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Use of Pedal in Selected Piano Music of Alberto Ginastera.

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UMI®
USE OF PEDAL
IN
SELECTED PIANO MUSIC OF ALBERTO GINASTERA

A Monograph
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
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in
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ABSTRACT

This monograph examines the piano compositions of Alberto Ginastera and develops possible suggestions for the instruction of pedaling. These suggestions assist teachers in their instruction of piano students, possibly resulting in more authentic, convincing performances.

This paper includes suggestions as to why one type of pedaling might be preferable to another. Such suggestions stem not only from a study of harmony, texture, dynamics, notation, and rhythm, but also from comparisons between Ginastera's works that contain pedal markings and those that do not. This monograph draws conclusions about pedaling based upon analysis of selected piano compositions by Ginastera. The repertoire chosen for study includes Danzas argentinas, op. 2 (Durand & Cie); 12 American Preludes, op. 12 (Carl Fischer, Inc.); Suite de danzas criollas, op. 15 (Boosey & Hawkes) and Rondo on Argentine Children's Folk Tunes, op. 19 (Boosey & Hawkes). The monograph further discusses procedures that should help enable pianists to make informed pedaling choices for performance.
CHAPTER 1
INTRODUCTION AND REVIEW OF LITERATURE

Piano instructors frequently search for quality literature that will motivate students. Many characteristics of Alberto Ginastera's music fulfill such needs. His compositions contain elements such as glissandi, chords played with the palm of the hand, lively ostinato rhythms with accents, and singing melodies, that students find exciting and novel. Intermediate and early advanced pianists can experience many of these elements while learning Ginastera's music. Elements such as Latin dance rhythms and melodies, cluster chords, polytonal elements, and ostinatos, all presented within the context of neo-classic formal structures (most often with a tonal center), can be useful for introducing young pianists to the twentieth-century repertoire.

Some of Ginastera's works are at an intermediate level of technical difficulty and are accessible to pianists who may be approaching twentieth-century repertoire for the first time. These works include Danzas argentinas, op. 2; Twelve American Preludes, op. 12; Suite de danzas criollas, op. 15; and Rondo on Argentine Children's Folk Tunes, op. 19. With few exceptions, an octave reach is the maximum required in these works (although many of the octaves do contain notes in-between, requiring a large hand for ease of playing). Contrapuntal writing is minimal and the pieces are short and easy to memorize. These works incorporate musical elements such as lyrical folk melodies, polytonality, and imitations of guitar chords (including a chord formed by the open strings of the guitar [E-A-D-G-B-E] in its normal tuning).

Twelve American Preludes, op. 12, is a set of short compositions, each presenting a different musical idea. The more technically difficult of these preludes could help to
introduce pianists to problems they have not previously encountered, thus leading to a higher level of proficiency. The brevity of each prelude requires a performance of several or all of them for a practicable recital program. They provide an opportunity for pianists to examine various technical problems, such as octave playing, accent placement, modal sounds, and expressive elements.

The principal technical area of study in this monograph is the use of pedal. Because there are relatively few pedal markings in Ginastera's piano music, a teacher must understand and be able to convey a desired pedaling. One can infer the use of pedal from musical evidence, such as terminology and notation. It is important that teachers recognize this evidence, and clearly explain different types of pedaling to student pianists. In *The Pianist's Problems*, William S. Newman comments on the difficulty of interpreting pedal markings:

> At best, editorial suggestions for pedaling are bound to be inadequate and misleading because good pedaling is a matter of the performance at any one moment – of the instrument, the location, and the mood of the player – and because good pedaling involves many more movements and half-movements and variations in timing than could possibly be indicated by an editor. In most instances, literal adherence to the editorial markings for the pedal will be practiced only by unmusical performers and can lead to many bad sounds.¹

The appropriate use of the damper pedal is an aspect of piano technique often neglected. Effective pedaling is an essential component of any pianist's performance because its use can influence other musical elements. Pianist Joseph Banowetz discusses the use of pedal in various performances:

> The pedal is a highly personal part of any piano performance, and no two players will use exactly the same pedaling, nor will the same performer use identical pedaling from performance to performance. Often two artists will use

totally different pedalings for the same passage, yet each may succeed in being convincing at the moment.²

The pedal sustains notes that cannot be held by the fingers alone, and can help to create greater dynamic contrasts. When the pedal raises the dampers off the strings, they are free to vibrate sympathetically with other notes that are played. The reinforced overtones impart a warmth or intensity to the sound. The increased resonance improves the sustaining power of the sound.

Pianists must be aware of varying textures, rhythms, and harmonies when playing Ginastera’s music. Each element requires a different approach to pedaling. For example, broken chords are often sustained with one long pedal, such as those seen in the last two measures of the second dance in Danzas argentinas. There are melodic passages marked with the term legato that require pedal in order to achieve that effect. Touches of pedal may give greater accentuation and add drama to the Latin dance rhythms.

Some uses of pedal are not as obvious as those discussed above. For example, some chordal passages may sound dry without pedal. Blurred sounds could be the composer’s intended effect. The use of pedal may help create an effective atmosphere of blurred chords. Legato pedaling is frequently an intelligent choice, but how often it should be changed depends on numerous elements, including harmonies, texture, and/or acoustics of the hall. It can also be a matter of taste. Performances vary, and more than one choice may prove to be effective.

Scholars have written little concerning Ginastera’s pedal indications. Gilbert Chase and Mary Ann Hanley have explored aspects of Ginastera’s use of harmony, texture, and rhythm, but make no mention of pedaling. Other sources by Gerard Béhague and Nicolas Slonimsky briefly examine Ginastera’s background, successes and style, but again, with no mention of pedaling. Sources that provide pedagogical information about Ginastera’s music are limited. Bruno Botazzi discusses Ginastera’s piano compositions in his dissertation, yet he makes few comments regarding the use of pedal.

Banowetz’s book, *The Pianist’s Guide to Pedaling*, is one of few books that discuss the use of pedal, and is a worthwhile source for suggestions on the subject. Perhaps one of the best sources about pedaling, the book provides extensive useful information on the history, types, and application of pedal. He describes what can be affected by the pedal:

> Such diverse and variable elements as tempo, dynamics, tone, articulation, balance of parts, the style and period of a work, the hall, the instrument, and even the very mood of the performer constantly influence the choice of pedaling.

Banowetz includes many different pedaling possibilities and several musical examples.

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Comments and suggestions from other pianists including William Newman, Maurice Hinson, Mark Hansen, Walter Gieseking, and Dean Elder are included. Banowitz does not refer to Ginastera's music in his book.

Another useful book is *A History of Pianoforte Pedalling*, by David Rowland. It deals with the pedal mechanism and describes its use in history. The appendix includes chapters on pedaling from various piano tutors. Rowland opens with an introduction borrowed from Frederick Law (1893) that points out the lack of attention given to pedal technique:

> The importance of the pedal as an adjunct to artistic piano playing can hardly be overestimated. It is not too much to say that the effect of almost all modern music (from the earliest compositions of Thalberg and Liszt) depends upon its skillful use, and yet no question of technic [sic] has been so much neglected. While touch has been analyzed in the most minute manner, every movement of finger, wrist, and arm noted with the greatest accuracy, the study of pedal, as Herr Schmitt remarks, has hardly gone beyond the standpoint of instinctive feeling on the part of the player....

> Pianoforte pedaling is a complex subject, and an important one: the decisions which a pianist makes in this area can change the whole nature of a performance.\(^9\)

Later, on the same subject Rowland continues that:

> The use of the sustaining pedal has remained one of the most important aspects of piano performance; yet the issues surrounding it are as complex now as they have ever been, if not more so. This is true whether the performer plays on an early or modern instrument. Chopin's remark, that 'the correct employment of it remains a study of life' is as true today as it was when it was first written.\(^10\)

Rosamond Harding's book, *The Piano-Forte*, includes useful chapters and appendices on the pedal and its history.\(^11\) The book contains information about the pedal

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mechanism, as well as the many different symbols and terms that have been used to indicate pedaling.

There are copious publications on the subject of piano technique, some of which include brief discussions about pedaling. In these writings, little is found pertaining to pedaling in Ginastera's music, although one can find information that will support decisions and suggestions made about it. Literature about pedaling in piano music by other composers may suggest possible approaches to problems of pedaling in Ginastera's piano compositions.

Repertoire chosen for study in this monograph includes Danzas argentinas, op. 2 (Durand & Cie); Twelve American Preludes, op. 12 (Carl Fischer, Inc.); Suite de danzas criollas, op. 15 (Boosey & Hawkes) and Rondo on Argentine Children's Folk Tunes, op. 19 (Boosey & Hawkes). This paper examines these compositions from the viewpoint of developing suggestions for the use of pedal. These suggestions will assist teachers in their instruction of student pianists, possibly resulting in more authentic, persuasive performances.

In the Danzas argentinas, the Suite de danzas criollas, and the Rondo on Argentine Children's Folk Tunes, some pedal markings are given; they are listed in Appendix A. The Twelve American Preludes have no pedal markings. In passages without pedal markings, the use of pedal can often be inferred from a study of similar passages that contain pedal markings.

