Ginastera's "intuitive assimilation and subjective sublimation of folklore elements."<sup>38</sup>

One of the earliest appearances of the guitar chord can be found in *Danza del Viejo*

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<sup>35</sup> "Ginastera himself, in his statements about the works that bear formal rather than descriptive or allusive titles, while repudiating the use of folklore, has always stressed the national element in his music." Chase, "Alberto Ginastera: Argentine Composer," 450.

<sup>36</sup> *The Old Ox-Driver's Dance* from *Three Argentine Dances* for Piano.

<sup>37</sup> *Sad* from *Five Popular Argentinean Songs*.

<sup>38</sup> Chase, "Alberto Ginastera: Argentine Composer," 450.

*Boyero* from *Danzas Argentinas* Op. 2. Written in 1937, *Danzas Argentinas* was premiered in Buenos Aires by Antonio Raco and garnered favorable reviews from critics that generated and immediate success, which was reflected in a dispute between two editorial houses about the publishing rights.<sup>39</sup>

The first of the three pieces, *Danza del Viejo Boyero*, was dedicated to the pianist Pedro Saenz. The form of the piece has been described by David Wallace as “a five part returning form, like a Rondo.”<sup>40</sup> Bartók’s influence can be seen in the use of bitonality<sup>41</sup> when comparing the *Danza del Viejo Boyero* to the first of the *14 Bagatelles*, Op. 6, as shown in Fig. 5.1.

**Fig. 5.1**, *Danzas Argentinas*, Op.2, *Danza del Viejo Boyero* mm.1-4 and Bartók, *14 Bagatelles*, Op.6, 1, mm.1-5:

*Danzas Argentinas*, Op.2, *Danza del Viejo Boyero*

Animato e Allegro ♩ = 138      1                      2                      3                      4

Piano

Bartók, *14 Bagatelles*, Op. 6, 1.

Molto sostenuto

Piano

*mf* espress.

*p* espress.    *pp*

<sup>39</sup> “Buenos Aires’ newspaper, *El Diario*, call them “...three colorful pieces by one of the most solid young values of the nation.” Suarez-Urtubey, *Alberto Ginastera*, 96.

<sup>40</sup> Wallace, *Alberto Ginastera: An Analysis of his Style and Techniques of Composition*, 29.

<sup>41</sup> The left and the right hands are written in different key signatures, where the right hand plays on the white keys of the piano and the left plays on the black ones.

The only appearance of the guitar chord in this piece is in m. 78, as shown in Fig. 5.2. In this case, the guitar chord creates a clear allusion to the idea of the guitar, not only because of its pitch content but also because of the way in which it is presented, imitating the strumming of the guitar—each one of the arpeggiated notes is sustained—as shown in Fig. 5.2. The guitar chord is also used to anticipate the surprising last note of the work, E (surprising given the fact that the left hand has been playing the black keys of the piano throughout the entire piece up to that point), as shown in Fig. 5.2.

**Fig. 5.2,** *Danzas Argentinas*, Op.2, *Danza del Viejo Boyero*, mm.73-82:

*Danza del Viejo Boyero*, Op.2

The image displays two systems of musical notation. The first system, labeled 'Piano', covers measures 73 to 77. It features a treble clef with a 6/8 time signature and a bass clef with a 6/8 time signature. The second system, labeled 'Pno.', covers measures 78 to 82. A grey rectangular box highlights measure 78, with the text 'Guitar Chord' written above it. This chord is an E major triad (E-G-B) with a sustained, arpeggiated quality. The rest of the system shows the continuation of the piano accompaniment.

Another example of an early use of the guitar chord is in the *Malambo*, Op.7, for piano, written in 1940 and dedicated to the Uruguayan pianist Hugo Balzo.<sup>42</sup> In this case, the guitar chord only appears once at the beginning of the piece in a presentation similar to the *Danza del Viejo Boyero*, imitating the strumming of the guitar, as shown in Fig. 5.3.

<sup>42</sup>Suarez-Urtubey, *Alberto Ginastera*, 99.

Fig. 5.3, *Malambo*, Op.10, mm. 1-4:

*Malambo*, Op. 10

Guitar Chord

The image shows a musical score for 'Malambo, Op. 10'. It features two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). The tempo is marked 'Lentamente'. The piano part begins with a 'pp' dynamic. A grey shaded area labeled 'Guitar Chord' covers the first few notes of the piano part. The score includes a 6/8 time signature, a metronome marking of 138, and measures 2, 3, and 4. The piano part has a 'p poco a poco cresc.' dynamic marking.

*Triste*, from *Cinco Canciones Populares Argentinas*,<sup>43</sup> Op. 10, (1943), for voice and piano, is perhaps Ginastera's closest approximation in the use of the guitar chord to evoke the role of the guitar in *gauchesco* music. Francisco Curt Lang explains the title and its relationship with the music:

While *triste* translated literally means sad or sorrowful, the title of this song is not an adjective but rather, like the rest of the opus 10 songs, an indication of the song or dance type: In this case, it is a nostalgic song of unrequited love. Originating in the Andean *yaraví* of the *Kechua* Indians, this song type appears in various modalities and under various names in the lyrical tradition of several South American nations, including Chile, Bolivia, Uruguay and Argentina.<sup>44</sup>

The guitar chord appears in the middle of the song, right after the entrance of the vocal line, as shown in Fig. 5.4. This gesture of a vocal line accompanied by a guitar chord is Ginastera's way of evoking the spirit of traditional Argentinean music, through an intellectualization of the singing *gaucho* and his guitar.

In *Triste*, the use of the guitar chord goes beyond the isolated occurrence that happens in the previous cases discussed, *Danza del Viejo Boyero* and *Malambo*. Fig. 5.5 shows the initial motive of the piece—[F,G,C], a member of set class 3-9 (027)—which hints at the guitar chord,

<sup>43</sup>*Sad* from *Five Argentinean Popular Songs*.

<sup>44</sup>Francisco Curt Lange. *Latin-American Art Music for the Piano by Twelve Contemporary Composers*. (New York: G. Schirmer, Inc., 1942), xii.



since the initial motive is an abstract subset<sup>45</sup> of the guitar chord, [G,A,B,D,E,], a member of set-class 5-35 (02479).

**Fig. 5.4**, *Triste* from *Cinco Canciones Populares Argentinas*, Op.10, mm.17-20:

*Triste, Cinco Canciones Populares Argentinas, Op.10*

17 18 19 20

Voice  
De - ba - jo de un li món ver - de donde el a gua no co - rri - a

Piano  
*p*

**Fig. 5.5** *Triste* from *Cinco Canciones Populares Argentinas*, Op.10, mm.1-9  
*Triste, Cinco Canciones Populares Argentinas, Op.10*

[F,G,C]  
3-9 (027)

1 2 3 4

Piano  
*p*

5 6 7 8 9

Pno.  
*pp*

One of the earliest manipulations of the guitar chord can be found in *Cuadro I—El*

*Amanecer, Introducción y escena* from the ballet *Estancia*, Op.8.<sup>46</sup> *Estancia*—a ballet in one

<sup>45</sup>A subset is abstract if any transposed or inverted form of the subset is contained in the superset. Joseph Straus, *Introduction to Post-Tonal Theory*, 3<sup>rd</sup> ed., (Upper Saddle River, NJ: Prentice Hall 2005), 96-7. For further discussion on this topic, see Chapter VI.

<sup>46</sup>Tableaux one— *Dawn, Introduction and scene* from the ballet *The Ranch*.

act and five scenes, inspired by scenes of Argentina's rural life—is perhaps one of Ginastera's best known compositions.<sup>47</sup> Written in 1941 and dedicated to Lincoln Kirstein, the ballet was not premiered until 1952, in Buenos Aires' *Teatro Colón*, conducted by Juan Emilio Martini and choreographed by Michel Borowsky.<sup>48</sup> The text used in the vocal line is based on selections from the epic poem *Martin Fierro*<sup>49</sup> by the Argentine writer José Hernandez.

The guitar chord appears at the end of *Cuadro I–El Amananecer, Introducción*, played by the piano and accompanying the narrated text, like a *recitative*, as shown in Fig. 5.6. In this case, the presentation of the guitar chord makes evident Ginastera's intention to reflect the sentiment of the poem in the music, since, as discussed previously, the guitar chord is an intellectualization of Ginastera's interpretation of traditional Argentinean music.

As usual, the guitar chord in its original form—unaltered and arpeggiated from low to high, as explained in Chapter III—appears at the beginning of the scene as shown in Fig. 5.6. The *recitative* character (the section itself is not a recitative, since the text is narrated instead of sung) of the passage is supported by the indication “*senza tempo*.” This *recitative*-like passage is interrupted by a very short interlude (six measures only) and then returns to the previous texture that will link this section, *Cuadro I–El Amananecer, Introducción*, with the next one, *Pequeña Danza*, as shown in Fig. 5.6.

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<sup>47</sup>Suarez-Urtubey, *Alberto Ginastera*, 100.

<sup>48</sup>Wallace, *Alberto Ginastera: An Analysis of his Style and Techniques of Composition*, 70.

<sup>49</sup>“A work depicting the life of a persecuted gaucho; it is recognized as the best example of gaucho poetry. In the poetic narrative's second part, *La vuelta de Martín Fierro*, the gaucho hero is reintegrated into the society he had abandoned. Encyclopædia Britannica, “José Hernández,” Encyclopædia Britannica Online: <http://www.britannica.com/EBchecked/topic/263351/Jose-Hernandez> (accessed April 27, 2010).

**Fig. 5.6, Cuadro I – El Amanecer, Introducción y escena** from the ballet *Estancia*, Op.8, m.62:

Senza tempo

Piano

Aquí me pongo a cantar  
al compás de la vigüela  
que el hombre que lo desvela  
una pena extraordinaria  
como la ave solitaria  
con el cantar se Consuela.  
Yo he conocido esta tierra  
en que el paisano vivía, y  
su ranchito tenía y sus hijos y mujer...  
era una delicia ver  
cómo pasaban los días.  
Entonces... cuando el lucero  
brillaba en el cielo santo  
y los gallos con su canto

la madrugaba anunciaban,  
a la cocina rumbiaba  
el gaucho que era un encanto.  
Y sentao junto al fogón  
a esperar que venga el día  
al cimarrón se prendía  
hasta ponerse rechoncho,  
mientras su china dormía  
tapadita con su poncho.  
Y apenas el horizonte  
empezaba a coloriar,  
los pájaros a cantar,  
y las gallinas a apiarse,  
era cosa de largarse  
cada cual a trabajar.

Interlude:  
Andante

Pno.

Senza tempo

Pno.

Figs. 5.7a and 5.7b show the processes experienced by the guitar chord. The voicings of the guitar chord and the first sonority in *Pequeña Danza* are reorganized in order to clarify the pitch transformation process.

After its initial appearance, the guitar chord experiences a series of small, stepwise pitch modifications that lead to the last chord, comprised of E2, E3, G#3, D4, F4, B4 (see Fig. 5.7a).

**Fig. 5.7a**, Pitch modifications of the guitar chord. *Cuadro I – El Amanecer, Introducción y escena* from the ballet *Estancia*, Op.8, m. 62:

The figure consists of two parts. The top part is a piano score for the first four measures of the passage, marked "Senza tempo" and "Piano". The piano part features a melodic line in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking. The bottom part is a diagram titled "Guitar Chord" and "(Guitar Chord reorganized)". It shows the original guitar chord in the first measure and its reorganization over the next three measures. Dotted lines and arrows indicate the movement of individual notes from the original chord to the reorganized chords, showing a step-by-step transformation of the chord's structure.

The goal of this subtle mutation of the guitar chord from its original form to the last chord of the passage is to create a connection between this section and the first chord in *Pequeña Danza*, mimicking a dominant to tonic motion (because of the E to A bass motion and the perceivable sense of resolution) as shown in Fig. 5.7b.

