

The University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

The Guitarist-Composer Pedagogue: An Exploration of
Technical and Artistic Relationships Between Didactic
and Concert Works. A portfolio of two 60-minute
recitals and exegesis.

By

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Candidate ID:

**Submitted in fulfilment for the requirements for the degree of
Master of Philosophy**

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Abstract

This performance-based study explores the technical and artistic relationships between concert works and didactic works in the compositions of guitarist-composer pedagogues Leo Brouwer, Abel Carlevaro, Mauro Giuliani, Fernando Sor and Heitor Villa-Lobos. Devices these five composers use across their oeuvre are identified and examined to gain an understanding of how artistic decisions were informed by the idiosyncrasies of the classical guitar. Analysis of 276 didactic and five seminal concert works is employed to elucidate how these composers negotiate and calibrate the way they each exploit the classical guitar's idiosyncrasies across varying difficulty levels of their compositional output. These insights are then leveraged to assess how didactic works can inform the practice and performance of concert works and how the two genres of the same composer can be performed in an artistically cohesive recital format. The study culminates in the curation and performance of two one-hour recitals and a supporting exegesis.

Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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Candidate:

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Date: 17 November 2021

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VOLUME ONE: AUDIO RECORDINGS

First recital – August 16th, 2019

Elder Hall, Elder Conservatorium of Music, University of Adelaide

Composer	Work	Movements	Start Time
Heitor Villa-Lobos	<i>Cinq Préludes</i>	No. 1 – E minor No. 2 – E major No. 3 – A minor No. 4 – E minor No. 5 – D major	00:00 05:08 08:18 14:28 17:57
Heitor Villa-Lobos	From <i>Douze Études</i>	Étude No. 8 Étude No. 11	21:25 24:13
Leo Brouwer	From <i>Estudios Sencillos</i>	No. 1: Movido No. 8: <i>no title</i> No. 11: Allegretto No. 20: Movido – Rapido	28:42 29:26 30:57 33:07
Leo Brouwer	<i>El Decameron Negro</i>	I: El Arpa del Guerrero II: La Huida de los Amantes por el Valle de los Ecos III: Ballada de la Doncella Enamorada	35:36 40:04 45:20
Leo Brouwer	From <i>Nuevos Estudios Sencillos</i>	Étude No. 8: Omaggio a Villa-Lobos Étude No. 5: Omaggio a Tarrega	52:18 54:36
Mauro Giuliani	Suite of Études	Op. 100, No. 17 Op. 98, No. 7 Op. 51, No. 16 Op. 100, No. 11	56:14 56:56 60:06 61:50
Mauro Giuliani	<i>Grande Ouverture</i>	Andante sostenuto & Allegro maestoso	63:25
Total			72:31

Table 1: First Recital Repertoire – With Timings.

Second recital – December 17th, 2019

Elder Hall, Elder Conservatorium of Music, University of Adelaide

Composer	Work	Movement	Start Time
Abel Carlevaro	<i>Preludios Americanos</i>	No. 1 – Evocación No. 2 – Scherzino No. 3 – Campo No. 4 – Ronda No. 5 – Tamboriles	00:00 05:48 08:58 13:35 15:58
Abel Carlevaro	From <i>Cinco Estudios (Homenaje a H. Villa-Lobos)</i>	Estudio No. 1 – H.V.L	20:15
Fernando Sor ¹	Suite of Études in A minor	Lesson No. 20, Op. 31 Exercise No. 14, Op. 35 Lesson No. 2, Op. 31 Study No. 16, Op. 29 Etude No. 23, Op. 44	23:57 25:34 27:39 29:24 31:04
Abel Carlevaro	From <i>Microestudios</i>	No. 1 – Festivo No. 3 – Tranquillo No. 9 – Espressivo, poco libero No. 15 – Poco rubato No. 20 – <i>no title</i>	33:46 34:37 36:06 37:34 38:37
Fernando Sor	Suite of Études in D	Etude No. 14, Op. 44 Study No. 9, Op. 6 Exercise No. 17, Op. 35 Lesson No. 16, Op. 31 Etude No. 15, Op. 44	40:52 43:25 44:56 45:38 46:41
Fernando Sor	<i>Grand Solo Op. 14</i>	Introduction & Allegro	50:34
Total			61:12

Table 2: Second Recital Repertoire – With Timings.

¹The present author notes that the titles of Sor's études are in English and French. This is done to remain consistent with the titles published in Brian Jeffery's *Complete Studies, Lessons and Exercises by Fernando Sor* (Sor 2008).

VOLUME TWO: EXEGESIS

This exegesis explores the ways in which composers Leo Brouwer, Abel Carlevaro, Mauro Giuliani, Fernando Sor and Heitor Villa-Lobos negotiate the relationship between technical decisions and artistic outcomes in their didactic and concert works for guitar. It is comprised of two chapters and three appendices. Chapter one outlines the conceptual framework, details the repertoire and composers selected for the study, key terms and concepts and includes a literature review. Chapter two contains five case-studies, each focused on one composer and is rounded out by a conclusion and three appendices containing programme notes from both recitals and an Étude Catalogue.

1. INTRODUCTION AND RATIONALE

1.1 Introduction

The guitarist-composer pedagogue role requires competence across all of its three constituent professions. First, the ability to perform an artistic work. Second, to be able to effectively compose works for the guitar by utilising knowledge of what is technically possible on the instrument and how to realise its sonorous qualities through the employment of idiomatic techniques. Third, understanding of which techniques are playable and best taught at differing stages of technical proficiency. The focus of this study is to examine how these interrelated artistic and technical elements are negotiated across each guitarist-composer pedagogue's didactic and concert works to then identify connections between their works.

Unlike concert works, didactic works are intended to instruct the player in some way to develop understanding of musical elements in addition to refining particular techniques. Therefore, when technical and musical relationships are present across didactic and concert works by the same composer, the didactic works can inform the artistic interpretation and the technical execution of the composer's more challenging works. The findings of this study show that each composer's exploitation of the guitar's idiosyncrasies sees their unique artistic voice maintained across their didactic and concert works.

1.2 Conceptual Framework

This practice-led study pursues three principal aims. First, to perform didactic works alongside concert works. Second, to identify technical and musical relationships between didactic and concert works by the selected composers. Third, to determine how artistic decisions were informed by the idiosyncrasies of the classical guitar. The research questions are as follows:

1. How can didactic and concert works be presented in performance in a cohesive manner?
2. What technical and musical relationships can be drawn between the selected didactic and concert works by each composer?
3. How do the idiosyncrasies of the classical guitar inform technical decisions and artistic outcomes in concert and didactic works?

The research methodology is underpinned by Smith and Dean's iterative cyclic web (2009, p. 19). This integrated framework combines practice-led research, research-led practice, creative work and academic research allowing for cycling from theoretical and analytical to practical and reflective approaches (Smith & Dean 2009, p. 19).² Smith and Dean (2009) describe their model as a framework that combines the cycle (alterations

² Smith & Dean (2009, p. 8) outline that creatively driven research projects are not underpinned by one of three principles, practice-led research, research-led practice or academic research, but instead use them in an interconnected way.

between practice and research), the web (numerous points of entry, exit, cross-referencing and cross-transit within the practice-research cycle), and iteration (many sub-cycles in which creative practice or research processes are repeated with variation).

The interwoven research activities involved in this project are repertoire selection, data evaluation (score and recording analysis), synthesising the findings and recital preparation. The interconnected nature of these processes is outlined in Diagram 1.

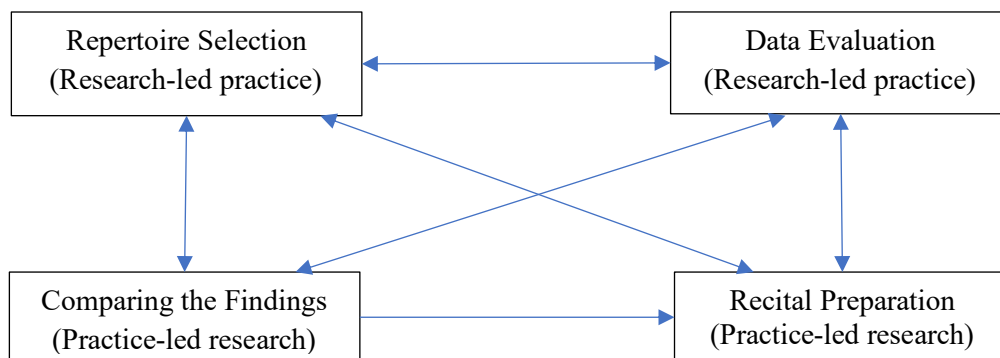


Diagram 1: Interwoven Research Processes

Diagram 1 was developed by adapting elements from Smith and Dean’s iterative cyclic web (2009, p. 19).

Further to the conclusions drawn from the study, an additional outcome of this research is the Étude Catalogue. The catalogue, while not exhaustive, is a product of the data evaluation stage of the study which saw the identification of key techniques featured in each étude. The creation of this catalogue was necessary so that comparisons could be made between each individual étude and the composer’s representative concert work. These comparisons in turn informed repertoire selection (a recital repertoire shortlist is included in the catalogue). Due to the non-exhaustive nature of this catalogue, it has only been included as an additional reference in Appendix 3.

1.3 Composers and Repertoire

Selected Composers

The composers included in this project were chosen based on the following criteria:

1. They were proficient guitarists;
2. They wrote both concert-works and études/didactic works for the instrument;
3. They combined to represent a range of styles and time periods.

Repertoire

Performance of similar musical and technical material was achieved by programming études alongside concert works. In this process, études which shared closely related keys were programmed together to create suites. The benefit of this was twofold: First, a sense of unity could be created and second, deployment of the same key is likely to see the use of similar sonorities and techniques.³ The following rationale details selection and programming of études:

1. The selected étude must draw on musical and/or technical material similar to material in the associated concert work;
2. When arranged into suites, selected études should contribute to a broader musical picture so that a coherent, musical whole is created;

³ Considerations for repertoire selection included not only which études related best to the representative concert work but also how the études should be combined. In Brouwer's case, for example, one étude from each of the four volumes of *Estudios Sencillos* was selected as these represented relationships with Brouwer's concert work as well as working well together when played chronologically as a suite.

3. These 'Étude-Suites' should be programmed alongside the comparative concert work. Furthermore, as a means of transition, each Étude-Suite is to be performed directly alongside a different Étude-Suite comprising works by a different composer.

This curatorial approach of étude programming was inspired by Paolo Cherici's (2015) CD 'Studies in the form of Suites' where études by Fernando Sor are combined using their tempi and keys to create small suites.⁴

Both recital programmes begin and end with a major concert work and Étude-Suites are programmed between these major works. The first recital exhibits a strong sense of symmetry as it sees a third concert work placed in the middle of the programme with études surrounding it. The selected repertoire, as programmed and performed in two recorded recitals is provided below and includes start times for each recorded work.⁵

⁴ Cherici programmes four études used in this study, namely Exercise No. 17, Op. 35, Exercise No. 14, Op. 35, Lesson No. 2, Op. 31 and Study No. 16, Op. 29. While he too programmes his suites according to key, the order in which he programmes these études differs from the present study.

⁵ Programme notes for each recital can be found in Appendices 1 and 2.

First Recital:

Composer	Work	Movements	Start Time
Heitor Villa-Lobos	<i>Cinq Préludes</i>	No. 1 – E minor No. 2 – E major No. 3 – A minor No. 4 – E minor No. 5 – D major	00:00 05:08 08:18 14:28 17:57
Heitor Villa-Lobos	From <i>Douze Études</i>	Étude No. 8 Étude No. 11	21:25 24:13
Leo Brouwer	From <i>Estudios Sencillos</i>	No. 1: Movido No. 8: <i>no title</i> No. 11: Allegretto No. 20: Movido – Rapido	28:42 29:26 30:57 33:07
Leo Brouwer	<i>El Decameron Negro</i>	I: La Harpe du Guerrier II: Negro, La Fuite des Amants par la Vallée des Échoes III: Ballade de la Demoiselle Amoureuse	35:36 40:04 45:20
Leo Brouwer	From <i>Nuevos Estudios Sencillos</i>	Étude No. 8: Omaggio a Villa-Lobos Étude No. 5: Omaggio a Tarrega	52:18 54:36
Mauro Giuliani	Suite of Études	Op. 100, No. 17 Op. 98, No. 7 Op. 51, No. 16 Op. 100, No. 11	56:14 56:56 60:06 61:50
Mauro Giuliani	<i>Grande Ouverture</i>	Andante sostenuto & Allegro maestoso	63:25
Total			72:31

Table 3: First Recital Repertoire – With Timings.

Second Recital:

Composer	Work	Movement	Start Time
Abel Carlevaro	<i>Preludios Americanos</i>	No. 1 – Evocación No. 2 – Scherzino No. 3 – Campo No. 4 – Ronda No. 5 – Tamboriles	00:00 05:48 08:58 13:35 15:58
Abel Carlevaro	From <i>Cinco Estudios</i> (<i>Homenaje a H. Villa-Lobos</i>)	Estudio No. 1 – H.V.L	20:15
Fernando Sor ⁶	Suite of Études in A minor	Lesson No. 20, Op. 31 Exercise No. 14, Op. 35 Lesson No. 2, Op. 31 Study No. 16, Op. 29 Etude No. 23, Op. 44	23:57 25:34 27:39 29:24 31:04
Abel Carlevaro	From <i>Microestudios</i>	No. 1 – Festivo No. 3 – Tranquillo No. 9 – Espressivo, poco libero No. 15 – Poco rubato No. 20 – <i>no title</i>	33:46 34:37 36:06 37:34 38:37
Fernando Sor	Suite of Études in D	Etude No. 14, Op. 44 Study No. 9, Op. 6 Exercise No. 17, Op. 35 Lesson No. 16, Op. 31 Etude No. 15, Op. 44	40:52 43:25 44:56 45:38 46:41
Fernando Sor	<i>Grand Solo Op. 14</i>	Introduction & Allegro	50:34
Total			61:12

Table 4: Second Recital Repertoire – With Timings.

⁶ The present author notes that the titles of Sor's études are in English and French. This is done to remain consistent with the titles published in Brian Jeffery's *Complete Studies, Lessons and Exercises by Fernando Sor* (Sor 2008).

1.4 Key Terms and Concepts

This section provides necessary information regarding terminology and concepts used throughout the exegesis.

1.4.1 Categorisation of Works

The following definitions outline how works are categorised in the present study.

Didactic work

A didactic work in the context of this study is considered any comprehensive work intended to instruct. This category includes exercises, études and studies as well as concert études, method books and technical companions. Examples of this category include seminal publications such as Mauro Giuliani's *Studio per la Chitarra* (1812), Abel Carlevaro's *School of the Guitar* (1984) and Scott Tennant's *Pumping Nylon* (1998).

Exercises

According to Castledine (1998, p. 10), exercises 'focus on one specific aspect of technique...to the exclusion of practically all other aspects of music'. However, publications such as Mauro Giuliani's (1812) *120 Right-Hand Studies* and Abel Carlevaro's (Carlevaro 2016, vol 1, 2, 3 & 4) *Cuderno No's. 1-4* are examples of technical exercises that will be of greater benefit if practiced with musical intent from the outset.

This is a key consideration in the present study because the techniques developed in 'mechanical exercises' and, by extension, didactic works more generally, are only beneficial

if they can be applied in a musical work and, in order to apply them musically, they must be practiced in this manner.

