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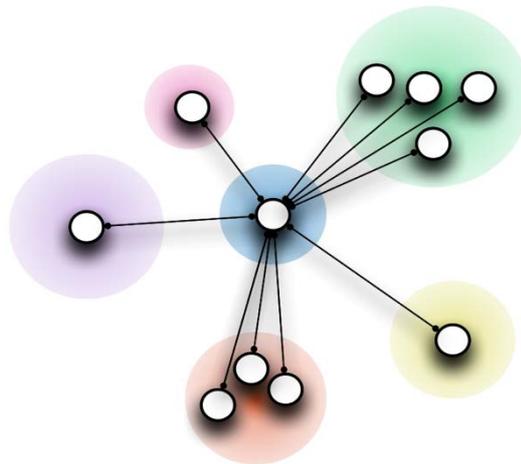
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# Improvisation and the Guitar



**IGRC Conference, Hong Kong, July 2019**

Hosted by the Hong Kong Academy for Performing Arts

**INTERNATIONAL  
GUITAR  
RESEARCH  
CENTRE**



**UNIVERSITY OF  
SURREY**

## Welcome

It gives us enormous pleasure to welcome you to Hong Kong for the IGRC Conference 2019. This year, our theme is Improvisation. The conference committee was overwhelmed by the number and range of proposals that we received, this made selection very difficult. I hope you'll agree that the final programme, outlined in this booklet, represents some of the very best work currently being done in the field of guitar research.

We are especially excited to be sharing the week with two other major guitar events, the International Guitar Forum and the Hong Kong Altamira Guitar Symposium. We are very grateful for the support given to us by The Hong Kong Academy for Performing Arts, who are hosting the event, and the Altamira Foundation, who have provided a 50% discount to IGRC delegates for Symposium Concerts. In particular, I would like to thank Professor Adrian Walter and his administration executive Alice Leung for all their help in setting everything up for the conference.

If you have any queries, please do not hesitate to contact any member of the conference committee, who will be pleased to help.

Wishing you a very warm welcome to Hong Kong,

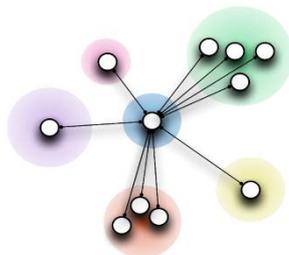
Steve Goss and Milton Mermikides



## Conference Committee

Professor Steve Goss	Director of the IGRC, University of Surrey, UK
Professor Adrian Walter	Director of the HKAPA, Hong Kong
Dr Milton Mermikides	Deputy Director of the IGRC, University of Surrey, UK
Dr Jonathan Leathwood	University of Denver, CO, USA
Dr Stanley Yates	Austin Peay State University, TN, USA

# Improvisation & The Guitar



## IGRC Conference, Hong Kong July 2019



UNIVERSITY OF  
**SURREY**

## Overview

	14 <sup>th</sup> July 2019 (Sunday)	15 <sup>th</sup> July 2019 (Monday)
9.00am-10.30am	9.00am Vladimir Ibarra 9.45am Kenneth Kam	9.00am Paulo Oliveira 9.45am Rich Perks
Break		
11.00am-12.30pm/1.15pm	11.00am Ken Murray 11.45am David Cotter 12.30pm Greg Stott	11.00am John McGrath 11.30am Marc Estibeiro <b>12.00nn Milton Mermikides 1</b>
Lunch		
2.30pm-4.30pm	<b>2.30pm Jonathan Leathwood, Stanley Yates &amp; Stephen Goss</b>	<b>2.30pm Clive Brown &amp; Neal Peres da Costa</b>
Break		
5.00pm-6.30pm/7.00pm	5.00pm Sophie Marcheff 5.30pm Eric Johns 6.00pm Hippocrates Cheng	5.00pm Kate Lewis 5.30pm Tom Williams 6.00pm Amy Brandon

	16 <sup>th</sup> July 2019 (Tuesday)	17 <sup>th</sup> July 2019 (Wednesday)
9.00am-10.30am	9.00am Andreas Aase 9.45am Joel Bell	9.00am Ari van Vilet 9.45am Neil Caulkins
Break		
11.00am-12.30pm/1.15pm	11.00am Bill Thompson <b>11.45am Pierre Bibault</b>	11.00am Francesco Teopini 11.30am Piotr Bąk 12.00nn Milton Mermikides 2
Lunch		
2.30pm-4.30pm	2.30pm Clive Brown & Neal Peres da Costa (International Guitar Forum)	

## Schedule, Lecture Titles, and Affiliations

**14<sup>th</sup> July 2019 (Sunday)**

### **Session 1: Lecture-recitals – Chair: Steve Goss**

- 9.00am Vladimir Ibarra Universidad Nacional Autónoma de México (*page 10*)  
*The interpreter as co-creator: open forms and improvisation systems in "Del Crepúsculo" – Fantasía ("On Twilight" – Fantasy) No.1 Op.12 by Ernesto Garcia de Leon.*
- 9.45am Kenneth Kam Eastman School of Music (*11*)  
*The Evolution of Walton's Five Bagatelles*
- 10.30am Break**

### **Session 2: Lecture-recitals – Chair: John McGrath**

- 11.00am Ken Murray University of Melbourne (*12*)  
*In the loop? Classical guitar and new technology*
- 11.45am David Cotter University of Cambridge, UK (*13*)  
*New Work for Classical Guitar & Live Electronics with Dynamic VR Score: Structuring improvisation in a three-dimensional virtual environment*
- 12.30pm Greg Stott The Australian National University (*14*)  
*Beyond the Echo Chamber – A Rhythmic Praxis for Guitar*
- 1.15pm Lunch**

### Session 3: Keynote Panel – Chair: Milton Mermikides

2.30pm Jonathan Leathwood University of Denver, CO (*page 15*)  
Stanley Yates Austin Peay University, TN  
Stephen Goss IGRC, University of Surrey, UK

*Improvisation as a Way of Knowing: Towards a new pedagogy of notated repertoire*

**4.30pm Break**

### Session 4: Papers – Chair: Ken Murray

5.00pm Sophie Marcheff University of Melbourne (*17*)

*“Anything that plinks just isn’t classical:” Early Critical Reception of the Classical Guitar in Australia, 1968-1980.*

5.30pm Eric Johns University of California, Riverside (*18*)

*Jazz al tango: Stylistic Shifts in Late-Golden-Age Tango Guitar.*

6.00pm Hippocrates Cheng The Hong Kong Academy for Performing Arts (*19*)

*Exploring Hong Kong composers’ contemporary guitar music inspired by the Eastern-western mixed aesthetics.*

## 15<sup>th</sup> July 2019 (Monday)

### Session 5: Lecture-recitals – Chair: Kate Lewis

9.00am Paulo Oliveira Belmont University, Nashville, TN (page 20)

*Incorporating the practice of jazz improvisation in the technical routine of classical guitarists*

9.45am Rich Perks University of Kent and Institute of Contemporary Music Performance (21)

*The Expansion of Improvisatory Techniques and Sound-Palette Specific to the Fretless Electric Guitar*

**10.30am Break**

### Session 6: Papers – Chair: Jonathan Leathwood

11.00am John McGrath IGRC, University of Surrey, UK (22)

*Ghost Guitars in the Machine: The Affordance and Philosophy of Loops in Live Improvised Performance*

11.30am Marc Estibeiro Staffordshire University, UK (23)

*Improvising with electronics: encouraging classical guitarists to reframe and explore the natural sound of the guitar through the use of digital instruments.*

12.00pm Milton Mermikides IGRC, University of Surrey, UK (24)

Keynote Paper:

*Plucked from thin air: Guitar improvisation as the intersection of composition, performance and cognition.*

**1.00pm Lunch**

**Session 7: Keynote Lecture-recital – Chair: Steve Goss**

2.30pm Clive Brown University of Leeds (*page 25*)  
Neal Peres Da Costa University of Sydney

*Beethoven and the Viennese Style*

**4.30pm Break**

**Session 8: Papers – Chair: Milton Mermikides**

5.00pm Kate Lewis Brunel University, UK (*27*)

*Stand By Your Man: Les Paul, Mary Ford and the Guitar in Mainstream Popular Music.*

5.30pm Tom Williams Academy of Contemporary Music, Guildford (*28*)

*Strategy Based Improvisation in Jazz Guitar– Post Vocabulary Approaches to improvisation Analysis, Practice, and Pedagogy*

6.00pm Amy Brandon Dalhousie University, Canada (*29*)

*Perceptuomotor encoding of complex movements and the feedforward process of jazz guitar improvisation (Paper read in absentia)*

**16<sup>th</sup> July 2019 (Tuesday)**

**Session 9: Lecture-recitals – Chair Bill Thompson**

- 9.00am    Andreas Aase                    Nord University, Levanger, Norway (*page 30*)  
  
*Can pieces of dance tunes from Nordic folk music, organized according to principles from jazz, provide source material for building an improvisation language?*
- 9.45am    Joel Bell                                Brunel University , UK (*31*)  
  
*Trust, Perception and Nuance in Improvisation*
- 10.30am                                    Break**

**Session 10: Lecture-recitals – Chair: Steve Goss**

- 11.00am    Bill Thompson                    IGRC, University of Surrey, UK (*32*)  
  
*Mongrel Practice: Improvisation and the Moog guitar as Found Object*

**The Sabrina Vlaskalic Prize Lecture-recital**

- 11.45am    Pierre Bibault                    Brussels Royal Conservatory (*33*)  
  
*The Place of Improvisation in Contemporary Music for Guitar*
- 12.30am                                    Lunch**

**The International Guitar Forum Starts at 2.30pm with a presentation by Clive Brown and Neal Peres da Costa - "Chamber Music in Early 19th Century Vienna"**

- 7.00pm                                    Hong Kong Altamira Guitar Symposium  
Cocktail Reception

## 17<sup>th</sup> July 2019 (Wednesday)

### Session 11: Lecture-recitals – Chair: Jonathan Leathwood

- 9.00am Ari van Vilet Cumuli foundation, The Netherlands (page 35)  
*Napoléon Coste: Guitarist in Paris*
- 9.45am Neil Caulkins Unaffiliated Scholar (36)  
*Resurrecting The Improvised Prelude Using Early Nineteenth-Century Guitar Methods*
- 10.30am Break**