The term "pedal markings" will be defined as the composer's use of the word pedal, or its abbreviation. Unless otherwise stated, musical examples show only the
composer's indications. The marking Ped. with the *, used for its release, is one that is
most often used by Alberto Ginastera.

It is assumed that the examples will be performed at the composer's specified
tempo, with the indicated articulation and dynamics. Any alteration of any of these
elements may cause the chosen pedaling to be ineffective. The sign P for applying the
pedal (and re-pedaling), and X for its release, will be used in this monograph where
pedaling is added as a suggestion by the author. Middle C is designated c₁ and the C's
below that c, C, C₁. The C's above middle C are designated c₂, c₃, c₄, and c₅.

Ginastera's notation and terminology often imply the use of pedal. These aspects
include slurs, ties, articulations, phrasings, and terms such as lasciar vibrare, legato,
legatissimo, leggero [sic], cantando, lirico, dolce, pastorale, sonoro, salvaggio and
espressivo. Musical elements such as dynamics and long note values that cannot be held
with the fingers alone must also be taken into consideration.

Biographical Summary

Alberto Evaristo Ginastera was born April 11, 1916, in Buenos Aires, Argentina
and died on June 25, 1983, in Geneva Switzerland. Ginastera is considered to be among
the most prominent Latin American composers of the twentieth century. He composed a
variety of musical compositions. Among his best-known works are the ballets Panambi
and Estancia; the Sonata no. 1, op. 22 for piano; the Variaciones Concertantes for
orchestra; concertos for piano, violin, harp, and cello; and the operas Don Rodrigo,
Bomarzo, and Beatrix Cenci.¹²

Ginastera began studying music at the age of twelve at the Williams Conservatory in Buenos Aires, graduating in 1935 with a gold medal in composition. He entered the National Conservatory of Music in Buenos Aires the following year, where he studied with Athos Palma, José Gil, and José André, completing work in 1938. André, who taught Ginastera composition, had been a student at the Schola Cantorum in Paris. He instilled a lasting French influence on Ginastera.\footnote{Chase, “Alberto Ginastera: Argentine Composer,” 440.}

Three years after graduating from the National Conservatory, Ginastera began teaching at both the National Military Academy and the National Conservatory. He received a Guggenheim fellowship in 1942. Because of this fellowship, he later visited the United States from 1945 to 1947. This was an important period for him, because several of his most important works were written on commission from foundations or individuals he met while in this country.\footnote{Ibid., 441.} Among these works are his second ballet, 
\textit{Estancia}, commissioned for the American Ballet Caravan; the First String Quartet, op. 20, commissioned by the Coolidge Foundation of the Library of Congress; the Harp Concerto, commissioned by American harpist Edna Phillips; and Piano Sonata no. 1, op. 22, commissioned by the Carnegie Institute and the Pennsylvania College for Women. Ginastera often gave lectures while visiting United States universities and schools of music. The composer also attended Aaron Copland’s course in composition at Tanglewood in Massachusetts.

Ginastera was appointed Dean of the Faculty of Arts and Sciences at the Catholic University of Buenos Aires in 1948. He founded and directed the Conservatory
of Music and Scenic Art of the Province of Buenos Aires in La Plata. In the same year, he organized a league of composers that became the Argentine division of the I.S.C.M. (International Society of Composers of Music.)

In 1962, he resigned his post as supervisor of the conservatory in La Plata to become head of the new Latin-American Center for Advanced Musical Studies in Buenos Aires, a position he held until the center closed in 1971. In his dissertation on Ginastera, Bruno Bottazzi writes that the purpose of the center was:

\[ T \text{o train and develop young composers at a post-graduate level and to develop and investigate the most advanced techniques in composition and electronic music. His activities at the Center marked the culmination of his didactic efforts and exerted a decisive influence on the younger generation of composers in Latin America.}^{15} \]

Included in the many honors presented to Ginastera are membership in the National Academy of Fine Arts of Argentina (1957), the Brazilian Academy of Music (1958), and the American Academy of Arts and Letters (1968). In 1968, Yale University awarded him an honorary doctorate and, in 1971, he received the National Grand Prize for the Arts from the Argentine Ministry of Culture and Education.\(^{16}\)

Ginastera was a successful composer of film music in Argentina, winning the Argentine Academy of Cinema Arts award in 1942, 1949, and 1954. He wrote several film scores for movies including "Rosa de America," "El Puente," "Nace la Libertad," "Facundo," and "Primavera de la Vida."\(^{17}\)

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\(^{16}\) Ibid., 17.

\(^{17}\) Ibid., 11.
In 1968, Ginastera spent a summer in residence at Dartmouth College in New Hampshire. In 1971, he settled in Geneva, Switzerland, where his third opera, *Beatrix Cenci*, was produced. He published several other instrumental and vocal works there, including Piano Sonatas no. 2, op. 53 and no. 3, op. 55. Ginastera remained in Switzerland until his death in 1983. Most of his manuscripts are housed at the Paul Sacher Stiftung Museum in Basel, Switzerland. For further information on Ginastera, useful sources are the article by Gilbert Chase and the dissertation by Bruno Bottazzi. A book by the Argentine author Pola Urtubey, written in Spanish, has not been translated into English.  

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CHAPTER 2

GINASTERA’S PIANO WORKS

Ginastera’s contribution to piano repertoire is modest in quantity, but significant. His piano works include three dance sets, three sonatas, a set of twelve preludes, two single movement works, and a set of three pieces for children: *Danzas argentinas*, op. 2; *Tres piezas*, op. 6; *Malambo*, op. 7; *Twelve American Preludes*, op. 12; *Suite de danzas criollas*, op. 15; *Rondo on Argentine Children’s Folk Tunes*, op. 19; *Piezas infantiles*; Sonata no. 1, op. 22; Sonata no. 2, op. 53; and Sonata no. 3, op. 55.

Ginastera wrote his first piano composition, *Danzas argentinas*, op. 2, in 1937. It, along with a majority of his piano works, comes from the period 1937 to 1948, which the composer himself titled his “objective nationalism” period. Pianist, lecturer, and writer Mary Ann Hanley concluded from her conversations with Ginastera that the composer’s definition of his “objective nationalism” period was a style:

[I]n which “the primitive impulse rings strong.” He acknowledges being considerably influenced during this period by a number of composers: Bartók, Stravinsky, de Falla, Debussy, Ravel, and contemporary Russians. However, his paramount source of inspiration was Argentine folklore; his musical language was associated with images and symbols of his native land.1

Other piano works from this “objective nationalism” period include *Tres piezas*, *Malambo*, *Twelve American Preludes*, *Suite de danzas criollas*, and *Rondo on Argentine Children’s Folk Tunes*. These compositions incorporate many characteristic elements, including lyrical folk melodies, Latin harmonies and rhythms, chord clusters and twelve-tone writing.

In his book, *Guide to the Pianist’s Repertoire*, Maurice Hinson classifies opp. 2, 12, 15, and 19 as intermediate to moderately advanced, making these works accessible to good high school and undergraduate college students. These four works are readily available. *Danzas argentinas* is published by Durand and available through Theodore Presser. *Twelve American Preludes* is published by Carl Fischer. *Suite de danzas criollas* and *Rondo on Argentine Children’s Folk Tunes* are both published by Boosey and Hawkes. *Tres piezas*, op. 6 and *Malambo*, op. 7 are published and distributed by Ricordi Argentina, and the scores are difficult to obtain. *Piezas infantiles* is no longer in print, but can be acquired through G. Schirmer’s archives.

**Danzas argentinas, op. 2**

Ginastera’s first published piano work, *Danzas argentinas*, op. 2, was composed in 1937. The work is a set of three dances in a fast-slow-fast organization. Bottazzi’s dissertation states that pianist Antonio de Raco first performed the work in October 1927 in Buenos Aries; but, because of the date of composition, Bottazzi must have meant 1937. It received the National Commission of the Bellas Artes of Argentina in 1938. Each dance has a title; in order, they are *Danza del viejo boyero*, *Danza de la moza donosa*, and *Danza del gaucho matrero*.

There is only one pedal marking in the entire set, but there are many places throughout the work where the use of pedal is implied. The first two dances are good teaching pieces for advanced high school or undergraduate pianists. A pianist must have

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a hand large enough to comfortably play a right-hand octave, with notes in between, in order to perform the second dance with ease. A quick tempo, some leaping octave chords, and disjunct left-hand passages make the third dance more difficult than the first two.

_Danza del viejo boyero_

The first dance, _Danza del viejo boyero_ (Dance of the Old Ox-driver), is marked _Animato e allegro_ \((J^\text{-} = 138)\) and is in rondo form, ABACA. There is little change in texture throughout. In her article about a conversation she had with the composer, Mary Ann Hanley writes, "Ginastera states that the _Danzas_ 'are based on melodic and rhythmic patterns similar to those found in the folk music of my native land'.”