Études/Studies

According to Finlow, études are ‘works where musical and didactic functions are complementary and indivisible from one another’ (1992, p. 53). It is important to note here the difference between exercises and études. Although exercises aim to assist with technical development and refinement, and as already suggested, can assist with developing musical intent, they are different from études; the latter are compositions conceived to possess components of musical material which are indivisible from the technical demands. These, in turn, can assist with technical and musical development. The distinction is that exercises are usually mechanical in their conception and use repeated finger movements whereas études commonly exploit this same mechanical repetition but in a musical setting; furthermore, études will often use repeated musical figures as a means of developing technical and musical prowess. Examples of this category in the present study are Fernando Sor’s *Études*, *Studies* and *Lessons* Op. 6, 29, 31, 35, 44 and 60, Mauro Giuliani’s *Études* and *Studies* Op. 1, 48, 51, 98, 100 and 139, Leo Brouwer’s *Estudios Sencillos*, *Nuevos Estudios Sencillos* and Abel Carlevaro’s *Microestudios* and *Cinco Estudios*.

Concert studies/Concert études

Ferguson (2001) states ‘The concert study (sic) attempts to combine the utility of a technical exercise with musical invention equivalent to that of other genres in the concert repertory.’ Combining this definition with Finlow’s (1992, p. 53) statement that ‘the didactic

element is incidental to the primary characteristic substance but involves some particular exploitation and demonstration of virtuoso technique' outlines that the concert étude functions as both a didactic and concert work. Heitor Villa-Lobos' *Douze Études* are particularly potent examples of this category in the present study.

Concert work

Concert works for the purposes of this project are any works or compositions intended for concert performance. However, they are often an extended, sometimes multi-movement composition. This is represented by all of the selected concert repertoire for this project.

Blending and Overlap of Categories

The above distinctions can overlap, and in some cases the intentions of the artist mean that their composition may simultaneously fit multiple categories. The first example of overlapping categories arises with Villa-Lobos' *Douze Études* which are labelled as concert études. This category implies that the works be prepared for performance. However, as one of the focuses of this project outlines, all études can be programmed for performance and therefore these works simultaneously sit also in the etude category. Another example of a work which overlaps categories is Giuliani's *Studio per la Chitarra* (1812). He presents the player with exercises for developing technique across three volumes and in the fourth volume presents the player with twelve progressive lessons which make use of some of these techniques in an expanded way and in a musical setting. This means that the publication contains works which fit into the 'exercise' and 'étude' categories, while as a whole, the work sits under the 'didactic work' category. Furthermore, publication guidelines may

influence the titles of some études rather than the pedagogical nature of the works. For example, the Simrock edition of Sor's '24 Leçons progressives' (French title) also has the German subtitle 'studien' which, when translated into English, both suggest different intentions for the work. The former French title suggests linked progressive lessons and the latter German title suggests individual and unrelated études. The pedagogical goals of these two distinctions are subtle but present; the French title suggests that the material is related and curated to increase in difficulty and build on prior knowledge whereas the German title could be interpreted as if the material may be read incompletely and in any order. Even still, this difference between titles serves as a prime example of how each composition can serve multiple goals, blurring the lines between the categories and further, obscuring the true pedagogical goal of a didactic work. To work around this issue and to demystify the didactic content of each étude, the Étude Catalogue in Appendix 3 dissects the main technical ideas present in each étude to ascertain the primary musical and technical features.

1.4.2 Idiomatic Writing and Idiosyncrasies

Composing music for any instrument prescribes adopting what commonly is referred to as an idiomatic style of writing (Brindle 1986; Century 1991; Decker 1987 in Kronenberg 2013, p. 140).⁷ An idiomatic style of writing is achieved through the marriage of a composer's stylistic traits and their consideration for instrument idiosyncrasies.

Idiosyncrasies, for the purposes of this study, are defined as features which are unique to the guitar; related to both the guitar's physical properties and what is technically possible on the instrument. A guitarist-composer pedagogue is more likely to write in an idiomatic fashion because they approach the compositional process with the limitations and possibilities of the instrument in mind. Skilled guitarist-composers negotiate the vertical (across strings: chords) and horizontal (along strings: unaccompanied melody) processes of guitar playing and writing for the guitar (Heck 2013).⁸ Argentinian guitarist-composer pedagogue Máximo Diego Pujol uses the term '*lenguaje guitarístico*', the 'guitaristic language', to describe idiomatic writing for the guitar. As a guitarist-composer pedagogue, Pujol believes strongly that maximising sonority is integral to the composition process (Fartach-Naini 2017, p. 131). Thus, consideration for the technical capabilities of players of different playing proficiency,

⁷ This view of course overlooks the possibility that a composition may be written in a non-idiomatic manner. This is more likely to occur in works by composers who do not play the instrument where their understanding of the technical requirements to play a particular passage would be limited. In spite of this, works by some of the earliest non-guitarist composers for the instrument such as Manuel de Falla's *Homenaje pour Le Tombeau de Claude Debussy* and Federico Moreno-Torroba's *Sonatina in A Major* still exhibit strong idiomatic considerations; these considerations, among others, include key choice, the number of notes in chords and part voicings that are conducive to comfortable left and right-hand shapes. These considerations, of course, may be a result of the composer's own knowledge or the input of a guitarist and/or editor. In the case of Moreno-Torroba's *Sonatina*, the dedicatee, historical heavyweight guitarist Andres Segovia may or may not have had extensive input into the work itself but, irrespective of this, absolutely had an influence on published fingerings.

⁸ Heck (2013) also states that consideration of the vertical and horizontal components of the guitar is 'a challenge which only guitarists with many years of practical experience were able to meet successfully'. This does not dictate that the composer must be a guitarist. However, an understanding of the techniques which are easily applied on the guitar and knowledge of how to maximise its sonority are likely to render a musical outcome which capitalises on the strengths of the instrument.

for what is possible on the instrument as well as an understanding of how to effectively utilise the strengths and sonorities of the guitar are all interwoven and thereby define the guitarist-composer pedagogues' approach to composition.

Tuning of the Guitar

Consideration for the tuning of the guitar is integral to writing in a manner that is simultaneously idiomatic and effectively maximises the sonority of the instrument. The irregular tuning of the guitar in fourths and one third (between the second and third strings) has implications not only for the playability of a given passage (i.e., changing fingerings for identical intervals on different string pairings), but it also is a determining factor for its resonance characteristics (open strings and sympathetic resonances). Consequently, this has implications for the technical realisation of musical ideas. The tuning of the guitar directly influences the left-hand fingering and as discussed in more detail by Kunda (2012, pp. 44–50) who outlines four key issues where fingering on the guitar can influence the artistic outcomes: Fingering and Phrasing, Fingering and Sonority, Mechanism and Technique and Notational Conventions. These are explained in greater detail in the Literature Review.

Open Strings and Key Choice

‘For other stringed instruments, such as a violin or cello, where melodic playing is at the forefront, open strings may not have the same degree of relevance [as on the guitar]’ (Jones 2004, p. 74). Although other stringed instruments can also use open strings as a facilitator for technical ease, sonority, harmony and texture, their primary role as a melodic instrument is different from that of the polyphonic guitar. The guitar frequently employs

more than one string, and the inclusion of open strings can be advantageous to the player. The advantages are twofold: First, because they can continue to sound for a short time without contact from either hand (unlike on a violin or cello where the bow must maintain contact or on a wind instrument where the player must continue to pass air through the instrument) and second; they ‘yield a more resonant sound on the instrument’ (ibid 2004, p. 73). For these reasons, open strings can be used to promote technical ease and to espouse artistic aspects of playing and writing for the instrument. This consideration comes with a caveat; the open string availability is dictated by a composers’ choice of key.

Heck (1970, p. 40) states that ‘keys which have four sharps or less are used most frequently in the guitar repertory’. The reason for this is that the use of ‘keys with more than three sharps or flats restricts greatly the use of open strings and leads to highly awkward fingerings’ (Sasser 1960, p. 131). Furthermore, key choice affects the manifestation of hand positions, chords and scales on the guitar. The rigid rules for harmony observed by composers in the Classical period began to break down as music approached the Modern Era. The relaxation of the rules of harmony influenced how keys were implemented and then manifested on the guitar. The move away from traditional harmonic conventions therefore saw works for the guitar increasingly possess a ‘tonal centre’ rather than a particular key. These tonal centres still see heavy use of open strings and common chord shapes for the left-hand as well as common fingering patterns.

Common hand positions and open strings often form the basis of musical material used in tonal centres and ‘guitar-friendly’ keys. This project centralises around such guitar-friendly considerations to explore connections between didactic and concert works of the same composer. The works selected share their key and/or tonal centre for two reasons.

Firstly, for cohesive recital programming.⁹ Secondly, so that common techniques, hand positions and finger patterns, which are a result of key choice and open string availability, can be more easily compared. Common techniques employed by many of the composers include right-hand arpeggios and moveable left-hand shapes.

Right-Hand Arpeggios

The classical guitar arpeggio is one of the most organic and musically effective techniques possible on the instrument. Exceedingly idiomatic, even seemingly intricate arpeggio patterns can often be executed with relative ease (Godfrey 2013, p. 35).

As an integral guitar technique, beyond the obvious function of harmonic support for melodic structures, right-hand arpeggios are often used as a textural device. This explains why Carlevaro and Giuliani composed a large number of arpeggio exercises for the right-hand. Both composers intended for these exercises to not only develop a player's technique for application of right-hand arpeggios in their own compositions, but also to prepare players for patterns which arise elsewhere in the classical guitar repertoire.

Moveable Left-Hand Shapes

Ironically, the fact that the guitar—for good reasons—is tuned in irregular intervals still presents playability challenges, particularly when changing across strings. For example, the shapes that are required to play major and minor thirds (three shapes for two types of thirds) only remain interchangeable and easier to move up and down the neck provided that the string-pair used does not change towards or away from the second/third-string

⁹ For a detailed discussion on repertoire selection and programming, see 'Repertoire' in Section 1.3.

combination.¹⁰ Consecutive parallel thirds and sixths, in particular, capitalise on the idiosyncrasy of the instrument. This is because the finger positions of the major and minor qualities only require subtle adjustments. While thirds and sixths are commonly used by earlier composers such as Giuliani and Sor, more recent composers use moveable shapes that include chords. Jones explains moveable chord shapes through the lens of voice leading:

‘Chordal parallelism is a common idiom that frequently yields the taboo parallels [parallel fifths and octaves: a result of convergence of the guitars tuning and common finger shapes]. With chordal parallelism, a given chord shape is transposed precisely intact to produce the next sonority.’ (2004, p. 51).

This is echoed by Suzuki’s discussion of parallel motion as a particularly idiomatic guitar technique whose use can see ‘a single formation can be assumed by the fingers of the left hand, which is then shifted to various positions with only minor adjustments made to accommodate the spacing of the frets’ (1981, pp. 78–79).¹¹ Zvengrowski’s discussion of this technique compares it to the impressionistic technique of planing (1978, p. 161). Zvengrowski continues by describing that ‘this procedure is particularly adaptable and idiomatic to the guitar. The stationary left-hand fingering pattern slides from fret to fret creating different chord structures’. For the purposes of this study, any shape which is moved along the neck (with or without slight changes to finger positions to accommodate for major or minor interval differences) will be referred to as a movable left-hand shape or more

¹⁰ The violin and piano are of worthy mention here in terms of their idiosyncratic ability to execute thirds. On the violin, thirds require two fundamental shapes because of the tuning of the instrument (this is of course discounting the need for accurate distance between the fingers when considering accurate tuning of the interval across strings and in different positions along the neck) these two shapes can be transposed not only along the neck but also across all strings to execute a scale in thirds. Comparing this with execution of a scale in thirds on the piano where, the player, depending on the fundamental note of the interval and the quality of the third (major or minor), will employ key-specific combinations of finger and/or hand positions. The only instance where this would be easier on piano is in C major and its related modes.

¹¹ This technique is used regularly by Villa-Lobos and Carlevaro and was explored in their respective case studies.

simply, a movable shape. This term is not to be confused with a transferable pattern which is discussed in the Abel Carlevaro case study. The difference is that a transferable pattern is a repeating sequence of fingers which is moved along and/or across the neck.

1.5 Literature Review

The Performer-Composer Pedagogue and Inter-Work Relationships

In contrast to the wealth of scholarly writing on the synergy between didactic and concert works of pianist-composer pedagogues such as Carl Czerny, Claude Debussy and Frédéric Chopin scholarly discussions on the guitarist-composer pedagogue, and more generally, the performer-composer pedagogue phenomenon remains scarce.

The DMA dissertation by Miriam Conti Vanoni (2017) discusses how lessons learned in Czerny's piano études and didactic content are viewed as a facilitator for developing musical expression. Vanoni's findings expound the existing relationships between didactic and concert works by performer-composer pedagogues for piano. Vanoni shows that the didactic works by Czerny are not only intended for mechanical development of techniques but that they can also be applied to develop expressive playing. Vanoni does so by exploring the ways in which Czerny uses his didactic works to address aspects of expressive playing, such as articulation, tempo and dynamics. Further to this study, the use of didactic works as a means of informing concert works forms the basis of several other academic studies for piano.

By comparing pianistic gestures in their respective didactic works, Woori Kim (2014) discusses how Debussy's études were musically and technically influenced by Chopin's études. In her DMA dissertation, Kim states:

... one finds that the technical difficulties in each of the composer's etudes (sic) can be found throughout their entire pianistic output. In this respect, the difficulties encountered in their etudes (sic) are not simply meant to be overcome, but applied (2014, p. 5).

This quote echoes the focus of the present study where the technical and musical contents of études are correlated with techniques and musical ideas in a composer's other works as a

means of applying the lessons learned in the didactic works to inform the practice and mastery of concert works.

In his Masters study, Andrew Fath (2017) compares études with concert works by applying techniques used in Czerny's piano études as a means of addressing technical challenges encountered in Beethoven's Piano Sonata Op. 111, No 32. Fath firstly identifies techniques that are difficult to execute in Beethoven's work and then uses selections of Czerny's études as a means of solving technical challenges that the performer may encounter.

The discussions of Kim and Fath show that études can be used to inform and develop specific technical and musical skills to successfully navigate challenging passages in concert works of the same composer or, by extension, other composers. The present project applies and expands this rationale to address the performance of didactic and concert works by guitarist-composer pedagogues.

Guitarist Literature

Broader literature by Frederic Grunfeld (1969), Harvey Turnbull (1974) and Graham Wade (1980 & 2001) was consulted to provide a historical context of the guitar. These sources were influential in the initial curatorial phase of this project.

More composer-specific literature such as the biographies of Giuliani (Heck 1970 & 2013) and Sor (Jefferey 2016 & 2020) provided information about the composers' lives and in some cases their works, however none of these discussed specific issues pertaining to this study. Similarly, Heitor Villa-Lobos is the subject of two relevant biographies (Peppercorn 1989; Wright 1992). Although Lisa Peppercorn is a leading scholar on Villa-Lobos, her Villa-Lobos biography (1989) only contains direct reference to Villa-Lobos' guitar concerto

and makes passing reference to his other guitar works in relation to his stance with publishers at the time. In contrast, Simon Wright's (1992) biography does give greater insight into both Villa-Lobos' *Cinq Préludes* and *Douze Études*. In fact, Wright even alludes briefly to the interconnected nature of both works 'The whole collection [*Twelve Etudes (sic)*] is an encyclopaedic survey of Brazilian popular guitar technique, raw material which Villa-Lobos was later to utilize (sic) in his refined *Preludes (sic)*'.

In contrast to the earlier mentioned biographical works by Peppercorn (1989) and Wright (1992), Joseph Joyce's (2005) more relevant D.M.A dissertation explores the didactic purpose of Heitor Villa-Lobos' *Douze Études* and facilitates a more comprehensive technical understanding of the works. Joyce's findings were used to inform the creation of the *Douze Études* section of the *Étude Catalogue* (Appendix 3). Unfortunately, Joyce does not mention the use of the identified techniques in Villa-Lobos' other works.

