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Counterpoint and Performance of Guitar Music – Historical and Contemporary Case Studies

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Abstract

This thesis examines how contemporary composers approach the guitar and counterpoint. An historical overview of the guitar is provided at the outset of the thesis, leading to detailed examination of contrapuntal technique in an extended twentieth-century work by Miklós Rózsa, and addresses effective guitar performance techniques in relation to different kinds of contrapuntal textures. These historical, technical and performance considerations then inform a series of interviews with six contemporary composers (Stephen Hough, Angelo Gilardino, Stephen Goss, Tilmann Hoppstock, Ross Edwards, and Richard Charlton). These interviews aim to provide insight into how 21st century composers approach contrapuntal writing for the guitar. The interviews are paired with detailed discussions of representative works for guitar by each composer. These discussions deal particularly with difficulties in practical performance and with how the composer has achieved their compositional goals. This thesis therefore seeks to discover how approaches to the guitar and counterpoint (including challenges, limitations and strategies) have changed and evolved throughout the instrument's existence, up to some of the most recent works composed for it.

Declaration by author

This thesis is composed of my original work, and contains no material previously published or written by another person except where due reference has been made in the text. I have clearly stated the contribution by others to jointly–authored works that I have included in my thesis.

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Guitar, classical guitar, counterpoint, polyphony, contemporary classical, composers, interviews

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Dedications

I would like to dedicate this thesis to my parents, who have always encouraged my hours of research and love of obscure information, and to my fiancée Dr Genesta Nicolson.

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natural – B natural ("B–A–C–H") motif

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Introduction

This thesis examines how contemporary composers approach the guitar and counterpoint. Further subsidiary questions come from this; given that counterpoint on the guitar is restricted by the limitations of the instrument itself, how is counterpoint used on the guitar, and what strategies are used by composers to overcome any limitations? What performance strategies can be used to clarify counterpoint on the guitar?

In writing counterpoint for the guitar, the composer is faced with numerous challenges. Not only must the composers adapt their style to what may be a relatively unusual instrument for them, but the resulting counterpoint should be comfortably playable for the performer. The player is also able to to affect the projection of sound greatly, and so a discussion of the effect of the guitarist's left and right hands on the production of counterpoint explores these changes. This thesis takes a practical approach, focusing on how effective the performance of counterpoint on the guitar can be (or not), and discusses difficulties faced by both composer and performer.

Contemporary works are discussed through both interviews with contemporary composers as well as cases studies of each composer's guitar music. This material forms a central concern of this research, with the aim being to demonstrate the variety of ways in which the guitar and counterpoint are used in contemporary composition.

In the twenty–first century the guitar is generally regarded as equal with other instruments in terms of repertoire, but this was not always the case. For many years, the guitar was seen as an unimportant instrument that deserved little serious attention. For instance, in the early twentieth century the guitarist Andrés Segovia felt that the instrument's stock had diminished to the point that it needed to be "redeemed" from its use in flamenco and folk traditions (Wade and Garno 32); this was the motivation that led to much of Segovia's commissioning and performance of new classical works throughout his career. While this ultimately led to the revival of the classical guitar as a concert instrument, authors even in recent years have consistently expressed doubt about the suitability of the guitar in regards to performing major works. This negativity tends to also cast

doubt on the guitar's intrinsic ability to perform music that includes counterpoint. This negativity is unusual, given Sparks' suggestion that, because of the guitar's ubiquity at all levels of performance and in a wide variety of musical formats, the instrument may be "consistently the most widely played musical instrument in the Western world during the past half–millennium" (Sparks *Editorial* 1). However, Sparks has also pointed out an odd fact about the guitar's popularity; he writes that "for an instrument that has been widely played throughout Europe (and beyond) for the past five centuries, the guitar has retained a remarkably low profile in the written history of music" (Sparks *Editorial* 1). In fact, the popularity of the guitar has risen and fallen a number of times (Tyler *The Guitar and its Performance* 61–69). Both the Renaissance and the Baroque guitars were highly popular, for instance, in French courts (Wade *A Concise History* 40–42), although by the mid–nineteenth century the instrument was almost forgotten except among enthusiasts (Wade *A Concise History* 87).

The reasons for the guitar's lack of appearances in the written history of music are varied, but can be broadly summarised as including the low volume of the guitar's sound (meaning that it was unsuited for large–scale public performances, unlike the piano), the ease of performance of simple strummed chords (meaning that the instrument appeared very simplistic), the use of tablature until the middle of the eighteenth century (meaning that music for the instrument was generally only written for fellow guitarists who also knew how to interpret tablature), and the fact that the instrument was popular among marginalized members of society. Sparks summarises these factors by stating that, at least in the late nineteenth and early twentieth century, "a faint air of disreputability clung to it, as though the guitar was not something to which a serious person should devote energy" (Sparks *Editorial* 1).

Page, for instance, quotes an unnamed early–nineteenth century contributor *to The Penny Magazine of the Society for the Diffusion of Useful Knowledge* who damned the guitar with faint praise for its accessibility; "the little that an ordinary player can ever hope to do on the guitar can be soon done; a very few lessons, with a proper book of instructions, would suffice to enable the

beginner to please himself and others" (qtd. in Page *Being a guitarist* 6). Although a positive remark in the most general sense, this description lends the guitar an air of simplicity that has remained with it for some time. These factors led to the view that the instrument is lacking in capability. The common view is that this situation did not change until the expansions of guitar repertoire led primarily by Andrés Segovia in the 1920s and 1930s, and Julian Bream in the 1960s and 1970s, although less well-known guitarists were certainly active in the late nineteenth-century and earlier twentieth century (Noonan 3-6).

Negative views of the guitar among the musical elite seem to have been reflected in reviews of guitarists' performances in the past; the influential nineteenth–century French critic François–Joseph Fétis was consistently unimpressed by the instrument, stating that:

> [Fernando] Sor does very pretty things on the guitar, but I confess that I have always regretted that this artist, whose musical intelligence is far from ordinary, does not devote himself to an instrument which would offer greater resources to his ability. On hearing M. Sor one recognizes a superior artist; but, I repeat, why does he play the guitar? (Jeffery *Fernando Sor* 106)

Stenstadvold summarises nineteenth-century attitudes by pointing out that "although the guitar had attracted a large following, its popularity was far from being generally welcomed" (Stenstadvold 595). Likewise, negative comments can be found about most guitarists even in the twentieth century. In Villiers–Wardell's book Spain of the Spanish, written in 1909, the writer expresses disbelief at seeing a recital by Miguel Llobet and states that "I had never thought of associating the guitar with serious music" (qtd. in Wade and Garno 38). Critics of the 1920s reacted with surprise to Segovia's performances, with one reviewer writing that "he has created an entirely new technique of guitar playing, and in doing so completely broken away from the tradition of the classical Spanish instrumentalists [flamenco performers] . . . he has succeeded in utilising all the contrapuntal resources of the guitar" (qtd. in Wade and Garno 145).

In the late 1920s Olin Downes, music critic of The New York Times, praised Andrés Segovia's playing, but then wrote that:

> Mr Segovia did not and cannot succeed in removing the limitations which will always surround his instrument . . . the guitar remains the guitar, with limits of sonority, color, dynamics. These limitations make Bach less impressive through its medium than on the piano or harpsichord. They reach their utmost effect and their entire significance in music less sculpturesque and contrapuntal than Bach's and with warmer harmony and more elementary rhythms (qtd. in Wade and Garno 66)

This comment is particularly interesting, given that it utterly rejects the performance of Bach, and therefore presumably other contrapuntally–focused works, on the guitar. It is important to note that Downes's argument that the guitar should only perform more elementary or more rhythmically focused music has been thoroughly superseded, given some of the major figures of twentieth and twenty–first century music who have written for the guitar. Still, in many ways Downes's rejection of the guitar's ability to perform counterpoint sets the tone for other writers.

More recent sources have gone even further and state emphatically that the guitar is an instrument more suited to static harmonic writing than counterpoint or polyphony (Clark *Fernando Sor* 369; Mackenzie 60). As noted above, this is not a new argument and is one that seems to have persisted simply because several otherwise well–respected sources have repeated it. In his *Treatise on Instrumentation*, Hector Berlioz stated that multi–voice writing for the instrument is too difficult for non–guitarists, and recommended that composers should in fact avoid it altogether (Berlioz 145). This is particularly surprising given that Berlioz played the guitar himself (Cairns 294). For others, however, the guitar's ability to produce counterpoint is immediately obvious (Freire et al 1010). Freire et al argue that while three or more voices can be challenging to play on the guitar, it can also produce a "counterpoint of layers", which Freire et al classify as distinct from the standard definition of counterpoint. This is described as being somewhat similar to the separation between a melodic line, inner parts, and a bass part[1] (Freire et al 1010). Very few writers have made an attempt to address the inaccuracies and errors of any of the previous positions (Yates *Sor's Guitar Sonatas* 448). These inaccuracies have become a touchstone for some modern composers as well; Mackenzie quotes Stephen Dodgson, who stated that "more and more I've come to think of the guitar as a melody instrument" (Mackenzie 60). Similarly, the compositional approach taken in

Steve Reich's *Electric Counterpoint* for live guitar and pre–recorded guitars came about as a result of a suggestion by dedicatee Pat Metheny, who advised Reich to avoid chords or counterpoint and to write only single lines (Griesgraber and Ricar 27).

Attitudes and ideas regarding the guitar and counterpoint differ considerably. The guitar's repertoire perhaps ties into the wide range of views expressed above, since an examination of the classical guitar's repertoire alone stretches from simple strummed accompaniments to complex polyphonic solo works (Bonnell 133), without even touching on the range of guitar playing found in popular performance styles. Likewise, the secondary literature on the guitar is extremely broad in both aim and musical genre; writings on the guitar range from popular music magazines for rock musicians to scholarly texts for classical performers (Coelho 249). This comprehensive coverage of different musical styles and confusion about the guitar's complex history have no doubt contributed to the misapprehensions (both historical and more recent) about the guitar and its capabilities. Similarly, the large differences between the various styles of performance available (as well as the instrument's general ubiquity, as Sparks has mentioned) are perhaps some of the other reasons that there has been confusion around whether the instrument is capable of, or suited to performing counterpoint.

Chapter 1 demonstrates how the guitar's contrapuntal repertoire has changed and developed across five centuries into the twenty-first century, while also tracking the physical development of the instrument. This chapter shows that contrapuntal writing is present even in the first publications to be specifically for the guitar from the mid sixteenth century[2], and demonstrates some of the developments in contrapuntal and polyphonic guitar writing. Priority has been given to examples which display the guitar's contrapuntal capabilities in the clearest manner. This chapter

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[1] This has also been discussed by Heck, T. F. in *The Birth of the Classic Guitar and its Cultivation in Vienna, reflected in the Career and Compositions of Mauro Giuliani (d. 1829)* (1970).
[2] While guitar–like instruments have been common throughout history (Summerfield 12) and there are traces of early notated music for some of these instruments, such as the fifteenth century "Pesaro" manuscript for lute (Ivanof 1–15), the earliest published music which is recognisably for the guitar is from the middle of the sixteenth century (Calmes 8). Discussing the vast repertoire of the lute or the vihuela is outside of the scope of this thesis.

also briefly discusses pieces which were historically significant for the instrument's musical development, as well as discussing twentieth-century counterpoint more broadly.

Chapter 2 examines counterpoint in a work by Miklós Rózsa, and demonstrates how a twentieth–century composer might approach the use of counterpoint in large–scale works for the guitar. This work is examined in greater detail than the twentieth–century works briefly discussed in Chapter 1 since its complexity requires a considerably more detailed approach, allowing for a more in-depth view of contrapuntal development on the guitar during the twentieth century. This chapter also provides groundwork and context for the interviews and examination of twenty–first century works. Although Rózsa's *Sonata for Guitar*, Op. 42 is relatively unknown, the piece has been described as being of a high standard overall (Gilardino *The Miklos Rózsa Collection* n.p.), and much of the musical material in the work is contrapuntally focused. The analysis in Chapter 2 is a combination of two methods. Nicolas Cook's *A Guide to Musical Analysis* (1994) offers an approach that can be described as a verbal analysis (Cook 253), while for practical performance issues, I have also turned to Fisk's method of performance analysis (Fisk 61).

Chapter 3 demonstrates how transcriptions created by guitarists often feature more complex counterpoint than in works composed by non–guitarists. Guitarists' intimate knowledge of their own instrument allows them to create transcriptions that push the boundaries of the guitar's capabilities. In this chapter, aspects of idiomatic transcription for the guitar are discussed, as well as the modifications to composers' counterpoint that are sometimes necessary. As in Chapter 1, priority is given to examples that demonstrate counterpoint on the guitar most clearly.

Chapter 4 examines some of the practicalities involved in performance of counterpoint on the guitar. For instance, the guitarist's left and right hands can have a major impact on how counterpoint is performed, and how it is then perceived by listeners. The left–hand fingerings used or the style of position shifting can change the way that counterpoint is heard; similarly, the angle of attack of the right hand (in a number of different ways) can affect the projection of separate

parts. These aspects of performance are rarely discussed in regard to performing counterpoint on the guitar.

A central part of this thesis is Chapter 5, which reports on six interviews concerning the guitar and counterpoint with twenty–first century composers. These composers are Stephen Hough, Tilmann Hoppstock, Angelo Gilardino, Stephen Goss, Richard Charlton, and Ross Edwards. Chapter 2 (Analysis of Rózsa's *Sonata for Guitar*, Op. 42) is intended as preparatory material for this more detailed look into the attitudes and contrapuntal approaches of contemporary composers. Since there have been very few investigations of guitar repertoire in the twenty–first century, these interviews have allowed an examination of current approaches to the guitar and counterpoint. While these approaches are, naturally, diverse and varied among each of the participants, this diversity of contemporary compositional attitudes is vital to an understanding of how composers approach the guitar contrapuntally in the twenty–first century.

Chapter 5 involved interviewing the participants, focusing on their thoughts on how the guitar and counterpoint can be utilised best, and demonstrating how counterpoint on the guitar in the twenty–first century has developed and changed from past usage. The composers' compositional and contrapuntal ideas on the guitar (as well as their own approaches) are discussed. These sections are somewhat variable in length given the differences in output of some of the composers interviewed; some of the participants have written very few guitar works, while some are performers on the instrument themselves and have written many more pieces. As a result, representative works were selected for the composers who have written large numbers of guitar works. In the case of composers who have only written a single work for the guitar, their guitar works will be briefly contrasted against their music for other instruments. These in–depth discussions cover what Bresler describes as "multiple, constructed realities that are grounded in specific social contexts… [these require] methods that examine what people do and the meanings they [attribute] to it" (Bresler 535). Interviewing these composers reveals their thoughts and attitudes towards the guitar as a contrapuntal instrument. Within this framework, I discuss

contemporary compositional approaches to the guitar, and the contrapuntal effects that the guitar can achieve.

Definitions, Terminology, and Available Literature

This thesis defines "classical" music as Western Art Music. As Taruskin suggests, this is a familiar term for the traditional classical music canon (Taruskin n.p. *Introduction: The History of What?*). This term is particularly important for clarity given the exceptionally long history of the guitar as well as the popular usage of the instrument in more recent times. For instance, the early twentieth century saw a rise in popularity of the electric guitar and the steel–string guitar. Although there was some minor cross–over in popularity between the varieties of the guitar[3], for much of the twentieth century the different types of instrument for the most part remained separate, primarily due to Segovia's attempts to "reinforce the development of an orthodox concert tradition" (Carfoot 36) which did not incorporate either the steel-string or the electric instruments. The mid-to-late twentieth century eventually saw the use of the electric guitar and the steel–string guitar in some classical works, though this remains uncommon. A small number of popular performers have used the classical guitar, but this is a rarity and generally does not relate to classical performance. This is presumably due to the distinct separation of popular music (commonly performed using electric or steel–string guitars) and classical music for much of the century.

Since this thesis focuses on polyphonic music for solo classical guitar, an in–depth discussion of the polyphonic use of the electric guitar or steel–string guitar is outside the scope of this study. While there has been some cross–over of genres given the multi–cultural and multi–genre use of the guitar in relatively recent works (such as Steve Reich's use of the electric guitar in *Electric Counterpoint*, or the classical guitarist being asked to use a plectrum in Stravinsky's *Four Russian Songs*), this thesis will discuss primarily works that fall within the compass of the standard definition of Western Art Music. Although there are some guitar works that stretch the bounds of

the term somewhat (such as the aforementioned *Electric Counterpoint*), the term Western Art

Music is broad enough to contain all of the works discussed in this thesis.

While the terms counterpoint and polyphony have broadly similar meanings, they diverge in several

key ways. I define counterpoint as a system of rules governing the use of simultaneous melodic

lines, each of which possesses a degree of independence (Sachs and Dalhaus n.p.). This definition

is shared by Benjamin, who states that "in the best counterpoint, in any style, the voices exhibit

integrity, independence, and interdependence" (Benjamin 38). Polyphony, in contrast, covers a

broader range including music in several parts or music where the parts are more–or–less

independent (Frobenius et al n.p.). Polyphony, then, is the interplay between several distinct lines

of music, each of which may retreat or advance into the forefront of a piece of music. Counterpoint

involves more independence and regulation of each part. The opposite approach is homophony,

where each part has little to no rhythmic independence from any other (Hyer n.p.). It is, however,

worth noting that Sutcliffe has argued that most homophonic textures are informed by

"contrapuntal awareness" of how the separate lines interlock (Sutcliffe 122).

In discussing the history and usage of counterpoint on the guitar I have taken a fairly broad view of

counterpoint and polyphony, necessary for guitar repertoire (this will be discussed further below).

For the purposes of this thesis, I propose a taxonomy of contrapuntal methods, existing on a

continuum of practice. These are not applicable only to the guitar, but to Western Art Music in

general. I have labelled these as GC1, GC2, GC3, and GC4:

Label	Type of counterpoint	Example
GC1	Strict imitative procedures	Canon, fugue, pervasive imitation
GC2	Layering of musical material	Motivic superimposition, theme

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[3] For example, John Williams' group Sky gave performances of classical music arranged in a rock style as well as original material, and sometimes featured Williams performing on the electric guitar. Most other prominent classical guitarists have not often performed publicly on the electric guitar.

		and variations
GC3	Implied polyphony	Intervallic separation between parts
GC4	Voice-leading in otherwise homophonic textures	Chorale-style writing

Fig. 1: Taxonomy of contrapuntal methods

The fact that these exist on a continuum of practice is important to note – for instance, GC1 (strict imitative procedures) may appear for only a very short number of bars, or it may conversely represent the building blocks of an entire work. Likewise, GC2, GC3, and GC4 all exist on a "sliding scale" in that they may appear to a greater or lesser extent in certain works or sections within those works. It is also plausible that further subdivisions could be made of each of these categories; for instance, Davis has suggested that there are five separate types of implied polyphony: linear, motivic, antiphonal, pedal point, and sequential (Davis *Bring out the counterpoint* 304). Linear refers to implied polyphony which uses large intervallic separation and stepwise motion such as in rapid scalic passages in different registers. Motivic refers to implied polyphony that uses brief, cell–like motifs to distinguish voices. Antiphonal refers to implied polyphony that centres on the idea of alternation of register such as scalic passages that jump by an octave, and imply a separate voice. Davis' use of the terms "pedal point" and "sequential" in this context follow standard definitions. These suggestions could be very plausibly be used for further divisions of GC3 (implied polyphony). This taxonomy of these compositional techniques will primarily be highlighted when they appear in a particularly notable fashion, or are otherwise worthy of being emphasized throughout this thesis, since labelling each example is unnecessary.

As mentioned above, Freire et al also argue for a similar concept to this contrapuntal continuum of practice; they suggest, for instance, that the presence of multiple voices in guitar music can produce a "counterpoint of layers", differing from standard contrapuntal definitions. Freire et al

suggest that this is similar to the separation between a melodic line, inner parts, and a bass part (Freire et al 1010). Therefore, in this thesis I focus on the systematic use of several parts on the guitar without necessarily following a particular set of contrapuntal rules or forms. This broad view of counterpoint and polyphony is shared by Benjamin, who argues that "almost all music is to some degree contrapuntal … even music that is usually studied for its harmonic content is often equally linear in conception and effect" (Benjamin xix). This view is to ensure a comprehensive perspective of guitar writing, which often does not follow contrapuntal forms but is nonetheless in several distinct parts.

Schubert and Neidhöfer state their belief that harmony and melody are intertwined (Schubert and Neidhöfer 8–9). This belief that counterpoint is inherent even in chordal music is not unusual; Kennan quotes Morris's statement that "harmony and counterpoint are not two different things but merely two different ways of regarding the same thing" (qtd. in Kennan 3), and Dahlhaus suggests that the two approaches complement each other, rather than being mutually exclusive (Dahlhaus *Studies* 69). Kennan also writes that a contrapuntal element appears in "virtually all music", and that the use of counterpoint adds interest to music even in places where it is not generally expected, such as Broadway shows (Kennan 1).

I have approached the idea of polyphony from a broad perspective that encompasses not only music that is traditionally seen as contrapuntal (such as fugues or canons), but also music with harmonic underpinnings. This approach has been important for understanding the sometimes idiosyncratic usage of counterpoint and polyphony in guitar writing. For instance, Gallardo has argued that, in some cases, the simple arpeggiated figures common to beginner's classical guitar music can be seen as an example of four–part writing (Gallardo 21–2). Gallardo gives an example from Ferdinando Carulli's 1825 text *L'harmonie: Appliquée à la guitare* in which he shows the four–part harmonies present in Carulli's exercise. Here, Gallardo has aligned the previously arpeggiated notes, and shows that the result is a complete, if simple, four–part chorale. This could be categorised as GC4 (voice-leading in otherwise homophonic textures) (see example 1):

Ex. 1; Ferdinando Carulli; *L'harmonie: Appliquée à la guitare* (above) with Gallardo's additional lower stave (below) (Gallardo 22)

Although this is a simple example, similar approaches to part–writing are common in guitar works (Godfrey 38). Keeping the perspective of counterpoint existing on a spectrum (and the use of the contrapuntal taxonomy in Fig. 1) has been useful in examining the usage of part–writing in works that appear to have a mostly harmonic basis.

As a whole, the guitar repertoire tends to feature a fairly idiosyncratic approach to compositions in several parts, but a common factor tends to be the disappearance and reappearance of voices throughout a piece. This does not cause issues for the listener; Bent has argued that listeners' perception of music tends to fill in the blanks (in regards to missing voices and parts) when they are not present and gives the examples of lute transcriptions of vocal music, or Bach's polyphonic music for solo violin or cello (Bent *Music Analysis* 38). Davis has categorised some of the varieties of implied polyphony, discussed above (Davis *Bring Out the Counterpoint* 304). In cases involving any of these types of implied polyphony, the polyphony is incomplete but is also heard as perfectly plausible by the listener (Bent *Music Analysis*38).

Stylistically, the disappearance and reappearance of voices in composing for plucked instruments is not a new development. In many ways, the *style brisé* of the seventeenth century lutenists has much in common with the guitar repertoire in terms of the use of arpeggiated textures and the free entrance of parts (Buch *Style brisé* 53). Buch describes *style brisé* as follows: "in a two–voice texture, inner lines were freely invented as chordal 'filling' and imitative gestures. When a lute

piece employed contrapuntal styles, the effect would be quite convincing, suggesting a clear polyphonic composition somewhat reduced in texture, range, and voice–leading" (Buch *Additional remarks* 220). It is not unexpected that a similar compositional style for the guitar should dominate; while Buch's description was originally applied to music for the lute, the lute's general similarity in playing style to the guitar means that these comments also apply to a sizeable proportion of guitar music. For instance, the playing styles of the sixteenth century and soon after became so similar that the guitar's earlier contrapuntal pieces developed from experiments with lute techniques (Wade *A Concise History* 37–38). The development of the guitar's contrapuntal resources in its early days is briefly discussed in Chapter 1.

Searle has called the twentieth century a "predominantly contrapuntal period" (Searle 6). This description is due to the important role that counterpoint played for many composers of the twentieth century, in contrast to a larger focus on homophonic writing present in the music of the eighteenth and nineteenth centuries (Searle 6). The centrality of contrapuntal writing in the twentieth century, however, meant that there were many diverse approaches – counterpoint in the twentieth century was utilised for vastly different ends by different composers (Owen qtd. in Reed and Steinke 173). Reed and Steinke have observed that twentieth–century works cover most types of contrapuntal writing, though broadly speaking composers tended to focus on using elements of counterpoint in combination with their own styles rather than writing obviously fugal or canonic pieces (Reed and Steinke 173). For instance, Randel has demonstrated some of the twentieth century's extremes of stylistic difference by contrasting Debussy's primarily homophonic music (though with some occasional contrapuntal elements) with Schoenberg's extensive and elaborate use of counterpoint, and points out that the two were composing almost concurrently (Randel 219).

The enormous variety in compositional approaches in the early twentieth century led to new musical styles, and the guitar's critical differences from traditional Western instruments such as the violin or piano meant that it was ideally suited for modern compositional approaches. The Spanish

composer Manuel de Falla even wrote that the guitar in the twentieth century was "the instrument most complete and richest in its harmonic and polyphonic possibilities" (Palmer 51). In the same statement, Falla also described the harmonic effects produced on the guitar as "one of the marvels of natural art" (qtd. in Harper 76). Although Falla is not specific as to what these harmonic effects are, it is conceivable that they relate to the guitar's primarily quartal tuning, significantly different from the fifth–based tuning of the violin family. Discussing the use of extended harmonies, Searle suggests that the extended harmonies of the early twentieth century were an elaboration of late nineteenth–century chromaticism and argues that only quartal harmonies were something newly created (Searle 5). Although not identical, quartal harmonies built using stacked perfect fourths are very similar to the guitar's open tuning[4].

A challenge for the present study has been that although several key texts have proved useful, there has been little research on either the guitar's history as a contrapuntal instrument or on the guitar's ability to play counterpoint. While this topic has arisen in some texts written by performers (Russell *Radical innovations* 153; Bonnell 133), even more recent writing tends to be fairly brief in summarising the guitar and counterpoint. Both O'Durcain and Godfrey offer ideas for creating playable counterpoint on the guitar (O'Durcain n.p.; Godfrey 46), but these are relatively short descriptions rather than in-depth discussions. In some cases, the guitar's contrapuntal abilities are downplayed even by guitarists (Clark *Fernando Sor* 369). Texts by some guitar–specific musicologists, however, have been particularly useful in placing contrapuntal pieces for the guitar in a wider context. Tyler and Sparks' detailed discussions of the early history of the guitar in both *The Guitar and its Performance* and *The Early Guitar* have provided specific details on the Renaissance guitar and the Baroque guitar, and Wade's overviews of the guitar's place in the twentieth century in several different texts have been valuable.

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[4] The guitar's standard tuning is E2–A2–D3–G3–B3–E4 – all perfect fourths with the exception of the major third between the third and second strings.

Dušan Bogdanović's text *Counterpoint for Guitar: with Improvisation in the Renaissance Style and Study in Motivic Metamorphosis* is essentially the only one of its kind. While there are large numbers of books designed for the study of counterpoint in general (and therefore usable by guitarists), this is the only text that deals with counterpoint specifically for the guitar. This is particularly surprising given that many guitar pieces involve counterpoint in some way, whether falling into category GC1 (strict imitative procedures) or a broader GC2 (layering of musical material). Bogdanović primarily follows the style of Palestrina throughout, and in many ways the first part of the text is very similarly structured to Fux's *Gradus ad Parnassum*. A major advantage of Bogdanović's book is that many of the examples are much simpler to read for guitarists than most other textbooks, since each example is notated in a single treble clef (as is usual for guitar notation) rather than on a grand staff. Bogdanović does not discuss the guitar's historical use as a contrapuntal instrument, except tangentially in briefly discussing works written by Renaissance lutenists and their use of canon, and in fact the work is designed more as a textbook of Renaissance counterpoint on the guitar than anything else. While the text is divided into three large sections, the latter two sections focus on exercises for improvising counterpoint, rather than writing it. Nonetheless, Bogdanović's succinct descriptions and examples in the first section of the text are highly useful in that they are comfortable to read and easy to understand for the majority of guitarists. There is no other text that summarises Fux's seminal *Gradus ad Parnassum* in a guitar–friendly way as concisely.

Several guitar–specific terms are used throughout this thesis. In classical guitar performance, four fingers of the right hand are generally used: the thumb (pulgar, or p), the index (indico, or i), the middle (medio, or m), and the ring finger (anular, or a). The terms free stroke and rest stroke both refer to methods of plucking with the right hand, and are discussed in detail in Chapter 4. Free stroke is the most common method of producing a note on the guitar where the right–hand finger plucks the string and passes over the string. In contrast, with rest stroke the right–hand finger comes to rest on the next string, producing a more powerful sound.

Methodology

This thesis is a multi–method qualitative research project (Creswell *Controversies* 273), employing elements of both historical musicology and analytical musicology. A combination of qualitative approaches allows for research questions to be answered more comprehensively and than using one method alone (Morse 484).

A historical perspective is taken in Chapters 1 and 3, which each discuss counterpoint and the guitar from different angles. These include the guitar's use of counterpoint throughout five centuries (including the twenty-first) (Chapter 1) and transcriptions for the guitar (Chapter 3).

Analytical perspectives are highlighted in Chapters 2, 4, and 5. In Chapter 4 I discuss the effects of the guitarist's left and right hands on counterpoint, while Chapter 2 contains a case study that demonstrates one perspective of using counterpoint on the guitar in the twentieth century. Chapter 5 expands this to include multiple case studies; Creswell suggests that multiple case studies (as in Chapter 5) allow different perspectives on an issue to be shown (Creswell *Qualitative Inquiry* 74), ultimately providing a detailed understanding of the case or cases (Creswell *Qualitative Inquiry* 78). Whitehead and Schneider agree, suggesting that case studies enable "a detailed examination of a single 'case' or 'unit' within a real–life and contemporary context using multiple data sources" (Whitehead and Schneider 277). Whitehead states that "with historical research, data are collected and analysed from a variety of sources", and goes on to suggest that in the case of more recent history this can be extended to include the use of interviews (Whitehead *Common qualitative methods* 116).

Chapter 5 contains six interviews and six case studies, which discuss the pieces by each participant. The interviews in this chapter use grounded theory to examine the standardised and open–ended interviews conducted with six composers. Chapter 5 employs qualitative methods to allow for an in–depth description of events (Sofaer 1102). Qualitative methods allow participants to describe their own thoughts and feelings on events. Silverman describes the four main methods in qualitative research as observation, textual analysis, interviews, and transcripts (Silverman

Beginning Research 6–7). All four of these methods have been used; observation and textual analysis have been used to discuss previously–composed works of contemporary composers, and interviews and transcripts have been used to identify the composers' thoughts about counterpoint on the guitar. While it would be possible to analyse composers' use of counterpoint in contemporary works using quantitative methods, it would not be as simple to discover why or how a particular compositional style or idea had been used. This has been an important consideration; when using qualitative methods, participants' responses are more free–form and therefore allow for more insight into developmental ideas (Sofaer 1106).

This study uses Glaser and Strauss' method of grounded theory (Strauss and Corbin 273–5), one of the most common methods of analysing qualitative data (Charmaz and Belgrave 347). As one of the common methods of analysing qualitative data (Charmaz and Belgrave 347), grounded theory coding is a widely–accepted mode of analysis where key points of information are identified through the placement of data into categories and subcategories (Corbin and Strauss 12–13) through coding. This method "[grounds] a theory in the views of participants" (Creswell *Qualitative Inquiry* 78); these views were coded and used to generate themes, which then enables the researcher to develop a theory from the data available, and to shift the focus from a specific set of data to a more general overview (Boodhoo and Purmessur 3).

Strauss and Corbin have argued that a comprehensive examination of the literature available also provides valuable examples of similar data, stating that this kind of examination may "stimulate our thinking about properties or dimensions that we can then use to examine the data in front of us" (qtd. in Mills et al 29). In previous chapters, the guitar's relationship to counterpoint across its repertoire has been examined, in both original material and transcriptions. This has been particularly relevant in being able to connect the guitar's standard repertoire to more recent works. This analysis of repertoire has created an understanding of how counterpoint has operated on the guitar previously, and the interviews reveal how composers are applying and describing the use of counterpoint in contemporary practice.

Approval for this study was granted by the University of Queensland School of Music Ethical Review Panel. Copies of the consent form and information sheet emailed to participants before the interview occurred are included in Appendix A.

Design and Inclusions/Exclusions

All of the participants in the interviews in Chapter 5 are contemporary composers who have previously composed for the classical guitar. Participants were selected based upon whether they have composed musical works for solo guitar that emphasise contrapuntal writing or otherwise feature counterpoint in some form.

Some contemporary guitar works feature almost no counterpoint and instead treat the guitar monophonically. It would, therefore, be less useful to analyse and discuss works in this style than others that feature counterpoint or polyphony more clearly. However, a broad view of what constituted counterpoint was taken (see Fig. 1 above) so as to ensure an adequate number of participants. This definition of counterpoint (as discussed in the Introduction) is necessarily broad in order to allow the examination of works that feature several parts but are not strictly contrapuntal in the textbook sense.

The primary factor for exclusion was whether composers had written works for solo guitar or not. For instance, there are several well–known contemporary composers who have used the guitar in both small and large ensembles, but who have not written for solo guitar. These composers (and their compositions) were excluded from the interviews for the fact that the guitar parts in these compositions tend to be more simplistic than those of solo guitar works, and therefore do not demonstrate the guitar's ability with counterpoint.

The ethnicity and other characteristics of participants' identities were not relevant to the exclusions in any way. A drawback of the participants involved in the research, however, is that they are overwhelmingly of a similar background; all of the respondents are male with an average age of sixty–two years old. Although several female composers and younger composers were contacted,

for a variety of reasons they did not wish to be involved in the research or did not respond to initial queries. This reasoning was in some cases as simple as their feeling that their guitar compositions were not contrapuntal enough to warrant discussion.

This means that there is a gap in the research. This is statistically consistent with the number of female composers worldwide, however, in that female composers are heavily outnumbered by male composers. In the United Kingdom, only fourteen percent of the Performing Rights Society of composers, songwriters, and publishers are female (Andrew n.p.). In Australia, APRA AMCOS membership data shows that only twenty–one percent of their members identify as female. Of these percentages, an even smaller number have written works for solo guitar. Similarly, the same APRA AMCOS study was answered by primarily established composers – Strong and Cannizzo found that 70% of respondents identified themselves as established (Strong and Cannizzo v). Despite efforts to ensure that early–career composers were included in this research, the available respondents are already established composers and are all at a similar point in their careers. Future research would benefit from examining the attitudes of early–career composers of differing backgrounds, and more interviews with female composers would greatly diversify future examinations of the guitar and counterpoint.

An important factor in initially contacting composers was each participant's experience (or lack thereof) in guitar composition. A range of participant expertise was important, and a central aim was to find both composers who had composed several works, and composers who had relatively limited experience with the guitar to ensure diversity in responses. The participants have significantly different levels of familiarity with the guitar, and they range from having written considerable amounts of guitar music to having composed only a single work. A further important variable was whether participants were active classical guitarists themselves, since these participants would provide a very different view of composition from composers who have less experience with the instrument. These two elements were particularly important; since several of the participants are not classical guitar performers, or non–players, their differing views provide

valuable data. For example, although Hough and Edwards, for instance, do not focus extensively on the use of polyphony in their works, it is nonetheless present. More important was their attitudes towards how they had approached writing for the guitar in several parts, even if those parts were not as extensive throughout their works as other composers.

Protocol

Participants were contacted through publicly available means; all of the composers involved in this study had some form of contact listed on their website. The participants were then able to respond to the initial query regarding participation at their leisure. Several potential participants were contacted and declined to be involved in the research, while others did not respond at all. In the case of the non–respondents, a second attempt to contact them was made at the interval of one month. If this second attempt did not receive a response, the process was repeated at the interval of a month again. This process led to a total of six participants.

Participation was open to composers in one of the following ways, depending on the participants' preference and availability: face–to–face meeting, email, Skype interview, or phone call. Interviews were standardised and open–ended, which means that interviews can be analysed more easily (Valenzuela and Shrivastava 5). Warren states that qualitative interviewing is based primarily on conversation (Warren 2), and so the methods above that involve verbal discussion (face–to–face meetings, Skype interviews, and phone calls) would follow a semi–structured conversation. Of these options, Skype calls, phone calls, and face–to–face meetings can be conducted in a more conversational style than an email interview; Warren believes that qualitative interviewing is based on natural conversation (Warren 2), which has the potential to allow different subjects to respond freely. However, only a single participant was available for a face–to–face interview. This was not surprising, since several of the available participants were located internationally, and none of the participants were located in the same city as each other.

Since qualitative research is open–ended (Warren 5), it was easy to respond and expand on the single face-to-face participant's answers as they gave them; Charmaz and Belgrave believe that, in an interview, it is important to remain "alert for interesting leads" (Charmaz and Belgrave 353). This meant that the interview generated more information than the responses contained in a single email.

Although email interviews had the potential to result in brief or unsatisfactory responses, there are also some advantages. For instance, in emailed responses participants are able to craft their responses to best describe their thoughts, and there is less danger of a participant's responses containing miscommunications or statements that the participant regrets. The engagement with responses also varied significantly between participants; several of the composers wrote lengthy and involved answers to questions, while others were short or otherwise nondescript. The basic structure in each case (whether conducted via email or face-to-face), however, is identical; an advantage of the interviews being standardised and open–ended meant that interviews could be analysed more easily (Valenzuela and Shrivastava 5).

The participants received the Participant Information Sheet and had had the opportunity to ask questions about the study. A consent form was provided to participants to ensure that they accepted their involvement with the study (Appendix A). Participants were able to withdraw at any time.

Participants' involvement was not confidential. As the participants are all active members of the musical community, their individual musical styles and compositions are important elements of the study. Participants were informed of the fact that they would not be anonymous, as this information was part of the Participant Information Sheet given to each respondent. All personal details (such as email addresses) were kept confidential – the only personal information published in the final thesis is the name of each participant, which is vital for the research. Participants have had the right to make any modifications or retractions necessary before final publication.

Member checks were performed during the research to ensure that participants agreed with the results. This was a relatively straightforward process, as most participants in this study responded via email; since they had the opportunity to process and affirm their responses in their own time, it can be assumed that their answers were an accurate and credible summary of their ideas. In the case of the single participant who consented to a face–to–face interview, a transcribed copy of the interview was emailed to ensure the validity of the responses.

For the interview conducted face–to–face, the initial step was transcription of the interview (Corden and Sainsbury 8). The participant who was interviewed face–to–face was contacted after the completion of the transcript to ensure that they were satisfied with their responses. This element was less important in regards to the other composers who responded via email, since their responses were considered and required no further verification. After the data–collection (interviews with participants) was completed, the data was analysed by coding. This involved labelling the data in a reductive format. The process begins with open coding, in which the researcher chooses the initial codes and thus begins making analytical decisions about the data (Charmaz and Belgrave 356). After the open coding was completed and a number of codes were created, the connections or relationships between the codes were analysed, referred to as axial coding (Gallicano n.p.). This asks questions about the "conditions, actions/interactions, and consequences of categories, thus making links between the ideas being conceptualised from the data" (Mills et al 30).

At this stage the category in question is used as the focal point of the analysis, and further questions (such as when, where, or why) branch off from the initial category (LaRossa 847). Strauss has suggested that intensive coding around a single category at an early stage allows the analyst to create a "dense texture of relationships around the 'axis' of the category being focused on" (Strauss 57). LaRossa states that the use of axial coding is "about developing hypotheses or propositions, which, in scientific parlance, are generally understood to be statements about the relationship between or among variables (LaRossa 848)".

Gallicano describes coding as a three–step process, continuing after axial coding with selective coding. Charmaz and Belgrave, on the other hand, write that "grounded theory coding is at least a two–step coding process: (1) initial or open coding forces the researcher to make beginning analytic decisions about the data and (2) selective or focused coding uses the most frequent and/or significant initial codes to sort, synthesize, and conceptualize large amounts of data" (Charmaz and Belgrave 356). Gallicano describes this step as deciding the core variable that covers all of the relevant data (Gallicano n.p.).

The complete findings of this study are detailed in full in Chapter 5.

Chapter 1: The Contrapuntal Guitar: An Historical Overview

For information on the history of the guitar, I have used a number of central sources[5]. Particularly useful sources have included Tyler & Sparks' *The Guitar and its Music: From the Renaissance to the Classical Era* for the earlier periods of the guitar's history, and Wade's *A Concise History of the Classic Guitar* for research on later periods.

1.1 The Renaissance Guitar

It is difficult to trace a coherent thread across the history of the four–course[6] guitar; literature on the four–course "Renaissance" guitar is complex and contradictory. As a result of the instrument's spreading across much of Europe and South America in a variety of different forms[7] and in both accompanying and solo roles, many of the sources are inconsistent (Coelho 323).

The Renaissance guitar was comparatively small both in physical size and in its available range, but some composers did not see this as a hindrance; one of the earliest publications to be specifically for the solo guitar is from 1551 by Simon Gorlier, who wrote that he "wanted to show it [the guitar] had its own limits for reproducing music in two or three voices or parts, as well as does a larger instrument" (Tyler and Sparks 13).

There were several schools of performers and composers writing for the instrument composing in styles ranging from simplistic strummed passages to complex contrapuntal works, although there is some evidence to suggest that the instrument was primarily an accompaniment instrument (O'Dette 178–9). O'Dette suggests that, while the four–course guitar can certainly be used for polyphonic writing, the instrument is at its best in an ensemble context, and that it is heard to best

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[5] The historical overview in Chapter 1 has necessitated the use of a substantial number of sources for musical examples in order to demonstrate the material. Of these examples, I have favoured scholarly critical editions, or in some cases reliable first editions. However, it is not always possible to locate accurate editions, as a substantial portion of guitar music has been subject to the distortions or alterations of both editors and performers. Again, in each case, scholarly critical editions have been given priority for all musical examples.

[6] A course is a term for a pair of strings arranged so that one attack of a finger or plectrum will strike both strings.

[7] Here it must be noted that the vihuela, which is a cousin of the guitar, contributed to the development of the guitar itself. However, discussing the vast repertoire of this related instrument, as mentioned in the Introduction, is outside of the scope of this thesis.

effect when used for accompaniments in a strummed style rather than plucked (O'Dette 178–9).

Sources agree on the use of the guitar in ensemble performances; Tyler quotes Agostino Agazzari's 1601 description of using the four–course guitar in an ensemble as being able, "in a playful and contrapuntal fashion, [to] make the harmony more agreeable and sonorous" (Tyler *The Early Guitar* 25). David has argued that this compositional style as used on the guitar was the opposite of the lute at the time, and that the guitar represented "a purely harmonic conception of music in contrast to the polyphonic one which was never abandoned in lute playing" (David 11). Despite the fact that these modern sources argue that the early guitar was primarily homophonic, this is not entirely agreed upon. While there are some scholars who argue the exact opposite belief (Wade *Traditions* 51–55) this is certainly in the minority.

1.2 The Baroque Guitar

Russell argues that the Baroque guitar was one of the flag–bearers of a great shift in thinking in music; that is, the emergence of vertical, or harmonic writing, based on chords, instead of the horizontal, or polyphonic style of writing of the Renaissance. He states that "no instrument better represents this radical transformation than the guitar" (Russell *Radical innovations* 155). Reinforcing his argument is the fact that many of the vocal publications of the early seventeenth century include *alfabeto* shorthand chords for the guitar to strum; in short, the complexities of Renaissance polyphony were being supplanted by a simpler, more harmonic style. Despite this considerable shift, many composers for the solo guitar continued to write using *punteado* (plucked) polyphonic styles, and at this time the two methods crossed over, "giving rise to a mixed technique which formed the basic language of the Baroque guitar"(Suárez–Pajares 230).

The Baroque guitar is a fundamentally different instrument from the modern guitar; Page suggests that the baroque instrument used a musical and technical language "very much of its own" (Page *The Spanish Guitar* 3). He goes on to state that the re–entrant tuning[8] of the Baroque guitar

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[8] Re–entrant tuning is one where the string closest to the player (generally the lowest string) is in fact higher. This system is used today on both the ukulele and the banjo.

resulted in movements and actions in performance that are "wholly unlike the dispositions required by the nineteenth–century guitar [and modern guitar] tuned sequentially", and points out that this same re–entrant tuning allows dissonances which cannot be replicated on the modern instrument (Page *The Spanish Guitar* 3). Although the Baroque guitar was sometimes played in a tuning that resembles that of the modern guitar, this was not common; this was perhaps because the fifth and fourth courses being tuned to a lower octave (that is, a similar tuning to a modern instrument) gave a weak and unsatisfying sound (Gill 370–2). It is possible to organise some of the most common variations of tunings according to nationality (see example 2):

Ex. 2; Variety of tunings for the Baroque guitar (Koonce *The Baroque Guitar* 3–6)

Tyler believes that the most common tuning was a re–entrant tuning, featuring "a pattern of rising, then falling intervals" (Tyler *A Guide to Playing the Baroque Guitar* 4), or "Italian" tuning in the example above. The tuning most similar to the modern classical guitar (which Koonce refers to above as "Spanish" tuning) was in fact the one least likely to be utilised by composers of the time (Tyler *A Guide* 4), because of the aforementioned concerns of weak bass projection.

The potential octave displacement of lower notes in the above tunings can drastically change the contrapuntal lines of the work. Paired octave strings can cause random doubling of the melody line and, if the incorrect tuning is used, disjointed skips of a seventh or ninth in lower parts (Hall 1–4). The following *Menuet* by Santiago de Murcia performed using the tuning of a standard, modern classical guitar, sounds as below (see example 3a):

Menuet, Santiago de Murcia, mm. 13-16:
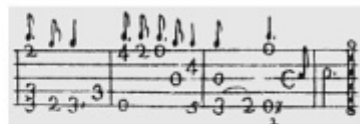
Ex. 3a; de Murcia's original tablature, and the effect on a modern instrument (Koonce *The Baroque Guitar* 13)

As Koonce points out, the leap of a seventh in the bass in bar 2 is rather unlikely. It is more likely that the tuning intended was one that included a higher octave for the fifth string (rather than the "Spanish" tuning utilising lower octaves, given in ex. 6), resulting in the following, more natural example (see example 3b):

Ex. 3b; Koonce's suggestion for the likely correct version of de Murcia's *Minuet* (Koonce *The Baroque Guitar* 13)

Given the Baroque guitar's tuning differences, the difficulty of accurately realising a composer's intentions in regard to counterpoint of any complexity is difficult (Gill 370-72), and tunings often have had to be worked out from the music itself (Hall 1–4). Given these challenges, it is in fact fairly unusual for contemporary players to perform Baroque guitar music on a modern guitar and it is far more common to transcribe music from other instruments for the modern guitar (Yates 1–19; Lang 10–12).

