

# Kent Academic Repository

## Full text document (pdf)

### Citation for published version

Perks, Richard (2015) Fretless Architecture: An Exploration of the Fretless Electric Guitar.  
In: IGRC Conference 2016, 18-23 March 2016, Surrey, UK.

### DOI

### Link to record in KAR

<https://kar.kent.ac.uk/80755/>

### Document Version

Supplemental Material

#### Copyright & reuse

Content in the Kent Academic Repository is made available for research purposes. Unless otherwise stated all content is protected by copyright and in the absence of an open licence (eg Creative Commons), permissions for further reuse of content should be sought from the publisher, author or other copyright holder.

#### Versions of research

The version in the Kent Academic Repository may differ from the final published version.

Users are advised to check <http://kar.kent.ac.uk> for the status of the paper. **Users should always cite the published version of record.**

#### Enquiries

For any further enquiries regarding the licence status of this document, please contact:

[researchsupport@kent.ac.uk](mailto:researchsupport@kent.ac.uk)

If you believe this document infringes copyright then please contact the KAR admin team with the take-down information provided at <http://kar.kent.ac.uk/contact.html>

**IGRC Conference**  
**18<sup>th</sup> - 23<sup>rd</sup> March 2016**



**Abstracts and Biographies**

**Session 1 – 9.00 am to 10.30 am**

**Papers in TB18**

**Benjamin Bruant** (IGRC, University of Surrey)

***Andrés Segovia's collaboration with Mario Castelnuovo-Tedesco (MCT): Case study - Passacaglia opus 180***

The *Passacaglia*, opus 180, was composed by Mario Castelnuovo-Tedesco in 1956 and is dedicated to Andrés Segovia, who never played or recorded it. The score was published in 1970 by Berben, a publishing house which had never previously worked with Andrés Segovia. The score was revised and fingered in 1968 by the guitarist and musicologist Angelo Gilardino. We can therefore question if Segovia had any influence on the piece, during the compositional, editing or publication process.

When the immediate answer would seem to be that Segovia's influence on the piece is limited or even non-existent, the newly discovered correspondences between the composer and the guitarist refute this hypothesis.

This case study, based on analysis of the manuscript score as well as study of the correspondences between Segovia and MCT, aims to define the role of Segovia in the compositional process, to question the value of the publication of the *Passacaglia* and to assess the importance of historical information contained in the MCT/Segovia correspondences.

Born in Le Havre (France), **Benjamin Bruant** began his musical study at the age of seven in his hometown. After getting a bachelor degree in Physics, he moved to Paris in order to improve his music knowledge. He studied with Pedro Ibanez at the Conservatoire Nationale de Region of Paris for three years. Following his 'Diplome d'Etude Musical Supérieur', Benjamin studied with Michael Lewin at the Royal Academy of Music in London where he obtained a Master's degree with distinction. Benjamin joined the International Guitar Research Centre in 2014 as a postgraduate researcher studying the collaboration between Andrés Segovia and Mario Castelnuovo-Tedesco.

**Mathieu Cla** (Graduate School of the Arts, Berne, Switzerland)

***Expressive means in Miguel Llobet's sound recordings of the 1920s***

Historical recordings are more and more recognised as important sources for the history of performance practice in western art music. They document the extensive changes in performance style which occurred during the 20<sup>th</sup> century and give us an idea how music in the 19<sup>th</sup> century might actually have sounded.

In the field of the classical guitar, Miguel Llobet's (1878-1938) electrical recordings from the 1920s take a special place. They document the playing of the allegedly leading classical guitarist of his time, whose concerts and teaching heavily influenced subsequent generations of guitarists. On the other hand, Llobet can also be understood in the tradition of the Spanish guitarists of the second half of the 19<sup>th</sup> century, to which he connected through his teacher Francisco Tárrega. Llobet's double role between tradition and innovation make his recordings an important document in the instrument's historiography.

In my PhD project "Expressiveness in late romantic guitar playing" I am currently undertaking a detailed

analysis of these recordings. My goal is to understand which technical and musical means Llobet used to generate expressiveness in his playing and how he distinguished himself in this regard from his contemporaries. This should result in an overview of classical guitar playing in the first decades of the 20<sup>th</sup> century. To this purpose I bring together computer-assisted close listening (e.g. Leech- Wilkinson, 2009) with historical research on written sources and artistic experimentation on the guitar.

**Cla Mathieu** (Berne/Switzerland) studied classical guitar at the Universities of Music in Basel (MA Music Pedagogy), Berne (MA Music Performance) and Sion (CAS Interpretation). Besides his activities as a performing musician, he teaches classical guitar at a local music school. He obtained a specialised MA in “Research on the Arts” at the University of Berne and is now continuing his studies with a PhD project on early classical guitar recordings at the Bernese “Graduate School of the Arts”.

## **Graham Wade (UK)**

### ***Genre and Methodology in plucked chordophone literature 1914 – 2015***

Many dozens of books about the guitar have been published from 1914 to the present day. They cover a wide variety of approaches including encyclopaedic dictionaries, autobiographies, reminiscences and biographical accounts of eminent personalities (historical or contemporary), studies of specific instruments and periods (vihuela, baroque guitar, types of lute, etc.), general overviews of guitar history, urtext editions published as bound books, manuals of technique, publications about luthiers and instrument construction, analyses of flamenco history and practices, ethnomusicological studies of various kinds, scholarly collections of essays by diverse authors, popular illustrated photographic directories of guitars, discographical studies, academic dissertations, etc. (Much guitar literature is of course within the format of periodicals and magazines, representing a long tradition back to the early 19th century, but here we are concerned only with published books.)

This lecture discusses the genres and methodologies of prominent guitar publications since 1914 and the significance of examples of such literature in instrumental culture at various historical stages.

A graduate of Jesus College, Cambridge, and Fellow of Trinity College of Music, **Graham Wade** was formerly Head of Strings and professor of guitar at Leeds College of Music and Tutor in Guitar for Leeds and York Universities. Internationally acknowledged as one of the foremost writers on the classical guitar, his forty publications include biographical studies of Segovia, Rodrigo, and Bream, as well as analyses of guitar history such as *Traditions of the Classical Guitar* and *A Concise History of the Classic Guitar*. In 2002 he was awarded the Schott Gold Medal for his contribution to Rodrigo studies.

Since the 1960s he has written regularly for many leading guitar periodicals and has a monthly column in *Classical Guitar*. Between 1990 and 1995 he was founder-editor of the European Guitar Teachers' Association Journal (EGTA UK). An Advisory Editor to *The New Grove Dictionary of Music and Musician*, he has served as external examiner for the Royal Scottish Academy of Music, the Royal Welsh College of Music, and the Dublin conservatoire. He has been on the juries of a number of international guitar competitions, and given lectures and seminars at universities, colleges, and summer schools in some fifteen countries. Graham Wade has provided liner notes for leading record companies including for the recent RCA/Sony Julian Bream and CBS/Sony John Williams collections, and has written over 100 sets of liner notes for Naxos. For two decades he wrote programme notes for the British tours of Andrés Segovia, and Julian Bream.

**Chair – Dr Jonathan Leathwood (IGRC, University of Surrey)**

**Session 2 – 11.00 am to 12.30 pm**

**Papers in TB18**

**Lars Frandsen** (City University New York, USA)

*Analysing Henze's 'Royal Winter Music'*

Considered the magnum opus of the modern guitar literature, Hans Werner Henze's *Royal Winter Music* holds a very special place in music history. While Shakespeare has been the inspiration for many operas and ballets, the portrayal of his characters for a solo *instrument* is unique in all of instrumental literature. This lecture recital will feature musical analysis as well live performance of excerpts from both sonatas comprising the *Royal Winter Music*.

**Lars Frandsen** was a student of the late Leif Christensen, a pioneer in the rediscovery of 19th-century guitar literature and a strong advocate of its historical performance. A graduate of the Royal Academy of Music in London, Yale University and Eastman School of Music in the United States, Lars holds a doctoral degree in performance and literature. He was the assistant to renowned lute player Paul O'Dette while at Eastman, where he also studied in master classes and doctoral seminars with equally renowned forte-pianist Malcolm Bilson. His principal guitar teachers after Leif Christensen include John Mills (RAM), Benjamin Verdery (YSM) and Nicholas Goluses (ESM). Further, he has performed several times in master classes conducted by John Williams, David Russell and Manuel Barrueco.

Lars was the first guitarist to play and coach chamber music (during five consecutive concert seasons) at the Apple Hill summer music school with members of the London Symphony, New York Philharmonic, and Chicago and Boston Symphony Orchestras. Lars was the 2010 recipient of a \$10,000 award from Yale University to *further the cause of music* by playing fifty recitals in American maximum security prisons.

**Ken Murray** (University of Melbourne, Australia)

*Percy Grainger's 'Random Round' and the guitar*

Percy Grainger's *Random Round* (1912-1914) is an early exploration of aleatoric principles. The piece is divided into three main sections ('stretches' in Grainger's self-styled idiom) with an introduction ('foreplay'), a coda and 'bridges' that may be used between sections. In his earliest sketches for the piece the guitar provided the harmonic and rhythmic foundation of the piece. Grainger was familiar with the instrument as an amateur performer and wrote of an 'Australian way' of guitar performance. He was an early advocate of massed guitars in the concert hall and this piece is an example of his use of open tunings and plectrum-style strumming. Grainger appreciated and embraced amateur guitar and mandolin ensembles and included guitars in numerous pieces and arrangements. Grainger also notated several set versions of *Random Round*, including an arrangement with guitars and mandolins in a mixed ensemble. In this paper I will discuss the dialogue between the notated and random versions of the piece and implications for future performances.

**Dr 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. Composition is increasingly becoming a focus and he has written a

variety of works for guitar in solo and ensemble settings. As a teacher he has over twenty years of experience at home and overseas. He studied guitar with John Griffiths, Susan Ellis and Michael Christoforidis and holds a Master of Music Degree from the University of Melbourne. After graduation he attended numerous summer schools and performed in lessons and masterclasses with guitarists such as Leo Brouwer (composition and arrangement), Manuel Barrueco, David Russell, Elliot Fisk and Joaquin Clerch. He has a strong commitment to performing contemporary music and has performed in premiere performances of over 100 works. His works have been commissioned by the Santo Tirso International Guitar Festival and the Suzuki Association of Victoria. He is Head of Guitar at the Melbourne Conservatorium of Music, The University of Melbourne.

**Caroline Rae** (Cardiff University)

***Innovation and Invention in Ohana's 'Si le jour paraît...'***

Ohana started work on *Si le jour paraît...* in 1963, the year he celebrated his watershed half-century birthday. This first of Ohana's works for the then newly developed 10-string classical guitar is placed at a pivotal position within his creative output, and sits on the threshold of the new compositional flowering that defined his self-declared compositional maturity from the middle 1960s onwards. Appropriately for a composer who drew symbolic inspiration from arrival at the dawn of his second half-century, *Si le jour paraît...* is a watershed work. While Ohana's music of the 1950s drew on a range of Spanish inspirational sources, *Si le jour paraît...* confirmed his new direction towards a less obviously derivative style through fusing elements of his beloved Cante Jondo with a range of Debussian textures and colours made possible by the expanded harmonic landscape of the instrument's additional strings. In taking Goya as the work's compositional point of departure, Ohana links his personal web of allusions not only with Debussy but also with Chopin to suggest a world of, for him, Goyesque lamentation that is progressively transformed into the serenity of a mythological Arcadia.

This paper provides a reassessment of this pivotal work, which has often been overlooked not least because of the delay of its premiere and significant technical difficulties of its performance. Through exploring the Debussian as well as Goyesque and even Chopinesque elements of Ohana's language, it will be shown how *Si le jour paraît...* draws as much from the lessons of the instrument for it was written as from the musical ideas that inspired Ohana's thinking, and is as a result one of the great works of 20<sup>th</sup> century guitar repertoire.

**Caroline Rae** studied at Somerville College, Oxford (MA, DPhil) and the Hochschule für Musik und Theater in Hanover (Dipl. Mus). Prior to her appointment to Cardiff University, she taught at Oxford University and Oxford Brookes, and has since been a visiting lecturer at universities in Rouen, Cologne and Paris. She was Visiting Scholar at St John's College, Oxford in 2002. Caroline is also a pianist who has concertised in the UK and abroad, and has also participated in radio and television broadcasts. After studying with the distinguished teacher Dame Fanny Waterman (ARCM Perf), she won a French Government Scholarship to train with Yvonne Loriod-Messiaen in Paris. She maintains my performance activities by giving lecture-recitals related to my research.

**Chair – Prof Steve Goss** (IGRC, University of Surrey)



### Session 3 – 3.00pm to 4.30pm

#### Lecture-Recitals in the PATS Dance Studio

**Richard Perks** (Brunel University)

##### *Fretless Architecture: An Exploration of the Fretless Electric Guitar*

The main focus of my post-doctoral research addresses the development of new techniques and original notation, specific to the fretless electric guitar: the incorporation of improvised passages within through-written material; the use of an array of effects pedals, loops and Ebow etc.; and the use of the instrument in a variety of contexts. In addition I work with several Iranian traditional/popular music crossover projects and an improvisation based trio in which I utilise the fretless electric guitar. This research and practical experience has enabled the exploration of new timbre possibilities and the development of performance repertoire for fretless electric guitar.

Last year I released an international call for solo fretless electric guitar scores, in conjunction with Colchester New Music. This allowed me to work closely with composers in order to develop new repertoire for, and explore the potential of this new and exciting instrument. A live performance and recording(s) of a selection of the entries took place in November 2015 at Colchester Arts Centre where five submissions from the call were premiered.

This lecture-recital will include performances of several extracts from these pieces for solo fretless electric guitar; specifically those that best demonstrate the fretless qualities of the instrument and discoveries of new techniques, sounds and approaches to notation. I will also discuss the challenges encountered during the project with particular reference to practice, new techniques, and notational devices. The performance will also include a premier of Divisions 2 composed by Andrew Hall, a longer piece written specifically for the IGRC conference, built upon the findings and outcomes from the previous call for scores.

As both a guitarist and composer **Richard Perks** exhibits a keen interest in anything unusual, progressive and innovative. As well as being an active gigging musician in the commercial industry, he performs much contemporary, experimental and improvised music, specialising in fretless electric guitar. He has extensive live and studio experience, has toured internationally with many accomplished artists and continues to be in great demand as a session guitarist.

Rich completed his PhD research at Brunel University in 2013, submitting a portfolio of compositions and accompanying thesis entitled, Combining Musical Identities Through Composition and Improvisation. His debut solo album Imposition was released in 2009 and received critical acclaim.

Rich is currently touring with Iranian pop artist Ali Azimi and performs regularly with his improvisation based group vLookup Trio as well as the Andrew Linham Jazz Orchestra.

**Milton Mermikides** (IGRC, University of Surrey)

and

**Carl Faia** (IRCAM, Paris, France and Brunel University)

***The Extended Guitar:  
Integration of the guitar with Max/MSP in pedagogy, performance and composition***

This lecture-recital presents some outputs from an ongoing collaborative project between Faia and Mermikides, both of whom are composers, programmers, educators and guitarists. The project offers a suite of tools to the contemporary creative practitioner which use digital programming (within the very flexible Max/MSP language) for analysis, pedagogy, performance and composition. The project is founded on a range of research fields and includes tools for tuning accuracy (and micro-tuning), fretboard knowledge (using Neo-Riemmanian Theory), and compositional and live performance resources (based on for example Arvo Pärt's Tintinabulli technique, Frippertronics, Slonimsky and Schillinger techniques and Eno feedback systems).. However the centrepiece of the presentation is a uniquely presented visual metronome which offers the player accurate and stylistically relevant live feedback, micro-rhythmic analysis, and powerful pedagogical and creative engagement with the beat, beat group, meter and hypermetric time domains.

EndFragment

**Carl Faia** is a composer, electronics designer and performer and was educated in the US and Europe where he received tuition from a host of eminent composers including Tristan Murail, Phillippe Manoury and Harrison Birtwistle. Since 1995 he has worked as a live electronics designer at IRCAM, Paris and CIRM in Nice, and as a composer and collaborator with such composers and ensembles as James Dillon, Jonathan Harvey, Harrison Birtwistle and The National Jazz Orchestra of France and many festivals and institutions. He has extensive experience in the realisation of both new electronic works, as well as the digital execution of classical electronic analog works. In 2002, he founded the non-profit association, Lieu to promote the creation and diffusion of contemporary music using technology. He is a lecturer in Sonic Arts at Brunel University.

**Milton Mermikides** PhD, BSc is a composer, guitarist, electronicist and educator in a wide range of styles and has collaborated with artists as diverse as Pat Martino, John Williams, Tod Machover, Tim Minchin, 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 teaching, research 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 Royal Academy of Music, Royal Musical Association, European Sleep Research Society, British Sleep Society, St. Bart's Hospital, Smithsonian Institute, The Science Museum, Manchester Science Festival, Aldeburgh Music and his work has been featured in the Times Higher Education and BBC Radio 4's *Midweek*, and has won awards and commendations for writing, teaching and his charity work. He is Lecturer of Music at the University of Surrey and Professor of Guitar at the Royal College of Music.