### Session 12: Papers – Chair: Ken Murray

- 11.00am Francesco Teopini Hong Kong Baptist University (37)  
*Elusive Allusions in Giuliani's Le Rossiniere: The Case of Op. 123*
- 11.30am Piotr Bąk Academy of Performing Arts, Prague (38)  
*Bohemian Baroque lute music from a guitarist's perspective*
- 12.00pm Milton Mermikides IGRC, University of Surrey, UK (39)  
*Music, seen: Visual representations of musical rhythm, harmony and structure*
- 12.30pm Lunch**

## Abstracts and Biographies

**Vladimir Ibarra**

Universidad Nacional Autónoma de México

*The interpreter as co-creator: open forms and improvisation systems in "Del Crepúsculo" – Fantasía ("On Twilight" – Fantasy) No.1 Op.12 by Ernesto Garcia de Leon.*

### Abstract

Within the framework of a composition whose form is open to improvisation, the performer becomes co-author when the person finishes developing it in real time during a concert. This type of work is required in *Del Crepúsculo*-Fantasy No. 1 Op. 12 (1979-82) for eight-string guitar by Ernesto Garcia de León (Veracruz, Mexico, 1952). This work evokes a tropical storm that is attenuated by the twilight, "the hour in which ancestral memories and ghosts awaken". It combines the conventional musical notation with sections of guided improvisation, in which the performer has the task of completing the work making decisions from the programmatic and sound scheme indicated by the composer. A proposal of interpretation of the analyzed musical piece will be presented in order to exemplify the way in which, using the musical and non-musical elements of a musical work that explores the resource of improvisation, an interpreter can assimilate the ideas of the composer and become his co-creator.

### Biography

Originally from Leon, Guanajuato, Mexico, he is known for the diffusion of solo guitar music from the 20th and 21st Century. Motivated to expand his expressive and instrumental resources, he has ventured into the interpretation of eight and ten string guitars, in addition to playing the electric guitar and related instruments in the field of contemporary chamber music. Sample of them are his presentations with the works of composers such as Crumb, Romitelli, Maderna, Ohana, Goss, Henze, Riley, Saunders, Czernowin, among others. Ibarra study in the chair of the teacher Juan Carlos Laguna and the tutoring of the doctors Alejandro Escuer and Jesus Herrera. He is currently studying for a Doctorate in Music at the National Autonomous University of Mexico under the guidance of Dr. Iracema de Andrade.



*The Evolution of Walton's Five Bagatelles***Abstract**

The distinguished British composer, William Walton wrote numerous beloved orchestral works including *Façade*, the *Belshazzar's Feast*, the Viola Concerto and the First and Second Symphonies. His first work involving the guitar, the song cycle *Anon. in Love*, was composed for tenor Peter Pears and guitarist Julian Bream in 1960. He wrote his only solo guitar work in 1972, *Five Bagatelles*, which he dedicated to the composer Malcolm Arnold, and was premiered by Bream in the same year.

Walton admitted that he had never thought of writing for the guitar, but was encouraged to do so by Bream. Bream even provided a chart which would explain what the guitar could do to assist Walton in his composing. There is also evidence to reveal Arnold's help in composing this work.

In the lecture-recital, an analysis of Walton's guitar writing will be carried out through study and comparison with *Anon. in Love* (1959), *Capriccio Burlesco* (1968), *Scapino: A Comedy Overture* (1940), and his two symphonies.

Through correspondence with Michael Donley, the scholar who wrote in detail about this work in *Classical Guitar Magazine* back in 1990, and worked closely in person with Bream, the evolving nature of this composition, and some interesting facts are now unmasked.

With the permission from the William Walton Trust, I will share selected pages of Arnold's original manuscript. I was fortunate to reach Bream to ask questions about the manuscript he possessed. Finally, I will play Bagatelle IV in the original key and the revised Bagatelle V arrangement.

**Biography**

Kenneth is currently pursuing the Doctor of Musical Arts degree at the Eastman School of Music where he studies with Prof. Nicholas Goluses and serves as his teaching assistant teaching undergraduates, graduate fretboard harmony, history and literature of guitar, guitar pedagogy and seminar in guitar studies. He is also pursuing the Master of Music in Early Music - Emphasis in Historical Plucked Instruments, the lute and the Baroque guitar, under Prof. Paul O'Dette's guidance.

As an active performer, Kenneth has been heard in Beijing, Malaysia, Germany, Austria, Czech Republic and Mexico. In 2017, Kenneth performed the U.S. premier of "*Hachiko*" written by Fabrizio Ferraro with the Queensboro Symphony Orchestra in New York City. In 2018, Omar Rojas wrote a solo guitar piece, "*KAM(?)*", and a piece for guitar and percussion, "*OME*", both dedicated to Kenneth.

As a researcher, Kenneth has presented lectures at Southeastern Oklahoma State University, University of Wisconsin-Stout, the 3rd Altamira Hong Kong International Guitar Symposium at Hong Kong Academy for Performing Arts, Hong Kong International Guitar Forum, College Music Society and Guitar Foundation of America. Kenneth is on the guitar faculty at the Eastman Community Music School, Eastman School of Music in Rochester, NY, where he teaches students of all ages. He is a member of the Hong Kong Guitar Ensemble and the Eastman School of Music Collegium Musicum. For more information, please visit [kennethkam.wordpress.com](http://kennethkam.wordpress.com).



*In the loop? Classical guitar and new technology*

**Abstract**

In recent years loop pedals have become ubiquitous in popular music. From jazz artists and pop stars to every busker in town, the loop pedal has played a part in reshaping to palette of sounds available to solo guitarists. In this paper I will explore the recent proliferation of the loop pedal in both popular and art music contexts. Implications for the use of loop pedals with the solo classical guitar will be drawn with particular reference to the composition of my own *Loop Sonata* (2016).

**Biography**

Ken Murray has developed a singular path as a guitarist combining performance, composition, teaching and research. He has championed and recorded Spanish music from the early twentieth century, worked extensively with contemporary composers and has been active as a performer of Brazilian and South American musical styles. As a composer he has written a variety of works for guitar in solo and ensemble settings. He graduated PhD from the University of Melbourne, where he is Senior Lecturer and Head of Guitar at the Melbourne Conservatorium of Music.



**David Cotter**

University of Cambridge, UK

*New Work for Classical Guitar & Live Electronics with Dynamic VR Score:  
Structuring improvisation in a three-dimensional virtual environment*

### **Abstract**

A lecture-recital featuring a new collaborative piece by David Cotter (classical guitar) and Jonathan Packham (composer, electronics). Taking ideas incipient in Packham's earlier *SECRET ANIMALS* (for cello & live electronics with HMD1 score), the piece explores the interface between physical and virtual realities in the context of classical guitar performance; principally through a semi-structured improvisational approach using instructional and notated material displayed in 3D space using the Oculus Rift system. This innovative method presents new challenges and possibilities for guitar performance, developing Berkowitz's "principles of virtual space-as-form" and exploring virtual environments as dynamic platforms for semi-structured improvisation.

Fragments of material appear and disappear in a panoramic field around the performer, forcing embodied decision-making and emphasising gestural content. The piece's live electronic component utilises the Constellation tracking system in the Oculus Rift, transforming real-time positioning data (using Max/MSP & Jitter) into an ambient soundscape over which the performer improvises. Similarly, virtual guitar strings may be activated through head movement, with the monitoring of velocity controlling the intensity of these attacks. Movement thus decides content (ie. the fragment of material the performer is looking at), but also context (ie. the process of reading the panoramic score affects the live electronics).

### **Biography**

David Thomas Cotter is currently reading for his PhD in Music in the Faculty of Music at the University of Cambridge, under the supervision of Professor John Rink. His thesis (Collaborative Creativity in Classical Guitar Performance: 'Reassessing the Role of Accompanist') comprises researching the performance practice of classical guitar accompaniment from 1800 to the present day, compiling a database of published repertoire, identifying how the instrument's unique affordances and characteristics possess suitability for accompaniment, and exploring how embodied, musical and visual performative devices, both existing and innovative, can convey aesthetic intentions.



David completed his MPhil in Music Studies at the University of Cambridge (2017-18), and obtained a BA in Music (1st Class Honours) at the University of Durham (2013-16). Passionate about ensemble performance, David frequently collaborates across Europe with cellists, choirs, clarinetists, composers, flautists, guitarists, guitar orchestras, harpists, percussionists, pianists, recorder players, singers, and violinists. Recent engagements have included performing Mario Castelnuovo-Tedesco's *Romancero Gitano* with The Choir of Gonville & Caius College throughout Norfolk, co-organising "The Classical Musician in the 21st Century" conference at the University of Cambridge, and giving the world premiere of the first piece for classical guitar and VR headset, at the University of Oxford. Upcoming performances with The Choir of Sidney Sussex College include touring Malaysia, Singapore, and Spain. He is Academic Programme Manager for the Brescia Classical Guitar Symposium (Italy), a member of the Ismena Collective, and performs as one half of *Duo Palatino*.

**Abstract**

How does one's improvisational idiolect evolve? Often it is an organic evolution, reflecting influences, life experience and personality. While self-evaluation is always important in artistic development, for the creative-practice researcher this process of idiolect refinement requires thorough explication and auto-ethnographic reflection in the documentation and evaluation of personal methodologies. My own research journey led to exploring the abstraction possibilities of drum-set vocabulary and methodologies for use in guitar composition and improvisation.

The present-day guitarist draws their inspiration and vocabulary from nearly a century of guitar recordings. In the modern era of unprecedented access to information and specific genre-based instruction perhaps it is easier than ever to become ensconced in the guitar "echo chamber". In seeking further inspiration, many have drawn inspiration from instrumentalists other than guitarists. This inspiration may be broad musical engagement but can also be specific vocabulary and devices. Django Reinhardt was influenced by Armstrong and Ellington as well as by guitarists Eddie Lang and Joe Venuti. Pat Metheny cited Montgomery's *Smokin' at the Half Note* as a major influence but was also inspired by saxophonist Ornette Coleman (among other non-guitarists) and Allan Holdsworth was notable for eschewing guitar tropes and clichés, drawing inspiration from saxophonist John Coltrane.