Despite these challenges, complex contrapuntal ideas flourished on the instrument. Robert de Visée, for instance, was considered among the greatest players of the seventeenth century (Conte

1–2). De Visée's style had shifted away from *style brisé* [literally, "broken style" – a use of arpeggiated chords], and instead turned towards intricate, intertwining melodic lines – a far more contrapuntal approach than the more harmonic style of most guitar composers. De Visee himself stated that his style was "much after that of Lully" (Conte 1–2). De Visee's *Prelude* from the *Suite in C minor* uses canonic ideas (GC1 – strict imitative procedures) throughout, such as in the example below (see example 4):

Ex. 4; Robert de Visée; *Prelude* from *Suite in C minor* (Strizich 32)

Towards the end of the eighteenth century, the guitar became much less popular than it previously had been (Wade *Traditions of the Classical Guitar* 93). At the same time, the guitar began to shift steadily away from the use of paired strings in favour of single strings, a development that would bring the instrument much closer to the modern guitar (Savino 196–99).

1.3 Single Strings – A New Development

Very few of the compositions for the guitar from the latter half of the eighteenth century are part of the modern repertoire (with the exception of specialist performers), and little of the repertoire has remained in general circulation. Nonetheless, this was a time of major changes for the guitar both in the style of the music created for it, and in the physical construction of the instrument.

In the mid–to–late eighteenth century, the predominant musical style shifted from the intricate polyphony of the Baroque. Owen has suggested that the traditional hallmark of the classical era was the predominance of homophony, with composers primarily focusing on a single melody with accompaniment material. However, Owen is also careful to point out that during the classical era polyphonic ideas were still utilised a great deal (Owen 285). Fux's *Gradus ad Parnassum* (published in 1725), a guide to writing contrapuntal music, became an important text for many classical

composers (Owen 285), and the use of Fux's work as a "set text" would continue for much of the nineteenth century (Jeppesen 48).

Several guitar composers of the late eighteenth century argued for the use of contrapuntal forms. Fernando Ferandiere wrote that a guitar composer of the time should be able to compose canons, inversions, fugues, and four–part counterpoint, and that the correct use of counterpoint was the only thing that made a clear distinction between music and noise (Gallardo 18). Ferandiere's demands are somewhat surprising, however, given that none of his guitar works are notated with the use of separate stemmings (Gallardo 18) – each voice is notated with one stem with no division of parts indicated. In fact, it was not until the late eighteenth and early nineteenth century that the use of different stems for the separate parts in guitar music was introduced and standardised. This was of great advantage to composers for the guitar, who now had the ability to make separate parts, voice–leading, and counterpoint obvious to the performer.

1.31 – Early developments in notation

The reliance on tablature notation for plucked instruments had also begun to wane. After tablature, the guitar's notation shifted to an intermediate style that resembled violin notation which did not include any clear separation of voices – notes in separate parts were simply stemmed together. The earliest compositions to be published in this intermediate format date from the mid–1750s, though at the time this was not a standardised system (Gallardo 18). From this system, a more complex method involving separate stemmings developed.

Suárez–Pajares believes that the decision to use standard notation was "taken naturally, unanimously and . . . out of necessity. Guitar notation evolved gradually from being entirely violinistic, first by introducing consistent use of note–stem direction and then by completing each of the fundamental voices (melody and bass) with rests where necessary. With the abandonment of harmonic filling, the result was a three–voice texture characteristic of the classical guitar" (Suárez–Pajares 230). Suárez–Pajares believes that the first use of separately stemmed notation for the guitar occurred between 1797 and 1802 (Suárez–Pajares 233). A "before-and-after" of this

notational change is demonstrated clearly in Jean Baptiste Phillis' *Nouvelle méthode pour la lyre ou guitarre a six cordes*, published in 1799. Here, Phillis' example above gives the older violin-style of notation, while the example below gives the newer, separately stemmed style (see example 5):

Ex. 5; Jean-Baptiste Phillis; *Nouvelle méthode pour la lyre ou guitarre a six cordes* (Phillis 25)

Writing in the early nineteenth century, Dionisio Aguado believed that:

> "Don Federico Moretti was the first to begin writing guitar music in a way which delineated two parts, one melodic and the other accompaniment. Later came Don Fernando Sor, who discovered in his compositions the secret of making the guitar a melody and a harmony instrument at the same time" (qtd. in Suárez–Pajares 232)

There were several guitar composers of the early nineteenth century making a concerted push towards the use of different stemmings to indicate voices (Gallardo 19).For instance, Tyler and Sparks state that Giuliani showed an "awareness of part–writing that was noticeably absent from the compositions of many of his contemporaries" (Tyler and Sparks *The Guitar and its Music* 250). While in much of Giuliani's work counterpoint *per se* is not a particular focus, his music nonetheless makes important distinctions of texture. As Freire et al discuss in regards to guitar music in general, the texture of guitar works can be seen as a "counterpoint of layers" (Freire et al 1010).

In contrast, the use of part–writing became an almost obsessive focus in Sor's guitar music. Having had training in counterpoint (Collins 306) and figured bass (Hartdegen 767) in his youth, Sor himself wrote that "the study of harmony and counterpoint [had] familiarized me with the progression and nature of chords and their inversions" (Sor 5). His life–long desire to make the correct voice–leading clear is visible through his notation, which explicitly defines several parts even in simple passages (Hartdegen 773). In his *Method for the Spanish Guitar*, Sor describes his desire to avoid writing easy

guitar music for amateurs that did not utilise both correct voice–leading and notation (Sor 43). This

drive eventually lead to Sor publishing a kind of parody of bad guitar writing titled *Est–ce bien ça?*,

Op. 48[9]. The work was intended as "an ironic homage to some of his contemporaries . . . a series of

ugly and ungainly pieces with no inner parts and only the feeblest of bass lines" (Sparks *The Guitar*

Variations of Fernando Sor 428).

In his *Method*, Sor argues at length that counterpoint and harmony follow easily if the guitar is

thought of as a chordal instrument, and is particularly scathing of composers or performers who

approach the guitar as a single–note instrument:

> ". . . their first lessons are always scales, to which they accustom the fingering. This
> fingering habituating them from the first to employ all the powers of the left hand for the
> melody, causes them to experience great difficulties when it becomes requisite to add a
> correct base, unless it be afforded by the open strings, and still much greater difficulties
> when one or two intermediate parts are to be added besides" (Sor 5)

Sor's belief in the guitar's ability to accurately perform multiple parts even extended to including a

section in his *Method* that demonstrates the similarities between a three–voice texture in versions

for both guitar and string trio (Enloe 46–47). Here, the texture of the string trio is replicated in the

guitar part below (see example 6), as in GC2 in Fig. 1 (layering of musical material):

Ex. 6; Fernando Sor; *Method – Example 25* (Sor 114), bars 1–4

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[9] *Is that right?*, Op. 48

While it is clear that polyphony is made visually clearer for the player with the advent of the new notational system, few composers wrote *explicitly* contrapuntal works for the guitar, although counterpoint was necessarily used as a fundamental part of their compositions. For instance, there is only a single work by Giuliani that unambiguously and explicitly focuses on counterpoint, despite his consistent use of contrapuntal and polyphonic writing in other works. Composed within the last few years of his life, the short *Fughetta*, Op. 113 clearly demonstrates Giuliani's fondness for counterpoint on the guitar (see example 7):

Ex. 7; Mauro Giuliani; *Fughetta*, Op. 113, bars 1–6

Similarly, publisher Anton Diabelli composed the *Two Fugues*, Op. 46 in 1810 (Rizzi ii). Although Diabelli wrote other extended works for the guitar, these fugues were highly unusual for the time (see example 8):

Ex. 8; Anton Diabelli; *Fugue in A minor*, Op. 46, bars 1–4

These fugal pieces are outliers given that most composers for the guitar of the early nineteenth century did not write explicitly contrapuntal works. Nonetheless, contrapuntal elements do appear as a fundamental building block in many pieces not necessarily titled as such; Wenzel Thomas Matiegka's *Grand Sonata No. 1*, for instance, uses counterpoint in the development section (see example 9):

Ex. 9; Wenzel Thomas Matiegka; *Grand Sonata No. 1*, bars 22-27

Similarly, Sor's *Etude No. 5*, Op. 29 has been described as combining "imitation and fugato with the character of a comic aria" (Carter *Le Calme* n.p.) (see example 10):

Ex. 10; Fernando Sor; *Etude No. 5*, Op. 29, bars 65–70

Notational precision for multiple voices of this kind would have been impossible with both the previous intermediate violin-style notation, and tablature, neither of which allow the composer to show a bass part in a separate rhythm to any upper voices. The precision of the notated rests shown in the lower voice in the example below (see example 11) would not have been possible using earlier notational systems:

Ex. 11; Fernando Sor; *Etude No. 5*, Op. 29, bars 9–12

1.4 The Mid–Nineteenth Century

Page points out that, in England, as in other parts of the world, the guitar was in vogue in the early nineteenth century. This popularity lasted until the 1840s, when the guitar as a simple music–making instrument was outstripped in popularity by the piano (Page *Being a guitarist* 3). This decline was for three main reasons (Wynberg *A biography* 43): the guitar's lack of volume meant

that it could not project sufficiently to be heard in large concert halls, the guitar's design and its construction inherently meant that it was difficult for composers to write works that included Romantic–style chromatic experimentation, and finally, in the mid-nineteenth century a piano was cheaper to produce than a concert guitar (Wynberg *A biography* 43). This decline in popularity lasted until the later years of the nineteenth century, when Francisco Tárrega sparked a small–scale revival (Stroud 4). There were, nonetheless, a number of guitarists who continued to write and perform for the guitar at this time[10]. As Wynberg notes, "the decline of the instrument in the mid–nineteenth century should not imply that there were no touring guitarists or that amateurs were not still playing the instrument . . . only that for a time the guitar moved to the periphery of general music–making" (Wynberg *A biography* 43).

French guitarist Napoleon Coste was a student of Fernando Sor (Roncet 16–17) and seemingly inherited his teacher's interest in correct voice leading and contrapuntal writing. This extended to writing a fully–fledged fugue (see example 12). As above, this was an extreme rarity for the guitar at the time (Rizzi v–vi):

Ex. 12; Napoleon Coste; *Les Cloches*, Op. 21 No. 5, bars 1–6

Despite the extreme paucity of fugal writing at the time, a focus on counterpoint is also evident in much of Coste's works. Coste wrote a set of *Etudes*, Op. 38 designed specifically for the seven–

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[10] The rediscovery of major repertoire of the time is due to Wynberg's important biographical and editorial work, having published the complete editions of composers Napoleon Coste (published in 1981), Johann Kaspar Mertz (1985), and Zani de Ferranti (1989). Likewise, both Matanya Ophee and David Starobin have promoted the music of Giulio Regondi (Starobin *Giulio Regondi* 9), active slightly later than the above composers.

string guitar (Roncet 34), though they are, for the most part, perfectly playable on a standard six–string instrument. The short *Etude No. 19* is unusually closely written for the guitar and clarifies at the top of the page that the work is "*à trois parties réelles*", or "in three real [separate] parts" (see example 13):

Ex. 13; Napoleon Coste; *Etude No. 19*, Op. 38 (Wynberg *25 Etudes de Genre* 18), bars 1–7

Coste had some minor connections to Hector Berlioz, who was himself a guitarist. It is plausible that there was some contact between the two men, given that Coste's *Le Tournoi fantaisie chevaleresque*, Op. 15 was dedicated to Berlioz. As a guitarist, Berlioz must have possessed some skill; he taught the guitar to make his living for a time, and wrote a now–lost set of variations on Mozart's *La ci darem la mano* (Cairns 294). Despite his authority and knowledge about the guitar, Berlioz made some assertions in his *Treatise on Instrumentation* that negatively affected the guitar's reputation in the nineteenth century and well into the twentieth. Beginning with the infamous statement that "it is almost impossible to write well for the guitar without being able to play the instrument", he went on to describes only how to write a simple accompaniment, referring to the guitar as "mainly a harmonic instrument". Despite this description, Berlioz also advised that, to get an idea of the guitar's full capabilities, one should examine the music of those composers whom he believed had composed the finest music for the instrument. This brief list included both names well–known in the present day such as Fernando Sor, as well as less familiar composers such as Zani de Ferranti (Berlioz 158).

In the introduction to his *Huit Caprices*, Op. 11 Ferranti boasted of his belief that only his own guitar music had been notated with precision in the duration of parts. This even extended to telling the readers that if this made the pieces more difficult, this did not mean that they were impossible to play (Wynberg *Huit Caprices* 1–2). In the same passage Ferranti points out that "Sor himself

sometimes fell into this trap [of notating parts incorrectly]" and goes on to say that "I warn pupils

that I am highly scrupulous about this" (Wynberg *Huit Caprices* 1–2). It also seems clear that

Ferranti found some personal amusement in the possibilities of writing for the guitar in several

parts – Ferranti's *Caprice No. 1* from the Op. 11 set has the upper voice built entirely around a C

major scale for the majority of the piece, essentially using the scale as a kind of *cantus firmus* (see

example 14). In a particularly clear example of GC1, as in Fig. 1 in the Introduction, this pattern

continues throughout the short piece, covering most of the guitar's range:

Ex. 14; Zani de Ferranti; *Caprice No. 1*, Op. 11 (Wynberg *Huit Caprices* 4), bars 1–4

Despite Berlioz's recommendations, it is rare to see Ferranti's music performed. The music of Giulio

Regondi, however, is more popular in the modern repertoire than that of Ferranti. His virtuoso

concert works feature one of the first appearances of three–note tremolo technique in the guitar's

repertoire (Starobin *Giulio Regondi* 13), producing the effect of a long sustained melodic line

(Deutsch 190–92). The *a–m–i* fingers are used for the high notes and the thumb plays the lower

line, in practical terms somewhat similar to a Baroque compound melody (Deutsch 190–92;

Godfrey 59). The notation of this piece is, however, somewhat regressive in that it does not include

separate stemmings for lower parts and instead notates the piece in a single voice (see example

15):

 Ex. 15; Giulio Regondi; *Reverie (Nocturne pour la Guitare*, Op. 19), bars 35–37

Although Regondi and Coste certainly wrote music of high quality for the guitar, Page is

unambiguous about the fact that the latter half of the nineteenth century was a lull in the guitar's

history. He refers to it as a "time of pause in which players and makers re–envisioned an exhausted instrument in a process of musical and technical reflection that was unsystematic and halting, but ultimately both far–reaching and eminently successful" (Page *The Spanish Guitar* 2). This involved the instrument itself changing, as well as related issues of performance and notation.

1.41 The Late Nineteenth Century

Generally speaking, for late–nineteenth century guitar composers counterpoint was not the primary focus and most of their works are homophonic, with a distinct focus on the use of a simple melody and accompaniment. Many of these works are in the typical salon style of the late nineteenth century, and only very few composers for the guitar used any large–scale forms in their music; shorter works were far more common. Although the guitar was not part of wider musical trends in most European countries, it remained a popular instrument in Spain; Wade has discussed how a "dynamic Spanish–based Renaissance of the guitar developed" during the mid–to–late nineteenth century (Wade *A Concise History* 93). While explicit counterpoint does not appear with any regularity in the works of these Spanish composers, it nonetheless appears in select compositions.

Although Catalonian by birth, Jaime Bosch settled in Paris where his compositions became popular. Jaime Bosch's music mainly consists of short parlour pieces, but his 1887 *Duettino*, Op. 10 makes counterpoint an especial focus. It is worth noting, however, that Bosch found writing in a contrapuntal style such a novelty that the piece's title plays up the fact – the piece is given the title *Duettino*, but is for only one instrument (see example 16):

Ex. 16 Jacques Bosch: *Duettino*, Op. 10, bars 1–6

A composer who integrated counterpoint into his works more consistently than Bosch was Julian

Arcas, mostly known today as one of the early inspirations and teachers of Francisco Tárrega (Wade

A Concise History 93). His *Mi Segunda Época (Sinfonia para Guitarra)*, Op. 11 is a highly unusual

piece in which Arcas has carefully denoted which passages of the piece are contrapuntal, and even

marks in where they finish (see example 17):

Ex. 17: Julian Arcas *Mi Segunda Época (Sinfonia para Guitarra)*, Op. 11 bars 17–20 and bars 41–43

The same material is used from bar 55, where Arcas has marked the words "*El contrapunto*

trocado" or "the counterpoint, modified", which continues until bar 81. Here, Arcas mirrors the two

parts by simply switching the upper and the lower voice in a very rare example of invertible

counterpoint on the guitar, in this case invertible counterpoint at the octave. This is another clear

example of GC1 (strict imitative procedures). The upper voice of bars 17–43 becomes the bass part

of bars 55–81, and vice versa (see example 18):

Ex.18: Julian Arcas *Mi Segunda Época (Sinfonia para Guitarra)*, Op. 11 bars 17–20 and bars 55–58

Such an exercise in invertible counterpoint is exceedingly rare in the guitar literature, and especially so in the late nineteenth century. The reasoning behind Arcas writing this complicated material may be that he was attempting to capture at least the impression of symphonic material as suggested by the title (*Sinfonia para Guitarra*); the opening bars of the work state that one passage is an imitation of the bassoon, for instance.

Both Arcas and Francisco Tárrega worked closely with the guitar maker Antonio de Torres, Arcas having encouraged de Torres to pursue guitar making (Wade *A Concise History* 95). In collaboration with Tárrega, de Torres' changes were to have major effects on the evolution of the classical guitar (Wade *Traditions of the Classical Guitar* 143–48). These additions, which included an increase in physical size, a new system of strutting under the soundboard, and a reworking of the guitar's bridge resulted in the guitar's timbre changing considerably, becoming brighter and more powerful (Turnbull *The Guitar* 106–7).

Despite these promising developments, at this point the guitar's popularity was still "at a low ebb, overshadowed by the piano" (Heck *Francisco Tárrega* n.p.). In an effort to enlarge the guitar's repertoire, Tárrega transcribed a great deal of music originally written for other instruments (Turnbull *The Guitar* 106–7), including the earliest transcriptions of the music of J.S. Bach for the guitar (Wade *Traditions of the Classical Guitar* 147). In these transcriptions, Tárrega indicates the

fingerings meticulously for both left and right hands (see example 19); these are designed to

highlight the contrapuntal lines.
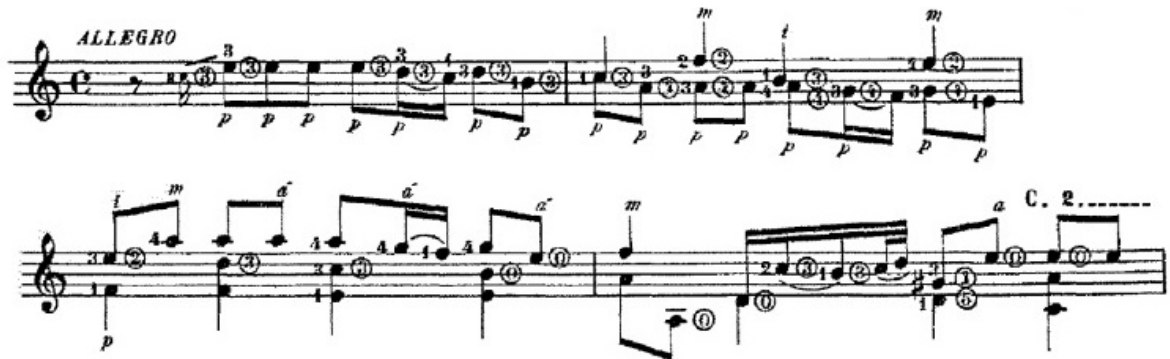
Ex. 19; Francisco Tárrega; transcription of J.S. Bach's *Fugue, BWV 1000*, bars 1–4

Similarly, his original compositions show a similar level of care and attention to the movement of

separate parts. In Tárrega's *Prelude No. 1* the player is required to carefully balance the upper and

lower voices while allowing the interplay of the middle voice to be heard (see example 20):
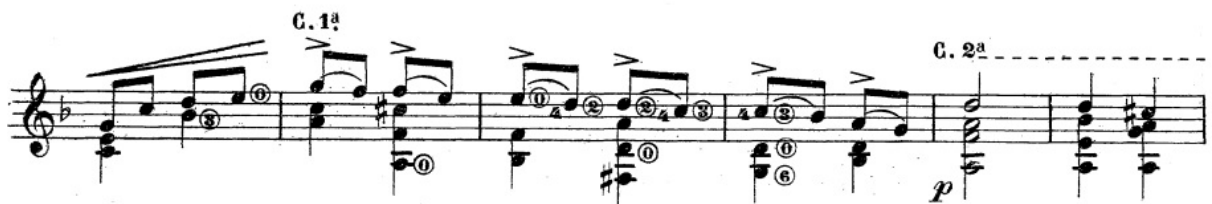
Ex. 20; Francisco Tárrega; *Prelude No. 1*, bars 12–16

Tárrega's well–known work *Recuerdos de la Alhambra* is almost entirely written using three-note

tremolo. However, while Regondi's method resembles that of the earlier "intermediate" notation

(in that it did not use stemmings to indicate separate voices), Tárrega's notation is clearer in

displaying the three parts (see example 21):

Ex. 21; Francisco Tárrega; *Recuerdos de la Alhambra*, bars 1–2

Despite Tárrega's importance in the history of the guitar, Wade has suggested that his influence was an evolutionary dead end, writing that "Tárrega's approach to composition . . . remained well in arrears of the adventurousness of the great European composers of his era, and created a limited and conservative precedent for guitar music". Wade then goes on to describe the guitar's situation as "[entering] the twentieth century in a condition of romanticized dream with little reference to contemporary mainstream European music" (Wade *A Concise History* 99–100). Although this is, strictly speaking, true in that Tárrega's style is more in line with that of the salon than the Romantic concert hall, his expansion of repertoire in terms of transcriptions, his role in the guitar's physical development, and his teaching of other guitarists were all vital for the guitar's continued progress. Most importantly, his development and extension of the technical possibilities of the guitar created a school which the guitarists of the twentieth century would go on to emulate in much of their musical stylistic choices.

1.5 The Legacy of Nineteenth-Century Counterpoint, and Twentieth-Century Compositional Movements

Mann et al have argued that in the Romantic period, for the most part, works built around contrapuntal devices such as canons were restricted to short or academic works (Mann et al. n.p.). Theoretical sources certainly focus less on canonic writing after the mid–eighteenth century (Collins 306), though this does not mean that they disappeared entirely. Bent points out that while in the nineteenth century fugues (and canons) "declined as an artistic genre", they nonetheless were the focus of texts by writers such as Reicha and Cherubini among others (Bent *Music Analysis* 24).

Despite broad compositional trends leading away from counterpoint; the influence of contrapuntal writing can certainly be felt in some of the works of composers such as Mendelssohn, Schumann, and Brahms (Sachs and Dahlhaus n.p.). Later in life Schumann wrote several sets of fugues, and stated that his *Six Fugues on the name of B–A–C–H*, Op. 60 was "the work which, I believe, will longest outlive my others" (Gammie 4).

A primary reason for the resurgence of interest in contrapuntal writing in the nineteenth century was Mendelssohn's revival of the music of J.S. Bach in 1829. Roger Norrington has stated that before this performance Bach was primarily known to composers for *The Well–Tempered Clavier* and *The Art of Fugue*, but that ". . . it was the big pieces, the [*St.*] *John Passion*, the [*St.*] *Matthew Passion*, the B minor *Mass* that weren't known" (Ashley n.p.). Although Bach's music had been known before Mendelssohn's performance of the *St. Matthew Passion*, his music was seen as a speciality rather than as part of the broader musical scene (Applegate 14). The rediscovery and subsequent popularity of Bach after Mendelssohn's performance of the *St. Matthew Passion* led to numerous Bach–inspired works. Robert and Clara Schumann studied Bach's fugues from *The Well–Tempered Clavier* together (Rasmussen 40) and in 1845 they made a concerted effort to write fugal and contrapuntal works. While there was an increased level of interest in Bach's compositions, there were no comprehensive texts that examined his stylistic approaches (Jeppesen 48–9). Nonetheless, the renewed curiosity regarding counterpoint in the mid–nineteenth century affected much of the compositional development of the late 1800s.

DeVoto believes, for instance, that the use of chromatic harmonies in the later nineteenth century was linked to the increased prevalence of contrapuntal writing (DeVoto 219), giving the example of Wagner's use of the *leitmotif* in contrapuntal passages as a fundamental part of his operas. Some late–Romantic composers chose to use counterpoint for its ability to unify a composition thematically; Max Reger, for example, frequently used counterpoint as a method of offsetting complex chromatic harmonies which could potentially unbalance a piece of music (Lin 35). Other composers experimented with similar methods involving the combining or layering of motives using counterpoint, finding that by combining parts contrapuntally it was possible to experiment more with chromatic colourings. Systems like this were used by both Gustav Mahler (Jackson n.p.) and Richard Strauss (Burkholder 75); Jackson argues that Strauss' *Elektra* is polytonal in Strauss' use of separate voices, with different layers of instruments and tonalities occurring at once (Jackson n.p.). These systems are similar to those labelled GC2 (layering of musical material) in the contrapuntal taxonomy discussed earlier.

As dissonant harmonies became common, composers were able to experiment with new ideas about tonality and harmonic movement, and a piece of music was no longer confined to a single tonality set in place at the beginning of the work. This change of focus in turn led to the beginnings of the Second Viennese School, consisting of Arnold Schoenberg, Alban Berg, and Anton Webern, who came to define much of the stylistic approach of the first half of the twentieth century. However, in writing music without a tonal centre, the composers of the Second Viennese School relied on the structural nature of counterpoint as a method of maintaining coherence in a composition.

While their most well–known works are atonal, the early works of the composers of the Second Viennese school (Schoenberg, Berg, and Webern) are written in a chromatic late–Romantic style (Swift 3), and the concentrated intensity of atonal composition has been seen by some writers as essentially an extension of late–Romantic composition (Shaftel iv). The shift from highly chromatic (although broadly tonal) composition to the use of complete chromaticism and atonality seems to have occurred simultaneously in several places; Simms shows that Schoenberg's first steps in atonal writing in 1908 came at the same time as several other composers, such as Bartok, Ives, and Scriabin, began writing in a similarly progressive style (Simms 7). Although there were naturally many twentieth–century composers who continued to write using a tonal language, Schoenberg's own view was that twelve–tone composition was simply the next step for the development of music. He believed that the system allow for freedom in composition and the "emancipation of dissonance", or giving equal balance to all available intervals (Pearsall 2).

This "early" atonal music, composed before Schoenberg created the twelve–tone system, was written through the liberal use of dissonance. The extreme chromaticism of these works loosened the feeling of traditional tonal movement; Tommasini describes this style of writing as being reminiscent of "harmonic free association", stating that it produces harmonies that do not lean towards one key or another (Tommasini *Unravelling the Knots* n.p.).

This "early" atonal period is generally regarded as having lasted up until the composition of the *Five Piano Pieces Op.23*, which features the first appearance of twelve–tone compositional technique (De Leeuw 149). After the composition of this piece, Schoenberg began to consistently use the twelve–tone, or tone row, technique. Tone rows consisted of the twelve notes of the chromatic scale, ordered according to the composer's wishes. After using a certain note from the row, the composer was not to use that note again until all twelve notes had been used (Tommasini *Unravelling the Knots* n.p.). This system meant that atonality was maintained through the avoidance of repeated notes, which would have created a tonal centre. Schoenberg had also constructed the rules of his compositional technique to ensure that variations of the initial idea were available, specifying that the composer's tone row could be transposed, reversed, or inverted, and combined using various contrapuntal methods (Tommasini *Unravelling the Knots* n.p.). This meant that the composer need not rely on tonality to ensure a work's coherence since with the use of this system an entire piece could be built from only twelve notes.

Since this new method of composition relied on the transposition and inversion of a theme, the use of counterpoint and motivic cells became an integral part of the structure of atonal music (De Leeuw 136) – composing using the twelve–tone system was based on contrapuntal procedures from the beginning (Bailey 313). For the members of the Second Viennese School, this came in part from a fascination with music of the past and a desire to connect their new form of writing to the composers of previous centuries, but also as a method of creating form and structure within the bounds of the new method (Covach 603–4). For example, Anton Webern had written a doctoral thesis on the music of Renaissance composer Heinrich Isaac, stating that in Isaac's music "every voice has its own development and is a complete, wonderfully spirited structure, closed and understandable within itself" (Shaftel iii). For the members of the Second Viennese School, counterpoint was both an important structural element and a method of unifying a composition (Covach 603–4).

De Leeuw shows that in atonal chromaticism, vertical and horizontal elements are potentially very similar (De Leeuw 140), stating that "a horizontal motif of several notes can be compressed to a single chord . . . only the shape is different". In the diagram below, he demonstrates the available modifications of the "B–A–C–H" motif, before combining it into a single chord. Since the inverted, retrograde, and inverted retrograde forms of the motif given below are fundamentally similar, utilising this method means that these elements of counterpoint and polyphony are easily used in atonal compositions (De Leeuw 140) (see example 22):

Ex. 22; De Leeuw – Diagram showing the original, inversion, retrograde, inverted retrograde, and simultaneous versions of the Bb – A natural – C natural – B natural ("B–A–C–H") motif

Counterpoint became, in this sort of writing, a structural necessity. Mann et al, for instance, state that "canon provides a composer with a procedure for exploring melodic and harmonic space without relying on functional harmony as a guide. Canon creates its own harmonic functionality, resulting directly from melodic and contrapuntal considerations" (Mann et al n.p.). As a result, the music of the Second Viennese School relied upon canonic writing (GC1 – stricti imitative procedures) in order to structure pieces, as this made it possible to layer ideas without creating a traditional tonal centre (Mann et al n.p.). Webern in particular made extensive use of canons in his compositions (Bailey 313), though only the *Five Canons*, Op. 16 are explicitly named as such. While both Berg and Schoenberg utilise elements of canon in many other works these tend not to be strict canons, though one does appear in Schoenberg's *Serenade*, Op. 25 (Kostka 136–7).

Fugues are somewhat rarer in the music of the Second Viennese School. While canons could be easily used atonally to construct longer and more complex works, the link between fugues and tonality meant that this was a considerably less used form (Walker n.p.). However, there are still some occasional appearances of fugues in atonal music; "Der Mondfleck" from Schoenberg's

Pierrot lunaire is a rare example of an atonal fugue, and Alban Berg later wrote a triple fugue in Act 2 of his opera *Wozzeck* (Walker n.p.).

In 1924, Stein stated that music of the time was turning away from a previous focus on harmonic writing (that of the nineteenth century) and towards counterpoint instead, primarily in connection with atonal compositional techniques (Covach 610–11). Although a major part of the shift was certainly due to the rise of atonal composition, it has also been argued that this newfound emphasis on counterpoint came about because of other gradual shifts in musical language as well; the compositional language of the twentieth century (whether atonal or not) had shifted away from the primarily homophonic writing of the nineteenth century, and turned instead to part–writing as a viable alternative (Sachs and Dahlhaus n.p.). For example, Stravinsky relied upon counterpoint in a number of different ways. In Stravinsky's earlier works such as *Petrushka* or *The Rite of Spring*, his metrical groupings are rhythmically contrapuntal, and the harmonies are layered in separate contrapuntal sections (DeVoto 219). Written only a few years after the above works, Stravinsky's *Three Pieces for String Quartet* combines separate sections contrapuntally in a similar manner, which furthermore aligns with GC2 (layering of musical material) as discussed in Fig. 1 in the Introduction. In this piece, the parts of each member of the string quartet can be seen as being in a different tonal centre – in this case G natural, B natural, D natural, and A flat (Jackson n.p.). While this was an early experiment, contrapuntally combining keys in this manner became more popular as composers began to explore polytonality.

Like Stravinsky's experiment, combining motifs was a useful method of drawing a composition together structurally. Zank has argued that much of Ravel's compositional success came about primarily due to his juxtapositions of musical material (Zank 96). These combinations often occurred through Ravel's use of counterpoint, with thematic material being echoed and re–worked across separate instrumental parts (Zank 90–91). The layering of musical material does not appear only melodically, but rhythmically as well; in Ravel's music, polyrhythms are used in a rhythmically contrapuntal style (Zank 96). Polyrhythms appear separated simply by time signature, as in the

Assez vif second movement of the *String Quartet* which combines 6/8 and 3/4 in a hemiola–like effect, and in separation of parts, as in the layers that separate meters and moods in the *Pantoum* movement of Ravel's *Piano Trio* (Zank 99–100). This is an instance of GC2 (layering of musical material), as in Fig. 1 in the Introduction.

Other composers experimented with different methods of contrapuntally combining different tonal centres. Charles Ives, for instance, was experimenting with unusual directions in contrapuntal writing that went beyond the combination of musical lines. In distinctly separate layers (GC2), he composed music that was separated by both key centre and in rhythm. These combinations became part of Ives' trademark style (Lambert 119).

1.6 The Guitar in the Early Twentieth Century

The twentieth century as a whole saw a significant rise in the popularity of the guitar. This was not only for the classical guitar (although the classical guitar certainly experienced a major revival), but for the newly developed variations of the instrument as well such as the steel–string guitar and the electric guitar. Performers were not necessarily restricted to performing on only nylon-strung instruments - Agustín Barrios Mangoré, for instance, primarily used steel-string guitars (Hoke 7) despite writing in a classical style. However, generally speaking, for much of the twentieth century there was very little crossover between the classical guitar and other varieties, and very few classical performers of the time ever engaged with popular music. Andrés Segovia is reputed to have disliked the sound of the electric guitar; in the late 1960s he stated that "I wanted to create a public for the guitar. Now, I fill the biggest halls in all the countries, and at least a third of the audience is young – I am very glad to steal them from the Beatles" (Henahan n.p.).

While most scholars writing on the guitar in the twentieth century make a clear division between genres and styles and focus entirely on the classical guitar (as in, for instance, Wade's *A Concise History*), others survey the classical repertoire available for both the electric guitar and the steel–string guitar (Banzi 280–1).There has been considerable discussion about the potential for use of

these guitar variants in classical composition, and the new possibilities that these instruments provided (see: Schneider 47–75). Some examples of pieces where these have been used include Leonard Bernstein's *Mass*, which includes both steel–string and electric guitars, and Steve Reich's *Electric Counterpoint*, for electric guitar and pre-recorded tape. For the most part, however, the classical guitar has remained a separate entity from the electric or steel–string guitar, and it is only in recent years that these boundaries have begun to break down. This topic is discussed in more detail elsewhere in this thesis.

The 1920s heralded a vast increase in the repertoire for the guitar (Wade *A Concise History* 109). At the forefront of this development was the Spanish guitarist Andrés Segovia, who encouraged composers such as Alexandre Tansman, Manuel Ponce, Federico Moreno Torroba, and Joaquin Turina to write for the instrument (Wade *A Concise History* 109–10). Segovia's musical preferences tended towards compositions that were tonal and traditional in style; McCabe suggests that Segovia was most interested in composers writing Romantic or Neo–Classical music (McCabe 12–13). Wade goes further and describes Segovia's feelings towards dissonant and avant–garde music as an "abiding hatred" (Wade A *Concise History* 110). As such, Jones has even argued that some composers (such as Alexandre Tansman and Albert Roussel) "tactfully softened the more abrasive aspects" of their compositional style when writing music for Segovia (Jones *Segovia and the Sonatina* 2–3).

Although the Segovia repertoire still makes up a substantial proportion of the repertoire performed by soloists today, McCallie suggests that Wade's description of the music of Federico Moreno–Torroba can be applied to much of the music commissioned and performed by Segovia: "undemanding on the listener, very rhythmic, concise, with imaginative titles, and closely linked with the dances of Spanish folk music though without being too dependent on Flamenco motifs". McCallie summarises by stating that, while Segovia created a new repertoire for the guitar, he "frequently over–looked composers whose compositional style was progressive or contemporary" (McCallie 7).

For instance, Frank Martin's *Quatre Pièces Brèves* for solo guitar are considered now to be a significant milestone for the guitar in that they were among the first solo works to use modern compositional techniques such as atonality and polytonality (McCabe 12). In using these techniques, the Martin pieces "pioneered a new trend towards a repertoire previously dominated by Spanish Romanticism" (McCabe 12). However, the pieces were rejected by Segovia and went unplayed until they were recorded by Julian Bream in the 1950s. McCabe believes that Segovia's rejection was not unusual, pointing out that Martin's style of writing was in stark contrast to the more traditional composers preferred by Segovia. While all four movements of the *Quatre Pièces Brèves* are contrapuntal, Martin's use of counterpoint is most clear in the *Prelude*. Unusually for the guitar, Martin asks for separate dynamics for the top and bottom voices (see example 23):

Ex. 23; Frank Martin; *Prelude* from *Quatre Pièces Brèves* (1933), bars 1–2

Several of the works unplayed by Segovia have recently been published by musicologist and editor Angelo Gilardino, allowing a more complete picture of guitar composition in the early twentieth century. Among these publications are Henri Martelli's *Quatre Piéces pour guitare*, Op.32. Gilardino has argued that these little-known works contain "the most sophisticated use of two –and three – voice guitar writing . . . in the repertoire of the instrument". He goes on to state that Martelli's writing requires "a very skilful use of the right hand in order to divide voices which are given in the same register but assigned to two different parts " (Gilardino *Quatre Piéces* 6). Gilardino adds an editorial suggestion to play all the notes with stems down with the thumb and all the notes with stems up with a different finger, even when located on the same string. This right–hand combination is intended to allow for the lower voice to be heard clearly (see example 24):

II
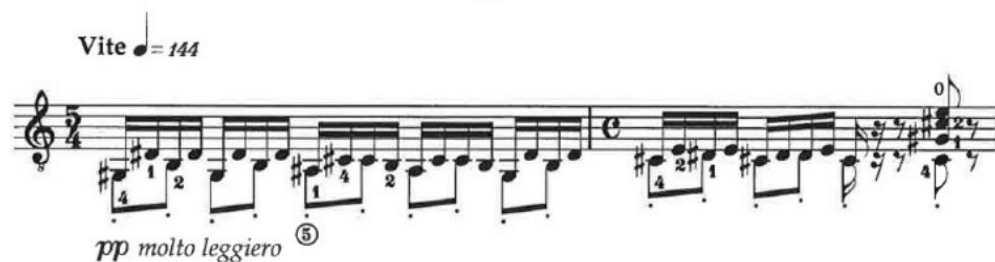
Ex. 24; Henri Martelli's *Quatre Piéces pour guitare*, Op.32 – *II.*   (Gilardino *Quatre Piéces* 12), bars 1–2

The music of Federico Morreno Torroba, on the other hand, appeared frequently in Segovia's performances. While Moreno Torroba generally tended to compose homophonically for the guitar, there is in fact a fugue for the guitar in his set of *Piezas características*, although the fugue is not marked as such or indeed given any particular indication. This piece is the only fugue Torroba wrote for the guitar (Clark and Krause 115–6). The fugue's subject in this case is a lengthy fourteen bars (see example 25):

Ex. 25; Federico Moreno Torroba; *Panorama* from *Piezas características*, bars 69–82

Although Torroba never wrote any other fugues for the guitar, the considerable length of this fugue (nearly one hundred bars) shows that Torroba was confident in the guitar's ability to maintain contrapuntal interest throughout the piece.

Another composer who appeared regularly in Segovia's programmes was Manuel Ponce. His works for the guitar are, in some cases, intensely contrapuntal; Ponce's 1929 *Variations and Fugue on 'La Folia' has* been referred to as one of the guitar's major works (Otero 34), and indeed concludes the lengthy variations with a three–voice fugue. Somewhat surprisingly, although Ponce wrote several

pastiches for the guitar which were designed to be falsely attributed to Baroque composers, these

tend towards homophonic textures with only brief moments of counterpoint (Manderville 40).

Several of Ponce's *24 Preludes* do, however, feature an especial focus on counterpoint. This is

clearest in the *Prelude No. 21 in B–flat major* which uses a *fugato* texture throughout, including the

entrance of the second voice appearing a fifth above the initial thematic statement (see example

26):

Ex. 26; Manuel Maria Ponce; *Prelude No. 21* from *24 Preludes for Guitar* (ed. Alcázar), bars 1–7

For much of the twentieth century, Segovia was enormously influential to the extent that the

compositions he chose to perform frequently became part of the guitar's permanent repertoire

(Gallardo 5). Brazilian composer Villa–Lobos wrote several collections of pieces that are now

standard repertoire, such as the *Five Preludes* and the set of *Twelve Etudes*. Although Villa–Lobos'

guitar works are sometimes unfairly seen as relying on patterns based on the instrument's

fingerboard (Wade *Traditions* 99), his use of idiosyncratic guitaristic textures often results in

unusual harmonies and textures (Turnbull *The Guitar* 120). While not obvious, these pieces often

contain elements of counterpoint. Taking inspiration from the music of J.S. Bach, Villa–Lobos had

previously combined the traditional music of Brazil with the counterpoint of the Baroque in the

Bachianas Brasileiras. For the guitar, Zigante has argued that the *Prelude No. 3* could be thought of

as a miniature *Bachianas Brasileiras* (Zigante viii). Here, Villa–Lobos uses a Baroque–style

compound melody with a repeated high E (see example 27). This is implied polyphony as per GC3

(in Fig. 1 in the Introduction):

Ex. 27; Heitor Villa–Lobos; *Prelude No. 3*, bars 23–24

Further demonstrating Villa–Lobos' interest in idiosyncratic polyphony on the guitar, his *Etude No. 5* is a study in balancing several shifting voices simultaneously. The *Etude No. 5* combines a continuous ostinato figure in the middle voice with upper and lower voices. This type of writing is particularly difficult on the guitar for the simple reason that as the outer parts move it becomes necessary to shift the inner figure to different strings across the fingerboard, often necessitating awkward jumps. In the *Etude No. 5*, Villa–Lobos takes particular care to ensure that the upper, middle, and lower parts are always rhythmically independent (see example 28):

Ex. 28; Heitor Villa–Lobos; *Etude No. 5*, bars 3–5

While there were composers with whom Segovia worked regularly, this did not ensure the performance of their compositions. For example, Polish composer Alexandre Tansman composed a significant number of works for Segovia, and a piece like the *Suite in modo polonico*, which consciously avoided what Tansman called a "wilful modernisation" of folk traditions, meant that it soon became a part of Segovia's regular concert repertoire (Wade *Traditions* 181). A later work of Tansman's, the *Variations on a Theme of Scriabin*, despite its harmonic and contrapuntal complexities (the final variation, for example, rapidly develops into a four–voice *fugato*., went unplayed by Segovia.

Summarising the guitar's repertoire in the twentieth century, Turnbull has argued that "the most successful recent guitar–writing exploits the instrument's contrapuntal possibilities rather than its

traditional harmonic vocabulary" (Turnbull *The Guitar* 118). He points out that although, texturally, guitar music may appear thin to the eye, open strings ringing throughout often increase the expected resonance of notes. Turnbull gives an example of this situation in Lennox Berkeley's *Sonatina for Guitar* from 1957. In this example, the apparent result is fairly sparse (see example 29); in fact the ringing open strings (A, D, G, and E) in bars 1–3 create a resonant, powerful sound:

Ex. 29; Lennox Berkeley; *Sonatina for Guitar – Third Movement*, bars 1–4

1.7 Contrapuntal Developments After World War II

The period after World War II saw counterpoint begin to be used in less traditional ways. Rather than using counterpoint in the standard sense of multiple parts, the concept of counterpoint was broadened by some composers into multiple levels of music, somewhat similar in effect to the methods of layering (GC2 – layering of musical material) used by Charles Ives. For instance, Elliott Carter's *Double Concerto* for piano, harpsichord, and two chamber orchestras uses two distinct layers of music – one layer for a group of instruments with piano, and another for a group of instruments with harpsichord (Jackson n.p.). These two separate layers contrast with one another in a manner that is similar to more traditional contrapuntal writing, though ultimately very different in effect.

Hungarian composer György Ligeti also used counterpoint in new and innovative ways. His 1961 composition *Atmospheres* uses a method that Ligeti called "micropolyphony", an instance of a very personalised approach to GC1 (strict imitative procedures). Discussing this approach in his compositions, Ligeti stated that:

> "I have always approached musical texture through part–writing . . . but you cannot actually hear the polyphony, the canon. You hear a kind of impenetrable texture, something like a very densely woven cobweb. I have retained melodic lines in the process of composition, they are governed by rules as strict as Palestrina's or those of the Flemish school, but the rules of this polyphony are worked out by me. The polyphonic

> structure does not come through, you cannot hear it; it remains hidden in a
> microscopic, underwater world, to us inaudible" (qtd. in Fisk 409)

This complex method essentially involves several canons occurring simultaneously across the entire

orchestra – however, as Ligeti mentions, these essentially cover each other up and are heard only

as a single block of sound. In the following example from Ligeti's *Requiem*, each alto is given the

same musical material beginning on a B flat. From this beginning, the next alto part is subjected to a

prolongation, which becomes longer and longer as the parts continue. For instance, the shift from

Bb to A lasts only one bar for the first alto, whereas for the fourth alto the same movement lasts

nearly two bars (Malfatti 11) (see example 30):

Ex. 30; György Ligeti; *Requiem – Kyrie* (Malfatti 11), bars 1–3

Canonic writing (GC1 – stricti imitative procedures) are particularly relevant to many of the

"minimalist" composers, though in somewhat unconventional ways. For example, Terry Riley's

1964 piece *In C* consists of fifty–three sections which each performer progresses through at his or

her own rate. This has been described as essentially a drawn–out canon, since the performers begin

at the same point but progress through similar material at different speeds (Kostka 137). Similarly,

many works by Steve Reich rely on canonic writing such as *Violin Phase*, where the player plays

against a pre–recorded track of his or her own performance and gradually drifts out of synchronisation with the recording. Although the resulting piece is essentially a highly precise and complex canon, the work is in concept very simple. Likewise, Reich's work *Clapping Music* also employs a rhythmic canon in a similar manner. In *Clapping Music*, the upper part remains steady with a repeated rhythmic pattern, and the lower part is in exact rhythmic imitation but is shifted by a single quaver each bar (Mann et al n.p.). The shifting quaver in the lower part is always moved to the left (see example 31):
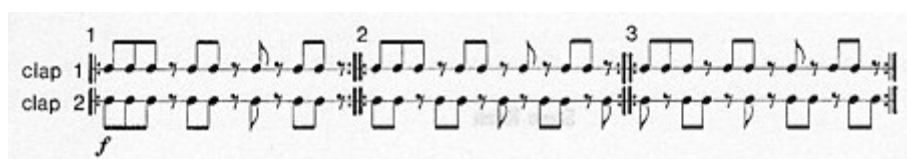
Ex. 31; Steve Reich; *Clapping Music*, bars 1–3

Reich's use of canon is particularly clear in his work *Electric Counterpoint* for live guitar and pre–recorded guitars. In the third movement *Fast*, the pre–recorded guitars repeat a one–bar figure which is used for multiple canons; several of the pre–recorded guitars repeat the figure one crotchet later (as in guitars one and two in the example below), while the live guitar gradually builds up small parts of the figure (see example 32):

Ex. 32; Steve Reich; *Electric Counterpoint – III. Fast* (rehearsal mark 71–72)

This movement's shifting canons provide several rhythmically contrapuntal moments. Horlacher argues that an important part of Reich's music is the ability to perceive rhythmic devices as having

different pulses (Horlacher 265–268). At times, this is made explicit in *Electric Counterpoint*; in the example below, guitars 1–4 play in 3/2 while the rest of the ensemble (including the live guitar) play in 12/8 (see example 33):

Ex. 33; Steve Reich; *Electric Counterpoint – III. Fast* rehearsal mark 93

1.8 Further Developments for the Guitar in the Twentieth Century

The post-war period saw an increase in the number of guitar works written. At this time, Julian Bream was particularly active in commissioning, performing, and recording the works of contemporary composers. Many of the composers whom Bream commissioned represent a significant break with the past in that the modernist techniques that they used were in complete contrast to the characteristically Spanish sound of most previous guitar writing, and especially that demonstrated by the composers favoured by Segovia.