Nicholas Ciraldo's D.M.A dissertation (2006) constitutes another relevant study pertaining to Villa-Lobos. Comparing the Eschig edition of Villa-Lobos' *Douze Études* with the 1928 manuscript, the study provides compelling and relevant interpretative considerations. Although Ciraldo does make references to Villa-Lobos' use of the guitar's idiosyncrasies, the limitations of the instrument and the possible complications that may arise when composing for the guitar, Ciraldo does not fully investigate this line of thought.

Scholarly literature with a focus on the technical and musical content of the composer's works was useful in identifying the 'trademarks' of the composers. William Gray Sasser (1960) for instance, in his doctoral thesis, summarises Sor's idiomatic tendencies with regard to his melodic style, use of keys and his treatment of texture and harmony. These characteristics of Sor's writing assisted in formulating areas of exploration in the case study on Sor's works, for example his use of thirds and sixths in combination with pedal tones.

Rattanaï Bampenyou's (2012) PhD dissertation entitled *A Performance Guide to the Multi-Movement Guitar Sonatas of Fernando Sor and Mauro Giuliani* concentrates on the performance aspect of extended works by these composers. Although Bampenyou briefly writes about Giuliani and Sor's effective idiomatic writing, he does not expand on how this is achieved or what it means for their compositions beyond stating that its use 'results in a musical texture that is suitable for the guitar, and a great variety in expression and sonority' (ibid 2012, p. 32).

Again, Stanley Yates' (2003) article focuses on Sor's compositional style and the contents of his single and multi-movement sonatas for guitar but only speaks to the musical contents of the sonatas without addressing any relevant technical implications. Moreover, Yates does not address Sor's études. After examining the sources pertaining to guitarist-composer pedagogues Sor and Giuliani, the impression arises that there is insufficient academic literature that addresses the compositional and technical relationship between their respective didactic and concert works.

In contrast, we have Leo Brouwer, the only living composer represented in the current study. His *Estudios Sencillos* form the primary focus of several relevant academic sources. Michael Decker's (1987) article for *Classical Guitar* discusses the idiomatic techniques Brouwer employs in his *Estudios Sencillos*. He provides a short summary of the contents of each étude. Key parts of the discussion relevant to the present study include identification of the regular use of right-hand arpeggios and the use of tonal centres rather than key centres.

Similarly, Carlos Isaac Castilla Peñaranda's (2009) PhD dissertation discusses musical and pedagogical devices used with a focus on the performance of the works. This study was particularly helpful for the étude analysis process of the current project because Peñaranda discusses Brouwer's thematic devices and use of various guitar techniques. These

summaries were useful to cross reference with Decker's observations, before synthesising their findings with my own analyses for the creation of the *Étude Catalogue* (Appendix 3).

Furthermore, Clive Kronenberg's (2013) article speaks to the pedagogical value of the *Estudios Sencillos* and argues that Brouwer seeks to provide material for the developing modern guitarist to support technical and musical development via commonly used instrumental techniques combined with a range of modern, avant-garde harmonies. This does support the view of a composer's pedagogical works as a microcosm of the musical and technical ideas they may implement in their more demanding concert works but it does not address the performance aspect of this narrative.

In his M.A. dissertation, Paul Century (1985) outlines the compositional elements found in Brouwer's works such as Cuban-folk inspirations and avant-garde aesthetics and how these have become synonymous with the composer's style. In his examination of two compositions, Century describes Brouwer's compositional process as a result of external influences and inspirations. Unfortunately, Brouwer's application of an idiomatic style of writing for the instrument is only briefly mentioned in the appendix where the author provides four different left-hand chord shapes used by Brouwer.

While the above studies do provide useful information regarding Brouwer's compositional style and the musical and technical aspects of his works, the intersection between these elements is yet to be explored. In fact, Suzuki's (1981) study does identify recurring idiomatic techniques in Brouwer's works, such as parallel motion and his use of open strings (ibid 1981, pp. 78–79, 81). Unfortunately, due to the age of Suzuki's dissertation, many of the works examined in the present study had not been composed at the time of writing. Nevertheless, the techniques Brouwer implemented in his earlier works continue to feature in his more recent works.

One article that does address the idiomatic technical features in Brouwer's *Estudios Sencillos* and *El Decameron Negro* is *Aplicação pedagógica dos estudos para violão de Leo Brouwer em sua obra de concerto* (Pedagogical application of Leo Brouwer's guitar studies in his concerto work) by Claryssa de Pàdua Morais and Fabio Scarduelli (2014). Morais and Scarduelli identify the predominant technical demands in the études and relate them to three concert works by Brouwer (one of which is *El Decameron Negro*) and in doing so aim to apply the technical and stylistic contents of the études to prepare for the concert works. The article presents tables of the main left-hand and right-hand techniques used as well as a technical and stylistic description of each work. The article closes with a brief summary of recommended études for study to prepare for the concert works. Where this article falls short is that it only presents a summary of the techniques in each work and minimal discussion of the musical features contained in the concert works. No comparison is made between the études and concert works and minimal discussion on how the identified techniques in the études can be applied in the concert work. While the techniques observed in the works were helpful to the completion of the Étude Catalogue in Appendix 3, the present study aims to address the lack of comparison between the works by discussing specific similarities and differences in the use of techniques and musical ideas.

Scholarly literature on Abel Carlevaro focusses mostly on his *Serie Didactica*. For example, Tulian (2019) takes issue with the structure of the content in Carlevaro's *Cuadernos* and argues that the exercises are presented in an order which is not always conducive to technical development. He reasons that the exercises presented, while valuable, could be presented in a more carefully sequenced order so that they can be presented with slight and gradual changes in fingering to ensure that they remain considerate of the acquisition (and possibly also application) of skills by the player. Such considerations of material sequencing

are correlated with the findings of the present study where learning works in a strategic order can inform a performer's employment of techniques from a technically less demanding work into a more challenging one.

Further literature on Carlevaro includes Alfredo Escande's (2005) excellent biography and commentary on his didactic works and commentary on Carlevaro's output from a Costa Rican guitar pedagogy perspective (Barrantes Vargas 2016). Delneri (2015) discusses the balance between musical aesthetics and idiomatic writing in Carlevaro's *Estudio No. 2*. Starting with a discussion on idiomatic writing in works by Giuliani, de Falla, Villa-Lobos and Tárrega, Delneri conducts a pitch class analysis to dissect the contents of the work before concluding that Carlevaro balances his musical ideas with writing idiomatically for the guitar.

Aside from his compositions, Carlevaro published numerous technical commentaries which have given invaluable insight into his understanding of the instrument. These include his *Escuela de la Guitarra* (School of the Guitar) (Carlevaro 1984), his four-volume publication of technical exercises (Carlevaro 2016, *Cuaderno no. 1, no. 2, no. 3 & no. 4*) and his Masterclass Series (Carlevaro 1985, 1987 and 1988). The Masterclass Series is worthy of mention because each gives technical, interpretational and performance advice regarding 10 of Sor's studies (a few of which are used within the second recital programme) and Villa-Lobos' *Douze Études* and *Cinq Préludes*. While the ideas presented in this series are very useful regarding performance, technical and musical analysis, there are few cross-references to other works by these composers. Carlevaro's interpretative and performance advice in these works is built upon technical solutions and exercises that aim to develop relevant techniques. Carlevaro's overall interpretational and technical insight and his creation of new exercises is invaluable for preparing these works for performance, particularly since Carlevaro consulted with Villa-Lobos personally (Fartach-Naini 2017, p. 30).

Technical and Musical Considerations for Guitar Composition

The guitarist-composer pedagogue, as with any composer writing for their own instrument, possesses an intimate understanding of technical and artistic considerations that are needed to ensure an effective realisation of a composition on the instrument. This requires technical and artistic choices to be made with subsequent fingering implications in mind.

Bradley Kunda's PhD dissertation (2012) explores the implications of fingering choices on the process of guitar composition and guitar performance. Because the same pitch can be played in multiple places along the neck, the musical and technical implications for left and right-hand position and string choice can affect the sonic outcome of a passage. Kunda discusses four key issues: fingering and phrasing (the idea that fingering affects articulation), fingering and sonority (the idea of where notes are voiced and also textural considerations), mechanism and technique (the intuition that an experienced player may possess to make an informed decision with regards to left-hand playing position where all the notes required for a passage are accessible, i.e. a sense for idiomatic playing) and notational conventions (including Arabic numbers for the left-hand, letters for the right-hand, slur markings etc.). Kunda summarises 'that these four categories interact in a fluid, interdependent manner when a performer or guitarist-composer is engaged in the process of fingering' (2012, p. 14). These findings underpin the notion that guitarist-composer pedagogues bridge the gap between composer and performer because implications of fingerings and how these influence the sonic outcomes of their works have already been considered and are reflected in the composer's scores. This includes, for example, the implications of strings and position choices for a scale and, more importantly, how the

texture of a passage is imagined and realised; for instance, how chords are voiced and how voice-leading of individual parts is managed.

Melvin Jones' (2004) PhD explores several important factors concerning idiomatic writing for the guitar. He discusses the influence of open strings on sonority, texture, key-selection and technical facilitation. Particularly relevant are Jones' considerations for the application of technique specific to 'guitar-friendly' keys. He does so by categorising all major and minor keys into 'key classes' which are tiered according to the number of available open strings particular to a certain key. Jones' key class categorisations informed the consideration of how open strings and keys are interwoven and how different keys display different idiosyncratic mannerisms on the guitar. These considerations explicitly influenced the identification of technical decisions and musical outcomes made by the performer-composer pedagogues whose works are examined through the lens of key choice in the present study.

The literature reviewed above highlights the gap in knowledge on where idiomatic features used in the didactic works by the selected composers are correlated with those found in their concert works and how these findings can inform technical and artistic performance decisions.

2. CASE STUDIES AND CONCLUSION

The five ensuing case studies address the aforementioned gap by first identifying artistic and technical features of selected works and by then exploring the relationships between the didactic and respective concert works. To address the research questions, each case study will discuss recurring features in the selected repertoire.

Relevant Terminology

The following case studies will use the following terminology:

- Right-Hand: thumb (*p*), index (*i*), middle (*m*) and ring finger (*a*).
- Left-Hand: index (1), middle (2), ring finger (3) and little finger (4).
- The strings on the guitar are numbered from 1 (high E) to 6 (low E).

A note on score editions and editorial goals

A note on the scores used for analysis, performance and the ensuing discussion is necessary here; especially regarding the aims of each edition where changes to the original publication may have been made. Of particular interest are any potential changes to, or in some cases the addition of fingering, contrary to the composers' original intentions. Any changes can directly affect the correlations drawn between works in the present study.

In the case of Mauro Giuliani and Fernando Sor, the editions used for analysis, performance and excerpts provided as in-text figures in the discussion are all drawn from Brian Jeffery's Tecla Editions. The goal of the Tecla Edition in Giuliani's case is: "In this edition, no changes whatsoever have been introduced to the fingering and none has been added." (Jeffrey in Giuliani 2002, p.vii). This can also be observed in the score used for Giuliani's *Grande Ouverture* Op. 61 where the facsimile is printed with no changes by the

editor. This is similar for the Tecla Edition of Sor's works where "The original editions of op. 6 (sic) and op. 29 (sic) contain no fingering, and none has been added here. For opp. 31, 35, 44 and 60, the fingering in this edition is taken directly from the original editions. Those original editions contained a great many misprints, which have been carefully examined and corrected, changing as little as possible." (Jeffrey in Sor 2008, p.viii). A similar approach is observed in the score used for analysis, performance, and the discussion for Sor's *Grand Solo* Op. 14 where the editor has only made corrections to clear misprints and errors found in the original.

In the case of Heitor Villa-Lobos, much contention exists around the published fingering in the Eschig edition of the *Préludes* and *Études*. Nicholas Alfredo Ciraldo (2006) presents a study which compares the differences between the published edition used here (1990) to the original manuscripts from 1928 which emerged in the mid 1990's. The differences here were considered but ultimately disregarded. The reason for this is that the changes between versions are only considered in the *Études*; the original manuscripts for the *Préludes* exist but discrepancies between these and the published edition are not discussed in the available scholarly literature. Use of differing editions would create an unnecessary discrepancy in the present study, whereby the interpretation of the works, their analysis and comparison could be affected, and therefore ultimately the argument could potentially be weakened. To preserve the use of one sole source between the works means that the editorial goals have been maintained across the works and therefore the considerations made regarding fingerings are consistent. This consistency thereby also allows for a coherent performance. The Eschig edition used here notes in the introduction that "No changes have been made to the notation and fingering except the correction of obvious typographical errors." (Villa-Lobos 1990, p.7).

The only available scores for Carlevaro's works are the editions published by Barry Editorial who present the scores with Carlevaro's own original fingerings.

Three editions are used for Brouwer's works. Using the same editions for the selected works was not possible in his case. With regards to the *Estudios Sencillos* the edition used is the Eschig edition, reviewed edited by François Laurent. Any changes to the original versions are unclear in this edition, it is assumed that Brouwer provided clear annotations with regards to tonal instructions, fingering and dynamics with these works and these were unchanged by the editor. Concerning the *Nuevos Estudios Sencillos* the edition used was the Chester Music publication, the only available edition to the present author. No changes have been made to the original notation and fingering, only engraving to eliminate awkward page turns. The edition used for *El Decameron Negro* is the Editions Musicales Transatlantiques Paris edition where a specific editor is not named however clear fingerings and markings are present, it is therefore assumed that these are Brouwer's original indications.

2.1 Case Study: Mauro Giuliani (1781–1829)

Mauro Giuliani was known as an extraordinary performer on the guitar and was heralded as one of the most virtuosic musicians of his time, he regularly employs a bel canto-style musical aesthetic in his compositions. As the following case study demonstrates, his technical prowess and intimate understanding of the guitar's idiosyncrasies informed the concert and didactic works that he composed for the instrument. The works examined here were performed in the first recital and include études Op. 100/17, Op. 98/7 and Op. 51/16 as well as *Grande Ouverture* Op. 61. Key idiosyncratic elements identified are the use of open strings, negotiation of left-hand shapes and right-hand arpeggios as well as Giuliani's strategic choice of keys.¹²

It is no accident that Giuliani repeatedly writes in the key of C major in his didactic and concert works. C major features no sharps and flats which means that notation reading is easy for amateurs, a feature much promoted by publishers of the time.¹³ This key also shares diatonic notes with all open strings on the guitar. The tonic and dominant chords, C major and G dominant seventh (hereafter G7) feature prominently across Giuliani's works, so much so that Giuliani's famous *Opus 1* includes 120 variations of combining the two. Figure 2.1.1 depicts a right-hand arpeggio exercise which alternates between open C major and G7 chords.

¹² The main keys used by Giuliani in the selected works are C major, A minor, A major and E major.

¹³ Foster (2011, p. 19): '...the guitar flourished through a combination of wealthy patronage and the publications of numerous pieces with guitar, aimed at the skilled amateur. Publishing houses like Artaria promoted the sale and publication of guitar music to a large middle-class audience.' While skilled, these players were still amateur and so their technical and music-reading skills would be limited compared to professional players. This is important in understanding the context from which the performer-composer pedagogues approached writing for the instrument. For many of them, publication of works which could be performed by and thereby sold to 'the masses' was integral to earning a liveable income.

The modulation sees the C major chord (with the open third string) change to a D minor seventh (third inversion) followed by a C dominant seven chord. These latter chords do not allow for the open third string (G) to be used meaning more left-hand fingers need to be employed.

As the above illustrates, the key of C major allows the open third string to be used to sustain resonance during changes between C and G7 chords, a feature clearly impossible in the key of C-sharp major for instance. This change in key would mean that open strings would not be available, and the left-hand fingering would be much more demanding. This would not be the case, however, if a key that allows for the use of open bass strings is chosen. Open bass strings are not supported in the above examples because these chords require closed bass strings on the third fret of the fifth (C) and sixth string (G).