Characteristics include rhythmic and melodic ostinatos, bitonality, pentatonic melodies, and cluster harmonies. The key signature for the left hand is five flats; the right hand has no key signature, thus creating a bitonal effect. The A section, measures 1 through 10, has a lively, rhythmic ostinato in 6/8 meter. It contains many rests in both hands, requiring little or no pedal (Example 1).

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*Example 1: Danzas argentinas, op. 2, I, mm. 1-3.
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The texture in the B section, measures 11 through 40, thickens slightly with quarter notes appearing for the first time. The left hand has a constant eighth-note pattern with no rests. Touches of pedal on the quarter notes will add variety to the sound and avoid dryness.

Beginning in measure 26, a series of ascending parallel chords, with a crescendo, leads to a forte in measure 27. This series is not a chord progression that requires clear pedal changes. These chords can be blended with one long pedal to create an effective dynamic growth that drives towards the forte (Example 2).

![Example 2: Danzas argentinas, op. 2, I, mm. 24-27.](Danzas Argentina.png)

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From measure 27 forward, pedaling can be used to create a fuller sound; particularly in measures 35, 37, 38, and 39. In these measures, pedaling could be performed as indicated in the example (Example 3). Pianists must be careful to observe the rests between melodic phrases throughout this section. The octave grace note in measure 39 must be caught in the pedal.
Example 3: *Danzas argentinas*, op. 2, I, mm. 34-39.
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The opening A section returns in measure 40. Discontinuing pedal here will assist in a drop back to *mezzo forte*. Measures 49 through 52 contain a left-hand ascending passage of alternating intervals of fifths, then fourths, with simultaneous right-hand chords, that connects the A section to C. Here, as in measure 26, a sweeping effect with one long pedal could be used to blend and sustain sound. Conversely, absence of pedal would create a drier, thinner sound in those same measures.

The C section, measures 53 through 61, needs pedal because of the higher register. The high register has less resonance without pedal. Pedal could create a more polished sound. The example includes some suggested pedalings (Example 4).

The return of the A section in measure 62 requires no pedal. Ginastera’s trademark guitar chord arpeggiation, using the exact pitches of the open strings of the guitar, can be seen in measure 77 and 78 (Example 5).
Example 4: *Danzas argentinas*, op. 2, I, mm. 50-66.
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Example 5: *Danzas argentinas*, op. 2, I, mm. 77-78.
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Concerning this guitar chord, Gilbert Chase writes:

Thus, over a period of nearly twenty years, the natural chord of the guitar, archetypal instrument of the Argentine 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.\(^5\)

This guitar chord arpeggiation can be held with the fingers alone. However, pedaling could create overtones that produce a more resonant sound than would occur without pedal. Banowetz says of this resonance that:

Of much greater importance than any slight increase in volume when the dampers are raised is the immediately apparent richer quality of tone. Both result from sympathetic vibrations of partials that are created in the strings surrounding those actually struck by the hammers.\(^6\)

The richer sound created due to the sympathetic vibrations will often be a reason for pedaling and, in many cases, helps avoid an amateurish sound that would result from lack of pedal.

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*Danza de la moza donosa*

*Danza de la moza donosa* (Dance of the Graceful Maiden), the second dance of the set, is marked *Dolcemente espressivo* (♩ = 60 tempo rubato). It is in ternary form. This dance has a tonal center of A minor, and is lyrical, in the *criollo* folk song tradition. It requires pedal for the effects specified by the composer. These effects include a "sweet, expressive" sound and a *legato* style.

Section A, measures 1 through 24, has a lyrical, singing melody, with a countermelody entering in measure 12. The left hand has an arpeggiated chord pattern.

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The repeated notes in the melody are marked *legato* in measure 4, which can only be achieved with pedal, but the pianist must take care not to use long pedals excessively. Connective pedal changes, once per measure, help create a smooth sound in the opening. Because of the stepwise motion in the melodic line in measures 5 and 9, a pedal change on each beat would prevent blurring. Finger pedaling the bass note E in this measure will sustain the bass line while changing the pedal. Pianists should observe the rests, and voice the melody clearly (Example 6).

![Music notation](image)

Example 6: *Danzas argentinas*, op. 2, II, mm. 1-10.
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The B section, measures 24 through 52, is much thicker in texture than the opening A section. The melody is presented in parallel fourths and fifths, followed by octave chords, with the melody on top. The arpeggiated left hand in section B often contains double notes in a disjunct ascending pattern. A smooth melodic line and full

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7 Finger pedaling is the prolonging or holding over of certain tones with the fingers, while playing other tones, often done in conjunction with the damper pedal.
sound cannot be achieved without pedal, particularly in measures 40 through 52 (Example 7). Broken chord patterns in the bass are more disjunct, as are the right hand intervals and octave chords; consequently, pedaling helps smooth the sound. Considering the disjunct character, harmonies will not be complete in sound when using no pedal.

Because measures 41 through 43 are written in a lower register than measure 49, the downbeats of measures 41, 42 and 43 need pedal changes, whereas, in a similar passage, from measure 49 to the downbeat of measure 51, one long pedal is effective. Proper voicing, resonance of the instrument, and acoustics of the performance hall may also need to be taken in to consideration.

Example 7: *Danzas argentinas*, op. 2, II, mm. 37-51.
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From measure 53 to the end, there is a return of the A section, with the melody harmonized in thirds. Pedal will need to be similar to those of the first 24 measures for a smooth yet clear-sounding melody. Measures 63 and 67 can be compared to measures 5 and 9 of the opening section, except now harmonized in parallel thirds. Because there are two lines of stepwise melodic motion, it becomes even more important that the pedal be changed every two beats to avoid blurring the sound.

The closing two measures of the second dance contain the only pedal marking in the score. An allusion to the symbolic guitar chord arpeggiation occurs with a long pedal indicated by the composer. The blurred effect created by one long pedal is often indicated by Ginastera for this particular texture (Example 8).

![Example 8: Danzas argentinas, op. 2, II, mm. 80-81.](image)

Ginastera's pedal indication can be applied to similar passages where he does not indicate pedaling. For example, the guitar chord in the first dance (measures 77 and 78) does not have a pedal indication, and can be held with the fingers alone. It has a distinctly different, richer sound when pedaled, similar to the second dance's final measures.
The final dance of the set, *Danza del gaucho matrero* (Dance of the Outlaw Cowboy), is marked *Furiosamente ritmico e energico* (♩ = 152) and is a *malambo*. A *malambo* is a lively, Argentine dance of the rural gauchos. Mary Ann Hanley describes the dance:

The form of the dance is ABABCDEABCDE. There is much repetition of large and small units within this structure, based on the plan of the dance, which calls for a succession of solo dancers; each dancer in turn imitates some of the steps of his predecessor and then adds new steps.8

The *malambo* consists of a metrical pattern of six units to a measure in 6/8 time, and has many variants (Example 9).9 There are combinations found in Ginastera’s dances that are not seen in Chase’s chart of metrical patterns. Examples of these missing combinations can be found in the right hand of measures 59 through 70 (Example 11). Combinations of the pattern and its variants often create a hemiola effect.

\[ \begin{array}{ccccccc} 1 & 2 & 3 & 4 & 5 & 6 & 7 \end{array} \]

Example 9: Rhythmic Pattern and its variants.
(Source: Gilbert Chase, “Alberto Ginastera: Argentine Composer”)

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This dance begins with a driving eighth-note motion that continues in a toccata-like fashion to the end. The A section must be rhythmic and clear (Example 10). Touches of pedal are needed to enhance the sound and emphasize the beat. Long held pedals that could blur the clarity of rhythm and sound should be avoided.

Example 10: *Danzas argentinas*, op. 2, III, mm. 1-4.
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An emphatic downbeat climax on the dominant in measure 57, followed by a glissando, connects the B section to the C section, and should have one held pedal to be effective. Pedal also helps enhance the composer's indicated dynamics in measures 57 and 58 (Example 11).

A change in texture and spacing in the C section, measures 58 through 71, also requires pedal to accomplish volume. Pedal helps clarify the harmonies. Generally, one pedal in the 6/8 measures would be sufficient. In the 9/8 measures, pedal changes on beats one and three are necessary. There are a few exceptions. Measure 65 needs two pedals because of a change in the bass. Midway through measure 67 a new phrase begins and the harmony change; therefore the changing bass note must be a clear, quick pedal change. This pedal should occur on the fourth eighth note. In his book on pedaling, Banowetz includes a comment by the famous pianist, Walter Gieseking, "Just as one
learns correct finger technique from the head and not the fingers, so one learns correct pedaling from the dictates of the ear and not the foot."\textsuperscript{10} Listening is the best guide to avoiding harmonic blur.

Measures 74 through 76 have a descending stepwise bass, along with many harmonic changes in the right hand. The hemiola requires a change on every two eighth notes in measures 74 and 75. The single harmony in measure 76 works well with one held pedal.

Example 11: \textit{Danzas argentinas}, op. 2, III, mm. 56-77.