For instance, Toru Takemitsu wrote several works for the guitar (*All in Twilight* written for Bream is particularly notable) across his lifetime, but his first work for the instrument, *Folios* from 1974 is worthy of examination for the use of counterpoint in it. For example, at one point in the third movement, Takemitsu quotes from Bach's Chorale No. 72 from the St. Matthew Passion (Shaw 2).

Takemitsu's quotation (labelled by the composer as such in the score of the piece) first uses Bach's music as originally written, albeit with some minor modifications for the guitar. The second phrase, however, is continued in Takemitsu's own style, but follows directly on from the counterpoint of the Bach quotation (see example 34):
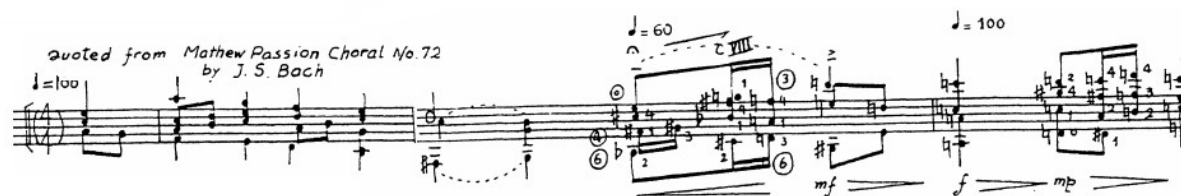
Ex. 34; Toru Takemitsu, *Folios – III.*, bars 25–27

Francois Poulenc's only guitar work is written using a compact modal counterpoint. The *Sarabande* is notated somewhat regressively using only single stemmings, with no distinction shown between the parts (Jones *Poulenc's Sarabande* 16), although this may have simply been due to Poulenc having uncertainties about the correct method of notating music for the guitar (Jones *Poulenc's Sarabande* 21). Jones suggests that the music is likely to have been intended to have been notated with separate stemmings, and offers the following as a more visually clear representation of the parts (see example 35):

Ex. 35; Allan Clive Jones *Example 13*(Poulenc's original above, and Jones' edit is below) *(Jones Poulenc's Sarabande* 16)

Guitarist David Tanenbaum has highlighted the counterpoint in Peter Maxwell Davies' *Guitar Sonata* as being noteworthy. He states that "no–one else has written such thick and complicated counterpoint for the guitar" (Tanenbaum *"Today is the Best Time"* n.p.). In a separate interview, Tanenbaum expanded on this point, stating that "I can't think of another piece that makes the guitar sound like that . . . no other piece has that kind of counterpoint on the bass strings; it's a whole new sound"(McCallie 82–3). Tanenbaum is perhaps referring here to the second movement of the sonata, which indeed has passages of strikingly closely–written parts in the low range of the guitar (see example 36):

Ex. 36; Peter Maxwell Davies *Guitar Sonata – II. Lento* bars 1–2

The open strings of the guitar have served as direct inspiration for some composers' works. This may be a simple matter of practicalities given the guitar's reputation as being difficult to write for successfully, since open strings, as well as notes related to them are certain to resonate strongly. Although George Crumb's 1998 composition *Mundus Canis* (A Dog's World) is for guitar and percussion rather than solo guitar, since the percussion is entirely unpitched in this work, this piece provides an example of how Crumb composes for the guitar without any other harmonic support. In the opening of the first movement "Tammy", Crumb repeats several particularly resonant notes on the guitar (E and A). Both of these notes, played in the middle of the guitar's range, will resonate with the open strings of the instrument. Furthermore, since the notes can be comfortably sustained, the pair of notes will ring into each other, creating a richer sound than what appears on the page (see example 37):

Ex. 37; George Crumb; *Mundus Canis* – 1. "Tammy" bar 1

1.9 The Twenty-First Century

Contemporary compositional movements are difficult to establish. Many writers agree that one of the main difficulties is that composers in the last few decades have often had no need of a link to a particular musical movement. Deemer writes that "the various schools of thought that delineated [contemporary classical music] decades ago are still there, but are much more subtle and malleable than before. Composers today can easily pick and choose their techniques and underlying concepts from anywhere on the globe and anytime in our recorded history" (Deemer *Seeking: Three Examples* n.p.). Similarly, Anthony Tommasini has described young composers as being "beholden to no movement or approved technique", and who "write pieces in all styles and levels of complexity" (Tommasini *Just Why Does New Music Need Champions?* n.p). Although it seems as though the ability to choose from almost any style or musical trend would make the act of creating music enormously difficult, Swafford has suggested that there are "advantages in anarchy" in that composers can choose from any musical elements that they choose.

Discussing the use of counterpoint in recent works, Green and Jones point out that the range of styles available means that it is difficult to imagine an equivalent of a cohesive contrapuntal system like *Gradus ad Parnassum* appearing for use in contemporary composition. However, they state that a recurring element across genres is what they refer to as the "stratification of co–dependent musical elements" (Green and Jones 241). Here, Green and Jones refer to counterpoint not as it is conventionally seen, but instead refers to a larger–scale view that allows the composer to layer

ideas, devices, or motifs atop one another. This type of approach functions similarly to counterpoint in that the separate parts can conceivably all interrelate in some way. This view is similar to that given as GC2 in Fig. 1 in the taxonomy of counterpoint on the guitar, involving layering of musical material.

While it is essentially impossible to accurately describe the musical styles of all twenty–first century composers under a singular cohesive banner, Deemer has argued that there are four major elements of musical style that have appeared or evolved (Deemer *Found: Three Examples* n.p.).

1.91 Four Elements of Musical Style in the Twenty-First Century

The first of these elements is the use of modern digital technology in performance (Deemer *Found: Three Examples* n.p.). It is becoming increasingly common for classical instruments to interface and interact with digital elements in performance, whether this is through the the use of amplification or the modification of sound through electronic means. Paget et al have stated that "a simple work for solo flautist now seems unusual – but rigging them up to a laptop or playing some pre–recorded audio is not" (Paget et al n.p.). Similar effects have been used with the classical guitar. For example, Australian composer Nigel Westlake's 2003 work *The Hinchinbrook Riffs* requires the player to use a digital delay pedal (which in turn requires the amplification of a standard classical guitar). Throughout the work, the player's performance is repeated 600 milliseconds after it is initially played, producing an echoing soundscape which Westlake describes as "causing interesting rhythmic and melodic variants that surge and ebb in wave–like formations" (Westlake n.p.). This is an unusual example since, strictly speaking, it should be seen as GC1 (strict imitative procedures), as in Fig.1. In essence, the digital delay pedal is creating a canon 600 milliseconds after the initial voice, although it is difficult to see it as a canon in the conventional sense (see example 38):
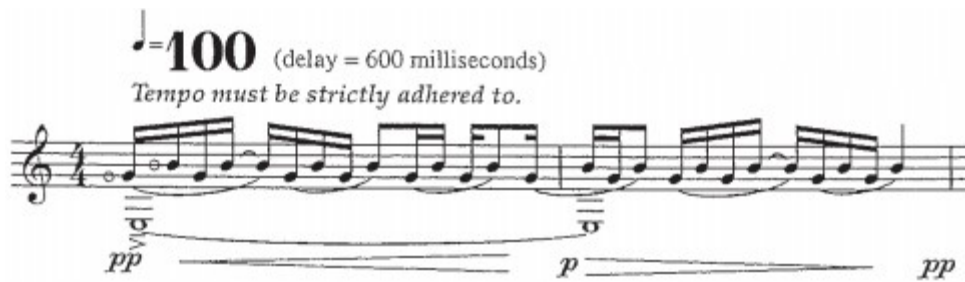
Ex. 38; Nigel Westlake; *Hinchinbrook Riffs* bars 1-2

While this sort of technology is not new, Deemer's argument is that, because of the rapid proliferation of digital musical devices, the combination of acoustic instruments and digital technologies is much simpler to achieve than it previously has been.

The second element is the rise of contemporary classical chamber ensembles (Deemer *Found: Three Examples* n.p.). Deemer argues that there has been a significant rise in the number of chamber ensembles specifically dedicated to the performance of new classical music, and, as Tanenbaum mentions, permanent guitar "chairs" are now common in contemporary ensembles (Tanenbaum *Perspectives* 183). Schneider gives a list of several ensembles worldwide that include a guitarist as a permanent part of the group (Schneider *The Contemporary Guitar* Rev. ed x), and argues that "contemporary chamber music has had a profound influence on both the guitar's repertoire and its players" (Schneider *The Contemporary Guitar* Rev ed X).

Although a discussion of this chamber repertoire is outside of the scope of this thesis, for composers, writing for the guitar in ensemble is also simpler than writing for the guitar as a solo instrument. As Schneider points out, "single lines of music [are] much easier to navigate than the contrapuntal textures demanded by the solo repertoire" (Schneider *The Contemporary Guitar* Rev ed x).The idea of using the guitar as part of an ensemble to cover up any difficulties with writing for the instrument is in fact a relatively common one. Composer George Crumb has described the process of writing his 1994 work *Quest* (for guitar, soprano saxophone, harp, double bass, and percussion) by saying that "I initially toyed with the idea of a piece for guitar alone, but feelings of

insecurity in regard to guitar technique and idiom led me quickly to the conception of an ensemble work" (Crumb 2).

The third element is the increased influence of popular and non–western music (Deemer *Found: Three Examples* n.p.). This is particularly relevant to the guitar in recent years due to the close relationship between the classical guitar and the guitar as played in popular music. It is now common in contemporary compositions to see classical players asked to use other varieties of guitar or even other unrelated plucked instruments (Schneider *The Contemporary Guitar* Rev. ed x). Given the guitar's popular heritage, it is well-placed to take advantage of this compositional element. As Oteri states, "extremely circumscribed musical genres and musical roles have been morphing into an environment in which all sorts of musical multitasking are becoming more and more common" (Oteri 13). For instance, John Adams uses a steel–string guitar to recall the folk music of the 1960s in his orchestral work *Naïve and Sentimental Music* (1999), and asks a single player to switch between guitar, mandolin, and banjo in *Gnarly Buttons* (1996). Several of Steve Reich's works include a part for electric or bass guitars; for instance, Reich states that his work *2x5* for two rock bands is ". . . is clearly not rock and roll . . . *2x5* is chamber music for rock instruments" (Reich n.p.), and continues by saying that ". . . we're living at a time when the worlds of concert music and popular music have resumed their normal dialogue . . . electric guitars, electric basses and drum kits, along with samplers, synthesizers and other electronic sound–processing devices are now part of notated concert music" (Reich n.p.). Reich's style of cell–based composition has even created a bridge between classical music and contemporary dance music – the third movement of *Electric Counterpoint* has been sampled by electronic artists several times, among other works by Reich (Rutherford–Johnson 83). This is likely to remain; writing in 2011, Swafford stated that "as a rough guess, more than half of current new–music composers started in rock" (Swafford n.p.).

The fourth element is the increasing emphasis on close relationships between individual composers and performers. Deemer argues that a recent trend is "how composers have relied on the specific eccentricities of a particular performer in order to shape a work" (Deemer *Found: Three Examples*

n.p.). He suggests that this is primarily to do with the ability to execute unusual performance techniques, such as string players singing while playing or having the ability to perform subharmonics. Although these kind of performer–driven specifics by composers are comparatively rare for the guitar, Deemer also points out that the twenty–first century has seen a larger number of players transitioning between the roles of performer and composer (Deemer *Found: Three Examples* n.p.). This is familiar territory for the guitar, as the majority of the guitar repertoire until the early twentieth century was comprised of music written by guitarists.

The situation is similar in the twenty–first century in that many twenty–first century classical guitarists also compose. The large number of guitarists who write their own compositions is perhaps due to the close relationship between popular styles of playing the guitar (where improvisation and composition are both common and encouraged), and classical guitar performance. Since there are so many classical guitarists composing their own music, however, the quality of pieces can be variable. Delpriora describes the existence of "a genre of light guitar music . . . sometimes amazingly amateurish" which is "generally pleasant fare, with little or no substance" and compares this genre to New Age music (Delpriora n.p.). Delpriora differentiates this style of writing from more complex classical composition by describing the importance of composers intending to create a "body of works that trace a lifetime" and lists Dušan Bogdanović and David Leisner, among others, as composers writing valuable guitar music (Delpriora n.p.). In similar statements, Tanenbaum has remarked positively on the music of guitarist–composer Sergio Assad, as well as Bogdanović (Smith *Oral History* 55). Bogdanović's mention here is particularly interesting, given his interest in counterpoint; as mentioned in the Introduction, Bogdanović has written a text on counterpoint for the guitar.

1.92 Recent developments in guitar repertoire

Writing soon after the turn of the century, Tanenbaum argued that the classical guitar would face challenges in the twenty–first century as a result of a fall in popularity of the Segovia repertoire, and a sense that, since almost all styles are available for players to pursue, there are consequently

"no moorings, no anchors" (Tanenbaum *Perspectives* 205). As Tanenbaum states, the lack of "moorings" has certainly led to an increase in the diversity of career paths taken by classical guitarists. He describes, for instance, specialists in nineteenth–century repertoire, transcriptions, and new chamber music (Tanenbaum *Perspectives* 205).

Schneider believes that in the twenty–first century the classical guitar is fully capable of "striding shoulder to shoulder with the other instruments of classical music". He describes the change in the reception of the classical guitar in bold terms, stating that "the seemingly Sisyphean feat of pushing the guitar upwards into the light of recognition and acceptance has finally been successful . . . the guitar is now fully accepted as a "legitimate" instrument, capable of profound thought and repertoire" (Schneider *The Contemporary Guitar* Rev. ed x).

While the guitar's repertoire has certainly expanded significantly as a result of its higher profile, it is difficult to determine which of its works will become part of the wider repertoire. Since the twenty–first century has a substantially higher number of composers writing for many different classical guitarists, it is unusual for new works to become a firm part of the guitar repertoire simply because of the volume of pieces available. In contrast, there are very few works composed for classical guitarist Julian Bream, for example, that have not made their way into the guitar repertoire (McCallie 1–2). Since the number of professional classical guitarists is now significantly higher than in the twentieth century, it is plausible to assume that more works are being written for these players; as of December 2019, the website Sheer Pluck (which tracks new compositions for the guitar) lists 4321 works for solo guitar composed since the turn of the twenty–first century.

There have, as yet, been no comprehensive reviews of contemporary guitar repertoire[11], and further research is certainly needed. While very few (if any) recent works have become "standards" for a large number of players, Tanenbaum has suggested several works as potentially being part of a new guitar repertoire. Although not a solo piece, Tanenbaum believes that Aaron Jay Kernis's

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[11] There have, however, been some location–specific investigations – Lazo has discussed some recurring elements in the guitar music of twenty–first Mexican composers.

work for guitar and string quartet *100 Greatest Dance Hits* is part of the modern repertoire, stating

that "I've recorded it twice, and it now has two other recordings – for a new piece, four recordings

is a lot. It's really become a repertoire piece" (Smith *Oral History* 51). Others among his suggestions

include Terry Riley's various guitar works (Smith *Oral History* 65).

Terry Riley's works for solo guitar (all of which are from his large-scale set *The Book of Abbeyozzud*)

are *Ascension*, *Barabas*, *Piedad*, and *Quando Cosas Malas Caen del Cielo*[12]. Riley highlights the

counterpoint in *Barabas* and *Piedad*, describing *Barabas* as a "craggy contrapuntal work" and

Piedad as including "harmonic, polyphonic and melodic relationships evoking Piazzolla and Bach"

(Riley *Terry Riley's Original Scores* n.p.). Here, Riley writes primarily in two voices, combining an

ascending or descending scalic bass part with highly chromatic counterpoint in the upper voice (see

examples 39 and 40). This kind of two–part writing is particularly effective on the guitar:
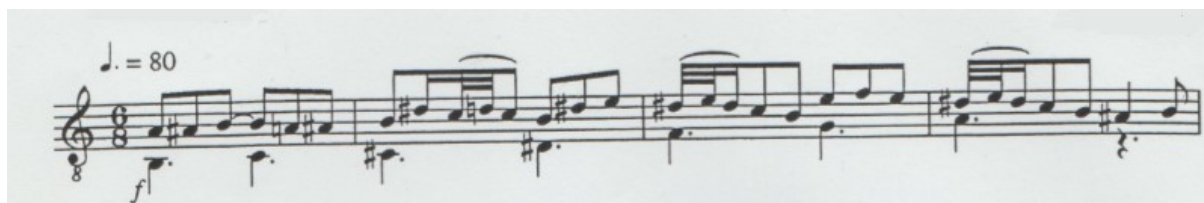
Ex. 39; Terry Riley; *Barabas* bars 1–4

Ex. 40; Terry Riley; *Piedad* bars 1–4

The composition *Ascension* is considerably longer than either *Barabas* or *Piedad*. It is partly based

on material Riley had used in his *Mythic Birds Waltz* for string quartet, which Riley has also

described as being contrapuntally focused (Riley *Terry Riley's Original Scores* n.p.). In the case of

Ascension, the use of counterpoint is not as immediately apparent as in *Barabas* or *Piedad*, but

Ascension includes several lengthy sections based on repeating bass ostinato figures that slowly

develop into multiple layers (see example 41). These could be seen as an example of GC2 (layering

of musical material):

Ex. 41; Terry Riley; *Ascension* bars 189–191

David Starobin has been active in commissioning and performing new music for the guitar; his

website mentions that he is the dedicatee of more than three hundred works (Starobin *David

Starobin* n.p.). He describes the work of composers Poul Ruders, Paul Lansky, and William Bland as

among the most interesting guitar works written for the instrument in recent years (Werner n.p.).

Although Starobin does not highlight a specific work by Ruders, he does mentions Lansky's *Partita*

and Bland's set of forty–eight *Preludes* as being of particularly high quality. Bland's comments in

the preface to the first book of *Preludes* are of interest, given some of the responses from

composers interviewed later in this thesis. He believes that the guitar is "the most difficult

instrument to write for", and suggests that composers and guitarists must work together in creating

new music; he states that "the expansion and extension of the repertoire demands it" (Bland 3).

This issue is discussed in further detail in Chapter 5.

Despite the number of new pieces performed by Starobin, other players have been critical.

Guitarist Eliot Fisk is unequivocal in his suggestion that much of the commissioning work done by

David Starobin is not part of a new guitar repertoire. He states:

> I think not very much of it is going to go into the canon because it's not just that beautiful,
> most of it. The most important piece is obviously [Eliot] Carter's *Changes* and that's a very

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[12] *Quando Cosas Malas Caen del Cielo* is for a National steel guitar (or dobro, commonly seen in blues music) outfitted with a just-intonated fingerboard. As such, it is impossible for the vast majority of players (who are unlikely to have access to a modified dobro guitar) to perform and is not discussed here.

anti–guitaristic piece. It's just not written well for the instrument. The instrument does not sound; sometimes it does, but a lot of times it doesn't. So, I think that a lot of that music is going to live and die with David (McCallie 131)

In a long–reaching project, guitarist Julian Bream resumed his commissioning of new guitar compositions in 2013 through an organization named The Julian Bream Trust. In many ways this expansion of repertoire is very similar to the large number of pieces that he commissioned in the 1960s and 1970s. As of 2019, five new pieces have been written as a result of Bream's most recent commissions. These works are Harrison Birtwistle's 2013 piece *Beyond the White Hand: Construction with Guitar Player*, Leo Brouwer's 2013 *Sonata No. 5: Ars Combinatoria*, Julian Anderson's 2015 *Catalan Peasant with Guitar*,Olli Mustonen's 2017 *Sonata No. 2*, and Edward Cowie's 2019 *Stream and Variations*. Tanenbaum is highly enthusiastic about the work done by the Julian Bream Trust, describing Harrison Birtwistle's *Construction with Guitar* as the most interesting of the first few commissions; he refers to Birtwistle as a major composer, and suggests that the piece is an important one for the guitar (McCallie 123–4). Birtwistle's complex language here makes use of the guitar's range; again, this refers to GC2 from Fig.1 in the use of musical layering (see example 42):

Ex. 42; Harrison Birtwistle; *Beyond the White Hand: Construction with Guitar Player* (no bar lines or numbers given)

Although the two composers are hardly comparable (as above, comparing contemporary composers is difficult, if not impossible), it is nonetheless instructive to note the very different style of writing in Olli Mustonen's *Sonata No. 2*. Throughout this piece, it is rare for Mustonen to write more than a single note at once (see example 43):
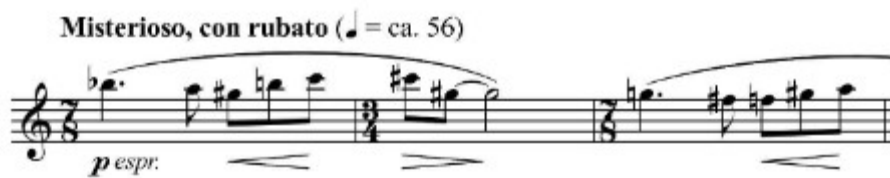
Ex. 43; Olli Mustonen; *Sonata No. 2 – II. Misterioso, con rubato* bars 1-3

It is safe to say that the contemporary guitar has a greatly expanded repertoire that is equal to other instruments. More detailed information about modern composers' attitudes and beliefs about the guitar and counterpoint, however, allows for a more in–depth understanding of what is needed for the guitar's repertoire to flourish further. This is discussed in Chapter 5 below.

From the preceding examples, it can be seen that there are significant differences in the methods used by different composers in their compositional approaches to writing counterpoint on the guitar. It is particularly in the music of the twentieth–century composers where attitudes to writing for the guitar start to diverge. This is primarily due to the fact that many composers had not written for the guitar before, and so could approach the instrument with ideas appropriate for the twentieth century. The guitar's revival in the early twentieth century gave the instrument a new repertoire that diverged from the music of previous centuries.

In contrast, the guitar's repertoire before the first decades of the twentieth century was written by guitarists who knew their instrument intimately; while many of these pieces are comfortably written for the instrument, they do not stretch musical boundaries in the same way as non–guitarist composers do. Tanenbaum believes that music written by non–guitarists is important for the instrument's development, and has stated that "there's something that these great composers with such fine ears and experience can bring that's new to the guitar, a kind of informed outsider's view. I even like their mistakes" (Smith *Oral History* 55). Describing his work of actively commissioning new music for the guitar by composers who have not written for the instrument extensively, he has stated that ". . . I feel like I'm fighting the same battle that Segovia was fighting

a hundred years ago, where he said, 'My kingdom for a repertoire', and he fought to expand our repertoire beyond just music written by guitarist composers" (Smith *Oral History* 55).

This expansion of repertoire has continued, although by a much wider range of performers than in the mid–twentieth century. Performers must often work closely with composers to find adequate solutions to performance problems, at times requiring the complete re–writing of parts. Composers must also be aware of the music of the past written for the guitar; since the instrument is not one which composers often work with, knowledge of the instrument's repertoire is important. The importance of knowing the guitar's repertoire is multiplied when concerning writing contrapuntal parts for the guitar, since the composer is then aware of some of the methods and approaches used by previous writers for the instrument.

Before turning to a detailed examination of the approaches used by composers in the twenty-first century, it is necessary to turn to a twentieth-century work for some context.

Chapter 2: Analysis of Rózsa's *Sonata for Guitar*, Op. 42

Although the guitar work discussed in this chapter (Miklós Rózsa's *Sonata for Guitar*, Op. 42) is not a widely known work, it nonetheless demonstrates the guitar's contrapuntal development in the twentieth century. Throughout the *Sonata*, Rózsa regularly uses active two–part writing, creating complex contrapuntal passages that require a high level of expertise to perform accurately. These are primarily discussed from the perspective of the performer about why these passages are difficult to execute on the guitar (which Fisk refers to as a performer's analysis - see Fisk 61), but also what different compositional decisions could potentially have been made to lessen the difficulty. As such, some of the compositional approaches taken by the composer also discussed.

2.1: Analysis of Miklós Rózsa's *Sonata for Guitar*, Op. 42

Miklós Rózsa's concert compositions are comparatively little–known, despite a successful career scoring well–known Hollywood film such as *Ben–Hur* and Alfred Hitchcock's *Spellbound* (Gamba n.p.). However, concert compositions remained a core part of the composer's work – Rózsa took several months off from working on film scores each year to compose concert works (Gamba n.p.). Furthermore, Rózsa even went so far as to title his autobiography *Double Life*, which referred to the duality between his film music and concert music (Duffie *A Conversation* n.p.).

Like fellow Hungarian composers Bartók and Kodály, an early influence on Rózsa's compositions was the folk music of Hungary (DeWald n.p.). Rózsa stated that "the music was all around me . . . I would hear it in the fields when the people were at work, in the village as I lay awake at night; and the time came when I felt I had to try to put it down on paper and perpetuate it" (DeWald n.p.). Although Rózsa studied music in Leipzig, he nonetheless retained elements of Hungarian music in his compositions throughout his life (MacDonald 6). In an interview recorded soon after the composition of the *Sonata for Guitar*, Op. 42, Rózsa said that the idea of writing music for solo instruments appealed to him (Duffie *A Conversation* n.p.). He stated that he had grown up "in Hungary on the estate of my father, and [I] listened to a lot of folk music. That was always

unaccompanied, and influenced my style very much" (Duffie *A Conversation* n.p.). In later life, Rózsa began to compose a series of seven works for solo instruments, beginning in 1983 with the *Sonata for Flute Solo*, Op. 39 and concluding in 1989 with the *Sonatina for Ondes Martenot*, Op. 45. The primary reason, however, for this increase in composition for unaccompanied instruments was that, because of worsening health, he was no longer able to work on large–scale scores and instead chose to concentrate on solo instruments.

The *Sonata for Guitar*, Op. 42 was composed in a style that is considerably more dissonant than most guitar music in the core repertoire, and instead is most directly comparable to the piano music of Bartók. DeWald has pointed out that there is a strong emphasis on dissonant intervals such as tritones and sevenths in Rózsa's *Sonata for Violin Solo*, Op. 42, and argues that this is in considerable contrast to the style of both Rózsa's film music and his earlier concert works, both of which are much less dissonant (DeWald n.p.). Similarly, the *Sonata for Guitar*, composed only a year after the *Sonata for Violin*, uses many dissonant harmonies. Although the *Sonata for Guitar* is not a well–known piece, it has attracted positive critical attention: Gilardino has described it as being a work of "classic form, solid structure, [and with a] clear definition of the particulars" (Gilardino 2).

The *Sonata for Guitar*, Op. 42 was composed in 1986 at the request of guitarist Gregg Nestor. In the mid–1980s, Nestor had met Rózsa and began to assist him with music typesetting and the preparation of works for publication (Nestor n.p.). Nestor states that, being aware of Rózsa's competitive nature and friendly rivalry in younger years with Castelnuovo–Tedesco, he had mentioned Castelnuovo–Tedesco's *Sonata* in conversation. Upon learning of the substantial length of the Castelnuovo–Tedesco piece, Rózsa began working on his own *Sonata for Guitar* in response (Nestor n.p.).

Rózsa's approach to the guitar is eminently practical, consisting primarily of writing in two voices, extending to brief canonic figures between voices in some sections. This could be categorised as existing somewhere between GC1 (strict imitative procedures) and GC2 (layering of musical

material), as per Fig. 1 in the Introduction. This is comfortable for the player, and generally relatively easy to control. While there are occasionally moments where the lack of sustain of notes on the guitar is not reflected in the notation (rendering some voices inaudible), on the whole Rózsa's approach is highly playable.

Rózsa's piece uses frequent and startling chromatic shifts. The first bar contains several dissonant intervals centered on D (a minor second, a tritone, and a major seventh) interrupted by a rapid change of tonal area to D flat major on beat 3 before returning to D natural (see example 44).

Ex. 44; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 1–2

Sonata for Guitar, Op. 42 – I. Moderato

The first movement of the Rózsa sonata is constructed on several interlocking ideas that appear within the first bar. The first idea appears in the upper voice and consists of a minim tied to a quaver, which then briefly falls before rising again (see example 45):
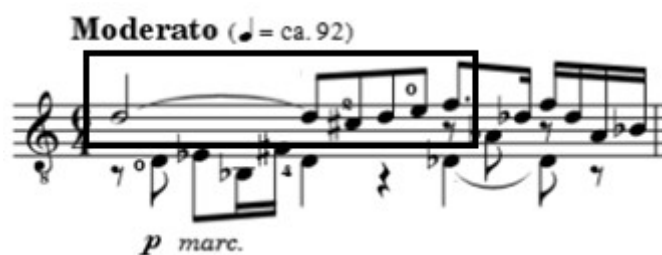
Ex. 45; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bar 1

The second idea appears within the same bar in the lower voice and consists of a rising semitone, a fall of a fourth, and a rise of a sixth before returning to the tonic. The reference to a semitone becomes an important element over the course of the movement. Even in this brief opening

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example, it appears at a micro level (the shift from D natural to E flat in the lowest voice), and at a macro level (the brief tonal shift to D–flat major on beat five) (see example 46):
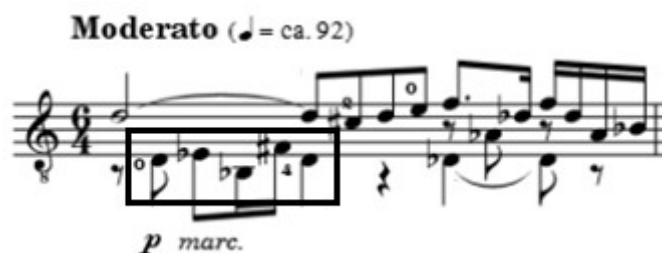
Ex. 46; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bar 1

These two motivic ideas are the main building blocks of the *Moderato* of the *Sonata for Guitar*, although Rózsa occasionally uses other elements of this opening bar in developmental sections as well, such as occasional appearances of the semiquavers in the upper voice in beats 5 and 6 of the example above.

Owen has suggested that the way in which Bartók raises and lowers scale degrees (thereby modifying the mode or scale of the piece) can be described as pan–modality, or the use of several modes. However, Owen also goes on to state that Bartók's constant shifting between major and minor intervals (whether those intervals are seconds, thirds, sixths, or sevenths) should be referred to as "degree inflection". For example, in Bartók's *Theme and Inversion* from *Makrokosmos Book IV*, both sharpened and flattened forms of second, third, fourth, sixth, and seventh intervals are used (Owen 343–44). Similarly, the opening bars of Rózsa's *Sonata for Guitar* use a comparable system of major and minor intervals in combination. The short example above contains both major and minor seconds, as well as both major and minor thirds, all of which contribute a great deal to the dissonance of the piece. Furthermore, the apparent tonal centre of D is destabilised by the immediate appearance of D flat major. This unexpected change lasts only for a few beats, however, before Rózsa returns to the initial D tonal centre. Like Owen's Bartók example above, Rózsa emphasises dissonant intervals throughout.

Although the piece is titled *Sonata for Guitar*, Op. 42 the piece does not follow traditional sonata form. Discussing the *Sonata for Clarinet Solo*, Op. 41, written in the same year as the *Sonata for Guitar*, Reel points out that the first movement uses a less rigorous structure comprised of two main thematic ideas contrasted against each other (Reel n.p.). Similarly, DeWald has described the material in the first movement of Rózsa's *Sonata for Violin Solo*, Op. 40 as being built primarily using brief motivic cells rather than themes (DeWald n.p.). As in both of these works, Rózsa takes the same approach in the *Sonata for Guitar*, Op. 42 by using the motifs that appear in the first bar, both in combination and separately, to construct the first movement. While DeWald suggests that the form of Rózsa's late sonatas was very free, dedicatee Gregg Nestor believes that the first movement of the *Sonata for Guitar*, Op. 42 is in fact tightly constructed. He states that a significant amount of time was spent with Rózsa editing the *Sonata for Guitar* so as not to include any extraneous material. Nestor writes that, in collaboration with Rózsa, "we shortened the first movement by some ninety measures into a very compact tight thing – every measure was important and nothing was 'padded'" (Nestor n.p.).

Much of the musical development in the first movement is to do with unpacking motivic ideas from the first bars. This is usually through either outright statements of the theme, or partial appearances in upper or lower voices. At times, however, Rózsa includes other, more subtle links to the theme as well. In this example, the opening bar is shown at the top, a variation of the same theme in the middle, and a less obvious appearance at the bottom. In the bottom example, Rózsa echoes the semitone movement of the theme twice in the bass voice (once from B flat to B natural, and again from C natural to C sharp), and the general melodic contour is similar (see example 47):

Ex. 47; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 1, 9, and 3

Similar statements of the theme appear frequently throughout this first section of the *Moderato*.

Bar 13 is essentially the same as the opening bar, except that the melodic line is now raised by an

octave and includes additional inner harmonies. This cannot be played as written, however. The

editorial brackets in the example below indicate that the sustained E and F# in the upper parts

cannot be sustained, since the left hand must shift to accommodate the bass part (see example 48):

Ex. 48; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bar 13

The second section of the *Moderato* is entirely homophonic and does not need to be discussed in

detail. It consists primarily of chords with a rapid *scherzando* melodic line above (see example 49):

Poco più mosso (♩ = ca. 112)

mp ma scherzando, ma con spirito

Ex. 49; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bar 18

As transitional material between the second section and a recapitulation of the first section, Rózsa introduces brief canonic writing between the two voices. Although not a strict canon by any means, this kind of material is particularly unusual for the guitar due to its close range. It is an extreme rarity in guitar music to have such a direct imitation of one voice by another (see example 50):

Ex. 50; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 34-36

In bar 44, Rózsa returns once more to the main theme. Although this *Moderato* does not follow standard sonata form, this return functions somewhat as a developmental section where Rózsa uses an aspect of the original theme in almost every bar (see example 51):

Ex. 51; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 44-47

Bar 53 introduces a third inner voice. Here, Rózsa is careful to notate both of the outer voices with accent marks to differentiate them from the sustained inner parts – this could be achieved by the player by the use of rest stroke, highlighting them audibly. The lower voice rises chromatically, while the upper voice spells out a diminished chord (see example 52):

Ex. 52; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 53-54

In bar 55, Rózsa briefly crosses over two voices in a "call–and–response" style canonic passage. In this example, the bass voice and top voice alternate, and in bar 56 the two voices cross over briefly. Like the brief canon mentioned above, this type of material is very rare in the guitar repertoire. It is, however, not especially difficult to perform, given that the two voices do not overlap for long periods (see example 53):

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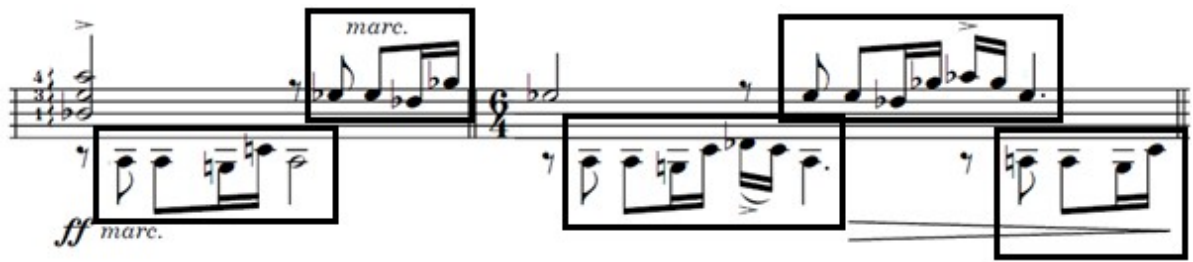
Ex. 53; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 55-56

From bar 82 Rózsa again makes a connection to earlier in the movement. In this case, bar 82 is similar to bar 48, but is transposed to a tonal centre of G. As in bar 48, the broad shape of bar 1 is retained, but the core motif of a rising semitone followed by semiquavers is, in this appearance, split across two voices (see example 54):

Ex. 54; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 82-83

Here, Rózsa continues the melodic phrase upwards, eventually leading towards an unexpected E–flat major chord. This passage is notable particularly for bar 85, since the upper voice here is a reference to the rhythmic device of the opening bar (dotted quaver followed by five semiquavers) (see example 55):

Ex. 55; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 84-86

The final *Lento* section (bars 100 and 101) returns to the main theme. In this appearance, an F# and A are placed in the upper voice while the lower voice has the theme (see example 56):
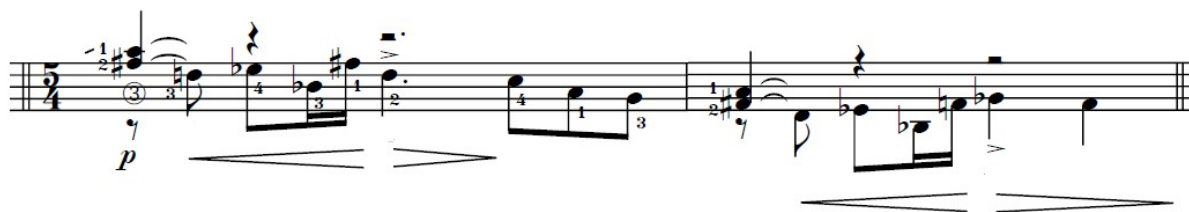
Ex. 56; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 100-101

The final bars continue the pattern but reverses the voices so that the sustained notes are in the bass while the theme is in the upper voice. It is worth pointing out that, in the passage above, the resonance of each passage is very different to that of the imitative passage below. Above, the F#-A diad will swiftly lose sustain whereas the bass D in the example below (see example 57) will resonate strongly:
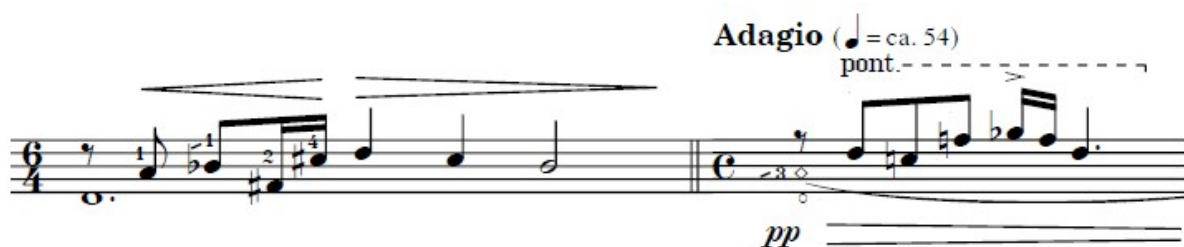
Ex. 57; Rózsa; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato*, bars 102-103

Sonata for Guitar, Op. 42 – II. Molto moderato, quasi canzone

The second movement (*Molto moderato, quasi canzone*) is structured around the use of several contrapuntal parts. In this movement, Rózsa's use of imitation is particularly important. This is especially difficult for the guitar where the range of (effectively) three octaves means that imitative writing can be extremely difficult to realise convincingly on the instrument.

This movement centres on a small number of simple thematic ideas, stated within the first few bars, which are then used as the basis for several imitative passages that are somewhat similar to accompanied canons in their variations (Davidian 133). For example, the piece opens with a long melodic line that recurs in various forms in the piece, used both as thematic material and as the

basis for several interlinked motifs. This lengthy melody appears initially in the bass (see example 58):

Ex. 58; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bar 1

This is followed by an answering phrase. As in the previous phrase, the melody is in the bass (see example 59):

Ex. 59; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bars 3-4

These two phrases form the basis for a significant proportion of the material in this movement, with fragments or partial statements appearing throughout the movement as either joining material or as melodic lines, often transposed by several octaves. These tend to appear in imitative form, and frequently cross over one another in a quasi–stretto style.

In bar 10, Rózsa introduces a new theme, characterised by a droning bass and interplay between the middle and top voices. Motivically, this theme revolves continually around an accented high quaver, followed by a descending crotchet and two semiquavers. While this section is mostly very effective, one particular voice here is an example of how some styles of writing do not fit the guitar. In this case, the sustained F–sharp in the highest voice on beat 3 simply does not sustain for anywhere near as long as notated and, in practical terms, the F–sharp is inaudible by bar 11. Consequently, the focus is shifted away from the highest voice and instead onto the more active

middle voice. However, if the F–sharp were to be struck again at the start of bar 11, it would be considerably more effective as the melodic focus would be placed once more on the highest voice (see example 60):

Ex. 60; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bars 10-11

Bar 42 briefly re–introduces the first theme that began the movement. The theme, however, is now part of the highest voice, rather than being played in the bass as in its initial appearance. In this case, the theme is freely imitated an octave lower one bar later in bar 43. In this example, the imitation (in the middle voice in bar 43) is not identical to the initial appearance, and the rhythm is modified slightly (see example 61):

Ex. 61; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bars 42-43

Bars 44 and 45 both use a similar octave transposition method to the above, except that in this appearance it is the material from bars 3 and 4 that is reworked and transposed. As in the previous example, Rózsa inverts the bass part at the octave to become the melody line, and adds a new accompaniment (see example 62):

Ex. 62; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bars 44-45

This section also begins several bars of imitative writing. The melody taken from bars 3 and 4 is now

transposed to E (bar 45) and A (bars 46 onwards). Each bar contains a free imitation of this melody,

which is particularly clear in bars 47 and 48. Here, the full melody appears across the two bars in

the top voice. In bar 48, the lower voice begins its statement of the theme while the top voice's

statement is still being completed, in a similar way to the use of stretto in fugal writing (Benjamin

55) (see example 63):

Ex. 63; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bars 45-48

Bar 52 marks the beginning of a transitional section. Here, Rózsa again re–uses the melody from

bars 3 and 4. Unlike the imitative entries of bars 45–48, however, this section focuses primarily on

the unifying rhythmic motif of a crotchet tied to a semiquaver. In each appearance, this descends

(generally by a major second), rises back to the initial note, and rises again (generally by a minor

third) (see example 64):

Ex. 64; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bar 55

The next section is a return to the secondary theme introduced in bar 10. As in the earlier appearance, this section involves interplay between the upper and middle voices. In this case, each bar uses the accented quaver motif (see example 65):

Ex. 65; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bar 57

The *a tempo* at bar 62 (see example 119) is a return to the theme from bar 1 of the piece. In the first appearance of the theme, it was played in the bass with a simple upper voice answering it. In this return, it is much higher in register and is answered by a free imitative repetition one bar later and an octave lower in the middle voice. This re–appearance is very effective due to the placement of the theme – both the high E and the strong E minor chord that accompany the beginning of the material are particularly resonant on the guitar. This resonance is greatly aided by the pedal bass E. In the example below, the upper excerpt (bars 1–2) shows the first theme in its first appearance, stated in full in the bass voice (see example 66). This includes the descending fourth from A to E which Rózsa at times omits from the statements of this theme. In the lower excerpt (bars 62–3), the same theme is re–used in full, and from beat two in bar 63 the two statements of the theme cross over (stretto) – the highest voice is still completing a statement of the theme (the sustained high A), while the middle voice is beginning a statement (descending semiquavers):
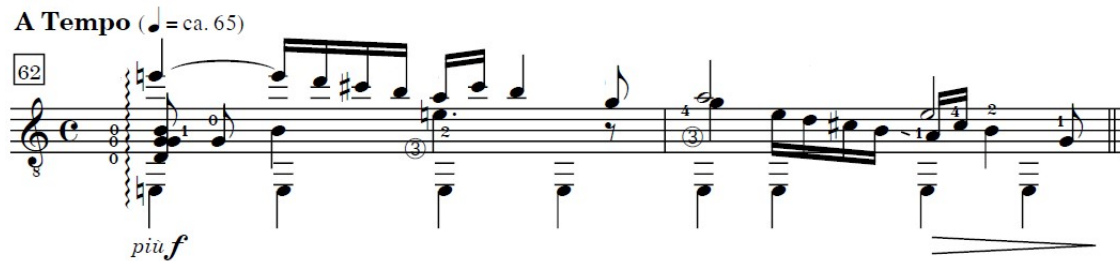
Ex. 66; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bars 1–2 compared with bars 62–3

Rózsa uses much the same method of stretto in bar 71 and 72, although this appearance is an octave lower than before (see example 67). While this bar also contains a note sustained for a comparatively long period of time, this E resonates easily for the simple reason that the guitar has several strings tuned to E; the note rings out strongly and sustains for the full notated value. Although it is a little awkward to sustain the E of beat two in bar 72 for its full value while playing the close middle voice as well, the result is nonetheless effective:

Ex. 67; Rózsa; *Sonata for Guitar*, Op. 42 - *II. Molto moderato, quasi canzone*, bars 71-72

Sonata for Guitar, Op. 42 – III. Rondo

The final movement of Rózsa's *Sonata* is unlike the previous two movements in that much of the musical material tends towards homophony. The main theme of this movement is, for all intents and purposes, comprised of single notes (see example 68):
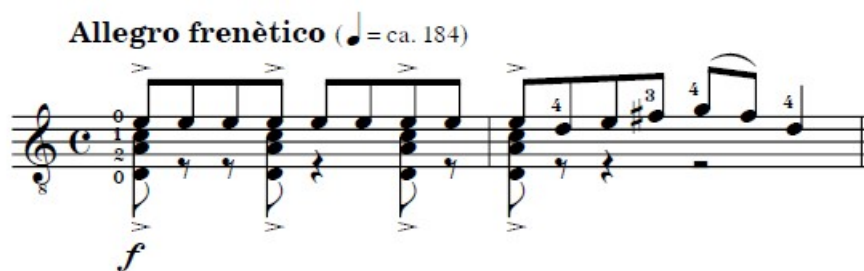
Ex. 68; Rózsa; *Sonata for Guitar*, Op. 42 - *III. Rondo*, bars 1–2

From this point onwards Rózsa avoids extended contrapuntal writing and focuses primarily on chordal material and rapid arpeggiated figures. Rózsa ensures a sense of coherence between the movements with brief references to other sections of the piece. For example, in bar 76 he imitates the opening of the first movement. This appears in the example below in the rising C#–D–E–F figure, followed by a fall to the D flat a third below (see example 69). This figure is imitated in bar 76 of the third movement, transposed upwards by a tone:

Ex. 69; Rózsa; *Sonata for Guitar*, Op. 42 – *I. Moderato* bar 1 and *III. Rondo* bar 76

A similar situation occurs at bar 100 of the *Rondo*, where Rózsa uses the same figure from the opening of the first movement several times consecutively as a modulatory passage. In the example below, the same rising quaver figure followed by a falling third appears at the end of each bar (see example 70):

Ex. 70; Rózsa; *Sonata for Guitar*, Op. 42 - *III. Rondo,* bars 100-103

In bar 129, Rózsa returns a final time to the main theme of the *Rondo.* At this final return, however, he adds in a lower voice in contrary motion, and similar additions appear every few bars in this section of music. A theme which began as homophonic has now become polyphonic (see example 71):
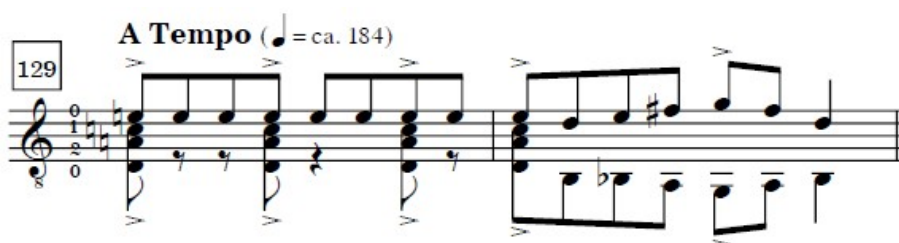
Ex. 71; Rózsa; *Sonata for Guitar*, Op. 42 - *III. Rondo,* bars 129-130

Although this example appears simple musically, continuous contrary motion using compound intervals like this are extremely difficult to play on the guitar for the simple reason that the left hand must shift large distances for every pair of notes. After its first appearance, Rózsa continues to use contrary motion for the additional lower part throughout this section, following the musical material from the start of the movement. As in the previous example, this passage is extremely difficult to execute. Most difficult are the extremely close intervals, such as the minor second at the end of the second bar (see example 72):

Ex. 72; Rózsa; *Sonata for Guitar*, Op. 42 - *III. Rondo,* bars 143-145

Rózsa's use of counterpoint in the *Sonata for Guitar*, Op. 42 is consistent throughout the piece. Most sections of the first two movements are written in two independent parts, with only very brief developmental passages being homophonic. What makes these two movements particularly notable is the consistent use of small melodic cells to structure much of the material. This is clearest in the first movement, in which the majority of the development is built around just two bars from the beginning of the piece. While the third movement is primarily homophonic, there are still extensive passages in multiple parts which often refer back to the first and second movements. Rózsa's care in the contrapuntal development of material is clear throughout.