In this lecture recital I perform recent works and give an overview of my *Procedural & Representational Abstraction* methodologies arising from my research, in particular their application to drumming concepts to generate new vocabulary for guitar composition and improvisation.

**Biography**

Greg Stott is a PhD candidate at the Australian National University and teaches performance and theory subjects in the ANU Jazz program. He has been a featured performer at numerous events including the New Zealand International Jazz & Blues Festival, the Sydney Olympics Festival, the Adelaide Cabaret Festival, the National Folk festival and a number of international sporting events. He has also played for Australian Prime Ministers and foreign dignitaries, performed original compositions for ABC FM, broadcast nationally and worked as Musical Director and composer for independent Australian film, *The Competition*.



Greg performs regularly with many of Australia's top jazz musicians and has two albums due for release later in 2019, including some works associated with his PhD.

**Jonathan Leathwood**      University of Denver, CO  
**Stanley Yates**            Austin Peay University, TN  
**Stephen Goss**              IGRC, University of Surrey, UK

*Improvisation as a Way of Knowing: Towards a new pedagogy of notated repertoire*

## Abstract

Conventional approaches to understanding, performing, and teaching composed art music are often restricted to a narrow path that depends entirely on the notated score. This path subjects the music to a dissection, *post mortem*, whose materials are the given facts of the work, and whose tools are our ability to discover and label therein a series of rational objects.

While such an approach is not without its benefits, we will propose a more organic tool that can help us move beyond the purely analytical and put student creativity at the heart of musical understanding: improvisation.

Improvisation as a concept goes far beyond “soloing” over a chord progression. Current research into musical cognition suggests that improvisation is best defined as a “way of knowing.” On this view, performing memorized music and improvising constitute different ways of interacting with an instrument and manipulating musical knowledge. By switching flexibly among various “ways of knowing,” we arrive at a deeper understanding of composed pieces.

In this presentation we will demonstrate a series of practical approaches, from the 18th century to the present day. We will show how musicians in the baroque and classical periods trained with complete formal units, and how improvisation can inform present-day preoccupations, from memorizing pieces in autonomous atonal languages to collaborating with composers on new works.

## Biographies

**Stephen Goss’s** music receives hundreds of performances worldwide each year. It has been recorded on over 75 CDs by more than a dozen record labels, including EMI, Decca, Telarc, Virgin Classics, Naxos, and Deutsche Grammophon. His output embraces multiple genres: orchestral and choral works, chamber music, and solo pieces. In many of his compositions, contrasting styles are juxtaposed through abrupt changes of gear.

He has been commissioned by many of the world’s most celebrated musicians (John Williams, Ian Bostridge, Mikhail Pletnev) and leading orchestras (Royal Philharmonic Orchestra, Russian National Orchestra, China National Symphony Orchestra, Barcelona Symphony Orchestra).

Steve is Chair of Composition at the University of Surrey, UK and Professor of Guitar at the Royal Academy of Music, London.



**Jonathan Leathwood** teaches guitar, music analysis and the Alexander Technique at the University of Denver's Lamont School of Music, where he is Associate Teaching Professor and chair of the guitar program.

As a recitalist, Jonathan has appeared at the Leo Brouwer Festival in Brazil, the Wigmore Hall, the Cheltenham Festival, the D-Marin Festival in Turkey, and many other venues in Europe and both American continents. *The Musical Times* of London has written of his "remarkable talent and singular artistry"; Fabio Zanon wrote in *Violão Intercambio* that "he has to be seen to be believed," while *Classical Guitar* has called him "a genius." Equally known as a collaborator with both performers and composers, Jonathan Leathwood has recorded two albums with the legendary flutist William Bennett, and recorded and broadcast with cellists Rohan de Saram and Steven Isserlis. His commissions from composers such as Param Vir, Stephen Goss, Robert Keeley and Chris Malloy have pushed the boundaries of both six- and ten-string guitars. His recordings of Goss, Dodgson, Malloy and Keeley are available on the Cadenza and NMC labels.



**Stanley Yates** is a British guitarist now a resident citizen of the United States. A past prize-winner in several international guitar competitions, he has performed in Europe, North America, South America, Western Asia and Australia. He has been the dedicatee of compositions by such notable guitarist-composers as John Duarte, Angelo Gilardino, Stepan Rak, Atanas Ourkouzounov, Mark Delpriora, and Mark Houghton. His guitar-related scholarly articles dealing with such topics as Bach interpretation and Villa-Lobos manuscript sources have been published in ten languages. He is Professor of Music and Director of Guitar Studies at Austin Peay State University.



*“Anything that plinks just isn’t classical:” Early Critical Reception of the Classical Guitar in Australia, 1968-1980.*

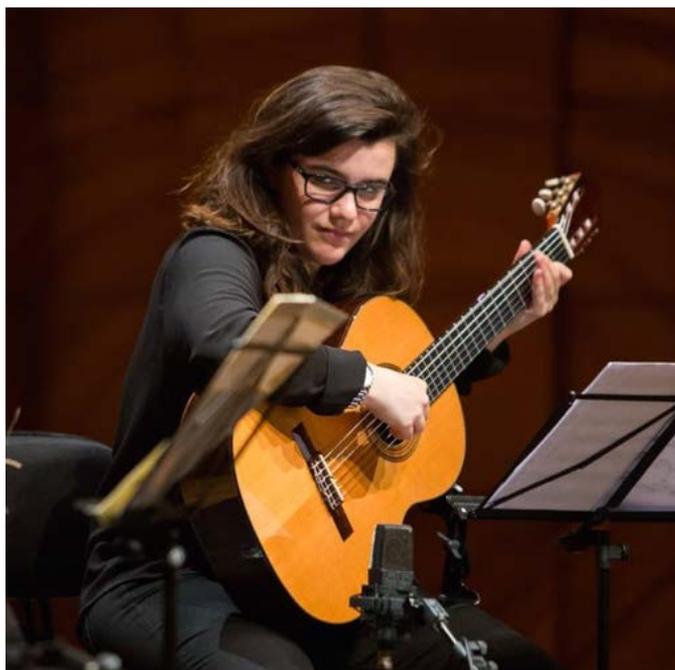
### **Abstract**

This paper explores the emergence of classical guitar in Australia, especially focusing on early guitar societies. Explored issues include defining the “classical” guitar, accounting for critics’ apprehension to the term and reluctance to accept the instrument in classical music and questions where (or if) the instrument and its repertoire belongs in the larger field of classical music, considered both within and outside the realm of arts criticism. The paper traces the shifting status of the “classical guitar” in Australian musical society from the foundation and early years of select guitar societies through to the eventual use of the guitar in contemporary classical composition. A particular focus will be on Melbourne critics Kenneth Hince and Felix Werder, and the response to these criticisms on the behalf of guitar society members and performers.

### **Biography**

Sophie Marcheff is a Melbourne-based performer, researcher and teacher, currently completing her Honours year in classical guitar performance at The University of Melbourne’s Melbourne Conservatorium of Music (MCM) under the tutelage of Dr. Ken Murray.

In recent years Sophie has performed increasingly with the MCM’s New Music Studio, which has involved working with composers such as Steven Mackey (US) and Stephen Goss (UK). In 2018 Sophie’s research focused on the emergence of electronic music in Australia in the late 1960s and early 1970s, and broader experimental music of the time. Paired with this research was Sophie’s performance of two rarely-heard Australian chamber works from the 1970s by Melbourne composers Keith Humble and Ian Bonighton in a concert entitled “Monuments,” which was held to mark the end of the Grainger Museums’ *Synthesizers: Sound of the Future* exhibition. In 2019 Sophie’s research focus has shifted to the guitar music of this era. This year has also seen Sophie’s debut performance with the Melbourne Symphony Orchestra in the second concert of the annual Metropolis New Music Festival.



**Abstract**

Contemporary tango guitar players often cite the stylistic influence the Argentine virtuoso Roberto Grela has had on modern tango guitar technique. However, little attention has been given to stylistic influence of jazz in Grela and other former jazz guitar players who performed during the late-Golden-Age of tango (roughly 1945–1955). Rather scholars and aficionados alike have focused on the influence of jazz in post-Golden Age tango (1955–) when musicians and composers, such as Horacio Salgán and Astor Piazzolla, included electric guitars in their ensembles. In this paper, I argue that jazz-turned-tango guitarists led a stylistic shift in tango performance, one often credited to musicians of the following generation.

Through stylistic analysis, I will demonstrate the often-overlooked influence of jazz on Golden-age tango guitar styles. I demonstrate an increased level of chromaticism as well as a shift in harmonic possibilities in the performance of tango. As this shift is performed in the context of quartets and quintets of nylonstring guitar ensembles, they lack the sonic signifier of the electric guitar employed by musicians of the post-Golden Age period. This timbral difference and tango history's tendency to invisibilize guitarists' in the genre has led scholars to overlook stylistic contributions made at the end of the Golden-Age.

**Biography**

Eric Johns is a PhD candidate in musicology at the University of California, Riverside under the guidance of Dr. Walter Aaron Clark. His research investigates the intertextual formation of music histories, with a focus on narrative formation and the ways in which hegemonic discourses inform, and are reinforced by, narratives of music history. In his dissertation project, *“Otra cosa es con la guitarra: Representation and Significance of the Guitar in Rioplatense Tango”*, he constructs a genealogy of tango histories and works towards understanding the processes behind the marginalization of the guitar and guitarists in those texts. His work aims to bridge musicology, cultural studies, critical race studies, history and the digital humanities. Eric has been the recipient of the Dean's Distinguished Fellowship (2014), the Manolito Pinazo Award (2017), the Anthony Ginter Award (2017), the Outstanding TA Award (2018), and a four-time recipient of the Gluck Fellowship of the Arts. Outside of his academic roles, Eric is a multi-instrumentalist and the host of the weekly radio program Radio Maldita.



## Hippocrates Cheng

The Hong Kong Academy for Performing Arts

*Exploring Hong Kong composers' contemporary guitar music inspired by the Eastern-western mixed aesthetics.*

### Abstract

I would like to discuss on several Hong Kong composers' contemporary guitar music inspired by Eastern-western mixed aesthetic aesthetics. The composition technique, use of timbre, motif shaping and development, orchestration and so on. I will compare those pieces to other guitar music written by Western composers in order to see the possible difference in their thinking and writing.