\textsuperscript{10} Banowetz, \textit{The Pianist’s Guide to Pedaling}, 231.
The pedal can be held through the downbeat of measure 77, but a change must occur on the third eighth note of this measure to clarify the stepwise motion in the top voice of the right hand (Example 11). Short touches of pedal every half measure will help to clear the sound and convey the composer’s wish of *meno forte* in measure 78. In measures 94 through 97, open-ended ties in the bass must be pedaled to be sustained. A long pedal from measure 99 through 102 creates a satisfying sound, and helps to enhance the indicated crescendo. Pedal changes must occur for each new chord in measures 103 through 105, since the tempo slows at this point (Example 12).

Example 12: *Danzas argentinas*, op. 2, III, mm. 93-108.
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The E section, measures 105 through 147, contains long phrases with extensive repetition. Marked *violente*, this section would become very monotonous without pedal. Each change of chord should have a new pedal, sometimes twice per measure, sometimes three times. The hemiola must be distinct. Consequently, longer held pedals could blur the desired rhythmic effects. Occasionally rests occur in the upper register that should be observed, such as those found in measures 114 through 116. These rests will help to create a variety in sound. Touches of pedal on each beat, from measure 148 through 154, add length to the notes. Releasing the pedal on each chord is necessary for observation of the rests in the right hand.

Measures 180 through 181 function similarly to measure 57. Although not a glissando, the left-hand G-flat arpeggiated chord, and the right-hand chords, could have one long pedal. Use of a held pedal during these connecting measures intensifies their sweeping effect (Example 13).


The C section’s return, measures 182 through 194, is similar to the previous C section, except that the right-hand texture is thickened. Pedaling may be done in a manner similar to the first C section.
In the last section, beginning in measure 211, there is a tied, open-ended chord marked \( sfff \) followed by a dynamic marking of \( \textit{sempre fff} \). This section requires ample pedal through to the end (Example 14). Long held pedals will enhance the dynamic level and smooth the sound. As the music moves through different registers (measures 215 and 219), more frequent pedal changes are required for the same material. The lower the register, the more often the pedal should be changed. This will help to avoid a murky sound.

Example 14: \textit{Danzas argentinas}, op. 2, III, mm. 211-220.
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The final measures of the dance, 228 and 229, have several notes with open-ended ties. These, along with the glissandos, require pedal for a valid performance. Use of pedal also helps to achieve an appropriate dynamic level (Example 15).
Twelve American Preludes, op. 12

Twelve American Preludes, op. 12, is a set of short pieces published in two volumes. Each prelude has a title, tempo indication, and metronome marking. Some have titles that describe their character or purpose for study, such as “Sadness” and “Accents.” Others pay homage to composers Juan Jose Castro, Roberto Garcia Morillo, Aaron Copland, and Heitor Villa-Lobos. All of the American Preludes are brief. The longest prelude, “Pastorale,” lasts 1 minute and 34 seconds; the shortest prelude, “Para las octavas,” lasts 25 seconds.

In her discussion with the composer concerning his viewpoint about the preludes, Mary Ann Hanley says, “Ginastera calls his Twelve American Preludes . . . an ‘experimental work’ in which he was searching for new musical idioms. Each of the short preludes deals with one musical problem.”¹¹ Later she adds her own observation that:

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Except for Nos. 3, 6, and 12, the American Preludes are less attractive to this writer than the rest of Ginastera’s solo piano music. However, as experimental works composed near the end of his first style period, they are significant in the development of the composers [sic] style.\textsuperscript{12}

Individual preludes need a specific amount and/or type of pedaling to enhance the texture and style. There are no pedal markings in the entire set, but the use of pedal is often implied by notation, tempo, and terminology.

\textit{Para los acentos}

\textit{Para los acentos} (Accents) is a study in accent placement. It is marked \textit{Vivace} ($\dot{J} = 152$). The constant eighth notes are toccata-like in style. Pianists who have difficulty with octave spans will find this prelude a challenge.

To keep the accented upbeat from sounding like a downbeat, pedaling must occur on beats one and two of each measure. The pedal should be released on the accents, insuring clarity of beats in each measure (Example 16).

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example16.png}
\caption{Example 16: \textit{Twelve American Preludes}, op.12, 1, mm. 1-3. © 1946 Used By Permission of Carl Fischer LLC.}
\end{figure}

\textsuperscript{12} \textit{Ibid.}, 20.
The repetitious harmony in measures 9 through 12 allows for longer pedals. Suggestions given in the example can be effective (Example 17). The pedal must be released on the last eighth note in measure 12 and depressed again on the downbeat of measure 13. The phrase beginning on the last eighth note of measure 12 will be clearer as a result.

Example 17: Twelve American Preludes, op. 12, 1, mm. 8-15. © 1946 Used By Permission of Carl Fischer LLC.

Eighth-note passages in parallel motion occur in measures 13 through 19. These measures are marked $ff$ brillante. Throughout those seven measures, the right hand has arpeggations in fourths with acciaccatura notes, and the left hand has a G flat major arpeggiation. One held pedal throughout creates a sweeping, colorful effect. The tempo, and similar harmony throughout, makes this long pedal possible.

At the upbeat to measure 20, groupings of three eighth notes occur again, and should be pedaled in the same manner as the opening section. Beginning with the upbeat
to measure 28 through measure 34 there is a passage of arpeggiated eighths in parallel motion similar to those found in measures 13 through 19. The right hand has an F minor arpeggiation, ascending and descending four octaves, followed by an F major ascending arpeggiation. The left-hand passage moves parallel to the right-hand passage. It begins in A minor, ending in A major. These sweeping arpeggiation are marked $p$, with crescendos ascending and diminuendos descending. The last two eighth notes in each hand have accents. These dynamic effects can be enhanced with one long pedal from the upbeat to measure 28 to the upbeat of measure 32, then another from the upbeat of measure 32 until the end.

*Triste*

*Triste* (Sadness) is marked *Lento* ($J = 56$). This movement features an abundance of slurs. One pedal every half measure throughout creates a smooth sound (Example 18).

Example 18: *Twelve American Preludes*, op. 12, 2, mm. 1-3.
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Without pedal, this piece would sound amateurish and dry. Pedal enriches the sound quality. The pedal change on beat two of measure 12 could be held through measure 13 for a fuller sound at the end.
**Danza Criolla**

The third prelude, *Danza Criolla* (Creole Dance), is marked *Rustico* (♩ = 126). In 6/8 meter, the dance rhythms appear in two groups of three eighths and/or three quarter notes in each measure, creating hemiola.

The piece has the indication *marcato e violento* in measure 1. Over-pedaling may cause a loss of rhythmic clarity and vitality. Pianists must avoid creating the sound of 3/4 meter. *Marcato* implies a detached sound; therefore, any pedal that is used should occur in small touches, rather than lengthy pedals. The repeated eighth note chords in measure 2 should be dry (no pedal) to avoid a blurred sound. The pedaling must follow beats one and two of the right-hand part, in measure 3, rather than the left-hand quarter notes. The pedaling suggested in the example will enhance the sound, yet help maintain rhythmic precision (Example 19).

Example 19: *Twelve American Preludes*, op. 12, 3, mm. 1-5.
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The tied G-flat octaves in the bass, measures 41 through 48, must be held with pedal; however, accurate *legato* pedal changes should occur in measures 44 through 45.
when the octave bass note changes (Example 20). This pedal change must be accurately timed to avoid “bleed-over” from previous harmonies.

Example 20: *Twelve American Preludes*, op. 12, 3, mm. 41-50.
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In order to maintain the *ff* volume with a *cantando* (singing) sound, pedal must be used in measures 49 through 60. The rolls, glissandos, and groups of thirty-second notes on the upbeats of measures 53, 57, and 59 need pedal for smoothness. One long pedal is possible through these measures, but good voicing is necessary.

Measures 61 through 76 have the same texture as the beginning and can be pedaled similarly. Measures 77 through 88 can have one pedal per measure to be effective, but the conflicting rhythm in the right hand should be clearly emphasized. Pedal could be released on the fifth eighth note in measures 85 through 88 to avoid blur. In the last measure, pedal is necessary to sustain the bass chord while both hands move to play the last *sff* chord.
**Vidala**

*Vidala* is a soft, seventeen-measure *Adagio*. The metronome marking is (♩ = 52). *The New Harvard Dictionary of Music* defines the term *vidala* as:

A traditional song genre of northern and central Argentina associated, like the tritonic *baguala* [sic], with the celebration of carnival. The *vidala* and the closely related *vidalita* are sung collectively and individually, with drum (*caja* or *tambor*), or guitar and drum accompaniment. Melodies, often in parallel thirds, are set to verses typically in *copla* form, with distinctive interpolated refrains.\(^{13}\)

The left hand has slurred octaves throughout, requiring pedal for connection. The parallel thirds, characteristic of a carnival dance, begin the right hand part, and occur sporadically. Parallel fourths also appear in this prelude. The melody is on top and must be well voiced. The use of pedal is effective on the first and third beats of each measure until measure 6. The thicker texture of measures 6 and 7 requires pedal on each beat for clarity of sound (Example 21). Pedaling that is similar to that of measures 1 through 6 can be applied to measures 9 through 17.