The work discussed here (Rózsa's *Sonata for Guitar*, Op. 42) gives an overview of some twentieth–century stylistic approaches for the guitar, and offer insight into whether some contrapuntal compositional methods are comfortably playable or not. There are high levels of difficulty at certain points within the piece, which required editorial intervention by dedicatee Gregg Nestor to create a fluently playable piece. This problem is perhaps because Rózsa did not play the guitar; These compositional difficulties are one of the hazards of writing for the guitar, and the problems of composing for it are mentioned by several of the interviewed composers in Chapter 5. For the interviewed composers, this issue is circumvented somewhat by collaboration with a performer. Likewise, Nestor's work on this piece means that the composition is more successful than it would have been without editorial changes.

Rózsa's piece offers a glimpse of a style similar to that of Bartók, applied to the guitar, and consistently uses two parts to good effect. The use of imitative writing in the second movement is particularly well controlled, since much of the writing in this section of this piece projects well and is comfortable to play.

Although this work represents one possible approach to counterpoint on the guitar in the twentieth century, it is worth bearing in mind that transcriptions make up much of the modern repertoire as well (Yates *The Transcriber's Art* 6). The creation and performance of transcriptions of music

originally for other instruments is vital as a method of expanding the guitar's repertoire, and these

transcriptions can often demonstrate highly complex contrapuntal writing.

Chapter 3: Counterpoint in Transcriptions and Arrangements for the Guitar

Transcriptions can show the guitar's contrapuntal abilities particularly clearly since the performer transcribing a work may well know how to show the guitar's abilities to their best effect. An important element in the creation of transcriptions or arrangement for the guitar is whether the transcribed work is idiomatic or not. Similarly, the transcriber should be aware of the guitar's range and abilities, since excessively ambitious transcriptions may sound ineffective in performance.

Describing his own attitudes towards transcriptions, Andrés Segovia stated that he aimed "to find equivalents which change neither the aesthetic spirit nor the harmonic structure of the work being transcribed" (qtd. in Yates *The Transcriber's Art* 16). In this statement, Segovia implies that any significant changes made in creating an idiomatic transcription should ultimately not be noticed by the listener. Barbosa–Lima suggests that the terms "transcription" and "arrangement" are not identical in meaning, and states that a transcription is "to take an original composition from one medium to another" without distorting the original text, whereas an arrangement may involve a significant change in the musical text (Barbosa–Lima 32). While in many cases these re–worked compositions involve compromises and changes, a well–executed transcription or arrangement should retain the essence of the work.

Tanenbaum has stated that "both for musical reasons and to come up with a unique career niche . . . guitarists transcribed anything and everything" (Tanenbaum *Perspectives* 204). The musical reasons that he mentions are that since many of the most well-known composers did not write for the guitar, transcriptions open up new fields of repertoire.

It is most common for performers to transcribe works from the Baroque era, more than any other time period (Wade *Traditions* 73–82). A measure of the ubiquity of Baroque transcriptions is that, although Bach never wrote for the guitar, his works are among the most popular in the guitar repertoire (Lang 1). This may be due to an issue of comfort; Wade has argued that the style of composition most suited to the guitar greatly resembles the distinct textures of Baroque keyboard

works (Wade *Traditions* 79). In contrast, the Alberti bass figures common to the Classical era are difficult to combine with a melodic line on the guitar and, likewise, the thick harmonies of the Romantic era often do not fit comfortably.

A difficulty in transcribing music for the guitar is playing each voice for the correct rhythmic value. Yates has commented on this, stating that on the guitar "we must often choose between preferred chord spacing and ease of execution or between sustaining notes for their full duration and ideal tone quality" (Yates *The Transcriber's Art* 16). While there are limits to the practical ways that multiple parts can be played, the efficient use of well–designed left–hand fingerings often helps. For instance, throughout Julian Bream's transcription of Johann Jakob Froberger's *Suite in A minor*, he uses a number of unusual left–hand fingerings which serve to maximise the sustain of the voices. In the following example from the *Allemande* (see example 73), a more conventional fingering might place the B and G# of beat three in a lower position. However, Bream's use of the guitar's upper positions and the open string E in the descending semiquaver passage means that the G# rings out clearly as the uppermost voice, while also allowing the middle voice to be heard. At the same time, it also allows the E in the middle voice to continue from beat two. Although this does not represent a major change in fingering from the norm, Bream's suggestion here is nonetheless an efficient option that allows each voice to be heard as clearly as the other:

Ex. 73; Johann Jakob Froberger; *Suite in A minor - Allemande*, bar 2, as transcribed by Julian Bream

3.1 The Creation of Idiomatic Transcriptions

The creation of comfortable and idiomatic transcriptions for the guitar has been an ongoing concern. In his *Method* of 1832, Fernando Sor discusses at length the ways that transcriptions can

be made, and the concessions and changes that are required. Although in this case he is discussing accompaniments for songs, rather than solo transcriptions, he is particularly decisive about transcriptions that would not suit the nature of the guitar: "I have always been of [the] opinion, that to arrange any piece we please for an instrument which cannot render it properly, is rather to derange it; and instead of saying 'arranged' for such an instrument, the expression should be 'sacrificed to' such an instrument" (Sor *Method* 38).

In transcribing polyphonic or contrapuntal pieces, comfortable performance on the guitar often necessitates the removal of some voices. Sor writes that in one section of a piece to be transcribed he found "six parts, and, not being able to play all of them, I ought to ascertain which constitute the essential part of the phrase" (Sor *Method* 37), and goes on to state that "considerable knowledge and tact are necessary to ascertain which notes may be omitted with least disadvantage to the effect [of the piece]" (Sor *Method* 38).

Yates suggests that transcribers need to be conscious of what can easily fit the guitar in order to avoid excessive difficulty, stating that "pieces which comprise dense counterpoint or rely on a pianist's luxury of playing rapid passages with each hand simultaneously are unlikely candidates" (Yates *The Transcriber's Art* 7). Transcriptions may need to be transposed into guitar–friendly keys, which tend to be those that include the open strings (E–A–D–G–B–E) for the scale degrees I, IV, and V (Amelkina–Vera 19). These keys are A major, D major, E major, G major, and A minor, B minor, D minor, and E minor (Godfrey 26) although other keys are certainly possible. Guitar transcriptions have a tendency towards sharp keys, since sharp keys permit the largest number of comfortable open strings for the players. In contrast, flat keys become more difficult to work with almost immediately – F major (one flat, Bb) and Bb major (two flats, Bb and Eb) restrict the player to only half of the available open strings. While it is not impossible to play in these tonal areas on the guitar, flat keys tend to sound somewhat muted (Kilvington 17). To aid in the use of open strings, *scordatura* (re–tuning) is often used on the guitar to open up the possibilities of other keys. By far the most common among these is the tuning of the sixth string to D (giving an overall tuning of D–

A–D–G–B–E). This is occasionally combined with lowering the fifth string to G (giving D–G–D–G–B–E). These tend to be used in the keys of D major or minor and G major or minor, respectively. A rarer re-tuning which imitates the tuning of a Renaissance lute involves the third string being re–tuned to F# (E–A–D–F#–B–E) (Lazo 16). This is generally only used in performance of pieces originally for the lute, rather than other works.

Amelkina–Vera believes that for transcribed music to sound best on the guitar any implied counterpoint should be made clearly audible (Amelkina–Vera 19). This is an instance of GC3 – implied polyphony. Amelkina–Vera gives the following example of a re–working of music by Tobias Hume (originally for the lyra viol) in which the guitar version (below) has been transposed and has had the implied bass part of the original piece lowered by an octave (see example 74):

Ex. 74; Tobias Hume; *Tickell, Tickell*, arranged by Olga Amelkina–Vera (Amelkina–Vera 20)

Amelkina–Vera suggests that this method of making the bass voice explicit rather than implied ultimately makes the contrapuntal structure of the piece clearer than in the original; in Hume's *A Question*, Amelkina–Vera similarly makes the lower voice obvious (see example 75):

Ex. 75; Tobias Hume; *A Question*, arranged by Olga Amelkina–Vera (Amelkina–Vera 22)

While it is perfectly possible to perform the originals as notated on the guitar, it is likely that both pieces would sound thin without being reworked. Although Amelkina–Vera's changes here amount to major editorial revisions, they will certainly produce a stronger and more resonant sound than that of the originals when performed on the guitar.

A similarly drastic re–working of material occurs in Richard Yates' transcription of Bach's *Fugue No. 17* from *The Well–Tempered Clavier*. In the example below, Bach's original (compressed to one stave and transposed) is above and Yates' transcription is below (see example 76):

Ex. 76; J.S. Bach's *Fugue No. 17* from *The Well–Tempered Clavier*, arranged by Richard Yates (Yates *The Transciber's Art* 83) – original (above) and transcription (below)

Having transposed the fugue from Ab major to D major, Yates states that the fact that the theme of this fugue is invertible with its own counterpoint is a boon to transcribers, since it allows for the modification of fugal entries by an octave. Although this is a technique that appears regularly

within Bach's fugues (Alvira n.p.), it is unusual for a transcription of a fugue to go to the length of raising or lowering voices by an octave for it to be comfortable to play. Yates says regarding this change that it is a "considerably more significant one than the common transcription practice of moving a bass line" (Yates *The Transcriber's Art* 83). Agreeing with Barbosa–Lima's statement about the differences between transcription and arrangement, Yates also states that substantial alterations of this kind "have edged us past *transcription* and into the area of *arrangement*" (Yates *The Transciber's Art* 83, author's emphases).

Other guitarists have taken similar viewpoints. For instance, Stanley Yates believes that Bach's music for unaccompanied instruments (such as the solo violin sonatas and partitas, or solo cello suites) can benefit from additional voices being added. He argues that in particular the cello suites sound "disappointing" when played unaltered on the guitar, stating that the addition of new voices in a guitar performance forms the basis for an idiomatic arrangement (Yates *Bach's Unaccompanied String Music* 10). Stanley Yates' suggestions for modifying the cello suites are numerous and include adding lower voices, adding new parts to previously sustained voices, imitative devices, inversion of pedal points, and thickening of chordal writing. All of these techinques could be considered as aspects of GC3 (implied polyphony), in that they make obvious facets of the original which were only implied. While Stanley Yates states that there are historical parallels in Bach's re–workings of his own music, the addition of multiple new parts to Bach's music (Yates *Bach's Unaccompanied String Music* 10–14) is more of an arrangement than a direct transcription.

Koonce argues that both arrangements (involving editorial additions) and transcriptions (an exact replication of the original) of Bach's music are possible options for performance on the guitar (Koonce *Playing Bach* n.p.). However, there are in fact very few true transcriptions of Bach's cello music published for the guitar since most publications involve significant editorial changes; most editions of Bach's music on the guitar are arrangements rather than transcriptions.

In some cases the performer's knowledge of what is idiomatic or comfortable differs significantly and can require extreme levels of technical skill to perform. For example, in the 1980s guitarist

Kazuhito Yamashita transcribed several works for the guitar usually seen as too large–scale for the capabilities of the instrument, such as Modest Mussorgsky's *Pictures at an Exhibition* and Dvorak's *Symphony No. 9* (Ophee *On Hearing Yamashita* n.p.). These transcriptions contain techniques rarely seen in classical guitar repertoire (Tanenbaum *Perspectives* 204). In the following example from *Pictures at an Exhibition*, Yamashita suggests combining a high F sustained with a rapidly repeated *i* finger (itself an unusual and awkward technique) with closely–voiced chords played with the thumb. While this transcription is one of extreme virtuosity and has not become part of the standard guitar repertoire, it demonstrates the fact that transcriptions by professional players can potentially be of an extremely high level of difficulty, incorporating unique effects and complex passages that require specific knowledge to utilise (see example 77). This might be seen as an extreme example of GC2 (layering of musical material):

Ex. 77; Modest Mussorgsky; *Catacombs* from *Pictures at an Exhibition*, bars 1–4, arranged by Kazuhito Yamashita

There have been some attempts by composers who do not play the guitar professionally to transcribe works for the instrument. These are, however, quite rare – most transcriptions are the work of performers, rather than composers, since transcriptions frequently rely on the knowledge of what is idiomatic to the guitar. Although not a professional guitarist, composer Toru Takemitsu had a working knowledge of the instrument (Kilvington 17, McCallie 95) and transcribed a set of popular songs for solo guitar (published as *12 Songs*). In these transcriptions, Takemitsu freely adds new voices and parts to the original melody, often deviating from the original significantly. While it appears that he knew the instrument enough to write comfortably for it, some sections of the

arrangements are difficult to realise as notated (see example 78). In the example below from *Over the Rainbow*, the first three bars are playable exactly as notated, while in the last bar it is impossible to sustain the upper voice:

Ex. 78; Toru Takemitsu; Harold Arlen - *Over the Rainbow*, bars 5–8

Spanish composer Federico Mompou did not play the guitar, but transcribed his own *Cancion y Danza No. 10* (originally for piano) for the guitar (Gilardino *Cancion y Danza* 3–5). While Mompou thinned the texture out by removing some of the inner voices from the piano original, these have (somewhat surprisingly) been editorially added back in by Gilardino (Gilardino *Cancion y Danza* 3–5). For the most part Mompou's re–working of the piece lies comfortably on the instrument, though there are several difficult passages. In the following example, the first and second beats of each bar are awkward, simply because the bass notes in beat two require a large leap down to the lower range of the guitar (see example 79):

Ex. 79; Federico Mompou; *Cancion y Danza No. 10 – II. Danza*, bars 25–27

Koonce believes that, in playing historical transcriptions, allowances and modifications need to be made for performance on the modern guitar and that playing the exact notes on the page is unwise. He gives the example of a performance of Bach's music, where an exact replication of the notes on the page could sound stilted on the guitar, and states that "latitude can be given to the

performer to determine the articulation that most effectively suits the music, the instrument, and . . . the performance venue". In this, he ultimately argues that the same degree of flexibility should be present in creating a transcription or arrangement of a work originally intended for another instrument (Koonce *Playing Bach* n.p.).

3.2 Counterpoint in Transcriptions Through the Centuries

Richard Yates has pointed out that some of the earliest music for the guitar is in the form of transcriptions (Yates *The Transciber's Art* 6), and Renaissance performers created intabulations of vocal music in multiple parts for both the Renaissance lute and guitar (Lindberg 5). These often involved changes from the original work (such as octave displacements), but usually maintained the original voices as much as was possible on the relatively limited range of the Renaissance guitar.

The Baroque period did not see a large number of exact transcriptions written, although there were a small number; Baroque guitarist Santiago de Murcia created extremely free transcriptions of the music of Corelli (Yates *Bach's Unaccompanied String Music* 8–9), while Robert de Visee transcribed no works for the guitar but did create several transcriptions for the theorbo of the music of both Jean–Baptiste Lully and Francois Couperin (Dunn n.p.). However, Russell notes works mis-attributed to Corelli in eighteenth-century collections (Russell *An Investigation* 47-8), and so it is certainly plausible that the reverse is true – that there are further eighteenth-century transcriptions for the guitar extant but which have not yet been identified. For instance, Santiago de Murcia's publications include many "borrowed" transcriptions (Russell *An Investigation* 45).

The early nineteenth century saw a slight increase in the number of labelled guitar transcriptions, although they still remained uncommon. While there were a large number of sets of theme and variations or fantasies written (which often used a transcribed theme as the basis for an extended composition), exact transcriptions of entire works for solo guitar were still comparatively rare. Potpourris or medleys of popular songs (Burkholder *The Uses of Existing Music* 870) were more

common in the nineteenth century (Yang 5-6); Mauro Giuliani's output, for instance, includes at least twelve works titled as such.

Nonetheless, there are several extant transcriptions which aim to replicate an original work; Fernando Sor's Op. 19 (1824), for instance, is a set of arias from Mozart's *The Magic Flute*, entitled *Six Airs choisis de l'Opera de Mozart 'Il Flauto Magico'* (Escarpa n.p.). Sor had previously composed the *Variations on a theme of Mozart*, Op. 9 on a theme subsequently re–arranged in the Op. 19 set, and clearly had some affection for Mozart's operatic works (Jeffery *Fernando Sor* 71). As in his own compositions, Sor was extremely methodical in the notation of the voices in these works. Rather unusually, his main concern in these works seems to be to represent Mozart's music exactly as it was originally performed, rather than demonstrating how to perform the piece in a practical way on the guitar. In the following example, both the sustained G in bar 1 and the sustained C in bar 5 in the upper voice are extremely difficult, although not strictly impossible, to sustain for the notated length of time (see example 80). As the other bars in this excerpt do not present any particular challenge, the sudden rise in difficulty of these bars suggests that Sor intended the player to simply give the impression of the upper voice continuing rather than to actually sustain the part as notated:

Ex. 80; W.A. Mozart; *March of the Priests* from *The Magic Flute*, arranged by Fernando Sor, bars 22–28

Napoleon Coste created a historically important collection of transcriptions in the *Livre d'Or du Guitariste*, Op. 52. This was a wide–ranging compendium that included works by Handel, Beethoven in mostly abbreviated and somewhat simplified arrangements in guitar–friendly keys. Notably, it also contains the first transcriptions for the modern guitar of music by Baroque guitarist Robert de Visee, thereby allowing guitarists of the time to play his music without needing to read tablature

(McFadden 4), and providing performers with the beginnings of a guitar canon. Transcribing these contrapuntal works at the time would have been particularly difficult given the lack of knowledge of the Baroque guitar and its idiosyncratic notation system. As tablature for the baroque guitar shows only the rhythm for the uppermost voice, but not any of the inner or lower parts (Yates *Melchior Neusidler* 2), it is therefore the role of the transcriber to infer the length of time that the notes in any middle or lower voices should be played. Furthermore, as discussed in Chapter 1, the Baroque guitar used a number of different tunings that mean that it is difficult to ascertain the correct octave of some parts. Although the following transcription by Coste appears plausible in the note–values given to the middle and lower voices, these are editorial and cannot be seen as completely definitive. Coste has also made modifications to the lowest voice; in bar 5 the low G# would have been out of reach of the Baroque guitar no matter what tuning was used, as discussed briefly in 1.2. This presumably would have been played an octave higher in the original work (see example 81):

Ex. 81; Robert de Visee; *Gigue in G minor*, bars 1–7, transcribed by Napoleon Coste

While a majority of Johann Kaspar Mertz's own works are homophonic, he nonetheless showed some interest in counterpoint; although this work was unpublished until the early twentieth century, Mertz transcribed a fugue by Albrechtsberger (see example 82) (GC1 – strict imitative procedures):

Ex. 82; Johann Georg Albrechtsbergers; *Fugue in A minor*, bars 1–4, transcribed by J.K. Mertz

Mertz's transcription of a fugue is particularly rare for the guitar at the time – Rizzi finds only seven fugal works for guitar in total from the nineteenth century (Rizzi v–vi). Of these seven works, three

are transcriptions. The four original works are the *Fughetta*, Op. 113 by Mauro Giuliani, the *Fugue* from *Les Cloches*, Op. 21 by Napoleon Coste, and Anton Diabelli's *Deux Fugues*, Op. 46 (each discussed in Chapter 1). The other transcriptions that Rizzi lists are the Mertz transcription of Albrechtsberger's *Fugue* (above), and two fugues by Robert Schumann transcribed by Francisco Tárrega, taken from Schumann's *Album fur die Jugend*, Op. 68, and the *Sieben Stucke in Fuguettenform*, Op. 126.

Francisco Tárrega's expansion of the guitar repertoire was, in many ways, a defining step forward for the classical guitar. Many of his transcriptions are remarkably faithful to the original text – for instance, Rizzi points out that Tárrega's reworking of the Schumann fugues required very little to be changed in the piece at all, primarily due to Tárrega's inventive use of left–hand fingerings (Rizzi vi). Sources differ in regards to how many transcriptions Tárrega created; a Berben publication of Tárrega's transcriptions contains ninety, while Clark reports over two hundred (Clark *Francisco Tárrega* 8). Among these many works are several that are particularly notable for both their use of counterpoint and their historical importance. For instance, Francisco Tárrega was the first to transcribe the music of Bach for the guitar. The Berben edition of Tárrega's transcriptions includes the *Fugue in G minor* from *Violin Sonata, BWV1001,* the *Bourrees* from the *Violin Partita, BWV 1002* and the *Cello Suite, BWV 1009*, as well as the *Coro Crucifixus* from the *Mass in B minor, BWV 232*. Although transcriptions of the Bach violin and cello works are now extremely common, Tárrega's transcription of the *Coro Crucifixus* (GC4 – voice-leading in otherwise homophonic textures) remains a remarkably bold step forward in the use of counterpoint on the guitar (see example 83) – there have been few other guitarists who have attempted to transcribe Bach vocal works:

Ex. 83; J.S. Bach; *Coro Crucifixus* from *Mass in B minor, BWV 232*, bars 1–4, transcribed by Francisco Tárrega

Transcriptions of the music of J.S. Bach became significantly more common after Tárrega's pioneering works. For instance, the *Chaconne* from the *Partita No. 2 in D minor, BWV 1004* was first published in a transcription by Andrés Segova in 1934 (Betancourt 15). Wade describes this publication as having "set new standards for the guitarist's art" and suggests that Segovia's transcription proved that the guitar was capable of dealing with an acknowledged masterwork (Wade *Traditions* 74). However, the transcription of a large–scale work of J.S. Bach was a rarity for some time; other than the *Chaconne*, Segovia's transcriptions of Bach for guitar tended to be primarily shorter works and excerpts, rather than any complete suites (Wade *Traditions* 76).

Although there are large numbers of transcriptions of Bach works for the guitar, these have generally required a large amount of editing to be comfortable in performance. This is primarily because even the works ostensibly for a plucked instrument (the "lute" works, *BWV 996* through to *BWV1000*) are now thought to have been intended for a keyboard instrument rather than the lute (Titmuss n.p.). Therefore, even the works that were originally thought to be designed for a plucked instrument are extremely difficult to perform on the guitar.

Discussing transcriptions of Baroque music, Wade has argued that there is still further development needed: "in practical terms [guitar transcriptions are] still rather a compromise, caught somewhere between the Segovian licence to use music of previous ages according to the player's own needs and the scholarly purity of researchers whose earnest endeavours have at last begun to make a real impact both on the quality of edited material . . . and on the attitudes of players" (Wade *Traditions* 81). Similar statements could describe much of the guitar's transcribed repertoire. There are many transcriptions of pieces that are unlikely to sound idiomatic in performance (any work that relies on more contrapuntal movement than the guitar can produce, for example), but a prime factor in the success of transcriptions is how well they match the guitar's inherent abilities (Yates *The Transciber's Art* 12). The player can, however, enhance the effectiveness of transcriptions as well as other pieces by being aware of how the left and right hands can affect the production of counterpoint.

Chapter 4: The Impact of the Left and Right Hands on Counterpoint for Guitar

Many of the issues surrounding the performance of counterpoint on the guitar can be attributed to either the complexity of the work itself, or the way that the player approaches the piece in terms of performance. This chapter focuses on issues regarding the way that the player's left and right hands affect the perception of counterpoint; many of the performance issues surrounding counterpoint and the guitar may be employed or avoided through knowledge of some of the requirements of the left and right hands. There are, of course, an infinite array of issues concerning counterpoint that can arise from the positioning of the player's left and right hands; the following selection examines the most important.

4.1 Initial Considerations for the Left Hand

The major contributing factor in producing contrapuntal textures is the left hand's ability to prepare the positions on the string for the right hand to pluck. As the guitar's range is comparatively limited to about three and a half octaves, not including harmonics, multiple voices can become difficult. Additionally, these separate voices must all be able to be accessed on the fingerboard at once. With only four fingers for distinct pitches and chords, the issue of accessing notes on the fingerboard can quickly become more complex (Lang 1).

Godfrey suggests that, although the guitar's complete available range is approximately three and a half octaves, a "sub–range" is useful for composers to consider when writing for the instrument; this "sub–range" consists of the range in which polyphony is most comfortable and achievable (Godfrey 32). He goes on to suggest that, in a single left–hand position, the polyphonic range of the guitar comfortably spans two octaves and a minor third (Godfrey 33). This may be expressed as, for instance, G2 to Bb4, although the pitches will differ depending on where the player is on the fingerboard. This, however, does not take into account the use of open strings or particularly large stretches. Goss has also discussed this issue, stating that:

> as soon as you put a left–hand finger down anywhere on the instrument, you are restricted as to where you can put the other three. You may have the chance to use open strings, but

that is key and context dependent. Once two or more left hand fingers are down, limitations are in place as to where those fingers can go next. If a note has to be held, while other fingers move, this restricts options further still (Ballam–Cross *Stephen Goss Interview*)

The most successful approach to writing in separate parts for the guitar has sufficient distance between the individual voices. In the following example, each of the three voices in bars 3 and 4 is separated by enough physical distance to allow easy access with the left hand, and for the right hand to articulate them cleanly (see example 84). This separation of parts is clearly visible even in notation:

Ex. 84; Peter Sculthorpe; *Left Bank Waltz*, bars 1–4, arranged by Paul Ballam–Cross (in press)

By contrast, the left hand in the example below presents several difficulties. On the fifth beat of each bar the top voice's sustained A is only a major second above the G of the middle voice (see example 85). Sustaining the A while allowing the middle voice G to be clearly heard is difficult due to the two voices' close physical proximity, as well as the awkward stretch required for the left hand:

Ex. 85; Peter Sculthorpe; *From Kakadu – Cantando*, bars 1–2

4.2: Shifts between Notes

It is the movement between notes or parts that ensures that counterpoint is heard as a coherent statement rather than fragmented. Although shifting between notes is a seemingly straightforward action, there are several potential issues that can cause the preparation of the parts or the

movement between parts (and therefore the performance of any counterpoint) to be unsuccessful. Other issues that arise regarding the left hand are the timbral differences between both different strings and the different areas of the guitar's fingerboard. Placing several complex parts in an area of the fingerboard that has a particularly dark timbre, such as the upper range of the lower strings, ultimately means that it will be difficult for the audience to clearly hear the movement of the parts. The left–hand fingerings chosen can also greatly affect any counterpoint. This is generally to do with the ability to actually perform the notes as written. There are several guitar pieces featuring notes written to be held for unfeasibly long times, or that simply cannot be performed as notated. Another issue related to this is the ease of use of the particular fingerings, and how a player can project the counterpoint efficiently, since overcomplicated fingerings can make contrapuntal parts less easy to delineate for the player and less easy to hear for the audience. My discussion here does not extend to the inherent difficulty of any piece of music, but only how the fingerings can change the perception of the counterpoint.

Some of the most prominent research by Heijink and Meulenbroek concerning the guitarist's left hand and the choice of fingerings is limited in that it focuses entirely on single notes (Heijink and Meulenbroek 341). Furthermore, although Heijink and Meulenbroek's work is of a high standard, it is a scientific attempt to calculate ideal left–hand fingerings by the use of an algorithm. This means that there is a definite gap in the literature, since there has as yet been no serious scholarly research on the performer's choice of left–hand fingerings and how this can impact on the perception (or the performance) of the music. It is clear that more research is needed on the effect of different fingerings on the performance of guitar music.

Although Heijink and Meulenbroek's research does discuss some of the complexities involved in the left hand's movements up and down the fingerboard, the fact that this research did not include more than one part again means that it is less relevant to this thesis. It is also worth considering the fact that treating the guitar monophonically is very simplistic for most players – issues of shifting and continuity of sound are almost irrelevant in regards to single notes unless the player is required

to make very large leaps. For professional players, the difficulty of connecting two single notes smoothly is substantially lower than the difficulty of connecting two or more separate voices at one time.

Nonetheless, it is worth mentioning that in their findings Heijink and Meulenbroek state in one passage that "professional guitarists react to an increase in complexity by . . . exploiting the available preparation time for the left hand, and by reducing the finger span" (Heijink and Meulenbroek 349). This same subject is briefly discussed by Duncan, who warns of the possibility of left–hand shifts resulting in notes being cut short (Duncan 72). Duncan's research is, like Heijink and Meulenbroek, concerned with scalic playing rather than contrapuntal writing, but the principle is nonetheless similar. Both Duncan and Heijink and Meulenbroek's findings are consistent with some of the more general rules and ideas about fingerings for contrapuntal playing in that the movement of the left hand (or the preparation time for the next notes) and the shapes required are vital.

4.3 Legato Movement

Although very important in all aspects of guitar playing, the topic of smooth and uninterrupted movement between notes or parts is not as central an issue in most guitar texts and guitar method books as it should be. This is a noticeable issue in most publications, especially since much if not all of the guitar's repertoire in all forms of music performance depends on smooth left–hand motion. This is distinct from the issue of performing hammer-ons and pull-offs (sometimes referred to collectively as legatos, or slurs), which have been discussed extensively. While there has indeed been some recent research (see: Enloe 2011), much more is needed.

Shifting is a major issue for the performance of counterpoint on the guitar, since the cohesiveness of the separate parts depends on the clear continuation of the notes and the consistency of the voices. It is very easy for the player to lose control of the left hand and leave gaps between parts, and any audible break between notes (however minor) has the potential to leave listeners unconvinced of the separation of voices. As Huron has mentioned, sounds that have differing

onsets are generally heard as separate events (Huron *Tone and Voice* 33). This is particularly

relevant to even simple passages of counterpoint on the guitar; if one voice is not given its correct

value or is otherwise cut short, it is likely to be heard as disconnected.

Even very basic chordal figures are difficult to connect instantaneously and fluidly, since the hand

must rapidly shift to the next left–hand shape without any discernible gap in between. In popular

music performance, simple chordal patterns tend to have a very brief "hiccup" in between shifts –

again, this effect is very infrequently discussed in the literature. For instance, the kind of rapid left–

hand movement required for completely uninterrupted movement of parts is particularly difficult in

chorale–style figures where it is vital that each voice be maintained equally. Sections where one

voice is more active than the other are considerably simpler to perform, since the player is not

required to keep each part controlled as evenly.

In even a relatively simple passage like the following (the entire example is performed within the

first few positions) it is difficult to maintain exact control over each note (see example 86):

Ex. 86; G.F. Handel; *Chorale* bars 1–4, arranged by Francisco Tárrega

In bar two, the shift from the bass C# to a bass G# using the third finger twice would be briefly cut

short by many players, even if only for a very brief moment. Likewise, the same shift would likely

cause a small gap between the highest voice's E and B, since the fourth finger is required for both.

This could be averted by using the open strings in each case, but the bright timbre of the open

strings would contrast sharply with the other parts. The inner parts in this kind of writing can often

suffer as well. The movement in bar one between fingers 2, 3, and 4 and preparing the first finger

for the next chord is very simple since the first finger is available when playing the other notes.

However, in bar three even the small shift between the two chords can present difficulties, and a frequent sacrifice is the inner parts. This is because the chord on beat one of bar three is played as a barre (for the lower notes) with the second finger playing the highest voice's D. Shifting from this barre to the next left–hand shape requires the whole left hand to shift, and for many players would cause a slight gap. These "micro–gaps" are extremely common in guitar performance, but are very infrequently discussed in the literature. Although this example is not difficult to perform in the most basic sense of playing the notes, ensuring that the counterpoint heard by the audience is exactly as written is significantly harder than might be expected.

In cases where the parts are primarily homorhythmic, this is more difficult still since this requires complete precision in any left–hand shifts. These difficulties only become compounded when the harmony either is complicated for the left hand, or requires a large leap. For instance, in the *Coral* from Federico Mompou's *Suite Compostelana*, the counterpoint often requires both large shifts and difficult left–hand shapes. The opening bars present several issues (see example 87). In the second bar, the player must shift from the seventh position to an awkward shape at the eleventh position using several open strings on beat two. This is not only very difficult from a performance perspective, but also in matching the timbre of the open strings to the surrounding notes. This shift also causes some confusion of the voices, since the open first string (theoretically an inner voice) projects much more than the second string (the upper voice). The shift in bar three is similarly difficult, since the player's third and fourth fingers must switch places to ensure continuity of the parts. This is not easy to do cleanly without the smooth movement of the voices being sacrificed:

Ex. 87; Federico Mompou *Suite Compostelana – II. Coral* bars 1–4

A re–publication of the same piece with editing and fingerings by Angelo Gilardino (who places a high importance on counterpoint; see the interview with him below) changes the fingerings in this passage. In Gilardino's edition, the chord on beat two of bar two is less awkward since it is placed in the guitar's ninth position (see example 88), requiring far less of a leap than in the example above. This also negates the confusion of upper and inner voices in Segovia's fingerings:

Ex. 88; Federico Mompou *Suite Compostelana – II. Coral* bars 1–4 (Gilardino edition)

An advanced left–hand technique that becomes necessary in the performance of contrapuntal works is finger substitution. This method involves the player replacing one finger with another while the note is still sustained. In contrapuntal pieces, this technique can be extremely useful. However, this is not often notated and is generally instead left to the player. Neverless, it does occasionally appear in notation; in the following example from Sor's *Etude No. 4*, Op. 31, Sor asks that the repeated F# in bar 5 be performed using a finger substitution (see example 89). This passage is, however, somewhat unusual, given that the player could alternatively simply begin the bar with the third finger as requested, especially since there is a rest in the previous bar which would allow the player to prepare:

Ex. 89; Fernando Sor *Etude No. 4*, Op. 31 bars 1–5

An example of where this is required for the passage to be played as notated is in Federico

Mompou's guitar transcription of his composition *Cancion y Danza No. 10*. In bar 3 of example 90

below, it is impossible to play the upper part as written while still sustaining the lower E in the bass,

given the stretch required by the third finger. However, the use of a substitution fingering

(replacing the second finger E with the first finger while still holding the upper part, for instance)

would make the passage perfectly playable. Although it would certainly be possible to begin bar 3

with the first finger on the low E rather than beginning with the second finger and using a

substitution fingering, the previous bar has the first finger on the first string. This means that

beginning bar 3 with the first finger requires a leap, and that it is far simpler to use the fingering as

notated but with a substitution fingering:

Ex. 90; Federico Mompou *Cancion y Danza No. 10* bars 1–3 (Gilardino *Cancion y Danza* 6)

This kind of finger substitution is far easier to execute in slower passages. While it is possible to do

in faster movements, the fact that using finger substitutions effectively doubles the motions

required means that it is often simpler to re–finger the passage. It is also far more common to use

the technique in slow movements to allow notes to sustain fully.

When the voices involved are separated in time, the level of difficulty in smooth movement

required between the left–hand shapes drops significantly. However, the player must still ensure

that the notes are heard for their full value – it is easy, particularly for non–expert players, to lose

control of some or all of the parts as the complexity of the writing increases.

4.4 The Sustain of Voices

There are also passages in guitar works where the voices cannot be sustained as notated. This occurs regularly throughout the repertoire, and the player must learn which notes can actually be sustained and which notes cannot. This is very infrequently discussed in the guitar literature, presumably since it shows the guitar's musical capabilities in a negative light. This is not a new development; Ferranti's strong criticism of this issue from the mid–nineteenth century (in which he discusses the inaccuracies of the notation in the music of Fernando Sor) has been mentioned above (see Chapter 1.4).

Sor's arrangement of Mozart's *March of the Priests* from *The Magic Flute* demonstrates this issue clearly. Here, several of the upper voice's minims cannot be sustained without the use of an excessively complicated fingering (see example 91). This is the case for both the first bar (with the high G) and the fifth bar (with the high C), since each of these necessitate a left–hand shift to perform the lowest voice. Both of these high notes are only playable when reduced to a crotchet rather than a minim. The third bar (with the high A) is playable as written. This is presumably so that the player is aware of what the separate voices are meant to be doing, even if it is not technically possible:

Ex. 91; W.A. Mozart; *March of the Priests* from *The Magic Flute*, arranged by Fernando Sor, bars 22–28

While the guitar's lack of sustain is a relatively common problem, it is rare for players or composers to highlight it. A more contemporary example of a composer acknowledging the guitar's inability to sustain appears in Sculthorpe's *From Kakadu*. In the performance notes, the composer writes that "actual sounding durations may not last for their notated lengths" (Sculthorpe *From Kakadu/Into the Dreaming* 1). There are several areas in the two pieces in which notes do not sustain for their intended length; one of the more obvious examples is below (see example 92). In this case, most of

the longer notes in the upper part will have faded out before their notated lengths; for instance,

the middle A in the first bar and the tied G in the second bar:

Ex. 92; Peter Sculthorpe *From Kakadu* bars 124–126

A similar statement appears in Angelo Gilardino's *Sonata No. 2 - Hivern Florit*, in which Gilardino

writes "the durations are written objectively and sometimes the left hand cannot hold the values

indicated: do all that's possible" (Gilardino *Sonata No. 2* 4). Although it is not a solution for every

composition, works that use more active parts eliminate this issue. For instance, in Francois

Poulenc's *Sarabande*, none of the parts are ever inactive for more than one beat (see example 93):

Ex. 93; Francois Poulenc *Sarabande* bars 1–3

This simple but effective compositional technique is followed until the very last bars of the piece,

and ensures that the player is able to perform the parts exactly as written on the page.

Koonce is particularly concerned about the correct sustain of parts in his arrangements of Bach. In

his arrangement of the *Lute Suite, BWV* 995, Koonce highlights the issue of sustaining notes

correctly in the *Sarabande*. Although most of the piece is perfectly playable, one passage requires a

rare left–hand technique to ensure that the bass note is held as notated (see example 94). Koonce

states that "in order to sustain the F#, the thumb may be brought from behind the neck to press

the sixth string. This technique, although unusual for the guitar, is common for the cello" (Koonce

J.S. Bach: The Solo Lute Works 15):

Ex. 94; J.S. Bach *Suite BWV 995 – Sarabande* (arr. Koonce) bar 17 (Koonce *J.S. Bach: The Solo Lute Works* 15)

This technique would be almost impossible to use if it were not preceded by an open string. It would conceivably be possible to execute this passage by leaping rapidly from the low F# to the high C without using Koonce's left–hand technique, but this would then cut the duration of the low F# to only a quaver. This would make this passage stand out unpleasantly compared to the rest of the piece, all of which contain a crotchet bass note.

The use of a hinge barre can help in contrapuntally complex situations (although not in the example above – the stretch is simply too great). A hinge barre is when the player's left-hand finger acts like the hinge of a door, allowing the sustain of a bass or upper note while playing open strings underneath (Glise 116). Glise gives several examples of variations. The example below (see example 95) demonstrates how a player can play an initial bass note with an open string above before moving the finger into a hinge barre to play the F in the upper part:

(Hinge Bar I)

Ex. 95; Mauro Giuliani, *Sonata, Op. 15 – I. Allegro spiritoso*, bar 17 (Glise 117)

Similar issues of sustain were addressed by nineteenth century players by bringing the left-hand thumb around the neck to sustain a bass note. This differs from the Koonce above in that in the

Koonce example, the hand is brought *over* the neck as a cellist might, whereas in the following example, the thumb comes *under* the neck. This is similar to the manner in which some electric guitarists perform. In the following example (see example 96), the signs in the bass in beat two of the first bar, and beat one of the second bar instruct the player to the use the thumb. This is generally modified in modern performances:

Ex. 96; Franz Schubert, *Aufenthalt*, arr. Johann Kaspar Mertz, bars 12-13

4.5 Timbral Changes between Strings

The use of open strings can often make the performance of counterpoint simpler for the player since it reduces the amount of physical movement required, but this can have a downside in that the timbre of open strings contrasts strongly with other notes. Since the open strings are considerably brighter in timbre than stopped notes, a passage that includes both stopped and open strings in one voice can be difficult to perform convincingly.

The player has several options. One is to simply modify the timbre of the voice or part in question by shifting the right hand to maintain timbral consistency, but this can be difficult when several parts are involved since any right–hand movement will affect the timbre of the other voices as well. This option is also less beneficial for the player, given the increased complexity of a performance requiring both left–and–right hand movement.

A simpler option is to attempt to avoid the use of cross–string fingerings in contrapuntal works. Although this is not an option at all times, it does mean that the timbre of the notes is consistent. For instance, Koonce's foreword to his edition of Bach lute works briefly discusses the choice of

fingerings necessary to maintain clarity in separate voices. In the foreword, he suggests avoiding

the use of notes on consecutive strings, and instead tends to prioritise maintaining a consistent

articulation and timbre (Koonce *J.S. Bach: The Solo Lute Works* v). In the following example, bars 28

and 29 are of particularly interest given that Koonce has avoided open strings in each case,

although they are perfectly possible for both the B (bar 28) and E (bar 29). If the open strings had

been used instead, they would have contrasted inappropriately with the surrounding notes.

Koonce's suggested fingering maintains a consistent timbre throughout the passage (see example

97):
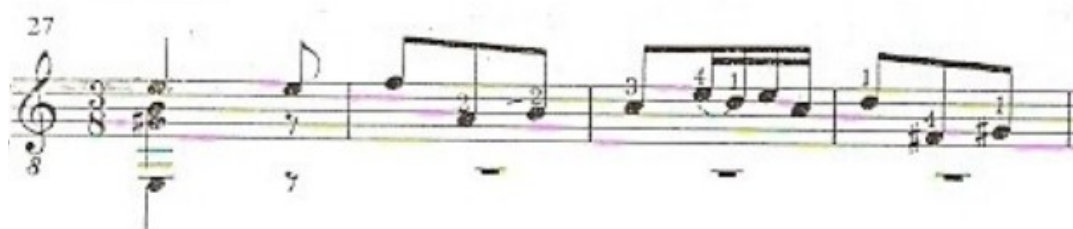
Ex. 97; J.S. Bach *Suite BWV 995 – Prelude* (arr. Koonce) bars 27–30 (Koonce *J.S. Bach: The Solo Lute*

Works 4)

In some cases, the fingering chosen can confuse or obscure the counterpoint. In the following

example from Segovia's edition of Mompou's *Suite Compostelana*, the first bar places the upper

part F on the second string while the middle voice's E is on an open string. While this fingering is

clearly for issues of playability since the open strings lessen the stretches required, the placement

of the middle voice on an open string means that it is both brighter and more powerful than the

inner part, and can easily overshadow the F of the upper voice. In the third bar of the example

below, a similar musical figure is fingered in the same way, except using the open B string. This

obscures the upper part's movement in both cases (see example 98):
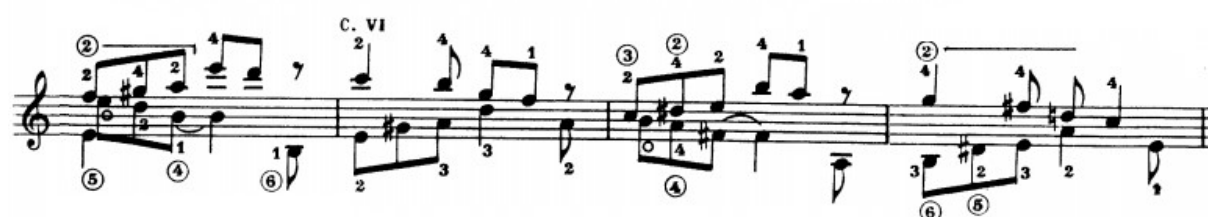
Ex. 98; Federico Mompou *Suite Compostelana – I. Preludio* bars 26–29 (ed. Segovia)

Gilardino's re–published edition of the same piece is very similar in most respects, but fingers the first and third bars differently to ensure that the upper voice is always on the upper string. This is a considerably more logical system which means that the voices are heard as written, and are far less likely to be confused by the listener (see example 99):
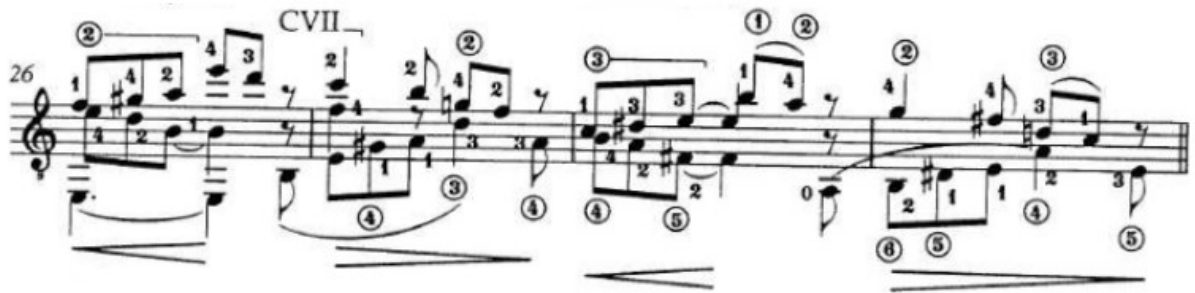
Ex. 99; Federico Mompou *Suite Compostelana – I. Preludio* bars 26–29 (ed. Gilardino) (edited to reflect Segovia's bar numbering)

In another work edited by Gilardino, he uses the same method of fingering that he avoids in the above example. In the example below, the uppermost voice is placed on the second string while the repeated middle voice E is placed on the first string (see example 100). Although this is convenient in that it allows the use of an open string, the placement of the uppermost voice is awkwardly high for the left hand. The player is also then required to arch the hand to ensure that the first string is not physically blocked by the hand itself when reaching for the other notes required. Gilardino has presumably suggested this fingering to aid in the correct sustain of the lower voice (particularly the tied B and A in the first bar), but this is a complex solution to what could be a relatively straightforward passage:

Ex. 100; Alexandre Tansman *Inventions pour Guitare (Homage a Bach) – II. Sarabande* bars 6–8 (ed. Gilardino)

The importance of timbre in regards to counterpoint also extends to what region of the fingerboard the music is placed in. The upper regions of the fingerboard for the lower strings tend to have a darker timbre, while playing the same material in the first few positions is much brighter. For instance, in the final fugato variation of Alexandre Tansman's *Variations on a theme of Scriabin*, several of the suggested fingerings produce a timbre that is extremely dark and indistinct. Although in some pieces it may be preferable to have a fingering that produces a dark sound, the style of harmonies generally used by Tansman and the counterpoint that he uses mean that for the separate parts to be heard clearly a clearer timbre is preferable (see example 101). In the following, the fingering of the first two beats is both awkward to perform and difficult to hear clearly. The same passage can be performed using the first position, which would brighten the timbre considerably and clarify the counterpoint:

Ex. 101; Alexandre Tansman *Variations on a theme of Scriabin – Variation VI – Allegro con moto (fugato)* bar 4

There are several similar passages in the same piece, however, that simply cannot be played with any other fingering. For instance, much of the three–voiced passage in the first two bars of the example below can only be played with the fingering suggested, or with a very similar fingering (see example 102). It is worth noting, however, that the timbre of the piece becomes far clearer in the lower bars of the example below when the three voices reduce to only two. This is primarily to do

with the range utilised, since the three–voice passage is relatively low while the two–voice passage

is relatively high:
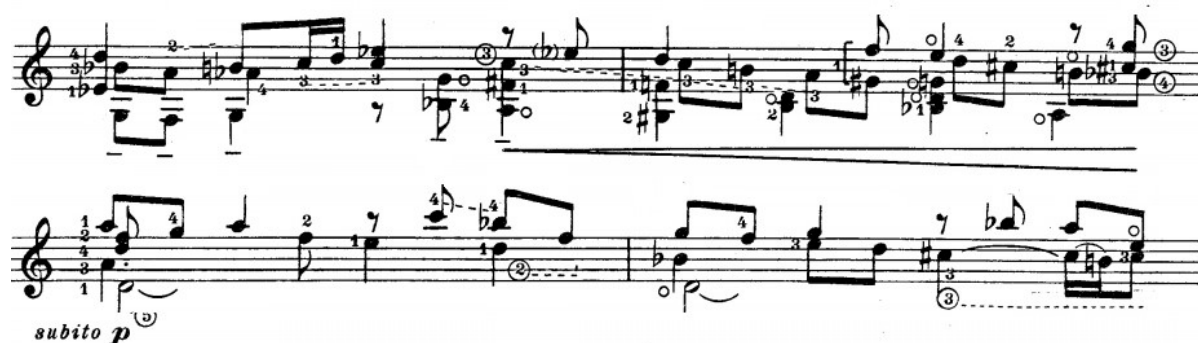
Ex. 102; Alexandre Tansman *Variations on a theme of Scriabin – Variation VI – Allegro con moto*

(fugato) bars 10–13

Generally, the more space between the voices the clearer the counterpoint will be. Relatively

closely–voiced and chromatic writing is possible, as in the three–voice Tansman example above, but

this can also be a challenge for the player, given the guitar's fourth–based tuning. In essence, any

contrapuntal parts requiring the consistent use of major or minor seconds are not easy to perform

since they require left–hand stretches.