To reduce the challenges related to closed bass strings—similar to the above use of the open G string—the use of an open bass string provides a technical advantage because the left-hand is given more freedom to change positions; this in turn also provides a musical advantage because strings can continue to resonate uninterrupted.¹⁴

¹⁴ More generally using an open string when shifting will allow the left-hand to change position without interruption to the sound and resonance of the guitar. This is observed in many works by Giuliani however in the works performed it is most prevalent in *Etude* Op. 100/17 and the *Grande Ouverture*. This technical feature will be explored in greater detail in later case studies.

Figure 2.1.4 shows Giuliani use the open sixth string (E) in the *Grande Overture* as a pedal tone, a technical device that facilitates movement of the left-hand along the fingerboard.



Figure 2.1.4: Mauro Giuliani, *Grande Overture*, Op. 61, Tecla Edition, (bb. 61–64).

Harmonically, the use of an open bass string provides the basis upon which the upper voices can enhance the texture. This same idea is used in Giuliani’s *Etude Op. 98/7* (Figure 2.1.5) where Giuliani uses not only the open sixth string (E) but the open fifth string (A) to establish a tonic-dominant relationship in A major.



Figure 2.1.5: Mauro Giuliani, *Etude No. 7*, Op. 98, Tecla Edition, (bb. 19–26).

The harmonic roots (A and E) can continue to sound without left-hand input while the left-hand is free to play other voices with position changes.¹⁵

¹⁵ The overuse of open string basses in the works of Giuliani (and other music of the period) can also become a technical liability, as sometimes they need to be stopped to prevent undesirable ringing on (such as with a change of chord).

Similar to the above use of open bass strings, the following shows Giuliani's reversal of this concept by using the open first string (E) in *Etude Op. 100/11* (Figure 2.1.6).



Figure 2.1.6: Mauro Giuliani, *Etude No. 11, Op 100, Tecla Edition, (bb. 1–6)*.

In fact, Giuliani uses this type of string pedal technique frequently as a technical device which informs artistic decisions across keys and registers. The musical and technical decisions in Figure 2.1.4, Figure 2.1.5 and Figure 2.1.6 capitalise on the key choices made, namely A major and A minor. These keys share diatonic notes with open strings and their use by Giuliani allows for the exploitation of the guitar's idiosyncrasies to facilitate technical ease. The technical freedom that this affords the left-hand means that the fingers are available to play other notes while the harmony provided by the open string can continue to resonate. Therefore, the inclusion or exclusion of open strings affects the technical implications and artistic outcomes in didactic and concert works alike, particularly with regards to resonance and the left-hand.

Closed strings directly affect the interaction of left-hand on the guitar. The left-hand shapes that are required to play major and minor thirds (three shapes for two types of thirds) only remain interchangeable and easier to move up and down the neck provided that the string-pair used does not change towards or away from the second/third-string combination.



Figure 2.1.7: Mauro Giuliani, *Etude No. 7, Op. 98, Tecla Edition*, (bb. 19–26).

In *Etude Op. 98/7* (Figure 2.1.7) Giuliani uses thirds which are played simultaneously. While these do move across strings, the technical challenge is moderate especially compared with the demands on the left-hand than seen in the excerpt below (Figure 2.1.8).¹⁶



Figure 2.1.8: Mauro Giuliani, *Grande Overture, Op. 61, Tecla Edition*, a: (bb. 61–64) & b: (bb. 69–70).

¹⁶ In the major section of *Etude Op.98/7* (marked Maggiore - Figure 2.1.7), the entire passage in thirds can be used as an exercise to assist in developing the technique required to execute the more difficult thirds in the triplet section from *Grande Overture*. Although the notes used are slightly different, the left-hand shapes for thirds on the guitar are the same regardless of key; only the position is affected.

The greater demands in the *Grande Ouverture* arise from the need to play broken thirds which require faster left-hand shape changes and a more sophisticated degree of left and right-hand synchronisation as the left hand is afforded less time to shift and change, compounded by the fact the *Grande Ouverture* is much faster. Furthermore, the concert work covers a wider range of string pairs and a greater range of positions, namely first to ninth compared to first to third position in his *Etude Op. 98/7*. Thirds feature prominently and see use of a thicker texture than a single-line melody; the latter would be less technically demanding. Note that in both examples, Giuliani pairs this technique with an open-string bass pedal whenever possible. Artistically, this choice increases resonance and provides harmonic support for the other voices while facilitating left-hand freedom.

Giuliani's technical considerations also extend to the right hand. It is therefore not surprising that Giuseppe Zangari (2013, p. 51) among many others argues that practice of Giuliani's famous *Opus 1* will prove helpful during preparation for his études and concert works such as *Grande Ouverture*. Figure 2.1.9 shows a simple repeated right-hand arpeggio pattern (*p i m*).



Figure 2.1.9: Mauro Giuliani, *Op. 1 Studio per la Chitarra, Part 1, No. 2, Tecla Edition*.

Figure 2.1.10 shows how Giuliani reuses this pattern at a faster tempo and with a more sophisticated bass part in his *Etude Op. 51/16*.



Figure 2.1.10: Mauro Giuliani, *Etude No. 16, Op. 51, Tecla Edition, (bb. 18–21)*.

The increasing technical demands from Giuliani's right-hand arpeggio exercise compared with *Etude Op. 51/16* show that he is considerate of the intention of these two genres; by keeping the technical demands to a manageable level for performance by an amateur in the exercise, he allows the player to develop the skills required to execute the technique in his more difficult études. He extends the demands of right-hand arpeggios further in the *Grande Overture* (Figure 2.1.11).



Figure 2.1.11: Mauro Giuliani, *Grande Overture, Op. 61, Tecla Edition, (bb. 64–69)*.

Figure 2.1.9, Figure 2.1.10 and Figure 2.1.11 show the use of a simple repeated right-hand arpeggio pattern. The technical demands of this fundamental pattern are increased in the *Grande Overture*. The exercise is intended as a development and refinement device and

should be taken and at a slow, controlled tempo. The étude then prescribes a more complicated left-hand passage which is paired with the same arpeggio pattern. The artistic outcome of the use of the right-hand arpeggio technique in Giuliani's didactic and concert works is the simultaneous realisation of rhythmic, harmonic and textural material.

Giuliani also uses right-hand arpeggios as a harmonic and textural device to support a melody¹⁷. Turnbull (1974, p. 90) states that 'Giuliani's skill in weaving a melody into a texture idiomatic to the instrument is a constant feature of his art', the following excerpts are a testament to this.



Figure 2.1.12: Mauro Giuliani, *Studio per la Chitarra, Op. 1, Part 1, No. 36 and No. 44, Tecla Edition.*

Figure 2.1.12 shows two right-hand exercises from *Opus 1*. Both exercises use an Alberti bass pattern (played by *p i p i*) to support a melody played by *m*. They differ in placement of the *m* finger in the semiquaver pattern. Both exercises pair *m* with *p* on the first semiquaver of each group whereas *Exercise No. 44* also pairs it with *i* on the third semiquaver of each group. These exercises can be used to prepare for the arpeggios and melody in *Etude Op. 51/16* (Figure 2.1.13).

¹⁷ Godfrey 2013 (p. 37) makes a distinction between three types of right-hand arpeggios. The first, "Polyphonic Arpeggiation", where each note of the arpeggio texture belongs to a different voice. The second, as just explored in use by Giuliani is purely textural in artistic intent; it is described as "Gestural Arpeggiation". The third, a combination of the two which features a distinguishable melodic line is called "Melodic Arpeggiation".



Figure 2.1.13: Mauro Giuliani, *Etude No. 16, Op. 51, Tecla Edition, (bb. 1–6)*.

In Figure 2.1.13, Giuliani calls for the execution of a melody on the first and third semiquaver. These melodic notes coincide with the bass notes played by *p*. In the *Grande Overture* (Figure 2.1.14) Giuliani again uses a right-hand arpeggio to support a melody.



Figure 2.1.14: Mauro Giuliani, *Grande Overture, Op. 61, Tecla Edition, (bb. 87–93)*.

Figure 2.1.12, Figure 2.1.13 and Figure 2.1.14 show Giuliani implementing right-hand arpeggios to compose an idiomatic texture in support of a melody. *Exercises No. 36* and *No. 44* form the basis for the right-hand patterns that occur in *Etude Op. 51/16* and the *Grande Overture*. Mastery of both exercises means the performer will be familiar with implementing a melody on the first and third semiquaver while executing the same arpeggio in the lower voices. The increase in technical demand in the didactic work and the concert work compared with the exercises is a result of the denser texture in both works. Moreover, the increase in technical difficulty supports the view that Giuliani implements fuller musical

textures in his concert works and études through the adaptation of techniques which are found in his exercises.

As the above demonstrates, Mauro Giuliani's technical expertise and understanding of the guitar's idiosyncrasies informed both his concert and didactic works. Often Giuliani's didactic works exhibit simplified versions of techniques and musical ideas that he employs in his more technically demanding concert works, thereby providing preparatory material for his more difficult concert works. These concert works would be impossible to play without their idiomatic technical and compositional features, an outcome of considerations only a performer-composer pedagogue could have made. Key features discussed include use of the same left-hand shapes, right-hand arpeggios, open strings and use of 'guitar friendly' keys. How these are used by Giuliani is a demonstration of how a guitarist-composer pedagogues effectively negotiates multiple challenges skilfully to diversify the palette from which they can choose and shape their musical outcomes.

2.2 Case Study: Fernando Sor (1778–1839)

Fernando Sor's compositional style is grounded in orchestral and operatic writing, unlike Giuliani, whose output focused heavily on the guitar. Sor's works can still be similarly virtuosic but they exhibit more concern for voicing, harmony and form. His études see the implementation of specific techniques and musical ideas. This is because they are often intended to instruct the player in one small aspect of technique and/or artistry. In contrast, the *Grand Solo* sees the use of many different musical ideas which are facilitated by the inclusion of a variety of techniques. The key techniques identified in the works performed in the second recital are: the use of open strings to facilitate shifts, as pedal notes, and intervals of thirds and sixths. Sor implements these techniques in similar ways across his works to express his musical ideas. It is important to note that Sor calls for a scordatura tuning in two works performed in the second recital: *Grand Solo* and *Study Op. 6/9*.¹⁸

Sor's choice of key is influenced by his understanding of the limitations of the guitar; he rarely uses keys with more than three sharps or flats (Sasser 1960, p. 110). For example, the *Grand Solo* sees the use of D major, D minor, A major and A minor.¹⁹ Again, the use of these keys allows for open strings which provide greater technical ease and musical variety.²⁰

However, sometimes Sor does use keys that are not conducive to open string availability. When open strings are not available, the technical demands on the player are

¹⁸ Further examples of scordatura tuning in Sor's works are indicated in the comments column of the Étude Catalogue contained in Appendix 3.

¹⁹ These are the same keys used in the études selected for the second recital. For a more detailed discussion on keys and open strings see 'Open Strings and Key Choice' in 1.4 Key Terms.

²⁰ The sixth string E is detuned to a D thereby allowing for a tonic-dominant relationship to be formed between the sixth, fifth and fourth strings. Aside from resonance, this change has few implications on left-hand freedom and left-hand shapes, does not change any considerations to technique addressed here and in the other case studies.

increased. Figure 2.2.1 shows a passage in D flat major which does not share diatonic notes with open strings. This key choice underscores his compositional background (for operas and other instruments) where here, D flat major is presumably chosen to provide a pronounced contrast to D major.

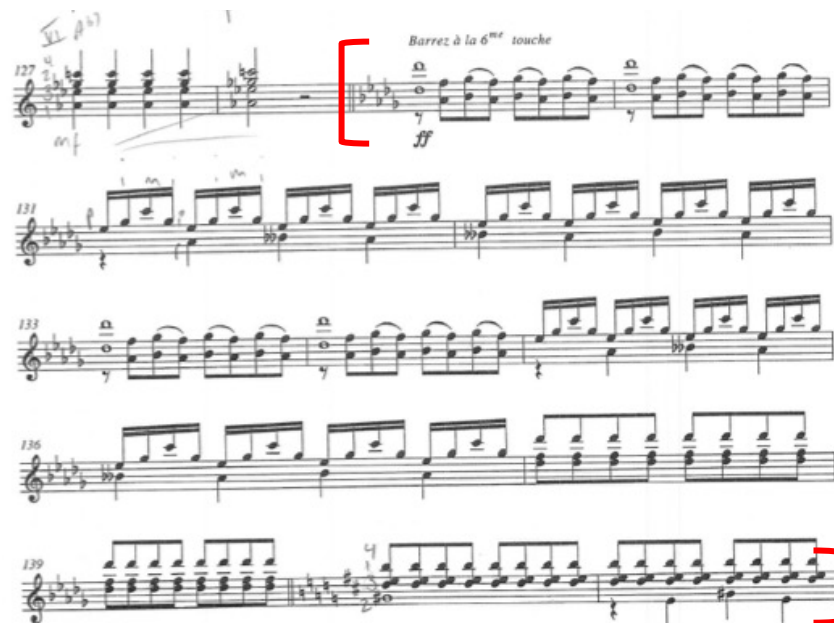


Figure 2.2.1: Fernando Sor, *Grand Solo Op. 14, Tecla Edition* (bb. 129–141).

Because open strings cannot be used, heavy use of barré chords in the left-hand is required meaning the chord shapes used make use of three or all four left-hand fingers. If this passage was instead in G major (in first position) then the open second, third and fourth strings could be used, thereby significantly reducing the number of left-hand fingers required. This change in key choice would alleviate the technical demands on the left-hand while also increasing the overall resonance of the passage.²¹ This is because the availability of open strings is directly affected by key choice and the left-hand.

²¹ This does not mean that the use of barré chords in sixth position is not resonant on the instrument. However, the constant requirement of the barré chord is more prone to technical insecurity; if the finger is not carefully placed and does not apply constant pressure then some strings may not continue to sound, may buzz, or may not

Sor uses open strings in two distinct ways: To facilitate left-hand position shifts, and to enhance the sonority of the guitar through harmonic support and fuller textures which the following excerpts will demonstrate.

Figure 2.2.2 shows open strings used in a single-line passage to facilitate legato position shifts. The convenient placement of the first string 'E' in the melody corresponds to the timing of a position shift. By using the open first string, the left-hand can shift position while the string continues to sound.



Figure 2.2.2: Fernando Sor, *Grand Solo Op. 14, Tecla Edition* (bb. 95–99).

The musical outcome of this technical consideration sees the sound in the passage continue uninterrupted.

A further use of open strings can be observed in *Lesson Op. 31/20* (Figure 2.2.3), as a facilitator for additional texture and harmony while minimising technical demands on the left hand. Sor uses open strings in the upper, middle and lower voices of these two, three and four note chords.

even produce a note at all. Furthermore, the left-hand is prone to fatigue with constant employment of a barré chord which can contribute to the resonance issue. These issues can be avoided entirely by using open strings.



Figure 2.2.3: Fernando Sor, Lesson No. 20, Op. 31, Tecla Edition (bb. 1–11).

The technical advantage of using these open strings is that fewer left-hand fingers need to be used than the number of notes that need to be played. Therefore, the chords will be easier to play with the left-hand. This technical decision affects the texture of this passage whereby the voice-leading is sophisticated and maintained across all voices. Sor skilfully negotiates the complication that arises here: to realise his musical choices, he needs to limit demands on the player; which he does by including open strings.

Sor frequently employs pedal tones, and thirds and sixths above or below the melody as complimentary techniques. Separately and combined, these techniques are highly idiomatic on the instrument (Sasser 1960, p. 154). This is because thirds and sixths, used also by Giuliani, can be shifted along the neck requiring minimal adjustments to the left-hand. As the following excerpts will show, open string pedal tones are another idiomatic technique on the guitar because their continual resonance is not contingent on the left-hand. This results in an enhancement of the sonority and resonance of the instrument with minimal technical demand on the player.