Accurate pedaling gives a pianist the opportunity to sustain the sound while moving the fifth finger from one melody note to another (see suggested fingering and pedal markings in Example 21). In order for longer notes to be sustained while using the suggested pedaling, a pianist must hold certain notes with the fingers including the quarter note in measure 6, the dotted eighth note in measure 7, the dotted quarter notes in measures 4 and 8 and the quarter note in measure 9.

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En el 1° modo pentáfono menor

The fifth prelude, *En el 1° modo pentáfono menor* (In the First Pentatonic Minor Mode) is marked *Andante* \( \left( \text{Andante} \right) \) and is in 7/8 meter. This prelude features numerous slurs, and an indication of *sempre p e dolce* appears in measure 1. Pedal is necessary to create a *legato* sound, as well as to avoid an amateurish sort of dryness. Pedal once every half measure is effective through most of this prelude (Example 22).
Homenaje a Roberto Garcia Morillo

_Homenaje a Roberto Garcia Morillo_ (Tribute to Roberto Garcia Morillo) is marked

Presto \( (J = 160) \). It is a toccata-style prelude. Roberto Garcia Morillo, an Argentine composer, was born in 1911 and studied in Argentina, France, and Italy. In _Five Centuries of Keyboard Music_ by John Gillespie describes Morillo’s style:

Morillo is no folklorist but his music bears a primitive imprint – strong rhythms and insistently repeated accompanimental figures, especially in the suite _Conjuros_ (Incantations) and _Variaciones Opus 13_ (1944).\(^{14}\)

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\[Example 23: \textit{Twelve American Preludes}, \textit{op. 12, 6, mm. 1-15}.\]

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This prelude has two basic elements. The first is alternating sixteenth notes between the hands in a repeated *forte* pattern. The other is a sweeping arpeggiation of sixteenth notes in the right hand along with left-hand accented octaves in a melodic phrase. It has strong rhythmic patterns throughout.

In measures 1 through 6, the right hand has single notes; the left hand has octaves. A detached sound with very little pedal is satisfying; a short touch of pedal on the downbeats is sufficient. Long held pedals would create a blurred sound because of the register and tempo.

In measure 7, where the left hand plays an accented melodic passage in octaves, the score indicates *marcato*. Measures 7 through 14 contain ascending and descending arpeggiations of sixteenth notes grouped together in four-note slurs in the right hand. Pedal at this point must follow the articulation. Suggested pedaling is provided in the example (Example 23). The melodic figure in the left hand should be slightly detached, with distinct slurs in the right hand.

A return of the texture found in the first six measures appears in measures 15 through 40, and pedaling can be done similarly. Another arpeggiated section follows, from measure 41 through measure 48, and may be pedaled as suggested in measures 7 through 14.

A crescendo begins in measure 49. One long pedal, from that point through 56, enhances the crescendo. Pedal should be released in measures 57 through 59 so that shorter valued notes with accents and rests may be observed.
Para las octavas

Para las octavas (Octaves) is marked Allegro molto (\( \dot{J} = 138 \)). The terms sempre ff e marcato are indicated in the first measure. Both hands have parallel octaves throughout (Example 24). These octaves often have large leaps, making this prelude a challenge.

Example 24: Twelve American Preludes, op 12, 7, mm. 1-3. © 1946 Used By Permission of Carl Fischer LLC.

Without any pedal, this prelude would have an arid, thin sound. A long-held pedal in measure 1 would add body to the sound. Because of the tempo and register, one long pedal, from measure 2 through 3, will also be effective. The pedal could be released in measure 4, then depressed again in measure 5. Throughout this piece, one pedal every measure and occasionally one pedal held for two measures is effective. Measures 11 through 14 could have one long pedal, provided the octaves are voiced to the top notes in the right hand. Voicing is essential to produce an appropriate sound. Measure 25 must be played dry (no pedal) because of the low register and stepwise motion or it will become too blurry. Generally, the pedal must be changed more often when playing in the lower register.
Homenaje a Juan José Castro

Homenaje a Juan José Castro (Tribute to Juan José Castro) is marked *Tempo di Tango* ($J = 54$). An Argentine composer and conductor, Castro was born in 1895, and studied with Vincent d’Indy in Paris. Gilbert Chase makes one connection between Ginastera and Castro evident in an article. Chase writes, “[Ginastera’s] orchestral suite from Panambi was performed with success in a concert at the Teatro Colón under the direction of Juan José Castro, pending a production of the ballet three years later.”15

Castro’s compositions mix Argentine nationalism with French influence. His piano works include two sonatas, *Sonata española*, a set of nine preludes, five tangos, and other character pieces. Gillespie describes Castro’s style by saying, “He does not hesitate to use an effective polyphonic style when required, and he usually achieves a clarity that makes his compositions musically satisfying.”16

There are three independent lines in Ginastera’s *Tribute to Juan Jose Castro*, each with a different rhythm. Over-pedaling must be avoided so that each line is clear. The “p *melanconico*” indication in the first measure and the slurs throughout imply a general smoothness. Coherence cannot be achieved exclusively with the fingers. Pedal sustains certain notes such as those in the bass line in measures 1 through 4. *Tenuto* marks, slurs, and repeated notes require pedal to avoid an unprofessional sound that would occur without the use of pedal. The dotted quarter note in measure 8 will have to be pedaled in order to hold it for its full value while moving to $f^{3}$ (Example 25).

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In measures 9 through 12, the right hand must play the melody, as well as some of the chord tones notated in the bass clef. Pedal will help to sustain these chord tones, freeing the right hand to play the melodic line.

Pedal markings in other Ginastera compositions support the idea of performing the last measure with one held pedal (Example 26). The effect is a blurred sound, much like that created in the composer’s *Suite de danzas criollas*, IV, and the opening sections of the Sonata no. 1, third movement and the Sonata no. 2, second movement.

**Homenaje a Aaron Copland**

Ginastera’s prelude, *Homenaje a Aaron Copland* (Tribute to Aaron Copland), is marked *Prestissimo* \( \frac{\downarrow}{1} = 176 \). It possesses textures and a playful quality that are strikingly
similar to Copland’s piano composition *The Cat and the Mouse*. Stewart Gordon writes that during Copland’s years of study in Paris, the composer “wrote a *Scherzo humoristique* subtitled *The Cat and the Mouse* (1920), a work that is popular with intermediate piano students.”  

In the 1940s, Copland acted as an official liaison for the State Department to promote cultural exchange with Mexico and Latin America and he helped found the American Composers’ Alliance. Ginastera studied composition with Copland during a visit to the United States in 1947, and it is possible that Copland had an influence on Ginastera’s involvement in organizing the Argentine I. S. C. M. (International Society of Composers of Music) in 1948.

In this prelude, repeated notes and *tenuto* marks are indications that pedal is needed for an appropriate sound. Pedal used in the first four measures must be released during the rests. The left-hand octaves in measures 12 and 13 need pedal for connection.

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The same applies to the left-hand chords in measures 21 and 22. Glissandos in measures 22 and 25 need pedal to enhance the sweep. Measures 27 through 30 also require pedal on each chord change for connection.

There is a notation in this prelude that cannot be performed as indicated without pedal. In measure 30, the left-hand octave marked sff must be pedaled to be held while the hands move up to play the following two measures (Example 27). In measure 52, pedal will help to connect the left-hand chords.

Example 27: *Twelve American Preludes*, op. 12, 9, mm. 29-32. © 1946 Used By Permission of Carl Fischer LLC.

*Pastoral*

*Pastoral* (Pastorale) is marked *Lento* (*♩* = 44). The composer has indicated *quasi mf la melodia e con molta espressione* above the first two measures. The pedal must be used to achieve smoothness of sound.

In a four-part texture, this prelude has a rhythmic ostinato in the alto line throughout. In the first few measures, the half notes could be held with the fingers during the ostinato, but the repeated *g* must be pedaled to ensure smoothness. In measure 4, the intervals of a ninth, found in both hands, would not be feasible for pianists with small
hands. For that reason pedal could be required here. The pedaling suggestion indicated is an effective sound (Example 28).

Example 28: *Twelve American Preludes*, op. 12, 10, mm. 4-11. © 1946 Used By Permission of Carl Fischer LLC.

In measure 8, the left hand must move down to play a fifth, while the fifth it has just played is to be held. Executing this passage would be impossible without one held pedal.

**Homenaje a Heitor Villa-Lobos**

_Homenaje a Heitor Villa-Lobos* (Tribute to Heitor Villa-Lobos) is *Vivace* (*J* = 144).

Villa-Lobos (1887 – 1959) was an important nationalistic composer. Born in Brazil, he traveled throughout the country, collecting and studying folk music. According to *The Harvard Concise Dictionary of Music and Musicians*:

[Villa-Lobos] became an important official in public education; produced folk song arrangements to be used in schools and a solfege method and founded a
Ministry of Education conservatory (1942) and the Brazilian Academy of Music (1945)\textsuperscript{19}

The strong dynamic indication, as well as sustaining some note values while playing others, makes the pedal a necessity in this prelude. One pedal per chord will enable a pianist to sustain notes marked \textit{tenuto}, while playing other notes (Example 29).