### Biography

Hippocrates Cheng graduated from the Hong Kong Baptist University where he studied Music Composition with Dr. Coleman. His compositions cover a broad spectrum, ranging from instrumental to scores for large-scale multimedia productions. His works have been performed around the world such as Vienna, Mexico, Macau and Shenzhen. In 2018, with the support from Hong Kong Jockey Club Music and Dance Fund's full scholarship, he finished his Master's degree in Music Composition at The Hong Kong Academy for Performing Arts with excellent performance. He studies with Prof. Mak and Dr. Cheung at the Academy.

He was the artistic director and composer of the first Academy Festival: School of Music multimedia production, 'The Cityscape'. 'The Cityscape' also awarded the School of Music prize for 'The best interdisciplinary project 2016-2017'. In 2018, he becomes artistic director and composer of the 'The Cityscape II', which includes three events: 'The City Art Exhibition', a collaborative artwork showcase by Academy student artists and Hong Kong artists; 'The CITYsoundSCAPE', a sound, visual and space experience; 'The Cityscape II', a music-drama multimedia performance.



Cheng is also a pianist and overtone singer. He was awarded an FTCL diploma in piano recital in 2016, and one of the winners of RTHK Young Music Makers 2017 with his overtone singing.

He is the founder, artistic director and composer of 'The World Music Ensemble (TWME)' which consists of different instrumentalists and singers from different music culture and background. Members include Chinese, Cantonese opera, Western, and different ethnic instruments musicians. TWME aims to promote different kinds of music such as Chinese classical, Cantonese Opera, Western classical and contemporary and especially 'world' music to the audience. TWME hopes to encourage the local art creation and keep giving concert and performance workshop to the general public.

*Incorporating the practice of jazz improvisation in the technical routine of classical guitarists***Abstract**

Considering that the practice of guitar technique and improvisation are often approached as two independent fields of study, my goal with this lecture recital is to present ideas about how to incorporate jazz improvisation vocabulary into the daily technical routine of a classical guitarist. The practice of scales and arpeggios can offer more than just technical refinement. This material can also serve as vocabulary for improvisation, and improve the understanding of the fretboard, from both a harmonic and melodic point of view. This knowledge is also beneficial for those who aspire to write arrangements for guitar. There are effective ways in which technical aspects can be combined with vocabulary for improvisation. The presentation will include a study of scales, arpeggios, pentatonics, chord voicings, and licks associated with the practice of technique, such as slurs, shifts, hand placement, polyphonic control, legato, and sound projection. In the first fifteen minutes I will perform some of my original arrangements that contain sections open for improvisation, which include works by Pat Metheny, Miles Davis, and Tom Jobim. In the following fifteen minutes I will give examples of the incorporation of jazz improvisation into the technical practice routine, and demonstrate how to develop an improvised solo using the concepts presented. The remaining five minutes will be used to answer questions from the audience.

**Biography**

Dr. Paulo Oliveira is an active soloist, chamber musician, arranger, and educator who is equally at ease in the classical, jazz, and commercial worlds. In 2017 he joined the guitar faculty at Belmont University, teaching applied guitar, group seminars, coaching ensembles, and performing with faculty ensembles. A native of São Paulo, Brazil, Oliveira has taught and performed in South America, Europe, and across the United States. Oliveira has won awards in competitions both in Brazil and the United States, including the Villa-Lobos Conservatory, Bruce Ekstrand Memorial Competition, Emerging Artists-Missouri, Souza Lima Conservatory, and Middle Tennessee State University Competition. He has been awarded full scholarships to attend prestigious international festivals, including the Aspen Music Festival and Campos do Jordão Winter Festival.



Oliveira has appeared with Missouri Symphony's Hot Summer Nights Pops Series. With the University of Missouri Concert Jazz Band, he performed and recorded with renowned musicians, including Christian McBride, Jimmy Greene, John Clayton, Randy Brecker, Sean Jones, and Mike Manieri. An avid chamber musician, he formed the Oliveira-Willett Duo with oboist Dan Willett in 2012. Together they have performed and taught across the United States, Brazil, and France. At Belmont Oliveira performs with Faculty Jazz Group and in duo with saxophonist Dr. Alex Graham.

Oliveira has appeared with Missouri Symphony's Hot Summer Nights Pops Series. With the University of Missouri Concert Jazz Band, he performed and recorded with renowned musicians, including Christian McBride, Jimmy Greene, John Clayton, Randy Brecker, Sean Jones, and Mike Manieri. An avid chamber musician, he formed the Oliveira-Willett Duo with oboist Dan Willett in 2012. Together they have performed and taught across the United States, Brazil, and France. At Belmont Oliveira performs with Faculty Jazz Group and in duo with saxophonist Dr. Alex Graham.

Oliveira received the Doctor of Musical Arts degree from the University of Colorado Boulder. He holds two master's degrees from University of Missouri Columbia, one in Jazz Performance and one in Classical Guitar. In Brazil he studied at Universidade Cruzeiro do Sul and Escola Municipal de Música de São Paulo.

*The Expansion of Improvisatory Techniques and Sound-Palette  
Specific to the Fretless Electric Guitar*

**Abstract**

The fretless electric guitar remains relatively unexplored due to its young age and ‘prepared’ nature, and it features increasingly in popular music and the neo-traditional music(s) of West-Asia. This research considers its use in broader, more contemporary, and eclectic settings – both as a solo instrument and within different ensembles – exploring extended performance techniques; including an engagement with technological augmentation (expressly the use of effects pedals, loops, E-bow etc.), to discern new timbres.

My personal approaches to improvisation using the fretless electric guitar have been informed by extensive performance experience, spanning a variety of ensembles, genres, and contexts, including: cross-cultural projects (predominantly with Middle-Eastern and West-Asian musicians); free-improvisation workshops (both leading and taking part); contemporary and popular music recording sessions; live electronic and technological enhancement within ensembles; the accommodation of improvisation within through-composition; and solo performance.

Drawing from my recently published article on this subject (*Music and Practice: vol. 4, New Perspectives on Technique and Practice*, April 2019), this lecture-recital will begin with a discussion of various performance techniques specific to the fretless electric guitar, as well as any discoveries of new techniques and sounds which have emerged from my personal practice. This will be followed by a solo, part-composed/part-improvised performance, demonstrating how such techniques and sounds might be used in a contemporary music context.

**Biography**

Dr. Rich Perks is a guitarist, composer, and academic based in London (UK). His research interests include the combination of composition with improvisation; cross-cultural collaborations; and the extended performance possibilities of the fretless electric guitar. He is a Lecturer in Music Performance at the University of Kent (UK), and a Lecturer in Popular Music at the Institute of Contemporary Music Performance (UK).



*Ghost Guitars in the Machine: The Affordance and Philosophy of Loops in Live Improvised Performance***Abstract**

What should we make of the recent trend towards the use of loops in live guitar improvisation? Technology plays a huge role in the development of new music. As the parameters are expanded, new technology inspires musical innovations; they may even be “imagined into existence” (Toynbee). With technological advancements, guitarists have attained the ability to manipulate time and musical event like never before. No longer do we require a complex and expensive Frippertronics rig to do so, instead looping and sampling has been democratised: available to the masses in the form of affordable looper, sampler and digital delay pedals. Such developments have had an enormous impact on the “affordance” (Gibson) of contemporary guitar players from Bill Frisell and Nels Cline to Dustin Wong and Noveller. For Middleton “[t]echnology and music technique, content and meaning generally develop together, dialectically” (1990, 90); while Negus further recognises the active role technology plays in the creation of new avenues for music: “[t]echnology has never been passive, neutral or natural. Music has for centuries been created through the interaction between ‘art’ and technology” (1992, 31). Beyond ambient soundscapes, “exact” repetition and doubling, guitarists now have the agency to glitch, stutter and slice their live performances and record / edit like Edison could never have imagined. Improvised live granular synthesis is now at our fingertips / feet. This paper aims to explore this trajectory through the practice of contemporary guitarists, offering an analytical and philosophical insight into its prevalence today through the lens of repetition theory.

**Biography**

John McGrath is an Irish guitarist, composer, author and lecturer based in London. His music explores the boundaries of the ancient and modern as traditional elements meet improvisation and experimental tendencies. His debut solo album for Crooked Stem Recordings, *Wake and Whisper* (out June 1st), deals with themes of place, repetition and memory while spanning American primitive guitar, avant-folk ensemble instrumentals, traditional Irish melody, and song.

McGrath grew up in a family that regularly engaged in folk sing-songs and was imbued with an open-minded attitude to myriad musical styles from an early age. As a teenager he played electric guitar in blues-rock and punk bands, largely self-taught himself various styles from jazz to country and honed his improvisation skills on regular professional gigs around Ireland. At 17 he met Irish guitarist Eric Roche who would be a lasting influence. He studied classical guitar with Redmond O’Toole at University and discovered a love for J.S. Bach. The music of Bill Frisell, John Martyn, Bert Jansch and John Fahey soon became favourites however, sparking a keen interest in solo guitar performance and composition. While relishing collaboration, performing on a single instrument has been his main focus ever since, as he continually searches for new sounds and textures.

McGrath has been interviewed / featured in *The Wire*, *Aquarium Drunkard*, *Burning Ambulance*, *The Skinny*, *Bido Lito!*, BBC Radio, Radio New Zealand, *Sideways through Sound*, and Sydney's *FBI* radio and has had his music synched on various television shows and sounded at Tate Modern and FACT. John has performed the UK premiere of Rhys Chatham's "Die Donnergotter" in addition to "Guitar Trio" alongside the composer. He has also performed with Dustin Wong, Sharon Gal, *Cavalier Song*, Howard Skempton and the aPAT Orchestra.