Pedal notes are found in all parts of the texture in Sor's writing, but primarily in the treble or bass. In Figure 2.2.4, an open first string 'E' is used as a pedal note.

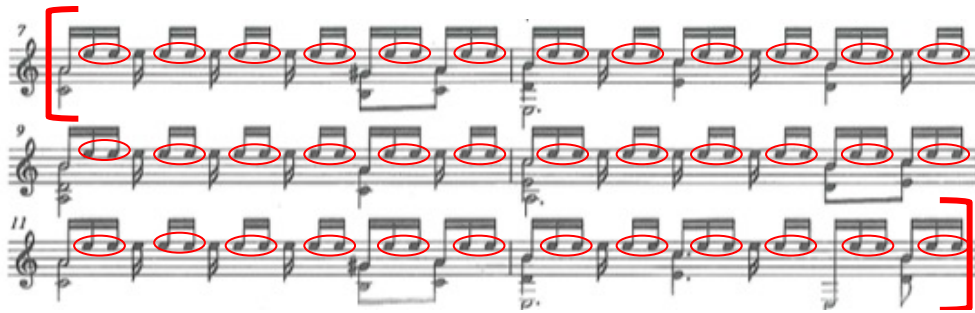


Figure 2.2.4: Fernando Sor, Study No. 16, Op. 29, Tecla Edition (bb. 7–12).

B using an open string pedal on the open first string (which is combined with a three-finger tremolo pattern executed with *p i m*), the sound produced by the instrument is continuous and the sonority of the passage is enhanced. Sor uses a similar tremolo pattern but with closed notes on the first string in the *Grand Solo* in Figure 2.2.5.

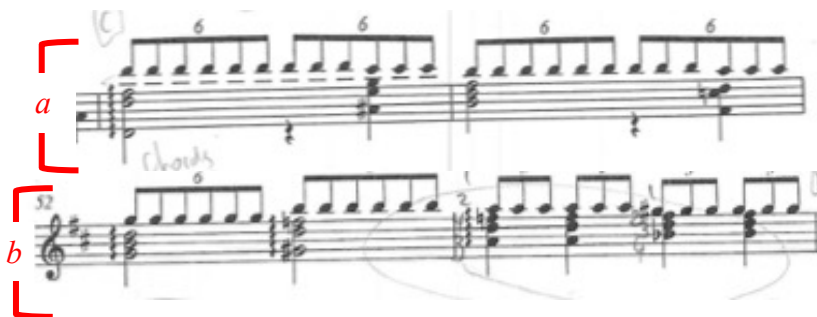


Figure 2.2.5: Fernando Sor, Grand Solo, Op. 14, Tecla Edition a: (bb. 50–51) & b: (bb. 51–53).

This change from open to closed pedal notes poses a technical challenge for the left-hand. Figure 2.2.5 (a) shows that Sor is considerate of the additional challenges of including this closed pedal. He writes a crotchet rest between chord changes to afford the player time to prepare the other fingers for the new chord. However, this is not the case in Figure 2.2.5 (b) where a change of chord shape is required directly after playing the final quaver triplet or sextuplet. This reduction in time increases the need to shift accurately and synchronise the hands. The difficulty of this closed note means that a position shift is not possible without

changing the pedal note which is exactly what Sor does. This position change will see a slight interruption in sound and resonance between notes because the left-hand fingers need to shift.

The use of pedal notes lends itself particularly well to the guitar when combined with movable sixths and thirds over or under the pedal. ‘Sor's melodic lines are frequently presented in a version which is thickened by the presence of a parallel line at the interval of a third or sixth below’ (Sasser 1960, p. 115). Sor endorses the practice of thirds and sixths in his method citing that they are a recurring feature in his compositions and practice of them will serve for facilitation of the technique in many of his works (Morris 2005, p. 44). Consecutive parallel thirds and sixths capitalise on the idiosyncrasy of the instrument. This is because the finger positions of the major and minor qualities only require subtle adjustment to change.²² The use of this technique means that the entire fingerboard can be used to provide a melody and parallel harmony. Sor frequently pairs these intervals with open bass strings to thicken the texture and provide additional harmony. Before the impact of open bass strings is explored, *Etude Op. 44/23* (Figure 2.2.6) shows an example of how Sor employs a closed pedal tone with sixths.



Figure 2.2.6: Fernando Sor, *Étude No. 23, Op. 44, Tecla Edition* (bb. 9–16).

The pedal note that Sor employs in the bass is a closed C. The use of a held note limits freedom of the left-hand similar to the use of a barré chord because finger and hand are

²² This is explored in greater detail in 2.1 Case Study: Mauro Giuliani (1781–1829).

tied to the position until the left-hand pedal finger can be released. Sor works around this technical issue by employing sixths in only first position on closed fourth and second strings and open third and first strings. This means that the second and first fingers can be lifted and replaced to stop and resume the sound. Conversely, Sor's use of an open string in the bass in Figure 2.2.7 from *Etude Op. 44/23* affords complete freedom for the left-hand to execute thirds along the fingerboard because the left-hand is no longer tied to the same position.



Figure 2.2.7: Fernando Sor, *Étude No. 23. Op. 44, Tecla Edition* (bb. 25–28).

This same combination of open bass pedal and the execution of thirds along the fingerboard is utilised by Sor in his concert work (Figure 2.2.8).



Figure 2.2.8: Fernando Sor, *Grand Solo, Op. 14, Tecla Edition* (bb. 102–109).

The use of this same technique in *Etude Op. 44/23* and the *Grand Solo* shows that Sor is aware of the utility of combining these techniques. Their complementary use means that a fuller texture consisting of two voices (parallel melody and harmony) is used and the continual pedal bass supports these voices. The use of a closed string in the bass limits the available movement of the left-hand and the number of fingers that can be used for execution

of other voices. For this reason, using an open string is beneficial as it allows for a greater coverage of thirds along the neck.

In a similar fashion to thirds, sixths can also be moved along the fingerboard to carry a melody and harmony with parallel voice leading; these too only need minor adjustments to the finger positions to change the major or minor quality of the interval. *Study Op. 6/9* focuses on the refinement of executing sixths on the first, second, third and fourth strings.



Figure 2.2.9: Fernando Sor, *Study No. 9, Op. 6, Tecla Edition* (bb. 1–10).

Sor uses an open sixth string (scordatura D) and open fourth string (D) in this study to allow for movement of the left-hand along the neck (Figure 2.2.9). The study, which is intended for practicing sixths, can be viewed as an extension of the sixths he includes in the *Grand Solo*. Figure 2.2.10 (a & b) shows sixths used in conjunction with open bass notes.

Figure 2.2.10: Fernando Sor, *Grand Solo*, Op. 14, Tecla Edition, a: (bb. 79–86) & b: (bb. 115–121).

Figure 2.2.10 (a) shows the same minor sixth shape used to cradle between the ninth and eighth frets and then between the second and first frets. In this excerpt only an open fifth string (A) is used to accompany the upper voice. Sor uses the same cradling effect in Figure 2.2.10 (b) but now uses both the major and minor sixth shapes; he combines this with an open fifth string (A) and a closed fourth string (E). When comparing this use of sixths with the implementation in *Study Op. 6/9*, the distance along the fretboard covered is greater and more positions are used than in the sixth-passages in Sor's concert work *Grand Solo*. Therefore, practice of *Study Op. 6/9* will prepare the player for the execution of passages in sixths in the *Grand Solo*.

Going one step further, Figure 2.2.11 shows a passage from the *Grand Solo* where Sor combines open pedal tones with triads rather than sixths.



Figure 2.2.11: Fernando Sor, *Grand Solo, Op. 14, Tecla Edition* (bb. 159–166).

This increase in texture also creates higher technical demands on the left-hand because an additional finger is required to execute the chords. The additional note sees the realisation of a fuller texture through triads rather than dyads. Musically, these triads possess greater harmonic ‘tension and release’ potential because the greater number of notes creates a stronger desire to resolve dissonance.

Where Sor uses thirds to facilitate a melody and parallel harmony, he also uses them as a supportive device.



Figure 2.2.12: Fernando Sor, *Lesson No. 16, Op. 35, Tecla Edition* (bb. 16–20).

Figure 2.2.12 shows Sor using thirds to support a melody which is played in the bass with *p*. In using thirds this way, the hand is again tied to its current position because the upper voice must continue to hold the thirds while the lower voice executes the melody.

The opening of the Allegro section of the *Grand Solo* (Figure 2.2.13) utilises all the musical and technical features discussed in the examples above: thirds and sixths (a), open strings to facilitate left-hand shifting (circled) and pedal bass notes (b).

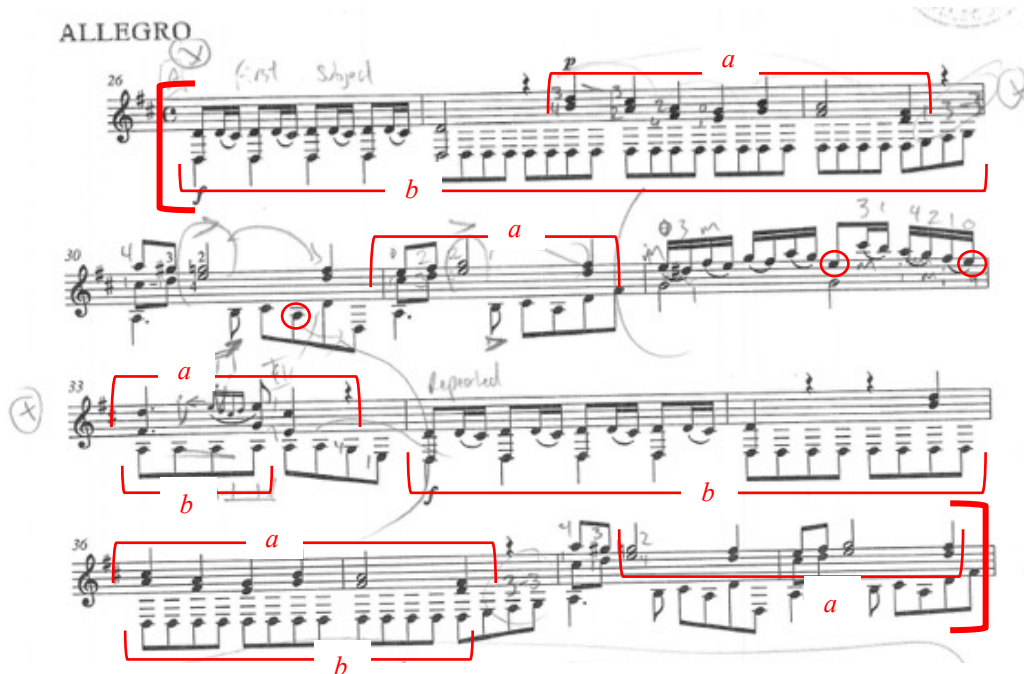


Figure 2.2.13: Fernando Sor, *Grand Solo*, Op. 14, Tecla Edition (bb. 26–39).

The use of all these techniques in this short passage compared to the number of techniques used in Sor’s didactic works shows the intention in his études is to target specific technical challenges in a musical context. Conversely, in his concert work, the increased number of techniques is required to facilitate Sor’s plethora of musical ideas. He includes more sophisticated musical ideas in his concert works because the works themselves are larger in scale and more virtuosic than his didactic works and can therefore be more technically difficult. His didactic works by design are intended to include minimal techniques so that each étude concentrates on the development and refinement of a small number of technical and musical ideas which are then implemented in his concert works.

Fernando Sor's idiomatic approach to guitar writing simultaneously weaves the musical conventions of the Classical period with techniques which work well for the guitar. In realising this style, Sor demonstrates a large array of harmonic conventions from the Classical period within the repertoire of solo guitar works, thus allowing for guitar writing to extend beyond a display of virtuosic ability to a deeper musical contribution. Sor's études are so skilfully crafted it is as if he distilled musical and technical material from his concert works into études. The techniques that are explored here are thirds and sixths, the use of open strings to support position shifts and pedal notes, all techniques that permeate Sor's oeuvre.

It is therefore evident that the technical and artistic relationships between Sor's didactic and concert works are a result of equal consideration for classical harmony and stylistic conventions as well as the guitar's idiosyncrasies, realised through implementation of idiomatic techniques on the instrument, effectively negotiating technical issues while realising his musical ideas. All of these are considered while holding the technical abilities of the player he writes for in mind.

To echo Foster (2011, p. 19), the idiomatic textures employed by both Giuliani and Sor were a product of the increasing interest in the guitar in the early nineteenth century. The emergent devices from this time set the standard for the guitar's idiomatic textures moving into and throughout the twentieth century; they were and continue to be used and extended by composers such as Heitor Villa-Lobos, Abel Carlevaro and Leo Brouwer.²³

²³ Foster (2011, p.19) also states 'These techniques also served as a pedagogical basis for students of the guitar.' This is an important factor to consider especially considering that these techniques and idiomatic textures emerged simultaneously for professionals and amateurs of the instrument.

2.3 Case Study: Heitor Villa-Lobos (1887–1959)

Heitor Villa-Lobos was one of the driving forces of moving away from classically informed textures on the guitar. His writing heralds a different idiomatic approach to composition for the guitar than the classical and romantic composers who came before him. As a composer with an innovative musical aesthetic, employing Brazilian folk-inspired elements in his music, Villa-Lobos allowed himself the freedom of expanding the harmonic language on the guitar, thereby taking full advantage of the textures the instrument is capable. This expansion in harmonic language resulted in the realisation of guitaristic textures that are unburdened by the need to conform to Classical harmonic conventions.

Wright (1992, p. 59) states ‘The Etudes (sic), which were composed first, utilise techniques and musical material refined further in The Preludes (sic)’. Such a statement warrants further exploration into how these technical and musical elements are recycled between the works and further, how consideration for the guitar’s idiosyncrasies informed their creation. Upon examination it is clear the key devices which feature prominently throughout his *Cinq Préludes* and *Douze Études* are: ‘Guitar friendly’ keys, parallel harmony (use of moveable left-hand shapes), right-hand arpeggios and bass melodies, hence Turnbull’s (1974, p. 113) description that Villa-Lobos’ combines moveable left-hand shapes with open strings and arpeggio patterns to produce effective artistic outcomes. This echoes Huether’s observations of Villa-Lobos’ use of technique:

Villa-Lobos set out to employ creative and efficient ways to use the guitar. One example is fingerboard planing [moveable chord shapes]: forming one chord shape and shifting that shape up and down the neck of the guitar. He honed these techniques, such as fingerboard planing, frequent use of open strings as pedals, and string doubling for timbral interest, and carried them through to his *Cinq Préludes*. Instead of exploiting them, as he had in the etudes, he refined them and used them more sparingly to suit the nature of each prelude (2011, pp. 6–7.)

These points on recurring techniques are only made possible by Villa-Lobos' strategic choice of keys so that advantage can be taken of open strings provided they are diatonic to the keys he uses. Villa-Lobos' decision to write in 'guitar-friendly' keys serves a technical and musical function, allowing for effective idiomatic writing on the guitar. 'His [Villa-Lobos'] works display a preponderance for sharp keys, in particular E major and E minor' (Wade 1980, p. 172). This falls in line with observations made in the *Étude Catalogue* (Appendix 3) which documents Villa-Lobos' preference for E major, E minor, A major and F# minor.²⁴ Like Giuliani and Sor, Villa-Lobos selects keys that are conducive to effective realisation of his musical ideas on the guitar. Like those before him, he uses moveable left-hand shapes however, because Villa-Lobos expands the scope of the harmonies realised on the instrument, he is able to adapt these moveable shapes to facilitate a greater range of harmonies.

