

AGUSTÍN BARRIOS MANGORE´

THREE PARAGUAYAN DANCES

Danza Paraguaya Jha Che Valle London Carapé

For Solo Guitar

Edited by Richard D. Stover



NOTES ON THE DANZA PARAGUAYA OF BARRIOS MANGORE

For solo guitar five distinct versions of the *Danza Paraguaya* have been collected – 4 in manuscript and 1 transcribed from the 78 rpm record No. 203 on the Argentine/Odeon label. Also included in this analysis is a version arranged by Barrios for 2 guitars.

VERSION No. 1

from the DiGiorgio collection, pp. 12-13; in 6/8; this is the only version where the melody in section A (measures 1 through 16) is not harmonized by the addition of a lower note on the 2nd string. It is my belief that this was the earliest version of the piece and is therefore “less complex”. However, it must be noted that a certain advantage is obtained in playing section A as it appears in this version because it is possible to employ a supported stroke in the melody, something which is impossible in all the other treatments. Also, since we know that Mangore used metal 1st and 2nd strings (with an ingenious minute piece of rubber eraser threaded onto each string and slid down almost flush to the bridge, functioning as a kind of sordina, effectively eliminating the “twang” associated with metal strings), his treble voices undoubtedly sounded very strong and distinct, a factor which would have enabled him to achieve louder levels without the use of supporting.

In section B (measures 17 through 32), there is in measure 21 what will be called a “diatonic” treatment of the melody (i.e., g-b on strings 1 and 2 alternating between a-f-sharp). But in measure 23 the same melodic/intervallic alternation is “chromatic” (i.e., f-sharp-d on 1st and 2nd strings alternating with g-sharp-e-sharp). It is possible that both were meant to be *chromatic* (since the left hand fingering in measure 23 is incorrect and potentially confusing – perhaps a sharp was omitted in front of the a? This would not surprise me as the DiGiorgio collection is unfortunately riddled with mistakes due to the fact that Barrios left Brazil in 1931 never to return and thus it is my belief that the pieces in this collection were never scrupulously proof-read, being published posthumously). It must be mentioned that the Argentine virtuoso Eduardo Falu has recorded this piece and plays the measures in question chromatically (on Phillips No. 6347043 *Canto al Sueno Americano*). Also, it is my personal opinion that the chromatic treatment sounds more “folkloric”. However, obviously Barrios played it both ways as is apparent from other versions.

In section C measure 44 the scale starts on a-sharp with a simultaneous F-sharp in the bass, creating a strong feeling of dominant. I personally prefer this treatment more than any of the others (and Mangore did create quite a variety of ideas in this passage). The overall form of version No. 1 is A B A C A and it is written in 3 voices (which like version 2 and 5 seems to be preferred for a greater clarity in understanding the piece musically). The Paraguayan guitarist/Barrios-scholar Sila Godoy edited this exact version in 1954 in the Argentine editorial Mundo Guarani. However, I have a tape of Godoy performing the piece and what he plays is more-or-less closest to version No. 4 of this analysis.

VERSION No. 2

collected by this writer in San Jose, Costa Rica. As far as I know, this version is unknown till now. Written in 1938 for Walter Bolandi, it contains some novel ideas in measures 14, 19, 20, 22, 26, 27, 28, 30, 31, 32, 35, 36-38 (bass line), 43-49. Written in 3/4 utilizing 3 voice approach. Overall form is A B C A.

VERSION No. 3

this version has been collected in 4 different source-copies. It is believed that this version was left in Caracas, Venezuela in 1932. Alirio Diaz plays this version and has published it (Zanibon, 1974). This version seems to be the most widely diffused of all, one copy coming from Juan Ruano in Barcelona. Written in 3/4 utilizing 2 voices. Novel ideas appear in measures 22, 28, and 44-45. Overall form is A B C A.

VERSION No. 4

collected in El Salvador, but according to sources brought there by the Paraguayan harpist Gumersindo Ayala c. 1949. Written in 2 voices in 3/8. It is perhaps of all the six versions considered the most consistently “dif-

VERSION No. 4 (Cont'd)

ferent", with novel ideas occurring in measures 4, 13 (a harmonic change making ii7 a diminished 7th), 18-19-20, 22, 25-26-27-28, 30-31-32, 35-36-37-38-39-40, 43-44-45-46. Overall form is A B A C A.