**Chair – Kate Lewis (IGRC)**



**Keynote Lecture – 5.00 pm to 6.15 pm**

**PATS Dance Studio**

**Jonathan Leathwood** (University of Denver, CO, USA)

*Improvisations, Structures and Schemata: Towards Virtuosity in Performance and Cognition*

The common theme in this talk is what happens when we take time to practice what is *not* written in the score: how, when we explore a passage by playing with variables—in physical movement as well as musical structure—we develop security in technique and memorization. To approach technical problems I suggest harnessing ideas of ‘variability of practice’ suggested by schema theories of motor action elaborated by Schmidt and others. For assimilation of musical content I explore practicing with rhythmic reductions and implication-realization models. These and related approaches make improvisation into a rewarding tool for practice, helping performers make a connection between abstract musical knowledge and tactile musical experience. Musical examples will be taken from Bach, Carcassi, Sor, Brouwer, Carter and others.

**Jonathan Leathwood** is Associate Teaching Professor of guitar and music theory at the University of Denver’s Lamont School of Music. He completed his PhD at the University of Surrey. As a recitalist, his recent appearances include the Leo Brouwer Festival in Brazil, 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 elite 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. Currently on hiatus as a performer due to injury, he is focusing on teaching, writing, improving his chess rating, and training to be a teacher of the Alexander Technique.

**Chair – Prof Steve Goss** (IGRC, University of Surrey)

**Session 4 – 9.00 am to 10.30 am**

**Lecture-Recitals in TB18**

**Alberto Mesirca** (Guitarist and scholar, Italy)

***The discovery of the guitar works from the Sutro Collection, San Francisco State Library***

Sutro Library manuscript SMMS M2, is labeled as “Coleccion de piezas de musica escogidas a dos guitarras”. Dating from the 1820s or later, this collection of arrangements for one or two seven-string guitars contains a mix of Mexican, Spanish, Italian, and other European genres. Significantly, the collection ends with a Mexican jarabe that includes precise tuning indications for the seven-string guitar. The virtuosic arrangements for one or two guitars document the importance and general public acceptance of Italian opera in Mexico beginning in the 1820s. Sutro Library manuscript SMMS M5 contains eighty-three unattributed works arranged for guitar and bass instrument, probably dated from the first few decades of the nineteenth century, the time of the introduction of the waltz into Mexico. The Spanish pieces for solo guitar represented in SMMS M5 – the zapateados, boleras, polacas, and the minuet afandangado – and their variations indicate how these instrumental dance forms could have been improvised in live performance.

The Italian guitarist **Alberto Mesirca** was born in 1984. He completed his studies in Italy and at the Kassel Music Academy with honour mention. He won the "Golden Guitar" prize in 2007 at the Pittaluga International guitar meeting for "Best recording of the Year", in 2009 for "Best Upcoming artist of the Year", and again in 2013 for "Best recording of the Year". He was also nominated "Rising Star" at the Festival Gitarre Wien and "Young Artist of the Year" at the Aalborg Guitar Festival. Working with Marc Ribot, Alberto recorded the complete guitar works of the Haitian composer Frantz Casséus, whose works he published for Chanterelle-Zimmermann. Alberto was also responsible of the digitalization and creation of the Musical Archive of the Beyazit Library in Istanbul, Turkey in 2011. In collaboration with Hopkinson Smith, he published the previously unknown compositions by Francesco Da Milano which appeared in the Castelfranco Veneto 1565 Lute Manuscript, which are now distributed now by Orphee Editions. Among others, the eminent composers Leo Brouwer, Dusan Bogdanovic and Angelo Gilardino wrote pieces dedicated to him. Both as a soloist and a chamber musician, he has extensively toured all around the world (Guitar Foundation of America, Helsinki City Hall, Teatro la Fenice, Teatro Regio di Parma, Melbourne Beethoven Festival etc.) and has recorded several cds, among which "Voces de Sefarad" with the baroque mezzo Romina Basso and Fahrettin Yarkin, and a duo recording with the great violinist Daniel Rowland.

**Bradley Colten** (Manhattan School of Music, New York, USA)

***Ernst Bacon: Unearthed American Masterpieces for Guitar***

This lecture-recital highlights the newly unearthed guitar works of American composer, Ernst Bacon (1898-1990). Today, common knowledge holds that in addition numerous songs, chamber music and staged works, Bacon composed a single four-minute piece for the guitar, *Parting*. However, unbeknownst to almost everyone, Bacon was composing guitar music from the 1960s through the 1980s. Bacon composed a total of twenty solo guitar works quietly, without fanfare – each given as a gift to his son. Unsurpassed in quality, the repertoire is accessible, tuneful, dramatic, well composed and stunningly

beautiful.

The lecture-recital introduces selections from this repertoire through performance and discussion. It would also include the fascinating back-story of how the repertoire came to be “lost” for so many years. Bacon’s work, like Aaron Copland’s, helped define an American sound and aimed to capture the spirit of America as expressed in its poetry, folk songs, history and geography. This newly found repertoire gives the guitar a strong voice in representing this quintessential, American sound. A 20th century, Renaissance man, Bacon composed, concertized as a pianist, conducted, wrote poetry and prose, and painted. He is primarily known for his more than 250 songs (especially his settings of Emily Dickinson and Walt Whitman poems). Additionally, Bacon’s output includes works for piano, chamber music, orchestra and stage. His many awards include a Pulitzer Scholarship in Music and three Guggenheim Fellowships.

**Bradley Colten** has appeared in performance throughout the United States and in Canada, France, Germany and Switzerland as a soloist and chamber musician. Highlight appearances include performances at Caramoor Music Festival, Lincoln Center, the New World Symphony Orchestra’s chamber music series, Merkin Concert Hall, and Carnegie Hall, where his debut was noted by *Guitar Review* magazine as “superbly unrelenting” and as having “imaginative lyricism” and “amazing energy.”

Bradley is a recipient of the *Andrés Segovia Award* from the Manhattan School of Music and served as a chamber music coach at the school. He was noted with “Performance Distinction” after his studies at the New England Conservatory of Music. While still at New England Conservatory, *The Boston Globe* hailed Bradley for his “sensitive” Boston premiere of Mario Davidovsky’s *Synchronisms #10* in Jordan Hall. He has been acclaimed as “Superb!” by renowned guitarist David Starobin, and as having “... a rich blend of musical refinement, soulful communication and that rarity, emotional intelligence.” by celebrated guitarist/composer David Leisner. Bradley holds undergraduate degrees from both Tufts University and the New England Conservatory, and MM and DMA degrees from the Manhattan School of Music.

**Chair – Jonathan Leathwood** (University of Denver)

## Lecture-Recitals in the PATS Dance Studio

**Matthew Marshall** (Southern Cross University, Australia)

*The evolution of composition for classical guitar in New Zealand: the composer/performer collaborative process and the making – or faking – of a tradition.*

Colonial New Zealand had an unusual and unlikely connection with the 19<sup>th</sup> Century European guitar tradition when the esteemed luthier Louis Panormo immigrated in 1859. However, his death in 1862 closed this brief and illustrious (but tenuous) connection with the guitar for nearly a century. The first guitar composition by a recognised New Zealand-born composer emerged by chance in 1953. The father of New Zealand music, Douglas Lilburn (1915-2001) used the instrument in his cycle *Sings Harry* for tenor and guitar (to poems by fellow countryman Denis Glover) simply because the guitar was mentioned in the text. It wasn’t written for any particular guitarist – because there were none! The development of guitar composition in ensuing years was positively glacial because by 1990, fewer than a dozen concert-suitable works existed. However, the emergence of guitar graduates from local universities and others returning from overseas to forge careers in the early 1990s launched a relative avalanche of activity. New Zealand guitarists, feeling obliged to emulate leading international players by commissioning new

repertoire, spearheaded the creation of over 400 notable works by New Zealand composers since 1990; much of which is now regularly performed and recorded worldwide.

This lecture-recital will present an overview of significant guitar works by New Zealand composers 1962-2015, tracing the evolution of guitar composition and discussing the role performers have played in deliberately constructing “...a new, fresh and highly distinctive New Zealand guitar repertoire unfettered by the shackles of European tradition, leading to a distinctive compositional identity” (John Mills).

**Matthew Marshall** studied guitar in UK, USA and his native New Zealand with Gordon Crosskey, John Mills, David Leisner and William Bower. In a career spanning more than 30 years, he has given over 2000 performances on four continents including soloist appearances with major orchestras worldwide. As an advocate for contemporary music, particularly by New Zealand composers, he has commissioned more than 50 solo and chamber works as well as eight concertos and in 2005 gave a critically acclaimed solo recital in the Purcell Room premiering major New Zealand works. In 2015 he released his third solo album *Rhapsody on a Riff*, and he also appears on eight more CDs with chamber ensembles and orchestras (alongside the Kronos Quartet, NZ Symphony and others). Matthew has held senior academic leadership positions including Director of Music at Dartington College of Arts England, Dean of Arts at Southern Cross University Australia and Head of Music at Massey University New Zealand. He is currently Professor of Music and Director of Community Engagement at Southern Cross University Australia.

### **Thiago Colombo de Freitas** (Federal University of Pelotas, Brazil)

#### ***Guitar and Mestizaje in Latin America***

The Brazilian guitarist and composer Thiago Colombo has been dedicated exclusively to Latin American music in the last ten years. His latest project, called *Guitar and Mestizaje in Latin America*, is artistic research and a production process that proposes to explore the creative possibilities arising from cultural hybridization in the continent. In this investigative journey, the focus is on border relations among nations, regions, musical styles, temporalities, etc. This lecture-recital is a summary of two spectacles created from these premises: *A first trip to Chile* (2013) and *Territories of Forgetfulness* (2014).

In *A first trip to Chile*, the musician acts mainly interpreting works of important names of the Latin American guitar and proposes a musical trip that crosses the continent, leaving the Atlantic coast, in southern Brazil and crossing the Brazilian, Uruguayan and Argentinian Pampas to achieve the landscapes of the highlands (Cordilleras) and arrive in Chile. Already in *Territories of Forgetfulness*, Colombo presents a repertoire consisting exclusively of arrangements and original compositions produced between 2007 and 2014. Recent and distant memories populate these works, from scenes of childhood and adolescence, to places, friends, parties, pets and other affections and trivialities of everyday life.

In this program the musician still does a little preview of the next spectacle (programmed for 2016) presenting his Sonata (made after Italian-Brazilian folk songs) and La Toqueteada (based on music styles from Caribbean and Central America).

**Thiago Colombo** is professor at the Center of Arts at the Federal University of Pelotas. He has a Bachelor and a Master degree in Music from the Federal University of Rio Grande do Sul and currently is a doctoral candidate at the Federal University of Bahia. Between 1998 and 2005, he was awarded in competitions in Brazil, Argentina, Portugal and Spain. In recent years, he has worked as a performer, teacher and lecturer at various music festivals in Brazil, Argentina, Uruguay, Peru, France and Russia, promoted by institutions like the Udmurtia Symphony Orchestra (Russia), Maison Brésil (France), University of Montevideo (Uruguay), University of Entre Rios, National University of Rosario (Argentina), Peruvian-American Cultural Institut (Peru), UFRGS, UFSM UDESC, UFMA, Pro-Musica

Association of Uberlândia, Teresina School of Music, SESC, SESI, Banco do Brasil Cultural Center, Santander Cultural, Porto Alegre Symphony Orchestra, Theatro São Pedro Chamber Orchestra, ULBRA Chamber Orchestra, Sesi-Fundarte Orchestra, UCS Symphony Orchestra (Brazil), among others. In 2003 he released his first solo album, titled "Sonata". This album received three "Açorianos" music awards. In 2006, also under the auspices of Fumproarte, released the album "Reminiscences". In 2008, he developed along with the actress and teacher Taís Ferreira the piece "Platero and I", with music of the Italian-American composer Mario Castelnuovo-Tedesco and poems by the Spanish writer Juan Ramon Jimenez. He also joined the ensemble "TREZEGRAUS", a group dedicated to Brazilian instrumental music that released its eponymous album in 2009.

**Chair – Graham Wade** (Leeds College of Music)

**Session 5 – 11.00 am to 11.45 am**

**Lecture-Recitals in TB18**

**Diego Castro Magaš** (University of Huddersfield, UK)

*From image to gesture: towards a gesture-based approach in performance practice of recent guitar music*

In this presentation, I propose a gesture-based approach in the performance of recent (British) guitar music of complex notation. Taking as starting point Adorno's 'Notes Towards a Theory on Musical Reproduction' – and his concepts of dialectical image and mimesis – I aim at an application of such a model of thought. Thus, I propose the agency of musical gesture as an efficient tool for connecting the ontological 'idea' of musical notation to performance practice by exploring a great variety of semiotic properties of the work of music, beyond the score itself.

In order to illustrate these issues, a main case study is exposed: Brian Ferneyhough's seminal contribution to solo guitar repertoire, *Kurze Schatten II* (1983-89). This piece takes its title from a sequence of texts by Walter Benjamin; Ferneyhough's work contains seven movements, paralleling the seven pieces of text from Benjamin's sequence. Thus, from a performer perspective, I discuss my approach to this piece as a response to the correspondances between both texts.

**Diego Castro Magaš** (b.1978) is a Chilean guitarist and practice-led researcher currently based in Huddersfield, UK. He holds degrees in guitar performance from Catholic University of Chile and Ramon Llull University in Spain. Diego has been prize-winner in numerous international guitar competitions and has appeared as soloist in more than eighteen countries throughout Europe, the Americas and Oceania. Diego has a particular interest in British Guitar new music, thus he has collaborated with composers including James Dillon, Brian Ferneyhough, Michael Finnissy and Bryn Harrison amongst many others. As a result of this interest, Diego launched the CD *Shrouded Mirrors* in 2015, which distributes NMC Records. His research interests are concerned with performing issues in complex notation, musical gesture, physicality as musical material and critical theory. Currently, he is a PhD candidate in Contemporary Music Performance at the Centre for Research in New Music in the University of Huddersfield, supervised by Philip Thomas.

**Chair – Prof Steve Goss** (IGRC, University of Surrey)

## Lecture-Recitals in the PATS Dance Studio

**Luciano Tortorelli** (Guitarist, composer and teacher, Italy)

### *Paganini and the Guitar: 'A Secret Love'*

The lecture-recital presents all connections between Niccolò Paganini and the guitar. Excerpts of testimonies and critics with rare documents and manuscripts. Comparison between the melodic language of Paganini and the vocal style of the late eighteenth century. Elements of guitar technique in Paganini's works for violin. The Paganini's "spoken sound". A structural, harmonic and stylistic analysis of the works for guitar and violin by Niccolò Paganini: "Sonata Concertata M.S.2" and "Grande Sonata M.S.3" with new cadenza by Luciano Tortorelli. These two works of indisputable value for the guitar literature of the XIX cent. present a series of elements that stress the compositional uniqueness of Niccolò Paganini, whose genius doesn't consist in formal and harmonic innovations, but in melodic inventiveness. With themes echoing the opera, the guitar has the role of a melodramatic persona in dialogue with the violin, in the Sonata M.S.2, up to the total protagonism in the Sonata M.S.3. In this analysis Tortorelli examines the most salient aspects, in particular of aesthetic as well as harmonic and structural nature, which determine the necessary knowledge for a good interpretation of Paganini's music. Valid listening of the original works for violin is too often overshadowed by a purely virtuosic vision, forgetting that expressive targets coexist with an extraordinary technique never an end in itself. The lecture-recital includes photos, scores, documents also with music performed by the author and it was presented recently at the Juilliard School of New York.

A concert performer and professor of classical guitar, **Luciano Tortorelli** holds concerts and masterclasses together with many famous personages of the guitar world for internationally acclaimed guitar festivals and prestigious musical institutions, including Juilliard School New York, St Martin-in-the-Fields London, Tchaikovsky Conservatoire Moscow, Dublin Philharmonic, French Guitar Society, Portland Guitar Society, Brno International Guitar Festival, Helsinki Music Institute, RAI national television, Krzyżowa Guitar Festival, Belarusian International Guitar Festival, Slovkoncert Music Agency and many others. Alongside contributing to music and guitar magazines of international acclaim, such as Revista Musical Catalana, GuitArt, Guitart International and dotGuitar, he is a dedicated studio musician. He has edited the first modern edition of Francesco Molino's 3 Sonatas Op.2 for guitar with violin accompaniment, published by Chanterelle im Allegra Musikverlag – Zimmermann and he has recorded CD's for Aulos Music, Brilliant Classics and Tactus. The guitarist-composer Alvaro Company dedicated his Bagatella for solo guitar Op.51 to Tortorelli.



**Luigi Attademo** (ISSM Gaetano Donizetti, Bergamo, Italy)

*Domenico Scarlatti: a composer for the guitar?*

It was, once again, Andrés Segovia who discovered the enormous possibilities Scarlatti's music has on the guitar. In 1935, Segovia edited the first transcription of the Sonata K481. Many transcriptions have followed this and have filled the music publisher's catalogues for guitar music. Sometimes these transcriptions followed the original text as closely as possible but sometimes they changed them to recreate original writing for the guitar.

