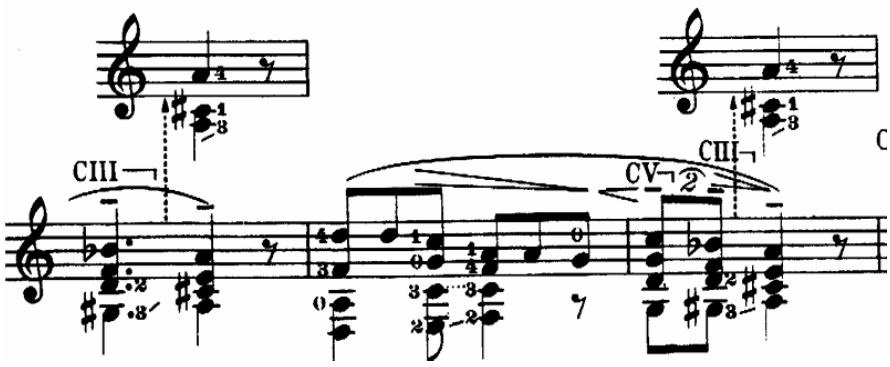
M.C. Tedesco – Capricho de Goya n°20
‘Obsequio a el Maestro’

Notes

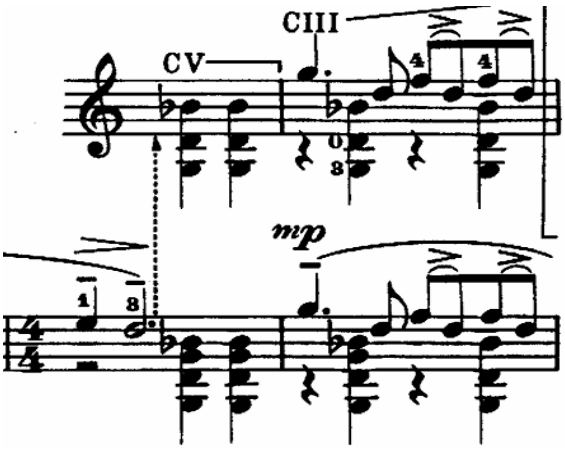
In the ‘Caprichos de Goya’, the manuscripts are not currently available, but Angelo Gilardino had access in his *Edizioni Musicali Bèrben* : he wrote the original score in his edition, and offered alternative solutions (for 6-string guitar) on an extra line when it was not playable. The solutions are sometimes suggested even if the part is playable, as the technical level of the 24 Caprichos is very high.

More simple alternative solutions are in this case sometimes welcome to make these works more inclusive. Furthermore, when the score is unplayable, it is not always modified and/or there’s not always an alternative solution, especially regarding the length of the notes/chords. Since it’s a common problem in classical guitar writing, guitarists are used to adapt to what it is possible for them (which may vary depending on the capacities of the player).

Here, Gilardino added an extra line to offer his suggestions (simplifications or solutions), or sometimes would put notes in brackets, so that the player understands that the note should be there, but cannot be played. His solutions could be the reorganization of the harmony, suppression of doubloons in chords or change of the arpeggio patterns. The scores used here are from those editions (Tedesco, 1970).



Impossible section, with the solution offered by A. Gilardino - bars 18-20



Simplified section offered on the first line by Gilardino,
but the original (second line) is playable - bars 61-62

Tuning

6 = E / 7 = D / 8 = A

In this piece, the 6th string is tuned in D as per the composer's intentions, but to make some of the chords playable, we will adapt the tuning. This will force some adaptation from both hands as the 6th string will be in the way for some fingerings imagined for the original tuning.

Possible improvements

In this piece, there are few opportunities to complete some chords or connect the harmonies better using the new tuning. These possibilities are specifically offered by the 2 extra basses, without any need to change the original text.