VERSION No. 5

transcribed from record No. 203 on Arg./Odeon label. Written out in 3/4 utilizing 3 voices. Novel ideas appear in measures 4, 21-22-23, (where unmistakably Mangore employed the chromatic approach albeit different melody, i.e., d-b to c-sharp-a-sharp in measures 21 and f-sharp-d to e-sharp-c-sharp in measure 23), 27-28-29-30, 43. Overall form is A B A C A B A B A.

VERSION No. 6

collected in El Salvador, written in 1943 for guitar duet. It is written in 2 voices in 3/8. Since it is created for 2 separate guitarists, the concepts in this version are markedly different from all the others. In general, greater separation is seen between melody and accompaniment. Measures 21 and 23 both diatonically treated. Measures 44 through 47 exhibit interesting variation of melody. A B A C A form. This is published by Belwin-Mills Publishing Corp., edition No. SI 159.

In measure No. 46 the descending passage in the top voice is identical for all versions except No. 4. When I play the *Danza Paraguaya* I mix up ideas from almost every version. I play section A both ways – simple and harmonized (meaning the melody). As stated above, in section B measures 21 and 23 I prefer to play chromatically and I use both the ideas expressed in version No. 1 as well as No. 5.

Since every version examined here sprung from the astoundingly creative mind of Barrios, no one version is the "correct" version. Undoubtedly even more versions of the piece exist and will surface in time (of this I am certain). We all may develop our preferences, and by providing variations from all 6 versions it is possible for the guitarist wishing to perform the piece to make up his own eclectic version.

Of the hundreds of pieces that Barrios Mangore created, the DANZA PARAGUAYA is one of his most popular. In addition to a number of previously published versions, Barrios also left several unpublished versions (usually written out by Barrios for a student or admirer.

Richard Stover

Acknowledgements

The music in these dances was collected during two trips of Central America, in particular El Salvador and Costa Rica. Most of the music was obtained from those people who knew Agustín Barrios Mangoré, and space does not permit a thorough listing of all the names of those who helped me in my work. However, I feel a special debt of gratitude to Lois, Dwight, Rebecca, and David Stover; Dr. John Marcum of Merrill College, UCSC; Roger Emanuels; Raymundo Barrera and family; Dr. Antonio Carballo; José Cándido Morales; Rubén Urquilla; Julio and René Cortés Andrino; Ron Freshman; Carlos Payet; Juan de Dios Trejos and family; Julia Martinez de Rodriguez; Dr. Edgar Cabezas and family; and the Guitar Foundation of America.

Danza Paraguaya

AGUSTÍN BARRIOS MANGORÉ

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(A) 4
 (5) 4
 (10) 4
 (15) 4
 (20) 4
 (25) 4
 (30) 4

C7
 C2
 1/2 C2

Variation No. 1 (Meas. 18 - 32)

Musical score for Variation No. 1 (Meas. 18 - 32). The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff shows the beginning of the variation with a melodic line and a bass line. The second staff includes fingerings (2, 1, 5, 2, 3) and a 7/8 time signature change. The third staff includes a circled measure number 10 and a note marked with a circled 4. The fourth staff includes a circled measure number 15 and a note marked with a circled 3. A 'horns' section is indicated at the 7th fret in the third staff.

Variation No. 2 (Meas. 18 - 32)

Musical score for Variation No. 2 (Meas. 18 - 32). The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff shows the beginning of the variation with a melodic line and a bass line. The second staff includes fingerings (2, 5, 2, 2) and a 7/8 time signature change. The third staff includes a circled measure number 10 and a note marked with a circled 4. The fourth staff includes a circled measure number 15 and a note marked with a circled 4. A 'horns' section is indicated at the 7th fret in the first staff.