After Segovia's interpretation, still very Romantic for our modern vision, we assisted to a change in the conception of Baroque music interpretation. It is a more severe and abstract vision which characterized several important interpretations for example from Kirkpatrick to Ross. It was during this last period the studies on Scarlatti's style and the new approach to the performance of Baroque music were to give these

works a more complete perspective. In this way, the influence of the guitar, as a symbol of Spanish folk music, acquired an important place in this change.

In this lecture we would like to show where the different influences of style Scarlatti's writings have been assimilated and perform some very significant Sonatas as examples. The aim is to open a new perspective to the interpretation of this music which goes beyond the manner we found in the main part of the guitar recordings.

Programme:

Sonata K213 Andante, Sonata K490 Cantabile, Sonata K380 Andante Comodo, Sonata K292 Allegro

**Luigi Attademo**, third prize at the “Concours International d’Execution Musicale” in Geneva in 1995, born into the school of guitarist-composer Angelo Gilardino. He took his degree in Philosophy with a thesis on musical interpretation. He has published various articles on musicological and aesthetic subjects, collaborated with specialized magazines. He has recorded more than 10 CDs, among them a Cd dedicated to Scarlatti's sonatas, his recording of the complete Suites for Lute by J.S. Bach (2011, Brilliant), a project on Paganini and contemporary music (Ed. Sinfonica) and the complete works for solo guitar of Niccolò Paganini recorded for the first time in their entirety on a period instrument (Brilliant, 2013.) In 2014 the Italian musical magazine Amadeus dedicated his May issue to him with the publication of a monographic CD on Fernando Sor. His last recording (Brilliant Classics, 2015) was dedicated to Paganini's music for viola and guitar.

**Chair – Dr Thomas Heck** (Guitar Foundation of America)

**Session 6 – 3.00 pm to 4.30 pm**

**Lecture-Recitals in the PATS Dance Studio**

**Kimberly Patterson & Patrick Sutton** (University of Colorado, Boulder, CO, USA)

*Eclectic Influences: an in-depth look at Stephen Goss's 'Park of Idols' for cello & guitar*

Our joint lecture-recital provides an in-depth, multi-media, discussion of the eclectic influences that helped to shape Stephen Goss's "Park of Idols," and an examination of the strengths of cello and guitar as chamber partners. We originally gave this lecture-recital at the 2014 GFA Convention, praised by Soundboard magazine as "A deeply inspiring performance and analysis."

Park of Idols is one of the strongest pieces in the budding cello and guitar genre. The title of the piece, Park of Idols, borrows its namesake from a 1938 painting by the surrealist artist, Paul Klee. The musical 'idols' from which Goss drew inspiration included Frank Zappa, Dmitri Shostakovich, Pat Metheny, Allan Holdsworth and Robert Fripp.

Each of the six movements pays homage to the 'idols' by quoting or referencing their music. The pre-existing material found within Goss's composition ranges from the apparent to the cryptic and obscured. Some movements are almost complete transcriptions of compositions, while others are mere sketches or adaptations, obliquely referencing the original material. We explore these references by providing side-by-side comparisons, theoretical analysis and a live performance of each movement.

The set culminates in a kaleidoscopic pastiche of avant-garde rock and jazz that deftly displays the myriad stylistic capabilities of cello and guitar. Our lecture-recital seeks to posit the notion that cello and guitar are a serious chamber music combination while also striving to illuminate a body of repertoire that, despite its relative obscurity, is an embarrassment of riches.

**Dr. Kimberly Patterson** and **Dr. Patrick Sutton** formed their cello and guitar duo in 2011 as doctoral students at the University of Colorado. This collaboration has led to recitals, residencies and lectures throughout the United States and abroad. In May of 2013, the Patterson/Sutton Duo released their debut album, "Cold Dark Matter: Music for Cello & Guitar," on the MSR Classics label which *The Strad* praised for its "wit and imagination". In January of 2014, the duo held a guest artist residency at the Afghanistan National Institute of Music in Kabul, where they worked with the budding generation of young Afghan musicians. The Patterson/Sutton duo also presented a lecture-recital at the 2014 Guitar Foundation of America Convention, which Soundboard magazine called "a deeply inspiring analysis and performance." The duo was recently invited to perform a guest-artist recital at the 2016 GFA Convention in Denver. The Patterson/Sutton Duo is committed to the cello and guitar genre and seeks to broaden its' horizons through concertizing, recording and commissioning new works.

**Chris Rainier (UK)**

***The guitar music of Harry Partch***

This lecture-recital begins by providing a brief overview of the use of the Adapted Guitar no.1 in the works of maverick microtonal American composer, theorist and instrument-builder Harry Partch [1901-1974].

The performance component focuses on Partch's rarely heard works for this specific guitar and voice, inspired by his years spent as a hobo, riding the rails through 1930's America. These are all performed on a replica of the original instrument, developed between 1934 and 1942. Hitchhiker's inscriptions, snatches of inebriated dialogue, and letters from ex-convicts are all brought to life, using various scales including the infamous '43 notes to the octave'. Partch's use of microtonality to accurately map the nuances of human speech are also demonstrated in spoken excerpts from his Depression-era journal *Bitter Music*, which have been transcribed onto this instrument.

This first Adapted Guitar was both a practical and technical embodiment of his 'One Voice' process, and was used to compose and perform the first versions of some of his most seminal works such as *Barstow*, *The Letter* and *U.S. Highball*. To a far greater extent than his first 'built' instrument the Adapted Viola, Partch's introduction of this guitar into his growing ensemble allowed him to synthesize his intonation theories, performance aesthetic and iconoclastic self-image. In this way it provided the foundation for his later creative explorations of large-scale dramatic productions and corporeality. His use of various guitars, right up until his final work *The Dreamer That Remains* in 1973 - when he returned to a reconfigured version of this first guitar - further illustrates the profound importance of this instrument to his creative ideals over a period of more than four decades.

**Chris Rainier** is a multi-instrumentalist, performer, composer/improviser and visual artist from Melbourne, Australia, now based in London.

For the last decade he has focused on extending the sonic possibilities of the lap steel guitar beyond its historic use and context. Drawing on traditional techniques and repertoires, he has explored new musical territories within an improvisational framework, embracing a disparate range of musical influences: 20th century classical, tape looping, just intonation, drone, exotica, futurist noise and pre-war Hawaiian steel guitar.

Rainier has also researched microtonality and new instrument designs - influenced by the work of composer Harry Partch - as part of a Masters degree at the Sydney Conservatorium of Music. He has performed the Australasian premieres of many of partch's works on abc radio national, and in concert with acclaimed Australian contemporary music group ensemble offspring.

In 2013 rainier presented an evening of Partch's rarely heard works for voice and microtonal guitar as part of Melbourne music week. This performance included readings and musical extracts from his depression-era journal *bitter music*, and showcased a specially commissioned replica of Partch's adapted guitar I from the early 1940's. Since then he has performed and lectured on Partch's guitars at the Universität Mozarteum Salzburg, the Harry Partch archives at the university of Illinois, Urbana-Champaign, and the Slade School of Fine Art in London.

**Chair – Dr Jonathan Leathwood (University of Denver)**

**Keynote Lecture 5.00 pm to 6.15 pm**

**PATS Dance Studio**

**Tilman Hoppstock** (Darmstadt Academy of Music, Germany)

***Bach BWV 998***

Tilman Hoppstock has investigated Bach's lute music for around 35 years. In his second book about "Bach's Lute Works from the Guitarist's Perspective" (BWV 998, 999, 1000), he gives a detailed analysis of the Prelude, Fugue and Allegro BWV 998. Aspects such as motifs, melodic structures, thematic ideas, rhetoric and interpretation models, different versions for other instruments, articulation, polyphony, and tempo will be part of the lecture.

Because Tilman is an active concert artist, he will demonstrate many of his ideas directly on the guitar. Beside that he will show some of his ideas on several recorded examples.

**For listeners it might be useful to bring the score.**

**Tilman Hoppstock** (\*1961) has been highly acclaimed in the classical guitar scene for about four decades. 2003 - 2005 he was invited to teach as a guest professor at the Music University in Piteå (Sweden). In addition to his live performances, the artist has recorded 30 CDs. 2010 and 2013 he published two critically acclaimed books about "Bach's Lute Works from the Guitarist's Perspective". Besides his career as a recitalist, Mr. Hoppstock teaches international guitar classes at the Academy of Music at Darmstadt (Germany). In 2013 Tilman has received the "Darmstadt Music Award 2013" for his livework as guitarist, teacher, musicologist and publisher. In 2014 he obtained his doctorate with his dissertation about „The Polyphony in Bach's Lute Fugues“. He has a predilection for crime novels and Russian literature, but is additionally an enthusiastic specialist in large and small ducks and stories based in the famous town of Duckburg. He is also a passionate lover of art and enjoys the great wines of France and Italy, preferably together with friends, and feels himself particularly attracted to Italy not only due to his love of wine.

**Chair – Prof Steve Goss** (IGRC, University of Surrey)

**Session 7 – 9.00 am to 10.30 am**

**Papers in TB 18**

**Dario van Gammeren** (Royal Northern College of Music, UK)

***The Classical Guitar in the interwar Netherlands: Composition, performance and reception***

As the twentieth century drew to a close, the Netherlands occupied a prominent position on the international classical guitar scene. Alumni of the Dutch conservatoires included renowned classical guitarists, and some of the foremost Dutch composers of the twentieth century had enriched the instrument's repertoire. However, the role of the guitar in early- twentieth-century musical culture in the Netherlands was very different. The instrument was frequently called upon in 'light' and 'popular' music, but composers of 'serious' music failed to take an interest in it and its performers.

In the interwar Netherlands, international concert guitarists began to make frequent appearances on the Dutch concert stage. As a result, awareness of the instrument as a vehicle for serious music grew and composers began to take a tentative interest. Although music for solo classical guitar remained rare in the interwar Netherlands, the instrument began to make appearances in various chamber ensembles. As interest grew, the foundations were laid for a classical guitar scene that thrived in the post-war Netherlands.

This paper traces the history of the guitar in the Netherlands and places it in the wider socio-cultural context of the interwar period. Drawing on an extensive study of the role of the instrument in Dutch musical culture of the early- twentieth century, the paper illustrates how a change of perception would ultimately establish the Netherlands as an active and credible participant on the international classical guitar scene.

Dutch-born guitarist and musicologist **Dario van Gammeren** is a lecturer in music at the Royal Northern College of Music and a research associate at the Open University. He holds degrees from the Royal Conservatoire in the Netherlands, the Royal Northern College of Music and the University of Manchester. Dario has performed widely as a soloist and chamber musician, and he has lectured on topics as wide ranging as source studies, editorial techniques and music in the Nazi-occupied Netherlands. His current research focuses on the impact of Aryanization of the performing arts on Dutch national identity during the Nazi occupation.

**Sam Brown** (Royal College of Music, UK)

**Towards the genesis of Benjamin Britten's *Nocturnal for Guitar op. 70***

*Nocturnal* occupies an unrivalled position in the classical guitar's study, programming and repertoire. However, comparatively little has been written on the work and there is much which is unsaid in the critical literature. Based, for example, on a lute-song, the piece is infused with the musical poetry of the English Golden Age. Its structure links it to earlier song cycles: *Nocturne op. 60* and *Serenade for Tenor, Horn, and Strings op. 31*, and they are thematically interlinked. That episodes in *Peter Grimes* and *Gloriana* underpin episodes of *Nocturnal* would fuel some speculation about its content.

I propose that there is much to be gleaned from a holistic approach to Britten's composing, viewing this work as one of a sequence of works, and in light of thematic strands which existed in Britten's musical life even from his late teens. If the circumstances – including the dedicatee, Julian Bream – for which *Nocturnal* was composed provided the creative “environment” to fuse multiple of these strands into one work, then exploring these could better our understanding of Britten's music and his creative process. I briefly consider in this talk the underpinnings of *Nocturnal* in relation to earlier works, tracing its genesis through their structure, musical ideas, and thematic content, and so doing mean to elucidate some of the web of metaphor which unites them.

A young musician whose performances in the UK and abroad have been noted for their "flair and intensity", **Sam Brown**'s first studies were with Sasha Levtov at the Regis School of Music, which were furthered under bursary at the Junior Royal College of Music. In 2011 he was accepted into London's Royal College of Music, studying guitar and renaissance lute with Charles Ramirez and Jakob Lindberg. Having performed for such disparate disciplines as the period stage, with UCL's Early Modern Exchange, and electro-acoustic soundscapes at the Royal College of Art, Sam has earned a reputation for his “highly intellectual” and “holistic” musical approach, and he cherishes compliments from Christopher Hogwood, Emma Kirkby and Cecilia Rodrigo. While continuing to study music, he is rapidly becoming a popular and much sought-after performer and accompanist, and was made an Honorary Member of the West Sussex Guitar Club in 2012.

**Chair – Prof Steve Goss** (IGRC, University of Surrey)

### Lecture-Recitals in the PATS Dance Studio

**Aliéksey Vianna** (Orpheus Institute, Belgium)

#### *Unaccompanied Improvisations - The multi-textural nature of the guitar*

Throughout history, the guitar has been widely explored as a vehicle for unaccompanied performances. Its centuries-long tradition of solo music (taking into account the commonly transcribed repertoire of early plucked-string instruments) has probably no parallel in any instrument other than those of the keyboard family. However, different from the keyboards, the guitar is not nearly as commonly used without accompaniment in improvised-music contexts. It appears to me that the reason for this has to do with the fact that improvising guitarists almost always approach the instrument mono-phonically or homorhythmically (i.e., they limit themselves to play single lines and/or blocked chords).

With such confining textural variety, generating enough interesting material for whole solo performances or recordings becomes a great challenge. Considering the rich multi-textural nature of the classical guitar repertoire as a whole and this mono-phonical/homo-rhythmic nature of the majority of improvised guitar music, two main questions arise:

- Why is there such a textural gap between improvised music and that which one can practice and learn to play on the guitar (completely written-out repertoire)?
- How can one practice to develop the ability to improvise multi-texturally on the unaccompanied classical guitar?

In this lecture-recital I will present my analysis of some fundamental techniques used by two of the most prolific classical guitar improvisers: Ralph Towner and Dusan Bogdanovic. I will also touch upon style characteristics of important players who improvise solo with other types of guitar (electric, steel-strings etc), such as Joe Pass, Derek Bailey, Marc Ducret and Charlie Hunter.



First-prize winner in thirteen international competitions, Brazilian **Aliéksey Vianna** has been featured in prestigious venues of over thirty countries. He has appeared as soloist with orchestras such as the Sinfonieorchester Basel (Switzerland), Turku Philharmonic (Finland), Filarmonia das Beiras (Portugal), Ciudad de Almeria (Spain), Aukso Tychy (Poland) and Filarmônica de Minas Gerais (Brazil).

In chamber music and Jazz settings, he has performed with musicians as diverse as Paul McCandless, Peter Erskine, Tracy Silverman, Felix Renggli, Petri Sakari Artaria Quartet, and Pierre Boulez. Since 2005, he has released four records in labels such as Guitar Solo Publications (USA) and TCB – Montreaux Jazz Label (Switzerland).

Aliéksey holds a BA degree from the San Francisco Conservatory (class of David Tanenbaum) and two MAs (jazz and classical guitar) from the Musik-Akademie Basel (with Pablo Marquez and Wolfgang Muthspiel). He currently studies for a PhD in the docARTES program (Belgium/Netherlands) under the supervision of Dusan Bogdanovic.

### **Joel Bell (UK)**

#### ***Improvisational Techniques for Fretted and Fretless instruments***

This lecture recital focuses on my recent research involving improvisation techniques of the far and near eastern traditions applied to the fretted and fretless electric guitar, and how they have impacted my work in relation to the contemporary classical and jazz fields I usually find myself in (also as a member of *Notes Inégales*).

After completing my PhD focussing on compositional methods featuring improvisation, I began writing for the multi-ethnic Atlas Ensemble in Amsterdam, engaging with eastern music traditions as a composer. This prompted me to take part in a residency at Banff's first 'World Music' residency, drawn by the distinguished teaching staff, where I could study in detail the traditional repertoire, improvisation techniques and microtonal methods of Indian, Persian, Turkish and Arabic music. This gave me an opportunity to work on not only new concepts of improvisation, but also to spend a concentrated period with the fretless guitar.

In this lecture recital, I would like to delineate the difficulties and advantages of the fretless instrument, how it may be used to approach traditional Near Eastern repertoire, the experience of struggling to overcome what is, to a large extent, a new instrument, whilst also engaging with the traditional aural teaching methods employed during my time at Banff.

I will perform on both instruments, drawing on Persian, Arabic and Indian repertoire, alongside jazz materials, but the focus will be on methods of improvisation, relationship of improviser to materials and structures, and meditational methods related to performance.

