Interpreting Early Nineteenth-Century Guitar Music (1)

Yates 4/18

Introduction

Two Significant Problems
Specific Issues
Solutions

1 Interpreting Expression Markings
   1 Block dynamics
   2 Crescendo / Diminuendo
   3 A less standard block dynamic sign: pf
   4 Interpreting accentuation signs: sf, rf / rinf, fp and >

2 Typographical Problems
   6 A notational convention regarding pickup measures

2 Interpreting Tempo Words
   1 Qualities of Andante
   2 Espressivo

3 Articulating Phrases and Sub-Phrases
   1 Doisy: “The Repose or Termination of Musical Phrases.”
   2 Orchestral Models

4 Articulating Other Melodic Features
   1 Appoggiatura
   2 Melodic Accent and Descent
   3 Melodic Discontinuities (leaps / direction changes)
   4 Half-Steps versus WholeSteps
   5 Chromatic Notes
   6 Syncopated Notes
   7 The Lower Voice

5 Articulating Harmonic Events
   1 Harmony and Melody
   2 Dissonant Harmonies: V7, ii7, dim7 and Aug6
   3 Larger Harmonic Structure

6 Reconstructing the Expressive Layer in a Blandly Notated Score
   Sor Op. 6 No. 2 and Op. 35 No. 22
   1 Performance tempo
   2 Melody: phrase structure, appoggiaturas, leaps, note-grouping
   3 Lower Voice: note-grouping, half-steps, dissonances
   4 Harmonic Movement and Voice-Leading

[Lecture notes may be found at www.ClassicalGuitarStudy.com/library]
Interpreting Early Nineteenth-Century Guitar Music (1)—Examples

Ex. 1 Giuliani Op. 6 Var. 4

Ex. 2 Doisy *Principes Généraux de la Guitar* (Paris, 1801, p.56)

“The Repose or Termination of musical phrases…the letters D, M are very marked, responding to the end of discursal phrases...the letters A, B, C, E, F, G, H, J, K, L are less marked, being parts of the discursal phrases.”
Ex. 3 Sor, Op. 6 No. 2

Andante Allegro.

2ème Étude.

Ex. 4 Carcassi Op. 60 No. 3

Andantino.

Ex. 5 Sor Op. 6 No. 2 — Melodic Features

Andante Allegro [♩=c80]

A

B

poco rit. a tempo

 repetiton

p

rit.

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Ex. 6 Sor Op. 6 No. 2 — The Lower Voice

Ex. 7 Sor. Op. 6 No. 2 — Harmonic Movement and Voice-Leading
Ex. 8 Sor op. 32 No. 22 — Melodic Features
Ex. 9 Sor op. 32 No. 22 — Harmonic Movement and the Lower Voice

\[\text{B-mi: I} \quad \text{Bmi: i} \quad (V) \quad i \quad V \quad i \quad iv \quad V/V \quad V\]

\[\text{mp} \quad \text{i} \quad \text{v} \quad \text{vi} \quad \text{ii} \quad (i) \quad \text{v} \quad \text{i}\]

\[\text{V} \quad \text{i} \quad \text{v} \quad \text{i} \quad \text{v} \quad \text{i} \quad \text{v} \quad \text{i}\]

\[\text{p} \quad \text{D: II} \quad \text{V} \quad \text{I} \quad \text{B-mi: II} \quad \text{V/V} \quad \text{V}\]

\[\text{Dma: V/ii} \quad \text{ii} \quad \text{V} \quad \text{I} \quad \text{Bmi: N6} \quad \text{dim7} \quad \text{V}\]

\[\text{mf} \quad \text{I} \quad (V) \quad \text{i} \quad \text{v} \quad \text{i} \quad \text{iv} \quad \text{V/V} \quad \text{V}\]

\[\text{mp} \quad \text{I} \quad \text{II} \quad \text{V} \quad \text{(int)} \quad \text{II} \quad \text{V} \quad \text{I}\]

\[\text{I} \quad \text{ii} \quad (i) \quad \text{v} \quad \text{i}\]

\[\text{cresc.} \quad \text{sub.} \quad \text{pp} \]