It is important to note that this process (the mutation of the guitar chord) is completed before the brief interlude (seen in Fig. 5.6), and that a synthesized version of this passage—where the guitar chord moves directly to the arrival sonority (E2, E3, G#3, D4, F4, B4), leaving out the steps used in the section before the interlude (seen in Fig. 5.7a)—occurs after the interlude, serving as a kind of recapitulation or summary creating the connection between this section and *Pequeña Danza*, as shown in Fig. 5.7b.

**Fig. 5.7b**, Pitch modifications of the guitar chord. Ballet *Estancia*, Op.8, *Cuadro I – El Amanecer, Introducción y escena*, m. 62 and *Pequeña Danza*, m.1:

*Pequeña Danza*

Piano

*pp cresc.*

Guitar Chord

(Guitar Chord reorganized)

*Pequeña Danza*, m.1, voicing reorganization

## CHAPTER VI

### THE GUITAR CHORD AS A REFERENTIAL SONORITY. REPERTOIRE: *VARIACIONES CONCERTANTES*, OP. 23: *TEMA PER VIOLONCELLO ED ARPA*, *INTERLUDIO PER CORDE*

The purpose of this chapter is to analyze how Ginastera uses, manipulates and generates new material from the guitar chord, making it the central sonority—which I call a referential sonority—upon which several movements of the *Variaciones Concertantes* are based.

In order to support my analysis, the concept of referential sonority needs to be defined. My definition of a referential sonority expands into two dimensions. The first one is functional, where the given sonority becomes the central structural axis of the work, much in the way the tonic works in tonal music, serving as the main cohesive element. The second dimension is subjective, where the sonority is an abstraction of a concrete element, as is the case with the guitar chord (abstraction), representing the guitar (concrete) and its associations with traditional Argentinean music. In this sense, the referential sonority works similarly to a *leitmotif*, as a means of evoking a specific idea.

Edward Laufer uses a similar concept that he refers to as prime sonority. He defines it as:

...a sonority [that] governs the course of the work... Whereas the triad belongs to the tonal system and is common to all works in the tonal system, a specific prime sonority now characterizes each individual piece. A prime sonority may derive from a triad, to be a modified triad; or it may be a completely different sonority altogether, with no triadic implications at all.

According to Laufer, this prime sonority consists of three or more notes – but not too many; it “will be associated with the main motivic feature of the piece” and it “... would, by analogy with triadic music, appear at the end of the piece, not necessarily as a chord, but perhaps

spread out, as an arpeggiated sonority.”<sup>50</sup> Another important parameter that defines a prime sonority is how much emphasis it is given. This emphasis can be given in different ways: through placement—at the beginning, apex, or ending of a phrase—accents, dynamics, text, duration, and instrumentation.

Annie K. Yih recognizes similar uses of a central sonority in Debussy’s music and labels it as Referential Pitch-Class Specific Collection (RPSC). She also defines two important processes that explain the continuous development of the RPSC and is significant in my research: “pc substitution” and “voice-leading transformation.”<sup>51</sup> “PC substitution is the process of substituting one pitch for another in a harmony or collection of pitches... Voice-Leading transformation describes the transformation of one or more pitches in a harmony that has motivic significance, resulting in another harmony that is transpositionally (or inversionally) related to the original harmony.”<sup>52</sup>

In my analysis, I refer to the following aspects that are used to emphasize the referential sonority:

- a) Repetition of the sonority, in which the sonority is reiterated often creating a familiar point of reference and centralization for the listener
- b) Placement within the phrase, in which the sonority is positioned at the beginning or the end of the phrase, creating, in the latter case, the effect of a cadence
- c) Accents, articulation, dynamics, duration, register and instrumentation
- d) Intervallic relationship with the other sonorities used in the work, especially when subsets of the referential sonority are used

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<sup>50</sup>Edward Laufer, “An Approach to Linear Analysis of Some Early Twentieth-Century Compositions.” A composition as a problem IV/2 (Proceedings of the 4th International Conference on Music Theory, Tallinn, April 3-5, 2003), 90.

<sup>51</sup>Annie K. Yih, “Tonality, Motivic Sets and the Referential Pitch-Class Specific Collection,” *Music Analysis* Vol. 19, No. 2 (Jul., 2000): 209.

<sup>52</sup>Ibid.

A clear example of Ginastera's use of the guitar chord as a referential sonority can be found in the first movement of *Variaciones Concertantes* Op. 23, *Tema per Violoncello ed Arpa*. *Variaciones Concertantes* was commissioned by the Asociación Amigos de la Música in 1953, dedicated to Leonor H. de Caraballo and Igor Markevitch, and premiered in June 2<sup>nd</sup> 1953 by the Asociación Amigos de la Música under the baton of Igor Markevitch.<sup>53</sup> Markevitch also selected the piece as a required work in his conducting course in Salzburg in 1954.<sup>54</sup> After its premiere, four different ballet versions of *Variaciones Concertantes* were choreographed, both in Argentina (Buenos Aires) and overseas (New York, Santiago de Chile and Bordeaux).<sup>55</sup> The national and international critics were very favorable, calling it "...a solid and balanced work with modern spirit, Argentinean character, and firm and precise writing with small areas of communicative expression,"<sup>56</sup> and "...an impressive work more because of its strong ideas—serious and intense—that are directly communicated [to the listener], rather than its language. The plan of the theme and variations is treated with a great variety of effects based on the construction of each variation around a solo instrument with great creativity and a masterful use of color."<sup>57</sup>

The *Tema per violoncello ed arpa* can be seen as an example of Ginastera's intellectualization of common practices in traditional music; in this case, a singer accompanied by a guitar. The composer creates a direct allusion to traditional music by assigning the accompaniment to the harp, the instrument closest to the guitar in the symphonic ensemble, and the melody to the cello which, because of its register, appears to imitate a male singing voice. I

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<sup>53</sup>Suarez-Urtubey, *Alberto Ginastera*, 118.

<sup>54</sup> *Ibid.*

<sup>55</sup> *Ibid.*, 119.

<sup>56</sup> *Ibid.*

<sup>57</sup> *Ibid.*



examine at the pitch class (PC) sets formed in the harp, since it is here that the first appearance of the guitar chord (in its original form) and its subsequent modifications and reappearances can be found.

In this movement, emphasis is put on the guitar chord by placement, as it appears at the beginning and the end of the external sections, resembling the placement of the tonic chord in music of the common practice period.<sup>58</sup> This feature allows Ginastera to develop a ternary structure in the movement.

Before analyzing the relationships between the guitar chord and the other sets used in this movement, it is necessary to establish the importance of the use of subsets of a given sonority as a way to create a link between the new material—in this case, the chords and arpeggios played by the harp—and the original one—the guitar chord. It is also important to understand how the use of these subsets shapes the structural form of the movement.

Joseph Straus argues that since any given set class can have  $2^n$  number subsets (where  $n$  is the number of elements in the set) it becomes evident that only a limited number of these subsets will be musically significant in a specific music piece or movement.<sup>59</sup> Straus differentiates between literal and abstract subsets and supersets, based on the pitch classes and intervals present in both the original sonority and the subset/superset. A subset is literal if all of its pitch classes are contained in the initial superset; a subset is abstract if any transposed or inverted form of the subset is contained in the initial superset.<sup>60</sup> Literal subsets will have more musical meaning than abstract ones because of the evident aural relationships and associations that the listener can make. In the case of this piece, *Variaciones Concertantes*, I establish the

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<sup>58</sup>Shown in Fig. 6.1b in page 38.

<sup>59</sup>Straus, *Introduction to Post-Tonal Theory*, 96-7.

<sup>60</sup> Ibid.

relationships between the different sets based on Straus’ definition of a literal subset because it refers directly to the common pitch classes between two different sonorities.

The organization of the movement follows a ternary plan with five distinct phrases, as shown in Figs. 6.1a and 6.1b. I define the form based on the appearances of the guitar chord at the external Sections, A and A’, which are comprised of the first and last phrases. Both of these sections begin and end with the original version of the guitar chord (arpeggiated in the harp), which lends explicit emphasis to the sonority. The middle Section, B—which includes Phrases b, c and d—tends to be more active, using more PC sets per measure as shown in Fig. 6.1b. I follow the melody in the cello line as a guideline to establish the phrases.

**Fig. 6.1a**, Formal organization of *Tema per violoncello ed arpa* from *Variaciones Concertantes*, Op.23:

Section:	A	B			A’
Phrase:	a	b	c	d	b’
Measures:	1-5	6-7	8-10	11-12	13-17

Phrase b is derived from Phrase a, as it is almost an exact transposed inversion of it.

Phrase b’ is based on Phrase b as it uses the same melodic gestures, only transposed a perfect fourth above, as shown in Fig. 6.1b.

It has been noted by Carballo that: “...the number of measures per phrase is palindromic (5,2,3,2,5). The section on which the symmetry pivots, Phrase c, uses a distinct melodic character and a decidedly more elaborate harmonic content than the other phrases; furthermore, there is no corresponding section in the overall form that would unbalance the symmetry of the phrase lengths.”<sup>61</sup>

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<sup>61</sup>Erick Carballo, *De la Pampa al Cielo*, 179.

Fig. 6.1b, Tema per violoncello ed Arpa from Variaciones Concertantes Op. 23:

I. Tema per Violoncello ed Arpa

Section: A

Harp

Violoncello

Phrase: a

p

6

B

mf

b

mf

8

Hp.

Vc.

f

mf

dolce

11

accel.

ritard.

a tempo

rall.

A'

a tempo

dim.

d

e

14

allarg.

a tempo

rall.

pp

f esaltato

The first phrase, a, is perhaps the one where the transformations and manipulations of the guitar chord are more evident, as shown in Fig. 6.2a. The first entrance of the guitar chord happens in the first measure in the harp, where the sonority is presented in its original form (unaltered, arpeggiated, and in the original register) followed by the entrance of melody in the cello on E. The PC set used in the second measure [D,F,G,A] is, similarly to the guitar chord, a reorganization of a collection of fourths (ADG) with an added F; the addition of this F makes it a member of set-class 4-22 (0247), sharing three common pitch-classes, D,A and G, with the guitar chord [G,A,B,D,E,] member of set-class 5-35 (02479). The third measure features a juxtaposition of two sets of reorganized fourths, GC and AEB, creating the PC set [E,G,A,B,C] , member of set class 5-27 (01358), sharing four common pitch-classes, EGAB, with the guitar chord. The PC set used in the fourth measure has a preparatory function for the return of the guitar chord in the following measure. The sonority used in measure four is a collection of eight perfect fourths<sup>62</sup>, PC set [E,F,Gb,G,A,B,C,D], a member of set-class 8-23 (0123578T). This PC set has more members (eight) in comparison with the previous PC sets used, creating an increase in the perceived tension in this measure, since the addition of notes makes it more dense and heavier than the previous measures.

The PC sets used in mm. 3 and 4 can be seen as a preparation for the return of the guitar chord in m. 5, supporting the end of the phrase. A similar version of these sonorities<sup>63</sup>—PC set [E,G,A,B,C] , set class 5-27 (01358) and PC set [C,D,E,F#,G,A], set class 6-33 (023579)—are also used as preparation for the reappearance of the guitar chord later in the movement, m. 12, as shown in Fig. 6.2b. It is also worth noting that the bass notes of these PC sets used in measures 11-13 are also C and D, creating the same bass motion as in measures 3-5, as shown in Fig. 6.2b.

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<sup>62</sup>These notes can be reorganized as Gb B E A D G C F.

<sup>63</sup>Pitch classes F and B are omitted when compared to the parallel sonority in measure 3.