Moveable shapes are described by Becker as 'perhaps the most fundamental idiomatic technique for guitar: [it is] the use of a fixed-left-hand fingering that shifts up and down the fingerboard [and the way Villa-Lobos employs this device is] evidence of his musical/mechanical ingenuity' (2012, p. 41). A prime example (which was not performed) of the employment of moveable shapes is in *Étude No. 12* (Figure 2.3.1) where Villa-Lobos holds an open A minor chord shape which he then shifts from the first position to fifth before descending chromatically one fret at a time.²⁵

²⁴ The reason for the use of these 'guitar-friendly' keys is because they provide easy accessibility of open strings to facilitate cadences and harmonic sonorities without demanding extraordinary technical challenges in the process. For a more detailed discussion on key choice and open strings see 'Open Strings and Key Choice' in 1.4 Key Terms and Concepts.

²⁵ The only place where the chord is adjusted is in the final chord of bars 1 and 2 where the A minor shape can be held but the fourth finger is added to the fourth string for the final beat of each bar.



Figure 2.3.1: Heitor Villa-Lobos, *Étude No. 12*, Editions Max Eschig (bb. 1–7).

This excerpt shows a fast chordal passage that is made technically simple to execute because of moveable shapes. The speed of executing this passage would be dramatically reduced, or the difficulty increased, if Villa-Lobos instead used changing chord shapes. Moreover, the artistic outcome would be affected since changing a chord would mean releasing fingers from the neck thereby stopping the sound.

Diminished chords are another effective way to use moveable left-hand shapes on the guitar and Villa-Lobos implements them in *Prélude No. 1*.²⁶ The parallel voice leading implemented in *Prélude No. 1* reduces technical challenges on the player.



Figure 2.3.2: Heitor Villa-Lobos, *Prélude No. 1*, Editions Max Eschig (bb. 22–27).

²⁶ Another noteworthy mention of moveable diminished chords in Villa-Lobos' compositional output is in *Étude No. 1* (bb. 12–21) where a diminished shape descends chromatically (one fret at a time) from tenth position to first position.

In Figure 2.3.2, the diminished chords are moved by a semitone and a minor third. This intervallic shift manifests itself through the need for a physical shift on the instrument (three frets for a minor third). If the chord were to change, as explored previously, this excerpt would become more technically challenging. For these reasons, Villa-Lobos' use of moveable left-hand shapes commands minimal technical difficulty on the player. Before discussing Villa-Lobos' combined use of moveable left-hand shapes with other techniques, a brief examination of Villa-Lobos' use right-hand arpeggios is needed.

Right-hand arpeggios are used in Villa-Lobos' concert and didactic works as a means of improving technique and facilitating harmony and texture. *Étude No. 1* is clearly designed as a facilitator for improvement in this technique.



Figure 2.3.3: Heitor Villa-Lobos, *Étude No. 1*, Editions Max Eschig (b. 1).

Figure 2.3.3 shows the right-hand pattern which is used throughout the entire étude. The pattern is more technically intricate than the arpeggio exercises composed by Giuliani in his *Opus 1*. The pattern employed by Villa-Lobos cleverly includes (and can therefore help with improving) almost all fundamental two finger patterns.²⁷ Therefore, practice of this larger pattern can provide the player with a means for improving many right-hand arpeggio combinations at once.

²⁷ Containing right-hand finger combinations *pi*, *ip*, *pm*, *mp*, *im*, *mi*, *ia*, *ai*, *ma* and *am*, the only finger combinations not covered in this étude are *pa* and *ap*.

An example of where the execution of fast right-hand arpeggios can be implemented is in *Étude No. 8* (Figure 2.3.4).



Figure 2.3.4: Heitor Villa-Lobos, *Étude No. 8*, Editions Max Eschig (bb. 27–33).

The pattern which Villa-Lobos uses is akin to the patterns which Giuliani expounds in his *Opus 1* which was explored in a previous case study. The pattern used here facilitates a passage which is rhythmic, and which provides harmonic context.

As well as using arpeggios to provide harmonic context, in a similar fashion to Giuliani, Villa-Lobos uses right-hand arpeggios to support a melody in the upper voice in Figure 2.3.5.



Figure 2.3.5: Heitor Villa-Lobos, *Étude No. 8*, Editions Max Eschig (bb. 17–25).

The arpeggiated chords are used here to support an upper melodic voice. Effective realisation of the texture is facilitated technically by separating voices in the right-hand.²⁸

Right-hand arpeggios can also be an effective way to utilise the resonant characteristics of the guitar. Villa-Lobos does this in *Prélude No. 1* (Figure 2.3.6).



Figure 2.3.6: Heitor Villa-Lobos, *Prélude No. 1*, Editions Max Eschig (bb. 52–66).

This excerpt shows the implementation of right-hand arpeggios in combination with open strings to facilitate a full and resonant texture. Advantage is taken of the guitar's sonorous qualities because of the repetition of an arpeggiated E major chord which spans all six strings. Technically, the use of the E major chord here is important for two reasons. Firstly, the E major shape is a fundamental chord shape which is technically easy to execute

²⁸ Voice separation requires the right-hand to apply additional weight and velocity to a string for it to resonate louder than the other plucked strings. This application will allow individual voices to be heard more clearly above the texture.

and allows for a single left-hand shape to be held for the first part of the arpeggio. Secondly, three open strings are used, the last two (open first and second strings) facilitate the following shift thereby creating the illusion of legato while the chord is released by the left-hand. The open second string (B) is used once the shift has occurred, which provides accompaniment to the upper voice (circled in figure). This legato effect would not be possible if barré chords were used (a result of the use of a different key) where the resonance of all notes would rely on constant pressure from the left-hand. The use of right-hand arpeggios in this example and those above show how Villa-Lobos masterfully negotiates the guitar's idiosyncrasies to compose idiomatic passages on the instrument.

Another example of Villa-Lobos' effective negotiation of the guitar's idiosyncrasies to serve an artistic outcome is the use of bass melodies whose use take advantage of the tonal qualities of the instrument. The use of this technique allows for the combination of a rich and sonorous bass line on the lower strings and accompaniment on the higher first, second, third and sometimes fourth strings.

For example, the melody of the entire A section of *Prélude No. 1* utilises a bass melody and block chord accompaniment.



Figure 2.3.7: Heitor Villa-Lobos, *Prélude No. 1*, Editions Max Eschig (bb. 1–13).

The bass melody in Figure 2.3.7 must be played with *p* while the right-hand fingers play an accompanying block chord figure. Generally, this is an effective way of ensuring that the parts are separated because the thumb and fingers are tasked with applying different weighting to their respective parts. The technical challenge which arises is to ensure that the bass melody is clearly heard above the accompaniment, particularly when thumb and fingers play simultaneously e.g. in bar 7 of Figure 2.3.7 (circled). This same technical consideration is required in *Prélude No. 5* (Figure 2.3.8).



Figure 2.3.8: Heitor Villa-Lobos, *Prélude No. 5*, Editions Max Eschig (bb. 17–20).

In contrast to the above excerpts, the accompaniment in *Prélude No. 4* (Figure 2.3.9) because here the block chords and melody are rhythmically separated and do not occur at the same time.

The image shows a musical score for Heitor Villa-Lobos' *Prélude No. 4*, measures 1-10. The score is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The melody is marked 'Lento' and 'f cantabile'. The bass line is marked 'PP' and 'f'. The score includes various dynamics and articulations, such as 'harm.' and 'Animato'. A red box highlights the first measure of the melody, which is marked 'Lento' and 'f cantabile'.

Figure 2.3.9: Heitor Villa-Lobos, *Prélude No. 4*, Editions Max Eschig (bb. 1–10).

Separating the melody from the accompaniment achieves two outcomes. First, artistically, the monophonic texture of the melody is contrasted with the chordal texture of the accompaniment. Second, the separation of the melody from accompaniment allows for the player to be focused on the technical requirements marked by the dynamics in each bar. Villa-Lobos cleverly weaves bass melodies with other techniques in his works.

Careful consideration for the idiosyncrasies of the guitar allows Villa-Lobos to combine open strings, moveable left-hand shapes, right-hand arpeggios and bass melodies to compose idiomatic passages on the guitar in both his didactic and concert works. The distinct artistic outcomes and the comparative ease by which they can be technically executed is assisted by Villa-Lobos' key choice and the use of open strings.

Prélude No. 2 (Figure 2.3.10) makes use of all the aforementioned techniques to achieve a full and resonant passage.

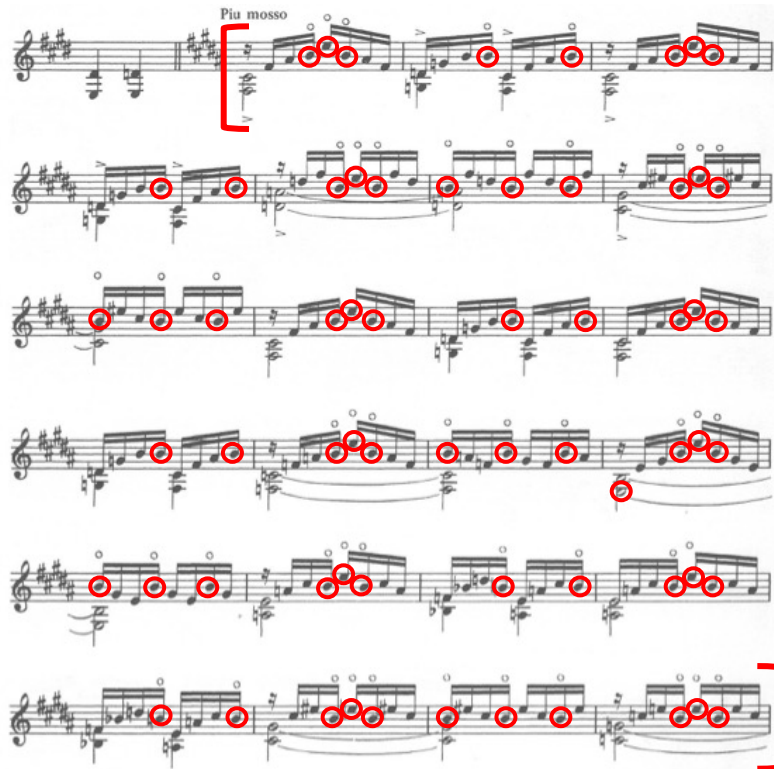


Figure 2.3.10: Heitor Villa-Lobos, *Prélude No. 2*, Editions Max Eschig (bb. 35–57).

The combination of these techniques facilitates an exceptionally full texture consisting of chords and melody across all six strings. The resonance of this passage is continuous because the open first and second strings are pedal notes. Each individual technique combines with the others in realising this highly idiomatic passage: The right-hand performs an arpeggio where the bass melody occurs on the first beat of each group while the left-hand—shifting across various positions from first to tenth—holds the same chord shape for the entire duration of this section; aside from two bars where an E chord is used. These techniques all combine with the open string pedal notes to create extended harmonies and a very full and continuously resonant texture.

A similar use of right-hand arpeggios is used in *Étude No. 11* where a semiquaver right-hand arpeggio accompaniment is combined with a bass melody played by *p* and a moveable left-hand shape.

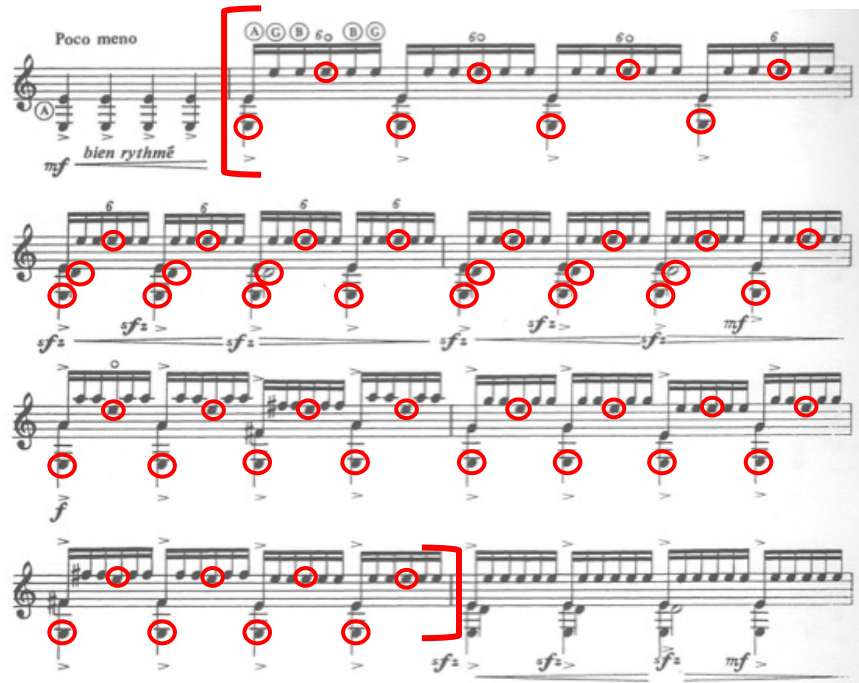


Figure 2.3.11: Heitor Villa-Lobos, *Étude No. 11*, Editions Max Eschig (bb. 49–54).

Like in *Prélude Nos. 1* and *2*, the texture of this accompaniment is full and resonant because of the use of open strings²⁹. As in Figure 2.3.10, the above excerpt (Figure 2.3.11) shows an arpeggiated upper voice used to accompany a bass-melody (accented by *p*). Another similarity is that the chords in the left-hand are a single, held moveable shape which is shifted along the fingerboard. The movement of this shape dictates the melody and accompaniment because the held shape sees the manifestation of parallel voice leading on

²⁹ As previously explored, this consideration serves two primary functions. First, as a textural element to fill out the harmony of the passage which then allows all six strings to be used thereby increasing the resonance of the guitar. Second, the continual resonance allows time to shift the left-hand position with minimal interruption to the sound.

strings where notes are held. A final example of the combination these same techniques is in In *Prélude No. 4* (Figure 2.3.12)



Figure 2.3.12: Heitor Villa-Lobos, *Prélude No. 4*, Editions Max Eschig (bb).

A right-hand arpeggio pattern is used (played with *p i m a*) to facilitate the melody and accompaniment. The melody is played exclusively on the fourth string by *p* while the remaining fingers execute the accompaniment. Villa-Lobos cleverly capitalises on the sonorous quality of the bass string and the resonance and harmonic enrichment of the open first string, which also facilitates the left hand's movement along the fingerboard while changing between only three (very similar) movable left-hand shapes.

These examples from Villa-Lobos' didactic and concert output demonstrate his ability to use idiomatic techniques in isolation and combination with one another in ways that are considerate of the guitar's idiosyncrasies. This, in combination with his musical ideas allows him to create highly textural and sonorous works for the instrument.

By moving away from the classical confines of harmony and by utilising and combining techniques that extend those used by composers before him, Villa-Lobos informs the work of Abel Carlevaro and Leo Brouwer.

2.4 Case Study: Abel Carlevaro (1916–2001)

Abel Carlevaro is a prominent figure in the history of the guitar. Principally known for his contributions to technical development, his didactic works focus on the development of an economic employment of technique on the instrument as exemplified in his *School for the Guitar* (1984) and four *Cuadernos* (2016, Vol. 1–4). Further to these, his *Microestudios* (2014) are carefully crafted to inform technical aspects of playing and can therefore be used as an aid for developing the technical and musical content which is extended in his more demanding concert works. This case study examines the technical and musical connections between Carlevaro’s *Microestudios* and *Preludios Americanos*. This case study also discusses the ‘transferable pattern’ which is different to the moveable shape discussed previously.

As explored in previous case studies, key choice affects the availability of open strings; their inclusion or exclusion can drastically affect playability. Figure 2.4.1 shows the opening of *Preludios Americanos – Scherzino* which utilises several open strings to facilitate left-hand freedom.




