

# **Transcriptions for the classical guitar: technical and musical solutions for the interpretation of selected works by Claude Debussy and Maurice Ravel**

*Transcrições para violão: soluções técnico-musicais para interpretação de obras selecionadas de Claude Debussy e Maurice Ravel*

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## **ABSTRACT**

The art of transcription is directly associated to the guitar and its development. This dissertation presents and discuss a perspective of the history of transcription for the guitar, starting at the middle of the nineteenth century. The figure of Franz Liszt, one of the most important transcribers (for the piano) in the history of music, provides a parallel for comparison and reference.

This dissertation contains my own twelve transcriptions of selected works by Maurice Ravel and Claude Debussy. The process of transcription was conducted following the theoretical and artistical elements identified after the analysis of two historical transcriptions:

- - *Siete Canciones Populares Españolas* – original work by Manuel de Falla for piano and voice, transcribed for guitar and voice by Miguel Llobet
- - *Venetian Gondola Song* – original work by Felix Mendelssohn for piano (book I from the *Songs without words*, op. 19), transcribed for guitar by Francisco Tárrega

The book *Guidelines for Style Analysis*, by Jan LARUE was the methodological guide for the musical analysis. The analytical comments are restrained to their relationship with the processes of transcription.

The transcriptions are analyzed in order to address the problem that each one involves. The “musical fidelity” is the main focus of this work, namely the realization of musical elements and aesthetic idea of the original work on its new instrument: the guitar. The search for an idiomatic transcription and its reverberations on the end result is presented and discussed.