**Fig. 6.2a**, Pitch organization. *Tema per violoncello ed arpa* from *Variaciones Concertantes* Op. 23, mm.1-5:

Figure 6.2a shows the pitch organization for the first five measures of the piece. The Harp part consists of three measures, each with a specific chord and fingering: Measure 1 has chord [G,A,B,D,E] with fingering 5-35 (02479); Measure 2 has chord [D,F,G,A] with fingering 4-22 (0247); Measure 3 has chord [E,G,A,B,C] with fingering 5-27 (01358). The Violoncello part consists of three measures, each with a single chord [G,A,B,D,E] and fingering 5-35 (02479).

**Fig. 6.2b**, Bass motion. *Tema per violoncello ed arpa* from *Variaciones Concertantes* Op. 23, mm. 3-5 and mm. 11-13:

Figure 6.2b shows the bass motion for the Harp and Violoncello in measures 3-5 and 11-13. The Harp part consists of three measures: Measure 3 has chord [E,G,A,B,C] with fingering 5-27 (01358); Measure 4 has chord [E,F,Gb,G,A,B,C,D] with fingering 8-23 (0123578T); Measure 5 has chord [G,A,B,D,E] with fingering 5-35 (02479). The Violoncello part consists of three measures: Measure 11 has chord [B,C,D,E,G] with fingering 5-27 (01358); Measure 12 has chord [C,D,E,F#,G,A] with fingering 6-33 (023579); Measure 13 has chord [G,A,B,D,E] with fingering 5-35 (02479).

Another noteworthy factor that increases the emphasis on the guitar chord in this first phrase is the attention drawn to the pitch-class E, which is both the lowest and the highest note in

the guitar chord. This emphasis is accentuated by the bass motion, which descends from E and ascends back to it via stepwise motion, E-D-C-D-E, as shown in Fig. 6.3.

**Fig. 6.3,** *Tema per violoncello ed arpa* from *Variaciones Concertantes* Op. 23, mm. 1-5:

The image shows a musical score for Harp and Violoncello. The Harp part (top) consists of three measures (1-3) with a treble clef and a bass clef. The Violoncello part (bottom) consists of two measures (4-5) with a treble clef. Arrows indicate pitch class doublings between the Harp and Cello parts. Measure numbers 2, 3, 4, and 5 are indicated above the staves.

The initial motive in the cello, shown in Fig. 6.3, has the range of a perfect fourth and spells out as a Phrygian tetrachord (E,F,G,A). A closer look at this Phrygian tetrachord reveals that it shares pitch classes E,G,A with the guitar chord. This initial gesture in which the motive spells out a Phrygian tetrachord will become an important feature in the following variations, particularly in the next movement, *Interludio per corde*. The ascending and descending notes of this cello phrase are highlighted by doubling the pitch classes in the harp, as shown in Fig. 6.3.

As a result of the emphasis on the guitar chord throughout the movement, the importance of the perfect fourth—or in a few cases its inversion, the perfect fifth—becomes evident. I do not consider the sixteenth notes in measure 7 in the cello to be a structural part of the phrase; they are a compositional device that provides a stepwise link between the last note of Phrase b, and the first note of Phrase c. The perfect fourth plays a significant role in the melodic

construction of the cello line since it is the maximum range reached by each one of the phrases, as shown in Fig. 6.4. The exception (or, alternatively, the expansion) of this premise is Phrase c, in which the melody covers a range of a descending twelfth, which is itself a development of perfect fifth (the inversion of the perfect fourth); furthermore, the intervallic range of most of the motives create a series of interlocking perfect fourths. All of these intervallic ranges are filled mostly by stepwise melodic motion, as is shown in Fig. 6.4.

**Fig. 6.4,** Predominance of the perfect fourth in the cello melody. *Tema per violoncello ed arpa* from *Variaciones Concertantes* Op. 23:

The figure displays five staves of musical notation for the cello part, labeled 'Violoncello' and 'Vc.'. Each staff represents a different phrase:

- Phrase a:** Measures 1-5. Annotations show intervals of 2, 4th, 3, 4, and 5.
- Phrase b:** Measures 6-7. Annotations show intervals of 4th and 7.
- Phrase c:** Measures 8-10. Annotations show intervals of 4th, 4th, 4th, 4th, and 5th. A large bracket under measures 8-10 is labeled '12th'.
- Phrase d:** Measures 11-12. Annotations show intervals of 4th and 12.
- Phrase e:** Measures 13-17. Annotations show intervals of 4th, 4th, 4th, 4th, 4th, 4th, and 4th.

The second movement of the piece, *Interludio per corde*, is a short, contrapuntal—using imitative counterpoint—movement for strings that connects the initial *Tema per violoncello ed arpa* to the first variation, *Variacione giocosa per flauto*. The *Interludio per corde* is organized in four different short sections, as shown in Fig. 6.5.

**Fig. 6.5, Formal organization.** *Interludio per corde* from *Variaciones Concertantes*:

II. Interludio per corde

The musical score is organized into four sections: Section A, Section B, Section C, and Coda. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. Section A (measures 1-3) is marked *pp* and includes fingerings (1, 2, 3) and accents (a', e'). Section B (measures 4-6) includes dynamics *pp* and *f*, and an accent (f'). Section C (measures 7-11) includes a 'Guitar Chord' marking, dynamics *mf*, *f*, *p*, and *pp*, and an accent (d'). The Coda (measures 12-13) includes dynamics *pp* and an *attacca* marking.

It is important to mention that some of the motivic material of this movement is derived from materials that first appeared in the previous movement, *Tema*. Fig. 6.6 shows the



relationships between these motives in the *Tema* and the ones in the *Interludio per corde*. In the first Section, A, the violin 1 melody, a', is based on Phrase a from the cello line in the *Tema*. This Phrase—a' in the *Interludio per Corde*—is a rhythmic augmentation and covers the same range (a perfect fourth) of Phrase a in the *Tema*, as shown in Fig. 6.6. Also, both phrases share the same pitch-classes—with the exception of the F# in m.5 of the *Tema*—as shown in Fig. 6.6. Phrase a' from the *Interludio per corde* is later played by the Violin 2 and finally an incomplete version of it is played in the cello, in m.5, as it is shown in Fig. 6.6. The first part of Phrase d from the *Tema* and Phrase d' in the *Interludio per corde* are also related since d' is a T2 transposition of d, as shown in Fig. 6.6.

**Fig. 6.6,** Comparison between Phrases a (mm.1-5)—a' (mm. 1-3) and d (mm.11-12)—d' (mm.9-10). *Interludio per corde* and *Tema per violoncello ed arpa* from *Variaciones Concertantes* Op. 23:

The figure consists of two musical score excerpts. The top excerpt compares 'Interludio per Corde, phrase a'' (Violin 1, measures 1-3, *pp*) with 'Tema, phrase a' (Violoncello, measures 1-5, *p*). Arrows indicate that the notes in the violin phrase correspond to the notes in the cello phrase, with measure numbers 2, 3, 4, and 5 marked on the cello staff. The bottom excerpt compares 'Interludio per Corde, phrase d'' (Violin 1, measures 9-10, *p* and *pp*) with 'Tema, phrase d' (Violoncello, measures 11-12, *p*). Arrows show the relationship between the notes in the violin phrase and the cello phrase, with measure numbers 9, 10, 11, and 12 marked.

The second thematic idea of Section A—Phrase e—is presented by the violin 2 as a countermelody to the Phrase a’; the line is later taken over by the cello in m. 3 and later by the bass in m. 5. This phrase is clearly organized<sup>64</sup> into two similar motives that share the same intervallic structure—a member of the set class 4-11 (0135), that also maps out into a Phrygian tetrachord—which is also the same set class used in Phrase a’ of this movement—as shown in Fig. 6.7. This intervallic relationship between the main melody, Phrase a’, and the countermelody, Phrase e, creates a sense of cohesiveness in Section A. The two melodic ideas, a’ and e, interact at a ratio of 2:1, where two measures of Phrase e accompany one measure of Phrase a’, as shown in Fig. 6.7.

As mentioned earlier, Phrase e is divided into two motives of four quarter notes each, as shown in Fig. 6.7. These two motives are related at T6 (a tritone) creating a T0 relationship with the next entrance in m. 2, as shown in Fig. 6.7.

**Fig. 6.7,** Intervallic configuration, Phrases a’ and e. *Interludio per corde* from *Variaciones Concertantes* Op. 23:

The figure shows a musical score for Violin 1 and Violin 2. Violin 1 plays Phrase a' (measures 1-3), and Violin 2 plays Phrase e (measures 1-4). The score is annotated with intervallic relationships and set classes.

- Violin 1 (Phrase a'):** Measures 1, 2, and 3. A bracket above measures 1-3 is labeled "[E,F,G,A] 4-11 (0135)".
- Violin 2 (Phrase e):** Measures 1-4. Each of the four measures is labeled "P4th" and "[B,C,D,E] 4-11 (0135)".
- Intervallic Relationships:**
  - A T6 relationship is shown between the first measure of Phrase e and the first measure of Phrase a'.
  - A T0 relationship is shown between the first and second measures of Phrase e.
  - A T6 relationship is shown between the second measure of Phrase e and the second measure of Phrase a'.
  - A T0 relationship is shown between the third and fourth measures of Phrase e.
  - A T6 relationship is shown between the fourth measure of Phrase e and the third measure of Phrase a'.

The second Section, B, starts in m.6 and is composed of several canonic entrances in which the main motive, f—PC set [A,Db,D,E], a member of set class 4-14 (0237)—is initially

<sup>64</sup>Ginastera uses the slurs to highlight this division of the phrase.

presented by the cello, as shown in Fig. 6.8a. The main interval used in Motive f is the perfect fourth, wherein two ascending perfect fourths are followed by a half-step descent, as shown in Fig. 6.8a. The following entrances of this motive in viola and violin 2 are transposed a minor sixth higher—from E to C to Ab and back to E, as it start outlining the guitar chord—preparing the appearance of an incomplete version<sup>65</sup> of the guitar chord in the second half of m. 7 in the Violin 1. It is also important to mention that each one of the entrances of the canon— f, f', f' and the guitar chord—relates at T8 to the next one, as shown in Fig. 6.8a. Also, the initial entrance of the canon (f) and the last one (guitar chord) are related at the T0 level, creating a direct link between these two motives, as shown in Fig. 6.8a.

**Fig. 6.8a**, Section B, entrances and relationships of motive f. *Interludio per Corde* from *Variaciones Concertantes* Op. 23, mm.6-8:

[Db,F,Gb,Ab]  
4-14 (0237)

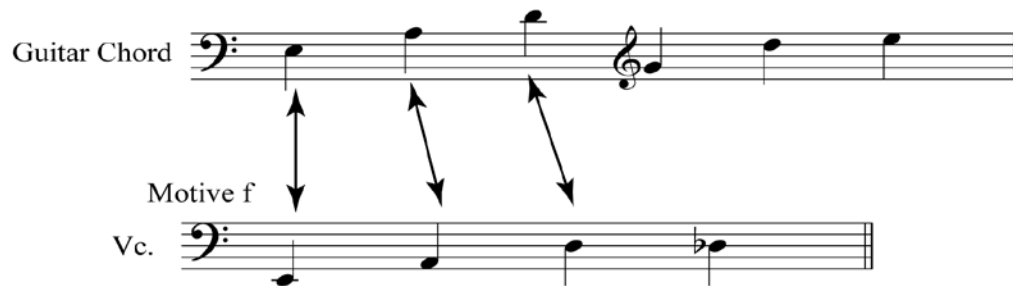
Section B

Guitar Chord [G,A,B,D,E]  
5-35 (02479)

<sup>65</sup>Although all the pitch classes of the guitar chord are present, I call it incomplete because it is missing the top E that is present in the original form of the guitar chord.

The first entrance of the canon in m. 6 (Motive f) is closely related to the guitar chord, as Motive f and the guitar chord share the same first three pitches in the same order, as shown in Fig. 6.8b.