![Example 29: Twelve American Preludes, op. 12, 11, mm. 13-16. © 1946 Used By Permission of Carl Fischer LLC.](image)

\textit{En el 1er modo pentafono mayor}

The final prelude, \textit{En el 1er pentafono mayor} (In the First Pentatonic Major Mode), is marked \textit{Lento} (\( \dot{J} = 48 \)). With notation on three and four staves, extensive use of pedal is required in order to perform this prelude as notated (Example 30). One held pedal from beginning to end is effective, since the entire prelude has an octave C pedal point in the bass. The top notes must be voiced and the chords on the inner stave must be played softly. Some blur will occur, but, based on the notational evidence, it was clearly the composer’s intention.

Suite de danzas criollas, op. 15

Suite de danzas criollas, op. 15, was composed in 1946 while Ginastera was visiting the United States on a Guggenheim fellowship. The Czech pianist Rudolf Firkusny commissioned the work, and premiered it in 1947. The Suite, revised by the composer in 1956, is a set of five dances followed by a coda.

The first four dances end with a double bar, however Ginastera has indicated that they should be played attacca. The fifth dance leads to a section entitled Coda, which has a faster tempo than the preceding dances. Each of the dances has a tempo indication,
accompanied by a metronome marking. Unlike op. 2, the dances are untitled. The
movements each have a tonal center; in order, they are G major, C major, F# minor, A
minor, and D major.

*Webster’s* dictionary defines *criollo* as “a person of pure Spanish descent born in
Spanish-America [and] a person born and usu. [sic] raised in a Spanish-American
country.” Ginastera uses rhythmic, melodic, and harmonic characteristics of Creole and
Indian music in his compositions, yet according to the composer, these characteristics are
not literal quotes. In an article about a conversation she had with the composer, Mary
Ann Hanley writes:

Ginastera regards the *Suite* as marking the beginning of his second style period in
piano music, a period characterized by subjective nationalism. The composer
states that ‘all the melodies and rhythms in the *Suite* are Argentine; however,
this material is used in a new, personal and imaginative way, as if inspired by a
folklore dream.’

There are few pedal indications in these dances. Dance four has the term *due
pedali* (two pedals) and dance five has a closing section with pedal markings (measures
55 through 68). Other pedal indications come in the form of notation, slurs, and terms
such as *legato*, and *marcatissimo*.

The first dance, in 6/8 meter, is marked *Adagietto pianissimo* (*J*\* = 46) and is in
ABAB form. Characteristics include ascending left-hand chord arpeggiations with wide

\[21\] Frederick C. Mish et al., *Webster’s Ninth New Collegiate Dictionary* (Massachusetts: Merriam-

\[22\] Mary Ann Hanley, “The Solo Music of Alberto Ginastera Part II,” *The American Music
Teacher* (September-October 1975), 6.
intervals, large right-hand chords, and a singing melody. This dance has copious slurs that can be realized only with pedal.

The A section, measures 1 through 8, is introductory in style. Almost every measure needs one long pedal, changed on each downbeat. Nearly all notes of the left-hand arpeggiation are found in the right-hand chords; therefore, long pedals blend essentially consonant harmonies and sustain the bass line. The pedal must be changed with the harmony, just after the first note in each measure. This is to ensure that both the

Example 31: *Suite de danzas criollas*, op. 15, I, mm. 1-6.
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previous harmonies are cleared, and that the new harmonies are sustained, without breaks in the sound (Example 31).
The composer’s use of rests is one criterion that pianists can employ when making pedaling decisions. For example, underneath the right-hand chords in measures 1 through 4, there are no rests in the left-hand (Example 31). Later, underneath the melodic upbeat in measure 8, rests occur in the left hand (Example 32). In measures 9 and 10, there are again no rests. Therefore, pedal is implied in the measures without rests, while release of pedal is implied in the measures with rests. This also applies to measures 15 through 18.

Example 32: *Suite de danzas criollas*, op. 15, I, mm. 7-10. Reprinted by permission of Boosey & Hawkes, Inc.

The B section begins with a singing melodic line introduced with the upbeat to measure nine. One pedal per measure achieves a satisfying sound throughout most of the B section. Long pedals sustain the bass notes on the downbeat of each measure, giving the sound more depth. One exception is measure 11, which needs two pedals on beats one and two; otherwise, the changing harmonies may be unclear.

The downbeat of measure 19 should be pedaled in order to smoothly connect the sound from measure 18. Now a new problem presents itself. This downbeat is an
interval of a tenth, b\textsuperscript{1} to d\textsuperscript{3}, which many pianists cannot reach. The b\textsuperscript{1} must sound with the bass note g, catching the sound of both in the pedal (Example 33).

Example 33: *Suite de danzas criollas*, op. 15, I, m. 19. Reprinted by permission of Boosey & Hawkes, Inc.

Measure 22 is identical to measure 8 with the exception of two things. One is that the a\#\textsuperscript{1} is enharmonically spelled bb\textsuperscript{1}. The second difference is the notation in the bass. There are rests below the right hand upbeat in measure 8, while in measure 22 the last bass note is held through (Examples 32 and 34). This implies that pedal should be released on the fourth eighth note of measure 8, while the pedal could be held through in measure 22.

Example 34: *Suite de danzas criollas*, op. 15, I, m. 22. Reprinted by permission of Boosey & Hawkes, Inc.
Pedaling changes should occur on the downbeats of measures 24, 25, and 26, while holding the tied e² with the fifth finger and changing the inner notes. Many pianists can not reach from e² to the eb¹ and f#¹. In order to clear the harmony changes from measure 24 to 25, the e² may have to be released early (Example 35).

Example 35: *Suite de danzas criollas*, op. 15, I, mm. 24-26.
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Measures 31 and 32 should be pedaled so that the smoothness indicated by the slur marking may be achieved and the bass is sustained. The harmonic fourths, blended with one long pedal, produce an effective sound when performed with a soft touch. The last measure, 33, should be pedaled separately or the previous two measures will cloud the harmony (Example 36).

Example 36: *Suite de danzas criollas*, op. 15, I, mm. 31-33.
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The second dance, marked *Allegro rustico* ($J = 126$), is in ABAB form. It begins with eight-note cluster chords, which are to be played with the palm of the right hand (Example 37). Pedal on the first right hand chord, changing on the last eighth note of each measure thereafter, produces the desired effect. These held pedals (suggested in the example) add fullness to the sound, yet clear the changing harmonies.

Example 37: *Suite de danzas criollas*, op. 15, II, mm. 1-4.
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Measures 7 through 11 could be played with a drier, less pedaled sound, yet touches of pedal on the grace notes (measures 7, 9, 11, and 12) are needed to add substance to the sound (Example 38).

Example 38: *Suite de danzas criollas*, op. 15, II, mm. 7-12.
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The octave chords and the disjunct bass line in measures 19 through 24 need pedal to create a full sound. These patterns are difficult to maintain at a forte level without touches of pedal, but long-held pedals might create too muddy a sound. Tastes may vary as to how much pedal should be used, yet shorter touches of pedal will provide an effective contrast. Less pedal will help fulfill the sempre marcato indication.

III

The third dance is marked Allegretto cantabile (♩ = 92) and is in 11/8 meter. This dance has a more flowing style when compared to the second dance, in part because of an abundant use of slurs, coupled with its legato indication. The left-hand, arpeggiated eighth-note pattern contains changing harmonies that imply pedal on the first, fourth and seventh eighth notes of each measure. The harmonies in this dance dictate where the pedal changes should occur (Example 39).

The quarter notes in the melodic line must be held with the fingers when changing the pedal. Were this not done, the change of pedal on the fourth eighth note in the bass would shorten the value of the melody note, thus creating a break in the melodic line. Finger pedaling must be done in similar measures.

It is vital that the soprano melody and the canonic inner melody appearing on the third staff in measures 5 through 9 be voiced. Again, the bass line is a guide to pedal changes. As the left hand begins the inner melody in measure 5, some finger pedaling will be needed in both hands. This will enable the melodies to sound legato, while changes of pedal are made on each new harmony. Measures 10 and 11 require finger pedaling in the right hand in order to sustain the longer note values.
Example 39: *Suite de danzas criollas*, op. 15, III, mm. 3-6.
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**IV**

The fourth dance is marked *Calmo e poetico* \( \text{L} \cdot = 40 \) and is in 6/8 meter. The 1957 publication by Boosey and Hawkes has an error that needs mentioning. The left-hand eighth notes in measure 8, through to the downbeat of measure 10, should be in the bass clef, as they are in measure 4 (Example 40).
Example 40: *Suite de danzas criollas*, op. 15, mm. 1-10.
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The first pedal marking in the entire set appears in the fourth dance. The term *due pedali*, under measure 1, has no release indications. This marking implies that both pedals should be used through the entire dance, allowing notation to guide performance. In most of the measures, dotted half notes on the downbeat of each measure could not be sustained without a long pedal. For this reason, one long pedal for each measure is necessary. This creates a blur that is effective, provided a soft dynamic level is observed and emphasis is placed on the soprano melody.