Koonce has discussed the difference between what he terms "melodic" and "harmonic" fingering,

and points out that:

> short notes in the upper voices may be sustained and overlapped beyond their written
> notation if doing so serves the music, sonically and texturally. This is implicit in the style
> brisé of lute music (or of keyboard music designed to imitate the lute) in which melody
> notes are allowed to overlap and blend together with harmony notes (Koonce *Articulation,
> Texture, and Voicing* 1)

In the following example (see example 103), Koonce's "melodic" fingering means that the notes do

not overlap, while the "harmonic" fingering generate a ringing and overlapping texture. The

"harmonic" fingering does not clarify any counterpoint present (in fact, it does the opposite), but it

also enhances the resonance of the guitar. The player must weigh up their options carefully in the

choice of left-hand fingerings:

117

a. "Melodic" fingering:

b. "Harmonic" fingering:

Example 1
J.S. Bach, *BWV 995*, *Allemande*, mm. 9-10

Ex. 103; Frank Koonce *Articulation, Texture, and Voicing*, Example 1 (Koonce *Articulation* 1)

It is clear that while the correct sustain of the notes as well as the resulting timbre is very important, the most crucial issue for the left hand is adequate preparation and smooth movement between notes, something (as noted above) that is often left undiscussed in the literature. Left–hand shifts that are not adequately prepared can risk losing the intended effect of several parts moving, and so the player must take great care even in relatively simple passages to ensure that the notes are correctly performed. The smooth movement between notes, although appearing very simple, is often not performed as notated by the composer.

4.6 The Right Hand

In order for polyphonic writing to stand out on the guitar, it is particularly important for a performer to possess a firm grasp of right–hand technique, in order to give clarity to each individual voice. Goss believes that the balance of voices on the guitar can be a challenge, noting that "in terms of right–hand technique, individual voices need to be balanced, which will often mean the same right–hand fingers playing different voices from note to note. Keeping this under control is very difficult" (Ballam–Cross *Stephen Goss Response to Questionnaire*). The player must ensure that the voices are kept at a similar level despite differences in weight and power between the fingers.

In order to produce defined and separate contrapuntal parts on the guitar, the guitarist's right hand is a very important element. Although the left hand prepares the notes, it is the role of the right hand to give those notes the articulation essential for the separate lines of counterpoint to be clearly audible. Kachian points out that it is due to the independence of the right–hand fingers that separate parts are possible on the guitar (Kachian 13). Freire even proposes that the guitar is capable of not only standard counterpoint, but of a "counterpoint of layers" – the separate bassline, melodic part, and harmonies to thicken chords that the guitar produces with ease (Freire and dos Reis 1010). Despite the importance of the right hand, it is only comparatively recently that in–depth studies have analysed right–hand technique in any systematic form (Cuzzucoli and Lombardo 52–69). In addition, very little attention has been given to the right hand's importance in articulation on the guitar (Ozaslan 1). While there has been some research on left–hand articulation, in terms of whether the notes are legato, staccato, or otherwise (Ozaslan 1), the right–hand's role in producing counterpoint has not been given as much attention.

4.7 Variables in Right–hand Timbre

There are several variables that contribute to the timbre produced, and in turn to the separation of voices. Primarily, these are where the point of articulation begins, the angle of the stroke, and the follow–through or release of the string (Savino 196–99). Schneider describes the most vital part of producing a note on the guitar as being the initial attack of the string (Schneider 10) as (unlike wind instruments, or bowed string instruments) notes produced on the guitar cannot be modified after the initial attack.

The area of the string plucked can also significantly colour the sound, giving the performer an extensive range of options (Traube *An Interdiscplinary Study* 4–6). When the string is plucked close to the bridge (*sul ponticello*), the resulting sound is metallic and bright, while, when the string is plucked near or above the fingerboard (*sul tasto*), the resulting sound is warm and dark (Traube *An Interdiscplinary Study* 4–6). The variables at play here can, naturally, affect the successful projection of contrapuntal lines.

The classical guitar generally uses four right–hand fingers: *p*, *i*, *m*, *a*. The performer must take care in selecting the optimal right–hand fingering, as the different fingers produce distinct timbres. The position of the plucking finger, the angle between the finger and the string, the angle between the hand itself and the string can also each have a marked effect on the tone (Traube *An Interdiscplinary Study* 23–30). Furthermore, there are two major types of right–hand stroke which, in turn, contribute to a difference in weight and timbre. The most common stroke is referred to as *free stroke*, or *tirando*, where the nail passes through and over the next string, but *rest stroke*, or *apoyando*, in which the nail passes through the string to rest on the next, is often used as well (see example 104):
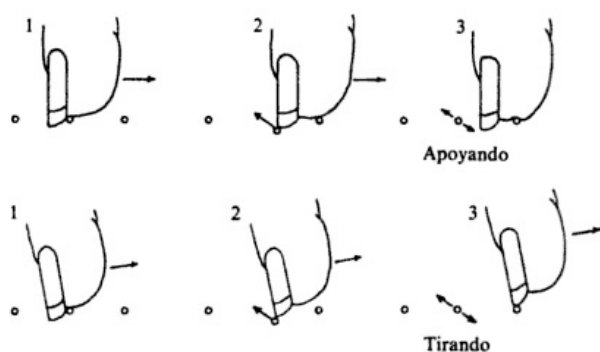
Apoyando

Tirando

Ex. 104; Diagram illustrating *apoyando* (rest stroke), and *tirando* (free stroke) (Fletcher and Rossing 255–6)

Free stroke is used for the majority of performance, producing a "standard" sound, while rest stroke is used to highlight certain notes, as it creates a powerful and well–defined sound (Schneider 30–31). Except in very rare cases, the choice of which stroke to use is left to the performer's discretion and is not indicated via notation.

4.8 The Practicalities of Right–hand Articulation

In order to produce several lines of music at once, the right hand is required to pluck several notes simultaneously. As mentioned earlier, each finger produces a distinct tone, and maintaining separation of voices can hinge on the correction selection of right–hand fingers.

It is worth noting that for players until at least part-way through the nineteenth century, right-hand considerations were also bound up with musical accent. Sor, for instance, states in his *Method for the Spanish Guitar* that "this fingering has for its object, not only to economise as much as possible the number of fingers, but to make my operation conduce to the expression of the musical accent" (Sor *Method* 20). The natural accents of the melodic line (strong beats and weak beats) therefore dictated which right-hand finger to use. Rather unusually from the perspective of modern guitar technique, Sor also stated that "if I rarely use the third finger [ring] of the right hand for harmony, I forbid it entirely for melody. Such are the foundations on which I establish the play of my right hand" (Sor *Method* 33). Sor primarily used the thumb, index, and middle fingers of the right hand.

The examples that follow demonstrate what lies comfortably on the instrument, as well as what is awkward or of little effect, from a modern perspective.

Mauro Giuliani's *Op. 1* is a collection of exercises for the left and right hand, and begins with the simplest of exercises for the right hand – an arpeggio in the bass against a pair of thirds above, shifting from tonic to dominant, and back. This presents no technical difficulties, as the right hand is only utilising the *p*, *i*, and *m* fingers, and the *i* and *m* fingers do not shift at all from their position on the top two strings. Only the *p* finger moves, and then it is only from one string to the next. As a result, it is a simple matter to separate the two voices in this exercise (see example 105):

Ex. 105; Mauro Giuliani; *Studio per la Chitarra*, Op. 1 – Exercise No. 1

The exercises become more difficult as they progress. A right–hand pattern like the one found below remains comfortable since, in a similar style to *Exercise 1* above, the only fingers shifting are the *p* and *i* fingers while the *m* and *a* fingers are able to remain in one place. Furthermore, notes played with the *p* finger will spring out of the texture due to the additional weight of the finger. Although the example below appears to only feature one voice, the practical effect is that all notes played with the *p* finger are clearly audible as separate from the others, in a similar fashion to implied polyphony (Yates *Bach's Unaccompanied String Music* 2) (see example 106):

Ex. 106; Mauro Giuliani; *Studio per la Chitarra*, Op. 1 – Exercise No. 30

This could be labelled as GC2 following the taxonomy of counterpoint in Fig. 1 in the Introduction.

J.K. Mertz's arrangement of Schubert's *Liebesbothschaft* presents several useful examples of right–hand passagework (see example 107). Although the example below appears busy, it is in fact a relatively simple right–hand arpeggio – the right hand repeats *i m i p*, and the use of the *i* and *m* fingers at speed produces a virtuosic effect. As in Giuliani's Exercise No. 30, notes played with *p* become separated with no additional effort necessary.

Ex. 107; Franz Schubert; *Liebesbothschaft*, bars 1–2, transcribed by J.K. Mertz

These examples are comparatively straightforward, as a simple right–hand pattern can be used for the entire phrase with only small variations. It is when each finger is required to move individually or where no comfortable right–hand pattern exists that difficulties arise. In an analysis of guitar

technique, for instanced, Lang has highlighted the action of repeating notes with the same finger as

being particularly challenging (Lang 49), although Lang is primarily referring in this case to faster

pieces.

The following example is a little more challenging for the right hand (see example 108), and there

are several ways that it could be performed. For this example, one possible solution to the right–

hand fingering has been suggested below. The first and second quavers of each bar are particularly

awkward, which involves a difficult jump for the *m* finger. One alternative solution is to utilise only

a for the repeated melody line in the first three beats:

Ex. 108; Peter Sculthorpe; *From Kakadu – Cantando*, bars 1–2

More complex again is the following, also from Mertz's *Liebesbothschaft* arrangement (see example

109). In this example, the G at beat two is very difficult to articulate clearly, for several reasons. It is

difficult to jump the *m* finger backwards from the second string C to the third string G at speed.

Furthermore, the player is required to articulate the same G as an accompaniment texture with *p*

and *i*, and then to quickly shift right–hand fingers to *m*, and articulate that note so that it is clearly

audible as part of the melodic line, rather than as accompaniment. The player must take great care

to define both the melody and accompaniment as separate parts:

Ex. 109; Franz Schubert; *Liebesbothschaft*, bar 16, arr. Johann Kaspar Mertz

It is also worth highlighting that the player must at times stop notes from ringing beyond their

notated value. Glise points out that, in the following example (see example 110), the bass notes A

and E are likely to ring beyond their notated values unless the player actively stops the basses with

their thumb:

Ex. 110; Luis Milán; *Pavan No. 1* (Glise 133)

This is not difficult to perform, but is very rarely notated. The choice of when to stop basses is

generally left up to the performer, although not always to best advantage; writing about playing

Bach Koonce has noted that guitarists sometimes disregard notated rests in the bass, stating that

"modern players, however, have tended to ignore this and simply allow the basses to sustain

indefinitely" (Koonce *Articulation* 1).

Although occasionally awkward, the above examples are generally playable without excessive strain

due to the composers' familiarity with the instrument. In contrast, music by non–guitarist

composers can sometimes produce some extraordinarily difficult results for the right hand. Lang

explains that, particularly in the case of some highly contrapuntal music, idiomatic fingerings based

on right–hand pattern are no longer of use, and the player must resort to less orthodox right–hand

figurations (Lang 10–12).

In the first movement of Toru Takemitsu's *All in Twilight*, several chords are written in a way that is

difficult for the right hand. While superficially the example below appears simple, it presents a

number of difficulties. In the first chord, *p* and *i* pluck the sixth and fifth strings, and *m* and *a* pluck

the second and first strings – the furthest distance the right–hand fingers can be apart from each

other. In the second chord, the same pattern is utilised, except that *p* and *i* move slightly closer, to

the fifth and fourth strings. In both chords, the primary difficulty is the large distance between the *i*

and *m* fingers (see example 111).

Ex. 111; Toru Takemitsu's *All in Twilight – I.*, bar 6 (Takemitsu 2)

In sum, there are several important factors in obtaining clarity in separate voices with the right

hand. The fingers must be given sufficient time to give each note a separate attack, and the player

must select a right–hand fingering that will comfortably allow for the individual voices to be heard.

The player must also choose whether each note will be plucked in one of several different ways –

whether the note is played *sul tasto* or *sul ponticello*, and rest stroke, or free stroke.

4.9 Principles of Free Stroke and Rest Stroke

As mentioned previously, free stroke is used more commonly than rest stroke (Schneider 30–31).

However, a difficulty arises when discussing the different sounds produced by the two methods

because, as there is no standard method to notate which stroke is utilised, though there have been

some attempts (Schneider 94).Therefore, as there is no easy way of recording the information,

there is very little evidence from performers as to what method they employ in different situations.

Instead, advice for what would suit rest stroke is generally passed on from teacher to student as

part of oral tradition. Despite the paucity of methods to indicate right–hand strokes, there are

some broad guidelines that can be set in place. Generally, rest stroke is used for powerful single–

note lines, or when emphasising a certain voice. Free stroke is used for arpeggio sequences,

tremolo passages, and chordal passages (Sparks *Guitar Performance* 72–75; Banzi 280–1). The

primary use of rest stroke is in passages where a greater level of projection is required for certain

notes; this is invaluable in a passage where a clear melodic line rests above an accompaniment, like the following (see example 112):

Ex. 112; Francisco Tárrega; *Capricho Arabe*, bar 15

In this extract, the melody line could be played entirely with rest stroke, and doing so would allow the top voice to be clearly heard above the lower voices. As there is physical separation between the melody on the upper strings and the accompaniment on the lower strings, this is a straightforward matter. In contrast, the following arpeggiated passage would be exceedingly difficult to play while using rest stroke, as there are notes played on the next strings throughout the arpeggio sequence (see example 113). Not only would it be excessively difficult to execute, but the resulting sound would be dissatisfying, as the finger coming through the string would cut off the ringing of other notes. Therefore, the player's only option is to play the following excerpt without rest stroke, and to use free stroke instead. Although it is impossible to use rest stroke in this case, the player must still emphasise the separation of the parts by accenting the melody line with the *a* finger:

Ex. 113; Francisco Tárrega; *Etude in A major on a theme of Alard*, bars 1–2

In some pieces, it is not simply advisable but essential to use rest stroke in order to separate a melody line from an accompaniment. In Heitor Villa–Lobos' *Prelude No. 1*, the primary melodic material is placed on the lower strings (see example 114):

Ex. 114; Heitor Villa–Lobos; *Prelude No. 1*, bars 1–4

Using rest stroke for the thumb is almost mandatory in this example to separate the melody notes from the same notes on different strings in the accompaniment. The additional weight given by the rest stroke notes with the thumb on the lower strings produces a deep and dark timbre, and separates the melody line. As the melody line is physically located separately from the accompaniment, along the fifth and fourth strings, there is no technical difficulty in utilising rest stroke to separate the parts.

Conversely, in the following excerpt, it is nearly impossible to utilise a standard rest stroke. This is simply because the chords are written in such a way that the notes are located on adjacent strings. Any attempt to use rest stroke would cut off some of the notes of the chord. Instead, in order to balance the voices as would be expected in a *chorale*–style piece, the performer should use free stroke (see example 115):
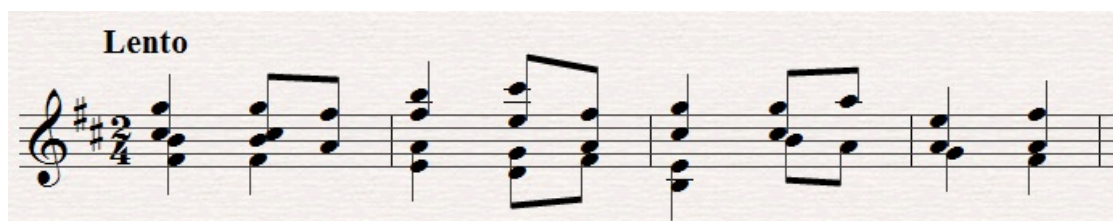
Ex. 115; Federico Mompou; *Suite Compostelana – II. Coral*, bars 1–4

However, as mentioned earlier, it is also possible to use rest stroke as a "colouring" technique. For example, using a thumb stroke similar to rest stroke, but with the thumb moving over the string

rather than coming to rest on the next string, can be useful in situations such as the above. This "mid stroke" produces more volume and warmth than a standard chordal free stroke. In a situation like the above (see example 115), it allows the performer to make a strong statement with the opening motif, rather than using the featureless sound of free stroke. Rest stroke can also be used to push the emphasis of one voice over and above the other. This technique is highly beneficial when pieces require a great deal of volume in one part.

Rest stroke and free stroke must be carefully considered by the performer; care should be taken to ensure that the composer's contrapuntal intentions are made clear. For example, the entrance of a voice in a fugue could potentially be highlighted by the careful application of rest stroke. It is also possible for the performer to utilise other right–hand techniques in order to emphasise certain notes.

4.10 The Effects of the Angle of Attack

The angle of attack of the string is rarely discussed in the scholarly literature. This can shift the timbre of the instrument completely, and can be so dramatic as almost to replace the timbral differences offered by *sul tasto* and *sul ponticello*, generally given as the primary method of modifying the timbre of a melodic part. While there has been very little discussion of the changes in sound offered by the different angles of attack, one attempt to categorise these timbres was made by the Trio Chitarristico Italiano, who suggest that there are three available angles of attack of the right hand, producing sounds that are *harsh*, *dolce*, or *dolcissimo* (Schneider 95). These angles are, in order, parallel to the strings, mildly perpendicular, and almost completely perpendicular. Playing parallel to the strings is sometimes called playing "square on". This method of plucking parallel to the strings produces a bright, nasal sound (the Trio Chitarristico Italiano's *harsh*), plucking at a moderately perpendicular angle produces a warm, moderate sound which is the most commonly used method of attack (the Trio's *dolce*), and plucking at a almost completely perpendicular angle gives a rich, warm sound (the Trio's *dolcissimo*).Thus, when the string is attacked with the hand

turned to achieve a perpendicular angle, the resulting timbre is very dark. In contrast, when the hand is in line with the strings, the timbre produced is bright and somewhat thin.

With this technique, the player is then able to thicken or lighten the guitar's sound. This ability to create textural shifts is invaluable in guitar music; thick, chorale–like textures can be lightened, or a thin texture can made more powerful. If the following excerpt is performed with the hand turned perpendicularly to the strings so as to produce a warm and thick tone, the inner voice soon becomes swamped by the upper and lower voices (see example 116):

Ex. 116; Peter Sculthorpe; *Sea Chant*, bars, arranged by Paul Ballam–Cross[13]

However, performing this same excerpt with the hand parallel to the strings lightens the sound considerably, allowing the inner G# and B–natural to be balanced with the other voices. The converse is also true in that a light texture can be thickened by turning the hand perpendicular to the strings. To the eye, the example below appears thin, utilising only bare octaves in the first bar and only a single bass note in the second bar. This ostensibly thin sound benefits considerably from the addition of a warm timbre, provided by the hand turning to be more perpendicular to the strings. In this example, a performer could also utilise rest stroke in order to broaden the depth of the sound even further (see example 117):

Ex. 117; Francois de Fossa; *Guitar Trio in F major – II. Andante sostenuto*, bars 1–3

The angle at which the fingers pluck (rather than merely the angle of the hand) can also have a considerable impact on the notes: Fletcher and Rossing's examination of the decay rates of notes on the guitar when plucking in different directions makes this clear (Fletcher and Rossing 255–6) (see example 118). Of the examples given below, the lower two angles are commonly used by performers, and are sometimes referred to as plucking "into" the body of the guitar. These provide a warm and powerful sound. Generally, however, the performer will avoid the top angle, sometimes referred to as "up–plucking". This generates a weak and nasal sound with little sustain. Generally, the most used angle will be "into" the guitar, but the other angles can occasionally prove useful in specific musical situations:
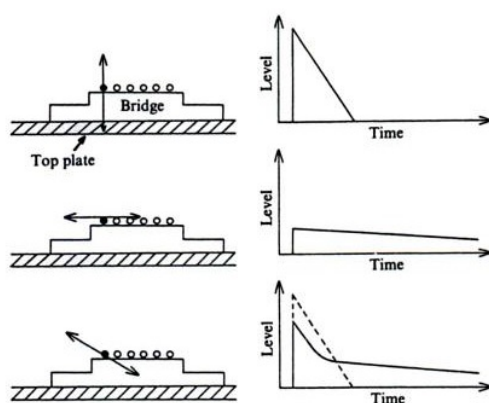
Ex. 118; Decay rates of guitar tone for different plucking directions (Fletcher and Rossing 255–6)

In this chapter, we have seen how both the left and right hands have important roles to play in articulating counterpoint clearly on the guitar. Although it is of course the left hand's primary role to prepare the notes, the shifting between notes as well as the proper selection of left–hand fingerings can significantly change the way that counterpoint is heard in a performance. The use of fingerings that permit the left hand to move easily between notes in order to allow the correct performance of separate parts is extremely important.

For the right hand, there are large numbers of changes in articulation that can affect the projection of counterpoint; these include the weight and force of attack, and therefore the colour and timbre of the notes. These have not been discussed in adequate depth in the literature to date. However,

performers should bear in mind the effects that these articulation changes can have on the

listener's perception of counterpoint, since this can ultimately have an impact on how a piece is

received.

Chapter 5: Interviews with Twenty–First Century Composers and Discussion of Representative Works

The aim of the following chapter is to explore contemporary composers' attitudes to both the guitar and counterpoint through interviews and a discussion of representative works. As mentioned in the Introduction, this chapter uses grounded theory to analyse the data collected from interviews with six contemporary composers. This data is then used to compare composers' perceptions of their processes regarding the guitar and counterpoint, and includes brief discussions of their key compositions. These compositions are also approached from the perspective of the practical performance of these works, and how their use of counterpoint succeeds (or does not) on the guitar.

In interviewing these composers about their attitudes, my purpose is to create a picture of how counterpoint is treated in contemporary composition for the guitar. As discussed in the Introduction, this can include a number of different approaches as outlined in Fig. 1. These include strict imitative procedures (GC1), layering or superimposition of musical material (GC2), implied polyphony (GC3), and voice-leading in otherwise homophonic textures (GC4). These methods of using counterpoint on the guitar will be highlighted where relevant.

The range of musical approaches taken by the composers in these interviews is a benefit in that it provides differing perspectives. I aim also to consider how these interviews demonstrate more nuanced attitudes towards the classical guitar and counterpoint –at least among these composers - than the negative image of the guitar's polyphonic abilities that was outlined in the Introduction. With close to a century of modern classical guitar composition as a precedent, it is likely that most twenty–first century composers will have had some exposure (however brief) to the classical guitar. This exposure means that there is the potential for contemporary composers' attitudes to differ from those of the composers of the past; as mentioned in the Introduction, writers of the early twentieth century often expressed surprise at the guitar's abilities (Wade and Garno 145). It is

unlikely for a composer of the twenty-first century to have a similar level of inexperience with the guitar.

While the compositional styles of the composers involved in these interviews all differ from each other, the data generated from the interviews nonetheless provides important information about how counterpoint is represented in guitar works of the twenty–first century. In this chapter, I aim to find a consistent point of reference in the attitudes towards counterpoint and guitar amongst the participants.

Data was collected and analysed in accordance with protocols approved by the University of Queensland School of Music Ethical Review Panel. Data presented included presentation of research questions, methodology, results, discussion, and conclusions.

Details of the design of this study, including inclusions, exclusions, and protocols, have been discussed in the Introduction.

5.1 Findings

To improve readability, the discussion of results has been combined with musicological analysis of each composer's works.

Data analysis for this study identified eight thematic codes. These are as follows:

Table 1: List of codes

Code	Description
C01	Working within compositional limitations
C02	Personal musical style applied to the guitar
C03	Collaborative editing for

	successful performance
C04	Difficulties in composition for the guitar
C05	The guitar's limitations (positive/negative)
C06	Personal interest in counterpoint
C07	Ideas from guitar itself
C08	Avoidance of guitar clichés

These codes may be described further as follows:

- C01 refers to working within compositional limitations when writing for the guitar, and that the composer should bear in mind the limits of the instrument.

- C02 refers to a composer's belief that their own musical style is evident in their guitar works, or that no compositional compromise was necessary

- C03 refers to collaborative editing between composer and guitarist

- C04 refers to any difficulties encountered by the composer in writing for the guitar

- C05 refers to the guitar's intrinsic limitations

- C06 refers to a composer's prior interest in counterpoint

- C07 refers to compositional ideas arising from the guitar's tuning/open strings/timbre

- C08 refers to the importance of avoiding guitaristic habits when composing

Thematic codes appeared in multiple instances. Participants remarked on the necessity of working within limitations when writing for the guitar and being aware of the instrument's restrictions (C01), but also found that the act of writing music for the guitar was particularly difficult (C04). This was one of the most common codes, reflecting the fact (commented on in depth by Goss) that the

guitar is not often covered within conventional instrumentation or orchestration texts. Half of the

participants commented that collaborating with guitarists led to a more successful composition,

and that editing was an important step that could greatly help a composition (C03). This statement

appeared from both participants who are non–performers on the guitar, and was confirmed by one

of the participants who plays the instrument.

Half of the participants stated that their own musical style could be applied to the guitar without

requiring a particular change of format or major modifications (C02). A related code was the

discussion of the guitar's abilities, whether positive or negative (C05). Several threads appear in the

case of the participants that play the guitar. Participants commented that often their compositional

ideas came from the instrument itself (C07), or the idiosyncratic compositional methods that a

performer–composer can use. However, they also found that, as guitar–playing composers, it is

difficult to avoid clichés associated with comfortable left- or right-hand patterns (C08). All of the

guitar–playing participants commented on their interest in counterpoint generally (C06), whether

associated with the guitar or not.

The complete chart of codes found in interviews with the participants is below:

Table 2: Table of codes from interviews

Codes	Hough	Hoppstock	Edwards	Goss	Gilardino	Charlton	Total
C01 Working within compositional limitations	2			4	1	1	8
C02 Personal musical style applied to the guitar	1		2		1	1	5
C03 Collaborative editing for successful performance	1		1	1			3
C04 Difficulties in composition for the guitar	2	1	3	1			7
C05 The guitar's limitations (positive/negative)	1	1		1		2	5
C06 Personal interest in polyphony		3		1	3	2	9
C07 Ideas from guitar itself		1		1	2	1	5
C08 Avoidance of guitar cliches		1	1	2			4

One of the codes that recurred most often was C04 ("Difficulties in composition for the guitar"). This response was not limited to only the non–guitarist participants (Hough and Edwards), but was also agreed upon by Hoppstock and Goss. Although guitarists themselves, Hoppstock and Goss both discussed this issue from the perspective of a non-guitarist composer, and both agreed that for non–guitarists the issue of how to compose for the guitar was particularly challenging. This issue is a particularly important one. Hoppstock points out that "unfortunately, music by non–guitarists very often is so tricky [that] the value between the effort to learn a piece and the musical quality is not balanced in the right way".

Equally common across participants was C05 ("the guitar's limitations"). This concerns guitar–specific issues, whether positive or negative. For instance, Hough stated "it's difficult for a non–

guitar player to know what will ring and what will sound weak and strangled". However, he also

stated that:

> Restriction is good. It can be fruitful. Occasionally I felt like I wanted to expand something, like the climax of my piece which should be shattering and expressive, but you just accept the lower ceiling and work with that. When only one person is playing there's no issue with ensemble. The player can be as free as desired. That's a wonderful compensation for any restrictions of the instrument.

Both codes C04 ("difficulties in composition") and C05 ("the guitar's limitations") relate to C01

("working within compositional limitations"). C01 presents a broader compositional perspective

than C05, and appeared several times in some participant's answers.. Here, Gilardino argues that

"limits can be perceived by those authors who compose for guitar in terms of compatibility"

(Ballam–Cross *Angelo Gilardino Response to Questionnaire*). He continues by saying that:

> It's a matter of how one works with the instrument. If one approaches it from outside, calculating what is possible and what is not possible, he will check against restrictions . . . It's idiotic to attempt to force a Bach four–voice counterpoint in the idiom of the guitar: then you perceive the instrument's inabilities. But if you invent counterpoint born in the musical nature of the guitar, it will be perfect, in its own way, of course (Ballam–Cross *Angelo Gilardino Response to Questionnaire*)

Charlton made similar statements, saying that "[on the guitar] you just can't do certain things. But

it can do other things that are equally as satisfying. If you want triple forte blaring horn–type

sounds, you're not going to get it on the guitar, so just write for horns! I think maybe composers

these days try to get out of the guitar more than it's capable of" (Ballam-Cross *Richard Charlton*

Interview).

C03 ("collaborative editing for successful performance") appeared in comments made by Hough,

Edwards, and Goss. This was to be expected for Hough and Edwards as neither plays the guitar,

although each have had first–hand experience in working with a guitarist to edit their music into

playable form. A frequent comment was that the collaboration with a guitarist greatly assisted the

production of a coherent and playable piece. Goss suggests that this may be especially helpful for

non-guitarist composers, stating that "there is the fact that composers don't routinely learn about

the guitar in orchestration or composition classes . . . a composer will need to tread carefully

through this minefield and the arranger must be prepared to make changes to the original score in

order for the piece to sound comfortable on the guitar" (Ballam-Cross *Stephen Goss Response to Questionnaire*).

C06 ("personal interest in polyphony") was a relatively common code, appearing in four of six participants' responses. Three of the participants (Hoppstock, Goss, and Gilardino) were particularly enthusiastic about the use of counterpoint in general, each stating in different ways that the use of counterpoint was very important in music overall, as well as in their own pieces. Hoppstock had previously written his doctoral thesis on Bach's lute works (see: Hoppstock *Polyphony in Bach's Fugues for Lute*), and both Goss and Gilardino described the use of counterpoint as an integral part of their compositional process without which they could not write music. Charlton argued that counterpoint was in fact difficult to avoid, stating that "it's not something on its own. It's there, part and parcel of the whole [thing]. The minute you write a series of chords, the polyphony is there. If it's well written, each voice has its own [individuality]" (Ballam–Cross *Richard Charlton Interview*).

C07 ("ideas from the guitar itself") also appeared relatively frequently, appearing in four of the six responses. Each of these participants is a guitarist. Each of the respondants in this code commented regarding the way in which they approach the guitar when composing, and stated that ideas could come from the instrument itself. This code appeared in conjunction with C08 in some cases.

C08 "avoidance of guitar clichés" appeared the least. This code was present in only three responses of the six, those of Hoppstock, Edwards, and Goss. This code concerns the avoidance of excessively formulaic guitar writing, which both Hoppstock and Goss believe can be difficult to avoid. Hoppstock describes this issue by saying "you are a guitarist, writing for your own instrument or even more tricky: you write for your own hands. It is a big challenge not to repeat the same structural ideas" (Ballam–Cross *Tilman Hoppstock Response to Questionnaire*).

Major trends from these responses are that, although the guitar can be difficult to write for (C04), collaboration with performers can greatly assist the production of a playable piece (C03). The

participants regard counterpoint on the guitar as perfectly plausible (C01 and C06), but the composer must nonetheless be careful to ensure that the use of contrapuntal writing suits the instrument (C05). This suggests that for composers to feel as comfortable writing for the guitar as other instruments, careful study of the instrument is required.

These works and composers demonstrate a considerable range of approaches to counterpoint and the guitar in the twenty–first century. Perhaps most surprising of all is the way that these approaches share so little between each other; for instance, Goss' complex system of chorale–style reductions has little in common with Gilardino's more traditional use of counterpoint. Similar contrasts can be found between the other composers involved in this study. From a broader perspective, their approaches to counterpoint also demonstrate the myriad ways that the guitar can be used in twenty–first century composition. Ross Edwards's music, for example, features contrapuntal parts, but these tend to appear in a fairly incidental manner, and Edwards believes that his works do not primarily focus on the use of counterpoint (Ballam–Cross *Ross Edwards Response to Questionnaire*). Instead, his works use rhythmic or melodic devices to sustain interest. This is an ideal demonstration of the variety of ways that composers approach counterpoint in that guitar music can be successful even in pieces where the counterpoint appears only briefly (as in Edwards's music), or where it is an integral part of the whole (Gilardino and Goss). The other composers involved in this study (Hough, Hoppstock, and Charlton) sit in between these two contrasting compositional approaches. Their compositions tend to use aspects of counterpoint in some parts of their pieces, though not necessarily throughout the entirety of a work.

The diversity in stylistic approaches is not only to do with each composer's own personal musical style, but also to do with the availability of resources. Godfrey's *Principles of Idiomatic Guitar Writing* points out that "resources to assist the non–guitarist composer in [composing for the guitar] have been scant" (Godfrey vii), and mentions that "a few beneficial reference books focused

specifically on how to write for the guitar are available[14], though fully decoding the idiom for the

non–guitarist composer has ultimately proven to be quite difficult: to this day, no author has come

close to suggesting a comprehensive modus operandi for guitar composition" (Godfrey vii).

Although Godfrey's text is perhaps the most detailed available to the contemporary composer,

there are others.

In 1957 Julian Bream wrote an article entitled *How to Write for the Guitar*. This has been

unavailable for many years, and has only very recently been republished online by the European

Guitar Teachers Association. This republication is of great benefit for contemporary composers

since, although short, the article is an excellent summation of the guitar's abilities. More recently,

O'Durcain has discussed his experiences in editing newly commissioned works in an article.

O'Durcain suggests that "two–part harmony is generally comfortable and quite common in guitar

writing, however exclusively parallel or contrary motion is very difficult as you quickly run into

spanning problems . . . [you can] have a discreet and occasional third middle part to punctuate the

harmony" (O'Durcain n.p.). Godfrey's suggestions in his *Principles of Idiomatic Guitar Writing* for

writing counterpoint on the guitar are more detailed and are as follows:

> 1. Restrict contrapuntal writing to two or three voices
>
> 2. As a general rule, when the voice with the smallest subdivision is fast (enough that it requires more than one right–hand finger to pluck it), avoid exceeding a 2:1 ratio of notes between it and all accompanying voices
>
> 3. Maintain the standard polyphonic range of a maximum of two octaves plus a minor third and a minimum of simultaneous voices being able to be performed on separate strings (Godfrey 46)

Following these rules precisely does, however, run the risk of composers writing music that is

ultimately very similar. Nonetheless, these are all highly useful suggestions for the creation of

comfortably playable counterpoint on the guitar, and these texts by Bream, O'Durcain, and Godfrey

are each worthy of study by composers. These suggestions also have some evidence supporting

them. Research by Huron has discussed the abilities of listeners to hear several lines of music at

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[14] Godfrey is presumably here referring to texts like Kachian's *Composer's Desk Reference for the Classical*

once, demonstrating that "listeners do not have an unbounded capacity to track multiple concurrent lines of sound" (Huron *Tone and Voice* 45-8). Listeners are most able to follow the movement of separate parts when there are three voices present (Huron *Tone and Voice* 45–8). More voices than this become harder to distinguish as separate voices, and instead tend to be heard as consisting of a unified part (Huron *Tone and Voice* 45–8). This information is beneficial for composers, given both O'Durcain and Godfrey's suggestions of restricting contrapuntal writing to two or three voices; this suggests that there is no advantage to writing contrapuntal works for the guitar of increased complexity, since the listener is unlikely to be able to track the parts.

Alternatively, techniques and methods of composing for the guitar could be included in music conservatory compositional programmes[15]. However, Goss has suggested that, "composers don't routinely learn about the guitar in orchestration or composition classes, but there is more to it than that. The guitar is a profoundly difficult instrument to learn to write for if you're not a player . . . the guitar *can* play contrapuntal music, but restrictions and compromise will influence what can be achieved" (Ballam–Cross *Stephen Goss Response to Questionnaire*). Likewise, Charlton stated that "mostly the guitar works well in two parts. You can get most things, [or] get around. Three is added complications. Four . . . I don't think you can have four parts – it gets difficult!" (Ballam–Cross *Richard Charlton Interview*).

The most efficient way of avoiding any major compositional issues, as mentioned above, is collaboration with a guitarist to perform any necessary editing in order for a work to sound effectively on the guitar; Goss has also stated that "a composer will need to tread carefully through this minefield [of writing for the guitar] and the arranger must be prepared to make changes to the original score in order for the piece to sound comfortable on the guitar" (Ballam–Cross *Stephen Goss Response to Questionnaire*). It is common for the original score to require modification. Godfrey, for instance, points out that the well–known *Concierto de Aranjuez* is "unidiomatic in a

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Guitar.

[15] Several of the standard orchestration textbooks, such as Adler's *The Study of Orchestration*, contain numerous errors in regards to the guitar (Godfrey vii).

number of instances to the point that even world–renowned guitarists are prompted to make a few subtle (and sometimes not–so–subtle) editorial revisions" (Godfrey viii).

For performers, Charlton advises that the use of tone colours (discussed in detail in Chapter 4) can have a major impact on the clarity of individual lines (Ballam-Cross *Richard Charlton Interview*). This is an important part of performance, but has been studied very little. This is perhaps because the choice of timbres is often left up to a player, but nonetheless the clarity of voices should be at the forefront of the performer's mind.

5.2 Stephen Hough's Threnody (In Memoriam C.G.H.) for Guitar

Stephen Hough is best known as a pianist, but has been composing original works for both his own

instrument and others for several years. Hough has argued that all pianists should compose, even if

the resulting composition is not satisfactory, and believes that the act of composing a new piece

makes the musician view the value of previously written music in a new light (Benser 85–6). Hough

began creating original works by writing virtuosic transcriptions of Rodgers and Hammerstein songs

(Benser 85–6). He states that "I had a period when I . . . was intimidated and felt I had no talent to

write original music, so all I allowed myself to do was to write some transcriptions" (Benser 92).

Hough, however, was encouraged to write original music by American composer John Corigliano

after Corigliano heard his transcriptions (Benser 92).

There have as yet been no scholarly analyses of Stephen Hough's original music. This may have

something to do with Hough's hesitancy in promoting his own compositions. Hough has stated that

he is "not really a professional composer, I just compose now and then when someone asks me to".

However, his compositions have attracted highly positive critical reviews. Distler writes that

"[Hough's] eclectic tonal style embraces a wide array of influences yet maintains its own

personality . . . in short, Hough's music speaks with substance, fluent ease, confidence and

communicative immediacy. That makes him a real composer" (Distler 60).

Hough's compositional style has been compared to the approaches of several composers of the mid

twentieth century, such as Janáček or Poulenc. Regarding this, Hough has said that more modernist

compositional styles are "just not my thing as a composer or performer, and thank goodness we're

not obliged to be modernist any more. My way may seem nostalgic, but composing in a hard–nosed

modernist style of the mid–Seventies is just as nostalgic in its way. The great thing about being alive

now is that you can compose in any way you want" (Hewett n.p.).

Threnody (In Memoriam C.G.H.) for Guitar is Stephen Hough's first guitar piece. The title refers to

the death of Hough's father (Moronn Pérez n.p.). Although written in 2006, the work was published

only in 2017 (Hough *Threnody* 2). It was composed after hearing dedicatee Roberto Moronn Pérez perform the *Suite Compostelana* for guitar by the Spanish composer Federico Mompou (Moronn Pérez n.p.). Hough has previously expressed his admiration for Mompou's music (Benser 85), and often performs Mompou's works as an encore in his own recitals (Benser 98). Although Hough's *Threnody* does not focus on counterpoint specifically, he believes that this technique is an important element in music of all styles. He states that "I love transparency in piano playing and in my compositions. I want to hear lines and voices, both in the melodies and harmonies" (Ballam–Cross *Stephen Hough Response to Questionnaire*). This interest in the clarity of lines (C06) is evident in Hough's writing for guitar, and is discussed further below.

Morron Pérez believes that Hough's *Threnody* is very effective as a guitar piece, stating that Hough "absolutely captures all the poetry and soul of the instrument, and creates a deep, evocative and powerful piece . . . it [reminds me of the] *Homenaje pour le tombeau de Claude Debussy* by Manuel de Falla because [of] the inner power it demands in the performer" (Morron Pérez n.p.). Morron Pérez also praises Hough's writing for the instrument, stating that "he gave me the piece and I [did not have to] change anything…only to adjust some chords. So all you see is exactly what Stephen wrote" (Morron Pérez n.p.). For Hough, his appreciation for the guitar's idiosyncracies is evident, stating that "I love the unique resonance of the guitar. The notes don't have a long life but there's a richness and even a human quality to the sound which I love. Also one person playing any instrument has its own poignancy. The limitations add to the power" (Ballam–Cross *Stephen Hough Response to Questionnaire*). This comment can be labelled as discussing C05 (the guitar's limitations), but it is worth noting that for Hough here they are not a negative and instead add to the appeal of the instrument. Morron Pérez concludes by stating that "as guitarists, we must feel very happy that Stephen has written a piece for our instrument, and it absolutely deserves to be added to the guitar repertoire" (Morron Pérez n.p).

Hough has not written any other works for solo instruments apart from the piano, with the exception of his *Un Piccolo Sonatina*, for solo piccolo. Although discussing characteristics of Hough's

writing in terms of his numerous works for piano could potentially be useful, the vast difference in contrapuntal capabilities between the piano and the guitar means that any direct comparison would be difficult. Furthermore, Hough's intimate knowledge of the piano and comparative lack of knowledge of the guitar also means that his compositional approaches are likely to differ, even if unintentionally. *Un Piccolo Sonatina* is more useful to discuss than any of his piano works since, like the guitar *Threnody*, it is a solo work for an instrument Hough does not himself perform on. Although the two works cannot be directly compared, particularly since the guitar is capable of easily playing more than one note at once, while the piccolo is not easily capable of such a thing, there are nonetheless some points of compositional similarity. For instance, the second section of Hough's *Threnody* for guitar visually resembles much of the writing in *Un Piccolo Sonatina*. This is particularly clear in the second section of the *Threnody*, in which Hough very infrequently uses more than one note at the same time; like in *Un Piccolo Sonatina*, this section relies on the use of implied polyphony to maintain interest. This method (discussed in more detail below) recurs in the *Threnody*, even in passages where Hough could potentially have written a separate part.

It is worth mentioning briefly that at one point in the second movement of *Un Piccolo Sonatina*, Hough specifically notates separates voices with directional stemmings. Although this short passage uses implied polyphony like the other movements of the piece and the guitar work, the separate parts in this passage are specifically highlighted (see example 119). It is difficult to tell if this means that Hough feels that the implied polyphony which appears at other points in the work is clear enough to the player not to require emphasizing, or simply that Hough wants an especial focus on the separation of parts in this passage:
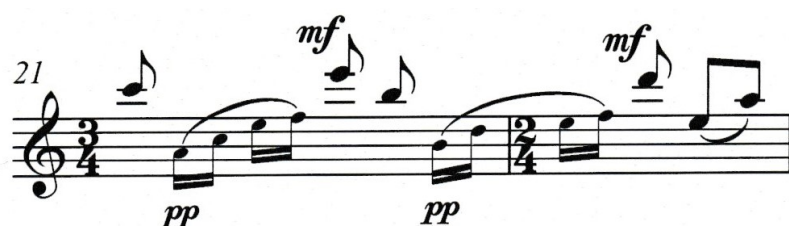
Ex. 119; Stephen Hough; *Un Piccolo Sonatina – II*, bars 21–22

The first section of *Threnody* is primarily homophonic. This section does, however, clearly demonstrate some of the points that Hough considers central in his compositions. As mentioned above, Hough stated that a priority for him is the clarity and transparency of individual lines (Ballam–Cross *Stephen Hough Response to Questionnaire*). For Hough, the guitar's relatively restricted ability to perform complex counterpoint is in fact a positive because "the ear catches everything. Voicing is obviously crucial, making sure the different lines are sung clearly" (Ballam–Cross *Stephen Hough Response to Questionnaire*). This can also be labelled as C05 (the guitar's limitations). Accordingly, it's clear that in this piece Hough has taken a great deal of care with the voice–leading, as demonstrated in the passage below; each chord moves efficiently to the next, even though some of them are harmonically remote. The passage below essentially functions as a continuous modulation (see example 120):

Ex. 120; Stephen Hough; *Threnody (In Memoriam C.G.H.) for Guitar*, bars 22–25

While these tonal areas are distant from each other, they are smoothly connected through Hough's use of voice–leading (as in Fig. 1 in the Introduction, GC4 – voice-leading in otherwise homophonic textures). The shifts between tonal centres here would be illogical without the use of voice leading to connect them together. Bars 22-24 shift between B-flat minor, E-flat minor, A minor, and D minor, before modulating further in the next bar with the appearance of an F minor chord. This then briefly resolves into a C–sharp minor chord in bar 25. The diagram below shows Hough's consistent use of voice–leading to connect these tonal centres (see example 121). Each of the marked parts has only a small range (Hough consistently uses only a perfect fourth or less in each voice), thereby ensuring that the steps between each harmony are logical and smooth:
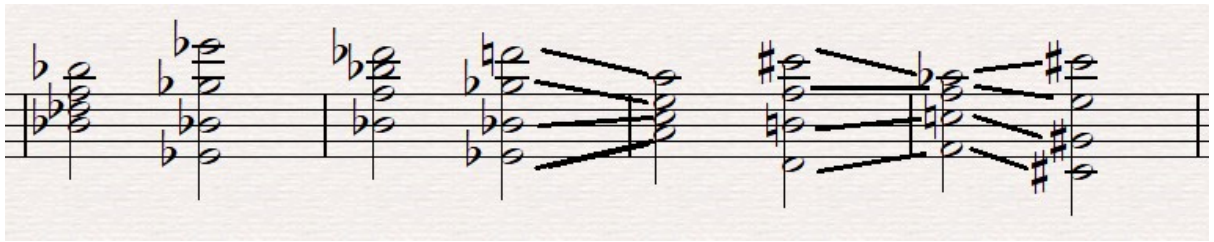
Ex. 121; Stephen Hough; *Threnody (In Memoriam C.G.H.) for Guitar*, bars 22–25 (reduced)

Although some of the chords in this example are somewhat challenging, involving large stretches (such as the two-octave stretches in bars 22 and 23), since this is placed in the guitar's upper register it is not excessively difficult for the player.