**Fig. 6.8b**, Comparison between the guitar chord and Motive f. *Interludio per Corde* from *Variaciones Concertantes* Op. 23 m.6:



The relationship between these two sonorities—Motive f and the guitar chord—becomes relevant from an aural perspective, as the listener might expect to hear the complete guitar chord after the first notes of Motive f; however, Ginastera moves away from this path, as the entrances of the motive (or its transposed versions) appear in the different instruments, as shown in Fig. 6.8a. This compositional feature creates increased tension in Section B, as the texture thickens—by the addition of instruments—and the dynamic intensity builds (from *pp* in m. 6 to *f* in m. 8), preparing the arrival of the climax of the movement in m. 8. Another important feature that prepares the climax in m. 8 is the appearance of the guitar chord in the violin 1 in the second half of m. 8, breaking the sequence of entrances in the canon, as shown in Fig. 6.8a.

As the climax of the movement is reached in m.8, the rhythmic movement decreases and the dynamic peak, *forte*, is reached. Fig.6.8c shows both of the sonorities used in m. 8 and their relationship to the guitar chord. The first sonority relates to the second at T11; however, since not all the notes of the first sonority are transposed at the same level in the second—the B in violin 1 is transposed an octave down (T0), while the other voices are transposed a minor second

down (T11)—it is necessary to introduce the concept of split transposition. Split transposition refers to the process “...in which some notes transpose or invert by one degree and the rest by another degree.”<sup>66</sup> In this case, the procedure of split transposition allows the transformation of the first sonority – in the first half of m. 8—into what I call a guitar chord substitute in the second half of the measure, via stepwise motion (with the exception of the violin 1, which moves an octave down).

The guitar chord substitute (the second sonority in m.8) is an altered version of the guitar chord, in which the G# in the guitar chord Substitute—played by the violoncello—is a replacement of the A in the guitar chord, as shown in Fig. 6.8c. The use of a guitar chord substitute as a replacement of the guitar chord same has been previously briefly discussed by Kuss who mentions the use of “...thematic variations of this idiom [the guitar chord] in the third movement of the Piano Sonata (1952).”<sup>67</sup> The process used in the second sonority of m.8 is what Yih calls “PC substitution,”<sup>68</sup> which was discussed earlier in this chapter. In this particular example, the guitar chord substitute serves as a kind of deceptive<sup>69</sup> arrival, anticipating the appearance of the guitar chord in the final measure of the movement, m. 13.

Fig. 6.8c shows how the two chords of measure 8 relate (T1/T0) and how the second chord (the guitar chord substitute) relates to the guitar chord (T0/T1). The solid lines and slurs show the level of transposition that the majority of pitch classes undergo and the dotted lines and

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<sup>66</sup>Split transposition and inversion are names given by Stephen Slottow for Shaughn O’Donnell’s dual transposition and inversion, two of several dual operations explored in O’Donnell, “Transformational Voice Leading in Atonal Music” (Ph.D. diss., City University of New York, 1997): 46-67; and O’Donnell, “Klumpenhouwer Networks, Isography, and the Molecular Metaphor,” *Intégral* 12 (1998):53-80. Stephen Slottow, *A Vast Simplicity: The Music of Carl Ruggles* (Hillsdale, NY: Pendragon Press 2009), 78.

<sup>67</sup>Kuss, “Type, Derivation and Use of Folk Idioms in Ginastera’s “*Don Rodrigo*,” 197.

<sup>68</sup>Yih, “Tonality, Motivic Sets and the Referential Pitch-Class Specific Collection,” 209.

<sup>69</sup>I use the term deceptive from an aural perspective, as the listener might expect to hear the guitar chord unaltered and instead the *guitar chord Substitute* is used.

slurs show the level of transposition of the minority of pitch classes.

**Fig. 6.8c**, Examples of split transposition in *Interludio per corde* from *Variaciones Concertantes* Op. 23, m.8:

The musical score for m. 8 of *Interludio per corde* is shown in five staves: Vln. 1, Vln. 2, Vla., Vc., and DB. The key signature is one flat (B-flat) and the time signature is 4/2. The dynamic marking is *f*. The score is divided into two sections by a double bar line. The first section is shaded and labeled "Guitar Chord Substitute", and the second section is shaded and labeled "Guitar Chord".

Below the score is a pitch class diagram illustrating the transpositions. The diagram shows five horizontal lines representing pitch classes. The first line is labeled (E). The second line is labeled B. The third line is labeled Gb. The fourth line is labeled Dd. The fifth line is labeled G. The sixth line is labeled Eb. The diagram shows two transpositions: T1/T0 and T0/T1. The T1/T0 transposition is indicated by dashed arrows pointing from the first line to the second, from the second to the third, from the third to the fourth, and from the fourth to the fifth. The T0/T1 transposition is indicated by solid arrows pointing from the first line to the second, from the second to the third, from the third to the fourth, and from the fourth to the fifth. The diagram also shows a dashed arrow from the first line to the fifth line, and a solid arrow from the second line to the sixth line.

The next phrase, d', of the *Interludio per corde* is a variation of Phrase d from the *Tema per violoncello ed arpa*, as shown in Fig. 6.9. In this case, there are two different levels of transposition occurring at the same time. The first one occurs between the violoncello line in the *Tema* and the violin 1 line in the *Interludio per corde*, where the latter is a T2 transposition of the former. The second level of transposition involves the accompaniment of both lines; the harp in

the *Tema*, and the full string section in the *Interludio per corde*.<sup>70</sup> This is another example of a split transposition, T10/T11, as shown in Fig. 6.9.

**Fig. 6.9**, Split transposition, comparison between Phrases d (m.11)-d'(9-10). *Tema per violoncello ed arpa* and *Interludio per corde* from *Variaciones Concertantes* Op. 23:

Phrase d, *Tema*

Phrase d', *Interludio per corde*

Diagram illustrating the split transposition (T10/T11) between the two phrases:

D	----->	C#
B	—————>	A
E	—————>	D
G	—————>	F
C	—————>	Bb

T10/T11

<sup>70</sup>It is important to mention that the C# in the Violin 1 in m. 10 of the *Interludio per Corde*, is an intersection point between the two levels of transposition, i.e. is a common tone found in both the line and the verticality as shown in Fig. 6.9.

The coda of the *Interludio per corde* uses canonic entrances from the lowest to the highest instrumental register; bass, cello, viola, violin 2 and violin 1, finally reaching—in the very last measure of the movement—the first complete appearance of the guitar chord in the movement, as shown Fig. 6.10.

**Fig. 6.10**, Coda, *Interludio per Corde* from *Variaciones Concertantes* Op. 23, mm.11-13:

The musical score for the coda of *Interludio per Corde* (measures 11-13) is presented in 4/2 time. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and DB. Measures 11 and 12 show canonic entrances from the lowest to the highest instrumental register. Measure 13 features a guitar chord, which then transitions to an E minor chord. The score includes dynamics like *pp* and an *attacca* indication at the bottom.

In the last measure of the *Interlude per corde*, the guitar chord undergoes a “PC substitution,” becoming an E minor chord (the A on the cello moves to a B and the D on the viola moves to an E), and serving as a link<sup>71</sup> between the end of this movement and the beginning of the following one, *Variazione Giocosa per Flauto*. Even though the guitar chord morphs into an E minor chord, it can still be considered the point of arrival for this movement, since, as has been seen in earlier discussion, the entire piece tends to move towards this sonority.

<sup>71</sup>There is an *attacca* indication at the bottom of the score.



## CHAPTER VII

### FURTHER DEVELOPMENT OF THE GUITAR CHORD. REPERTOIRE: SONATA FOR GUITAR OP. 47 (1976), I. *ESORDIO*

The purpose of this chapter is to analyze approaches to the use of the guitar chord different from the ones examined in Chapter V, as seen in the first movement of Ginastera's Sonata for Guitar entitled *Esordio*. These approaches include modification or substitutions of one or more of the original pitches of the guitar chord (as discussed in Chapter IV); also, the division of the guitar chord into trichords, their use and processes employed for their manipulation.

The Sonata for Guitar, Op. 47 (1976), was commissioned by the Brazilian guitarist Carlos Barbosa-Lima and Mr. Robert Bialek, in order to celebrate the 25<sup>th</sup> anniversary of the latter's Discount Record and Book Shop. Composed in Geneva during the summer of 1976, the *Sonata for Guitar* was premiered by Carlos Barbosa-Lima on November 27<sup>th</sup> of the same year at the Lisner Auditorium of George Washington University, under the auspices of the Washington Performing Arts Society.<sup>72</sup>

Ginastera's explanation of the impetus behind his decision to write the *Sonata for Guitar*: Although I had been encouraged by a number of musicians to compose music for the guitar from the time I was a student, the complexity of the task delayed my creative impulse, in spite of the guitar being the national instrument of my country. When, forty years later, Mr. Barbosa-Lima suggested that I should compose some music for the instrument, something made me accept, and at this point I realized that the guitar—in contrast to other solo instruments—relied on a repertoire of almost exclusively short pieces without any unity of form. This gave me the idea to compose a work of sizeable proportion, and therefore I wrote this Sonata in four movements, in which the rhythms of South American music recur.<sup>73</sup>

The sonata is perhaps the definitive work in which Ginastera reaches a technical and aesthetic pinnacle in his treatment of the guitar chord. As explored in Chapter III, the guitar

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<sup>72</sup>The score provides extensive information about the piece. Alberto Ginastera, *Sonata for Guitar, Op. 47*. (Boosey & Hawkes. 1978), 3.

<sup>73</sup>*Ibid.*

chord is an intellectualization of traditional elements; it would not be used in its pure or open-string form in Argentinean music, as the traditional musical language is tonal, and no *gaucho* would play the guitar without using the left hand to create triads. Therefore, by presenting the guitar chord in its pure form and then manipulating and developing it in this Sonata, Ginastera materializes and embodies the intellectual idea represented by the guitar chord. The most obvious evidence of this materialization comes from the fact that the Sonata is written for solo guitar and uses idiomatic gestures such as strumming and arpeggios, as seen in Fig. 7.1a. Also, the use of the rhythmic pattern of the *Vidala*<sup>74</sup> in Section B of the first movement is explicitly intended to associate the work with material from traditional Argentinean music. The technical aspect will be elaborated in the following analysis.

The Sonata is written in four movements: *Esordio*, *Scherzo*, *Canto* and *Finale*. The first movement, *Esordio*, is described by Ginastera as “a solemn prelude, followed by a song which was inspired by *Kecua* (*Quechua*) music and which finds its conclusion in an abbreviated repetition of these two elements.”<sup>75</sup>

The first movement, *Esordio*<sup>76</sup> is organized in the following manner: A – B – A' – C, where C is a combination of elements from Sections A and B; this organization is articulated by the changes in tempo and between unmeasured and metered sections, as shown in Fig. 7.1a.

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<sup>74</sup>“A lyrical vocal form of Bolivia and northern Argentina. It is often confused with and thought to be descended from the *yaraví* of pre-Conquest, possibly Inca origins. Usually in triple metre in the minor mode, the *vidala*'s octosyllabic *coplas* (stanzas) and *estribillos* (refrains) are sung in parallel 3rds except, occasionally, when the melody is either tetratonic or pentatonic. Typical instrumental accompaniment is provided by the *caja* (frame drum), *tambor* (bass drum) and guitar played in arpeggio style.” William Gradante, “Vidala” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11159> (accessed May 27, 2010).

<sup>75</sup>Ibid.

<sup>76</sup>Italian translation of “Debut.”

Fig. 7.1a, Formal organization. Sonata for Guitar, Op. 47, I. *Esordio*:

I.  
Esordio

Solenne ♩ = 46  
*arpeggiato lento*

Section A

Phrase a



Phrase a musical notation. It features a treble clef and a series of arpeggiated chords in the first four measures, marked with a *fff* dynamic. The fifth measure begins a melodic line with a *sempre tutta forza!* instruction. The melodic line consists of a sequence of notes with a trill-like effect, ending with a fermata.