**Joel Bell's** work has been characterized by the eclectic array of musicians he has worked with, and by taking risks both in the compositional process and in real-time performance. After recent studies in near and far Eastern music, he is currently exploring micro-tonal musics and maqam systems utilizing the fretless electric guitar. He has worked as a jazz guitarist, written notated and semi-notated scores for contemporary ensembles such as Piano Circus and DuoDort, for the Takemitsu Society, collaborated with contemporary film-makers (such as Joe Banks) and acted as an improvisation director on many projects. He has had works performed in festivals in England, Europe, Canada and the Far East, touring internationally and most recently premiering/conducting a new work for the Atlas Ensemble/Nieuw ensemble at the Atlas Festival in Amsterdam. He has performed with Lionel Loueke, Experimentalstudio SWR, Evan Parker, Richard Barrett, Seb Roachford, Tim Garland, Oren Marshall, Oliver Coates, Martin Butler, Byron Wallen, John Butcher and is a regular member of contemporary/improvisation ensembles

Notes Inégales and Galavanize.

He has performed on BBC Arabic, BBC Radio 3, Swiss Radio (Espace 2) and spoken on BBC Radio 4. After studying composition at Birmingham Conservatoire with John Mayer (composer and leader of Indo-Jazz Fusions) and receiving a scholarship to study jazz at Berklee College (Boston), he moved to London to complete his PhD in impact points between composition and improvisation, under the supervision of Richard Barrett and Peter Wiegold.

**Chair - Dr Milton Mermikides** (IGRC, University of Surrey)

Session 8 – 11.00 am to 12.30 pm

## Papers in TB18

**Tom Williams** (IGRC, University of Surrey, UK)

### *Filling In the F Holes: A topography of the contemporary jazz guitar-scape*

The imagery conjured by the phrase ‘jazz guitar’ is tied closely to the traditional and homogeneous styles of music that encapsulated jazz sixty years before; it is in fact a much broader picture in modern times. Jazz guitar is no longer defined by the archtop playing acolytes of Wes Montgomery. In fact many contemporary jazz guitarists are known for their complete abandonment of such imagery, in the pursuit of other means of expressive qualities not available in the traditional model. On one end traditional artists such as Jonathan Kreisberg, Kurt Rosenwinkel and Gilad Hekselman are testament to the continued development of ‘purist’ forms of jazz guitar. On another, Bill Frisell, John Scofield, Wayne Krantz, Marc Ribot, Mark Lettieri, Allan Holdsworth, Scott Henderson and John McLaughlin are just a few who have remained in the pantheon of jazz guitarists while eschewing the traditional almost entirely. Wherein then lies a definition for the jazz guitar/guitarist?

Drawing on research and frameworks from Dawe (2010) and Berliner (1994), this paper aims to provide a topography of the contemporary jazz guitar scenes, including the exponents, music and strands which interweave to create the richly diverse idiom that exists today. In doing so it will look at aspects including the precursors to contemporary jazz guitar, the current strands and styles, what it means to be a jazz guitar player (in relation to musicality, authenticity, community, practice), a comparison of the duality of purist and contemporary styles, and also a discussion about the guitar itself and how the imagery and allusions once underpinning jazz guitar are dissipating.

Regularly performing across the South East in various duo's, jazz orchestras, rock and jazz projects, function bands, theatre productions and also as a solo performer, **Tom Williams** is a versatile player having played within many genres and settings including jazz, funk, rock, soul, fusion and classical, performing in many well known venues for a variety of low and high profile clients across the UK and Europe.

Tom is also a graduate from the Academy of Contemporary Music. He also holds a masters degree in music from the University of Surrey where he is currently working towards a PhD. Academically, Tom's research interests include: development of contemporary guitar styles, improvisational strategy, cognition and music, post 1960s jazz styles, analysis methodologies, development of electric guitar styles, jazz in film music, history and development of jazz styles, traditional world music from Japan, India and North West Africa.

**Mark McKnight** (Berklee College of Music)

### *The Creative Method: Encouraging individuality in the practice of improvisation*

At the outset, the goal of every musician is simple - to play. Mimicking those examples which inspire our early attention, imitative learning frequently becomes a significant element of performance practice, particularly in the case of contemporary ‘popular’ music styles. Few groups emphasise or explore this aspect to a greater extent than ‘students’ of improvisation - indeed, transcription followed by memorised performance could be argued to form the backbone of today’s mainstream improvisational pedagogy.

Whilst literal repetition of acknowledged ‘master’ performance offers beginning/intermediate improvisers essential grounding in recognised aesthetics and existing language, the ‘master-student’ approach described makes no specific allowance for the development of personally reflective improvisational solutions. Consequently, continuing students regularly face tangible uncertainty adapting their beginner/intermediate practice habits to account for this common intermediate/advanced level goal.

In response, ‘The Creative Method’ (TCM) defines a pathway from - in the words of Crook - imitation to innovation, outlining a clear and readily applicable practice framework focused upon the cultivation of musically applicable technique and content in an environment of aesthetic awareness. For the purposes of presentation, TCM is contextualised in relation to both the process of stylistic analysis which led to its realisation and related discussion of improvised performance by a variety of noteworthy contemporary jazz guitarists.

A graduate of Berklee College of Music, **Mark McKnight** holds a PhD in Music Performance/Improvisation. With a stylistically eclectic background, he has played throughout the UK and Europe, releasing, to date, two albums of original music featuring a variety of world-renowned collaborators.

In addition to acclaimed work in performance and composition, Mark has developed a uniquely effective approach as an educator, releasing improvisation practice framework The Creative Method and innovative sight reading app SightScribe.

**Ant Law** (Jazz guitarist, UK)

### ***Konnokol Polyrythmic Considerations in ‘Jazz’ Guitar Composition and Improvisation.***

The use of unusual time signatures and polyrhythmic patterns have been thoroughly explored in Western Art music from Elliot Carter to the (now not so) new complexity. However these rhythmic components have generally been engaged with through composition, and their intended faithful reproduction by a performer. In contrast, such Indian rhythmic traditions as Konnakol have - through millennia of development - gained an extraordinary embodied and sophisticated engagement with polyrhythms and asymmetric beat patterns. This lecture-recital provides an insight into how such mechanics may be incorporated into jazz guitar practice (both compositional and improvisational), beyond the practice of established fusion artists such as John McLaughlin. In particular, this lecture explores the use of quintuplets (Kanda Jathi), septuplets (Mishra Jathi), and crucially how groupings within these can lead to effective creative expression rarely explored in Western Jazz and rock guitar practice. Two pieces will be presented that explore these concepts extensively, recordings of which are provided below.

Kanda Jathi <https://antlaw.bandcamp.com/track/kanda-jathi>

Mishra Jathi <https://soundcloud.com/ant-law/04-mishra-jathi/s-MqM6d>

**Ant Law** currently lives in London. He was a scholar at Edinburgh University and Berklee College Of Music and has released two acclaimed full length albums as a leader: “Entanglement” (2013) and “Zero Sum World” (2015). With his own groups he has toured the UK extensively, with other projects he has toured the world. His book “3rd Millennium Guitar” (published by Mel Bay) is an introduction to perfect fourths tuning, which he uses. He records and performs in a number of contexts including Tim Garland's band featuring Jason Rebello and Asaf Sirkis. Ant has recorded on Tim's last three albums. Another project is Trio HLK in which Ant plays 8-string guitar (with two lower strings). He depts on five chairs in the west end, and can be heard playing “Beat It!”, “Can You Feel The Love Tonight”, and “Oh What A Night!”.

**Chair - Dr Milton Mermikides** (IGRC, University of Surrey)

## Lecture Recitals in the PATS Dance Studio

**Nejc Kuhar** (University of Music and Performing Arts, Frankfurt, Germany)

### *The notation of contemporary guitar techniques*

Percussion effects, Bartok pizzicato, Bi-tones, harmonic... Guitar is such a rich instrument with a large spectrum of different sounds. But somehow modern guitar techniques and their notation is not something, which is familiar to every guitarist. One reason for that is also the lack of universal rules for notation and very often composer's personal and individual choosing of their signs.

In my lecture I would like to present all the modern guitar techniques and their as universal as possible notation, taken from my master thesis (from Music University of Vienna) with the main emphasis on my own compositions. Although the focus of the lecture are modern guitar techniques and their notation (with examples), I would also like to show and would be very happy to take this opportunity to play some of my music.

I selected very dynamic and diverse program of my pieces, with an emphasis on those including various modern guitar techniques. I will describe them before each piece, either by talking and showing them or with a PowerPoint presentation.

Of course, every listener could also get a free copy of the whole Master thesis, which in it's entirety is a kind of "How-to-guide to compose for the guitar" and was written for general composers.

**Nejc Kuhar** finished his Masters degree in guitar at Vienna University of Music and Performing Arts with prof. Alvaro Pierri and in composition with Dr. Reiner Bishof and prof. Christian Minkowitsch at Konservatorium Wien, Privatuniversität, both with honours. He is a guitar professor at Music Academy in Vienna (Wiener Musikakademie), assistant-professor at University of Music and Performing Arts Frankfurt and teacher at Frankfurt Music School.

Nejc's compositions are published by Canadian publisher Les Production d'Oz. Since 2008 he was a scholarship holder of Slovenian Culture Ministry and since 2011 of Gallus Foundation.

As a guitarist, as well as composer he won numerous highest prizes on international competitions and had performances of his compositions in halls, such as Vienna Musikverein and Konzerthaus, and the Washington National Gallery of Art.

Nejc is regularly giving solo concerts and masterclasses at international festivals, where he also participates as a jury member.

**Leonardo Bonetti** (Conservatorio G.B. Martini, Bologna, Italy)

### *A minimalist way for the guitar: new studies by Leonardo Bonetti*

I am a classical guitarist and psychology of music researcher. My studies of guitar techniques, psychoacoustic perception and traditional musical composition have allowed me to develop seven classical guitar studies published in two books in the last July.

The focus of my work is the interaction between compositional ideas and possibilities of the guitar. My research tries to find the best idiomatic ways for the instrument to play those ideas.

Music that I have just published is composed using especially minimalistic language and developing difficult, virtuosic and quite original guitar techniques as an intensive use of legato by the left hand, a very fast arpeggio by the right one and an interaction between both of them.

I have chosen several minimalistic solutions because of their idiomatic nature for the guitar and strong emotional impact to the public. Moreover, despite spreading of minimalism in the recent music history, it was not composed much minimalistic music for the guitar. My researches have found out that there are several connections between main characteristics of minimalism and guitar composition features as a use of pedals, open strings, rhythmicity and modulations.

Furthermore in my own music sometimes emerges the relation between improvisation and written music, showing at first the importance of developing many compositional intentions through improvisation and then the process of writing measured music, that is fundamental for academic purposes.

In my lecture-recital I would be glad to play my own music and to explain my abstract topics.

**Leonardo Bonetti** was born in Bologna on 16 December 1992. He started the study of guitar at the age of 11 and he graduated with top marks at Conservatorio “G.B. Martini” of Bologna in the July 2013. Moreover he graduated with honors in Psychology at the University of Bologna discussing thesis: “Fluid intelligence and preference for major/minor musical mode: an experimental study”. At present he is involved in studies and research about Psychology of Music in the University of Bologna.

He performed as a guitarist and speaker in several Italian cities such as Bologna, Ferrara, San Marino. He gave lecture-recitals also in different European countries such as England, Portugal and Denmark. Moreover he performed during editorial presentations, as that realized by Frédéric Zigante at “Ut Orpheus” library in Bologna.

He has been the artistic director of music festivals such as “Bolognetti Guitar Festival”, “San Giacomo Festival – La chitarra per la musica” and “San Sigismondo International Guitar Festival”.

He participated in Masterclasses with important musicians such as Piero Bonaguri, Ramon Carnota, Michael Lewin, Jesus Castro-Balbi, Hugo Geller, Walter Zanetti, Maurizio Pisati.

In the July 2015 he published two books of his own music for classical guitar with Sinfonica editor. He also won prizes such as “Guitar Contest Ansaldi-Servetti” in the highest category “Giovani Concertisti” and SEMPRE Conference Award, at ESCOM 2015 – Manchester, dedicated to young first authors of a scientific paper.

Moreover in the year 2014 he has been Professor at Conservatorio “G.B. Martini” of Bologna.

**Chair – Dr Grahame Klippel** (IGRC, University of Surrey)



## Keynote Lecture 1.30 to 2.30

### PATS Dance Studio

**Jan de Kloe** (Independent Scholar, Belgium)

#### *Symbolism in Bach's Chaconne*

While it is known that composers and painters have included encrypted messages in their works, Johann Sebastian Bach was an absolute master at this technique. Through an analysis of the famous *Chaconne, from the Partita No. 2 BWV 1004* for violin solo, a work which is also part of the guitarist's repertoire, we will discover the meaning of this *tombeau* written at the occasion of his first wife's sudden death. There are references to the deceased Anna Magdalena as well as to the four children which Bach had with her. Also, there are many hidden quotations of biblical texts. The lecture explains the compositional process and we will understand why German scientist Leibniz called music "the secret calculations of the mind".

As a young adult, Dutch born guitarist **Jan de Kloe** established himself in Belgium. He studied guitar at the Conservatoires of Brussels and Liège with Nicolás Alfonso and Jesús Gonzales Mohino. Later he followed summer courses with Julian Bream and Turibio Santos. Jan played solo recitals in The Netherlands, Belgium, Germany, France, Russia, Poland, the United States and Canada. He made three long play recordings with baroque and Spanish music. He gave master classes on ornamentation technique in the U.S.A and the former Yugoslavia. His booklet on the subject appeared with Doberman-Yppan in Canada.

Jan lectured and published on guitar related issues and wrote articles and books about the composers and guitarists Juan Bermudo, Frank Martin, Oscar Esplá, Isaac Albéniz, François de Fossa, Vahdah Olcott Bickford, Domingo Prat, Boris Perott, Alice de Belleruche and Julian Bream.

The last 25 years, Jan de Kloe did note setting and editing for several guitar publishing houses. Among his music editions we find works by Leopold Sylvius Weiss, Frédéric Chopin, Fernando Sor and François de Fossa.

He received two Paul Revere Awards for Graphic Excellence from the American Music Publishers Association. He also developed software utilities for the graphic music industry.

Earlier lectures were presented at the conventions of the Guitar Foundation of America, at the Lake Konstanz Guitar conferences, at IGRC in Surrey, at guitar festivals in France, Italy, and Spain and most recently at West Dean.

Outside the realm of music, Jan published the book 'Cossack Warriors, a true story' on Russian emigration.

**Chair – Dr Thomas Heck** (Guitar Foundation of America)

**Session 9 – 3.00 pm to 4.30 pm**

**Panel Discussion in TB18**

*The Electric Guitar: Pedagogy, Diversity and Virtuosity*

**Milton Mermikides** (Chair)

Mike Outram, John Wheatcroft, Jason Sidwell, Bridget Mermikides, Neville Marten, Mark McKnight, Amy Brandon

This event is a rare opportunity to hear several eminent electric guitar educators and practitioners discuss a range of themes surrounding the electric guitar: including issues of literacy, pedagogy, virtuosity, diversity and technology. The panelists are:

**Mike Outram:** Guitarist, composer, teacher. He has toured internationally with Herbie Mann, Carleen Anderson, Tim Garland and Theo Travis; recorded with Steven Wilson and Robert Fripp, and is Guitar Professor at Trinity College and The Royal Academy, London. Mike runs the popular *Electric Campfire* guitar/improvisation blog.

**John Wheatcroft.** John has performed with artists as diverse as Billy Cobham, Frank Gambale, Mike Clark and Bill Summers (The Headhunters), Carl Verheyen and has toured the world with both Carl Palmer and John Jorgenson. He is a regular contributor to *Guitar Techniques UK*, *Guitarist UK*, *Guitar Part* (France) and *Guitar World* (USA), and is author of *Improvising Blues Guitar* (Schott). John is Head of Guitar at BIMM London and is a visiting lecturer for the University of West London (London College of Music) and Chester University.

**Jason Sidwell** Jason has served as senior music editor on *Total Guitar*, *Guitar Techniques* and *Guitarist* magazines, interviewing numerous revered musicians and writing/editing several thousand guitar tutorials in all musical styles.

Jason has been an examiner for RGT/LCM guitar and bass grade exams, an advisor/masterclass tutor for several major UK music academies, written/recorded extensive guitar tutorials for both *The Guardian* and *Observer* newspapers, and is a long serving director/tutor for the International Guitar Foundation (IGF). He is the author of the DVD, *Funk Empowerment – groove guitar mastery using the CAGED system* (UK Masters 2008) and the book/DVD, *How To Play Guitar Step By Step* (Dorling Kindersley 2011).

**Bridget Mermikides.** Bridget is a well-established classical guitarist, a recording artist, soloist and ensemble performer (including with John Williams, Paco Peña and various orchestras). She is also an award-winning electric guitarist with performances at festivals, trade shows and concert venues. As an educator, Bridget has taught in a range of styles at schools, universities, Summer schools and is a consultant in the creation of national syllabuses. She is an examiner at the Royal College of Music, Head of Guitar at St. Paul's Girls' School and writes a popular monthly column in *Guitar Techniques* and has two published books (*The Classical Guitar Compendium* and *The Classical Guitar Anthology*) with Hal Leonard.