Variation No. 3 (Meas. 18 - 32)

1/2 C7

harm 12

10

15

Variation No. 4 (Meas. 18 - 32)

1/2 C7

10

15

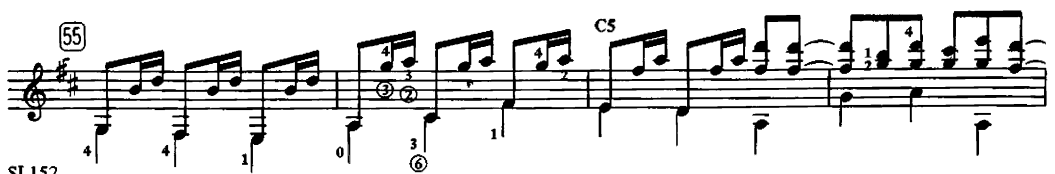
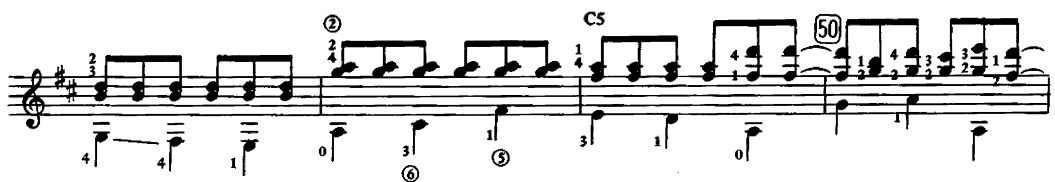
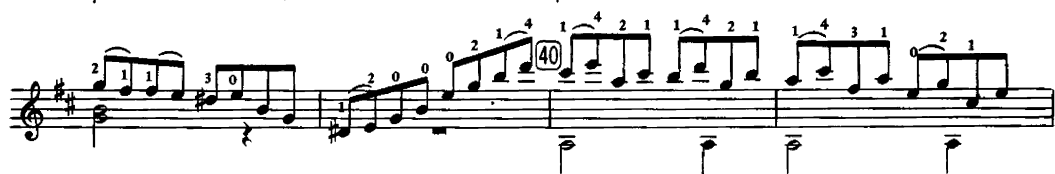
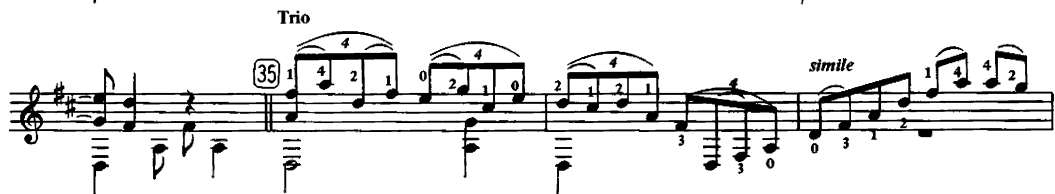
SECTION C VARIATIONS

Variation No. 1 (Meas. 52 - 66)

Variation No. 2 (Meas. 52 - 66)

Variation No. 3 (Meas. 62 - 66) Additional variations for Part C

Variation No. 4 (Measures 62 - 66) Additional variations for Part C



60

65 $\frac{1}{2}C5$ C2

70 $\frac{2}{4}$ C5

75

80 C5

Trio 4 85 simile 3 0

90 $\frac{1}{2}C7$

London Carapé

(Danza Paraguaya No. 3)

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Allegretto gracioso

⑤ = G
⑥ = D

$\frac{1}{2}C7$

⑤

②

⑩

C3

$\frac{1}{2}C7$

C10

⑮

C7

⑳

㉕

C5

pizzicato -

30 C5

35 C5

40

45

50

55

60 C7 C12 Fine

rall.

Detailed description: This musical score is for guitar, spanning measures 30 to 60. It is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 30 is marked with a circled '30' and 'C5'. Measure 35 is marked with a circled '35' and 'C5'. Measure 40 is marked with a circled '40'. Measure 45 is marked with a circled '45'. Measure 50 is marked with a circled '50'. Measure 55 is marked with a circled '55'. Measure 60 is marked with a circled '60', 'C7', and 'C12'. The score concludes with the word 'Fine'. A 'rall.' marking is present below measure 60. Fingering numbers (1-4) are indicated throughout the score. A dashed line is present under the first staff.