Phrase b



Phrase b musical notation. It begins with arpeggiated chords marked with a *p* dynamic. The second measure starts a melodic line with a trill-like effect, ending with a fermata.

Phrase c



Phrase c musical notation. It starts with arpeggiated chords. The second measure begins a melodic line with a trill-like effect, marked with an *accentuato* instruction, ending with a fermata.

Phrase d



Phrase d musical notation. It begins with arpeggiated chords. The second measure starts a melodic line with a trill-like effect, marked with a *molto accentuato* instruction. The phrase concludes with a final chord marked with a *fff* dynamic.

Poco piu mosso  $\text{♩}=76$

**Section B**

2 2  
Phrase e  
*p dolce*

9  
Phrase f  
*cresc.*

Tempo I  $\text{♩}=46$

**Section A'**

15  
Phrase g  
*ff* *fff* *mf*

Phrase h  
*fff* *mf* *fff*

Tempo II  $\text{♩}=76$

**Section C (A+B)**

17  
Phrase j  
*mf* *f* *mf dim.* *p* *mf* *p* *mp* *mf*

Lento  $\text{♩}=50$

**CODA**

25  
Phrase l  
*p* *mp* *p* *pp*

This movement differs from the *Tema per violoncello ed arpa* in *Variaciones Concertantes* (discussed in Chapter V) in its treatment of the guitar chord. In *Esordio*, the guitar chord uses partial modifications in its structure. These modifications usually occur in the top three notes of the first four chords at the beginning of each phrase in section A; the three bottom

notes are transposed at times, but the intervallic structure of the bottom notes—two perfect fourths—is left intact.

**Fig. 7.1b**, Hexachord configuration, Sonata for Guitar, Op. 47, *Esordio*:

Solenne ♩ = 46

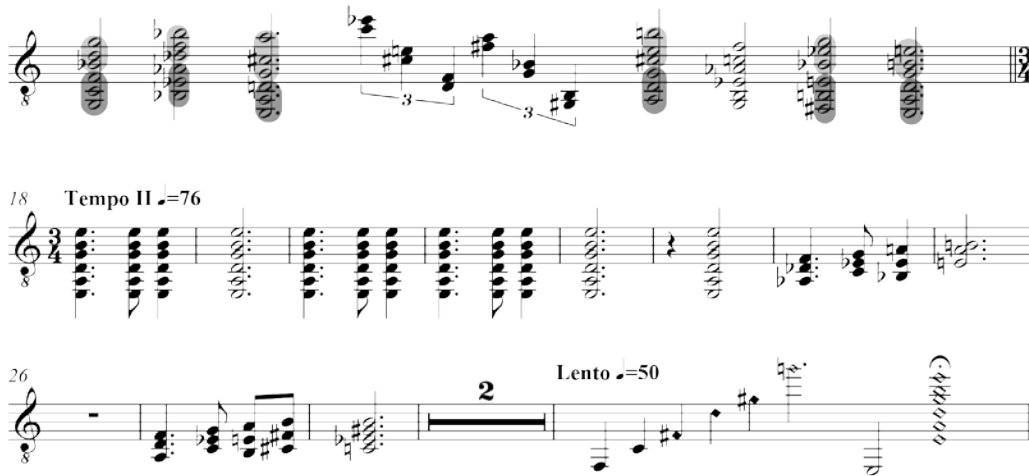
1

Poco piu mosso ♩ = 76

9

Tempo I ♩ = 46

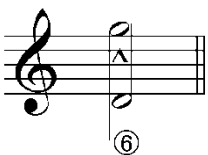
15



Furthermore, the subsets formed from the three top notes become an important structural element as a source for new derivative material, as is explored later in the chapter. Fig. 7.1 b shows the different hexachords that follow the pattern described: the darker shading shows the invariable juxtaposition of perfect fourths in the bottom notes, and the lighter shading shows the transformed subsets in the top notes.

At this point, it is important to mention that Phrases b and c of this section end with the effect *Son siffle* or “whistling sound”,<sup>77</sup> shown in Fig. 7.1 c, which means a slide upward as fast as possible on the string indicated (in this case the E string), using the thumb and middle fingers. This effect is not taken into account in the analysis, as it does not affect the pitch content of the movement.

**Fig. 7.1c**, Notation of the effect *Son siffle*:



<sup>77</sup>Alberto Ginastera, *Sonata for Guitar*, Op. 47, 2.

Section A, called by Ginastera a “solemn prelude,”<sup>78</sup> is written without time signatures or barlines, using unmeasured measures that comprise four different phrases clearly separated by breath marks in the score. Each one of these phrases follows the same two-part organization: a four-chord homophonic progression followed by an accelerating rhapsodic gesture,<sup>79</sup> as seen in Fig. 7.1a.

Each one of the four phrases in Section A begins in the same way, using either the guitar chord in its original form (Phrases a and b), a transposed version (in Phrase c), or an altered version (in Phrase d), as shown in Fig. 7.1a.

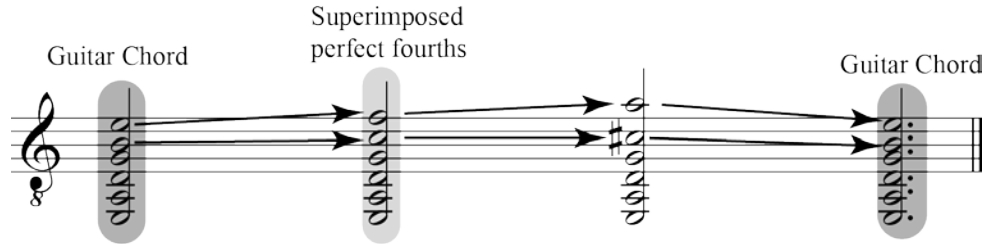
Phrase a starts with the guitar chord in its original form, followed by a chord that is comprised of a series of perfect fourths, as shown in Fig. 7.2a. This sonority is important because it is the first time that the guitar chord morphs into a symmetrical entity—based on its intervallic organization of stacked perfect fourths—which will be exploited in the second half of this phrase, as is shown in Fig. 7.3. This transformation of the guitar chord is a subtle one, achieved by the step-wise motion of the two upper notes in a linked series of split transpositions in which the bottom three notes remain unchanged but the top three voices altered. The third chord is also derived from a transformation of the two upper notes that leads to the return of the guitar chord, as shown in Fig. 6-2a. The pitch succession of the melodic line in Phrase a is similar to the one of Phrase a in the *Tema per violoncello ed arpa* in *Variaciones Concertantes*, and Phrase a’ in the *Interludio per Corde* as shown in Fig. 7.2b. The only difference in this melodic ascent is the fact that pitch-class G is omitted in Phrase a of the *Esordio*.

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<sup>78</sup>Ibid.

<sup>79</sup> Carballo, *De la Pampa al Cielo*, 192.

**Fig. 7.2a**, First part of Phrase a. Sonata for Guitar, Op. 47, I. *Esordio*:



**Fig. 7.2b**, Melodic comparison. Phrase a (mm.1-5) *Tema per violoncello ed arpa*, Phrase a' (mm. 1-3) *Interludio per Corde* from *Variaciones Concertantes* Op.23 and Phrase a (m.1) *Sonata for Guitar, Op. 47, Esordio*:

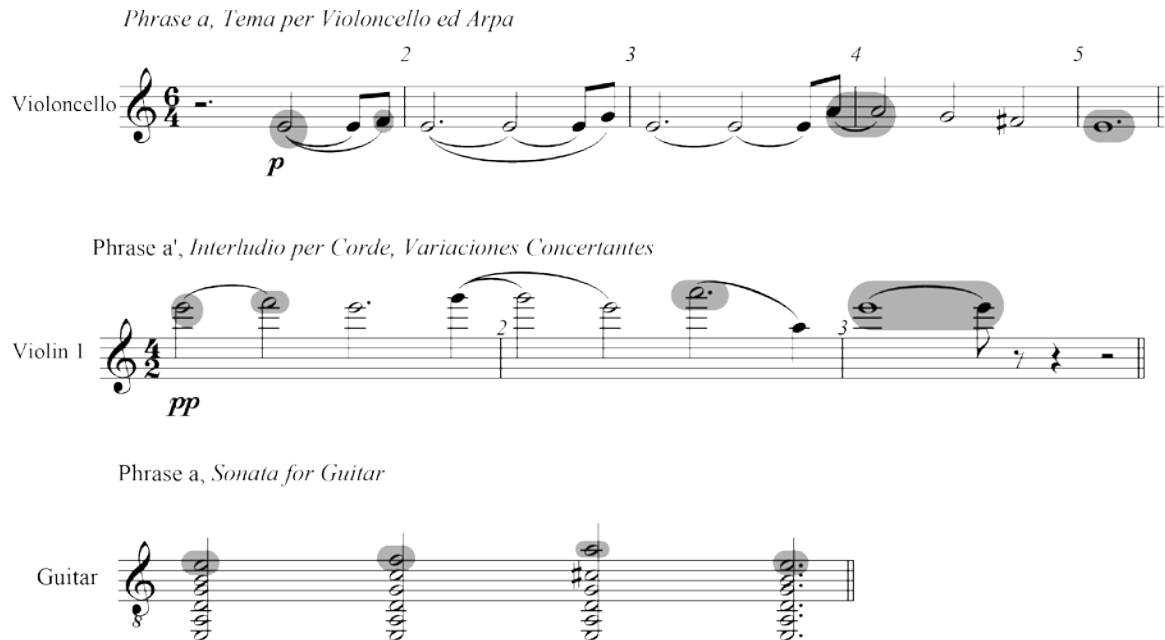
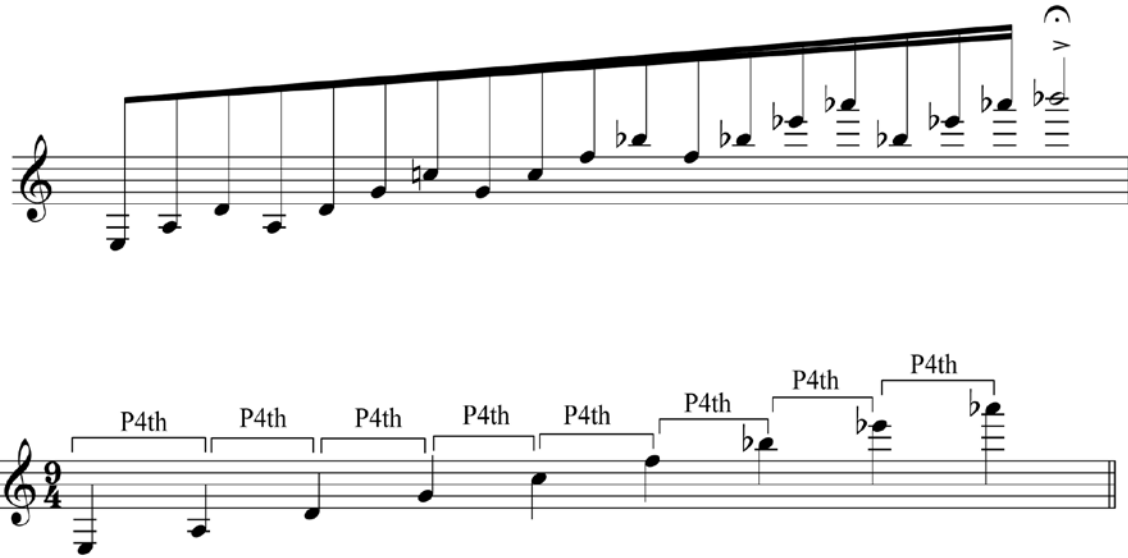


Fig. 7.3 shows the second part of Phrase a, a succession of arpeggiated perfect fourths, derived from the second chord of the first part of Phrase a.