Figure 2.4.1: Abel Carlevaro, *Preludios Americanos*, No. 2 – *Scherzino*, Barry Editorial, (bb. 1–15).

The inclusion of multiple open strings in the above excerpt allows the hand to prepare for upcoming hand positions without interruption to the sound. Contrast this with the recapitulation of this theme which first appears a tritone higher in Figure 2.4.2.

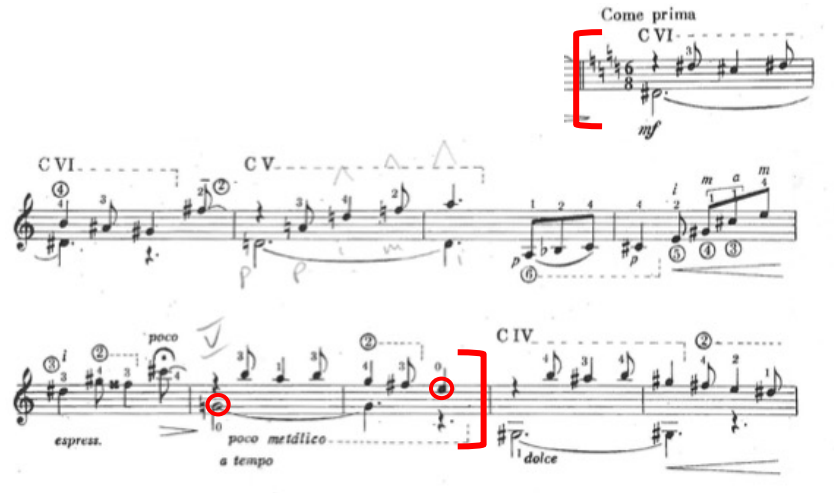


Figure 2.4.2: Abel Carlevaro, *Preludios Americanos, No 2 – Scherzino*, Barry Editorial (bb. 70–77).

Although the same thematic material is presented in the exposition and recapitulation, the change in tonality by a tritone (it begins a tritone higher before dropping an octave to be a tritone lower) means that the recapitulation requires more barré chords than the initial statement. As discussed previously, barré chords tend to reduce resonance, eliminate the possibility of using open strings for shifts and thereby pose additional technical challenges.³⁰ The reduction in the number of open strings in Figure 2.4.2 is a result of Carlevaro’s desire to preserve the melodic and harmonic content of the passage by sacrificing the technical ease of execution present in the original statement. While this example shows that Carlevaro is aware of the technical implications of his musical decisions, his consideration for technique and the guitar’s idiosyncrasies is explored below.

³⁰ A detailed discussion of barré chords and their effect on the left-hand can be found in 2.2 Case Study: Fernando Sor (1778–1839).

combines right-hand arpeggios with open strings to realise a bass melody alongside a very resonant arpeggiated milonga rhythm³².

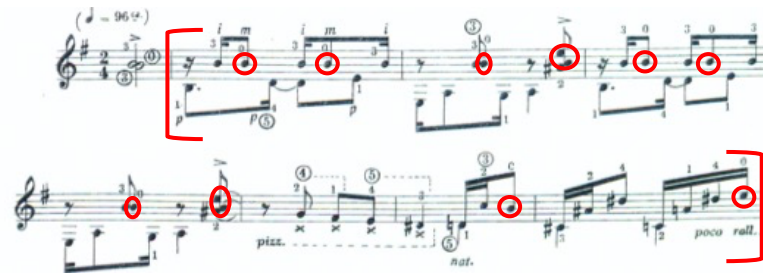


Figure 2.4.5: Abel Carlevaro, *Preludios Americanos*, No. 5 – *Tamboriles*, Barry Editorial (bb. 2–8).

This sense of resonance is boosted by doubling the note B both as an open and closed note. The milonga rhythm returns in *Microestudio No. 20* (Figure 2.4.6).



Figure 2.4.6: Abel Carlevaro, *Microestudios* No. 20, Chanterelle Edition (bb. 5–9).

The inclusion of open strings within both milonga rhythm passages means that less demand is put on the left-hand while the right-hand executes each arpeggio. In addition, the use of open strings gives opportunity for resonant notes to be used for harmony and texture.

Another example for the use of arpeggios and open strings is contained in *Preludios Americanos No. 1 – Evocación* (Figure 2.4.7).

³² A milonga rhythm is characterised by quaver or semiquaver beat subdivisions of 3, 3, 2 where the first note of each grouping is accented.



Figure 2.4.7: Abel Carlevaro, *Preludios Americanos, No. 1 – Evocación*, Barry Editorial (bb. 45–69).

The right-hand *p i m* arpeggio requires the thumb to emphasise the bass melody. Again, open strings are used to fill out harmony and texture. Carlevaro uses open strings in the same way in Figure 2.4.8.



Figure 2.4.8: Abel Carlevaro, *Preludios Americanos, No. 5 – Tamboriles*, Barry Editorial (bb. 20–25).

The right-hand thumb adopts more responsibility because the melodic bass part is technically more demanding. Adding to the technical difficulty of this passage, the right-hand fingers are required to play a greater number of accompaniment notes at more regular intervals. Echoing the Sor excerpt discussed earlier (in Figure 2.2.2), Carlevaro includes open

strings in the upper voices to facilitate left-hand movement along the neck for the melodic bass line.

The combination of right-hand arpeggios and open strings in the excerpts explored above show that Carlevaro can successfully integrate numerous idiomatic techniques at once to compose idiomatic textures. These textures facilitate his musical ideas such as the use of a milonga rhythm, which he uses in both his didactic and concert works. Combining idiomatic techniques is a feature explored in Villa-Lobos' works in the previous case study.

Moveable chord shapes—a feature used prominently by Villa-Lobos—can also be observed in Carlevaro's works. The most compelling case can be observed in his homage to his mentor, Heitor Villa-Lobos (Fartach-Naini 2017, p. 30), *Estudio No. 1 – H.V.L.* (Figure 2.4.9), dedicated to Alvaro Pierri, one of his many world-renowned students.

The image shows a musical score for Abel Carlevaro's *Estudio No. 1 – H.V.L.* It consists of three systems of music. The first system has a red box around a measure containing a complex chordal texture. Below the first system, the tempo marking 'cresc. poco' is visible. The second system continues the complex texture. The third system also has a red box around a measure. At the end of the third system, there are markings for 'sf' and '(secco)'. There are also markings for 'arm. 12' and '(*)' at the beginning of the third system.

Figure 2.4.9: Abel Carlevaro, *Estudio No. 1 – H.V.L.*, Barry Editorial (bb. 95–106).

In this excerpt, a shape spanning two frets is moved up chromatically one fret at a time from frets 1/2 up to 17/18.³³

Figure 2.4.10 shows Carlevaro combine moveable left-hand shapes with the open pedal notes on the first and second strings throughout this passage to enhance the texture.

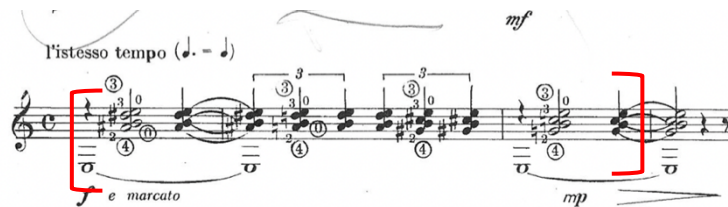


Figure 2.4.10: Abel Carlevaro, *Preludios Americanos*, No. 2 – *Scherzino*, Barry Editorial (bb. 36–38).

The open strings in this passage provide a pedal tone that is continuous as the harmony changes due to the moving shape in the left-hand. The moveable left-hand shape shifts chromatically down from the eighth fret to the fifth fret. A further implementation of moveable left-hand shapes and open strings is in *Preludios Americanos No. 5 – Tamboriles* (Figure 2.4.11).

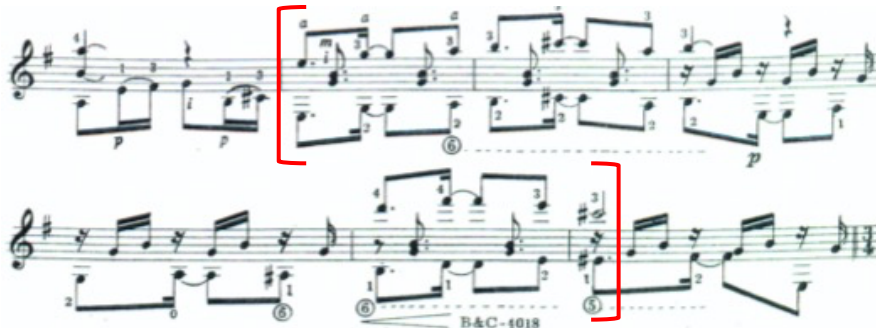


Figure 2.4.11: Abel Carlevaro, *Preludios Americanos*, No. 5 – *Tamboriles*, Barry Editorial (bb. 31–36).

³³ Note how Carlevaro has no other choice of accompaniment notes than open strings here; as the shape moves, the only finger available for accompaniment (the 2nd finger) would have to move in parallel motion with the other voices and thus if used would become part of the chordal texture. Instead—with idiomatic insight—Carlevaro employs an open A on the 5th string and later expands his use of open strings to include the 4th, 5th and 6th strings.

In keeping with this his skilful exploitation of the guitar's idiosyncrasies Carlevaro's use of parallel octaves is again a moveable shape that shifts two frets at a time as the shape ascends before leaping down from the ninth to fifth fret, accompanied by use of open strings, thereby capitalising on previously discussed benefits³⁴. The resultant parallel motion is therefore a highly idiomatic technique implemented by Carlevaro in his études and concert works.

28

Poco rubato
♩ = 84 - 88

Abel Carlevaro

15. *p* *(poco rall.)* *a tempo* *(poco rall.)*

4 *a tempo* *poco meno*

a tempo *poco meno* *con grazia*

11

14

18 *rall.* *a tempo*

20 *ten.* *f*

22 *poco rall.* *arm. 19*

The image displays a musical score for guitar, specifically Abel Carlevaro's 'Microestudio No. 15'. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of eight staves of music, numbered 15 through 22. The piece begins with a tempo marking of 'Poco rubato' and a metronome marking of 84-88. The score includes various performance instructions such as 'a tempo', 'poco rall.', 'poco meno', 'con grazia', 'ten.', and 'f'. Red brackets and circles are used to highlight specific musical features, particularly parallel motion intervals and fingering patterns. The score concludes with a 'poco rall.' marking and a final chord marked 'arm. 19'.

Figure 2.4.12: Abel Carlevaro, *Microestudio No. 15*, Chanterelle Edition.

³⁴ Coincidentally, the rhythmic pattern of the parallel motion outer-voices is a milonga rhythmic pattern, the same as explored earlier in this case study.

In addition to the much-discussed device of moveable shapes, another very popular idiomatic feature found in guitar compositions is here referred to as ‘transferrable patterns’. These are left and right-hand patterns that move across strings, i.e. the same finger combinations are repeated across strings (vertically) while, in some cases, they are additionally moved horizontally (along the neck). They are akin to the repeated mechanical movements found in exercises.³⁵ This highly idiomatic compositional approach forms the basis of *Microestudios No. 15* (Figure 2.4.12) where Carlevaro uses transferable patterns throughout.

The artistic outcome of this method of composition is drastically different to that of the music of Sor or Giuliani, the repetitive nature evoking a rather mechanical atmosphere. In the excerpt, each bracketed section shows a pattern which is repeated either in the same position but on a different string or executed in an entirely different position. When there is a change in position, Carlevaro ensures an open string is included to facilitate the shift (circled in figure). Practice in the techniques which are required to effectively perform *Microestudios No. 15* will prepare players for the implementation of the technique in the works by Carlevaro’s explored below.

Figure 2.4.13 shows a transferable pattern used across strings and positions.

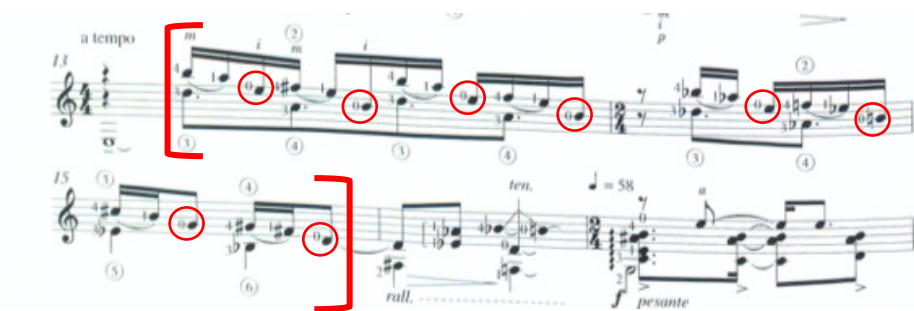


Figure 2.4.13: Abel Carlevaro, *Microestudio No. 20*, Chanterelle Edition (bb. 13–15).

³⁵ For a detailed definition see ‘Exercises’ in Section 1.4.1

This excerpt is another example of a transferrable pattern. It begins with the third and fourth finger on first and third strings. The fourth finger executes a descending slur to the first finger. Carlevaro follows with the exact finger combination (slur included) on fourth and second strings. The pattern is repeated on the adjacent strings (third/first to fourth/second) before moving one position lower. Once the pattern is completed in the first two familiar configurations, it is then transferred further to fifth/third and sixth/fourth string combinations. All position shift and string changes are considered by Carlevaro and again, in order to facilitate their legato execution, open strings are used (circled in figure); this further underscores Carlevaro's consideration for the technical implications of his artistic decisions.

Moving from didactic to concert material, Figure 2.4.14 illustrates another example for moving a transferable pattern along the fingerboard and across strings.



Figure 2.4.14: Abel Carlevaro, *Preludios Americanos*, No. 2 – *Scherzino*, Barry Editorial (bb. 60–67).

This pattern is uses slurs with fingers 1, 2 and 4 or 1, 3 and 4. Carlevaro uses this technique to accompany the upper melodic voice. As the melody moves up and down the fingerboard, the position and string placement differs. The final two bars of the excerpt show the pattern being repeated across strings while shifting up by a position each time before settling on a slurred chromatic pattern that uses all four fingers.

Figure 2.4.15, shows examples of the three previously discussed techniques in Carlevaro’s concert output: right-hand arpeggios, moveable left-hand shapes and transferable patterns.

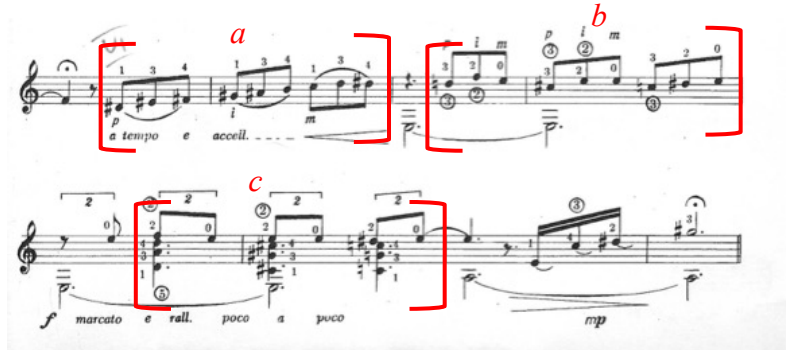


Figure 2.4.15: Abel Carlevaro, *Preludios Americanos, No. 2 – Scherzino*, Barry Editorial (bb. 111–118).

Bracket *a* shows a slurred, three-note pattern played on string 4, 3 then 2. Following this, *b* calls for a held chord which is arpeggiated using *p*, *i* and *m*. This held shape is shifted chromatically downward, a technique used again in *c*, where chords are shifted chromatically downward as an open first string is played. Transferable patterns can be found throughout Carlevaro’s didactic works, in fact, as explored earlier, *Microestudios No. 15* is composed almost entirely of transferable patterns, providing a good means of preparation for his concert works.