*Improvising with electronics: encouraging classical guitarists to reframe and explore the natural sound of the guitar through the use of digital instruments.*

**Abstract**

This paper presents a software environment which encourages classical guitarists to improvise with electronics. The differences between digital and acoustic instruments are considered, together with their contrasting traditions and performance practices. Issues of interface design are presented and factors which may encourage or inhibit classical guitarists from engaging with digital instruments are discussed. Various affordances and constraints which have an impact on engagement are considered. The paper proposes that models which exploit the existing skillsets and performance practices of classical guitarists are most likely to be successful, whereas models which rely too heavily on external controllers and interfaces can discourage engagement and improvisation. Furthermore, digital instruments which process live inputs in real time and which frame the natural sound of the instrument with the electronics can engage both performers and audiences. The nature of improvisation and interactivity when using the classical guitar with electronics is considered. Systems which encourage guitarists to explore the full potential of the instrument by adopting a textural/timbral approach are recommended. Mapping existing playing techniques onto the digital environment is an effective way of manipulating and exploring causal and mimetic relationships. The guitarist interacts with the electronics to enhance, contrast or subvert the acoustic, which acts as a point of familiarity in an electroacoustic soundscape. The paper concludes with a demonstration of the software environment to show improvisation through real time control of the digital instrument using the natural sound of the guitar as both the source material for electronic processing and to control the electronics.

**Biography**

Marc Estibeiro is an associate professor of music at Staffordshire University. He has degrees in Music, Music Technology and Applied Linguistics from Middlesex University, Essex University and Bangor University. In 2016, he received his PhD in Composition from Durham University.

His work has been presented at conferences, workshops, concerts and seminars in France (IRCAM, Paris), Italy (Conservatorio di Musica, Cagliari), Mexico (Visiones Sonoras, Morelia), China (ICMC, Shanghai 2017), Germany (MuSa 2017 and 2018, Karlsruhe), Canada (Brandon University March 2018), South Korea (ICMC 2018), and the United Kingdom (University of Wales, Staffordshire University, Durham University, Keele University and others).

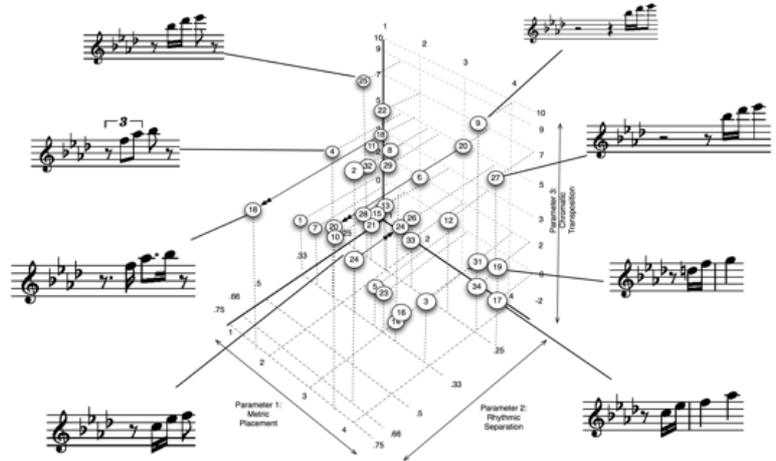
Marc's academic work focuses on composing music for acoustic instruments and electronics.



*Plucked from thin air: Guitar improvisation as the intersection of composition, performance and cognition.*

**Abstract**

This paper draws upon jazz pedagogy and improvisational models (including Crook, Pressing, Mermikides), pitch and rhythmic analytical frameworks (including Neo-Riemannian theory, Biamonte's formal mechanisms, Forte numbers and dual interval spaces) and models of cognition, creativity and constraint (De Souza, Bruford, Burnard). It argues that improvisation is not an adjunct skill to the conventional activities of performance, composition and analysis, but an active and central agent in their development, pedagogy and creative application. The constraint and peculiarities of the guitar fretboard is shown to be a vehicle for improvisational expression. [Image: Mermikides 2017 OUP]

**Biography**

Milton Mermikides is a composer, guitarist and academic in a wide range of musical practices and has collaborated with artists as diverse as Evelyn Glennie, Pat Martino, John Williams, Tod Machover, Tim Minchin, Laura van der Heijden (BBC Young Musician of the Year), Professor Sophie Scott (Royal Institution Lecturer), The Swingle Singers, Steve Winwood and Brian Eno. Son of a CERN nuclear physicist, he was raised with an enthusiasm for both the arts and sciences, an eclecticism which has been maintained throughout his academic and creative career. He is a graduate of the London School of Economics (BSc), Berklee College of Music (BMus) and the University of Surrey (PhD). He has lectured and given keynote presentations at the International Guitar Research Centre, Royal Academy of Music, Royal Musical Association, European Sleep Research Society, British Sleep Society, Barbican, British Library, St. Bart's Hospital, Smithsonian Institute, TedX, Science Museum, Manchester Science Festival, Aldeburgh Music. His music is broadcast, published and exhibited widely in the Times Higher Education, BBC Radio 4's *Midweek*, BBC Radio 3 *Music Matters*, BBC Radio 4 *Inside Science*, Oxford University Press, Deutsche Grammophon and performed internationally. He has won awards and commendations for his writing, teaching, research and charity work. Milton is Reader of Music at the University of Surrey and Professor of Jazz Guitar at the Royal College of Music, and lives in London with his wife, the guitarist Bridget Mermikides and his daughter Chloe, a 6-year old experimental noise-artist.



**Clive Brown**

University of Leeds

**Neal Peres Da Costa**

University of Sydney

### *Beethoven and the Viennese Style*

#### **Abstract**

In this lecture recital we will present Ludwig van Beethoven's Sonata for Piano and Violin op. 24 ("Spring") and Anton Eberl's Sonata in D Major for Violin and Piano op. 20 in interpretations which experiment with well-documented Viennese practices of the era with regard to bowing, articulation, piano arpeggiation and flexibility of rhythm and tempo. Beethoven's "Spring" Sonata needs no introduction and is a staple in Classical-era chamber music repertoire. Even today, Eberl's music is relatively unknown despite the fact that, in his time, he was considered to be as good as Mozart and Beethoven's rival.

#### **Biographies**

**Clive Brown** was a member of the Faculty of Music at Oxford University from 1980 to 1991 and is now Emeritus Professor of Applied Musicology (University of Leeds) and Guest Professor at the Universität für Musik und darstellende Kunst, Vienna. Monographs include *Louis Spohr: A Critical Biography* (Cambridge, 1984; revised German edition 2009), *Classical and Romantic Performing Practice* (Oxford, 1999; Chinese translation 2012), and *A Portrait of Mendelssohn* (Yale, 2003). He has also published many articles on historical performing practice and, as a violinist, pursues practice-led research. He has conducted many rare operas, including Haydn's *L'anima del filosofo*, Spohr's *Jessonda* and *Pietro von Abano*, Schubert's *Fierrabras* and *Die Freunde von Salamanka*, Anton Eberl's *Die Königin der schwarzen Inseln*, Mendelssohn's *Die Hochzeit des Camacho*, J. C. Bach's *Amadis de Gaule*, and Salieri's *Les Danaïdes*. His critical, performance-oriented editions of music include Brahms' and Mendelssohn's Violin Concertos, and Brahms' complete Sonatas for one Instrument and Piano jointly authored with two of his former PhD students Neal Peres Da Costa and Kate Bennett Wadsworth, together with a separate publication: *Performing Practices in Johannes Brahms' Chamber Music* (Bärenreiter); Beethoven's 1st, 2nd, and 5th symphonies, Choral Fantasia, and Violin Concerto, as well as a performing edition of Mendelssohn's *Die Hochzeit des Camacho* (Breitkopf und Härtel); Franz Clement's D major Violin Concerto (AR-Editions); and Elgar's Music for Violin (Vol. 37 of the Complete Edition). He is currently working, together with Neal Peres Da Costa, on an edition of Beethoven's Violin Sonatas and, separately, *Performing Practices in Viennese Classical Chamber Music from Haydn to Beethoven*, for publication by Bärenreiter in 2020.



**Neal Peres Da Costa** is Professor of Historical Performance and Associate Dean of Research at the Sydney Conservatorium of Music – University of Sydney. An internationally-recognised performing scholar, Neal has received many accolades for his ground-breaking monograph *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012), and for the complete Brahms' Sonatas for solo instrument and piano (Bärenreiter, 2015/16) co-edited with Clive Brown and Kate Bennet-Wadsworth. Currently, Neal is undertaking research in 19<sup>th</sup>-century piano playing funded by an Australian Research Council (ARC) Discovery Project grant and working with Clive Brown on an edition for Bärenreiter of the complete Sonatas for violin and piano by Beethoven. In 2017, Neal was convenor of the Sydney Conservatorium Symposium – *Best Practice in Artistic Research in Music* and has recently given a keynote at the Music and Metamorphoses Symposium at the Princess Galyani Vadhana Institute of Music in Bangkok. In 2018, he will be keynote speaker at the Australasian Piano Pedagogy Conference in Brisbane.

Neal performs and records regularly with Ironwood and several of Australia's other leading ensembles. He is an ARIA winner with an extensive discography which includes most recently: 3 with Genevieve Lacey and Daniel Yeadon (ABC Classics, 2012), *Stolen Beauties* with Anneke Scott and Ironwood (ABC Classics, 2015); *Brahms: Tones of Romantic Extravagance* with Ironwood (ABC Classics, 2016) - awarded "Recommended CD" by *The Strad* (UK); *Beethoven Piano Concertos 1* with the Australian Haydn Ensemble (2017; licensed by ABC Classics) and most recently *Pastoral Fables* (music by Beethoven, Schumann and Brahms) with Alexandre Oguey – cor anglais (ABC Classics, 2018).



**Kate Lewis**

Brunel University, UK

*Stand By Your Man: Les Paul, Mary Ford and the Guitar in Mainstream Popular Music.*

### **Abstract**

During the middle of the 20<sup>th</sup> century, Les Paul was one of the key figures in establishing the lead guitar as a central voice in mainstream popular music. While frequently acknowledged for his technological innovations, little scholarly research has focused on the specifics of his playing style. First recording with a number of artists during the late 1930s and 40s, Paul achieved significant mainstream chart success with singer and guitarist Mary Ford in the early 1950s. In addition to achieving dozens of top-ten hits, the pair performed regularly on radio, and on their nationally syndicated television programme, *The Les Paul & Mary Ford Show*, often in a guitar duo format.