**Fig. 7.3**, Second part of Phrase a. Sonata for Guitar, Op. 47, I. *Esordio*:



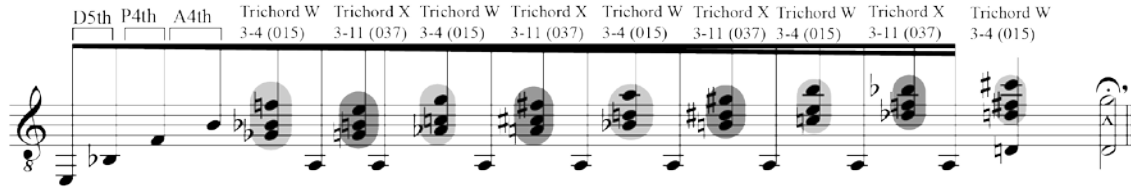
Phrase b also starts with the guitar chord in its original form, followed by two chords in which the modifications occur in the two upper notes, as they did in Phrase a, shown in Fig. 7.4.

**Fig. 7.4**, First part of Phrase b. Sonata for Guitar, Op. 47, I. *Esordio*:



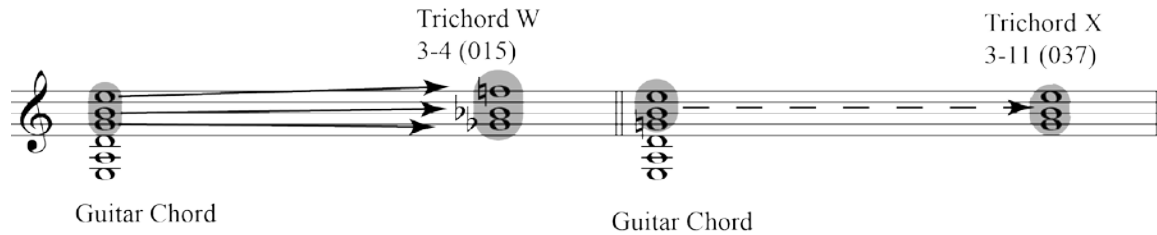
The second part of the phrase begins with a brief four-note arpeggiation—a diminished fifth, a perfect fourth and an augmented fourth—which is followed by a series of trichords that are alternated with a pedal on A, as shown in Fig. 7.5. These trichords are derived from the upper three notes of the guitar chord, and I have given them the labels of either Trichord W (in lighter shading) and Trichord X (in darker shading) based on the set class that they belong to. It is important to mention that Ginastera develops trichords W and X following the same intervallic order previously used in the upper notes of the chords used in the first section of the phrase, as can be seen in Fig. 7.5.

**Fig. 7.5**, Second part of Phrase b. Sonata for Guitar, Op. 47, I. *Esordio*:



Trichord W is a modification of the three upper notes of the guitar chord via semitonal voice-leading, in which the two bottom notes move down by half step and the top note moves up by half step (root plus a major third and a major seventh); Trichord X is an exact replica of the three upper notes of the guitar chord (first inversion of a minor triad), as shown in Fig. 6-6.

**Fig. 7.6**, Trichord analysis. Second part of Phrase b. Sonata for Guitar, Op. 47, I. *Esordio*:



The trichords W and X and the pedal on A interact as follows: Trichord W-Pedal A-Trichord X-Pedal on A- Trichord W-Pedal on A-Trichord X-Pedal on A, etc. As the sequence continues, each of the trichords moves up by a whole step—almost outlining a whole-tone scale—until arriving at the last sonority of the phrase, as shown in Fig. 7.7a. In the example, the top and bottom staves show the ascending parallel motion of the two trichords that outline incomplete versions of the two whole-tone scales, WT0 and WT1.<sup>80</sup> The combined motion of trichords W and X results in a chromatic motion of the bottom notes, as shown in Fig. 7.7b.

<sup>80</sup>WT0 and WT1 are abbreviations for the whole-tone scales containing C and C#, respectively.

**Fig. 7.7a**, Trichord motion. Second part of Phrase b. Sonata for Guitar, Op. 47, I. *Esordio*:

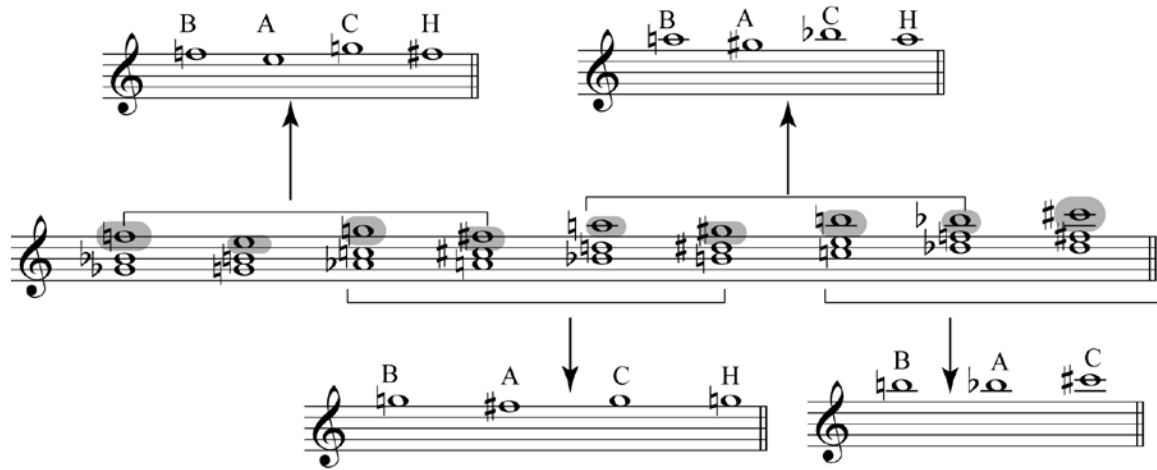
The figure displays three staves of music. The top staff, labeled 'Trichord W motion (WT0)', shows five trichords (groups of three notes) in a sequence. The middle staff shows a melodic line with several notes circled in grey. The bottom staff, labeled 'Trichord X motion (WT1)', shows four trichords. Arrows point from the circled notes in the middle staff to the corresponding trichords in the top and bottom staves, illustrating the relationship between the two types of motion.

**Fig. 7.7b**, Combined trichord motion. Second part of Phrase b. Sonata for Guitar, Op. 47, I. *Esordio*:

The figure shows a single staff of music with nine trichords. Above each trichord is a label: 'Trichord W', 'Trichord Y', 'Trichord W', 'Trichord Y', 'Trichord W', 'Trichord Y', 'Trichord W', 'Trichord Y', and 'Trichord W'. The trichords are arranged in a sequence that demonstrates combined motion.

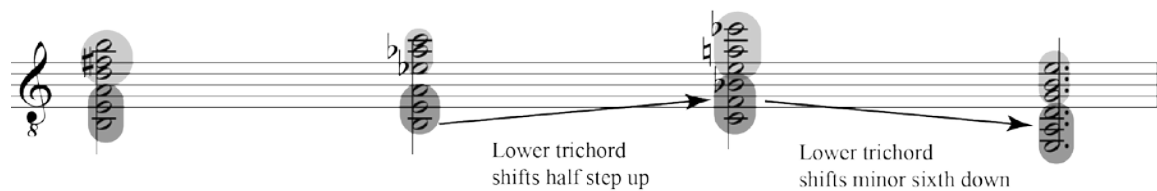
Another way of describing this passage might be to observe that there is an ascending chromatic motion with a four-note motive in the top voice. This motive is a transposed form of the B-A-C-H motive, which has the characteristic interval succession of a semitone down, a minor third up and a semitone down. The occurrences of the motive overlap so that each new repetition of the B-A-C-H motive overlaps the previous occurrence by two notes, as shown in Fig. 7.7c. The last repetition of the motive is incomplete, that is, it is missing the fourth note (C).

**Fig. 7.7c**, Occurrences of the B-A-C-H motive. Second part of Phrase b. Sonata for Guitar, Op. 47, I. *Esordio*:



Phrase c begins with a transposed (a perfect fifth above) version of the guitar chord followed by two modified versions of the guitar chord and a return to the original form of the guitar chord, as shown in Fig. 7.8. These modifications not only occur in the top three notes as they did previously in Phrases a and b, but also in the bottom three notes, where the trichord—comprised of two perfect fourths—shifts a half step up, and later, a minor sixth down to return to the guitar chord in its original form, as shown in Fig. 7.8.

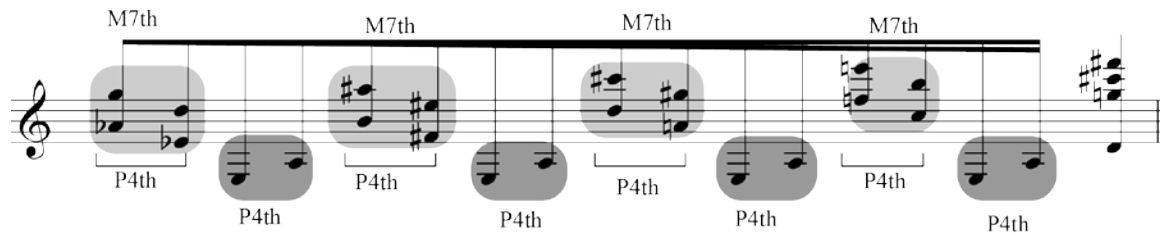
**Fig. 7.8**, First part of Phrase c. Sonata for Guitar, Op. 47, I. *Esordio*:



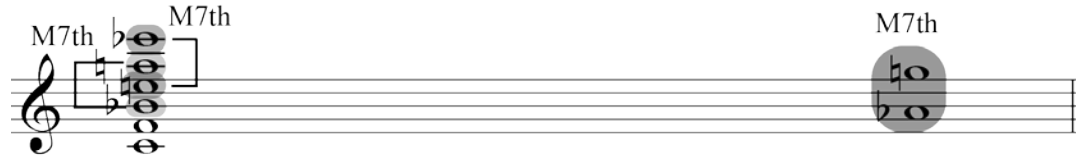
The second part of Phrase c is an alternation between two different musical ideas: the first idea is comprised of two consecutive major sevenths (derived from Trichord W), separated by a perfect fourth (which also happens to be the distance between the two pitches in the pedal points); and the second idea is two pedal points that uses the pitches E<sub>2</sub> and A<sub>2</sub>, which are the first two pitches—from bottom to top—of the guitar chord, as shown in Fig. 7.9a. The major

sevenths can be traced back to the third chord of the phrase, seen in Fig. 7.9b. The last sonority of this phrase is a combination of the two major seventh intervals which are overlapped to create a four-note chord that also includes two perfect fourths, as shown in Fig. 7.9c.