**Neville Marten** Neville Marten was a guitar repairer for Gibson and Fender's UK operations during the 1970s and 1980s, working on a host of valuable and rare guitars, including Hendrix's "Woodstock" Stratocaster. As current editor of *Guitar Techniques* magazine and former editor of *Guitarist*, he has met and interviewed dozens of legendary guitarists, from Eric Clapton and Mark Knopfler to Brian May and George Harrison. He plays guitar in British rock and roller Marty Wilde's Wildcats and is the author of several books including *The Kinks* (2002 Sanctuary), *Guitar Heaven: The Most Famous Guitars to*

*Electrify the World* (2007 Collins), *Freddie Mercury and Queen* (1995 Faber & Faber), *Giants of Blues* (1999 Sanctuary), *The Hofner Guitar* (1993 IMP) and *Star Guitars* (1995 Omnibus).

**Mark McKnight** A graduate of Berklee College of Music, Mark McKnight holds a PhD in Music Performance/Improvisation. With a stylistically eclectic background, he has played throughout the UK and Europe, releasing, to date, two albums of original music featuring a variety of world-renowned collaborators. In addition to acclaimed work in performance and composition, Mark has developed a uniquely effective approach as an educator, releasing improvisation practice framework *The Creative Method* and innovative sight reading app *SightScribe*.

**Amy Brandon** As a guitarist, composer and improviser, Amy Brandon draws on the diverse fields of jazz, ethnomusicology and electro-acoustic music. In addition to her compositional, collaborative and performance work, Amy is an MA student at the University of Ottawa, researching and presenting on guitar pedagogy and improvisation internationally.

**Chair – Milton Mermikides** (IGRC, University of Surrey)

### Lecture and Lecture-Recital in PATS Dance Studio

**Alvaro Mendizabal** (MBA Candidate at the Darden School of Business, USA)

*The dawn of the ‘Guitar World’: Implications for students, artists, composers and artistic administrators*

Over the past 30 years, a new set of rules and standards has slowly carved its way in the ethos of the classical guitar community. Since the beginnings of the instrument, several personalities contributed to create a unique vision, which would later be defined in the 19<sup>th</sup> century as ‘Classical Guitar’. Sanz, Da Milano, Giuliani, Regondi, Tarrega, Segovia, Bream, and Barrueco’s life work was destined to a single objective: introduce the notation, language, rules, standards, and values of the classical music industry into the guitar.

Fast forward to present times, and although there is a very solid group of talented players that continue this tradition, it is clear things have changed. The drastic expansion of guitar programs and limited opportunities within established classical music venues forced a large majority of guitarists to self organize - as if outcast - into their own set of festivals, competitions, and events.

The dawn of the ‘guitar world’ endowed independence from the classical music industry, setting in motion a set of trends that have changed the status quo of the ‘classical guitar’ forever. These trends affect the way students, artists, composers and artistic administrators perceive the ‘classical guitar profession’, and put 500 years of academic tradition in the guitar once again on top of the table.

#### WHAT IS CLASSICAL GUITAR?

Nowadays, there may be as many answers as there are guitarists. Knowledge of the spectrum of answers to this question can shed light on the future of this most intriguing artistic community.

Born in Peru, **Alvaro Mendizabal** started his music education at age 6, becoming a founding member of Peru’s National Youth Choir and National Youth Symphony Orchestra. In 2004, he moved to Tucson after accepting a full scholarship from the University of Arizona where completed studies in Classical Guitar Performance, Business Administration and Entrepreneurship.

A tireless promoter of the classical guitar, he worked in IMG Artists and created one of the first guitar-centric management agencies, PR Concert Artists, achieving significant growth for his artists with debuts in many of the most important concert halls in the world, including Carnegie Hall, Konzerthaus Wien and Gasteig, and producing several CD's for labels like ARS, KSG Exaudio, Naxos, and Harmonia Mundi. A multi-Award-Winner in classical guitar competitions, over the past ten years Alvaro has taken part in some of the most important guitar festivals in the world. He is currently completing an MBA at the Darden School of Business at the University of Virginia and will start duties as strategy consultant with Accenture, LLP in 2016.

**Joaquín García** (Universidad Nacional de Tres de Febrero, Ingeniería de Sonido, Buenos Aires, Argentina)

### *Subjective preference of classical guitar strokes “apoyando” and “tirando” related to its harmonic components*

Tone production of classical guitar performance is an essential part for musicians to transmit their sentimental and interpretative intentions. This work investigates subjective preferences of two common plucking techniques used by guitar players, apoyando (rest) and tirando (free) strokes. Six excerpts of classical guitar music with different tempos and range of frequency were performed using the two techniques and were recorded for the subjective tests. Two groups of subjects, guitar players and people who do not play guitar, were investigated to see if both groups evaluate the guitar timbre in different way or not. A-B test was conducted with 50 persons for each group asking which technique is preferred and have more sound quality. Then the harmonic components and autocorrelation function (ACF) of each stroke were analyzed to relate with the characteristics of the music program (tempo and frequency range) and subjective preferences. The effective duration of ACF is defined with the  $\tau_e$  (taue) parameter. Results of the subjective test showed that harmonic content did not define preferences, but higher  $\tau_e$  values of the ACF were correlated with a higher sound guitar quality.

**Jorge Joaquin Garcia** was born on 20<sup>th</sup> April 1991 in General Roca, Rio Negro, Argentina. Son of a classical guitar player, he took his firsts guitar lessons at the age of nine by his father who instilled in him the love for guitar. Then attended at the Instituto Universitario Patagonico de las Artes (IUPA) studying the career of guitar player. Also assisted to several courses and seminars with guitarists as Eduardo Isaac, Ernesto Mendez, Luis Eduardo Orias Diz, Omar Cyrulnik, among others. He has made concerts as soloist and in groups in many cities of Argentina. Actually member of the “Camerata Argentina de Guitarras”. Since 2010 he is studying Sound Engineering at the Universidad Nacional de Tres de Febrero (UNTREF) and the passion for the guitar took him to investigate and try to explain the acoustical behavior of the instrument.

**Chair – Prof Steve Goss** (IGRC, University of Surrey)

**Keynote Lecture – 5.00 pm to 6.15 pm**

**PATS Dance Studio**

**Thomas Heck** (Guitar Foundation of America, USA)

***Anchors Aweigh: Adventures in Guitar Historiography***

The somewhat facetious title of this keynote speech (“Anchors Aweigh: Adventures . . .”) proposes a metaphor. It implies that the guitar is something like a sailing ship on a centuries-long voyage ‘round the world. And each time and place that it has dropped and then lifted (or “weighed”) anchor to embark on a new adventure could be considered another waypoint on its epic, unfinished voyage. In the era of Columbus, the sailors often had no navigation charts. Eventually, but only in retrospect, could maps be created and lines drawn to show where the ship had been. If we understand the study of map-making as cartography, then by analogy the study of history-writing can be called historiography. Indeed, it is.

But what is *history*? There have been some rather good efforts to describe it over the years, like “the attempt to reconstruct the past ‘in a scholarly fashion, sticking to certain definite rules of establishing fact, interpreting evidence, dealing with source material, etc.’” (Marwick, *What History Is*, 14, cited in Sreedharan, *A Textbook of Historiography*, 2) But the most succinct and intriguing definition to emerge so far uses the anchor symbol again: History is, in two words, “anchored narrative.” Without its anchors, it would be pure fiction. Without its narrative it would be pure tedium. This talk will attempt to throw fresh light on guitar historiography using this approach to investigation and discourse.

**Dr. Thomas F. Heck** (B.A. Univ. of Notre Dame, 1965; Ph.D. Yale University, 1970; MLS, Univ. of Southern California, 1977) has twice been a Fulbright scholar, first to Vienna (1968-69) to work on Giuliani and the history of the classic guitar, then to Florence (1985-86) to explore the Italian comedy.

In addition to authoring *Commedia dell'arte: A Guide to the Primary and Secondary Literature* (1988/r2000), he has contributed over twenty articles to the major music encyclopedias (*MGG*, *The New Grove Dictionaries of Music*...). In 1994-95 he was a Fellow at the Netherlands Institute for Advanced Study in the Humanities and Social Sciences, where he undertook research on theatre & music iconography. The result was the book *Picturing Performance: The Iconography of the Performing Arts in Concept and Practice* (Univ. of Rochester Press, 1999). He is now a consultant, writer, and musician living in Santa Barbara, California.

**Chair – Jan de Kloe**

**Session 10 – 9.00 am to 10.30 am**

**Papers in TB18**

**David Robert Grimes** (University of Oxford, UK)

*String Theory - The physics of string-bending and other electric guitar techniques*

Electric guitar playing is ubiquitous in practically all modern music genres. In the hands of an experienced player, electric guitars can sound as expressive and distinct as a human voice. Unlike other more quantised instruments where pitch is a discrete function, guitarists can incorporate micro-tonality and, as a result, vibrato and sting-bending are idiosyncratic hallmarks of a player. Similarly, a wide variety of techniques unique to the electric guitar have emerged. While the mechano-acoustics of stringed instruments and vibrating strings are well studied, there has been comparatively little work dedicated to the underlying physics of unique electric guitar techniques and strings, nor the mechanical factors influencing vibrato, string-bending, fretting force and whammy-bar dynamics. In this work, models for these processes are derived and the implications for guitar and string design discussed. The string-bending model is experimentally validated using a variety of strings and vibrato dynamics are simulated. The implications of these findings on the configuration and design of guitars is also discussed.

**David Robert Grimes** is a physicist and postdoctoral research associate at the Gray Laboratories under the guidance of Dr. Mike Partridge. His current research is chiefly concerned with the mathematical modelling of oxygen distribution in both vascular and avascular tumours. He is also a journalist and frequent contributor to the Irish Times and the Guardian, where he mainly writes science opinion pieces. In this capacity, he tries to encourage a critical-thinking / evidence based approach to often contentious issues. He is a joint winner of the 2014 Sense about Science / Nature Maddox Prize for standing up for science. and a regular radio / television contributor and panelist.

He writes on a multitude of topics and is a keen advocate of critical thinking and the scientific method. He's strongly of the belief that applying the lens of science to the many issues we face as a society today will help us make informed and pragmatic choices, but judging from the cartoonish animosity of some hate-mail he receives this is not a view shared by everyone! He is also a frequent contributor on radio and television debates and discussions on scientific and social topics.

**James Edward Armstrong** (University of Surrey, UK)

*In Search of Environmental Influence and the Significance of Space on Guitar Performance*

The influence of the surrounding environment on a musical performance is not only limited to the effect of acoustic characteristics on the player, but extends to the emotional and cultural significance of the space they are performing within. This paper aims to demonstrate the overall impact of environment and space on guitar performance, applying an interdisciplinary research approach from music performance studies and the field of environmental psychology. The paper is supported by an experimental practical test method developed to best illustrate the how different environments shape a musical performance. Ongoing analysis of performances using the purpose designed method has also been successful in separating the emotional influence of environment from the effect on technical attributes of playing.



There is an existing gap in research towards the emotional significance of environment and space within music performance studies, and also a lack of attention towards sound in environmental psychology. The interdisciplinary approach of this research paper attends to both gaps in research effectively whilst demonstrating a new and extensive method of practical experimentation, offering musicians, producers, and scholars an in depth understanding towards the influence of environment on guitar performance.

**James Edward Armstrong** is a PhD Music student at the University of Surrey, exploring the relationship between musicians and their surroundings. Through an interdisciplinary approach between music performance studies and environmental psychology, James draws focus towards personal and emotional significance of the environment within the music performance experience. Research interests include Space, Place, and the Environment, as well as creative performance practice and music psychology. He has a background in music production, recording, and mastering, running a recording studio facility in Newcastle upon Tyne before moving to Guildford to complete a PhD. James regularly composes for independent films and video games, provides Foley work for animation, and creates music and sound design for multimedia installations.

**Laura Lee** (University of Surrey, UK)

### ***Buffer Shuffler - Human vs. Machine in Post-Rock Guitar Collaboration Performance***

The post-rock genre may be seen as a hybrid of EDM aesthetics and the visceral elements of classic rock. This presentation examines the genre using the theories of Emerson, Reynolds, and Danielson and presents an ongoing collaboration project that aims to re-invent the classic 'jam' environment by giving equal collaborative input between the two guitarists Dominik Struzenberger, Laura Lee and the 'machine' by using Ableton Live as a compositional and performance tool.

**Laura Lee** is currently studying a MMus in Creative Practice at University of Surrey, and obtained BA(Hons) in Multimedia and Sonic Arts at the University of Lancashire. Laura's Creative Practice includes Media Arts, Sound Art, Computer Music and Contemporary Guitar. The MMus has involved free improvisation, installations, and screen music. She performs with Rock Trio Parachute for Gordo, and has developed a fan base around her original approach to guitar playing.

**Chair - Dr Milton Mermikides** (IGRC, University of Surrey)

## **Lecture-Recitals in the PATS Dance Studio**

**Yiannis Efstathopoulos** (Belgium)

### ***Guitar music in the Generation of '27. Roberto Gerhard's 'Fantasia' revised***

This paper is part of a broader research on the Guitar Music in the Spanish Generation of '27. Roberto Gerhard (1896-1970) belonged to a group of the Spanish composers who were exiled during the Spanish civil war and Gerhard was established in United Kingdom. During his last composition period he started to explore the guitar in his orchestrations, writing several solo parts in his incidental music. For this reason he worked together with the famous guitarists Julian Bream and later John Williams. Gerhard composed the *Fantasia* in 1957 on the demand of Julian Bream, which is a unique contribution to the solo literature of guitar, however the final edition (Mills music, 1964) of the *Fantasia* shows numerous differences with the manuscript (Cambridge University Library, entry: 3.47).

What are the differences between the manuscript and the final edition? What can we modify to perform the first version and why? How does the manuscript influence the historically informed interpretation of this masterpiece? In this paper and lecture-recital I will analyse and perform the differences between the manuscripts and the final edition. In order to gain insights and contextualize these differences I will analyse unpublished letters, interviews and compare the *Fantasia* with other manuscripts of Gerhard's incidental music from the same period (archived in the Cambridge University Library). Finally, a performance guide will be provided performing for the first time from the manuscript.

The young Greek guitarist and lecturer **Yiannis Efstathopoulos** studied advanced music theory and classical guitar in the University of Music Science and Art and State Conservatory of Thessaloniki, Greece graduating with the highest grades under the professors Thanos Mitsalás and Elena Papandreou. He continued his studies with scholarship in Academia Chigiana of Siena, Italy with maestro Oscar Ghiglia and later on he obtained his Master's degree with the highest distinction from the Royal Conservatory of Brussels, studying with prof. Antigoni Goni. His musical activity includes concerts either as soloist or as a member of the guitar-flute Brux!Duo, the contemporary "Omicron Ensemble" and others performing in major halls of Greece, Italy, Belgium and the Netherlands. Apart from his performances he is a Phd-candidate of the Vrije Universiteit van Brussel and works as an assistant researcher in the Royal Conservatory of Brussels.

**Fernando Sávio Conceição Cury** (University of Aveiro, Portugal)

*The performance implications of the rhythmic notation in Arthur Kampela's works for guitar*

Since 1990, the Brazilian composer Arthur Kampela has developed a complex style of rhythmic notation, combining techniques such as micro-metric modulation, nested rhythms and non-integral meters in his works.

Micro-metric modulation is based on Elliott Carter's Temporal Modulation, but occurs within divisions of units of time. This technique is combined with nested rhythms to create a rhythmic link, maintaining the same beat between seemingly dissimilar rhythmic figures.

Nested rhythms is how Kampela refers to the overlapping of triplets. At times, the composer can combine up to four ratios of subdivision on the same beat.

Non-integral meter is a procedure similar to that which Ferneyhough called the irrational meter, as it occurs when the indication of the unit of time described in the bar is already part of a subdivision. The frequent overlapping of these elements can lead to difficulties in understanding, and consequently performing, works by Kampela. The result is that, quite often, there are substantial rhythmic variations between performances and the score.

The composer summarizes and terms the combination of his techniques as Rhythmic Architecture, which is the result of the nuances proposed in his pieces. Even considering the subjectivity of interpretation, agogics, and the difficulties of accurate playing, which are common elements of each performance, this proposal aims to provide elements which contribute to a historically informed, rhythmic interpretation of Kampela's works.

Repertoire:

Estudo 1977, Ponteio, Fandango, Balada

**Fernando Cury** is a PhD candidate (Music Performance) at the University of Aveiro, Portugal with full scholarship provided by the Capes Foundation – the Ministry of Education, Brazil. In 2006 he concluded his Masters in Interpretive Guitar Practices at the Universidade Federal do Rio de Janeiro (UFRJ), where

he also taught part-time. He has performed in Portugal, Brazil, Paraguay and Argentina. In Portugal, he developed artistic and didactic work at the Academia de Artes de Chaves in the district of Vila Real and has also held the position of Assistant Teacher of Classical Guitar at the Universidade de Aveiro. In Portugal, he organized a series of classical guitar recitals called "Irmão Violão" entirely dedicated to Brazilian repertoire, which included almost twenty artists. He also created the group "Violão EntreVistas" which conducts interviews with classical guitarists through google hangouts.