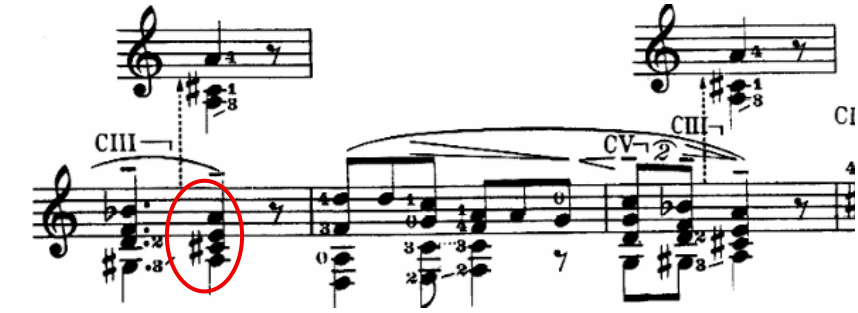
- Bars 18-20 - 1) : with 6=D, the stretch of the left hand necessary to play the chord is impossible. It becomes easily doable with 6=E.
- Bars 28-29 - 3) : this a very difficult section altogether ; while technically possible with 6 strings, the gymnastics of the left hand would push many players to adapt the score a little bit, by shortening the length of the chord or sacrificing the *legato*. By playing this chord in position III with 6=E, new possibilities are hopefully offered to keep the harmony longer and ensure more *legato* throughout the whole melodic line. It however remains technically challenging to obtain a 'nice' or 'acceptable' musical result both ways.
- Bar 62 - 4) : with 6=D, the stretch of the left hand necessary to play the chord is impossible. It becomes easily doable with 6=E.

Alternatives

In this piece, even though there's no evident way to fix the voicing problems with an 8-string guitar, we can use the extra basses to offer alternative solutions through the extension of the range. By lowering some voices by an octave, we can then keep the harmony longer and in a more accurate way. It also brings new colors and depth to the piece and it is, in my opinion, a real plus. It is however potentially useful only once here.

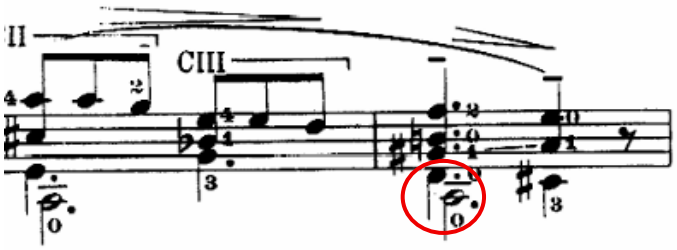
- Bars 21-22 - 2), by playing the A one octave lower with 8=A, we can keep the resonance through the next chord, as indicated by the composer. To ensure more coherence the whole section, one could choose to also octaviate the A of the chord in bar 21 so that there isn't too much imbalance, or on the contrary only play the extra low A on bar 21 and let it resonate through both bars, thus playing bar 22 as originally written.

Interesting sections



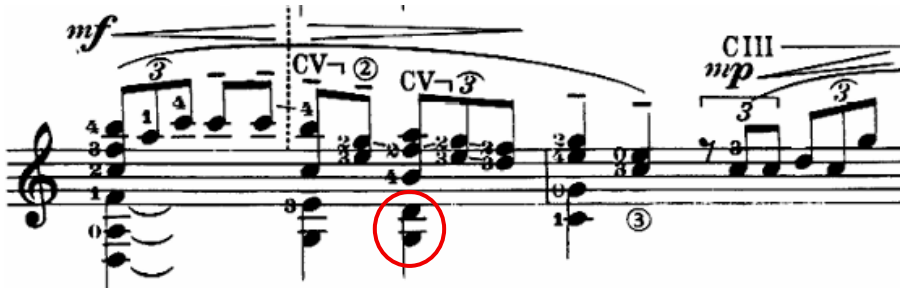
1) Bars 18-20

With 6=E and 7=D, this chord becomes easily playable.



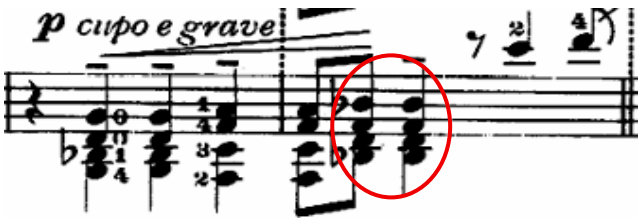
2) Bars 21-22 (alternative)

It is possible to play the A one octave lower with 8=A, so that it is not cut by the C# coming the chord after.



3) Bars 28-29

With 6=E, it becomes easier to play and connect the harmonies with the hand in position III.



4) Bar 62

Those chords are impossible with 6=D, but cause no problem when 6=E.

Works Cited

Tedesco, M.-C. (1970). 24 Caprichos de Goya. *24 caprichos de Goya op. 195*. Edizioni Bèrben, Ancona, Italy.