The aim of this paper is to offer an initial assessment of the key elements of Les Paul and Mary Ford's instrumental idiolects, their collaborative approach as a duo and subsequent influence. It is hoped that this brief preliminary study of two key figures vital to the development and integration of the guitar in mainstream popular music will enhance research within the field of popular guitar analysis, in addition to further elucidating issues surrounding the instrument and gender.

### **Biography**

Dr Kate Lewis is a guitarist, educator and researcher based in the UK. Her research focuses on the role of the guitar in popular music, as well as issues of gender surrounding the instrument. She currently holds the position of Lecturer in Music at Brunel University London.



**Tom Williams**

Academy of Contemporary Music, Guildford

*Strategy Based Improvisation in Jazz Guitar– Post Vocabulary Approaches to Improvisation Analysis, Practice, and Pedagogy*

### **Abstract**

Improvisation is a commonly misunderstood practice, often shrouded in mystery, as demonstrated by the often fable like retelling of improvisations by the masters of the craft. To this end, current practice and understanding still relies heavily on the curation of individual vocabularies of phrases, often without a clear method for developing malleability, economy of cognition and the ability to build improvisations which are at once novel, exciting, identity forming and also familiar, homogenous and grounded in approaches needed to remain authentic.

Drawing on generative theories established by Clarke, and studies of improvisation in practice by Berkowitz and Hargreaves, this paper will demonstrate the benefits of considering a schema based approach in relation to contemporary guitar improvisation. Through example, it will be shown that considering a vocabulary centred approach to improvisation, can stifle understanding, practical development and teaching efficiency surrounding improvisation. While the foundations and examples are presented through the prism of contemporary jazz guitar, the approach has application potential for all forms of improvised music.

### **Biography**

Dr. Tom Williams is a jazz guitarist, lecturer and musicologist specialising in improvisation, cognition, jazz and pedagogy. His PhD 'Strategy in Contemporary Jazz Improvisation' (University of Surrey, 2017) created a detailed cognitive and contextual model of how expert level improvisers develop and use their craft. Tom is a senior lecturer at the Academy of Contemporary Music in Guildford, Surrey



**Amy Brandon**

Dalhousie University, Canada

*Perceptuomotor encoding of complex movements and the feedforward process of jazz guitar improvisation  
(Paper read in absentia)*

## **Abstract**

Qualitative research in guitar performance indicates that across a variety of musical styles and levels of training, guitarists often navigate memorized pieces, chords and patterns using perceptual or visuomotor feedforward processes (Norgaard, 2008; Baily, 1992; Dean, 2015; Scott, 2003; McLaughlin, 1982; Crump, 2012; Solstad, 2015; Holmes, 2005; Elmer, 2009). In essence, expert jazz, blues and classical guitarists often describe the fretboard as ‘lighting up’ as they play, or being overlaid with graphic or visual shapes, outlining chords or scale patterns, which assists with the performance of both improvised and memorized music. In jazz guitar improvisation, this type of visuo-perceptuomotor feedforward process is used by some guitarists to ‘sketch ahead’ where improvisations may go (Norgaard, 2008). This conceptual binding or perceptual encoding of complex movements is not uncommon in movement studies (Wenderoth, 2009), for example hand movements in fencing and surgical training, but in musical movement seems to be instrument-specific to guitar. This paper explores the literature of visual or perceptual encoding of complex hand movements, examining the possible cognitive processes and brain areas involved in the encoding and recalling of improvised guitar movements, and factors as to why visuo- or perceptuomotor encoding seems heavily present in jazz guitar improvisation.

## **Biography**

Holding degrees in jazz guitar performance and composition, Amy is currently completing an interdisciplinary PhD in music cognition at Dalhousie University in Halifax, Nova Scotia. She has performed internationally (Canada, USA, Brazil, Australia, New Zealand, UK) and at several experimental music festivals. In addition to performing and academic work, she has written contemporary choral, chamber, orchestral and acousmatic work, with premieres at Trinity College Dublin, National Sawdust (NYC), Chorus Festival (London, UK), Cerisy Castle (France), 21C (Toronto) and the MISE-EN Festival. She has also



received Canadian and international composition awards from the Leo Brouwer Guitar Composition Competition (Grand Prize), Central European String Quartet ('Most Innovative'), Groundswell and RMN Classical (Europe).

**Abstract**

Can pieces of dance tunes from Nordic folk music, organized according to principles from jazz, provide source material for building an improvisation language? Scandinavian folk music traditionally used for dancing consists of melodies, organized in a limited amount of measures and sections (typically two or three eight-bar sections, played with repeats). The organizing principle in ensemble playing is for every musician to learn the melody first, and to let each following contribution be dictated by it. Variations in arrangements occur frequently in modern-day interplay, with harmony parts, chord changes, counter rhythms and dynamics meticulously employed in order to avoid monotony. But interpretation of the melody remains the main activity. The ability for creativity on the spot is big among folk musicians, though it is seemingly framed by the strategies discussed above. I have yet to come across a methodical investigation of using material from traditional tunes as a musical vocabulary for improvisation. Consulting supervisors from the folk and jazz genres, I try to use source elements from the folk repertoire while employing organizing principles from jazz. As I present these ideas on several instruments, and over rhythmic foundations in a slightly modernized folk idiom, I'll try to encourage the use of these ideas in contexts not necessarily associated with traditional music. The project seeks to encourage participation, and may possibly work as tutorial material. This exposition focuses on portions of a Pd.D.-level project I finished in 2009. The original three-year undertaking was supported by the Norwegian Artistic Research Programme, hosted by NTNU, and was supervised by John-Pål Inderberg and Geir Egil Larsen. The current version was supported by HiNT University College.

**Biography**

On «Eon», his sixth solo album, Andreas Aase presents a batch of eight original tunes in a Nordic, acoustic guitar universe. Gentle melodies, modern harmonies and improvisations blend into a completely personal sound on a four-string classical guitar – and in the distance you can hear the inspiration from Scandinavian folk music. Andreas usually performs alone, as on the records "Tre", "V. (Bach)" and «Eon», but he also enjoys surrounding himself with his favorite musicians, as on the quartet recording "Fir". He has brought his Nordic-sounding guitar music to concert audiences in North America, Germany, Scandinavia and Great Britain, he records for Øra Fonogram, and he plays instruments by luthiers Arnt Rian and Tyko Runesson.



*Trust, Perception and Nuance in Improvisation*

**Abstract**

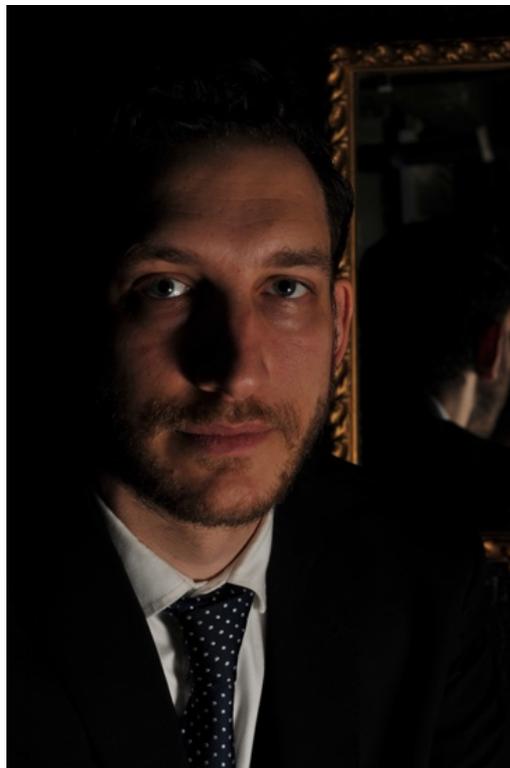
A lecture recital featuring a demonstration of the half slide technique, an update of Mississippi Fred Mc Dowell in the world of maqam and the philosophy and technique of 'touch notes', drawn from the Indian Sarangi. In a continuation from my previous presentation I'd like to delve deeper into some of the conscious and subconscious effects in the listener caused by some of the subtler elements of nuance and microtonal inflection, as drawn from Persian, Arabic and Indian music. Particularly drawing from my lessons and conversations with the late sarangi master, Dhruva Ghosh, who considered some of the more esoteric elements of improvisation to be wholly practical and demonstrable.

Rather than large scale structural and improvisational relationships, I'll be looking at the quantum level. Tuning, inflection and phrasing and their effect on the listener's perception, expectation and experience. I'll be looking at how an improviser may play on this to deepen the listener's experience and draw them in to the performance. For the recital portion I'll be demonstrating the half-slide bottleneck technique I've spent the last year developing. It allows the player to access the nuance and microtonal expression afforded by slide guitar, whilst still giving full access to complex single note and chordal work and greater sustain and shape-ability to individual notes than my previous work on the fretless guitar. The integration process has also involved looking at sarod and sarangi techniques.

**Biography**

Joel is a Berklee-trained Jazz guitarist and composer who has studied composition at Birmingham Conservatoire with John Mayer, the father of fusion music and a PhD with Peter Wiegold and Richard Barrett "Impact points of improvisation within composition." Since then his work has been geared towards how improvisation impacts the pre-written. Writing for Birmingham Contemporary Music Group, Piano Circus, jazz pianist Liam Noble, Southbank Sinfonia, Juliet Fraser, Atlas and Nieuw Ensembles, an arrangement of Varese's 'Amerique' and a reworking of Elliot Carter materials for electric jazz trio plus saxophonist Tim Garland. Concerts have been in Hong Kong, Singapore, Canada, Europe and the UK.

He has performed with Lionel Loueke (Herbie Hancock), Evan Parker, Oren Marshall, members of Ensemble Moderne, Ellison Ensemble, London Sinfonietta and for the past six years been a member of Peter Wiegold's Notes Inegales, performing over 80 concerts at Club Inegales with an eclectic group of performer-composers, working on music blurring the line between the free and composed, in collaboration with guests who span the musical traditions (Middle-Eastern, Asian, Maori) and different art forms (author Will Self, poet Benjamin Zephaniah). After working with the Atlas Ensemble in Amsterdam he was invited by several members of the ensemble to study Persian, Arabic, Indian and Turkish music at the Banff Centre in Canada, focussing on the fretless electric guitar. In 2017 he made a breakthrough in rediscovering the half-slide technique of Mississippi Fred McDowell and focussed his energies into redesigning his entire approach to the instrument.