**Chair – Jonathan Leathwood** (University of Denver)

**Session 11 – 11.00 am to 12.30 pm**

**Papers in TB18**

**Jon Rattenbury** (ABRSM, UK)

*An overwhelming amount of information – exploring Milton Babbitt's guitar music through repetition*

This is a report on the progress of a performance-as-research project involving guitar music by Milton Babbitt. During 2016, Babbitt's centenary year, guitarists Brian Ashworth and Jon Rattenbury are staging performances featuring five consecutive repetitions of the same work by Babbitt.

'Soli e Duettini' (1989), for two guitars, is the first of three duet compositions by Babbitt to which he gave the same title. These late period works are typical of his 'extended serialism' which applies serial techniques of composition to dynamics, rhythm and timbre as well as pitch class. Often described as dense and challenging, Babbitt's compositions can seem daunting in their complexity to both audience and performers. This project examines how far the "overwhelming amount of information" heard in such music can be decoded and assimilated by the listener through repetition. Multiple hearings mimic in microcosm, for the listener, the long process of practice and rehearsal by which the performers become familiar with the work and arrive at an interpretation.

This presentation, which uses video of the project, describes preparation and performance. Visual art, changes to instrumentation and live sound manipulation are incorporated, and the one-hour performance offers an audience an evolving experience of the music.

**Jon Rattenbury** is an active guitarist and music educator. He has wide experience as a performer on electric and classical guitar and as a music tutor. Jon worked as a music examiner for RSL (Rockschool) for over ten years and has recently begun working as a consultant for ABRSM, helping to develop a new popular music syllabus. Jon completed his Masters in music at Goldsmiths, University of London, and has interests in both historical and contemporary musicology and in music semiotics. In 2014, the Lute Society published Jon's critical edition of 17th century baroque guitar songs from the library of Samuel Pepys at Magdalene College, Cambridge.

**Hannah Lindmaier** (University of Vienna, Austria)

*Spheres of action of 19th Century female guitarists*

Within the limited possibilities of suitable musical instruments for women in the 19th century, the guitar was considered an appropriate choice, as various articles in contemporary musical magazines corroborate. "In more recent years the guitar fell almost entirely into the hands of the fair sex, and was looked upon as

an indispensable article in the equipment of a lady's drawing-room, where a violin or violoncello would not have been tolerated. [...] That the guitar should be considered a lady-like instrument is not to be wondered at, its subdued, sympathetic tone being naturally in accordance with feminine tastes, [...] it is especially adapted for accompaniments." (Magazine of Music 1895) Nevertheless, musical activities of female guitarists were limited by the constraints on women's lifestyles by the bourgeois society. This paper explores the possibilities and range of musical activities of female guitarists in the 19th century on the basis of a thorough investigation of the biography of German-English guitarist Catharina Josepha Pratten (née Pelzer), having analyzed her activities taking into consideration frames of action established by gender studies in recent years.

Born and raised in Vienna, **Hannah Lindmaier** is dedicating her life to classical music, dividing her time between activities in music education, radio journalism, musicology and guitar performance. Hannah earned her undergraduate degree as a guitar teacher at the Hochschule für Musik Detmold in Germany, where she also received a master's degree in guitar performance. She continued her studies finishing a master's degree in musicology at the Hochschule für Musik und Tanz Cologne. Hannah is performing regularly with her prizewinning „Arabesque Guitare Duo“ as well as with other chamber music formations. She works as a music journalist for the WDR (West German Broadcasting Cologne) and publishes as a historical musicologist. Hannah lives in Cologne and Vienna, where she is currently preparing a dissertation in music education and working full-time as a lecturer and research assistant at the department of music education of the University of Music and Performing Arts Vienna.

### **Grégory Leclair** (France/Netherlands)

***Regina Strinasacchi (born between 1759 and 1764-1839) and Johann Conrad Schlick (1748-1818): a couple of musicians and the guitar.***

The name Strinasacchi is nowadays associated with the sonata in B flat for Violin and Keyboard (K. 454) composed in April 1784 by the 28 years old Wolfgang Amadeus Mozart, for the young violin virtuoso Regina Strinasacchi. They premiered the sonata together in Vienna and Mozart famously played in front of blank pages as he didn't have the time to write the keyboard part.

Regina Strinasacchi was a violinist, singer, conductor and composer and one of the first noted female soloists and to perform full-time in an orchestra. She was also described as an expert guitarist. Her husband Johann Conrad Schlick (1748-1818) was one of the most outstanding cello virtuosos of his day, and also a conductor and a composer. They played together in duo cello and guitar in cities like Weimar (1797) and Leipzig (1793, 1795, 1796, 1800). Johann Conrad Schlick also composed for the guitar and published two "Recueils" of compositions for the guitar. Their daughter Caroline Schlick (1786-1862) was pianist, violinist, singer, and also guitarist.

This lecture will investigate the life of Regina Strinasacchi as a guitarist and the compositions for guitar by Johann Conrad Schlick.

**Grégory Leclair** began his training at the regional Conservatoire of Clermont-Ferrand, France, in the class of Jean-Pierre Billet. From 1993 he pursued his studies at the Conservatoire Supérieur de Paris-CNR with Pedro Ibanez. At the same time he completed his training at the University Paris – Sorbonne, the Schola Cantorum and at the Conservatoire National Supérieur de Musique de Paris (CNSMDP), by approaching fields as diverse as musical acoustics, improvisation with Alain Savouret, musical analysis and orchestration with Jacques Casterede and Alain Louvier, and orchestral conducting with Nicolas Brochot. At the Ecole Normale de Musique de Paris (ENMP) he received a concert performer advanced training with the renowned teacher Alberto Ponce.

Grégory Leclair performs regularly in concert in numerous countries of Europe (Sweden, France,

Germany, Italy, Spain, etc.), as well in soloist as in chamber music. In 2003 he was invited to share the poster with the pianist André Gorog, participated in Paris in the 5th Festival Musique du Coeur au Marais, performed at the Maison de l'Europe, as well as in the Carnavalet museum. In 2004 he appeared during the 2nd International Guitar Festival Nova Camerata dei Bardi in Italy. He performed in Brussels in 2009 as part of the Krejčí – Leclair Guitar Duo. His very complete musical training allows him to approach a repertoire which last from the renaissance to the contemporary music. He counts among his chamber music partners the cellist Mateusz Kwiatkowski, the flutists Di Feng (Shanghai Opera House Orchestra, Orchestre de Flûtes Français) and Isabelle Pierre (Opéra national de Paris). He collaborated with several composers including Michel Petrossian (Armenia, France). Grégory Leclair taught at the regional Conservatoire of Clermont-Ferrand from 1993 till 1998.

**Chair – James Westbrook** (University of Cambridge)

### Lecture-Recitals in the PATS Dance Studio

**Tom Armstrong** (University of Surrey, UK)

and

**Sergio Sorrentino** (Guitarist and scholar, Italy)

#### *The electric guitar as medium in Diversions 3: a composer's and performer's account*

Tom Armstrong's *Diversions 3* (2015) is the latest stage in a process of revision dating back to 2009 when *Divertissements* (2002), scored for electric guitar and harpsichord, was revised for piano trio. Each piece has been documented with increasing care and yet the connections between the medium of the electric guitar and the musical ideas and materials remain obscure. This lacuna matters because the decision to turn an electric guitar and harpsichord piece into a piano trio was, in part, motivated by a sense that the latter was better suited to the musical content of *Divertissements*. In returning to the original instrumentation at Sergio Sorrentino's request Tom has had to address the problem of the electric guitar's relation to the music of *Divertissements* but, once more, the existing documentation proves inadequate to understand this, concentrating on the performer but not their instrument.

Tom Armstrong and Sergio Sorrentino will bring their perspectives as composer and performer to bear on the story of *Diversions 3*, showing how the medium of the electric guitar threads its way through the genesis of the piece. Tom will reconstruct the process of revision that led away from and back to the electric guitar using extracts from his journals and memory data, whilst Sergio will demonstrate how he has responded to the openness of notation in *Diversions 3* through the medium of his instrument. In doing so they will show how both perspectives are essential for a full understanding of the products of the compositional process.

**Sergio Sorrentino** is "one of the most important contemporary Italian guitarists" (RAI Radio Tre). As a performer he promotes the classical guitar and electric guitar contemporary repertory. As a composer and improviser his music is based on sonic research and combines elements of contemporary classical music, minimalism, avant-garde, ambient, experimental. He studied with Francesco Langone, Angelo Gilardino, Mario Dell'Ara, Leo Brouwer and Mark White (Berklee College of Music Summer Course). In 2010 he obtained the Academic Guitar Diploma with Honors at the Novara Conservatory, with a thesis on Italian avant-garde guitar music.

Casa Ricordi and Universal have published his transcriptions for classical and electric guitar of the Azio Corghi's compositions "Tang' Jok(Guitar)" and "De Nocturno Visu".



He also plays baroque guitar and "battente" guitar with Accademia del Ricercare Ensemble and he usually compose incidental music for the Compagnia Stabile di Milano.

He is founder and member of the TILT Ensemble (Contemporary music). He teaches master class in contemporary classical and electric music for the Viotti Institute in Vercelli.

**Tom Armstrong** is a composer whose music is performed throughout the UK and in Europe. Performers with whom he has worked include Jane Chapman, Melanie Pappenheim, the Delta Saxophone Quartet, Notes Inégales, the Fidelio Trio, the Endymion Ensemble, the New Music Players, the Royal Scottish National Orchestra and the BBC Philharmonic. His output is notable for its diversity of medium, technique and aesthetic; it includes music for both amateurs and professionals, draws influences from post-war modernism, through European post-minimalism to non-Western music, and embraces both 'fixed' and open notions of the musical work.

In his recent instrumental music Tom has been experimenting with notational approaches that open up broader avenues for performer creativity and bring a more collaborative approach to the composer/performer relationship. *Albumleaves* (2013) for the Ligeti Quartet and trumpeter Simon Desbruslais (scheduled for release on Signum Classics in 2015) and his work in progress for Trio Aporia (Stephen Preston, flute, Richard Boothby, viola da gamba and Jane Chapman, harpsichord) utilise indeterminacy and open form to confer on the performers greater responsibility for determining the configuration and overall sound of a piece in performance.

Tom studied composition with George Nicholson before reading music at York University, remaining to pursue a DPhil with Roger Marsh. He studied with Vinko Globokar at Dartington Summer School and with Magnus Lindberg, Colin Matthews and Oliver Knussen at the Britten-Pears School.

### **Trevor Babb (USA)**

#### ***New Modes of Listening and an Embrace of Rock in Tristan Murail's 'Vampyr!'***

Among the limited body of work for solo electric guitar, Tristan Murail's *Vampyr!* distinguishes itself as an enthusiastic embrace of the rock associations of the electric guitar. Murail appropriates rock gestures through saturation of the guitar's signal, pervasive use of the vibrato tailpiece, histrionic character, and highly indexical rock gestures such as power chords and pick scrapes. In *Vampyr!* Murail steps out of his compositional comfort zone in a full-scale embrace of rock character within the context of his own musical language. While *Vampyr!* may be perceived by audiences as a caricature of rock music, knowledge of Murail's own thoughts with respect to rock music presents a deeper interpretive reading of *Vampyr!* than its rock signifiers initially suggest.

Murail recognizes a decidedly different mode of listening practiced by rock audiences than what contemporary concert art music audiences typically employ. While Murail finds the musical content of rock music to be monotonous, he concedes that his own audiences can benefit from the way that rock audiences consume their own music. One can infer that Murail sees the revolutionary character of rock music playing a supporting role in his own "revolution of complex sounds." By stepping outside of his typical objective sound world, Murail engages in something of an advocacy project with *Vampyr!* by challenging his audience's traditional modes of listening in order to make his own aesthetic prerogatives more perceptible in the rest of his musical output.

American guitarist, multi-instrumentalist, improviser, and composer, **Trevor Babb**, has performed and competed throughout the US. He received a Fulbright award in 2012 and won back-to-back Second Prizes in the Denver Classical Guitar Competition.



He has performed both as a soloist and chamber musician with the Yale Recital Chorus and Orchestra, Ossia New Music, the Apeiron Ensemble, and on Rochester's public radio station, WXXI. In November 2010, Trevor performed on the Yale in New York concert series at Carnegie Hall.

Trevor actively composes and performs his own music and has given premieres of pieces by Nicolas Bolens, William Gardiner, Justin Hoke, and Eugene Astapov.

Trevor holds a BM in Performance from the Eastman School of Music and an MM from the Yale School of Music where he is currently a DMA candidate. His principal teachers have been Nicholas Goluses, Benjamin Verdery, and Dusan Bogdanovic.

**Chair - Dr Milton Mermikides** (IGRC, University of Surrey)

**Keynote Lecture-Recital – 1.30 pm to 2.30 pm**

**PATS Dance Studio**

**The Hibernian Guitar Duo** (Ireland)

**Morgan Buckley** (PhD Candidate, Magdalene College, University of Cambridge)  
and

**Eoin Flood** (Fiosraigh PhD Scholar, Dublin Institute of Technology)

***Communicating with the Orishas: exploring cross-culturation and the creative process in two commissions on Yorubian Bata drumming music.***

This lecture-recital is a presentation of an interdisciplinary artistic commissioning project designed to explore and elucidate cross-culturation and the nature of creativity in the commissioning process.

During the transatlantic slave trade from early sixteenth century to the turn of the nineteenth century African musical traditions, compounded by oppression and servitude, were cultivated into a powerful musical expression that has evolved with colonial musical structures to shape the sound of the Central American indigenous music today. Over the past decade, research has revealed a multi-layered creative process, challenging the widely held view that the composer is the sole creative source in the compositional process. It is now understood that the composer's music is influenced by all who come into contact with it. As an unfamiliar and idiosyncratic instrument, it is thought that the collaborative creative process could be particularly relevant to the guitar.

Composers Stephen Goss and Mark Delpriora have been exposed to African source material including scores, recordings and academic sources specially selected by the performers prior to launching the commissions. Using contemporary composers and historically informed sources, the project aims to experimentally reenact and observe the cross-culturation that took place in Central America. An evaluation of the creative interactivity of collaborators, sources and written media will be carried out. Western art music traditions and aurally transmitted African music feature in both musicological and ethnomusicological enquiry. This project represents an endeavour to link these disciplines under the umbrella term of, and perspective from, the emerging field of performance studies. The wider implications of cross-culturation across the arts and its impact on subsequent creative practices will be theorized. The broader concept of communication, permeating the project, will be discussed and placed within broader frameworks, namely: musician and text/score; composer and performer; performer and audience; the contemporary and the historical; and the mortal and immortal.

**The Hibernia Duo** was formed in 2014 by Irish guitarists **Morgan Buckley** and **Eoin Flood** with the intention of performing concerts of exclusively contemporary guitar music. This evening's programme is built around two new commissions for solo guitar that are part of a wider commissioning project. The duo will be promoting and disseminating their selection of contemporary guitar music with the hope of encouraging composers to write for the guitar, an instrument with a comparatively small repertoire. Hibernia Duo put an effort into carefully selecting music that they feel has depth and quality unrestricted by style or form but with an element of accessibility to expand the audience of contemporary classical music. This is reflected in their research interests, Morgan is carrying out his research in Cambridge investigating the nature and extent of performer creativity in collaboration with composers and, at the DIT Conservatory of Music, Eoin's research explores the influence of African cross-culturation in Cuba and on its music, with a focus on the prolific contemporary guitar composer Leo Brouwer.

**Chair – Dr Jonathan Leathwood** (University of Denver)

Session 12 – 3.00 pm to 4.30 pm

Papers in TB18

**Grahame Klippel** (IGRC, University of Surrey)

*Gareth Walters and the guitar*

Gareth Walters (1928 - 2012) should be well known to guitarists of a particular generation. As a producer for BBC Radio 3, he started, and sometimes presented, the monthly radio programme, *The Classical Guitar* which gave a platform to numerous guitarists from both the UK and abroad. He was also a highly respected composer but his works for guitar have been neglected and most were out of print – until recently. Now that almost all are available again in new editions it is worth revisiting this significant body of works, two of which have been published for the first time. This paper seeks to present a brief portrait of Gareth Walters and place his pieces for the guitar in the context of his other compositions.

**Grahame Klippel** studied the classical guitar under Gilbert Biberian and John Mills. He has taught at West London Institute for Higher Education and Kingston University. In 2014 he completed a PhD at the University of Surrey, supervised by Steve Goss, in the assessment of rhythmic accuracy in new complexity music. He delivered a paper, ‘Authority and Integrity’ as part of the Palatine study day at the University of Surrey in 2009 and gave a paper on Michael Finnissy and the guitar at the first IGRC conference in 2014. He also studied mathematics for which he was awarded an MPhil from King’s College London. He also studies classical Indian music and plays the sitar.

**Amy Brandon** (University of Ottawa, Canada)

*The Scientific Method (Book): Experimental research in jazz guitar pedagogy and fretboard facility*

“Although a large number of books and courses offering instruction and advice on how to improvise are available it seems impossible to find a musician who has actually learned to improvise from them.”