Unlike the first section of the piece, the second section of *Threnody* (marked Poco più mosso) consistently uses implied polyphony. As in Fig. 1 in the Introduction, this is GC3 (implied polyphony). This is caused by Hough's regular use of large leaps in the melody line; when a leap of more than five semitones (or a perfect fourth) is heard, this tends to be heard by listeners as separate voices (Davis *Implied Polyphony* 426). Huron agrees, stating that the distance between intervals is important in regards to implied polyphony (Huron *Tone and Voice* 25–6). Davis summarises by writing that "passages of successive unisons and seconds . . . provide continuity within each implied voice, while large intervals…mark transitions between implied voices (Davis *Implied Polyphony* 428). Although the following example appears to show only one voice until the final bar, Hough's use of large leaps at several points creates the appearance of a second voice (see example 122). For example, the leap of a tenth from F# to the A an octave above in bar 31 may be heard as the entrance of another voice:

Ex. 122; Stephen Hough; *Threnody (In Memoriam C.G.H.) for Guitar*, bars 31–40

The performer would be well advised to choose fingerings wisely for this passage, since the left-hand fingering chosen has the potential to impact the implied polyphony. Likewise, several other passages involving implied polyphony (GC3 in Fig. 1 in the Introduction) are heard at several points in this section of the piece.

As mentioned earlier, Davis has categorised implied polyphony into five different types: linear, motivic, antiphonal, pedal point and sequential (Davis *Bring out the counterpoint* 304). In the second section of the *Threnody*, Hough primarily uses linear and motivic methods of distinguishing parts. In Davis's definition, linear implied polyphony uses large leaps and stepwise movement (such as scalic passages in different registers), and motivic implied polyphony uses short motifs to differentiate parts.

Oddly, Hough is explicit in his use of several parts in some bars but leaves several passages implied. In the example below the separate parts in bars 51–55 are clearly shown in the use of stems, but the same is not true of bars 56–58 (see example 123):

Ex. 123; Stephen Hough; *Threnody (In Memoriam C.G.H.) for Guitar*, bars 51–60

The third part of the *Threnody* (marked *A tempo, sempre allegro*) is almost totally monophonic. Here, Hough now modifies the material found in the first section and the implied polyphony of the second section is absent. While much of this final section is monophonic, there are nevertheless once again examples of Hough's attention to voice leading in some passages. As in Fig. 1 in the

Introduction, this can be labelled as GC4 (voice-leading in otherwise homophonic textures). For instance, the close movement of the parts between the final chords in this excerpt produces an effective result (see example 124). As in example 129, the limited range of motion between parts mean that the shift between harmonies is smooth:
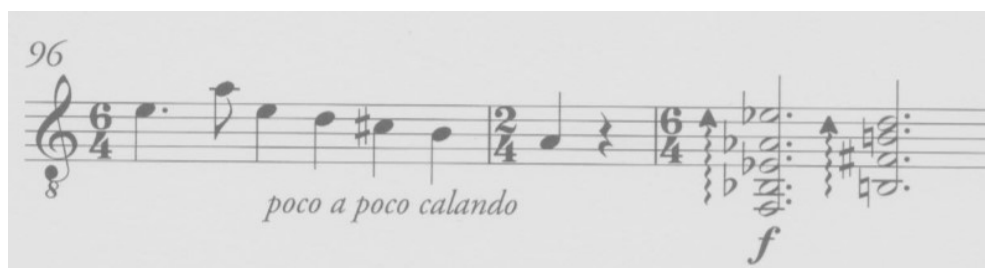
Ex. 124; Stephen Hough; *Threnody (In Memoriam C.G.H.) for Guitar*, bars 96–98

Some of the material from this same section is, however, impossible to perform on the guitar. For instance, a little after the above excerpt, the second chord in bar 101 places two notes on the same string. In this chord, the D–natural and F–sharp are both located on the fourth string. While the voice–leading here, as in the previous passage, is musically satisfactory, the second chord in the following excerpt is very literally unplayable without further editing (see example 125):
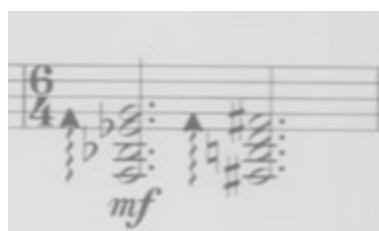
Ex. 125; Stephen Hough; *Threnody (In Memoriam C.G.H.) for Guitar*, bar 101

This is particularly odd given that dedicatee Roberto Moronn Pérez stated that he "[did not have to] change anything . . . only to adjust some chords" (Morron Pérez *Stephen Hough's Threnody* n.p.). Since Morron Pérez would presumably notice an unplayable passage, this then implies that the published version of the *Threnody* is the original unedited version without Pérez's corrections. This in turn means that the players must themselves choose which note to remove from the above impossible chord to make it playable, while still preserving as much of Hough's original voice

leading as possible. In the following example, the chords marked "impossible" are notated exactly

as they stand in the original. The middle solution is playable, but creates a particularly muddy

texture on the guitar. The final solution is similar to Hough's original, but is both playable and

texturally clear (see example 126):

Ex. 126; Stephen Hough; *Threnody (In Memoriam C.G.H.) for Guitar,* bar 101

Although implicit polyphony is certainly not present throughout the entirety of the *Threnody*, this

makes sense given Hough's belief that, while counterpoint is certainly important for twenty–first

century composers, "counterpoint for its own sake is not interesting. We have to be able to hear

the lines and feel that they make sense" (Ballam–Cross *Stephen Hough Response to Questionnaire*).

This is amply demonstrated by Hough's consistency of voice–leading in the opening and closing

passages of the piece. Furthermore, the consistent use of polyphony (implied or otherwise) in his

works for solo instrument confirms Hough's statement that the use of multiple parts is an

important element in his music.

5.3 Tilman Hoppstock's Music for Guitar

Tilman Hoppstock's compositions for guitar are relatively little–known for the simple fact that, until

very recently, none of his compositions were published under his own name. Hoppstock has

composed pieces in the style of the classical–period (as Franz Werthmüller), and more recently in

an early twentieth–century style as Allan Wilcocks. Hoppstock has published five works as Wilcocks.

These are the *Twelve Studies*, *Twelve Miniature Preludes*, *Twelve Impressionistic Sketches*, and the

Variations on a theme of Debussy, all for solo guitar, as well as the *Suite Transcendent* for four

guitars.

Hoppstock's adoption of the musical style of the early twentieth century came about after giving

the premiere of Cyril Scott's rediscovered *Sonatina* for guitar from the 1920s, stating "after I went

deeper and deeper into the *Sonatina* I started myself to compose for the guitar in [an]

impressionistic style, at the beginning with my pseudonym Allan Willcocks (1869–1956), an English

composer who lived in Paris for many years. To study the Sonatina by Cyril Scott gave me a big

inspiration to write for the guitar, of course in a different style but typically impressionistic"

(Hoppstock *Cyril Scott* n.p.). The publication of Hoppstock's music as Willcocks caused some

controversy – Hoppstock has stated that the identification of the true composer of these pieces

caused a furore from "some of those very serious musicians on the internet" (Ballam–Cross *Tilman*

Hoppstock Response to Questionnaire).

Hoppstock is deeply interested in the guitar and counterpoint; his doctoral dissertation discusses

the polyphony in Bach's fugues for the lute (Hoppstock *Biography* n.p.). He has also published

urtext editions of Bach's lute works, as well as a three–volume study entitled *Bach's Lute Works*

from the Guitarist's Perspective. Hoppstock summarises by stating that "the music by Bach – not

only the works for the lute – I have investigated since I [was] sixteen years old and I am especially

involved in all the "fugistic" polyphonic music . . . [for] forty years" (Ballam–Cross *Tilman Hoppstock*

Response to Questionnaire). This can be coded as C06 ("prior interest in counterpoint"). This

interest in counterpoint is evident in his playing; one reviewer has written that "his playing has a

level of contrapuntal clarity the likes of which I'd never encountered" (Diaz n.p.). This interest is also reflected in Hoppstock's arrangements and transcriptions; for his own use in performance, he has arranged a large number of Baroque works for the guitar. These include more than twenty works for solo guitar by J.S. Bach (as well as other Bach works which include the guitar in chamber–music settings), and a number of harpsichord works for the guitar from the composers Dieterich Buxtehude and Johann Jacob Froberger. These are not commonly transcribed for the guitar, though Julian Bream has previously transcribed a single suite by each composer.

Despite Hoppstock's focus on the use of counterpoint on the guitar (transcriptions, essays, and his doctoral dissertation), there is very little use of counterpoint in his compositions either as Werthmüller or Wilcocks. This is perhaps the result of Hoppstock's desire to compose in an accurate facsimile of classical–period or early twentieth–century impressionist styles, since neither of these periods are known for an extensive use of counterpoint. Discussing his writing as Alan Wilcocks, Hoppstock has stated that "to hide behind my pseudonym gave me more freedom. [I loved creating] a curiculum vitae . . . to imagine who this guy was, writing something really new during the epoche of Debussy and Ravel". Hoppstock continues by saying that "in the style of impressionism counterpoint of course is not the first priority" (Ballam–Cross *Tilman Hoppstock Response to Questionnaire*).

The *Twelve Studies* of Wilcocks/Hoppstock are, for the most part, non–contrapuntal. Texturally, several of the *Twelve Studies* are written using a similar format to the following excerpt (see example 127):

Ex. 127; Tilman Hoppstock (writing as Alan Wilcocks); *Etude No. 1 (for scales)* from Hoppstock/Wilcocks *Twelve Studies*, bars 1–6

This kind of material is, effectively, almost totally monophonic, albeit with occasional brief instances of polyphony in some pieces. Hoppstock uses several guitaristic devices in these pieces. He points out that that, although open strings can be problematic for writing counterpoint, a pedal open string can be "extremely charming, especially in the impressionistic musical language" (Ballam–Cross *Tilman Hoppstock Response to Questionnaire*). Similarly, he uses parallel chords frequently, stating that this is "a very sensible technique, which guitarists use very often. On the one hand very interesting, but also dangerous [since it can become a] cheap effect" (Ballam–Cross *Tilman Hoppstock Response to Questionnaire*). This warning can be seen as C08 ("avoidance of guitar clichés").

Etude No. 11 (for polyphony) is the only etude that is explicitly listed as being for polyphony. This etude is a free arrangement of Ravel's *Le Gibet* from *Gaspard de la Nuit*, and Hoppstock prioritises the separate parts by notating it with separate staves (see example 128). This is an extreme rarity for the guitar:

Ex. 128; Tilman Hoppstock (writing as Alan Wilcocks); Ravel's *Le Gibet* from Hoppstock/Wilcocks *Twelve Studies*, bars 1–6

Although Hoppstock describes this piece in the title as being "for polyphony", in practice this is more like an example of rhythmic polyphony or a study in articulation than an example of the standard usage of the term "polyphony". In this piece, the part in the lower stave only repeats the note E (with one brief exception) with a wide variety of articulations and in several different registers. This was clearly a conscious decision by Hoppstock, who states that "to write very slow music in a contrapuntal way is difficult because of the short sound of the guitar (compared to the organ and piano). Rhythmical elements work well and using the various colours of the guitar is very useful" (Ballam–Cross *Tilman Hoppstock Response to Questionnaire*). Likewise, Hoppstock summarised the guitar's ability with counterpoint by writing that "in general, rhythmical counterpoint works really [well]" (Ballam–Cross *Tilman Hoppstock Response to Questionnaire*). Utilising the counterpoint taxonomy from the Introduction, this could be categorised as GC2 (layering of musical material). The *Etude No. 11* is essentially an exploration of both rhythmic and timbral devices, and the primary challenge is for the player to ensure that the repeated E notes are heard clearly as a separate part despite the differences of rhythm, range and timbre (see example 128 above). The player can clarify the differences in the parts by angling the right hand, as well –
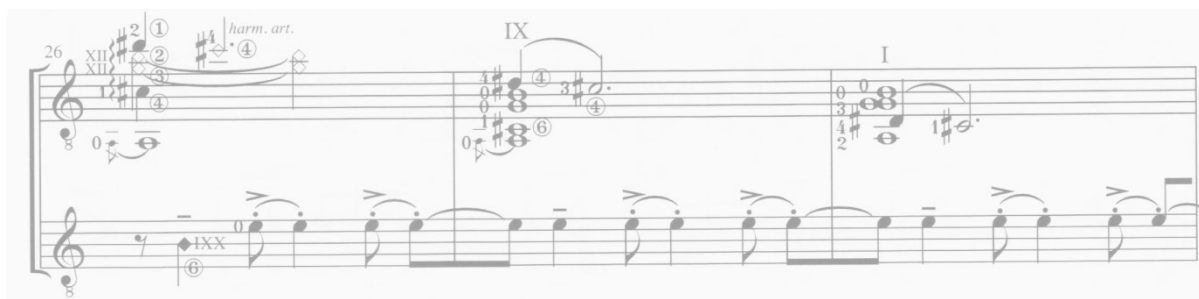
for instance, a bright "square-on" tone (as discussed in Chapter 4) would pair well with Hoppstock's instruction to perform the lower voice staccato and accented.

The repeated E, however, is sometimes difficult to perform. In the following example (see example 129), Hoppstock is forced to replace the open string E (the first three beats of bar 14) with an artificial harmonic of the same note (beat four of bar 14 in the lower stave). This is simply because the chord in the upper stave is already using the same string of the previous beats:

Ex. 129; Tilman Hoppstock (writing as Alan Wilcocks); Ravel's *Le Gibet* from Hoppstock/Wilcocks *Twelve Studies*, bars 14–16

Much of the complexity of the piece derives from Hoppstock's detailed fingerings to allow the use of both open strings and harmonics as alternative ways of playing the repeated E. These methods ensure that the lower stave is as separate as possible from the upper part (see example 130). Again, these are made particularly clear if the player is careful to ensure that the articulation of this repeated note differs from the other voice:

Ex. 130; Tilman Hoppstock (writing as Alan Wilcocks); Ravel's *Le Gibet* from Hoppstock/Wilcocks *Twelve Studies*, bars 26–28

Although Hoppstock generally avoids counterpoint in his compositions as Alan Wilcocks, it is nonetheless clear that he has at least kept clear voice–leading in mind in several works (GC4 – voice-leading in otherwise homophonic textures). This may have something to do with Hoppstock's in–depth study of counterpoint, such as his thesis on Bach or his arrangements of Baroque music. For example, the *Study No. 3 – Still Waters (for chords)* appears to be a simple succession of arpeggiated chords but in fact contains careful voice–leading (see example 131):
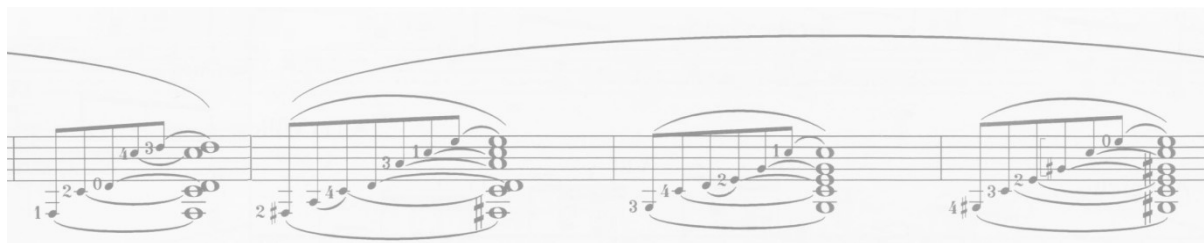
Ex. 131; Tilman Hoppstock (writing as Alan Wilcocks); *Etude No. 3* from Hoppstock/Wilcocks *Twelve Studies*, bars 12–15

Although the texture as the work is written is far from chorale–like, placing the chords sequentially without any arpeggiation reveals the logical movement of the inner parts more clearly. In the following example, the inner parts of the chords proceed logically and smoothly, and include a rising chromatic bassline (see example 132):
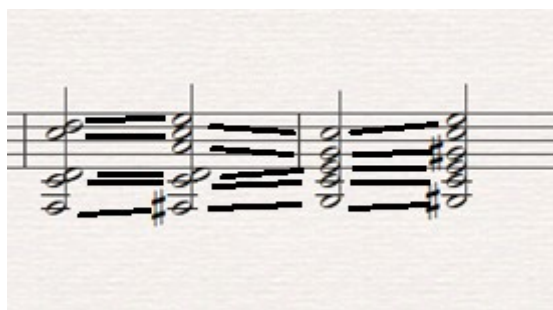
Ex. 132; Tilman Hoppstock (writing as Alan Wilcocks)'s *Etude No. 3* from Hoppstock/Wilcocks *Twelve Studies*, bars 12–15 (reduced)

As Benjamin has discussed, "even music that is usually studied for its harmonic content is often equally linear in conception and effect" (Benjamin xix). In this case, linear elements in this piece are certainly present. However, the concluding bar of this passage demonstrates some of the difficulties inherent in guitar writing. In the passage below, the voice–leading should lead smoothly to the final bar (see example 133). The final bar of this passage, however, cannot be sustained. Instead, to be able to reach the upper notes in the final bar, the player can only perform the notes that conclude the voice–leading as part of a brief rising arpeggio; it is impossible for the player to conclude the voice–leading and play the higher notes without cutting one or the other short. Similar issues have been discussed in Chapter 4.4. This lessens the impact of the voice–leading in the previous bars, since the inner voices only appear for a short time:

(ties have been removed in this bar for visual clarity)

Ex. 133; Tilman Hoppstock (writing as Alan Wilcocks); *Etude No. 3* from Hoppstock/Wilcocks *Twelve Studies*, bars 12–16 (reduced)

Huron has described the way that "sounds whose onsets are uncoordinated in time are likely to be perceived as distinct or separate events" (Huron *Tone and Voice* 39). This is perhaps one of the reasons why this passage in Hoppstock's work is not clearly audible as separate parts in the final bar; since the onset of the notes is so separated in time, they are heard as unrelated events rather than being a single continuous voice. It is, however, difficult to imagine how Hoppstock could have written this passage differently to maintain the separation of parts, given the difficulty of sustaining the voices in this section.

Hoppstock is aware that playability is important, stating that for non–guitarist composers, knowledge about how the guitar should be written for is vital: "as a person who has played a

couple of pieces from non–guitarist composers – for a composer it is absolutely useful to know a lot about the guitar. Otherwise you do many mistakes, which means: you start to write extremely difficult unplayable passages with a very poor effect in sound. Unfortunately, music by non–guitarists very often is so tricky and the value between the effort to learn a piece and the musical quality is not balanced in the right way" (Ballam–Cross Tilman Hoppstock Response to Questionnaire) (C04 "difficulties in composition for the guitar"). In his own works, Hoppstock taks care in writing music that is free of guitarristic cliché, discussing "[a point] which is dangerous: You are a guitarist, writing for your own instrument or even more tricky: you write for your own hands. It is a big challenge not to repeat the same structural ideas" (Ballam–Cross *Tilman Hoppstock Response to Questionnaire*) (C08 "avoidance of guitar clichés").

As in the *Twelve Studies*, Hoppstock's *Twelve Miniature Preludes* contain moments where the conscious use of voice–leading (GC4 – voice-leading in otherwise homophonic textures) is evident (see example 134). The *Prelude No. 6 "O Death, Dust of Stars"* features several chorale–style passages where the clear voice-leading is evident:

Ex. 134; Tilman Hoppstock (writing as Alan Wilcocks); *Prelude No. 6* from Hoppstock/Wilcocks *Twelve Miniature Preludes*, bars 10–13

Another passage in the *Prelude No. 6* demonstrates Hoppstock's inventive use of natural harmonics to extend the range of the guitar beyond what is normally playable. Several of these harmonics are particularly rare; it is extremely uncommon to see natural harmonics notated to be played at the third or fourth frets. Although these are playable, it would be very difficult to obtain an equal amount of volume and projection for these notes, particularly in regards to the movement of each

voice (see example 135). The player would be advised to angle the right hand (see Chapter 4.10) more "square on" in order to obtain a clear tone for these harmonics:

Ex. 135; Tilman Hoppstock (writing as Alan Wilcocks); *Prelude No. 6* from Hoppstock/Wilcocks *Twelve Miniature Preludes*, bars 8–9

Hoppstock's most recent music confirms his interest in counterpoint; while an examination of this composition is outside of the scope of this thesis given that it is a chamber music work, the third movement of his guitar quartet (again written as Wilcocks) *Suite Transcendent* is in fact a fugue. This is particularly surprising, given Hoppstock's impressionistic stylistic approach; generally, fugal writing and an impressionistic style would be seen as at odds with each other.

The synthesis of stylistic elements culminates in Hoppstock's most recent work *Variations on a Theme of Debussy for Guitar* from 2019, which takes Debussy's *Pas sur la neige* as its theme. Hoppstock's transcription of the piano original here is highly inventive, relying on the use of harmonics and notes continuing to ring out to achieve a similar result to the original work. The repeated D–natural harmonics are highly effective in this excerpt (see example 136):

Ex. 136; Tilman Hoppstock (writing as Alan Wilcocks); *Variations on a Theme of Debussy – Theme bars 1–5*

Again pointing towards this work as a culmination of Hoppstock's style, several compositional ideas are revisited. As in the earlier *Etude No. 11 (for polyphony)*, Hoppstock here uses two staves for visual clarity of parts and, as in the four–guitar *Suite* Transcendent, Hoppstock concludes the piece with a fugue (GC1 – stricti imitative procedures) using early–twentieth–century harmonies. He does, however, suggests there is some flexibility in the structure of this ending, stating that "the concluding fugato blends the stricter contrapuntal form with freer fantasy–like passages and the work is brought to a close with the return of the theme – again in another new harmonisation" (Hoppstock *Variations* 3).

Hoppstock modifies Debussy's original theme to create a two–bar subject more appropriate for fugal realisation (see example 137). Coming at the end of a series of variations, Hoppstock's method of condensing the expansive original to a more rhythmically precise version works well:

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Ex. 137; Tilman Hoppstock (writing as Alan Wilcocks); *Variations on a Theme of Debussy – Variation X – Finale* bars 1–7

This complex material combines Hoppstock's two interests in a highly unusual way, demonstrated particularly clearly in the following excerpt. Here, Hoppstock's use of the B natural bass voice in this tonal answer means that this excerpt has elements of the impressionistic whole–tone scale (see example 138). Although rarely combined, these two highly disparate compositional approaches are joined by Hoppstock through the use of these kinds of modifications:

Ex. 138; Tilman Hoppstock (writing as Alan Wilcocks); *Variations on a Theme of Debussy – Variation X – Finale* bars 9–10

Although Hoppstock's earlier works for solo guitar as Alan Wilcocks are, for the most part, not contrapuntally–focused, this is primarily due to the fact that Hoppstock is intentionally composing

in the style of the early twentieth century; it would be surprising for his music written as Alan Wilcocks to have a large focus on counterpoint. Nonetheless, given Hoppstock's personal interest in counterpoint on the guitar, his earlier works as Wilcocks contain a background layer of coherent and consistent voice–leading. Finally, in more recently composing fugal works as Wilcocks, Hoppstock has passed beyond issues of anachronism to create a style in which he merges the harmonies characteristic of the early twentieth century with his own interest in counterpoint.

5.4 Angelo Gilardino's Music for Guitar

Angelo Gilardino is a prolific Italian composer, editor, and musicologist. At the time of writing, his website lists fifty–two works that include the guitar. Gilardino has been the dedicatee of works by Lennox Berkeley, Mario Castelnuovo–Tedesco, and Joaquín Rodrigo (Annala and Matlik 77), and has edited a significant number of works for the Italian publishing company Bèrben Edizioni Musicali. These include pieces that have since become an important part of the guitar repertoire, such as Astor Piazzolla's *Cinco Piezas*. As a musicologist and researcher, Gilardino has been an important part of the rediscovery of many important guitar works. He was closely involved in the publication of Antonio José's *Sonata para guitarra* (Gilardino *Antonio José* 23–32)*, which has also become a major part of the guitar's repertoire since initial publication in the 1990s. Similarly, in connection with his position as the artistic director of the Andrés Segovia Foundation (Yates *The Contemporary Guitar* 6), in the early twentieth–first century, Gilardino published thirty–two works for guitar written for Segovia under the title of the *Andrés Segovia Archive*. Many of these works, primarily written in the early–to–mid twentieth–century, were recovered from the Foundation archives and had never been published (or in some cases, performed) before. Representing a major musicological undertaking, the *Andrés Segovia Archive*'s most notable works are the *Sonatina* by Cyril Scott and Lennox Berkeley's *Quatre Pieces*, among others.

A constant in Gilardino's own compositions is a focus on the use of counterpoint. Following the taxonomy in Fig. 1 in the Introduction, Gilardino's music uses elements of both GC1 (strict imitative procedures) and, more often, GC2 (layering of musical material). In a review of Gilardino's music, one writer has stated that it shows "a predilection for contrapuntal writing and exploring subtle contrasts in timbre, register, and articulation" (Yeoman n.p.). Gilardino himself unequivocally agrees, stating that "all my music is founded upon counterpoint. Very seldom I use chords, and never in the forms of accompanied melodies" (Ballam–Cross *Angelo Gilardino Response to Questionnaire*). Gilardino is also conscious of the historical use of counterpoint, stating that he believes that "counterpoint is the highest point of musical civilization, and the music written since

Palestrina to Bach the sharpest peak of music history. Counterpoint is the seal of classical music in the twentieth century . . . I couldn't be a composer, if not using counterpoint" (Ballam–Cross *Angelo Gilardino Response to Questionnaire*). This is a particularly clear instance of C06 ("prior interest in counterpoint"), and this focus on counterpoint is evident throughout Gilardino's compositions. Likewise, a focus on the guitar is similarly evident; Gilardino states that "all my works are guitar–centric, not only those written for solo guitar" (Ballam–Cross *Angelo Gilardino Response to Questionnaire*).

Gilardino uses an unusual method of composition which highlights C07 ("ideas from the guitar itself") – when composing, Gilardino imagines both the fingerboard of the guitar and the fingerings (Ballam–Cross *Angelo Gilardino Response to Questionnaire*). He describes this method as follows:

> I have elaborated in my mind what I call a virtual guitar. It is both an aural and a visual image of the instrument, which allows me to compose without any need of using a real instrument, just with imagining sounds (a sort of inner audition) and – if writing for guitar – also the fingerboard and the fingerings. My works begin with a very small element – a chord, a rhythm, a melodic figure of three–four notes – and then, through a sort of observation of the possibilities offered by such an element, I develop the piece, whose form is dictated by the nature of the basic elements (Ballam–Cross *Angelo Gilardino Response to Questionnaire*)

Particularly notable in this description is the point that Gilardino uses this method for both the guitar and other instruments (Ballam–Cross *Angelo Gilardino Response to Questionnaire*). This can be seen as both C07 ("ideas from the guitar itself") and C02 ("personal musical style applied to the guitar"). Originality is also important for Gilardino, who states that when writing for the guitar "limits can be perceived by those authors who compose for guitar in terms of compatibility; but I work from within an original domain of the guitar idiom which I have deviced through decades of search, and it never happens to me to imagine something which is not possible (this is the limit)". This is coded as C08 ("avoidance of guitar clichés"), but also C05 ("the guitar's limitations").

Since he is a particularly prolific composer for the guitar, it is difficult to select representative works of Gilardino. However, since his *Studi di virtuosità e di trascendenza* (a large–scale collection of sixty studies) are perhaps his most performed works, a selection of these is discussed below. Several of

his other guitar works are examined, as well. These pieces have been chosen because they most clearly demonstrate Gilardino's motivic and cell–based compositional methods. Preference has also been given to more recent works.

The title of the *Studi di virtuosità e di trascendenza* is intended to recall Franz Liszt's *Transcendental Études* for the piano, and to also imply something of the high level of difficulty of the works. Of the sixty studies, it is notable that a significant number of them focus on guitaristic issues to do specifically with counterpoint, whether overtly titled as such or not. For example, the opening of the *Studio No. 1 "Capriccio sopra la lontananza" (Omaggio a Mario Castelnuovo–Tedesco)* is difficult primarily because of the close proximity of the two voices. This requires the player to be particularly careful in separating the parts (see example 139):

Ex. 139; Angelo Gilardino; *Studio No. 1 "Capriccio sopra la lontananza" (Omaggio a Mario Castelnuovo–Tedesco)*, bars 1–3

Great care must be taken in following the suggested right-hand fingering, since several fingers must "pass through" one another to repeatedly pluck the same string. As discussed in Chapter 4.8, this is challenging for the player.

Similarly contrapuntal pieces are common throughout the collection, though some are more obviously intended as such than others. For example, the *Studio No. 29* is a passacaglia (see example 140):
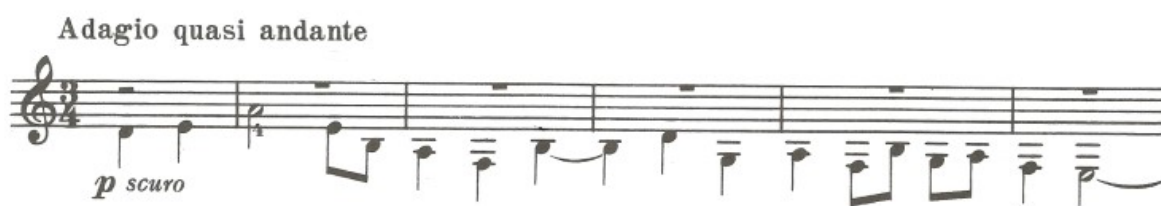
Ex.140; Angelo Gilardino; *Studio No. 29 "Passacaglia" (Omaggio a Ottorino Respighi)*, bars 1–6

As expected in a passacaglia, the piece becomes more complex as the upper parts are developed in combination with the initial bass part (see example 141):

Ex.141; Angelo Gilardino; *Studio No. 29 "Passacaglia" (Omaggio a Ottorino Respighi)*, bars 13–18

Although the performance of pieces in three separate voices on the guitar can be difficult, the *Studio No. 29* succeeds for the simple reason that Gilardino has used several methods to get around some of the guitar's restrictions. In bar 17, for example, the high E cannot be sustained and so is played as a harmonic, meaning that the player is free to let this note sound while shifting downwards for the A in the middle voice. Similarly, Gilardino has also been careful to place a majority of the passacaglia theme on the lower open strings (E, A, and D are all used), making the performance of the upper parts simpler for the performer.

Gilardino has argued that in writing for the guitar it is possible to imply more movement than is actually occurring, saying that "Scarlatti perfectly understood this sort of polyphony with listening to guitarists, and he created what Ralph Kirkpatrick called "impressionistic polyphony" (Ballam–Cross *Angelo Gilardino Response to Questionnaire*) (C07 "ideas from guitar itself"). Following the taxonomy in Fig. 1 in the Introduction, this is GC3 (implied polyphony). Using open strings can contribute to this effect; since the player will generally allow the notes to ring beyond what is notated, this can occasionally result in unintended parts. Gilardino's use of open strings and harmonics in the *Studio No. 29* is an example of this.

Gilardino is also well aware of the capabilites of the instrument, however, and consciously writes to suit it. Discussing the possibilities of counterpoint on the guitar, Gilardino states that "it's idiotic to attempt to force a Bach four–voice counterpoint in the idiom of the guitar: then you perceive the

instrument's inabilities. But if you invent counterpoint born in the musical nature of the guitar, it will be perfect, in its own way, of course" (Ballam–Cross *Angelo Gilardino Response to Questionnaire*).

It is clear that the limits and restrictions of counterpoint on the guitar are extremely important to Gilardino, and his interest in the subject manifests itself in his editorial work as well. Gilardino has suggested that there is an interrelation between his conception of the guitar and the fingerings chosen (Ballam–Cross *Angelo Gilardino Response to Questionnaire*). Gilardino's fingerings in both his original works and in his work as editor have been previously highlighted as being of high quality (Aguzzi 58).

Gilardino's fingerings are designed to highlight the counterpoint of a piece. In several of the guitar works he has edited for the *Andrés Segovia Archive*, he chooses highly complex and unusual fingerings. The reason for the complexity of these fingerings is to ensure that each part is performable exactly as notated, rather than cutting any note shorter than the composer intended. In the following example from Pahissa's *Tres Temas de Recuerdos*, Gilardino's suggested fingering following the G# is particularly awkward (see example 142). Most challenging in this excerpt is the stretch for the third and fourth fingers due to the large distance between the third and sixth strings. The reason that Gilardino has suggested such a difficult stretch is for a combination of reasons. Although it is possible to perform much of this excerpt in a lower position, it is impossible to sustain all the notes as written. The use of a lower position would not allow the bass B on the first beat to be sustained due to the player needing to stretch for other notes, although it would make the passage simpler to play. Gilardino's solution, though difficult, will sound exactly as Pahissa notated the piece:

Ex.142; Jaume Pahissa; *Tres Temas de Recuerdos – II. Dialogo* (ed. Gilardino), bar 38

Although laudable, this can be very difficult. For instance, the shift on beat 3 requires the ring finger

to shift from the sixth string to the third string while the pinky is also placed on the sixth string at a

higher fret. This would be a challenge to execute smoothly for many players.

Similarly complex fingerings can be found in much of Gilardino's editorial work in the *Andrés*

Segovia Archive. In each case, however, the reason for the difficulty of the solution Gilardino gives

is to provide the player with the ability to sustain every note. This occurs even when sustaining

every note complicates the playability of a passage. In the example below, from beat three

Gilardino places the upper voice on the third string (see example 143). While it would be

completely possible to play this excerpt in a lower position and to achieve a mostly similar result, it

would be impossible to hold the C# on beat three until the fourth beat, because of the slight

position shift required. A player could potentially sacrifice sustaining this note and therefore lessen

the difficulty of the excerpt, but Gilardino's solution will sound exactly as notated:

Ex.143; Alexandre Tansman; *Inventions pour Guitare (Hommage a Bach) – I. Passepied* (ed

Gilardino), bar 4

Gilardino's own compositions tend to be motivically based; he has commented that his music

begins with "a very small element – a chord, a rhythm, a melodic figure of three [or] four notes –

and then, through a sort of observation of the possibilities offered by such an element, I develop

the piece, whose form is dictated by the nature of the basic elements" (Ballam–Cross *Angelo*

Gilardino Response to Questionnaire). This kind of motivic development is well–suited to

contrapuntal composition in that these short motives can then also be modified to generate further musical material, such as through diminution or augmentation. The player can highlight these through the use of rest stroke and different variables in right-hand timbre to ensure that the audience can comprehend the repeated motives.

Gilardino's use of motives as building blocks is particularly clear in his 2002 composition *Colloquio con Andrés Segovia (Conversation with Andrés Segovia)*. Gilardino develops the *Colloquio* by primarily referring to a melodic motif that appears in the first bar. This motif consists of a rising fourth, followed by a falling third and a rising second. However, Gilardino often does not use the entire motif. In the following example, the original motif and some of the variations that appear throughout are shown (see example 144):

Ex.144; Angelo Gilardino; *Colloquio con Andrés Segovia*, bars 1,5,12,21

Much of the musical material in the *Colloquio* is based on the contrapuntal use of this motif. Similarly, in Gilardino's 2014 work *Yo, El Rey (I, the King)*, there is an abundance of contrapuntal writing. In this piece, Gilardino uses a brief two–bar rising motif in bars 2 and 3 below. Part of this motif is briefly echoed in bar 4 in the lower voice. Selected parts of this material are then used as the basis for thematic development (see example 145):

Ex. 145; Angelo Gilardino; *Yo, El Rey*, bars 1–4

As in the *Colloquio*, Gilardino refers to this initial thematic material primarily in small cells, though these frequently change in some way. For example, in bars 12–15 Gilardino uses the same basic rhythms as in the opening bars (crotchets followed by a crotchet tied to a quaver), but modifies several elements. The descending second of the first bar is present in the top voice in bar 12, but until bar 14 each note is changed. In bar 14 Gilardino maintains the same rhythms as in the opening bars, but with different notes. In bar 15, Gilardino briefly echoes the previous bar in the lower voice in a stretto-like passage (see example 146):

Ex.146; Angelo Gilardino; *Yo, El Rey*, bars 12–15

In bars 28–30 Gilardino again uses the initial material as a starting point. In this case, he places the rhythmic motif of three crotchets followed by a crotchet tied to a quaver in the lower voice. As in the earlier examples, this rhythm is then echoed in the next bar (see example 147):

Ex.147; Angelo Gilardino; *Yo, El Rey*, bars 28–30

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In bar 32, Gilardino imitates the opening motif exactly a major second lower. While bars 33 and 34 are recognisably rhythmically similar to the opening, most of the melodic contour differs. Likewise, bar 35 is completely melodically different, though it also contains the rhythmic motif of a crotchet tied to a quaver (see example 148):

Ex.148; Angelo Gilardino; *Yo, El Rey*, bars 32–35

Gilardino's 2013 *Due Ritratti Italiani (Two Italian Portraits)* both use similar compositional techniques and, like most of Gilardino's works, they focus on the use of counterpoint and melodic cells. Both pieces begin with a monophonic statement of thematic material before developing contrapuntally, often developing the counterpoint with reference to the cells established at the beginning of the piece. For instance, much of the material in the first of the set (titled *Ragazzo con la freccia*) is built around several different one–bar phrases repeated, each of which is used in some way in the eventual development of the piece. This is particularly clear in the first few bars, in which the upper voice is kept extremely similar to the initial appearance but has a new lower part added (see example 149):

Ex. 149; Angelo Gilardino *Due Ritratti Italiani – I. Ragazzo con la freccia* bars 1–2 and bars 8–9

Another short melodic cell appears at bar 16. This first appears in the upper voice as three repeated crotchets with *tenuto* marks (see example 150):

Ex. 150; Angelo Gilardino *Due Ritratti Italiani – I. Ragazzo con la freccia* bar 16

This appears several times later in the piece in both upper and lower voices and, like the previous melodic cell, in various transposed forms as well.

The second of the set *Cavaliere di Malta* is even more explicitly contrapuntal than the first for the simple fact that it is a passacaglia, although it is not titled as such. As discussed above, this is a form that Gilardino has used before in his *Studi di virtuosità e di trascendenza*. In the *Cavaliere di Malta*, the thematic material is used fairly freely throughout; the material of the opening bars is reused in several places (see example 151):

Ex. 151; Angelo Gilardino *Due Ritratti Italiani – II. Cavaliere di Malta* bars 1–4

This same material recurs in the upper voice (see example 152):

Ex. 152; Angelo Gilardino *Due Ritratti Italiani – II. Cavaliere di Malta* bar 29–32

After a long toccata–like passage, the theme reappears with a more complex upper part. In this appearance, the theme appears in the bass slightly modified and in diminution (see example 153):
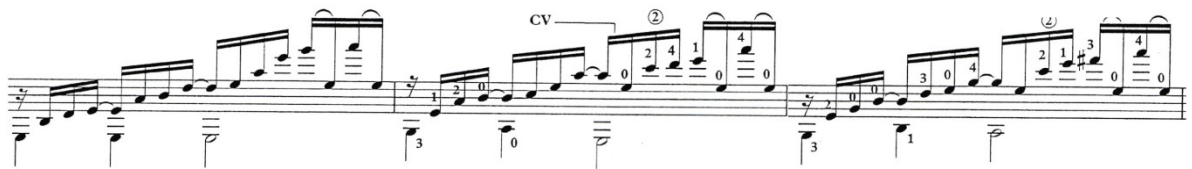
Ex. 153; Angelo Gilardino *Due Ritratti Italiani – II. Cavaliere di Malta* bars 124–26

It is clear that Gilardino places a very high level of importance on the use of counterpoint in his compositions, particularly as a method of unifying a piece. Cell–based composition appears regularly in his works, and most of his compositions feature counterpoint used as a primary compositional device. It is difficult, in fact, to find Gilardino pieces that do not feature counterpoint as a central element of the entire work. Similarly, Gilardino's editorial work further demonstrates his interest in counterpoint. His work as an editor is scrupulously exact in terms of note values, even if this method can raise the difficulty level of the piece considerably.

5.5 Stephen Goss's Music for Guitar

Stephen Goss has written for prominent guitarists such as John Williams, David Russell, and Xuefei

Yang. Most of Goss' music is written for the guitar – Goss estimates sixty percent of his

compositions include the instrument (Belcher n.p.), although Goss has also written orchestral

works, concerti, and chamber works. Goss's style is unusual in that it aims to reference "as many

different styles as possible – often within pieces" (Ballam–Cross *Stephen Goss Response to*

Questionnaire). He describes his approach to composition as follows:

> I try to make each new piece as different as possible from the previous one – rather than
> 'attempting to find my personal voice', I prefer to keep changing approaches to avoid
> stagnation . . . I think personal fingerprints that underpin a composer's style are restrictive,
> rather than desirable. I attempt to remove myself from my music. Of course, I am seldom
> successful in doing this, but it helps me keep things fresh (Ballam–Cross *Stephen Goss*
> *Response to Questionnaire*)

Goss believes that counterpoint is of high importance in his pieces, pointing out that "you'll find

imitative and contrapuntal passages in all my pieces" (Ballam–Cross *Stephen Goss Response to*

Questionnaire). Like his approach to compositional style, Goss's use of counterpoint begins in an

unusual way. His compositions are planned by initially creating a harmonic reduction somewhat in

the style of a chorale, a process which takes place before the piece is written. The reason for this is

to focus on the voice–leading of the piece, on which Goss places a high level of importance

(Ballam–Cross *Stephen Goss Response to Questionnaire*). While these reductions are not intended

to be performable since they can consist of up to nine parts, Goss suggests that "they form a

backbone for my music, a bit like a *cantus firmus* – a harmonic template" (Ballam–Cross *Stephen*

Goss Response to Questionnaire). Furthermore, these plans are not bar–by–bar or chord–by–chord

in the style of a traditional harmonic analysis. Instead, they consist of what Goss refers to as

"harmonic fields", which can last for a single beat or up to several bars. In some ways, this method

is the reverse of Schenkerian analysis; Schenkerian analysis seeks to reduce a piece of music to the

harmonic essentials, while Goss instead builds a composition up from this base level. Once this

background level of counterpoint and composition is complete, Goss begins the process of

composing the primary musical material. He states that at this point, "note–to–note counterpoint is

developed as a decoration of the underlying contrapuntal scheme" (Ballam–Cross *Stephen Goss Response to Questionnaire*). In Goss's method, by beginning the core of the composition with an outline of harmonies that feature logical voice–leading, the resulting piece features ultimately also feature elements of that same voice–leading. This could be seen as GC4 (voice-leading in otherwise homophonic textures) following the taxonomy in Fig. 1, although Goss's use of the "harmonic fields" method complicates this categorisation.

This method of writing may also have something to do with Goss's use of instruments when composing; Goss describes this by saying that "once I get to finding notes that will realise my musical ideas, I'll work with an instrument. This is usually the piano, although I do often try things on the guitar if I'm writing a guitar piece" (Ballam–Cross *Stephen Goss Response to Questionnaire*). The fact that Goss (a guitarist himself) does not rely on the guitar for compositional aid is noteworthy, and is perhaps an unintentional example of C08 ("avoidance of guitar clichés"). This could also be seen as C02 ("personal musical style applied to the guitar"), since Goss's music is not necessarily tied to the guitar. Goss delves further into this by arguing that "If anything, my guitar knowledge influences my music for other instruments. I use a lot of quartal harmonies, which come from the open strings of the guitar. But these chords also come from my limited piano technique – playing superimposed fourths on the piano is comfortable and feels natural. All my harmony is devised at the piano" (Ballam–Cross *Stephen Goss Response to Questionnaire*).

Despite his use of a complex contrapuntal bedrock in his compositions, Goss has some reservations about the performance and composition of polyphony on the guitar. He believes that polyphony on the guitar can be difficult, stating that it "presents a number of puzzles and conundrums for the composer. All too soon, the limitations of the instrument strangle inventive counterpoint in its infancy" (Ballam–Cross *Stephen Goss Response to Questionnaire*). However, he also goes on to point out that the same is true for other instruments in different ways, and implies that these restrictions can be beneficial since the composer is required to be inventive. He argues that, for instance, Bach's music for solo instruments (such as the violin, cello, or flute) show a composer

working within restrictions, much as composers writing for the guitar must do (Ballam–Cross *Stephen Goss Response to Questionnaire*). In contrast, a work such as Bach's *The Art of Fugue* which specifies no particular instrument then includes no such restrictions. This statement represents C04 ("difficulties in composition for the guitar") in regards to the issues of the guitar and counterpoint, as well as C05 ("the guitar's limitations") in both a positive and negative sense.

He goes on to single out a major issue with the guitar and counterpoint in general as being when composers approach the guitar incorrectly by "[thinking] of the guitar as a limited version of a keyboard instrument – imposing unreasonable expectations on it. I prefer to think of the guitar as an enhanced string instrument – a violin or cello with additional possibilities" (Ballam–Cross *Stephen Goss Response to Questionnaire*). He argues that one of the main difficulties with counterpoint on the guitar is that players attempt to perform music (or transcriptions) that are unsuitable. He states that "players have to work *with* the limitations of the instrument, not against them. When guitarists play contrapuntal music originally written for violin or cello, the music has already been adapted to a restrictive medium" (Ballam–Cross *Stephen Goss Response to Questionnaire*). Goss has previously stated that "successful writing for solo guitar is like a conjuring trick" in that "certain conditions have to be in place in order to create the illusion of pianism [on the guitar]" (Belcher n.p.).

One of the compositional methods that Goss finds particularly useful in his compositions (though, he points out, not for any polyphonic writing) is the idiomatic use of the guitar's natural resonance (C07 "ideas from the guitar itself") (Ballam–Cross *Stephen Goss Response to Questionnaire*). His use of this was originally intended to imitate somewhat the piano's sustain pedal. Goss suggests that guitar notation is generally not detailed enough in regards to how long notes need to be sustained for (Belcher n.p.). In several pieces, Goss has used some unusual methods of notation to show exactly how long certain parts should sustain for; in the example below, Goss notates the exact sustain of each note far beyond their normal bar–lengths (see example 154). The C# harmonic in the first bar lasts for eight beats above the other parts:

Ex.154; Stephen Goss; *Cinema Paradiso – I. Paris, Texas*, bars 1–2

This is an interesting example of a composer being very precise in their notation; in giving the notation in this manner, Goss's use of GC2 (layering of musical material) becomes very visually clear. Goss states that "as a composer for the guitar, I am always trying to find ways of tricking the listener into believing that the guitar can do more that it can. If I am writing contrapuntal passages for solo guitar, they have to be designed against the backdrop of my knowledge of the instrument" (Ballam–Cross *Stephen Goss Response to Questionnaire*). Goss's deep interest in the details of counterpoint on the guitar extends to the fact that the balance of voices in a contrapuntal piece shifts considerably when using different right–hand fingers (Ballam–Cross *Stephen Goss Response to Questionnaire*). This issue has been discussed in detail in Chapter 5.