*Mongrel Practice: Improvisation and the Moog guitar as Found Object***Abstract**

In contemporary improvisation it's not uncommon for guitarists to take one of two approaches: either challenging musical conventions through the use of extended technique (pioneered by Derek Bailey) or turning away from the guitar as guitar and treating it as a found object (pioneered by Keith Rowe). In the later approach, the guitarist is, as it were, deskilled, and conventional technique thwarted by placing the guitar flat on a table and interacting with it through the use of found objects (electronic or otherwise). Both paths are well trodden and it could be argued that, due to the work of Bailey and Rowe, these approaches have been exhausted.

With the introduction of the Moog guitar in 2008, however, new unexpected possibilities have emerged due to the unique nature of the instrument's inbuilt electronics. Many of the 'tricks' used to prepared and extended the guitar do not work as expected and this has allowed for new opportunities for performative and aesthetic exploration within a seemingly familiar form. This lecture-recital presents my ongoing investigation of the Moog guitar as 'found object' for improvisation. It considers how engaging with Rheinberger's theory of the 'Epistemic Thing' (Rheinberger, 1997) has informed my understanding and development of an experimental system for laminal approaches to electroacoustic improvisation. The recital portion of the presentation will involve a live performance using the Moog guitar, found objects and various pieces of electronic equipment to demonstrate my points

**Biography**

Bill Thompson is a sound artist and composer whose work has been performed extensively throughout the UK and abroad.

A native of Texas, he relocated to the UK in 2004 to pursue a PhD in Composition. Since then he has received numerous awards and commissions including the PRS for New Music ATOM award, the GAVAA visual arts award, a PRS for New Music Three Festival commission, the 2010 Aberdeen Visual Arts Award, and was nominated for the Paul Hamlyn Award in 2012. As an artist, he has a particular interest in perception and embodied presence. His installations and performances frequently utilize found objects, field recordings, repurposed live electronics, and digital media to create environments that encourage active attention to each moment. He applies this same strategy within his compositional work which often include long sustained tones, densely layered textures, and indeterminate or improvised structures. He has written for a range of instruments including voice, guitar, contrabass, bagpipe, percussion, organ, string quartet, mixed ensembles and live electronics. As a solo performer he works primarily with live electronics and Moog guitar. In addition to working as a solo artist, Thompson has collaborated with choreographer Ian Spink for several years in their company *Airfield*. Their work together blurs the distinctions between dance, theatre, music and installation. Additionally, he has worked with several other well-known artists including Keith Rowe, Faust, EXAUDI and others.



His work has been released on Burning Harpsichord Records, Mikroton Records, State Sanctioned Records, and/Oar, Autumn Leaves, Phonography, and several compilations. Notable recent performances and installations include Pauline Oliveros Tribute (Café Oto 2018), Intraspect Concert 2018, Edinburgh Fringe (2016-2018), NAWR 2017, Sonic Atlas 2017, Organ Reframed 2016 (Installation), What Remains Festival 2016, Sound Festival 2016. He is also an avid supporter of new music and is the director of the Burning Harpsichord Series and Mercury Over Maps, both devoted to high calibre experimental music. He also co-directs the multidisciplinary artist workshop *fast+Dirty* with Ian Spink, lectures at the University of Surrey and teaches collaborative arts practice at the Guildhall School of Music and Drama.

## The Sabrina Vlaskalic Prize Lecture-recital

**Pierre Bibault**

Brussels Royal Conservatory

*The Place of Improvisation in Contemporary Music for Guitar*

### Abstract

(micro)Gesture, movement and vibration transmission: a perspective of the Improvisation place within written music.

The lecture-recital will put in mirror two pieces: “Tellur” (1977) for classical guitar, by Tristan Murail (commissioned by Rafael Andia), and “Kahraba” (2017) for Electric Guitar and Electro-Acoustics, by Zad Moultaqa (commissioned by Pierre Bibault).

These two pieces have been written by composers who are not guitar players, and who have both been collaborating with the IRCAM (a major Institution for Contemporary Music in Paris).

Both pieces use very different ways of writing:

“Tellur” uses both regular notation and a new notation invented by Murail that is inducing new technics and new gestures for the performer.

At no point does the composer use the word “improvisation” in the score. Though, the writing itself gives to the performer a huge space of liberty for it.

“Kahraba” is not written in traditional notation: it is a piece of Art by itself, engraved backwards on three copper plates, now exposed in Beirut, Lebanon. It uses a new Graphic Gesture notation that conducts the Performer through the piece, connected to his own body, Gesture and movement, in a mix between improvisation and written music. Once again, the word “improvisation” is not used in the score, though the composer refers to it in the writing process itself.

The lecture will first present how *improvisation* can be used within *notation*, before a full performance of both pieces by Pierre Bibault.

### Biography

*Openness and curiosity* particularly characterize the musical thought of Pierre Bibault, multifaceted French Classical and Electric Guitar performer. Soloist and Chamber Musician, he explores all periods of music from the Renaissance to nowadays, with a particular attraction for contemporary music: pioneer of new music, he is a recognized transcriber and the dedicatee of numerous pieces from contemporary composers.

He holds a Performer’s Diploma from the Ecole Normale de Musique de Paris and three Masters Degrees (Performance - Maastricht, Pedagogy - Liege and Musicology - Sorbonne)



and is currently finishing a Ph.D. in Arts, Instrumental Performance Guitar at the Royal Conservatory of Brussels, Belgium, where he combines instrumental research and a Thesis on Gesture and microGesture of the Performer, and vibration transmission from the composer to the audience, with particular applications in the direction of new technologies.

Pierre Bibault performs more than 50 concerts a year in various countries: Western and Eastern Europe, United States, Asia, Canada, North Africa, and for numerous and prestigious venues such as the Philharmony Halls of Paris, Brussels, Liege (BE), Lviv, Khmelnytskie (Ukraine), the Maison de la Radio in Paris and Brussels, the Operas of Avignon, Reims, Rouen and Liege, the Palais des Festivals of Cannes, the St George's Bloomsbury Church and the Wigmore Hall of London, the Art and Culture Center of Bangkok, the Art Center of Jakarta, the Cathedral and the Museum of Contemporary Art of Liege, the Tyska Kyrkan of Stockholm, the Bon-Pasteur Chapel of Quebec, the Kouvoutsakis Art Institute of Athens, the Universities of Cincinnati, Indianapolis, Houston, Louisville and Lafayette (Louisiana) – USA, and many more.

Pierre Bibault's musical activities are multiple, making him one of today's most demanded guitarists.

As a soloist, he explores a Contemporary Music repertoire combining classical and electric guitars, electro-acoustics, live electronics, samplers, loopers, and computers.

He performs regularly for renowned Contemporary Music Ensembles such as the Ensemble Intercontemporain, under the Direction of Matthias Pintscher, 2E2M and Mezwej. He is a full-time member of Thierry Pécou's Ensemble Variances, which he joins in 2017 (Rouen Opera, Radio France's Présences Festival, London's Wigmore Hall, etc.) for a series of projects and creations (Marinissen, Andriessen, Takemitsu, Pécou, ...).

He is also very active in various Chamber Music ensembles: with cello, violin, flute, voice, chamber and jazz orchestras. His experience of Orchestra is one of his specificities: since 2014 he plays with Patrick Leterme's Candide Orchestra, where he takes part in the productions of Brundibar, Fiddler on the Roof, and Les Parapluies de Cherbourg. He also recorded the guitar part of the Cello Concerto by Friedrich Gulda (soloist: Edgar Moreau) for the ensemble Les Forces Majeures and the Label Warner Erato.

From 2006 to 2016, he played with the Duo Resonances, one of the most active guitar duos of his generation. Together they gave more than 300 concerts and recorded a CD that was very quickly recognized as a reference: Jun-Tokusen (Music Award, ranked among the 50 best records of the year 2015 in Japan); iTunes Favorite, February 2014; "A prominent album" - ThisIsClassicalGuitar, March 2014.

Among his other activities, he is Advisor and Project Supervisor for the Paris Guitar Foundation since its creation in June 2014 and Artistic Director of the International Guitar Festival in Pays de Gaves that he contributed to create in 2017.

Since 2002, Pedagogy is also an important part of the musical life of Pierre Bibault: he is appointed Professor of the Paris Conservatories (Cat. A), in the 12th and 16th arrondissements in September 2018, and is a Teacher-Researcher at the Brussels Royal Conservatory / University, since 2016. He gives Masterclasses and Lectures in France and abroad: Universities, Festivals, Summer Academies, Conservatories, Cultural Institutions.

*Napoléon Coste: Guitarist in Paris***Abstract**

Coste's music displays many characteristics of the Romantic style. Narrative as well as folklore contribute to its character, biographical events are expressed in his compositions. Romanticism in Coste's music is reflected mostly in his complex and intensive harmony. His use of altered chords and dissonants can be related to that of Liszt, his harmonic progressions to those of Berlioz, his harmonic freedom to that of Chopin. His modulations are comparable to those of Schubert. Being the son of an officer in the Napoleonic army, Coste went to Delfzijl, Holland with his father in 1813, as a child of 8, passing the Zuiderzee and the Rhine, to which he dedicated his *Souvenirs*. He grew up in Valenciennes, developing musical activities after his disease, and in December 1828 he settled in Paris, where he made his career as a guitarist. He was part of the artistic cultural élite, and in doing so, he was aware of important musical developments.

As a member of the *Société académique des Enfants d'Apollon* as well as the Freemasons lodge, he played in its concerts. He entered several works in the Makaroff competition in Brussels in 1856, where he took second prize with *Grande Sérénade*, a distinction which he did not use to make an international career. He married his pupil Louise Olive Paulhé in 1871, after the German invasion. He injured his left shoulder in 1874, just as he had in 1863, but continued to give concerts up to 1880. Struck by a 'cerebral congestion' he died on 14

January 1883. While Zani de Ferranti and Mertz were of unquestionable importance, it was Coste who took the musical foundations of Classical Sor, Giuliani and Aguado to a higher level, making his music central to the repertoire of Romantic guitar music.

