

## A. Piazzolla – Cinco piezas para guitarra

### 3 - Accentuado

#### Notes

The five pieces written for guitar by Astor Piazzolla also created some discussions since their publication in 1980. Quickly, Angelo Gilardino, editor of *Edizioni Berbén* edited the pieces with revisions based on the manuscripts and published them (Piazzolla, *Cinco Piezas para guitarra*, 1980). However, famous guitarist Roberto Aussel, who premiered the pieces from the manuscript (Piazzolla, *Cinco piezas para guitarra*, 1980), disagreed with the edition, saying that it was a modified version of the pieces, simplified because Gilardino thought it was too difficult. Gilardino then defended himself, saying that he worked closely with Piazzolla on the edition, and that the manuscript that had with him was respected, shining a light on the fact that there might have been multiple manuscripts. Therefore, as performers, we now can choose between the two versions.

It is important to point that the manuscript is very hard to read and that the last piece, *Compadre*, is missing from the score (at least in the one I found).



Here Gilardino octaviated down the high pitch section, and harmonized it differently. He also cut out the special techniques of harmonics : bars 22-23

The image displays two systems of handwritten musical notation for guitar. The top system features a complex melodic line with numerous accidentals and a bass line with circled numbers 1-6. The bottom system shows a more structured melodic line with Roman numerals (CX, CIX, CVIII, CVII, CVI, CV, CIV, CIII, CV) and a bass line with circled numbers 1-6. Red vertical lines mark specific points in the score.

From 1) Campero : Differences between the manuscript and Gilardino's edition, where he changes the B bass in E to make it easier as it is an open string, **but also** changes the nature of the chords and even takes out two bars. The score is now completely different : bars 72-79 (manuscript)

## Tuning

7 = D / 8 = G

## Possible improvements

In this piece, some small improvements are possible by using the extra basses. Most of the time, they allow us to keep the pedal going, along with the bass line, as other stuff is happening in the higher pitch.

- Bars 27-29 – 1) : Here, playing the G# bass along with the rest is impossible when trying to keep the harmony and the direction, as the note is too far from the rest of the music. With 7=D, we can bring the G# closer by playing it in position VI instead of IV, in the area where the rest of the music is happening.

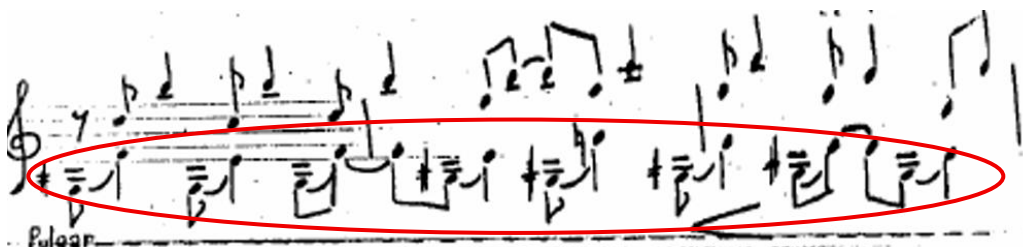
- Bar 43 – 2) : Quite similarly, playing the G bass along with the rest is impossible when trying to keep the harmony and the direction, as the note is too far from the rest of the music. With 7=D, we can bring the G closer by playing it in position V instead of III, in the area where the rest of the music is happening.

## Alternatives

Some alternatives can also be found, where we cannot exactly play what is written but, with the help of the 8-string guitar, we can offer new ideas to find a closer way to the original score. These possibilities are of course a suggestion, as every artist could have a different opinion on these artistic choices.

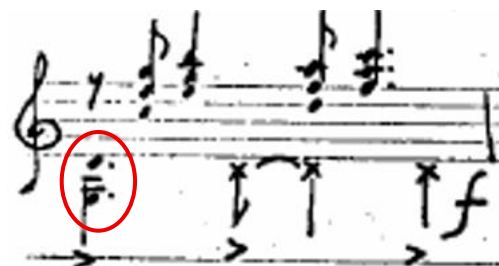
- Bars 44-45 – 3) : Playing (and keeping) the G ringing is impossible here, and we cannot bring it closer with the 7<sup>th</sup> string either as the pitch of the rest is too high. I would then use the 8<sup>th</sup> string in G and octave the G bass down, as well as the D (with 7=D), as the following chords need the 4<sup>th</sup> string, where the normal D is. Doing so would give me open string that would be able to keep the resonances throughout the section.
- Bar 76 – 4) : Here, simply lowering the G and using the 8<sup>th</sup> string to play it allows us to keep the bass ringing, along with the D that can stay in the same range.

## Interesting sections



1) Bar 27-29

With 7=D, we can now play the G# in the bass along with the rest of the notes, in position VI.



2) Bar 43

With 7=D, we can play and keep the G in the bass during the bar, in position V.



3) Bar 44-45 (Alternative)

With 8=G, we can now play the low G as an open string an octave down and play the chords with the resonances of the bass.



4) Bar 76 (Alternative)

With 8=G, we can now play the low G as an open string an octave down and play the chords with the resonances of the bass.

### Works Cited

Piazzolla, A. (1980). *Cinco piezas para guitarra*. Edizioni Berbén.

Piazzolla, A. (1980). *Cinco Piezas para guitarra*.