Derek Bailey

The technical skill to play the guitar quickly, cleanly and accurately can be seen as a prerequisite for successful jazz improvisation. However, many undergraduate-level jazz guitarists experience difficulty in their studies due to insufficient fretboard knowledge (Odegard, 2004; Elmer, 2009; Balistreri, 1995; Tedesco, 1998; Matone, 2005; Berard, 1998). Some research indicates that method books, a staple of jazz guitar pedagogy, could be at the root of this issue (Elmer, 2009; Balistreri, 1995). However, very little scientific study has been undertaken to assess the efficacy of the hundreds of available jazz guitar methods. This paper will present the preliminary results of an experimental study evaluating the effectiveness of fourteen published methods of fretboard memorization. The goal of the study is to discover which method, if any, has an advantage in allowing the student to learn and memorize the notes on the fretboard the fastest and the most completely. This pilot study is quasi-experimental, employing a small sample of fifteen intermediate to advanced guitarists. The model is within-participant testing, where the effect of 14 independent variables (consisting of 14 distinct pedagogical exercises for guitar) are compared in their effectiveness at improving fretboard facility.

Guitarist **Amy Brandon's** solo compositions and improvised pieces draw from the worlds of jazz, classical and electroacoustic music. Currently an MA student in composition at the University of Ottawa, she has performed at several Canadian festivals including the Ottawa International Jazz Festival, the 2013

Guitar Now Festival and recently participated in the 2015 Banff International Workshop in Jazz and Creative Music. Interested in improvisation and guitar pedagogy research as well as composition and performance, she recently presented work at the 2015 International Society for Improvised Music Conference and the 2016 Virtuosity Interdisciplinary Symposium in Budapest.

**Kate Lewis** (IGRC, University of Surrey, UK)

***She Plays Like A Girl: Lead Guitar, Gender and Popular Music***

During the twentieth century the electric guitar played an integral role in shaping the sound of popular music. As “varieties of masculinity” (Waksman, 2001, p.5) took shape around the guitar, the agency of female performers became marginalized by overt significations of power ascribed to the instrument and its players. Following academic research that explores the relationship between the guitar and masculinity, this paper will further examine the construction of gendered identities surrounding the instrument and will begin a (re)assessment of the approaches and practices of female performers.

Via a brief examination of the contributions of women who were integral in shaping the legacy of the guitar within popular music, as well as a contextualization of the position of contemporary female performers, this paper will explore negotiations of gender within the field and will consider alternate modes of performance.

A closer study of gender significations surrounding the guitar and the relationships between instrument, performer and audience will enhance the ability to more thoroughly consider, conceptualize and re-define that which has been masculinised territory in popular music. Additionally, it may also ultimately empower new approaches and perspectives for players and audiences alike.

**Kate Lewis** is a British-born, multi-genre guitarist and educator who divides her time between the UK and USA. She began her classical guitar studies with the Trinity College of Music in London and earned a Bachelor’s (BMus Hons, 1998) and Master’s Degree (MMus, 2000) in Classical Guitar Performance at the University of Southern California in Los Angeles. At USC she studied with Scott Tennant, James Smith and William Kanengiser (chamber music) and participated in master classes with some of the world’s leading classical guitarists including Pepe Romero, Christopher Parkening and Roland Dyens. Kate began her teaching career at USC, is Director of Guitar Studies at Los Angeles Valley College and is also a member of the music faculty at California State University, Northridge in Los Angeles. Kate has performed extensively in the US and Europe as a classical soloist and as a member of numerous chamber ensembles (Out Strung Duo, Critical Mass Duo). She has been broadcast on radio stations throughout the US and Europe and has numerous credits as a session musician in Los Angeles. As well as being a prize-winning classical guitarist, Kate has extensive performing and recording experience with popular music groups from an all female jazz/rock trio to a classical/pop ensemble to many “straight-ahead” rock bands.

In 2012, Kate began work on a PhD in Musicology at the University of Surrey in the UK, working with supervisors Dr. Timothy Hughes and Professor Allan Moore. Currently, her dissertation research is focused on the contributions of pioneering female guitarists in 20th century popular music, including Sister Rosetta Tharpe, Memphis Minnie, Mother Maybelle Carter and Mary Osborne. From 2002 – 2012, Kate served on the Board of Trustees for the Guitar Foundation of America and is currently a member of the American Guitar Society, American String Teacher Association, Guitar Foundation of America, European Guitar Teacher Association, Registry of Guitar Tutors, College Music Society, American Musicological Society, Royal Musical Association, International Association for the Study of Popular Music and Society for American Music.

**Chair - Dr Milton Mermikides** (IGRC, University of Surrey)

## Lecture-Recitals in the PATS Dance Studio

**Taro Takeuchi** (UK/Japan)

### *The Art of Battuto: Re-discovering historical strumming techniques*

In the 17th and 18th century, BATTUTO (strumming/ rasgueado) was an extremely important part of guitar playing. In the early 17th century the guitar was uniquely played by this strumming technique, players often reading from ALFABETO notation, which consisted of chord symbols and rhythmic indications. Later, plucking was introduced and the guitar developed its characteristic idiom of a combination of strumming and plucking. During the baroque period, the Battuto was executed in a highly sophisticated and artistic manner using some special effects, such as REPICCO and TRILLO. Baroque strumming is very different from modern flamenco/classical guitar's rasgueado. In this lecture recital, Taro Takeuchi will illustrate the authentic Battuto technique utilising the historical sources of the 17th and 18th century, playing some examples by Corbetta, Sanz, de Visee, Le Cocq and others on an original five-course baroque guitar. He will also demonstrate some possible uses of this strumming technique in arrangements from examples such as Bach's violin pieces.

**Taro Takeuchi** is a lute/early guitar player. He studied early music at the Guildhall School of Music and Drama, and has worked with The English Concert, The Royal Opera House, The Orchestra of the Age of Enlightenment, Berlin Philharmonic, as well as Sir Simon Rattle, Rachel Podger and Nigel Kennedy. He has made numerous recordings for Deux-Elles, EMI, Hyperion Records, Harmonia Mundi, the BBC and others. His solo recordings [Folias!], [The Century That Shaped the Guitar], [Affectuoso] and [Lovely Nancy: Guitar music from the 18th century] were received with critical acclaim and high praise. He writes on the history and performance practice of the early plucked instruments. Taro is a member of The Consortium for Guitar Research at Sidney Sussex College, Cambridge, and The Lute Society.

**Dimitri van Halderen** (Superior Conservatory of Music of Castilla y León, Salamanca, Spain)

### *A creative approach to embellishment in the Classical-Romantic style - applied to the music of Fernando Sor*

The embellishment of baroque music is not only accepted practice, but indeed indispensable if we wish our playing to be considered authentic. However, we are much more reticent when it comes to the embellishment of Classical-Romantic music. Yet there are many indications that embellishment and improvisation were considered an essential part of a musician's competence.

This lecture-recital will dive into the music of the guitarists of the 19<sup>th</sup> century. I have chosen Fernando Sor as a central figure, because although some of his music is completely devoid of ornamentation, other pieces are full of repeated melodic fragments with written out embellishments. We will also have a look at embellishment techniques by other contemporary authors, like Giuliani and Aguado, and see how their praxis sounds when applied to another composer. But we will also look at the masters that so influenced them, namely Mozart and Haydn. Finally, we will look at some ideas used by later composers such as Mertz or Regondi and discover that ornamentation can be a central ingredient to style. I will play many fragments to create as complete a vision as possible. Hopefully, the audience will participate in a discussion as to whether we should or should not be playing Sor's music just as written. But my main point will hopefully be made: that through embellishing music from this period we reach a deeper understanding of its style.

**Dimitri van Halderen** is a classical guitarist known for his musical versatility. He enjoys playing the solo repertoire from the Renaissance to our own times, although nowadays he mainly focuses on chamber music. He has played with orchestra, violin, violoncello, double bass, string quartet, voice and even sitar. As a teacher, he has taught guitar at all levels. As chamber music teacher, although specialized in groups with guitar, he has taught all kinds of ensembles, from piano trio to double bass quartet. He delivered a paper in the integration of the guitar in chamber music teaching at the first IRGC conference and has published in Soundboard magazine on left-hand guitar technique. Currently he is chamber music teacher at the Superior Conservatory of Music of Castilla y León (COSCYL) in Salamanca, Spain, where he served as Head of studies from 2008 to 2014.

**Chair – Jan de Kloe**



**Keynote Lecture – 5.00 pm to 6.15 pm**

**PATS Dance Studio**

**Christopher Page** (University of Cambridge, UK)

*The Guitar in England, 1550 to 1650, new material from the archives*

Few now remember that the guitar was popular in England during the age of Queen Elizabeth and Shakespeare, and throughout the seventeenth century. It was played everywhere from the royal court to the common tavern. I shall try to reconstruct the trade in imported guitars coming to the wharves of London, and piece together the printed tutor for the instrument (probably of 1569) which ranks as the only method book for the guitar to survive from the sixteenth century. Using unpublished letters and archival sources, I shall also describe how travellers went abroad to study in various cities of France and Italy that were regarded as academies for accomplishments with a sportive and chivalric tone, such as horsemanship, fencing and the art of the guitar. The outstanding example is provided by Sir Ralph Verney (1613-1696), the head of a distinguished gentry family from Buckinghamshire, who fled with most of his family to France in late 1643. His massive archive of letters and documents is still in the Verney home at Middle Claydon; while abroad, Verney accumulated a wealth of personal accounts, invoices, bills and letters which show that virtually every member of his family played the guitar.

**Christopher Page** is Professor of Medieval Music and Literature in the University of Cambridge and a Fellow of the British Academy. He is an internationally renowned performer and writer, as well as being an experienced presenter through BBC Radio. He holds the Dent Medal of the Royal Musical Association awarded for outstanding services to musicology. In 1981 he founded the professional vocal ensemble Gothic voices now with twenty-five CDs in the catalogue. His most recent book is *The Guitar in Tudor England: A Social and Musical History* (Cambridge University Press, 2015)

**Chair – Dr Thomas Heck** (Guitar Foundation of America)

**Session 13 – 9.00 am to 10.30 am**

**Papers in TB18**

**Adam May** (Melbourne Conservatory of Music, The University of Melbourne, Australia)

***The Brazilian seven-string guitar: Traditions, techniques and innovations***

Since the early 1980s a new and unique repertoire has emerged for the seven-string guitar, known in Portuguese as the *violão de sete-cordas*, a Brazilian instrument typically played in *choro* ensembles. This paper demonstrates that this new repertoire is a result of two converging musical influences, both the Brazilian six-string guitar repertoire and the traditional seven-string guitar accompaniment role in *choro* ensembles. *Choro* is a genre of Brazilian instrumental music that developed in Rio de Janeiro during the late nineteenth century and continues to be played throughout Brazil, as well as gaining popularity in other parts of the world. The Brazilian seven-string guitar emerged in Rio de Janeiro at the beginning of the twentieth-century. Traditionally strung with steel strings and played using a metal thumb-pick, the instrument provides a counterpoint accompaniment line that is generally improvised. In the early 1980s a small number of musicians experimented with the use of nylon strings; this resulted in timbral variations and greater expressive qualities similar to the standard classical guitar. Guitarists began to use this new version of the seven-string guitar as a solo instrument, as well as in other musical settings outside of typical *choro* groups; this significant development is referred to as the *duas escolas* or two schools of performance practice. In this presentation, an historical overview and musical analysis will demonstrate the range of influences that have contributed to the new repertoire for the seven-string guitar.

**Adam May** is a Melbourne based musician with a Master of Music (ethnomusicology/musicology) from The University of Melbourne. A Brazilian music expert, Adam is a founding member of two of Melbourne's premier Brazilian ensembles, 'Trio Agogo' and 'Sexteto Zona Sul', in which he plays Brazilian seven-string guitar and *cavaquinho* (Brazilian soprano guitar).

From 2006 to 2008, Adam lived and travelled throughout Brazil researching and performing national and regional styles of music. He has performed alongside prominent Brazilian musicians Roberta Valente, Marcio Bahia and Zé Barbeiro.

In March 2015 Adam's guitar duo, 'DUO AGOGO' became the first Australian guitarists to be invited to perform at the Zihuatanejo International Guitar Festival in Mexico.

Adam's current teaching activities include tutoring and lecturing at The University of Melbourne.

**Michael O'Toole** (Dublin Institute of Technology)

***The impact of John Williams upon the perception of the guitar***

This paper focuses on the influence of guitarist, John Williams upon his chosen instrument. By assessing Williams' background and the context of his career, it examines how he has affected change both in terms of public perception and that of guitarists themselves. A common thread among guitar historians of the 1960s and 1970s (Grunfeld, 1969; Huber, 1974; Evans, 1977) was that classical guitar had attained previously un-imagined popularity because of the pioneering work of Andres Segovia (1893-1987). These writers and others, drew attention to the low regard in which the instrument had previously been held and

rightly credited Segovia with establishing the guitar on the classical concert platform. However, until very recently, scholars had often failed to acknowledge that the guitar's popularity in other genres exerted an enormous influence upon classical guitar culture. In this paper, I examine the many ways in which the career of John Williams has represented an endorsement of this fact. By drawing on examples of Williams' numerous crossover projects, his open-minded approach to both repertoire and technology, I will demonstrate his impact on the perception of the guitar in the last six decades and focus upon the idea that as well as rebelling against the perceptions of Segovia, Williams was both honouring the guitar's long-established traditions as a folk and popular instrument and acting as a forerunner to the musicological writings of such scholars as Victor Anand Coelho and Kevin Dawe.

**Michael O'Toole** studied under John Feeley and is one of Ireland's leading guitarists, performing throughout Ireland, USA, UK, Canada and Mexico. He lectures in guitar at Waterford Institute of Technology and teaches guitar at the Royal Irish Academy of Music in Dublin. Michael is currently working on a PhD in Dublin Institute of Technology under Dr. Maria McHale, about the career of John Williams. He has released two CDs and performed with pipa virtuoso Liu Fang, RTE Concert Orchestra and The Carducci Quartet among others. He has also toured America with the Dublin Guitar Quartet and notable recent performances include Wigmore Hall, London and a tiny desk recital for NPR in Washington. He has collaborated with composers such as Eric Sweeney, David Fennessy and Philip Glass and was a co-founder of the Walton's Guitar Festival of Ireland as well as the newly-formed Irish Youth Guitar Orchestra.

**Chair – Graham Wade** (Leeds College of Music)

## Lecture-Recitals in the PATS Dance Studio

**Samantha Muir** (UK)

### *Drink Me! Guitar Through the Looking Glass from machetes to jumping fleas*

A photograph taken in the 1850's by Charles Lutwidge Dodgson shows a young girl dressed in Madeira lace, holding a small chordophone with four strings. Charles Dodgson would become known as the author Lewis Carroll. Few would remember Lorina Liddell but her sister Alice would be immortalised as the little girl who stepped through the looking glass into Wonderland. Madeira was already a wine favoured by oenophiles from Charles II to the founding fathers of America. But what of the little chordophone with four strings?

The *machete de braga*, an unassuming folk instrument of Madeira, was about to make an extraordinary journey. In 1879 the *machete* would travel to the other side of the world - to a land of volcanoes, grass skirts and hula girls - where it would become a favourite of the King and Queen. By 2016 the King and Queen would be long dethroned but the little chordophone with four strings would have achieved worldwide domination. Few would know the name *machete*. Everyone would recognise the quintessentially Hawaiian *ukulele*.

Given its extraordinary popularity it is unfortunate that the *ukulele* is often considered to be a novelty, a souvenir or a toy rather than a serious instrument. By examining the origins of the *ukulele* and its connection to the *machete* of Madeira this lecture/recital will aim to show the diversity of the *ukulele*. Performances will include pieces on a *machete* from the 1846 manuscript of Cândido Drummond de Vasconcelos: *Coleção de Peças para Machete* (arr. Manuel Morais), plus *ukulele* arrangements by John King and Samantha Muir.

**Samantha Muir** is a teacher, arranger and performer based in Sherborne, Dorset. As well as playing the guitar she plays classical ukulele and the machete de braga. Her Little Book of...Series for ukulele features arrangements of Sor, Carulli, Carcassi and Giuliani. Her Scottish Folk Tunes for ukulele book & CD was published by Schott in 2015. Samantha has released 4 guitar CD's and her new CD, *The Beauty of Uke*, which is a collection of her classical and traditional arrangements, will be released in March 2016. Sam writes the Classical Corner for UKE Magazine.

### **Gilbert Biberian (UK)**

#### ***LIBER – a new approach to guitar technique***

Gilbert Biberian is a composer and guitarist who has devoted a large part of his compositional output to didactic material. His LIBER series comprises three books of instruction and four books of Etudes. Though each of these books can stand on its own, ideally, they are to be regarded as a *unity*, being arranged into *instruction* and *application*.

LIBER 1 is devoted to the technique of the right hand by considering, in a detailed analytical way, articulation and how to achieve it.

LIBER 2 (work in progress) is a detailed and *from-the-roots-up* approach to the left hand. It also follows the progress of lessons in a Tai Chi manual.