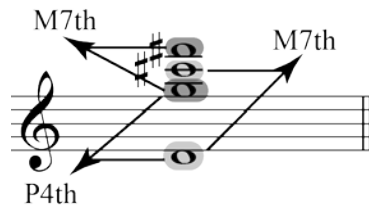
**Fig. 7.9a**, Second part of Phrase c. Sonata for Guitar, Op. 47, I. *Esordio*:



**Fig. 7.9b**, Third hexachord of Phrase c and its relationship with the major seventh. Sonata for Guitar, Op. 47, I. *Esordio*:

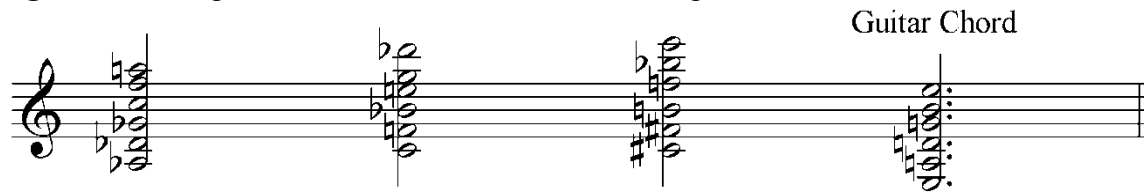


**Fig. 7.9c**, Last sonority of Phrase c. Sonata for Guitar, Op. 47, I. *Esordio*:

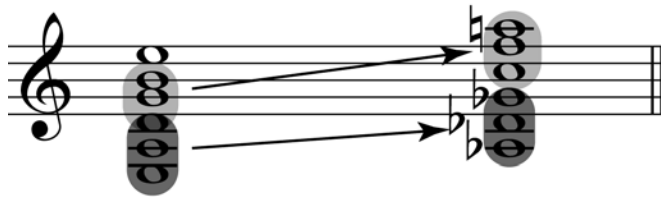


Phrase d, the last phrase of Section A, begins with an altered version of the guitar chord, as shown in Fig. 7.10a. This chord is a juxtaposition of two trichords taken from the guitar chord, as shown in Fig. 7.10b. The bottom three notes of this sonority create two perfect fourths, just as in the bottom three voices of the guitar chord. The top three notes are also derived from the guitar chord, using the third, fourth and fifth notes (D, G, B) of the guitar chord (shown with lighter shading in Fig. 7.10b.) The following two chords—the second and third chords of Phrase d—are alterations of the guitar chord that are followed by the guitar chord in its original form, shown in Fig. 7.10a.

**Fig. 7.10a**, First part of Phrase d. Sonata for Guitar, Op. 47, I. *Esordio*:



**Fig. 7.10b**, First chord of Phrase d. Sonata for Guitar, Op. 47, I. *Esordio*:

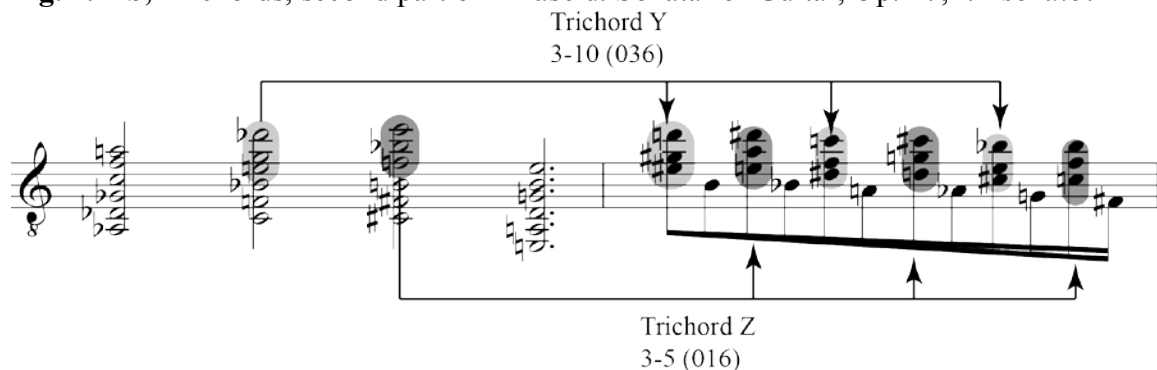


The second part of Phrase d is divided into two different sections, which can be seen in Fig. 7.11a. The first section—differentiated with lighter shading—has three distinct elements: two different trichords, here referred to as Trichords Y (diminish triad) and Z, that alternate with a single bass note. In this case, the motion of Trichords Y and Z is chromatic whereas in Phrase b it was whole tone (shown in Fig. 7.7a). The trichords used in the second half of Phrase d are taken from the top three notes of the second and third chords of Phrase d, as shown in Fig. 7.11b. The two alternating trichords and the single note move downwards chromatically in Fig. 7.11a.

**Fig. 7.11a**, Second part of Phrase d. Sonata for Guitar, Op. 47, I. *Esordio*:



**Fig. 7.11b**, Trichords, second part of Phrase d. Sonata for Guitar, Op. 47, I. *Esordio*:



The second section—shown in Fig. 7.11a with darker shading—features a series of descending major sixths that culminates in the last chord of the phrase, which is a synthesis of the guitar chord using only pitch-classes E and B, highlighted in Fig. 7.11c.

**Fig. 7.11c**, Second part of Phrase d. Sonata for Guitar, Op. 47, I. *Esordio*:



Section B of the *Esordio*—*poco piu mosso*, as shown in Fig. 7.1a—is a “song that was inspired by *Kecua* [*Quechua*] music,” according to the composer.<sup>81</sup> This section is written in 3/4 and uses the common rhythmic pattern and contour of the *Vidala*,<sup>82</sup> shown in Fig. 6-12a.<sup>83</sup>

**Fig. 7.12a**, Sample of *Vidala*:



Una flor andoy buscando  
 Y ella no puede vivir  
 Para el ojal de mi saco  
 Su amor al lado de mi  
 Paso el tiempo ilusionado  
 Sin ella no puedo vivir  
 Sin sabe como se vuelve  
 Su amor al lado de mi

<sup>81</sup>Alberto Ginastera, *Sonata for Guitar, Op. 47, 3*.

<sup>82</sup>For a more thorough explanation on the *Vidala* see page 56 of this chapter.

<sup>83</sup>Isabel Aretz, *El Folklore Musical Argentino* (Buenos Aires: Ricordi Americana, 1952), 128, quoted in Carballo, *De la Pampa al Cielo*, 101.

Section B is comprised of two phrases, Phrase e and Phrase f, as shown in Fig. 7.12b. I follow the melodic line in the top voice to define the phrases. Each phrase is built the same way: a short melody (shown with lighter shading in Fig. 7.12b) that is followed by an ostinato pattern (shown with darker shading in the figure).

**Fig. 7.12b**, Section B. Sonata for Guitar, Op. 47, I. *Esordio*, mm.2-16:

**Section B**

2 **Phrase e** *Quechua melody* **Ostinato**

9 **Phrase f** *Quechua melody* **Ostinato**

14

The melodies in Phrases e and f, inspired by the *Vidala*, are based on whole-tone scale fragments, as shown in Fig. 7.13a. The melody in Phrase e ascends from F3 to B3 and descends back to F3 via whole-step motion, using a tetrachord from WT1. The melody in Phrase f has the same initial ascent as Phrase e, from F4 to B4, but the second half of the melody has another ascent, from C5 to F#5, using a tetrachord from WT0.



**Fig. 7.13a**, Melodic comparison between Phrases e (mm.2-5) and f (13-16). Sonata for Guitar, Op. 47, I. *Esordio*:

Phrase e



Phrase f



Each one of the melodies in Phrases e and f is harmonized mainly with triads, as shown in Fig. 7.13b. The same initial ascent—from F4 to B4—is harmonized differently in Phrases e and f, as shown in Fig. 7.13b.

**Fig. 7.13b**, Comparison of the harmonization of the *Quechua* melody in Phrases e (mm.2-5) and f (mm.13-16). Sonata for Guitar, Op. 47, I. *Esordio*:

2 Phrase e



13 Phrase f



Phrase e starts in m.2 (I count the beginning of the metered section as the second measure, since the first section is written without time signatures or barlines). The *Quechua* melody is harmonized using chords that can be traced back to the guitar chord through two different processes. The first process consists of chords formed using pitch classes present in the guitar chord (indicated in the top line of Fig. 7.14a with darker shading). This is the most evident relationship to the guitar chord since it creates a clear point of aural reference to Section A, where the guitar chord is the main sonority (as discussed earlier in the chapter in Figs 7.1a to

7.11b). The second process comes from the alteration and transposition of the bottom three notes of the guitar chord, resulting in a trichord that I call Trichord U, as shown in Fig. 6-14a. This trichord becomes the arrival sonority in m. 5 and is then repeated in an ostinato, as shown in Fig. 7.12. Trichord U is an altered version of the bottom three notes of the guitar chord, where the bottom note, E2, is lowered a semitone. This trichord is used in different transpositions and a flipped version of it can be found in m.4, where the tritone found in the bottom two notes of trichord U moves to the top two notes, as shown in Fig. 7.14a.

**Fig. 7.14a**, First part of Phrase e. Sonata for Guitar, Op. 47, I. *Esordio*, mm. 2-5:

The figure displays a musical score for the first part of Phrase e, measures 2 through 5. The top staff shows the melodic line in 3/4 time, with a starting measure marked '2'. Three guitar chords are indicated above the staff with arrows pointing to their respective notes in the melody. Below the staff, four trichord U variations are shown, each with an arrow pointing to its occurrence in the melody. The trichord U is defined as a three-note chord with a semitone interval between the bottom two notes and a perfect fifth interval between the top two notes. The variations are: Trichord U (original), Trichord U (P5 up), Trichord U (flipped), and Trichord U (m3up).

Phrase f also follows the procedure where some chords are formed using pitch classes present in the guitar chord, as shown in Fig. 7.14b (see the shaded chords in mm. 13 and 14). The chord in m. 16—harmonizing the last note of the melody (F#5)—shares all its pitch classes with the guitar chord except F#4, which belongs to the melodic line. This sonority becomes an ostinato (shown in Fig. 7.12b) that leads to Section A’.

**Fig. 7.14b**, First part of Phrase f. Sonata for Guitar, Op. 47, I. *Esordio* mm. 13-16:

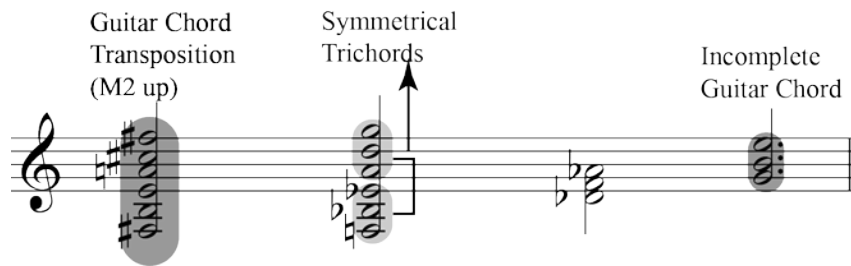
Section A' is a brief and condensed recapitulation of Section A, comprising three different phrases without time signatures or barlines, as shown in Fig. 7.15. These phrases follow the same design as the phrases in Section A: a four-chord homophonic progression followed by a faster gesture.

**Fig. 7.15**, Section A'. Sonata for Guitar, Op. 47, I. *Esordio*, m. 20:

The structural organization used in Section A' is very similar to Section A. Section A' uses the same processes that relate the intervallic material to the guitar chord in a compressed way; there are only three phrases instead of four, the phrases are shorter, most of the initial four chords keep the same intervallic configuration in their bottom three notes (two perfect fourths), and, rather than triads, Ginastera uses only dyad sonorities in the second parts of the phrases, as shown in Fig. 7.15.

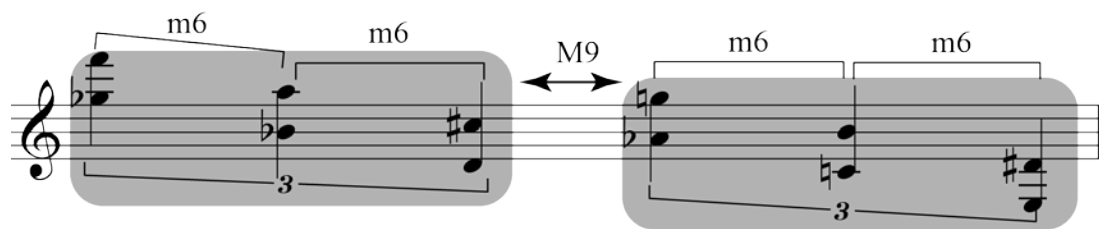
The first phrase of Section A', Phrase g, starts with a transposed version of the guitar chord (a major second above), as shown in Fig. 7.16a. The second chord is a hexachord comprised of two symmetrical trichords—both made up of two perfect fourths—a diminished fourth apart. The third chord is a triad followed by an incomplete version of the guitar chord, as shown in Fig. 7.16a.