**Biography**

Dr Ari van Vliet is both a musician and a musicologist. He has drawn upon his scholarship and extensive knowledge of music, as well as his insight and experience, in his doctoral research on the life and works of 19th-century French guitar composer Napoléon Coste. His compact disc of Coste's most important works, including the first known recording of the *Fantaisie symphonique* opus 28[b], appeared as the historical performance practice portion of his dissertation, on the basis of which he received his doctorate with the biography: *Napoléon Coste: Composer and Guitarist in the Musical Life of 19th-century Paris*. at the university of Utrecht, the Netherlands. Ari van Vliet has made his career as a concert guitarist and has given many recitals with a Spanish, Latin-American and French repertoire. As a guitar teacher, he has succeeded in training many pupils to a high standard of artistry. He received his master's degree in Musicology with a thesis entitled *The Italian, Spanish and French Style in Guitar Music in the Second Half of the Seventeenth Century*, at the University of Utrecht. He has published articles based on this work in *De Tablatuur*. He completed his training as a guitarist at the Royal Conservatoire in the Hague, studying with his friend and teacher Antonio Pereira Arias, under whose tutelage he mastered the lyrical interpretation of guitar music. He has released several compact disc of his repertoire: *Latin Recital, Iberia, Guitar Collection, Collector's Item, Atahualpa Yupanqui Instrumental, Napoléon Coste and BACH*.



## Neil Caulkins

Unaffiliated Scholar

*Resurrecting The Improvised Prelude Using Early Nineteenth-Century Guitar Methods*

### Abstract

Nineteenth-century composers and performers were described as being skilled improvisers, and method books from that time reference improvisations, yet improvisation on the classical music stage today is rare. Current scholarship on improvisatory preludes has focused upon piano literature by composers such as Cherny and Corri, however, because the guitar was not yet taught in the conservatories, there were more methods for the guitar published in the early-nineteenth-century than for any other instrument. This makes them a treasure trove of information as these methods had to offer detailed instruction about every aspect of music. Drawing on these guitar methods, one can reconstruct preludes as they were played in the early nineteenth century. One finds excellent examples of improvised preludes in the methods by Carcassi, Sor, Aguado, and Giuliani's Op. 100. In this lecture-recital, I also examine in detail the methods of Bathioli and Boccomini, as well as Opus 1 by De Ferranti and chamber works by Pettoletti and Blum to introduce and analyze less-familiar examples of improvisatory preludes. Cadence examples from these works will be presented as a foundation for constructing historically-informed "improvised" preludes for either the solo or chamber music context.

### Biography

Mr. Caulkins' scholarly publications have been published in the US, UK, Japan, and Germany. Mr. Caulkins' playing has been described as "altogether exciting!" (by [Fanfare](#), New Jersey) and "a striking debut album" (by [Guitar Review](#), New York). He performs duets with his wife, Dr. Tamara Caulkins, and their website is at [caulkinguitar duo.com](http://caulkinguitar duo.com). He studied at the Royal Conservatory of Music in Madrid, Spain, holds a Masters in Music from the University of North Carolina at Greensboro, and the degree of Juris Doctor from the University of Washington.



*Elusive Allusions in Giuliani's Le Rossiniane: The Case of Op. 123***Abstract**

In his study, "Le Rossiniane di Mauro Giuliani," Stefano Castelvechi reports on a case in which Giuliani quotes the cavatina "Nume perdonami se in tale istante" (from Pietro Generali's *I Bacchanali di Roma* [1816]) in *Le Rossiniane* No. 2, Op. 120. He suggests that Giuliani may have quoted the aria with the intent of hinting at the fact that Rossini plagiarized it as the aria "Arditi all'ire" in his opera *Armida* (1817). His suggestion appears to be quite realistic in light of the comparison between Giuliani's theme (mentioned by Castelvechi) with Generali's opera score at issue which I presented at the 2018 Hong Kong IGCR Conference, where I evidenced that Giuliani's Op. 120 indeed features Generali's theme.

This sort of 'comment' on two musical texts, a 'comment' that Giuliani seems to leave in his guitar score simply by featuring Generali's original melody (instead of the Rossini's slightly modified one), could be considered as an instance where Giuliani utilizes the devices available in music in order to leave some sort of (either ironic or judgmental) allusive critique about other composers and/or their musical works.

The instance pointed out by Castelvechi appears to be not the only one retrievable from Giuliani's *Le Rossiniane* in which the guitarist from Bisceglie seems to allude to matters regarding Rossini's practice of borrowing material from other operas. In fact, the case discussed in my next paper for the 2019 Hong Kong IGRC Conference comes from the original manuscript of Giuliani's *Le Rossiniane* No. 5, Op. 123. Completed by Giuliani on 1 October 1823, this manuscript clearly cites both of the texts upon which Giuliani is 'commenting.'

This time both the two musical texts at issue belong to Rossini: more specifically, they are Rossini's famous opera buffa, *Il Barbiere di Siviglia* (1816), and his less known opera seria, *Aureliano in Palmira* (1814). Starting from these two citations, my paper unveils new hypotheses about certain historical and interpretive issues concerning both Giuliani himself and *Le Rossiniane* Op. 123.

**Biography**

Once described by composer and musicologist Angelo Gilardino as a player who "was born to donate the gift of music to the audience", Francesco Teopini has been invited to play in important venues and music festivals around the world for more than a decade. Highlight performances include performances at the Bunka Kaikan and the Nikkei Hall in Tokyo, the Hong Kong City Hall, the Right Profit International Guitar Festival and the Luigi Nono Festival. His performances and recordings have been broadcast by RAI, TVB, RTHK, Radio France, NPO, RBB, and Rádio MEC.

Francesco's enthusiasm for contemporary music has led him to collaborate with the Manson Ensemble, the Danilo Dolci Ensemble and the Hong Kong New Music Ensemble, under the baton of Diego Masson, Tonino Battista and Manuel Nawri respectively. Francesco has premiered works by Gian Claudio Mantovani, Tonino Battista and Fausto Tusciano, to name but a few.

Francesco obtained his Diploma in Classical Guitar from the Conservatorio Statale di Musica in Bologna, Italy, under the tutelage of Michele Corbu. He then studied with Michael Lewin, Timothy Walker and John Mills at the Royal Academy of Music, London, where he was awarded the Postgraduate Diploma in Guitar Performance with Distinction. During his two years at RAM, he won the Blyth Watson Award and the Foundation Award, and was conferred the title of "Very Highly Commended" in the 2007 Julian Bream Prize by the Maestro himself.

Francesco is currently a PhD candidate in musicology at the Hong Kong Baptist University under the prestigious Hong Kong PhD Fellowship Scheme.

**Abstract**

Lecture will be focused on Baroque lute music written in Bohemia and Poland at the turn of 17th and 18th century. Nowadays virtually forgotten, this repertoire could be a great source of new guitar transcriptions – due to artistic quality and number of compositions available.

First part of the lecture will shed a light on turbulent historical background of aforementioned works. In the second part, I will introduce 9 Czech and Polish baroque lute composers and reflect on their lives and their works. The third part will be dedicated to technical aspects of transcription-making. I will discuss problems such as key selection, use of scordaturas, harmony alterations/fulfilments, instrument resonance, etc. I will also advise how to deal with illegible/otherwise difficult fragments. At the end of the lecture, the Attendees will receive educational materials – helpful should they wish to start to work on their own arrangements.

**Biography**

Classical guitarist from Poland. In 2013 he graduated from the Academy of Music in Poznań, where he studied in the class of prof. Piotr Zaleski. Later he continued his development under the eye of Maestro Pavel Steidl, during post-graduate course at the Academy of Performing Arts in Prague. Active as a soloist and chamber musician, Piotr performed in numerous European countries.

His interest in old music led to artistic research project focused on Baroque lute works, written in Bohemia and Poland at the turn of 17th and 18th century. The project resulted in more than 40 guitar transcriptions of virtually forgotten lute works of Polish and Czech composers. For this initiative Piotr was awarded the scholarship by The International Visegrád Fund for two consecutive years.

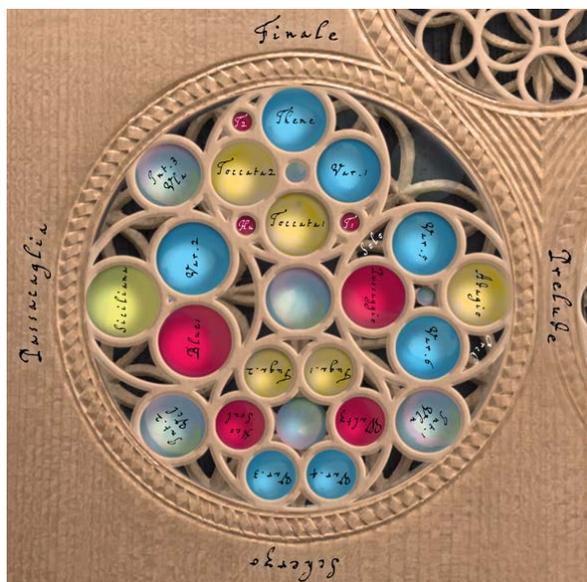
Modern music plays equally important role in Piotr's artistic life - his urge to broaden guitar repertoire and constant search for new music led to regular cooperation with numerous Polish composers of young generation.

Apart performing, Piotr published articles on less known repertoire in Polish classical guitarists' magazine - Sześć Strun Świata. He is also co-founder of association focused on guitar music promotion in Prague - Gitaromanie.



*Music, seen: Visual representations of musical rhythm, harmony and structure*

**Abstract**



Conventional musical notation is a profoundly useful mechanism for musical communication, practice and understanding, however alternative visual representations can provide unique insights into musical parameters, particularly in terms of meter/rhythm, motivic transformation, harmonic/scale interaction and structure. This paper presents a range of outputs by the author (published and exhibited at Oxford University Press, Design Museum, BBC, Deux Elles, Smithsonian Institute) which illuminate salient aspects of musical mechanisms otherwise hidden by standard notation. The process behind the artwork for *Theorbo Concerto* (Stephen Goss, Deux Elles 2019) – entirely driven by the structure of the work – demonstrates the opportunity for music notation, analysis and visual art to be fused, enhancing each of these disciplines. [image: Mermikides 2019 Deux Elles]

For a biography and photo of Milton, please see page 24.

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