However, he warns against non–guitar composers being complacent when writing for the guitar, and suggests that idiomatic pieces written by guitarists can create the wrong impression for non–guitarist composers:

> . . . [they can] lead the non–guitarist composer astray: they hear certain effects and imagine that the guitar can achieve these effects in all contexts. Unfortunately, much of what we can execute on the guitar is all too context specific. Our open strings, positional fingerings, and counterintuitive idiomaticisms all contribute to a cloak and dagger illusion of instrumental normality. The reality is far more complicated and the guitar is far from a normal instrument (Ballam–Cross *Stephen Goss Response to Questionnaire*)

This insightful comment should be seen as a combination of C04 ("difficulties in composition for the guitar"), C05 ("the guitar's limitations"), and C07 ("ideas from the guitar itself").

Describing the challenges for composers writing contrapuntal music for the guitar, Goss suggests that one of the major issues is the idiosyncratic style of the instrument. He points out that, while

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the guitar regularly not being discussed in composition classes is a factor, "the guitar is a profoundly difficult instrument to learn to write for if you're not a player" (Ballam–Cross *Stephen Goss Response to Questionnaire*). However, Goss also believes that although the guitar alone is challenging to write for, many of the difficulties involved with composing for it subside when combined with other instruments in chamber music (Belcher n.p.). Both of these perspectives can be coded as C04 ("difficulties in composition for the guitar").

Goss summarises his views on counterpoint and the guitar by describing the guitar's abilities in regards to counterpoint as "better than the cello, but not as good as the piano", and has stated previously that "the solo guitar sits halfway between being a harmony instrument and a melody instrument" (Belcher n.p.). Goss has also said that "the [solo] guitar *can* play contrapuntal music, but restrictions and compromise will influence what can be achieved". Goss is adamant that the composer will need to be prepared to make changes in collaboration with an editor to best display the guitar's abilities (Ballam–Cross *Stephen Goss Response to Questionnaire*) (C03 "collaborative editing").

Watts Chapel is one of Goss' more overtly contrapuntal pieces. In writing the piece, Goss was inspired by the chapel itself (built in Surrey at the turn of the twentieth century, and located near the composer's house), and by the music of Gustav Mahler. Goss combines parts of Mahler's music that relate to "remembrance and the transience of mortality" (Belcher n.p.) from the *Symphony No. 3*, the *Rückert–Lieder*, and the *Symphony No. 9*.

Goss has intentionally made the Mahler references in *Watts Chapel* clear and unambiguous, stating that in his compositions quotations are sometimes "buried deep in the music and other times uncomfortably near the surface. In *Watts Chapel* the Mahler is fully exposed, his style is in the foreground. The piece is simply a free arrangement of Mahler" (Belcher n.p.). Goss is interested in the relationship between arranging the music of the past, and modern composition – he describes this as consisting of a "continuum between a straight transcription and an original composition…all of my music sits between these polar opposites" (Belcher n.p.).

Watts Chapel uses an unusual *scordatura* to achieve a particularly resonant sound. The guitar is

tuned to D–A–D–F#–B–E; this tuning somewhat resembles that of the lute, and suggests the key of

D major given the presence of the root, third, and fifth. This highly resonant tuning also greatly

assists in regards to Goss' instruction to play this piece *Adagissimo*, since the use of open strings

and harmonics adds to the instrument's natural resonance (see example 155):

Ex.155; Stephen Goss; *Watts Chapel*, bars 1–4

Goss makes effective idiomatic use of harmonics to produce parts impossible to play otherwise. In

bar 18 below, the harmonics in beat three are heard one octave higher than notated. This results in

a close harmony similar to the above example, in that it features a prominent major second – in this

case between the normal high E and the harmonic F# (see example 156):

Ex.156; Stephen Goss; *Watts Chapel*, bars 16–19

The use of the unusual scordatura also means that Goss is able to write contrapuntal lines that

would otherwise be impossible or very awkward. At beat three of bar 53 in the example below,

Goss uses the open–string F#; this would be impossible to play as written in standard tuning (see

example 157):

Ex.157; Stephen Goss; *Watts Chapel*, bars 51–54

Much of *Watts Chapel* is built on Goss' expansive use of counterpoint, and the separate parts are an integral part of the piece as a whole.

Goss's *Marylebone Elegy* was written in memory of the guitarist Richard Hand, and as a competition piece for the 2012 London International Guitar Competition (Goss *Marylebone Elegy* 3). The piece uses some material from the slow movement of Goss's *Guitar Concerto*, which also pays homage to the music of Edward Elgar.

Goss's use of what he refers to as "harmonic fields" is perhaps clearer in this piece. It is possible to see the following bars as consisting primarily of contrapuntal elaborations on the chord of E major (see example 158):

Ex.158; Stephen Goss; *Marylebone Elegy*, bars 1–3

Here, the player must be careful that the two voices are given enough clarity so that they maintain their independence. Goss's fingerings assist greatly in this; for instance, the high C# in bar 2 being placed on the fourth string ensure that it projects well against the open E in the lower stave.

Furthermore, *Marylebone Elegy* is unusual for its use of two staves, which is particularly rare in guitar music. In the programme note for the piece, Goss explains that the music is notated on two staves so that the parts are simpler to read (Goss *Marylebone Elegy* 3). Most of *Marylebone Elegy* is written in three voices, so the use of two staves simplifies the visual aspect of the piece considerably. In the example below, Goss's use of rests and stem direction clearly delineates the separate parts (see example 159). This would be visually far more complex if it were notated in a single stave:

Ex.159; Stephen Goss; *Marylebone Elegy*, bars 7–12

The separate voices become more independent in the piece as it continues. Goss includes detailed fingering throughout, intended to allow each voice complete sustain (Goss *Marylebone Elegy* 3) (see example 160):
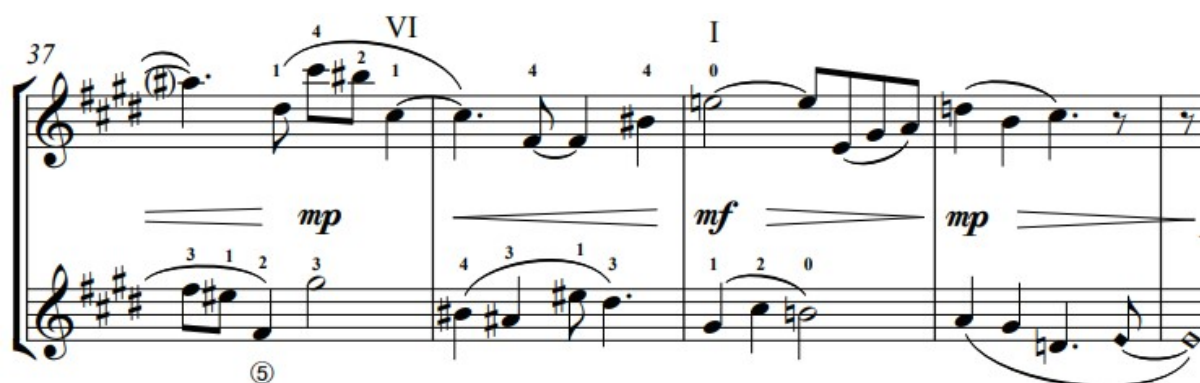
Ex.160; Stephen Goss; *Marylebone Elegy*, bars 37–41

The performer must follow the fingerings precisely in order for the separate voices to sustain as intended (as discussed in Chapter 4.4).

Goss's use of a kind of "background" counterpoint can be seen particularly clearly at several points in his recent work *Sound of Iona* (2016). Although it is difficult to identify contrapuntal lines clearly in the original work, given the free–flowing single–note texture, a reduction of the piece down to static chords reveals some of the connections. This reduction is, in effect, reversing Goss's usual compositional process. It is also important to mention that the use of this process is not an arbitrary decision. Since notes on the guitar naturally ring on unless the guitarist lifts the finger of the left hand, it is far from uncommon to see pieces that appear on the page to be only a succession of single notes which reveal themselves as far more complex writing when performed. The use of these left–hand shapes is a common compositional approach for the guitar.

In order to simplify the visual aspect of the voice leading, non–chord tones have been removed from the original piece. For example, in the first bar, the open first and second strings of the guitar (E and B, respectively) are, intervallically speaking, very close to the notes before and after them. It is therefore simpler to remove these non–chord tones to clarify Goss's intentions as to the movement between parts. Including these "extra" notes would only render the movement between parts more difficult to read (see examples 161 and 162):
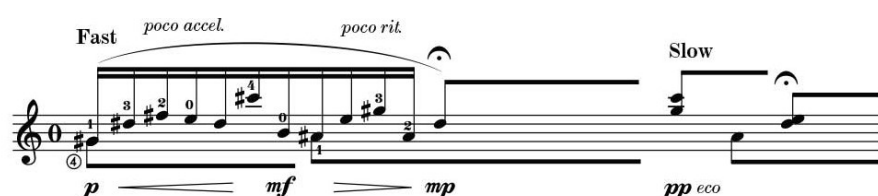
Ex.161; Stephen Goss; *Sound of Iona*, bar 1

Ex.162; Stephen Goss; *Sound of Iona*, bars 1–3 (reduction)

It is clear that some consideration has gone into the movement of the parts; Goss has stated that

he is "quite obsessive about voice leading" (Ballam–Cross *Stephen Goss Response to*

Questionnaire).   This is particularly obvious in the bass part of bars 1–2. In this part, the bass begins

on a G#, rises to an A# followed by the enharmonically identical Bb[16], before rising to a B natural.

The use of the identical A# and Bb in the bass is particularly interesting, since the higher voices shift

around the (enharmonically) static bass note. The inner voices throughout also have a similar use of

motion, such as in the tenor part which follows the notes D#–E–F–Eb, or the alto which follows F#–

G#–G natural–A. Although these details are not immediately obvious, Goss' interest in counterpoint

is apparent.

Goss uses a similar compositional structure to build counterpoint in the *Sonata Capriccioso* (2015).

Like in *Sounds of Iona*, the separate parts are difficult to immediately distinguish visually (see

example 163):

Ex. 163; Stephen Goss – *Sonata Capriccioso* bars 1–2

Again, reducing this to a simpler texture clarifies the part–writing (GC4 – voice-leading in otherwise

homophonic textures). For instance, it is easy to see the fact that the parts are all closely related;

the alto voice falls from to B to A before rising to C#. The other voices, with the exception of the

missing tenor part in the second chord, all exhibit similarly controlled movements between chords

(see example 164):

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[16] Any minor differences in tuning between A# and Bb are rendered moot in performance on a fretted instrument.
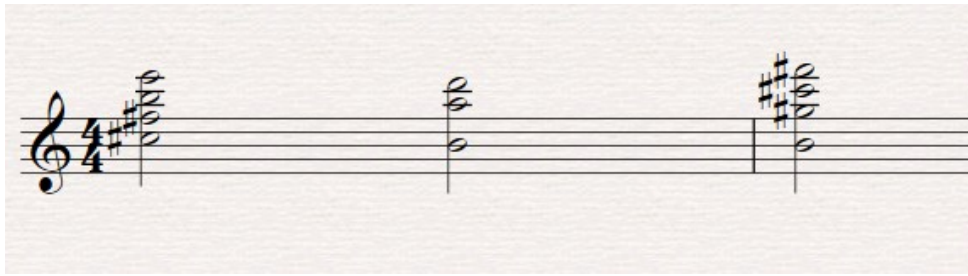
Ex.164;Stephen Goss – *Sonata Capriccioso* bars 1–2 (reduced)

It is important to note that these reversals of Goss's compositional plans are hypothetical, and that

it is possible that Goss saw each "block" of contrapuntal preparation differently. It is plausible that

Goss imagined a larger polychord in the first bar of the above example, for instance, rather than

two separate harmonies. However, the proposed divisions make harmonic and melodic sense, and

seem to substantiate Goss's discussion of his compositional method. While both *Sounds of Iona* and

the *Sonata Capriccioso* at first visually appear to have little to do with contrapuntal writing, Goss'

pre–planned method of composition means that there is nonetheless a firm core of counterpoint

within the work.

An immediately obvious appearance of Goss's interest in counterpoint is in the *Cantigas de*

Santiago, a set of pieces that re–work medieval music related to the Camino de Santiago (Goss

Cantigas 2). Most of these add polyphony (as well as introductory material and other extensive

developmental sections) to the monophonic originals, but the most unusual is the fourth of the set

(see example 165):
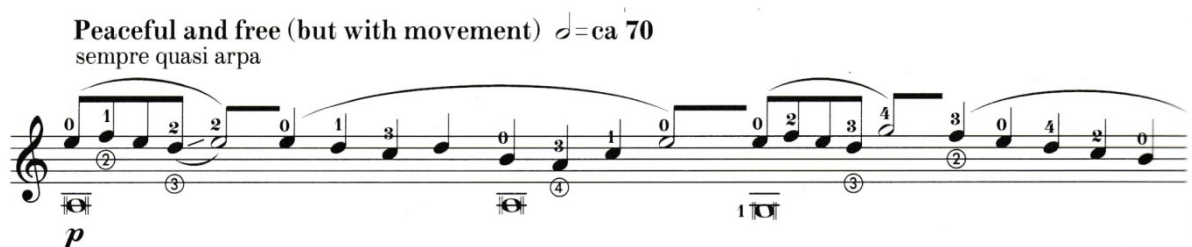
 Ex. 165; Stephen Goss – *Cantigas de Santiago* – IV. Kyrie Trope – *Cunctipotens genitor* bars 1

Taken from the twelfth–century *Codex Calixtinus*, the *Kyrie Trope – Cunctipotens genitor* is an early example of vocal polyphony (Goss *Cantigas* 5). Goss's version maintains the original plainsong *cantus firmus* in the bass but (after an almost–identical setting of the original) later modifies the upper part. These modified passages, although slightly more musically complex than the original melody, imitate the style of the twelfth–century setting and can be seen as Goss's version of *organum* applied to the guitar. In many ways this movement is an extreme rarity for the guitar, given that generally the instrument's repertoire does not make reference to any medieval music[17]. This is to be expected, since the guitar's first repertoire dates from several centuries later than the time of the *Codex Calixtinus*.

Stephen Goss's music for guitar is fundamentally contrapuntally based. While there are several of Goss's other works (such as his composition for Xuefei Yang *Raise the Red Lantern* or his recent *Sound of Iona*) which appear visually to be based in harmonic compositional ideas, analysis of these works reveals that there is a consistent use of counterpoint. Goss has emphasised that his use of a "harmonic field" in his composing ensures that the piece's voice–leading remains sound and controlled. His method of composing, involving planning out the harmonies and voice–leading for a piece on a large scale, allows him to maintain a contrapuntal core to his music. Likewise, Goss's care in terms of the separation of voices is clear, given the high level of importance he places on the length of time each note is to be sustained.

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[17] Federico Mompou's *Cancion y Danza No. 10* (discussed elsewhere in this thesis) is another guitar work that refers to medieval music.

5.6 Richard Charlton's Music for Guitar

Richard Charlton's music has become an important part of the Australian guitar repertoire (Nicolson n.p.), and has been frequently recorded and performed. Charlton's initial musical training focused on counterpoint from an early age, and lessons with an organist were centred on the music of Bach. He describes the lessons by saying that "she taught me a lot about writing fugues, because she was very into Bach. We used to study Bach chorale preludes, fugues; she would get me to [write my own fugues]" (Ballam–Cross *Richard Charlton Interview*). Charlton found this intense study enjoyable, stating that "It was tough, at the time, but I didn't know because I had no experience of what learning was or how people taught music or things like that so . . . I quite enjoyed spending a whole year writing fugues!" (Ballam–Cross *Richard Charlton Interview*). Charlton concludes that this material was "mainly piano stuff, you know. But, I wrote a fugue for guitar, [trying] to use all the contrapuntal techniques and stuff. And it just went on from there" (Ballam–Cross *Richard Charlton Interview*) (C06 "personal interest in counterpoint"). This interest in fugal writing and the use of counterpoint has remained; recently, Charlton has written a set of five *Bach Constructs*. These pieces are for one or two guitars and cello, and involve the addition of newly composed countermelodies to selections from Bach's lute works.

Charlton believes that the guitar's idiom is somewhat similar to that of a string quartet, and that, although the guitar does not possess the same range, the colouristic effects that the guitar can use are an advantage (Ballam–Cross *Richard Charlton Interview*) (C05 "the guitar's limitations"). He continues by comparing the guitar and the lute by pointing out that "when you're a guitarist you tend to attack [the strings], but you get more by coaxing the sound [on the lute]. I think writing for the guitar is a little bit like that. You've got to approach it with the right mindset . . . I don't feel limited [by the guitar]" (Ballam–Cross *Richard Charlton Interview*). Although Charlton states that he doesn't feel limited, his description that the composer must approach the guitar with the correct mindset should be coded as C01 ("working within compositional limitations").

Charlton's works range in both style and complexity. The reason for this is fairly straightforward; as Charlton mentions in the interview (Ballam–Cross *Richard Charlton Interview*), his writing for guitar has spanned a considerable stylistic range including a number of works for younger or beginning players. These works tend to not have a major focus on counterpoint, simply because performing counterpoint on the guitar tends to be difficult for beginners.

For Charlton, counterpoint is "not something on its own. It's there, part and parcel of the whole [thing]. The minute you write a series of chords, the polyphony is there" (Ballam–Cross *Richard Charlton Interview*). He also argues that in writing for the guitar, each voice should have interest and that although the player may not notice these detail, the underlying polyphony is still present. For the player, this should be "as interesting and as satisfying as having played in an ensemble . . . without playing crappy parts that don't mean anything" (Ballam–Cross *Richard Charlton Interview*). This element of parts being well written is important for Charlton; he points out that when playing fugues, the act of highlighting separate parts is facilitated by the guitar's colouristic abilities. He concludes by stating that "you just have to learn how to bring out what you need to bring out, but that would be the same for any instrument" (Ballam–Cross *Richard Charlton Interview*).

The *Threnody for Chernobyl* is one of Charlton's most important advanced pieces, which Charlton regards as a particular favourite among his own compositions. He states that "it was the first time that I had specifically written for a player, other than myself, and a player that was better than me. I remember at the time that was very exciting, because I could explore more possibilities on the instrument than I could do myself. It was also special because it was the first work I had written to be recorded on CD" (Byzantine *Richard Charlton* n.p.).

The player that Charlton refers to here is noted Australian guitarist Tim Kain. Written in 1986, the piece is a set of variations on a twelve–tone theme, and is certainly an example of GC1 – strict imitative procedures (as in Fig. 1 in the Introduction). Throughout the variations Charlton makes use of counterpoint as a central element (Ballam–Cross *Richard Charlton Interview*), though some variations display a more marked use of contrapuntal ideas than others. Unusually, the theme is

treated primarily tonally and melodically, rather than relying solely on twelve–tone methods of developing the piece although these appear as well. For instance, the tone row used for much of the musical material (E–G–F–A–A#–F#–C–D–B–G#–C#–D#) appears in retrograde after two statements of the initial row.

Writing effective twelve–tone music on the guitar can be difficult, since notes related to the open strings of the instrument will resonate more than others. In this case, Charlton has spaced the particularly resonant notes (such as E, A, D, G, and B) relatively evenly in the row. This is a sensible compositional choice, since these notes will resonate more. Other notes (such as D#/Eb, for example) will resonate far less.

Charlton begins to introduce elements of tonal writing after initial statements of the tone row and its retrograde form, although this is perhaps inevitable given the nature of the row. Charlton characterises these two contrasting thematic ideas separately, describing the main theme as being intended to represent "the march of progress and technology (i.e. the harnessing of nuclear power)", and that the retrograde version of the same theme represents humanity "at odds with his technology" (Charlton *Threnody for Chernobyl letter* n.p.) (see example 166):
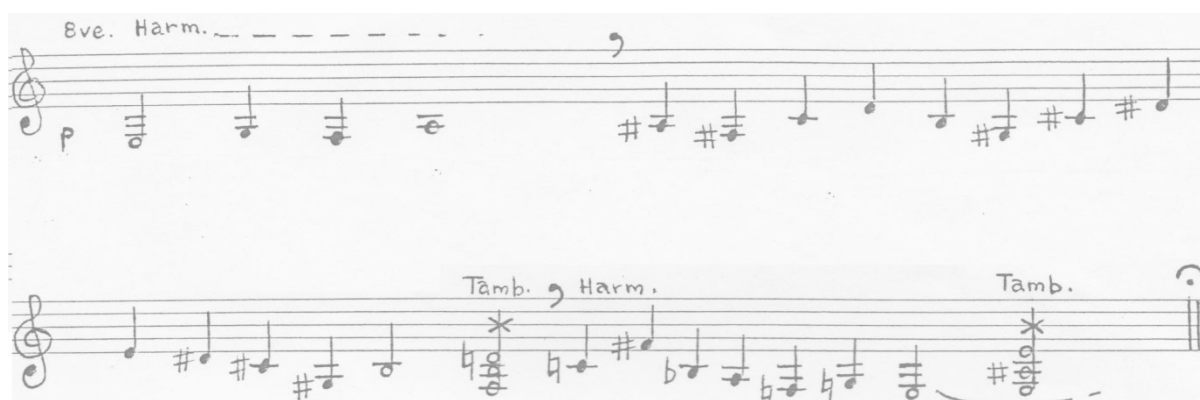
Ex.166; Richard Charlton; *Threnody for Chernobyl*, tone row (above) and the tone row in retrograde (below)

Much of Charlton's use of counterpoint in the piece comes from combinations of the tone row and its retrograde form. For instance, the first variation begins with a rhythmically modified version of

the tone row, which is then repeated with an additional voice above (see example 167). This additional voice is in fact the retrograde version of the same theme:
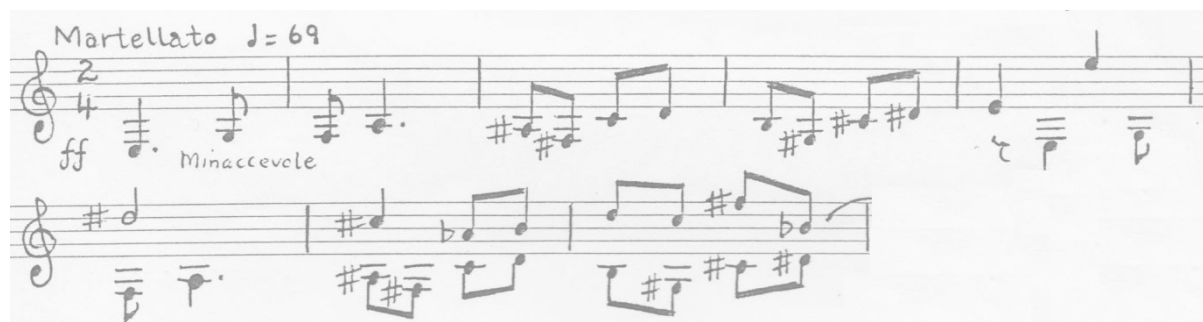
Ex.167; Richard Charlton; *Threnody for Chernobyl – Variation No. 1* (*Martellato*), bars 1–8

In the next phrase, Charlton uses a stretto between the treble and bass. In example 168 below, the lower voice is the initial entrance of the retrograde before it is echoed in the upper voice a bar later:

Ex.168; Richard Charlton; *Threnody for Chernobyl – Variation No. 1* (*Martellato*), bars 9–13

The following variations continue Charlton's use of both the original and the retrograde tone row in different combinations. In the second variation (*Andantino*), the first voice that enters is the retrograde tone row, with the pitches placed at different octaves from the earlier appearance (see example 169). The lower voice in the second bar of example 169 is the retrograde transposed down a major sixth, creating a stretto:

Ex.169; Richard Charlton's *Threnody for Chernobyl – Variation No. 2* (*Andantino*), bars 1–4

Some of the variations in the *Threnody for Chernobyl* modify the tone row or do not present the entire row. This is presumably to allow for the greatest variation in between sections of the piece. For instance, in *Variation No. 4 (Moderato)*, Charlton briefly uses canonic devices. The first four notes of the tone row are echoed in a lower voice, before the pattern (an upper voice being echoed by a lower voice) is repeated. During this short free canon, however, Charlton uses only the first four notes of the tone row. Following this, Charlton continues by placing the following four notes of the tone row in the uppermost voice (see example 170):
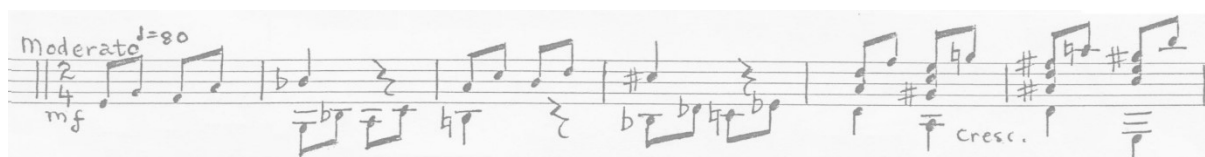
Ex.170; Richard Charlton; *Threnody for Chernobyl – Variation No. 4* (*Moderato*), bars 1–6

In *Variation No. 6 (Allegro molto)*, Charlton combines elements from the tone row and its retrograde. This is one of the points at which Charlton's freedom with the twelve–tone theme is clearest. Here, bars four and five contain the first four notes of the tone row (E–G–F–A). The next bar, however, contains both versions of the row in separate voices, splitting at bar five. The row continues as expected in the upper voice (A#–F#–C–D and B–G#–C#–D#, as in the original row in bars six and seven of the example below), but the lower voice instead continues from the third note of the retrograde row (C#–G#/Ab–B) (see example 171):
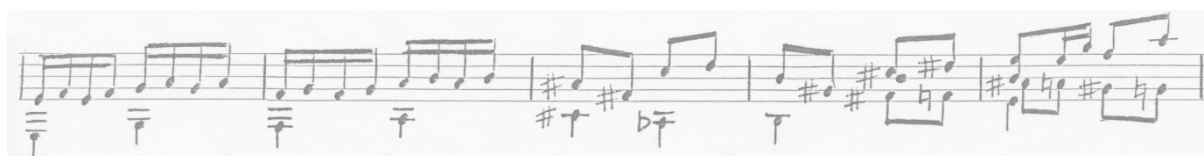
Ex.171; Richard Charlton; *Threnody for Chernobyl – Variation No. 6 (Allegro molto)*, bars 4–8

Charlton uses a similar technique to combine parts later in the piece; in bars 21 and 22 the lower voice is the first four notes of the tone row, transposed. This use of the original tone row then continues, not in the bass as expected, but instead in the uppermost voice (see example 172):

Ex.172; Richard Charlton; *Threnody for Chernobyl – Variation No. 6 (Allegro molto*), bars 21–24

The concluding *Adagio* features the original tone row in full in the bass, and with a new top voice played in artificial harmonics (see example 173):
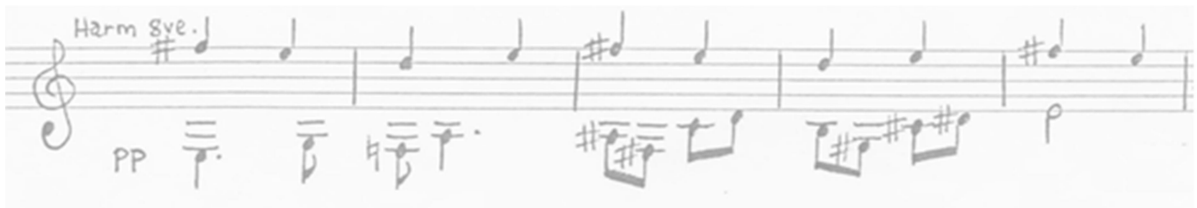
Ex.173; Richard Charlton; *Threnody for Chernobyl – Adagio*, bars 10–14

Charlton's *Threnody for Chernobyl* is one of his most advanced works for solo guitar, and represents an unusual use of counterpoint in that it begins from a position that has the potential to be strict or dogmatic. If Charlton had chosen to make more conventional use of a tone row (by using the row in the same manner as the serial composers of the mid–twentieth century), the composition could have been far more restrictive. By using the tone row as the basis for the contrapuntal variations, Charlton has allowed himself a great deal of freedom in the work.

A somewhat simpler solo work by Charlton is *Surface Tension*, written for Timothy Kain in 1999. Although the work is not as intrinsically contrapuntally complex as the *Threnody for Chernobyl*, Charlton's interest in polyphony is still clearly visible in *Surface Tension*. For instance, he notes that the theme for the final passacaglia movement is based on the opening of the piece (Charlton *Surface Tension* 1). As in the earlier work, Charlton expands on his thematic material contrapuntally and, as expected in a passacaglia, the initial theme used for the bassline continues throughout much of the last section of the piece (see example 174):
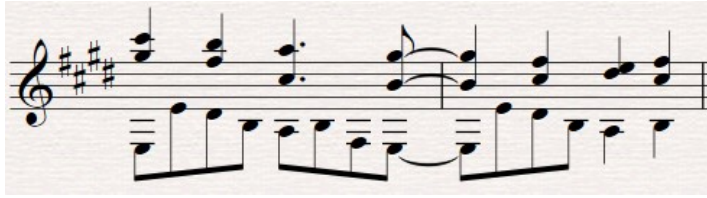
Ex. 174; Richard Charlton; *Surface Tension*, bars 89–90

A new section introduced later in the piece shows Charlton again using brief canonic figures (see example 175):

Ex. 175; Richard Charlton; *Surface Tension*, bar 83

Although this work is not as contrapuntally complex as the *Threnody for Chernobyl*, this is perhaps one of the charms of the piece.

For Charlton, counterpoint is of high importance, even if it is not immediately obvious. This is the same in regards to both his advanced solo guitar works as well as his easier works for beginners. He summarises his attitude to counterpoint by stating that "I don't really separate [the polyphony] out. I expect it to be there, in some form. Minimal or more [in depth] . . . if I need it. It's part and parcel of [everything]" (Ballam–Cross *Richard Charlton Interview*).

5.7 Ross Edwards's Music for Guitar

Ross Edwards's music is a central part of modern Australian classical music, being performed frequently in concert halls around the country. A measure of the importance of Edwards to Australian music may be made by the fact that he has been awarded the Order of Australia (Edwards *Biography* n.p.). Edwards is philosophical about his music: "having composed professionally for about forty–five years I seem to have accumulated a vast catalogue in all forms of so–called classical music. A stylistic unity persists throughout" (Ballam–Cross *Ross Edwards Response to Questionnaire*).

The stylistic unity that Edwards refers to is sometimes referred to as his "Maninya" style, named after his *Maninyas* series of works in which this style developed. Skinner has described this approach as being "vibrant, rhythmically energetic . . . tonally focused, often drawing rhythmic and to a lesser extent pitch materials from natural bush patterns found in frog, bird, and insect choruses" (Skinner *Ross Edwards* n.p.). Edwards's official website likewise describes this as a "distinctive sound world which reflects his interest in deep ecology and his belief in the need to reconnect music with elemental forces, as well as restore its traditional association with ritual and dance" (Edwards *Biography* n.p.).

At the time of writing, Edwards has written three works for solo guitar*: Guitar Dances*, *Blackwattle Caprices*, and *Melbourne Arioso*. Edwards' first work for the guitar was the *Guitar Concerto*, written for John Williams. Edwards has described his apprehension about writing for the guitar, though this was eased by the assistance of several professional players. For instance, Williams acted as an editor for parts of the concerto – Edwards has stated that Williams would occasionally "make suggestions, mainly to thin out the texture, leave non–essential notes out of chords, etc." (Ballam–Cross *Ross Edwards Response to Questionnaire*). Both Gilardino and Goss have argued that the editorial process is an important collaborative element in the creation of new guitar music (Ballam–Cross *Ross Edwards Response to Questionnaire*). In this case, Williams's removal of non–essential notes in chords is of high importance; Goss in particular has argued that for non–guitarist

composers, it is advantageous to write music that uses a thinner texture (Ballam–Cross *Stephen Goss Response to Questionnaire*).

Edwards describes his music as being primarily non–contrapuntal, stating that "the constantly changing texture of my music, while to some extent accommodating pre–Bach counterpoint (canon) through its use of European church modality, is apt to change abruptly to various forms of inflected East Asian pentatonicism, and is thus not suited to any structural or sustained application of western counterpoint" (Ballam–Cross *Ross Edwards Response to Questionnaire*). Edwards then describes his method of tying these disparate sources together: "the fluctuating surface, with its scraps of birdsong, insect rhythms and references to various forms of chant, is held together – earthed – by decorated drones and ostinati" (Ballam–Cross *Ross Edwards Response to Questionnaire*). While it is true that Edwards' music does not focus on counterpoint for any extended period of time (it is difficult to imagine a fugue in Edwards' style, for example), this does not mean that there are not passages that include the use of part–writing. As in Hough's *Threnody*, there are several points at which the melodic leaps imply polyphonic parts that are not notated.

Guitar Dances, Edwards's first work for solo guitar, was in fact arranged by Adrian Walter in 1994 from the original version of the work entitled *Marimba Dances* (Edwards *Guitar Dances* 2). Edwards has commented on the transcription of the *Guitar Dances* by stating that "the fact that it transferred effortlessly to the guitar gave me confidence. After that, my approach toward composing for guitar became rather like composing for marimba" (Ballam–Cross *Ross Edwards Response to Questionnaire*). This can be seen as code C02 (personal musical style applied to the guitar). Further linking the relationship between the guitar and marimba, Edwards has composed a piece for the two instruments titled *Djanaba*. This close tie is presumably also because the timbres of the guitar and the marimba are somewhat similar. Edwards's compositional style for the marimba tends to be primarily harmonic, and the following example from Edwards' *More Marimba Dances* is therefore representational of much of his writing for both the marimba and the guitar in his use of rapidly changing time signatures and rhythmic devices (see example 176):

Allegro gioioso, ♪ = c.176-190

Ex.176; Ross Edwards; *More Marimba Dances – I.*, bars 1–4

Being an arrangement from the marimba original, the *Guitar Dances* focuses primarily on single notes. For instance, the whole of the second movement consists of single notes, written in such a way as to preclude implied polyphony. Much of the movement develops and refines the following material (see example 177):
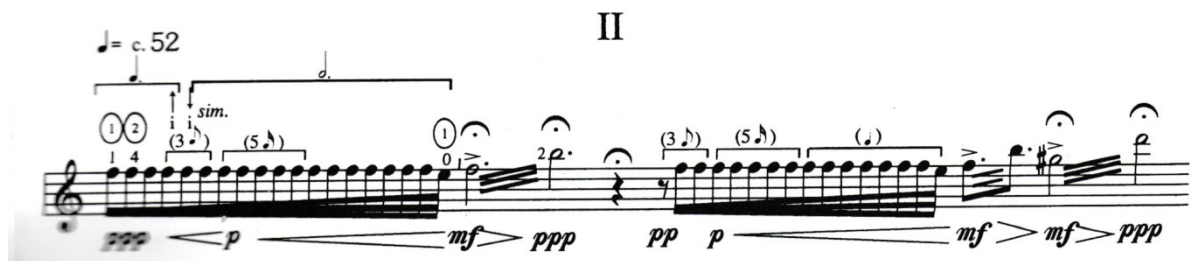
Ex.177; Ross Edwards; *Guitar Dances – II.*, bar 1

Similarly, much of the third movement is harmonically based. Nonetheless, there are passages in the third movement that are in several parts, and which tend towards GC4 (voice-leading in otherwise homophonic textures) as in Fig. 1 in the Introduction. The passage beginning at bar 60 is a particularly clear example, with a markedly more independent bass part than in the opening bars (see example 178):

Ex.178; Ross Edwards; *Guitar Dances – III.*, bar 60–65

Edwards's first work for solo guitar, *Blackwattle Caprices*, was written for Timothy Kain in 1998. Edwards has stated that he found writing the work at least as challenging as writing the *Guitar Concerto*, but that the effort was worthwhile (Ballam–Cross *Ross Edwards Response to Questionnaire*) (C04 "difficulties in composition for the guitar"). Like the *Guitar Dances*, the *Blackwattle Caprices* are primarily harmonic but again feature brief moments of part–writing (GC4 – voice-leading in otherwise homophonic textures). In the first movement, the following figure appears from bar 13 (see example 179):

Ex.179; Ross Edwards; *Blackwattle Caprices – I.*, bars 13–15

Although there are several other passages in the first movement that feature stemmings which seem to indicate separate parts, these are often subservient to the melody and are ultimately heard as part of a single harmony.

In the second movement, there are several points at which an independent bass part appears (see example 180):

Ex.180; Ross Edwards; *Blackwattle Caprices – II.*, bars 31–33

A similarly independent part appears later in the movement (see example 181):

Ex.181; Ross Edwards; *Blackwattle Caprices – II.*, bars 61–64

Written for guitarist Xuefei Yang in 2016, the *Melbourne Arioso* has been described by Edwards as "a nocturne which pays homage to the Melbourne artist Clarice Beckett, whose mysterious, gently epiphanic visions of suburban dusk, night and fog reveal the extraordinary within the ordinary" (Edwards *Melbourne Arioso* 1). Although there are several appearances of implied polyphony in the *Melbourne Arioso*, a significant part of the piece is homophonic. One section of the piece (ultimately appearing twice) seems to be intended to recall some of the inflections of Chinese traditional music (see example 182):

Ex.182; Ross Edwards; *Melbourne Arioso*, bars 29–33

As Edwards mentions, his music for solo guitar is generally non-contrapuntal (Ballam–Cross *Ross Edwards Response to Questionnaire*), though there are certainly elements throughout. Like his music for the marimba, Edwards tends to write for the guitar with a focus on rhythmic and harmonic devices rather than extended contrapuntal passages. There are brief appearances of multiple parts, although these tend to be short–lived. This style is, in fact, fairly unusual for the guitar; Richard Charlton has suggested that, for guitarists, much of "what we play on the guitar kind of fits into the [string] quartet bracket" (Ballam–Cross *Richard Charlton Interview*). This description is broadly accurate, in that it is relatively straightforward to perform multiple parts of greater or

lesser complexity on the guitar. Therefore, it is particularly notable that Edwards's music rejects much of this approach and instead applies his singularly distinctive musical style to the guitar. While polyphony is certainly evident, it is clear that an extensive focus on counterpoint is unnecessary in Edwards's music since his compositions utilise other devices (primarily rhythmic and harmonic) to maintain interest.

Conclusion

It is clear that counterpoint is particularly important for the guitarist, given that counterpoint in some form or another appears in the vast majority of guitar works. As seen in Fig. 1 in the Introduction, this can range in complexity from strict imitative writing (fugues and canons), to the use of several layers of musical material. Even homophonic writing tends to have at least elements of clear voice-leading, meaning that the guitarist should be aware of the movement of different voices even in homophonic pieces as well as in the performance of more obviously contrapuntal works such as canons or fugues.

Although specific approaches in the execution of counterpoint on the guitar are debated, examples discussed in this thesis demonstrate that inventive counterpoint on the guitar is readily achievable. However, given that issues and disagreements have been the case from the guitar's earliest days, the differences in the ways that composers have approached using counterpoint on the guitar are myriad. This is demonstrated not just in the examples of contemporary composers writing new guitar music, but also in the case of respected twentieth-century composers. The range of different compositional methods utilised in Chapter 1 exemplify this.

The contemporary composers interviewed in Chapter 5 all approach the guitar in different ways, and the singular feature that unites the composers interviewed is that they each have highly varied methods of using counterpoint when writing for the guitar. However, given that major figures across several centuries have advised either against writing counterpoint for the guitar (Berlioz in his *Treatise on Instrumentation* – see Berlioz 145) or have simply avoided it altogether as a matter that is too complex (guitarist Pat Metheny's advice to Steve Reich in regards to *Electric Counterpoint* – see Griesgraber and Ricar 27), it is perhaps to be expected that composers take very different approaches to using counterpoint in their music for guitar.

Counterpoint on the guitar can certainly be restricted by the instrument itself; as Goss mentions in Chapter 5.5, writing more than one part for the guitar "presents a number of puzzles and conundrums for the composer. All too soon, the limitations of the instrument strangle inventive

counterpoint in its infancy" (Ballam–Cross *Stephen Goss Response to Questionnaire*). However, as Goss concludes, these restrictions then force the composer to be inventive in their writing for the guitar and, in a sense, the restrictions inherent in writing counterpoint for the guitar then go on to define it. There are certainly methods usable by composers to get around some of these problems (several are discussed in Chapter 5.4), but care in preparing works for the instrument will assist the player greatly. The player can, of course, employ various performance strategies of their own to ensure that the separate voices of a piece are heard; this has been discussed in detail in Chapter 4.

Some speculation on methods that could be used by composers to understand the issue of counterpoint on the guitar follows. For composers wishing to write for the guitar in a complete and full way, one simple solution may be the use of a fingerboard chart to understand what physical stretches are possible, as well as what areas of the fingerboard will resonate well or not. As briefly mentioned in Chapter 5.1, Julian Bream produced a fingerboard chart to assist composers in 1957. This useful tool was unfortunately out of print and unavailable for many years, but at the time of writing is available through the website of the European Guitar Teachers Association.

This use of a fingerboard chart is a simple solution, which could allow composers to understand relatively easily how to control several voices at once on the guitar. Such a chart could be constructed with the assistance of a guitarist. Although charts of the guitar's fingerboard can be obtained online, it would be more desirable for the chart to be constructed collaboratively between the guitarist and composer since this allows for a much more extensive degree of specialisation. Tanenbaum has even argued that collaboration between guitarists and composers should begin at a tertiary level, pointing out that there is a temptation for guitarists to perform only familiar repertoire without examining contemporary works. He states that "the guitar does not do well in a ghetto by itself. There is a really strong gravitational pull in the guitar world towards conservative, mostly Spanish repertoire, and isolation. It's just remarkable how strong that pull is" (Smith *Oral History* 21).

It is strongly advisable that any composers intending to work with the guitar, whether solo or in ensemble situations, collaborate with a guitarist in editing the score. Of the six composers interviewed, several commented on the difficulties of writing on the guitar and being mindful of the restrictions peculiar to it. A recurring theme in the interviews was the collaborative nature of composing for the guitar, and that working with a guitarist/editor resulted in a stronger piece.

The need for collaboration has been apparent since the first major expansion of guitar repertoire in the early twentieth century. Before Segovia's appearance (and the subsequent increase in compositions for the guitar), almost all guitar works were written by composers who were guitarists themselves. This is the case even in less recent pieces; for instance, the more complex guitar passages in Johann Nepomuk Hummel's 1815 chamber work *La Sentinelle*, Op. 71 for voice, guitar, violin, cello and piano were written by Mauro Giuliani, rather than Hummel himself (Sparks *La Sentinelle* 11). For the composers writing for Segovia in the early twentieth century, collaboration ensured that their pieces were playable, and many of the composers who appeared regularly in Segovia's performance repertoire were those with whom he had collaborated closely, as is evident in his earliest publications (Wade *A Concise History* 113). Likewise, all of the major works written for the guitar in the twentieth century by non–guitarist composers have involved editing and collaboration with a guitarist, and it is difficult to imagine a successful piece being written that did not involve collaboration with a performer in some way. Working with a guitarist allows the composer to bypass the difficulty of learning extensively about the instrument, although composers should certainly be prepared for editorial changes to their works.

The contemporary composers interviewed in this thesis were vocal about the importance of collaboration. This topic was discussed by Ross Edwards in relation to working with John Williams, and Stephen Hough about working with Roberto Moronn Pérez. Likewise, both Richard Charlton and Stephen Goss made similar statements in regard to their own works and collaboration with performers, even though both composers are guitarists themselves. For guitarist-composers like Charlton and Goss, collaboration simply offers an alternative viewpoint to their own.

Some broad guidelines about how counterpoint works best on the guitar may be drawn up as a result of this study. These are not intended to be prescriptive, but instead to demonstrate ways that counterpoint may be utilised most efficiently. Although it is no doubt tempting to err on the side of caution and write parts that are simple (potentially thus eliminating major editorial issues), composers should also be equally wary of writing parts that are overly thin. McCallie has suggested some compositional techniques to avoid by describing an ineffective work for solo guitar. Describing the reasons that the work in question has not entered the guitar repertoire, he states that ". . . the texture throughout is very sparse. The basic texture of the piece is two voices and this paucity often sounds unflattering on the instrument. In addition, there is often more than an octave separating the melody and the bass [which is] another unflattering sound" (McCallie 78). In the examples McCallie proceeds to give, the most glaring issue is not the use of two voices (which can in fact sound very well on the guitar[18]), but the use of large gaps between intervals without any material in between. As McCallie says, this is an unpleasant sound for the instrument.

Single–note writing on the guitar can be effective in some rare cases but this is unusual since, like McCallie's example above, thin textures can tend to sound weak. The use of counterpoint, or at the very least multiple parts, will have a much fuller sound. Conversely, composers must also be wary of overloading the guitar with excessive parts. This issue is discussed by Goss in Chapter 5.5.

Huron has discussed how three simultaneous voices are the most that listeners can easily follow, and that more voices than this are generally heard as a single part (Huron *Tone and Voice* 45–8). While Huron is discussing these effects in the broadest sense, there are nonetheless some elements which are particularly relevant to writing counterpoint for the guitar, since this shows that the guitar's relatively restricted range and capability in regards to counterpoint may not in fact be a negative. Likewise, Hoppstock believes that although more voices are possible, two or three voices

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[18] See the following article for a thorough demonstration of two-part writing on the guitar: Ballam–Cross, Paul. "Finding New Repertoire: Transcribing Mozart's Sonata, K. 292/196c for the Guitar" Context No. 43. (2018): 47–67.

tend to be the most practical to maintain control of (Ballam–Cross *Tilman Hoppstock Response to Questionnaire*). The suggestion of two or three voices being a good middle ground is agreed upon by other writers (Godfrey 46) as well as other composers interviewed in this thesis (Ballam–Cross *Richard Charlton Interview*). Since Huron points out that three parts are generally the upper limit of audibly separate voices, it is a convenient coincidence that two or three separate parts tend also to be at the upper limit of comfort in terms of guitar performance. This information could conceivably be of use to future composers for the guitar.

While this knowledge certainly clarifies the contrapuntal abilities of the guitar, this information would be best paired with collaboration with a guitarist. Even in a two–part texture, it would be possible for a composer to write parts that are either unplayable or of extreme difficulty; for an example of this, see Rózsa's use of rapid contrary motion in the discussion of the *Rondo* in Chapter 2.1.