The rolled chords that occur on several downbeats in this dance are imitative of the guitar, and pedal should be used to sustain sound. A broken guitar-chord pattern, the exact notes of the open strings of the guitar (such as those seen in measures 77 and 78 of *Danzas argentinas*, op. 2, 1), can be seen in measures 4, 8, and 16. They are also found in measure 17 an octave higher. These guitar sounds should be blended with long pedals.
Pianists must take care to roll the chords from the bottom up, and the pedal must be taken with the bass. Carefully voicing the top notes, with one long pedal, is the only choice. In their book *Piano Technique*, pianists Walter Gieseking and Karl Leimer write about the combination of dissonant sounds:

> We often come across long, sustained melody notes, sounding simultaneously with other figurations and melodic passages, as for instance, in ‘Vocal Transcriptions’ by Liszt. Sometimes these compositions demand such extreme finger expansions that it is utterly impossible to hold certain melody tones *with the fingers*. Therefore the pedal must aid in accomplishing these ‘holds.’

> Should any accumulation of dissonances ensue through such pedalling, they must be accepted as unavoidable, for the sake of the sustained melodic tones. As we have mentioned before, these ensuing dissonant tones will be absorbed by the harmony, thus leaving no bad impressions.²³

Slightly blurred sounds and some dissonance may be unavoidable in order to sustain the melodic line.

The fifth dance, *Scherzando* (*J* = 160), has shifting meters of 3/4 and 6/8, with occasional 5/8 and 7/8 measures. Its contrasting mood, created by the tempo, dynamics, and texture, could be enhanced by using less pedal than was used in the fourth dance.

The *Scherzando* marking implies humor and playfulness that can be realized with a more detached sound. Ginastera inserted the term *martellato* in measure 14 and again in measure 37. This term means to play with a hammered touch.

Touches of pedal are effective in the opening 9 measures. A drier, less pedaled sound is effective. Measures 10 and 11 can have one long pedal to sustain the bass octave, while measure 12 will need pedal changes on the first and fourth eighth notes.

---

Longer held pedals in the measures that follow can create dynamic intensity. One pedal per measure, measures 13 through 21, will help hold note values and add fullness to the sound. Measures 26 and 27 can have one held pedal for a sweeping effect, but the pedal must be released on the last eighth note of measure 27 when the bass changes. The glissando in measure 36 demands one long pedal.

There are pedal indications in measures 55 through 64, and 66 through 68. Some of the pedal markings here appear to be inconsistent with the notation and may need to be verbally explained and demonstrated to student pianists in order for them to understand and perform it clearly. As indicated in the score, pedal is needed to hold the dotted half note in measure 55 through the end of measure 56 (Example 41).

Example 41: *Suite de danzas criollas*, op. 15, V, mm. 55-68
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Measure 57 has no pedal marking for the downbeat dotted half notes, however the pedal must be depressed on this beat. The marking to depress the pedal appears to come late here, as well as in measure 63. This must be explained to the student. In fact, one long pedal for every two measures seems effective until the end of the downbeat in measure 64, where the accents and rests are an indication of a drier sound (no pedal). This dry sound can continue through the stepwise low octaves in measure 65.

**Coda**

The Coda is marked *Presto ed energico* (夬 = 176). The *sempre ff e marcatissimo* indication at the beginning suggests a drier, less pedaled sound. Pianists must sustain the longer note values, such as quarter and dotted quarter notes, with pedal. Touches of pedal also help eliminate gaps in sound that may occur when the hands must leap a great distance, such as in measure 16. The composer has further accentuated the beginning *marcatissimo* indication with *molto marcatissimo* in measures 19 and 20. Since the register is low, these measures must be played without pedal in order to avoid chaos (Example 42).

The open-ended tie seen in measure 45 can be held with pedal. In measures 46 and 47, the word *ruvidamente* (a coarse, rough sound) is indicated. Some pedal throughout this coda will be necessary to fill in texture and create volume. Suggestions for pedaling can be seen in the example (Example 43). Register and disjunct character require a good deal of pedal for sustaining the bass, adding volume, and creating a polished sound.
Example 42: *Suite de danzas criollas*, op. 15, Coda, mm. 13-21.
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Example 43: *Suite de danzas criollas*, op. 15, Coda, mm. 40-51.
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Measure 69 must be pedaled with changes occurring on each left-hand chord in order to avoid a muddy sound. Pedal changes could become less frequent as the passage moves to higher registers. Suggested pedaling is given (Example 44). The sfff marking in measure 73 cannot be accomplished in the register notated without pedal. At the same time, the lower accented chords will need clarity. A pedal will sustain the dotted half notes in the final measure.

Example 44: *Suite de danzas criollas*, op. 15, Coda, mm. 66-74. Reprinted by permission of Boosey & Hawkes, Inc.

The dances of op. 15 vary in mood and style; some are smooth and soft, others fast and rhythmic. The textures, notation and terminology suggest that a pianist should pedal dances I, III, and IV with connective, long pedals. Dances II and V, along with the *Coda*, have sections with more rests that require less pedal. Some measures in dances II, V, and the *Coda* need one long pedal for a sweeping effect.
**Rondo on Argentine Children's Folk Tunes, op. 19**

*Rondo on Argentine Children's Folk Tunes*, written in 1947, was dedicated to Ginastera's two children, Alexander and Georgina. "Taking the themes from the three most well known Argentine children's [sic] folk tunes, Ginastera elaborated a piece for piano including as themes two children's rounds and a lullaby."\(^{24}\) In ABACA form, the piece contains five changes of key signature. Each section has a tempo indication and metronome marking. They are *Allegro* (\(J = 138\)), *Andantino, con dolcezza* (\(J = 60\)), *Allegro* (Tempo I), *Allegretto* (\(J = 120\)), and *Allegro* (Tempo I).

This work contains only one pedal marking. As in the other works under discussion, assumptions can be made about the use of pedal. Slurs, ties, notation, and terminology often imply the use of pedal. Some passages have staccato marks and rests that a pianist should observe.

The term *cantando* above measure 4 implies a smooth melody, which can be achieved with pedal in the first eleven measures. The g pedal tone in the bass can be held with the left-hand fifth finger while the pedal changes occur on each new note in the alto line. Pedaling helps to smooth the soprano melody and the alto line creating a *cantando* sound. A pedal change must occur in measure 8, on the second half of beat one, to connect g to G in the bass line (Example 45).

In measure 12 (Example 45), the term *scherzando*, along with a change in left-hand texture, suggests a more detached sound. The left hand plays chords alternating with eighth rests. Performance without pedal allows the rests their full value, and provides an effective contrast to the previous *cantando* sound.

Example 45: *Rondo on Argentine Children’s Folk Tunes*, op. 19, mm. 6-16. Reprinted by permission of Boosey & Hawkes, Inc.

In measures 18 and 19, three notes appear in each hand, with a slur and staccato marks. These notes could be connected with pedal, yet played with a detached attack by the fingers. The quarter notes that follow require pedal for length, while the hands move to the last eighth note of the measure. The pedaling suggested in the example creates the desired effect expressed by the notation (Example 46).

Example 46: *Rondo on Argentine Children’s Folk Tunes*, op. 19, mm. 17-20. Reprinted by permission of Boosey & Hawkes, Inc.
In measures 28 through 30, the tied G₁ in the bass must be held while both hands move to the treble clef register. Pedal will be required to hold this bass note, but the pp dynamic level and the wide spacing between the pedal G₁ and the treble clef material will help to keep sufficient clarity in the melody (Example 47). Release of the right-hand G in measure 28 so as not to catch it in the pedal, requires accurate timing. One option could be to play it with the left thumb. Doing so would also give the right hand time to prepare for measure 29.

Example 47: Rondo on Argentine Children’s Folk Tunes, op. 19, mm. 27-31. Reprinted by permission of Boosey & Hawkes, Inc.

Measures 34 through 55 constitute the B section. In measure 39, the term con molta espressione implies a smooth sound, as do slurs in the melody. Each measure in the left hand has a pedal point on the dominant, followed by two repeated chords. Many of these left-hand half notes require pedal to sustain the sound, so that the left hand can move to the chords, as seen in measures 49 and 50 (Example 48).

Measures 52 through 55 need one long pedal. Two pedal tones, b² and B₁, must have pedal, so that the hands can be free to play the remaining notes.
Example 48: *Rondo on Argentine Children’s Folk Tunes*, op. 19, mm. 49-55. Reprinted by permission of Boosey & Hawkes, Inc.

Measures 56 through 66 form a transition leading to a return of A. The only pedal marking in the score, *tenuto col Ped.* is found below measure 63 (Example 49).