**Fig. 7.16a**, First part of Phrase g. Sonata for Guitar, Op. 47, I. *Esordio*, m.20:



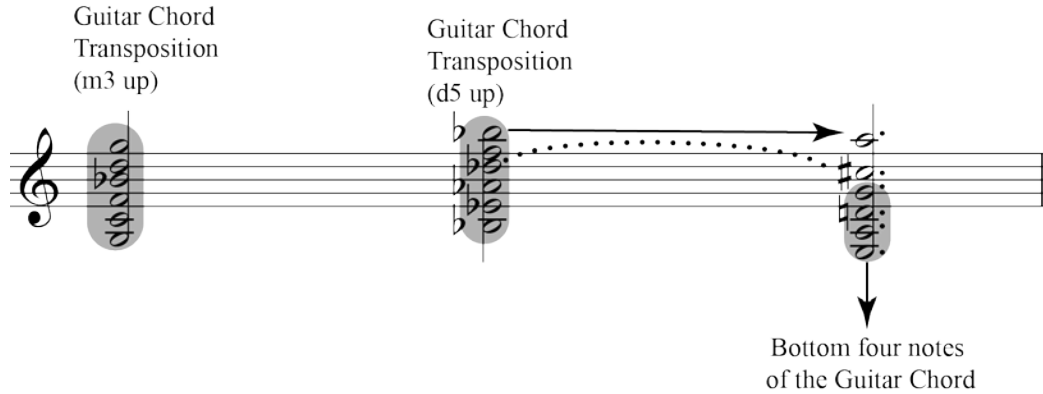
The second part of Phrase g is comprised of two groups (with three dyads each) of parallel major sevenths triplets dyads, as shown in Fig. 7.16b. These two groups are a major ninth apart from each other. In each one of these two groups the major sevenths dyads move down by minor sixths.

**Fig. 7.16b**, Second part of Phrase g. Sonata for Guitar, Op. 47, I. *Esordio*, m.20:



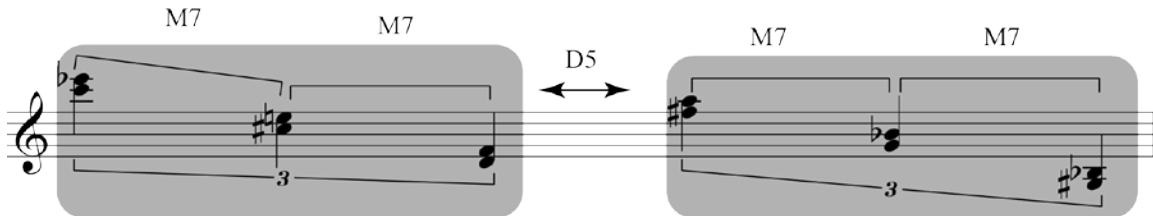
The first two chords of Phrase h (see Fig. 7.15) are transposed versions of the guitar chord—the first one a minor third above, and the second one a diminished fifth above—as shown in Fig. 7.17a. The bottom four notes of the third chord come from the guitar chord and the top two come from the previous chord, where the Db5 becomes C#5 (indicated with the dotted slur in the figure.) and the Bb5 goes down to an A5 due to voice leading.

**Fig. 7.17a**, First part of Phrase h. Sonata for Guitar, Op. 47, I. *Esordio*, m.20:



The second part of Phrase g is comprised of two groups (with three dyads each) of parallel minor thirds triplets dyads, as shown in Fig. 7.17b. These two groups are a diminished fifth apart from each other. In each one of these two groups the major sevenths dyads move down by major sevenths.

**Fig. 7.17b**, second part of Phrase g. Sonata for Guitar, Op. 47, I. *Esordio*, m. 20:



Phrase i starts with a transposed (a fourth above) and modified (the C5 goes to C#5 and the A5 goes to B5) version of the guitar chord, as shown in Fig. 7.18. The next chord is the only hexachord in which the bottom trichord does not share the same intervallic configuration of the bottom trichord of the guitar chord (two perfect fourths), as discussed previously in Fig. 7.1b. The third chord is also derived from two trichords found in the guitar chord; the bottom one shares the same intervallic configuration of the bottom trichord of the guitar chord, and the top trichord can be traced to the a trichord formed within the internal voices of the guitar chord (as shown with lighter shading in the Fig. 7.18). The last chord of this phrase is the first full

appearance (in Section A') of the guitar chord in its original form. This appearance of the guitar chord closes Section A' and serves as a link to Section C, since the guitar chord becomes an ostinato in the first part of the new section, as shown in Fig. 7.12b.

Although the only appearance of the guitar chord in its original form only happens at the end of Section A', it is possible to identify transposed and/or modified (by one or two notes) trichords in the hexachords of this section that can be traced back to trichords within the guitar chord. While aural identification of some of these processes (especially intervallic alterations to the guitar chord structure) is challenging, these sonorities can always be traced back to the guitar chord.

**Fig. 7.18**, Phrase i. Sonata for Guitar, Op. 47, I. *Esordio*, m.20:

The diagram illustrates the relationship between guitar chords and their transpositions. It consists of two staves. The top staff shows a 'Guitar Chord' (C major triad) and a 'Transposed P4 up' version (F major triad). The bottom staff shows a sequence of chords: a 'Guitar Chord' (C major triad), a 'Guitar Chord' (F major triad), a 'Guitar Chord' (C major triad), and a 'Guitar Chord' (F major triad). Arrows indicate the relationship between the chords and their transpositions.

The last section of the movement, Section C, is a minimalistic combination of elements found in Sections A and B, as shown in Fig. 7.19a. Phrase j is an ostinato pattern that starts with the guitar chord (the most prominent sonority of Section A, as explained earlier in this chapter) framed within the 3/4 time signature and *Vidala* rhythmic pattern (elements taken from Section B), as shown in Fig. 7.19a.

**Fig. 7.19a**, Section B and Coda. Sonata for Guitar, Op. 47, I. *Esordio*, mm. 17-29:

Section C (A+B)  
Guitar Chord  
Ostinato  
Phrase j

Quechua melody  
Phrase k

25 Quechua melody

CODA  
Phrase l

The guitar chord ostinato pattern (Phrase j) is followed by Phrase k, a synthesis of the first part (*Quechua melody*) of Phrases e and f from Section B, shown in Fig. 7.19b.

**Fig. 7.19b**, Comparison between Phrases e (mm. 2-3), f (mm. 10-11) and k (mm.24-28). Sonata for Guitar, Op. 47, I. *Esordio*:

2 Phrase e

24 Phrase k

10 Phrase f

The Coda, m.35, features an arpeggiated chord (shown with darker shading in the Fig. 7.19c) that mimics (it uses six notes and arpeggiated upwards) the guitar chord. Although this sonority uses different notes than the guitar chord, the arpeggiation and the spacing between the notes is similar to the guitar chord in its original form, as shown in Fig. 7.19c. The piece is

concluded with an E3 (the lowest note of the guitar chord), followed by an arpeggiation of the guitar chord harmonics (an octave higher).

**Fig. 7.19c**, Coda. Sonata for Guitar, Op. 47, I. *Esordio*:

Guitar Chord

35

Guitar Chord (Harmonics)



## CHAPTER VIII

### CONCLUSIONS

Ginastera's compositional focus was the life-long development of his craft, as is evidenced by his continually evolving stylistic changes and hugely varied sources of inspiration, which range from indigenous and Argentine folk music to the Second Viennese School to the cutting edge of Western Modernism.

As an Argentinean composer born of Italian and Catalan parents, Ginastera grew up enjoying the cultural advantages of cosmopolitan Buenos Aires in the 1930s and 1940s and having the opportunity to explore the music of Stravinsky, Bartók and Berg. When he began his compositional career, Argentinean music was experiencing a vast and rich output, allowing Ginastera to absorb and integrate into his style the nationalistic trends of the previous generation of Argentinean composers. Ginastera travelled to the United States in 1947, studying at Tanglewood (where he met Aaron Copland, an important influence on his artistic work), visiting various music schools, and attending performances of his works by important American orchestras. The leadership of the newly founded Latin America Centre for Advanced Musical Studies in 1962 offered Ginastera an opportunity to explore and develop serial and experimental compositional techniques. After marrying the cellist Aurora Nátola and moving to Genève in 1971 his music had a significant stylistic change, attempting to integrate serial and indigenous elements.

Ginastera uses the guitar chord as a symbol that expresses his personal view of national identity, expanding its use throughout his compositional career, from works such as *Danzas Argentinas*, Op.2 (1937) to the Sonata for Guitar, Op.47 (1977). The guitar chord is an intellectualization of traditional elements, since it is not used in traditional Argentinean music;

no *gaucho* would play the guitar without using the left hand to create triads. The guitar chord is usually presented in its original form (unaltered and arpeggiated from low to high), regardless of the technique or language employed by Ginastera, making it easily recognizable from an aural perspective.

Throughout history, composers have used specific sonorities (*leitmotifs* and referential sonorities) to identify characters, situations and ideas, as is the case with Wagner (the *Tristan* Chord), Strauss (the *Elektra* chord), Bartók (the *Blood* Dyad). The difference between these sonorities and Ginastera's use of the guitar chord is that the latter is a recurring sonority—appearing during a forty-year span in Ginastera's compositional career—regardless of the language or technique employed.

Earlier uses of the guitar chord can be seen in pieces such as *Danza del Viejo Boyero*, from *Danzas Argentinas* Op. 2 (1937) and *Malambo* for piano, Op. 7 (1940). In both of these cases, the guitar chord appears as in its original form as an ornament; that is, an isolated occurrence that is not further developed. The use of the guitar chord in these two compositions is a way of including Ginastera's interpretation of traditional elements without affecting the structure of the piece.

The incipient manipulation of the guitar chord in Ginastera's work can be seen in *Cuadro I – El Amanecer*, Introducción y escena, from the ballet *Estancia* Op. 8 (1941), where the guitar chord is initially presented in its original form, followed by single-voice mutations that connect to the next movement, *Pequeña Danza*.

Further uses of the guitar chord include its use as a referential sonority, as is the case with *Tema per violoncello ed arpa* from the *Variaciones Concertantes* Op.23 (1953) and the first movement of the Sonata for Guitar, Op. 47 (1977). My definition of a referential sonority

expands into two dimensions. The first one is functional, wherein the given sonority becomes the central structural axis of the work, much in the way the tonic works in tonal music, serving as the main cohesive element. In order for a given chord to be considered as a referential sonority it needs to be emphasized in at least some of the following aspects: repetition of the sonority, placement within the phrase, accents, articulation, dynamics, duration, register and instrumentation. The second dimension of the referential sonority is subjective, wherein the sonority is an abstraction of a concrete element; such is the case with the guitar chord, representing the guitar and its associations with traditional Argentinean music

Ginastera's use of the guitar chord in *Tema per violoncello ed arpa* and *Intermezzo per corde* (1953) goes beyond the vertical dimension of the chord, since melodic and motivic aspects are also derived from it. As explored in Chapter V, the perfect fourth (the main interval in the guitar chord configuration) becomes an important element in the horizontal aspects of the music. Ginastera also starts incorporating different literal subsets of the guitar chord in *Variaciones Concertantes*, providing a stronger aural connection between the guitar chord and the sonorities derived from it.

The Sonata for Guitar, Op. 47 (1977) is perhaps the definitive work in which Ginastera reaches a technical and aesthetic pinnacle in his treatment of the guitar chord. These approaches include modification or substitutions of one or more of the original pitches of the guitar chord (also discussed in Chapter V), the division of the guitar chord into trichords, their use and processes employed for their manipulation.

In conclusion, the changing use of the guitar chord reflects the evolution in Ginastera's compositional development, in which different techniques bring new dimensions of music and meaning to the sonority, making it Ginastera's quintessential musical trademark.

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