LIBER 3 (work in progress) sub-titled ANIMATION, not only posits the uniting of the two hands but sets this inside the context of the interpretation of a work, in *bringing it to life* in animating it.

This talk will present an overview with examples from the books of Etudes.

The CONTENTS OF THE BOOKS OF ETUDES fall roughly into two categories:

- (i) – Extended Exercises, and,
- (ii) – Pieces.

In addition to,

A drawing or painting

Hand Exercises – Table-top yoga

A commentary as well as space for keeping progress notes and personal comments

The music, and,

A recipe.

The philosophy being that our involvement with the learning process is a multi-dimensional activity and, above all, that it should be an activity that gives pleasure and, therefore, motivation.

“**Gilbert Biberian** is one of the most innovative performers and composers working in the field of the guitar today. His concerts are greeted with much acclaim for their high quality of artistry and musical energy” were words said by the late and lamented Colin Cooper. Keenly aware of the importance of creating a new body of work for the guitar, Gilbert Biberian has stimulated much original composition and along with his own works he has enriched the repertoire of the instrument for all time.

In addition to his solo work, Gilbert is the founder and conductor of THE OMEGA PLAYERS, a guitar ensemble devoted to creating a contemporary repertoire for the group. He was also the founding member of The Omega Guitar Quartet. He has also been a dedicated teacher of the instrument all his life,

**Chair – Grahame Klippel (IGRC, University of Surrey)**

**Session 14 – 11.00 am to 12.30 pm**

**Lecture-Recitals in TB18**

**Adam May** (University of Melbourne, Australia)

and

**Ken Murray** (University of Melbourne, Australia)

***Brazilian guitar music: seven-string guitar, cavaquinho, and the traditional 6-string guitar***

This lecture-recital explores both the established solo guitar repertoire, that many classical guitarists may be familiar with, as well as looking at the guitar in solo and small ensemble playing in Brazilian Popular Music, especially in the choro and samba, along with other regional styles. This lecture-recital includes performances on the seven-string guitar and the cavaquinho, as well as the traditional 6-string guitar.

**Marlou Peruzzolo Vieira** (University of Aveiro, Portugal)

***Non-guitarist composers and the problems of writing for guitar: a case study on Brazilian composers***

On the problematic of writing for guitar, Berlioz states that “it is almost impossible to write well for the guitar without being able to play it” (Berlioz, 1844). Nowadays it is possible to say that the relevance of Berlioz’s words regrettably continues to persist (Godfrey, 2013). Considering this information, this lecture-recital aims to analyse and exemplify difficulties faced by non-guitarist composers when writing for the classical guitar and to discuss their collaboration with performers. Three pieces by non-guitarist composers from Brazil were selected for this presentation: *Passacalha para Fred Schneider* (2002) by Edino Krieger, *Portais e a abside* (1992) by Celso Loureiro Chaves, and *Appassionata* (1984) by Ronaldo Miranda. These pieces involved composer and performer collaboration, held before, during or after the composition process. A case study was developed departing from the analysis of the works and interviews with these composers and the collaborating performers. Categorical analysis was undertaken and meaningful categories were classified according to their frequency. Excerpts from the scores and the interviews will illustrate the discussion, allowing for a better understanding of the composers’ approach to guitar writing, their knowledge of the instrument’s possibilities and limitations, as well as the performers’ contributions. Results will be presented correlating the obtained categories from the interviews and the issues found in the selected pieces - such as unplayable or uncomfortable chords, unsustainable notes, non-idiomatic sections, use of characteristics from piano writing leading to overcomplicated position shifts on the guitar – and the final product of these collaborations.

**Márlou Peruzzolo** is a PhD candidate in Performance Studies at University of Aveiro/Portugal with full scholarship provided by the Capes Foundation - Ministry of Education of Brazil. He won the 1st prize at Rosa Mística Latin American competition (Curitiba, 2011), the 2nd prize at Eustaquio Grilo competition (Brasilia, 2009) and had an honourable mention at Musicalis competition (São Paulo, 2007). Peruzzolo has performed in Brazil, Portugal, England and Italy, having premiered works by Samuel Peruzzolo-Vieira, Marcelo Rauta and Pauxy Gentil-Nunes. He was professor at Federal University of Goiás/Brazil and at São Teotónio Conservatory of Music in Coimbra/Portugal. Márlou Peruzzolo was selected to participate in masterclasses in Brazil, Argentina and Portugal to study with Eduardo Isaac, Eduardo Fernández, Judicael Perroy, Margarita Escarpa, among others. He also participated in composition workshops given by João Pedro Oliveira and Ronaldo Miranda.

**Chair – Kate Lewis** (IGRC, University of Surrey)

## Lecture-Recitals in the PATS Dance Studio

**Agustín Castilla-Ávila** (Austria)

### *The guitar and the instrumental technique interchanges*

As Segovia once stated, “the guitar is an orchestra”. But since this quotation the orchestra has quite changed. And so has the guitar. Because of the search of new colors and new orchestral uses of the guitar, our instrument has been importing instrumental techniques, especially from percussion and string instruments. Bowing the strings, preparing them and using the body as a percussion instrument are among the most popular extended uses on the guitar. There are people calling them “effects” in a derogatory way as well as other really fascinated about the new sounds on the guitar.

I would like to present several music examples from other composers and from myself and discuss the new uses of the guitar and the new challenges not just for performers but also to composers.

1. A string and resonance
2. Historic examples of importing techniques on the guitar
3. Creating new colors, creating new ranges (BARS)
4. Symbiotic uses (VIOLINES Y GUITARRAS)
5. Exporting guitar techniques (A PIANO PIECE FOR A GUITAR PLAYER)
6. Performing of “Cajones I” for solo guitar

**Agustín Castilla-Ávila** was born in Jerez de la Frontera, Spain, where he began his musical studies at its conservatoire. Later he entered Conservatorio Superior de Sevilla obtaining the Titulo Superior de Guitarra with Professor Josefina Calero. In 1998 he was the first guitarist to gain a scholarship by Fundacion La Caixa-British Council to study a Masters Degree at the London College of Music with guitarist Carlos Bonell. Later he moved to the Guildhall School of Music where he earned a Postgraduate Diploma and a Masters with guitarists Robert Brightmore, David Miller and the composer Mathew King.

He won the Portallion Solo Guitar Prize at this school. He continued his studies at Universität Mozarteum in Salzburg with professor Isabel Siewers. While at Mozarteum, he also took studies at Arizona State University doing a Doctorate in Musical Arts under the direction of guitarist Frank Koonce. He was also an assistant teacher at this university. In 2004 he began his composition studies with Adriana Hölszky and Andre Ruschkowski at Mozarteum finishing his Masters degree at this school with Reinhard Febel. He also studied composition with Alexander Müllenbach at Luxemburg Consevatoire.

His music has been conducted by D. Russell-Davies, S. Fontanelli, T. Ceccherini, J. Kalitzke (with OENM), Hannu Lintu (with Avanti Chamber Orchestra), Alexis Soriano (with S. Petersburg Symphony Orchestra), Hansjörg Schellenberger (with Sinfónica de Sevilla), Konstantin Hiller and C. Chamorro among others. His compositions have been broadcasted and recorded by ORF in Austria. He publishes his music for Doblinger Verlag.

He has written for different music groups; including solo, chamber music, orchestral, theater plays, choreographies and two chamber operas (“Adán de Eva” commissioned and performed regularly by El Cimarron Ensemble and “Don Quijotes Dulcinea” commissioned by the Passau Festspiele 2010 in Germany).



**Rita Torres** (Portuguese Catholic University, Portugal)

***The sound world of guitar multiphonics***

The lack of research on the tone colour of the guitar has motivated a thorough investigation of guitar multiphonics. Providing the artistic community with relevant information on this technique and showing a wider range of its possibilities should lead to its increased usage, motivating non-guitarist composers to carry out further research. This would fulfil the investigation's aim of contributing to the promotion of colour research on the guitar and to the establishment of multiphonics as part of its vocabulary. In this session, the technique of multiphonics and its sound and sound production descriptors will be explained with the aid of live examples. Related aspects of the research will be presented along. In the end, a piece centred on multiphonics and exploring a new form of usage thereof will be explained and performed.

**Rita Torres** is a PhD Candidate of the Doctoral program in Science and Technology of the Arts of the Portuguese Catholic University, having already submitted her thesis entitled *A New Chemistry of Sound: The Technique of Multiphonics as a Compositional Element for Guitar and Amplified Guitar*. She holds degrees in Chemical Engineering, Guitar, Musicology/Music Informatics, and Composition.

**Chair – Dr Milton Mermikides** (IGRC, University of Surrey)

**Session 15 – 1.30 pm to 3.00 pm**

**Lecture-Recitals in TB18**

**Simon Cheong** (University Technology MARA, Malaysia)

*John Duarte's contribution to the classical guitar repertoire in Malaysia: Variations on a Malaysian song op 125, 'Getaran Jiwa' and Variations on an Indonesian song op 124, 'Gubahanku'*

These two variations are the only two original pieces written for the classical guitar in Malaysia based on a Malaysian and an Indonesian song. There are no other original compositions written for the classical guitar based on either a Malaysian or an Indonesian song in Malaysia from my knowledge. Furthermore, as an event of note, the world premiere was performed in his presence in Malaysia by a Malaysian for Malaysians.

The presentation of this paper will be based on:

1. Performance of these two pieces in a lecture-recital format by Simon Cheong.
2. An explanation on how these two pieces came into being and the world premiere of both variations.
3. The publication of these two pieces by the Classical Guitar Society (WP/Sel) Malaysia.
4. The premiere recording.

*Variations on a Malaysian Song, Op. 125 'Getaran Jiwa' (1996) by John W. Duarte (1919-2004)*

*Theme, song*

*Var. 1, Cheerfully*

*Var. 2, Doloroso*

*Var. 3, Animato*

*Var. 4, Adagio Sereno*

*Finale, Tempo di Valse*

*Variations on an Indonesian Song, Op. 124 'Gubahanku' (1996) by John W. Duarte (1919-2004)*

*Theme, Moderato amabile*

*Var. 1, Giocoso*

*Var. 2, Valse Sentimentale*

*Var. 3, Alla Marcia*

*Var. 4, Lento e Calmo*

*Finale, Moderato con moto*

**Simon Cheong** was born in Kuala Lumpur, Malaysia. In 1983, with a British Council Grant, he studied with John Duarte in London. He has given numerous performances and has appeared on Malaysian Radio and TV as well as on ORTV, Turkey; HCMC TV, Vietnam and TV5, Philippines

He founded the Classical Guitar Society (WP/Sel) Malaysia in 1993 and in 2004, formed the Kuala Lumpur Guitar Ensemble II (2004-2013). He is the festival director of 'CGS Malaysia International Guitar Festival & Camp' and has performed at guitar festivals in Turkey, Thailand, Germany, Vietnam, Philippines and India.

Over 30 years teaching professionally, Simon taught at University Technology MARA, teaching degree and diploma programmes. He has also published his arrangements for the classical guitar - Tanah Pusaka, Mak Inang and Putra Putri (quartets as well as solo arrangements).

His debut recording entitled 'Gubahanku' premieres John Duarte's *Variations on an Indonesian song op124*.

### **Pedro Rodrigues** (University of Aveiro, Portugal)

#### ***Transcription of Bach***

This lecture-recital aims to present an analysis of transcriptional processes used by Johann Sebastian Bach in his transcriptions and arrangements. Bach, during his lifetime transcribed and arranged more than 600 works from diverse formations to all so diverse configurations. The study hereby presented offers, through the observation and paralleling of these works, the solutions used by Bach himself. These solutions intended to preserve the value of the musical work with occasional changes to the written facies due to tessitura changes as well as instrumental possibilities. The array of processes provides alternatives to eventual problems raised during the guitar transcription and at the same time, options to maintain unaltered the musical intention proposed by the composer. The search for an idiomatic transcription with no disdain for musical processes used by the great composer allowed the compilation of more than fifty historically informed and inspired solutions. These potential solutions are interchangeable and the following examples are just some of the many options:

- a) Vocal Spacing changes (Expansion/contraction)
- b) Compensatory diminution
- c) Fracturing motif octavation, using 5<sup>th</sup> or 4<sup>th</sup>
- d) Rhythmic interest micably com t and simu mpensated ltaneously d octavatio y reduces t on: diminu the change ution is use e of registe ed as facto er or of
- e) Compensated octavation using inverted arpeggio:

Finally, it will present the transcription of Bach's Partita BWV 828 based on the techniques previously observed.

**Pedro Rodrigues** started his musical career at the age of five and studied with Joseph Mosque in Orfeão Music School Leiria, where he graduated with the highest rating. He participated in masterclasses with David Russell, Leo Brouwer, Joaquín Clerch and Darko Petrinjak. Later studies with Alberto Ponce at the Ecole Normale de Musique de Paris, where he received degrees in concert hall and guitar music, the latter with the highest rating, and unanimous jury congratulations. Under the guidance of Paulo Vaz de Carvalho and Alberto Ponce concluded in 2011 (two thousand and eleven) a PhD in Music - Performance at the University of Aveiro a scholarship from the Foundation for Science and Technology.

Described by 20th Century Guitar Magazine as "the rising star of the classical guitar," Pedro Rodrigues collects more than twenty (20) prizes, emphasizing among them the Artist's International Auditions (New York), Concorso Sor (Rome) and Prize Young musicians, Salieri-Zinetti, Paris, Montélimar, Valencia, Sernacelhe among others.

Have your transcripts published by Mel Bay Publications and XXI Notation. He was a professor at the School of the National Conservatory of Music Lisbon, Porto Music School and is currently Professor in the Department of Communication and Arts of the University of Aveiro.

**Chair – Graham Wade** (Leeds College of Music)

## Lecture-Recitals in the PATS Dance Studio

**Martin Vishnick** (City University, London, UK)

### *A spectral approach to melodic development within a sound sculpting environment for classical guitar*

With the focus on guitar sounds, melody will be viewed in relation to the repertoire and morphological structuring principles developed in my recent research. Musical contours derive from manipulating morphologies allied to shaping phrases formed by using archetypal or variant sounds. The archetypal guitar sound – attack/resonance – forms the basis for classifying some of the techniques; others can be regarded as variants or extensions of the archetypal morphology.

Perception of sonic outcome in relation to pitch-based and noise-biased morphologies will be discussed. This dichotomy of capturing and maneuvering spectral content in respect to pitch and noise is used as a compositional tool in my studies. The aim was to move away from the usual emphasis in the standard Western system and center on what contributes to musical sound apprehension. To help explain melodic structures, relevant key repertoire will be given and practical examples from my compositions included.

As a performer, concert tours have taken **Martin Vishnick** all over the globe, where he continues to promote his albums with radio and concert appearances; this includes varied Classical guitar and Electric guitar concerts and engagements. His Wigmore Hall and Purcell Room debuts were back in 1981.

Commissions include music for the theatre, concert hall, film and media. First published work was *Four Pieces for Solo Violin* Edwin Ashdown (1977).

Martin also teaches guitar and composition. His former appointments include Junior Music School at The London College of Music, Thames Valley University, head of guitar and composition, and from 1996-2009 he was ‘Composer in Residence’ at St. Albans School, Herts.

LLCM(TD), ALCM Guitar from London College of Music 1974, the subsequent composition studies with Richard Stoker (RAM) 1977. He holds an MSc in composition at University of Hertfordshire 1998, and a research PhD from City University 2015.

**Ericsson Castro Bezerra Castro Sá Munoz**

and

**Andrea Paz Munõz Silva** (CEM: Centro de Educação Musical Carlos Gomes, Brazil)

*Improvisation in Classical Guitar*

This Lecture Recital aims to introduce reflections and relations between idiomatic and free improvisation and their use in the guitar universe within the context of the contemporary music. Research has been carried out both in a practical sense - which ended up with the release of the CD entitled "Musica Ficta", by the duo Ericsson Castro & Andrea Paz - and through theoretical reflection and search of new repertoire, which made it possible to order (and interact with) new pieces for two guitars with improvisation.

Another object of investigation was measuring how the improvisation (in this scenario) adds up for developing new listening and for the expansion of the technical possibilities of the instrument both in performance and pedagogical biases, and also the way the practice of improvisation may help students to develop new ways of interacting and listening.

We present three pieces: the first one is on the Japanese folk theme "Sakura", the second piece on the Ionian Mode and the third, a free improvisation which focuses on using extended techniques.

Formed by the Chilean **Andrea Paz** and Brazilian **Ericsson Castro**. With a work linking the contemporary to experimental they are recognized by their interpretation, and their originality, devises unusual concert programmes that combine improvisation, electronic devices and objects. In their recently Brazilian tour, the duo was highlighted by the public success with its innovative and instigating program. Ericsson and Andrea met in college, and studied with great Brazilian masters of the instrument like Paulo P. Alegre, Everton Gloeden, Edelson Gloeden, Eder Francisco and Luciano César. They followed workshops with guitarists like Jonathan Leathwood, Manuel Barrueco, Leo Brouwer and many others.

**Chair - Dr Milton Mermikides** (IGRC, University of Surrey)