Example 49: *Rondo on Argentine Children’s Folk Tunes*, op. 19, mm. 62-67. Reprinted by permission of Boosey & Hawkes, Inc.

This pedal marking begins a passage of parallel, stepwise sixteenth notes in both hands. Pianists do not often pedal this kind of texture, but the composer evidently intended a sweeping gesture in measures 63 through 65. Though not specifically indicated in the score, the pedal should be released on the staccato eighth note in measure 66. Measures
66 through the downbeat of 74 are a return of the opening material, this time with chords occurring in both hands (Examples 49 and 50).

Example 50: *Rondo on Argentine Children's Folk Tunes*, op. 19, mm. 68-73. Reprinted by permission of Boosey & Hawkes, Inc.

This texture requires frequent pedal changes to avoid a thick, blurred sound. The suggested pedaling in the example (Example 50) shows changes on each of the longer chords in the left hand. These changes will help keep the sound clear, yet connect the top melodic notes of the right-hand chords.

A direction *non legato* is given in measure 75. This indication occurs as the texture changes to right-hand passagework with left-hand chords that should be played with a detached touch.

In measures 82 and 83, pedal changes should occur on the left-hand chords. On beat two of measure 84, as well as in measure 85, pedal changes should occur between the beats, allowing the left-hand chords to connect without blurring the right hand excessively. Suggested pedaling can be seen in the example (Example 51).

The pedal should not be used in measures 86 through 88. The rests and staccato marks should be observed while connecting the melodic figures with the fingers.
Measures 89 through 91 require one long pedal (suggested in the example) to be effective (Example 51).

Example 51: *Rondo on Argentine Children's Folk Tunes*, op. 19, mm. 80-91. Reprinted by permission of Boosey & Hawkes, Inc.

Section C begins in measure 92, with the appearance of the term *cantando*, along with a soft dynamic marking. The left-hand melody is slurred in measures 92 through 95, and must be pedaled to be performed as indicated. One pedal per beat is effective.

The hands switch parts in measure 96. The left hand must hold the whole notes in 96 and 97 while playing the chords that follow; otherwise the whole notes will not be held when changing the pedal. As chords change on beats one and three, from measure 96 to 103, pedaling must occur. An extra pedal change between the last two chords of each measure is required to avoid blur that may be created by the melodic step-wise motion on beats three and four. The chord must be held during this extra pedal change. The suggested pedaling in measures 96 through 99 can create the desired effect (Example 52).
Example 52: *Rondo on Argentine Children’s Folk Tunes*, op. 19, mm. 96-99.
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The opening material returns in measure 107 through 114 with the same texture as the first A (measures 4 – 11). A glissando in measure 115 should have pedal because of the slur and the crescendo marking. The pedal must not be released until the last left-hand chord in measure 116. This will assure that the glissando is connected to the first chord in the measure, and that the quarter note chord is held for its full value.

From measure 115 to the end, the dynamic marking is *ff* to *fff*. Pedal helps to intensify the volume (Example 53). The rests must be observed in measures 124 and 128. They imply that pedal is not necessary for a satisfying sound. From the downbeat of measure 125 to the downbeat of measure 126, one long pedal is needed to connect the sound and sustain the quarter note. Measures 129 should be pedaled once per beat, but the pedal should be released in measure 130. Creating a *pesante* sound in this measure does not require pedaling, which would be cumbersome if attempted on each chord. Measure 131 must have pedal to sustain half notes while measure 132 and 133 must have pedal to connect quarter notes and to add dynamic intensity. Suggested pedaling is included below the example.
Example 53: *Rondo on Argentine Children's Folk Tunes*, op. 19, mm. 128-133.
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CHAPTER 3

SUMMARY

This monograph has suggested guidelines that teachers could present to students about using pedal in Alberto Ginastera's piano compositions. Four works by Ginastera were chosen to illustrate those guidelines: Danzas argentinas, op. 2, Twelve American Preludes, op. 12, Suite de danzas criollas, op. 15 and Rondo on Argentine Children's Folk Tunes, op. 19.

Most of Ginastera's pedal markings are in soft, slow passages, with lingering tones and chords. Many passages use the pitches similar to the open strings of a guitar. In the slower movements, the pedal makes smooth connections between melody notes and changing harmonies. Even when fingers can connect the notes, pedal will help to add a full, rich sound. With pedal, the open guitar sounds can create a vaporous, blurred atmosphere.

Generally, in textures that include simple singing melodies with broken chord accompaniments, connective legato pedaling should be applied, but the melodic line and harmonies should be clear. Examples include op. 2 no. II; op. 12, nos. II, IV, V, and VIII; op. 15 nos. I, III, and op. 19. Chordal sections that have a melodic line on top, and obvious harmonic progressions that need frequent, clear pedal changes require accurately timed pedal for clarity.

Other movements have legato pedal, but will be slightly more blurred due to their texture. Often such a result is unavoidable because of the notation, requiring pedal for performance. Examples include op. 12 nos. X and XII, and op. 15 no. IV. Op. 12 no. XII can be effective with one held pedal through the entire movement.
In fast movements, pedal is often used for a sweeping effect, accentuation of rhythm and/or volume. In addition, longer-held pedals are often very effective in these faster passages. Held pedals are often necessary to hold longer note values despite what occurs around them. Examples include op. 2 nos. I and III, op. 12 nos. I, III, VI, VII, and IX and XI.

Other compositions call for a variety of pedal. Some passages require long-held pedals for sustaining bass sounds or creating a sweeping effect, while other passages in the same movement need frequently changing pedal, or possibly none at all. Examples include op. 15 nos. II, V, and the Coda. Glissandos, or groups of grace notes that function in the same way, require pedal for a satisfactory sound.

When teaching Ginastera's music to students, differing ways of pedal should be presented. Any pedaling should be practiced just as are other technical aspects of the composition. Besides pedal markings in the score, additional elements must be considered when making pedaling choices.

**Recommendations for Further Study**

Most biographies (see bibliography) written about Alberto Ginastera are dated 1975 and before. Articles by Hanley and Chase are useful, but do not include his later compositions. Urtubey's book seems extensive, but is written in Spanish. A translation of this book could be useful. There is a need for an updated biography that includes the composer's later years.

Study of the manuscripts could prove helpful for comparison of pedal markings found in published scores. Editorial markings made by the composer, along with
corrections, additions, or deletions in the manuscripts could be researched for further analysis and comparison.

Recordings made of Ginastera's piano compositions show a variety of interpretations. Comparisons of the differences, along with discussions about pedaling and performance with various pianists, could prove to be instructive.
REFERENCES

ARTICLES


BOOKS


**DISSERTATIONS**


**MUSICAL SCORES**


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Sonata no. 1, op. 22. New York: Boosey & Hawkes, 1954

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**SELECTED DISCOGRAPHY**


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### APPENDIX A

#### PEDAL INDICATION CHART

<table>
<thead>
<tr>
<th>Score</th>
<th>Movement / Measure(s)</th>
<th>Pedal indications</th>
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<tr>
<td>Danzas argentinas</td>
<td>I</td>
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</tr>
<tr>
<td></td>
<td>II, mm. 80-81</td>
<td>one Ped. and *</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>none</td>
</tr>
<tr>
<td>12 American Preludes</td>
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<td>none</td>
</tr>
<tr>
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<td>m. 65</td>
<td>temuto col ped.</td>
</tr>
<tr>
<td>Children’s Folk Tunes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite de danzas criollas</td>
<td>I</td>
<td>none</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>none</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>none</td>
</tr>
<tr>
<td></td>
<td>IV, m. 1</td>
<td>due pedali</td>
</tr>
<tr>
<td></td>
<td>V, mm. 55 - 68</td>
<td>six Ped. and *</td>
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</table>
APPENDIX B

CONSENT FORMS

June 15, 1999

Ms. Joanna Burnside
1409 South 26th Avenue
Hattiesburg, MS 39402

Dear Ms. Burnside:

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CM/mf
April 13, 2000

Ms. Joanna Burnside
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RE: Music of Alberto Ginastera
SUITE DE DANZAS CRIOLLAS, OP. 15
RONDO ON ARGENTINE CHILDREN'S FOLK TUNES
SONATA NO. 1, Op. 22

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VITA

Joanna Tuley Burnside was born on June 30, 1960, in Campbellsville, Kentucky. In 1988, she received the degree of Bachelor of Music from the University of Southern Mississippi. In 1990, she received the degree of Master of Music from the University of Southern Mississippi.

Her teaching experience has included a private piano studio and adjunct work in class piano, theory and music education for elementary teachers at the University of Southern Mississippi. She has been employed since 1997 at Mississippi Gulf Coast Community College in Perkinston, Mississippi. In August 2000, she will receive the degree of Doctor of Musical Arts from Louisiana State University.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Joanna Tuley Burnside

Major Field: Music

Title of Dissertation: Use of Pedal in Selected Piano Music of Alberto Ginastera

Approved:

Michael Gurt
Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

William Smith

John D. Miller

Renee Raheem

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Date of Examination:

May 2, 2000