The issue of writing contrapuntal music for the guitar, and ensuring the parts present are playable, is primarily up to the composer. However, the timbre produced by the performer is just as vital an element. It is vitally important for performers to bear in mind the effects of both the left and right hands, since this has a considerable effect on the clarity and projection of counterpoint on the guitar. Though there have been some studies to do with this aspect of guitar playing, these tend to be from a strictly quantitative perspective and only very little research has examined the aural effects that the guitar can produce in a qualitative manner. The limited qualitative research that exists (see Chapter 4.10) tends to approach the vast array of timbral changes available by sorting them into very few categories, with little attempt made to discuss several sub–categories of timbre available. Further research here would be beneficial, since the major changes in timbre and tone quality available (affecting both projection and the rate of decay of notes) are important for both players and composers.

This thesis has examined the methods used by contemporary composers in approaching the guitar and counterpoint. Despite the inherent restrictions of the instrument, counterpoint has been used in numerous different ways by composers across the instrument's existence (see Fig.1 in the Introduction), and, although the use of counterpoint on the guitar certainly makes the performance of a piece more difficult, it is a valuable and important method of composing for the instrument than can generate a full and robust sound. The six contemporary composers interviewed in this thesis demonstrate in a very practical sense that a wide variety of contrapuntal approaches (ranging from using counterpoint as a fundamental building block of a piece to an almost incidental approach to counterpoint) to the guitar are both valid and plausible. In the field of contemporary composition, the composer's own choice of musical style can then be applied to the guitar and counterpoint in a successful and credible way. The limitations of the guitar in performing counterpoint are certainly real, but these limitations should be seen as presenting a bold challenge for the twenty-first century composer.

Appendices:

Participant Information Sheet (appendix A)

Copy of questions asked of participants (appendix B)

Ethical approval form (appendix C)

Transcripts of interviews with composers (appendix D)

Appendix A:

School of Music
Level 4 Zelman Cowen Building
Telephone: (07) 3365 4949

Fax Number: (07) 3365 4488

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THE UNIVERSITY
OF QUEENSLAND
A U S T R A L I A

Counterpoint and the Performance of Guitar Music – Historical and Contemporary Case Studies

PARTICIPANT INFORMATION SHEET

You are invited to participate in a study investigating counterpoint on the guitar, and the performance of several contrapuntal works. This research is being conducted by Paul Ballam–Cross as part of the requirements of his Doctor of Philosophy under the supervision of Dr Eve Klein and Dr Denis Collins.

Purpose of the study

Several prominent historical sources refer to the guitar as being an instrument primarily concerned with single–note writing. To demonstrate that this is not the case, I have been developing in–depth case studies showing the contrapuntal methods which twentieth–century composers have used in their guitar writing, as well as discussing the performance of these musical works. I will be creating further case studies focusing on counterpoint on the guitar in the twenty–first century. In the course of the interviews, participants will benefit from the chance to reflect on their own compositional styles.

Participation and withdrawal

Participation is voluntary, and can be withdrawn from at any time before the final submission of the thesis. Participants can withdraw if necessary by contacting me via email.

What is involved?

Answering questions in an interview regarding your composition(s) for the classical guitar, and how this relates to contrapuntal writing. This can be done through whatever medium suits the participant best – email, Skype, phone calls, or face–to–face meetings are some of the options available for participants. Skype calls and phone calls will both be recorded and transcribed. Interviews will be up to 60 minutes duration.

Should sensitive issues arise, participants will be able to take breaks or elect to not answer questions. This is, however, unlikely as the questions concern musical styles and compositional methods.

Participants will have the opportunity to review and correct the transcripts, if necessary.

These responses will be published in the thesis, and the name of each participant will be published alongside their responses. Participants will not be anonymous, as identities will need to be known for the published discussions to be effective. As participants are all active members of the musical community, individual musical styles are an important element of the study.

Participants will have the chance to review an emailed copy of transcripts before publication. Participants will be sent a copy of the final thesis via email, once completed.

Risks

There are no foreseeable risks in regards to this study.

Confidentiality and security of data

Personal information and data will be kept secured via a password–protected separate hard drive. However, participants' identities are important for the research, and so individual responses will be identifiable as belonging to a particular participant. Participants will not be anonymous. Explicit consent will be obtained throughout the research. All electronic and hard copy data will be kept securely stored for a minimum of 5 years following any publication or report of the data, after which time it will be securely destroyed.

Ethics clearance and contacts

This project complies with the provisions contained in the *National Statement on Ethical Conduct in Human Research* and complies with the regulations governing experimentation on humans. Whilst you are free to discuss your participation in this study with project staff (contactable on (07) 3365 7369), if you would like to speak to an officer of the University not involved in the study, you may contact the Ethics Officer on (07) 3365 3924.

Warm regards,

Paul Ballam–Cross

PhD candidate

School of Music

University of Queensland

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Counterpoint and the Performance of Guitar Music – Historical and Contemporary Case
Studies

PARTICIPANT CONSENT FORM

By signing below, I confirm that I have read and understood the information package and in
particular that:

- I understand that I will need to answer in–depth questions in regards to my music in
  an interview format
- I understand that I will participate in an interview of up to 60 minutes duration
  conducted by Skype, email, phone, or face–to–face contact. Interviews will be
  recorded and transcribed for analysis purposes
- I understand that my participation is entirely voluntary, that I do not have to
  participate in this research, and that I may pull out at any time without comment or
  penalty;
- I understand that I will be identifiable in the final report
- I understand that I will not receive any payment or reward for participating in the
  project;
- I have asked any questions that I have and I am happy with the answers;
- I understand that I can ask any other questions at any time;
- I understand that I can contact the University Ethics Officer on (+61 7) 3365 3924 or
  by emailing humanethics@research.uq.edu.au if I have any concerns about the
  ethical conduct of the project; and
- I agree to participate in the project.

I am interested in receiving copies of reports or publications generated from   Yes / No
the research

………………………………………………………..   ………………………………..……   ……………
          Full name   Signature   Date

      (please use block letters)

Appendix B:

General:

Can you tell me about your compositional history? When did you first start writing music?

How would you describe your own musical compositions stylistically?

The guitar:

How did you approach the guitar in composition?

Did your own compositional style need to change to accommodate the abilities of the guitar?

Were you satisfied with the way that your work(s) for the guitar turned out? Is there anything that you would do differently with the way the piece was composed?

Counterpoint:

In a broad sense, how do you approach counterpoint in your own compositions?

Is counterpoint still relevant for composers in the twenty–first century?

How would you describe the guitar's ability to perform counterpoint?

Is the guitar's contrapuntal ability restricting in any way, compositionally?

THE UNIVERSITY OF QUEENSLAND

SCHOOL OF MUSIC

Approval Form for Experiments on Humans

Including Behavioural Research

Chief Investigator: Mr Paul Ballam–Cross

Project Title: Counterpoint and the Performance of Guitar Music – Historical and
Contemporary

Case Studies

Supervisors: Dr Denis Collins (principal advisor), Dr Eve Klein (associate advisor)

Discipline: PhD (Musicology)

Project Number: SoM–ETH16–11/PBC

Duration: One and a half years

_____

Comments:

_____**Name of Responsible Panel: School of Music Ethical Review Panel**

This project complies with the provisions contained in the _National Statement on Ethical Conduct in Human Research_ and complies with the regulations governing experimentation on humans.

_____

Name of School of Music Ethics Review Coordinator:

Dr Mary Broughton

Date: 31 January, 2017

Appendix C (amended):

THE UNIVERSITY OF QUEENSLAND

SCHOOL OF MUSIC

Approval Form for Experiments on Humans

Including Behavioural Research

Chief Investigator: Mr Paul Ballam–Cross

Project Title: Counterpoint and the Performance of Guitar Music – Historical and
Contemporary

Case Studies

Supervisors: Dr Denis Collins (principal advisor), Dr Eve Klein (associate advisor)

Discipline: PhD (Musicology)

Project Number: SoM–ETH16–11/PBC

Duration: One and a half years

Comments: Minor amendment approved.

_____**Name of Responsible Panel: School of Music Ethical Review Panel**

This project complies with the provisions contained in the *National Statement on Ethical Conduct in Human Research* and complies with the regulations governing experimentation on humans.

Name of School of Music Ethics Review Coordinator:

Dr Mary Broughton

Date: 22 March, 2017

Appendix D (Transcripts of interviews with composers):

Stephen Hough

PBC: Can you tell me about your compositional history? When did you first start writing music?

Stephen Hough: As soon as I learned how to read music. I studied composition seriously when I was at school but once at college only harmony, counterpoint etc.

PBC: How would you describe your own musical compositions stylistically?

SH: Tonal with a twist. I like everything I write to be related to tonality but to be struggling with it, moving away, returning. I also like unified structures. My first three piano sonatas all have an arch form when the final bars echo the first.

PBC: Your guitar piece Threnody (In Memoriam C.G.H.) was published recently. Can you describe how this work came about?

SH: A guitar student at the Royal Academy, Roberto Moronn-Perez, attended some of my piano master classes there and then heard some of my music. He asked if I would consider writing something for guitar

PBC: How did you approach the guitar in composition?

SH: I love the unique resonance of the guitar. The notes don't have a long life but there's a richness and even a human quality to the sound which I love. Also one person playing any instrument has its own poignancy. The limitations add to the power.

PBC: Did your own compositional style need to change to accommodate the abilities of the guitar?

SH: I like rich harmony and despite six strings it's not easy to get the colours. But I didn't feel I had to change my style.

PBC: Were you satisfied with the way that your work for the guitar turned out? Is there anything that you would do differently with the way the piece was composed?

SH: I think I was satisfied with it. Roberto helped with some of the chords. It's difficult for a non-guitar player to know what will ring and what will sound weak and strangled. I don't think I would change anything now.

PBC: In a broad sense, how do you approach counterpoint in your own compositions?

SH: I love transparency in piano playing and in my compositions. I want to hear lines and voices, both in the melodies and harmonies.

PBC: Is counterpoint still relevant for composers in the twenty-first century?

SH: Absolutely. But it takes a lot of care if the tonality is rich. Counterpoint for its own sake is not interesting. We have to be able to hear the lines and feel that they make sense.

PBC: How would you describe the guitar's ability to perform counterpoint?

SH: Well it is limited! But that is a strength because he ear catches everything. Voicing is obviously crucial, making sure the different lines are sung clearly.

PBC: Is the guitar's contrapuntal ability restricting in any way, compositionally?

SH: Restriction is good. It can be fruitful. Occasionally I felt like I wanted to expand something, like the climax of my piece which should be shattering and expressive, but you just accept the lower ceiling and work with that. When only one person is playing there's no issue with ensemble. The player can be as free as desired. That's a wonderful compensation for any restrictions of the instrument.

Tilman Hoppstock

PBC: Can you tell me about your compositional history? When did you first start writing music?

Tilman Hoppstock: I started as a kid, but that was just doing imitating the style of classical phrases. Than my first interest was always to do transcriptions for guitar (also chambermusic for 2-4 guitars, guitar + strings, guitar + voice). For some reasons it was necessary to add some parts or to enlarge harmony structure. All those aspects have also to do with composing. When I was about 25 years old I started to write some a-tonal music, but to be honest that was not my cup of tea.

PBC: How would you describe your own musical compositions stylistically?

TH: Different styles

1) Flamenco style with very modern elements (Tarantas) , in the early 1990s

2) Classical style with elemts of Haydn, late Beethoven and early Schubert (using the pseudonymus "Franz Werthmueller"), Sonata 1992 + 2008, Variations 2006

3) Impressionistic style (in the beginning writing under another name "Allan Willcocks")

Many cycles for solo guitar + quartet for 4 guitars (for LA guitar quartet)

PBC: Your own doctoral thesis was about polyphony in Bach's lute fugues. Can you tell me what led you to this topic?

TH: The music by Bach – not only the works for the lute – I have investigated since I am 16 years old and I am especially involved in all the "fugistic" polyphonic music …since 40 years. Because I have written 2 books about Bach´s lute music I was interested than to focus my energy into the five fugal movements which Bach has written for the lute, even some of them are not originally for the lute but for a harpsichord instrument. It is extremely interesting to notice the completely various structural ideas behind each of these movements. To compare all the different aspects are very useful and may be necessary to understand the idiomatic idea behind the compositions.

PBC: Do you feel that composing as Allan Willcocks provides more stylistic freedom than under your own name?

TH: Haha, you have read an interview I gave some years ago? Indeed it was like that. To hide behind my pseudonymus gave me some more freedom. And also I have loved to create a curiculum vitae…to imagine who was this guy writing something really new during the epoche of Debussy and Ravel. But some people did not understand the idea behind, I got a shit storm from some of those very serious musicians in the internet. On the otherside mostly all of my colleagues who I really appreciate a lot they loved the Willcocks-projects, also those great artists like Julian Bream, John Williams, Pavel Steidl, Carlo Marchione, David

Tanenbaum, the LAGQ and many others. Since 2 years I now write under my real name. To make clear which kind of music the guitarists have to expect I know publish as Hoppstock/Willcocks. The other reason was that the LA Guitar Quartet asked for a Willcocks piece for a project with dedicated music. A bit difficult to comission a piece from a composer who died in 1956. So the only way was to give up the fantasy name and to write officially as Tilman Hoppstock.

PBC: How do you approach the guitar in composition? How are works generally begun?

TH: A simple and intelligent question, but quite impossible to answer for me. It depends.

I normally write directly on the instrument, taking my guitar and play. But I also have many ideas in my brain , but normally I need the instrument to test.

For guitar quartet for example I first put all my ideas into the computer. In general I am not so good to fix my ideas on the paper without listening or playing the music

PBC: As a guitarist, do you ever feel limited when composing for the instrument?

TH: I guess I feel less limited, because I play the instrument. In my experience - as a person who has played a couple of pieces from non-guitars composers - for a composer it is absolutely useful to know a lot about the guitar. Otherwise you do many mistakes, which means: you start to write extremely difficult unplayable passages with a very poor effect in sound. Unfortunately music by non-guitarists very often is so tricky and the value between the effort to learn a piece and the musical quality is not balanced in the right way.

But another point which is dangerous: You are a guitarist, writing for your own instrument or even more tricky: you write for your own hands. It is a big challenge not to repeat the same structural ideas.

For example using open strings while mixing various chords is one problem (but it can be extremely charming especially in the impressionistic music language). Another point – again in the impressionistic idiom: To shift the same chord in different positions. This is also a very sensible technique, which guitarists use very often. On one hand very interesting, but also dangerous to receive a bit simple cheap effect (Villa-Lobos was a master in using those technical effects with a maximum of deep musical statements).

PBC: How do you approach counterpoint/polyphony in your own compositions?

TH: I have used counterpoint and polyphony a lot in my arrangements of Bach´s music, especially for the first and second Cello Suites, creating new voices, also for example for the Trés viste movement in BWV 1011/995. Here I have added a complete third voice. There are many other examples in music by Bach. In 40 years I have done a lot of this work.

In the style of impressionism counterpoint of course is not the first priority.

PBC: Is counterpoint still relevant for composers in the twenty-first century?

TH: To be honest I am not a specialist in contemporary music, but I can say that many of the good composers of today they love the music from early to late Renaissance period and that means that they appreciate the idea of counterpoint. Look to the old motets by Machaut, Du Fay, di Lasso, Fantasies by Gibbons, Ferrabosco, the complete music by Dowland. There are many many more examples. So finally in a lot of a-tonal music during the last 30-40 years you find contrapuntal structures.

PBC: Is the guitar's contrapuntal ability restricting in any way, compositionally?

TH: Another good question, hehe. I will ask you this question: Which instrument you guess gives you more problems integrating counterpuntal techniques: trumpet, cornet, marimba, violin, violoncello, piano, guitar…?

Every instrument has its own limit and it is a wonderful challenge to work out every limit and to find a compromise that at the end the listener can not notice the limits. How far you should go? Not everything which is still possible sounds good, just because it is complicate but playable.

Of course we are confronted with limits writing for the guitar, but if you use all the advantages of the guitar you can compensate a lot.

Unfortunately I do not have the time to go deeper in details. I could explain – or better I could try to explain – in many examples which are the concrete m guitaristic limits writing in polyphonic way.

PBC: How would you describe the guitar's ability to perform counterpoint?

TH: Best 2-3 voices. 4 voices are rather difficult (but still possible), because you need some more space and range. In general rhythmical counterpoint works really good. Look for example to all the counterpuntal music by Dusan Bogdanovic who knows a lot about this topic. He has integrated all these ideas in a very impressive way. To write very slow music in contrapuntal way is difficult because of the short sound of the guitar (compared to organ and piano). Rhythmical elements work well and using the various colours of the guitar is very useful.

Same as in the previous question: More detailed answer would take a bit too much time

Angelo Gilardino

PBC:Can you tell me about your compositional history? When did you first start writing music?

Angelo Gilardino: Born on 1941, I begun my music studies on 1954, as a student of both guitar and cello.

Almost immediately, I started studying harmony and reading scores (symphonies, chamber music, operas) in the library of my school. On 1957 I gave up with following as a cello student and on 1960 I started studying harmony, counterpoint, forms, not with the goal of becoming a composer, but just for achieving a deeper control of the music I played as a guitarist. Since 1965, when I finished my studies of composition, to 1981, I wrote a small amount of guitar solo pieces, and on 1966 Mario Castelnuovo-Tedesco suggested me to devote my efforts to composition. It was only on 1981 that I realized he was true, and I gave up with my activity as a player, and I became a composer.

PBC: How would you describe your own musical compositions stylistically?

AG: An updated heritage of the European music of the 1st half of the 20th century. My references have been the Italian composers of the Generazione dell'Ottanta (Pizzetti, Respighi, Malipiero, Casella), their followers, mainly Ghedini (of whom I am considered a heir) and Falla, Ravel, Bartok, Prokofiev. I have written diatonic-modal (or better said, polimodal) works, and chromatic (but not serial) works. However, all my works are guitar-centric, not only those written for solo guitar.

PBC: How do you approach the guitar in composition? How are works generally begun?

AG: I have elaborated in my mind what I call a virtual guitar. It is both an aural and a visual image of the instrument, which allows me to compose without any need of using a real instrument, just with imagining sounds (a sort of inner audition) and – if writing for guitar – also the fingerboard and the fingerings. My works begin with a very small element – a chord, a rhythm, a melodic figure of three-four notes – and then, through a sort of observation of the possibilities offered by such an element, I develop the piece, whose form is dictated by the nature of the basic elements.

PBC: Does your compositional style change when writing for instruments other than the guitar?

AG: not at all. I use the other instruments – in chamber music and in the concertos for guitar and orchestra – not in themselves, but for creating a very specifical surrounding the concertante or the the solo guitar. So, my treatment of the orchestra, for instance, is different from all what goes around in concertos for piano, violin, etc., and also different from the treatment of the orchestra one can see in the scores of the most famous guitar concertos.

PBC: As a guitarist yourself, do you ever feel limited when composing for the instrument?

AG: I wouldn't call them limits, but frames. Nobody can perceive limits in a painting of a great authors whose sizes are, geometrically speaking, limited indeed. Limits can be perceived by those authors who compose for guitar in terms of compatibility; but I work from within an original domain of the guitar idiom which I have deviced through decades of search, and it never happens to me to imagine something which is not possible (this is the limit).

PBC: How do you approach counterpoint/polyphony in your own compositions?

AG: All my music is founded upon counterpoint. Very seldom I use chords, and never in the forms of accompanied melodies.

PBC: Is counterpoint still relevant for composers in the twenty-first century?

AG: Counterpoint is the higher point of musical civilization, and the music written since Palestrina to Bach the sharpest peak of music history. Counterpoint is the seal of classical music, in the 20th century. Accompanied melody is good for popular music and for songs: I couldn't be a composer, if not using counterpoint.

PBC: Is the guitar's contrapuntal ability restricting in any way, compositionally?

AG Again, it's a matter of how one works with the instrument. If one approaches it from outside, calculating what is possible and what is not possibile, he will check against restrictions. But this is not my field. I think counterpoint from within the virtual guitar I have built in my mind, and the impossible thing, in such a position, is thinking of some counterpoint which is impossibile in the instrument's idiom. It's idiotic to attempt to force a Bach four voice counterpoint in the idiom of the guitar: then you perceive the instrument's inabilities. But if you invent counterpoint born in the musical nature of the guitar, it will be perfect, in its own way, of course.

PBC: How would you describe the guitar's ability to perform counterpoint?

AG: Spelling voices up to a certain point, and allowing them to "appear" in the listener's perception even if they are not actually pronounced. Scarlatti perfectly understood this sort of poliphony with listening to guitarists, and he created what Ralph Kirkpatrick called "impressionistic poliphony".

Stephen Goss

PBC: Can you tell me about your compositional history? When did you first start writing music?

Stephen Goss: As soon as I picked up the guitar as an 8-year-old, I started writing my own music. As I learned each new note and was given music to practise, it seemed very natural for me to make up my own music that was similar to what I was being given. I think even at this very early stage, I changed the written music to make my own versions. These were not 'corrections' making the music somehow 'better', but my own alternatives.

PBC: How would you describe your own musical compositions stylistically?

SG: Describing other people's music is a great deal easier than describing one's own music. I have described myself as a pluralist, which I like as a description. I try to avoid pigeon-holing my own music, that is for others to do – I am too close to my own work to be able to see the wood from the trees. Other people have said much more interesting things about my music than I have.

I try to make each new piece as different as possible from the previous one – rather than 'attempting to find my personal voice', I prefer to keep changing approaches to avoid stagnation. I always have in mind WH Auden said – 'an artist spends the first half of their career copying other people, and the second half copying themselves'. I think personal fingerprints that underpin a composer's style are restrictive, rather than desirable. I attempt to remove myself from my music. Of course, I am seldom successful in doing this, but it helps me keep things fresh. I am inspired by artists who embraced change – for example; Picasso, Stravinsky, Miles Davis, Gerhard Richter, Beethoven, and James Joyce.

I try to write in as many different styles as possible – often within pieces.

PBC: How do you approach the guitar in composition? How are works generally begun?

SG: Each work, whether for guitar or other instruments, starts with an impetus. I do a great deal of work before approaching the sound of the music itself. I will research a topic, plan a piece, imagine sonorities, textures, and a particular soundworld. I only start finding pitches and rhythms once a whole host of other things are already in place. I spend a lot of time with ideas about the music and designing the piece. I need to know how long a piece will be, how many movements or sections there will be, what the harmonic language will be for each movement or section and often a whole range of other parameters before I commit any actual notes to paper. It's as if I create an impression of the piece before trying to pin it down.

Once I get to finding notes that will realise my musical ideas, I'll work with an instrument. This is usually the piano, although I do often try things on the guitar if I'm writing a guitar piece.

PBC: Does your compositional style change when writing for instruments other than the guitar?

SG: No, it doesn't. If anything, my guitar knowledge influences my music for other instruments. I use a lot of quartal harmonies (chords built in 4ths), which come from the open strings of the guitar. But these chords also come from my limited piano technique – playing superimposed 4ths on the piano is comfortable and feels natural. All my harmony is devised at the piano. I will sit for hours playing with chords, exploring voicings and creating elaborate harmonic progressions. I then have to adapt this music to the instruments that I'm writing for, whether it be guitar, violin, bassoon, whatever.

PBC: As a guitarist yourself, do you ever feel limited when composing for the instrument?

SG: I feel limited when writing for every instrument. Limited by the register, the techniques of playing the instrument, the volume of the instrument, the colour of the instrument. However, these limitations are extremely helpful to me as a composer, they provide a framework in which to work. I often imagine abstract musical ideas and sounds floating around in space or in the inner space of my head. At first this music seems impossible to pin down, but once you know you have captured these ideas onto a specified instrument or group of instruments, you suddenly have a framework for your ideas. It could be a piece for oboe and piano, full symphony orchestra, or solo guitar – as soon as the framework is in place musical ideas can be captured and realised.

Of course, the guitar has more limitations than most instruments. The repertoire is littered with idiomatic pieces composed by practitioners. These works often lead the non-guitarist composer astray: they hear certain effects and imagine that the guitar can achieve these effects in all contexts. Unfortunately, much of what we can execute on the guitar is all too context specific. Our open strings, positional fingerings, and counterintuitive idiomaticisms all contribute to a cloak and dagger illusion of instrumental normality. The reality is far more complicated and the guitar is far from a normal instrument.

I find it much easier to write for just about every instrument than to write for guitar. I have developed an approach to guitar writing that, at first, I found liberating and incredibly fruitful. Over time this approach is beginning to reach its own limits. It's time to try and find a new approach or approaches.

PBC: You've previously discussed your interest in the guitar's resonance, and the precise indications of rhythmic values. In many ways, this is similar to polyphony. How do you approach counterpoint/polyphony in your own compositions?

SG: My music is pretty contrapuntal. You'll find imitative and contrapuntal passages in all my pieces. I had a very traditional musical training and studied counterpoint to a high level. I've taught counterpoint for 30 years, which has certainly helped me hone my skills in this area.

I am quite obsessive about voice leading. When I plan harmonies for pieces, I will begin with a chorale-like reduction which needs to have very carefully controlled voice-leading in all parts. These chorales are often in 7 or 8 parts and are not playable on any specific instrument. They form a backbone for my music, a bit like a cantus firmus – a harmonic

template. They are not individual chords as such, more harmonic fields that might last anything from a single beat to several bars. Onto this background level of counterpoint, I superimpose the musical surface. Here, local note-to-note counterpoint is developed as a decoration of the underlying contrapuntal scheme.

Polyphony on the guitar presents a number of puzzles and conundrums for the composer. All too soon, the limitations of the instrument strangle inventive counterpoint in its infancy. Having said this, unless you have the luxury of one instrument per line, many instruments struggle with contrapuntal textures. The pianist is limited by the reach of the fingers of two hands – many of Bach's 48 fugues are written just about within what's possible to play by one person. The violinist has similar restrictions to the guitarist – again Bach's solo violin music shows us a composer working within the boundaries of an idiosyncratic idiom. The freedom from idiom that Bach gave himself in 'The Art of Fugue' enabled his contrapuntal invention to run wild.

I have certainly found resonance to be a rich source for enhancing the soundworld of the guitar. Originally, I was looking for an equivalent to the sustain pedal on the piano – something to amplify the texture so that the percussive instrument is able to sustain. Guitar notation is rarely specific enough on how long notes need to be held for. We are given precise information about the start of the sound, but the rest of the envelope is left to fortune. Not only do we need to specify when the sound stops, but also what happens between striking the string and damping the string.

I don't necessarily think that resonance adds to a sense of polyphony – more to a sense of sonority – it makes the most use of the resonating chamber inside the guitar.

PBC: Is counterpoint still relevant for composers in the twenty-first century?

SG: Yes, of course.

PBC: Is the guitar's contrapuntal ability restricting in any way, compositionally?

SG: Yes, it is. But as I said above, all instruments restrict the possibilities of counterpoint. Part of the problem comes when people think of the guitar as a limited version of a keyboard instrument – imposing unreasonable expectations on it. I prefer to think of the guitar as an enhanced string instrument – a violin or cello with additional possibilities.

PBC: How would you describe the guitar's ability to perform counterpoint?

SG: Better than the cello, but not as good as the piano. If there is a problem with counterpoint on the guitar, it's that players try to play music that can't be satisfactorily executed on the instrument.

As soon as we move to two or more guitars, clearly the problems subside. Castelnuovo-Tedesco's Preludes and Fugues for 2 guitars are excellent examples of successful counterpoint written for the guitar. This is obvious, but it's not a facetious comment. I just think that players have to work *with* the limitations of the instrument, not against them. When guitarists play contrapuntal music originally written for violin or cello, the music has

already been adapted to a restrictive medium. Perhaps when we try to play keyboard music, we need to adopt a much more pragmatic approach – rather than trying to replicate the piece in transcription, we might think of adapting the piece instead.

As a composer for the guitar, I am always trying to find ways of tricking the listener into believing that the guitar can do more that it can. If I am writing contrapuntal passages for solo guitar, they have to be designed against the backdrop of my knowledge of the instrument. The same is true when I write contrapuntal music for solo cello or solo violin. The difference is, however, that an intimate knowledge of string instruments is easier to acquire than an intimate knowledge of the guitar. Most composers trained in orchestration or who have experience of writing for strings fairly quickly achieve a high level of competence in the idiom. It is different when it comes to the guitar. There is the fact that composers don't routinely learn about the guitar in orchestration or composition classes, but there is more to it than that. The guitar is a profoundly difficult instrument to learn to write for if you're not a player. Why? As soon as you put a left-hand finger down anywhere on the instrument, you are restricted as to where you can put the other three. You may have the chance to use open strings, but that is key and context dependent. Once two or more left hand fingers are down, limitations are in place as to where those fingers can go next. If a note has to be held, while other fingers move, this restricts options further still. In terms of right-hand technique, individual voices need to be balanced, which will often mean the same right-hand fingers playing different voices from note to note. Keeping this under control is very difficult.

The guitar *can* play contrapuntal music, but restrictions and compromise will influence what can be achieved. A composer will need to tread carefully through this minefield and the arranger must be prepared to make changes to the original score in order for the piece to sound comfortable on the guitar.

Richard Charlton

Richard Charlton interview conducted 7th November 2017

PBC: So first of all, thank you very much for being involved. It's a real help for a lot of parts of [the thesis], actually. More data is always a good thing, and your experience as a composer and guitarist will be very helpful.

Richard Charlton: I'm happy to help.

PBC: So I should point out before we begin that when I'm talking about counterpoint I'm talking about it in a broad sense, not necessarily the textbook Palestrina/Bach style, so not the "official" counterpoint necessarily. So first of all, can you please tell me about your compositional history and when did you first writing music?

RC: I think I first started making up pieces - didn't know it was called composition, but making up pieces when I first started learning the guitar. I was a late starter so I didn't start playing until I was sixteen, and taught myself for the first five years of my musical training…a few chords and that at sixteen, yeah. My parents gave me a guitar a Mel Bay Teach Yourself the Guitar book 1.

PBC: Ah yes!
RC: [laughs]

RC: And, uh, it started from [there]. So, I'd play through the pieced, taught myself to read, or struggled to teach myself to read. I had played a little bit of piano but hadn't really had any formal lessons. So, I really liked the activity of playing the guitar and I liked the activity of probably just improvising or making up little pieces and stuff like that. So I was making up stuff in the style of the classical…

PBC: Giuliani and Sor…?
RC: Giuliani and Sor and Carulli, mainly, those sorts of…so just making up new formulations of their pieces. So that's how it started, and sort of developed it a bit. Did start having some training, I was in NZ at the time when I actually started. My family moved back to Australia, and when we moved back to Sydney I started having some private lessons. I didn't study at an institution like this[19]. I basically left school when I was 16…went my own way.

I had some private lessons, because I decided I was going to do a diploma exam. I was going to have to do some teaching and things like that so I'd better get a diploma.

PBC: Make it official.

RC: Yeah, some sort of piece of paper. So I started having lessons so I could do AMEB and trinity exams. I had lessons with an organist who lived in Potts Point in Sydney. She was a

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[19] Interview took place at the Queensland Conservatorium of Music

very good friend of Miriam Hyde who lived in Sydney at that time. She was a fantastic organist with a fantastic ear. She taught me the rules and counterpoint, you know, the official things. I think I studied with her on and off for about five years, doing various exams. She taught me a lot about writing fugues, because she was very into Bach. So we used to study Bach chorale preludes, fugues, she would get me to…here's a Bach subject, I want a four-voice fugue on this next week, show stretto…[and so on]. She was a very hard taskmaster, but I think she quite liked me. So I would dutifully go off [laughs] do all my things. She would look at it and say "well that's nice but you haven't done this thing"…and I quite…it was tough, at the time, but I didn't know because I had no experience of what learning was or how people taught music or things like that so…I quite enjoyed spending a whole year writing fugues! [laughs].

PBC: Not something many people can say.

RC: Not something many people can say, no! But…it was mainly piano stuff you know. But, I wrote a fugue for guitar, so…trying to use all the contrapuntal techniques and stuff. And it just went on from there, you know, so…

PBC: Just haven't stopped writing, essentially.
RC: Not really, no. In the early days I was writing for myself, and then I started teaching and then met players and…first proper commission was Timothy Kain. And I wrote a piece called *Threnody for Chernobyl*, which was coming out of my 12-tone exploration stuff, so there's a lot of counterpoint in that piece, you know. And then it went on from there. I mean basically I write to please myself first, which I think every composer should…*try* and do, because if you don't' enjoy it then who will? And then people started to like my stuff and play it a bit and it just went on from there.

PBC: Well that actually leads me rather nicely into my next question. How would you describe your pieces, stylistically?

RC: It depends who I'm writing for. I write a lot of stuff for kids. Amateur groups, and school groups. Amateur stuff. My style being a sort of…classic pop, and…using pop rhythms. Occasionally something a bit wilder, but mostly I think my style is melodic…definitely harmonic, but with additives. And then you know every so often there's a piece like *Threnody for Chernobl* or *Dances for the Rainbow Serpent*, which is still harmonic in a way but pushing the boundaries a little…of harmonies, a little bit.

PBC: I had a look over the score for the relatively new sonata, the new Tim Kain one. That looks a little terrifying!

RC: Well…it's just [tricky] to get it off the page because it's got a scordatura, you know. I think the cellists say the same thing about the fifth cello suites.

PBC: And then you play it…
RC: And then you think "that's only *that*". Yes, I just wanted to try…I've never been one of those guitarists who do a lot of stuff in different tunings. I've always wished that I could, but I've always firmly stayed in Drop D or Drop G…the wildest I get. Yeah so, I played around

with a few tunings. I've done that kind of thing once before. I wrote a thing for a colleague of mine, Raffaele Agostino. I wrote a piece for two guitars, for one player, where one guitar has scordatura, and you play it on a stand. It hasn't…it's been…he's performed it twice but hasn't recorded it yet. It's more a visual piece than a recording.

PBC: Sounds very cool.
RC: You play two guitars basically. You have the guitar on a stand. You strum it or pluck strings. It's tuned to a special tuning, and you play along with it, and switch. And then halfway through the piece you play the scordatura and put the other guitar down. And get a new set of resonances. I don't know if anybody's done that sort of thing before. So that's the firs time I did any sort of wild scordaturas. This new sonata for Tim [Kain] which, incidentally, he's going to record that next year for Naxos, but…once you get it off the page, it's not that hard. I mean there's certain fast stuff, but [it's] technical demands are not that…versus *Koyunbaba*. That's pretty tricky, but [the new sonata is] all playable.

PBC: How do you begin a piece? You mentioned earlier that it's usually for a particular player. Is it always inspired by that player themselves?

RC: Sometimes, but not necessarily. Sometimes you need to find a vehicle to launch the piece. If it's someone I know, you try and get from them what it is that [they] actually want. What sort of piece – do you want a fast piece, a slow piece. What sort of programme is it going to fit into. You don't want to write something really wild and esoteric if the programme is all South American pieces. Not that that wouldn't be appropriate, but I think that more information is better than…the more info that you can get, the more it narrows your choices. [This is] something that I learnt from Peter Sculthorpe, who used to say that "I want people to tell me exactly what they want", because otherwise I have to decide. If somebody says to you "write me a piece, I don't care how long it is, I don't care what it's for", then immediately there's a whole world of problems. Too many options! If someone says "I want it to be three minutes, I want it to start slow, have a fast middle bit, and end slow, and I want it to be for this instrument, and this is what I can do…I'm about a 7th grade player or an 8th grade". Then you immediately know what you're dealing with. So I try to get from people who want me to write stuff, what it is exactly that they want. And then you look either…I need some sort of hook – an extra-musical thing. I have written pieces where it's pure music, and then you look around for something, a title to give it, that will focus an audiences' attention. I think it's quite important, the naming of pieces, because the wrong name can set out the wrong expectations and lead to the piece not being [seen as] good. If it it doesn't have the write title then the audience's expectations… you know. I think it's important to find a suitable title or a suitable thing to hang it on, even if it is pure music you can still spin a story!

PBC: In regards to writing for the instruments other than the guitar, do you find your style changes at all?

RC: Not a lot, no. And in fact you know, playing the guitar I find I write quite well for strings, because as a guitarist you understand the crossing of strings and things like that. But also what we play on the guitar kind of fits into the quartet sort of bracket, you know. We haven't got the range, but that's…but you still get the microcosm…and you can do the

guitar's colouristic, a lot of things that the orchestra can do in miniature on the guitar. So I find it…not an asset but definitely not a hindrance! A lot of times I'll go to the piano and try out the effect of this chord or this chord, when I need to get all the notes that you can't get on the guitar. But for the overall shape of things like that I write shorthand, you know with chord symbols, and notating the two lines or whatever. I just use the guitar for that.

PBC: Do you ever feel restricted by writing for the guitar? In what you want out of the instrument?

RC: No, I think you have a healthy respect for the instrument. It can't do…you just can't do certain things. But it can do other things that are equally as satisfying. If you want triple forte blaring horn type sounds, you're not going to get it on the guitar, so just write for horns! I think maybe composers these days try to get out of the guitar more than its capable of. It's a bit like the lute, I sort of played lute for a little while. When you're a guitarist you tend to attack [the strings], but you get more by coaxing the sound [on the lute]. I think writing for the guitar is a little bit like that. You've got to approach it with the right mindset. No, I don't feel limited. It's just an instrument that I happen to play so I write guitar music quite well because I understand it. There are some people you talk who say that 'I write songs quite well', or "I can write piano music", it's not… it's just that I don't get asked to write those pieces as frequently as I get asked to write guitar music.

PBC: In terms of counterpoint or polyphony, how do you approach it?

RC: I always look for opportunities for it, and in my mind, it's not something on its own. It's there, part and parcel of the whole [thing]. The minute you write a series of chords, the polyphony is there. If it's well written, each voice has its own…you might not notice while you're playing, but it's still there. I always look to make each voice, if there are voices, as interesting as possible. As interesting and as satisfying as having played in an ensemble…without playing crappy parts that don't mean anything. When I write quartets or guitar ensembles for kids I try to make each part mean something. To do that, polyphony comes into it, because it's a singable melody. I don't really separate it out. I expect it to be there, in some form. Minimal or more [in depth]…if I need it. It's part and parcel of [everything].

PBC: Do you think it's still fairly relevant for most composers in the twenty-first century?

RC: I can only speak for myself. I can say it's very relevant for me. Some composers probably not as much. I don't know…it depends on the language that they're writing in and the effects. You know, if you're talking about electro-acoustic music or the myriad of other styles that composers write in…it may not be in the uppermost [thoughts] of their mind. But if the composer is good you inadvertently create [it].

PBC: I feel like there's an element of it in most music. Difficult to avoid!
RC: Well, why would you avoid it? [laughs]

PBC: Do you find the guitar's contrapuntal ability restricting, in any way? Have you ever wanted to add more parts? Or does it come back to the guitar, having its own language?

RC: I mean… [pause] you can't do as much on the guitar as you can on the piano. But then I don't want to do as much on the guitar as I would on the piano [long pause]. No…yes, I find myself wanting to be able to do things on the guitar when I am writing for other things, but then I just put down the guitar and go to the piano [laughs]. But even then, if you're writing for strings and brass, the piano doesn't given you, sometimes, the effect that you want. You can't really hear how two trumpets a semitone apart, sustained, are going to sound. You've just got to know by experience that that's how they sound. A piano won't do it for you if you just play two semitones. I mean, the guitar…it comes back to that respect as well. You could play counterpoint on the guitar, up to a point. Mostly guitar works well in two parts. You can get most things, get around. Three is added complications. Four…I don't think you can have four parts – it gets difficult!

PBC: In summary, how would you describe the guitar's ability to perform counterpoint? RC: I think it has quite a good ability to perform counterpoint, if it's well written for it. Because of its colouristic capabilities, I think you can clearly bring out lines. That's what you're constantly asking students to do, if they play the Bach *Prelude Fugue and Allegro [BWV 998]* or any of the fugues we play on the guitar, they're eminently playable. You just have to learn how to bring out what you need to bring out, but that would be the same for any instrument. So I kind of think it's the same. You just can't do as much. But if the piece is well written the guitar can execute the counterpoint really well. But…you know, we're talking about counterpoint in the broad sense, not counterpoint in the Palestrina sense. Not in the strictest vocal sense. You can try and imitate it, but you can't get it the same. I don't think there's any…in some respects, you know Bach tried to write counterpoint into his cello suites and the violin partitas, and it's reasonably successful. But it has to be written so that it can be playable. Otherwise it's not successful! And sometimes you can suggest counterpoint where there isn't any real counterpoint, which Bach does a lot. [He] suggests that there's a melody here, and a melody in the top part, and then you jump from one to the other giving the impression of [more parts]…which is quite clever [laughs]. Although he never wrote a textbook fugue [laughs].

PBC: Well, that brings us to the end of our interview, so once again thank you very much for being involved.

RC: Thank you very much Paul.

PBC: Can you tell me about your compositional history? When did you first start writing music?

Ross Edwards: The following answers were originally part of a response to a Q&A from the Sydney Chamber Choir.

- Describe your first memory of music

My aunt and grandmother playing the piano to me. My grandmother insisted on playing hymns – she'd been a church organist – but my aunt played Beethoven, Bach etc. (which I much preferred). I soon began playing myself, by ear - mainly songs I'd heard at kindergarten – but I also made things up. When my family refused to believe these were original I felt highly aggrieved and sulked.

- What inspired you to become a composer?

Attending an SSO concert (of Beethoven) when I was 13. After that I never, *ever* thought of being anything else, to the consternation of my parents. Knowing that I simply had to be a composer was for me a very frightening prospect right throughout my adolescence, especially as in those days (the late 1950s) it would have seemed unimaginably outré – like wanting to be an astronaut. I read biographies of composers and had no illusions about the difficulties that lay ahead, especially as music wasn't offered as a subject at the school I went to. I felt very much alone. My first notated compositions date from when I was 15. These were piano pieces and some songs in the style of Schubert – settings of Wordsworth.

PBC: How would you describe your own musical compositions?

RE: I think the best way to do this is via a current biography (see below). Having composed professionally for about 45 years I seem to have accumulated a vast catalogue in all forms of so-called classical music. (See www.rossedwards.com). A stylistic unity persists throughout.

Ross Edwards 1943 –

Biog. May 2017

One of Australia's best-known and most performed composers, Ross Edwards has created a distinctive sound world which reflects his interest in deep ecology and his belief in the need to reconnect music with elemental forces, as well as restore its traditional association with ritual and dance. His music, universal in that it is concerned with age-old mysteries surrounding humanity, is at the same time

connected to its roots in Australia, whose cultural diversity it celebrates, and from whose natural environment it draws inspiration, especially birdsong and the mysterious patterns and drones of insects. As a composer living and working on the Pacific Rim, he is conscious of the exciting potential of this vast region.

Ross Edwards' compositions include five symphonies, concertos, choral, chamber and vocal music, children's music, film scores, a chamber opera and music for dance. His Dawn Mantras greeted the dawning of the new millennium from the sails of the Sydney Opera House in a worldwide telecast. His compositions often require special lighting, movement and costume. A recipient of the Order of Australia and numerous other awards, he lives in Sydney and is married with two adult children.

Recent commissions include *Sacred Kingfisher Psalms* for The Song Company, Ars Nova Copenhagen and the Edinburgh Festival; a *Piano Sonata* for Bernadette Harvey commissioned by the Sydney Conservatorium; *Full Moon Dances*, a saxophone concerto for Amy Dickson, the Sydney Symphony and the Australian symphony orchestras; *Five Senses*, a song cycle for female voice and piano to poems of Judith Wright; The *Laughing Moon* for the New Sydney Wind Quintet; *Zodiac*, an orchestral ballet score commissioned for Stanton Welch by the Houston Ballet; *String Quartet No. 3, Summer Dances*, commissioned by Kim Williams for Musica Viva Australia; and *Animisms*, for the Australia Ensemble. *Frog and Star Cycle*, a double concerto commissioned for saxophonist Amy Dickson, percussionist Colin Currie and the Sydney Symphony had its resoundingly successful premiere in the Sydney Opera House in July 2016. *Bright Birds and Sorrows*, a major work for Amy Dickson, saxophone, and the UK based Elias Quartet, was premiered in April 2017 at the Musica Viva Festival in Sydney. He has recently completed *Entwinings* for the Australian Chamber Orchestra, to be premiered in October 2017.

PBC: You've composed for the guitar previously. Can you describe how this/these work/works came about?

RE: From the start I was thrown in at the deep end. My first composition for guitar was the result of commission to write a concerto for John Williams. This was for the Darwin Guitar Festival of 1995. I hadn't previously composed for guitar and knew next to nothing about how the instrument worked. Naturally I was apprehensive, but Adrian Walter, the festival director, was most helpful and encouraging, as was the guitar community in general and Philip Houghton and Tim Kain in particular. I was sent a fingering chart by Tim and a pile of guitar music by Adrian. It was suggested that I shouldn't take too much notice of this as the idea behind commissioning a non guitarist composer was to avoid the usual clichés. As I composed, I was in contact with John Williams in London by phone and fax. I'd send him pages of the solo part as it evolved and he'd play it back to me over the phone. Occasionally he'd make suggestions, mainly to thin out the texture, leave non essential notes out of chords etc.

Another important lesson was from Adrian Walter. He flew me to Darwin in (I think) 1994 to soak up atmosphere. One day he played me a transcription he'd made of the first of my Marimba Dances (for solo marimba). The fact that it transferred effortlessly to the guitar gave me confidence. After that my approach toward composing for guitar became rather like composing for marimba.

Tim Kain, having also performed the concerto, asked me for a solo piece. I composed *Blackwattle Caprices* for Tim in 1998 and he edited the published score as well offering advice along the way. I found composing it a struggle - at least as difficult as the concerto – but well worth the effort as the two caprices have found a place in the international guitar repertoire, are frequently performed around the world and have been recorded many times.

PBC: How do you approach the guitar in composition?

RE: With a mixture of enthusiasm and trepidation. I've come to love the instrument, but I still find it very difficult to compose for. My latest effort, *Melbourne Arioso*, a short solo for the Chinese guitarist Xuefei Yang (who premiered it last year at the Melbourne Recital Centre) also required Tim's advice which, once again, he graciously gave.

PBC: Did your own compositional style need to change to accommodate the abilities of the guitar?

RE: No – I seem to have adapted my own style to the instrument.

PBC: Were you satisfied with the way that your work/works for the guitar turned out? Is there anything that you would do differently with the way the piece was composed?

RE: I'm pleased with the results. I'd like to attempt something more exploratory in the future. This would, of course, require an expanded knowledge of the instrument.

PBC: How do you approach counterpoint in your own compositions?

RE: The constantly changing texture of my music, while to some extent accommodating pre-Bach counterpoint (canon) through its use of European church modality, is apt to change abruptly to various forms of inflected East Asian pentatonicism, and is thus not suited to any structural or sustained application of western counterpoint. The fluctuating surface, with its scraps of birdsong, insect rhythms and references to various forms of chant, is held together – earthed – by decorated drones and ostinati.

PBC: Is counterpoint still relevant for composers in the twenty-first century?

RE: Given the range of stylistic options available to composers these days, some will find it relevant, others less so or not at all. Counterpoint is, of course, ideally suited to serial music, which seems to have fallen out of fashion. Those composers who have returned to the tonal system can also make use of western counterpoint of the past 300 years – even fugue.

PBC: How would you describe the guitar's ability to perform counterpoint?

RE: Clearly, given the many transcriptions of Bach and other contrapuntal composers, it scintillates.

PBC: Is the guitar's contrapuntal ability restricting in any way, compositionally?

RE: I can't imagine that it would be.

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