From a pedagogical point of view, the above demonstrates that Carlevaro provides opportunities for performers to use his didactic material as preparation for his concert works. From a compositional point of view, Carlevaro’s frequent employment of right-hand arpeggios, moveable left-hand shapes and transferable patterns as identified across his entire oeuvre allows for a more harmonically free voice than earlier composers. By adhering to a pattern without diatonic adjustments, the sonic result often does not conform with traditional harmony conventions. Taking advantage of the idiosyncrasies of the guitar in this way allows Carlevaro to achieve maximum artistic outcomes with minimum technical demand.

2.5 Case Study: Leo Brouwer (b. 1939)

As one of the most prolific living composers for the classical guitar, Leo Brouwer combines his unique compositional language, consisting of folk, minimalist and Afro-Cuban inspired elements, with the sonority of the instrument to create distinctive textures. His didactic works present a distilled microcosm of the technical and artistic features found in his concert work *El Decameron Negro*. His études can be prescribed to solve technical and interpretive problems which occur in his more technically and musically demanding works (Peñaranda 2009, p. 80). This case study will focus on Brouwer's use of idiomatic techniques, namely right-hand finger and thumb emphasis, right-hand arpeggios, left-hand shapes, and open strings.

Brouwer accents right-hand thumb and finger notes to highlight a melodic line and to guide the pulse in his works. Figure 2.5.1 (a) shows the passage as printed in the third movement of his *El Decameron Negro* and Figure 2.5.1 (b) shows the adaptation of the passage to better reflect the musical intentions heard in Recital 1.



Figure 2.5.1: Original beaming from Editions Musicales Transatlantiques (a) and revised beaming (b). Leo Brouwer, *El Decameron Negro* mvmt III (*Ballada de la Doncella Enamorada*), (bb. 89–90).

The adjusted excerpt in Figure 2.5.1 (b) reflects two changes: accents added to all notes that are played by *p* and secondly, a change to the semiquaver groupings which always begin with an emphasised thumb note. This adjusted rhythmic beaming serves the artistic outcome of the passage and is informed by the same technical and artistic feature

(emphasising bass notes with the thumb) which Brouwer uses in *Estudio No. 1* and *Estudio No. 8* (Figure 2.5.2).

a (*Estudio No. 1*)



b (*Estudio No. 8*)



Figure 2.5.2: Leo Brouwer, *Estudios Sencillos*, Editions Max Eschig, *a*: No. 1 (bb. 1–7) & *b*: No. 8 (bb. 10–12).

In addition to the score marking *cantado el bajo* Brouwer adds accents to the bass notes indicating the importance of this melodic bass part in both passages. Therefore, these études present good preparatory exercises for the execution of the passage in Figure 2.5.1 from *El Decameron Negro*.³⁶

Technically, employment of the thumb for an emphasised bass note is very effective because the thumb, as the strongest right-hand finger, will naturally emphasise notes. A



Figure 2.5.3: Leo Brouwer, *Estudios Sencillos*, No. 8, Editions Max Eschig, (*b*. 13).

³⁶ Of note in Figure 2.5.2 No. 2 is that this example does not feature complex cross rhythms. This is likely a combined result of Brouwer's desire to maintain technical simplicity with *Estudios No. 8* and more generally, the constant subdivisions of each beat into three quavers. Complex-cross rhythms are endemic to South American music and they feature regularly in Brouwer's works. It could be useful to trace the origins of these rhythms and examine them in the context of Brouwer's works. Doing so in this project extends beyond the focus and scope of the present discussion.

technical adjustment is required later in *Étude No. 8* (Figure 2.5.3) where Brouwer calls for emphasis in the upper voice.

This change still serves the same musical outcome whereby the accented voice occurs at the beginning of each note grouping. The employment of emphasised voices in these études, particularly in the bass, mean they can serve as technical exercises for the implementation of the same technique in *El Decameron Negro* (Figure 2.5.4).

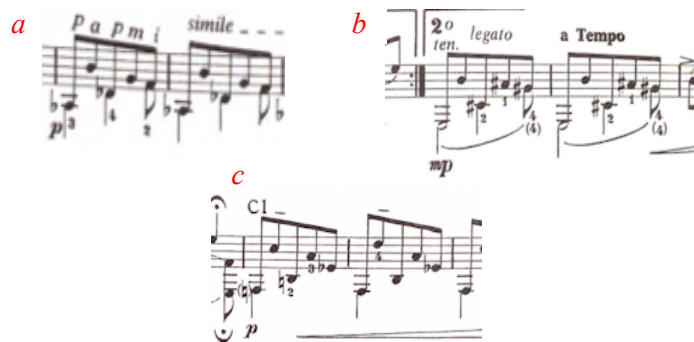


Figure 2.5.4: Leo Brouwer, *El Decameron Negro: mvmt I (El Arpa del Guerrero)*, Editions Musicales Transatlantiques, a: (bb. 7–8), b: (bb. 58–59) & c: (bb. 112–113).

The use of accents in the bass voices in Figure 2.5.4 (although not marked in the score) will assist in effectively realising Brouwer's intended artistic outcome. Emphasising the bass here facilitates reinforcement of the 5/8 metre; subdivided into groupings of two and three quavers and marks out the arpeggiated chord tones. Even though the musical idea here is different than the ideas presented in the études, highlighting the thumb in the same way will assist with bringing the main musical ideas forward by emphasising cross-rhythms from within the texture of the passages. This is precisely the technique that the études (which do and do not contain complex cross-rhythms) aim to develop.

Similar situations of right-hand emphasis patterns occur in other passages in Brouwer's works although he does not always apply notated accents to mark voicing detail. Figure 2.5.5 shows a passage where highlighting of an inner voice needs to occur in *El Decameron Negro*.

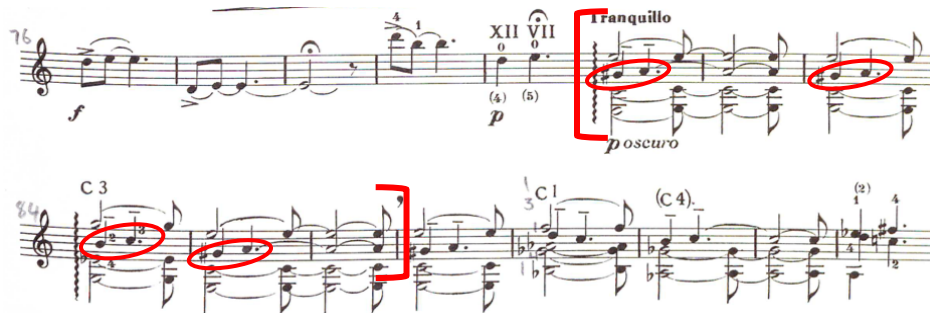


Figure 2.5.5: Leo Brouwer, *El Decameron Negro: mvmt I (El Arpa del Guerrero)*, Editions Musicales Transatlantiques (bb. 81–86).

Here, the middle voice needs to be brought out from the texture of a block chord, done by applying additional pressure and weight to appropriate string by the right-hand.³⁷ Doing so allows the moving inner voice to be heard above the chordal texture of the passage.

Aside from right-hand voicing control, another prominent feature in Brouwer's didactic and concert works is his use of arpeggios, applied in *El Decameron Negro* at a more sophisticated level than in his études. Figure 2.5.6 shows a flourish effect, similar to those used by Carlevaro.

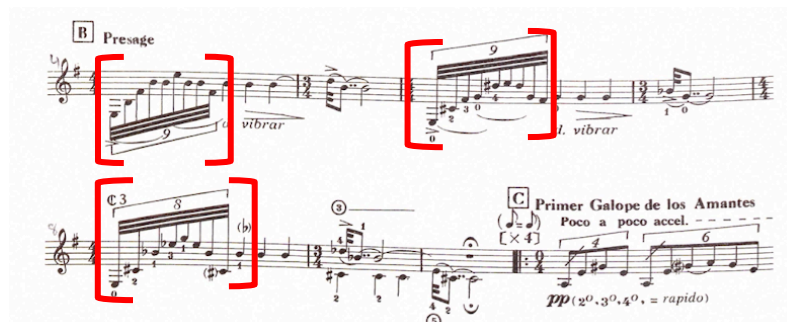


Figure 2.5.6: Flourish arpeggio effect. Leo Brouwer, *El Decameron Negro: mvmt II (La Huida de los Amantes por el Valle de los Ecos)*, Editions Musicales Transatlantiques (bb. 4–8).

³⁷ For this voice to be highlighted in the texture, a greater pressure needs to be applied by the relative right-hand finger in comparison to the strings which do not carry the melodic material.

Here, a quick succession of notes played by the right-hand allows for a flourish effect to be heard. For this arpeggio technique to be performed effectively, numerous opportunities for practice of simpler right-hand arpeggios are provided in Brouwer's didactic works.³⁸

Figure 2.5.7 shows Brouwer's combination of right-hand arpeggio with open string pedal and bass melody.



Figure 2.5.7: Leo Brouwer, *El Decameron Negro: mvmt II (La Huida de los Amantes por el Valle de los Ecos)*, Editions Musicales Transatlantiques (bb. 28–29).

Again, use of arpeggio where the thumb is used to emphasise and project the melody while *i* and *m* supply a two-note pedal with open strings is observed here. This exact technical and artistic principle is replicated in *Nuevos Estudios Sencillos No. 5* (Figure 2.5.8).



Figure 2.5.8: Leo Brouwer, *Nuevos Estudios Sencillos: No. 5, Hommage a Tárrega*, Chester Music Edition (bb. 1–3).

The *Estudio* thereby ‘paraphrases’ *El Decameron Negro* with reduced technical demand, using *i* and *m* fingers for open first string instead of two open strings (this eliminates the necessity of right-hand string crossings). This is an excellent example for a composer’s

³⁸ As identified in Appendix 3, suitable études include No’s. 5, 6, 8, 11, 16 and 17 from *Estudios Sencillos* and No’s. 1, 3, 5, 6 and 8 from *Nuevos Estudios Sencillos*.

use of technical and musical material across both genres, thereby providing a didactic work containing tailored material that can be used to prepare for a concert work.

Brouwer's consideration for technique, his musical ideas and the idiosyncrasy of the guitar also lead him to use moveable left-hand shapes, and therefore parallel motion, in ways similar to Villa-Lobos and Carlevaro. Brouwer implements a simple version of this technique in his *Étude 1* from *Estudios Sencillos*.



Figure 2.5.9: Leo Brouwer, *Estudios Sencillos*, No. 1, Editions Max Eschig (bb. 12–13).

Shown above is a left-hand shape moving up by one fret before descending by two. Figure 2.5.10, drawn from *El Decameron Negro*, shows a left-hand shape which shifts twice up by three frets before descending twice by three frets.



Figure 2.5.10: Leo Brouwer, *El Decameron Negro: mvmt 1 (El Arpa del Guerrero)*, Editions Musicales Transatlantiques (bb. 40–43).

The larger shifts in the concert work are another example of how Brouwer considers the technical abilities of players at different levels in his works; he reserves the more demanding technical material for his concert work thereby allowing less technically proficient players to develop the techniques in his études.³⁹

³⁹ It should be noted that the shape in Figure 2.5.9 could be played without holding and moving the shape by instead removing and replacing the fingers. The present author decided against this technical solution in favour of keeping the fingers held and by instead using a moveable shape. This decision was technically and musically

Echoing the way Giuliani and Sor use open strings to facilitate position shifts and technical ease and similar to the way in which Villa-Lobos and Carlevaro use left-hand shapes and transferable patterns to extend sonority, texture and harmony, it is Leo Brouwer that takes these exploitations of idiosyncratic features to unforeseen levels, generating many compositional moments that would otherwise be impossible to play.

This principle of capitalising on the guitar’s idiosyncrasies can again be demonstrated with *Estudios No. 1* (Figure 2.5.11) where resonance is maximised while the technical demand on the left-hand is minimised because of the repeated open second and third strings.



Figure 2.5.11: Leo Brouwer, *Estudios Sencillos No. 1*, Editions Max Eschig (bb. 1–7).

As discussed in the context of Sor’s work, the use of a held, closed note ties the left-hand to its position while limiting its freedom of movement and the number of available fingers. Brouwer reduces the technical demand and allows for continual instrumental resonance by using open strings in the following excerpts.



Figure 2.5.12: Leo Brouwer, *Nuevos Estudios Sencillos: No. 8, Homage a Villa-Lobos*, Chester Music Edition (bb. 23–25).

informed by the findings addressed in prior case studies in the works by Villa-Lobos and Carlevaro and, more importantly, by the connection between Figure 2.5.9 and Figure 2.5.10.

In *Nuevos Estudios Sencillos No. 8* (Figure 2.5.12), Brouwer prescribes the use of open strings to reduce the technical demand on the player and to enhance the sonorous ambiance of the passage. In this passage, they occur throughout the texture to aid the performer's left hand.⁴⁰ In contrast, Figure 2.5.13 shows a concert work example where Brouwer's artistic intent creates an increase in technical demand as open strings cannot be used.

Figure 2.5.13: Leo Brouwer, *El Decameron Negro: mvmt III (Ballada de la Doncella Enamorada)*, Editions Musicales Transatlantiques, a: (bb. 25–32 & b: (bb. 33–34).

In Figure 2.5.13 (a), the open G is used in conjunction with the closed G which allows the player to use alternate right-hand fingers across strings. The technical complication arises in (b) when Brouwer introduces thirds. The thirds in this passage are only available for execution on the second and third strings. Their inclusion means that the player can no longer alternate the pattern with the open third string since it is being used. Therefore, the right-hand pattern must adjust to play on a single string. Here the complication arises: Technically, the

⁴⁰ Another musical implication of using closed strings rather than open strings here would see the reduction of continual resonance because the left-hand fingers would need to change notes thereby stopping the vibration of the string.

fingers of the right-hand must play evenly so that a legato line is heard, doing so will ensure that a similar resonance comparable to when the open string is used can be achieved.

Leo Brouwer combines his unique compositional language with the sonority of the guitar to create distinctly idiomatic textures. Many of his didactic works function as a distilled microcosm of the technical and artistic features found in *El Decameron Negro*. Apart from frequent folk, minimalist and Afro-Cuban elements, these include sophisticated arpeggio work and right-hand voicing and parallel motion (realised through left-hand shapes) and the use of open strings. Techniques and musical ideas are often recycled across didactic and concert works. Therefore, many of Brouwer's didactic works constitute excellent preparatory material to technically and musically inform the practice and performance of the more intricate and challenging concert works.

CONCLUSION

The recitals and exegesis presented here illustrate that the musical and technical elements contained in the didactic and concert works examined are inextricably interwoven. The guitarist-composer pedagogues examined maintain their musical voice across their oeuvre by capitalising on their intimate understanding of the guitar's idiosyncrasies while ensuring that technical and musical elements are carefully calibrated in their didactic works; thereby providing excellent preparatory material for performers. Key features identified at varying levels of difficulty include compositional voice, choice of key, use of open strings, right-hand arpeggios, transferrable patterns and movable left-hand shapes. In addition to the obvious benefit of using didactic material for progressive skill development, the synergy benefit of a synchronised examination of didactic and concert works by a guitarist-composer pedagogue is a much more nuanced and consolidated approach to making technical and artistic decisions on the practice and performance of a work. However, beyond the concept of viewing didactic works as mere technical or otherwise preparatory material, this study has shown that the curatorial approach of performing suites of études alongside concert works can deliver a cohesive concert programme.

Due to the scope of this project, it was not possible to closely examine every work by each composer. However, the catalogue of études, included in Appendix 3, that formed the foundation for comparison of works and the curation of the recital programmes presented here, may be expanded in future studies. Similarly, this study may serve as an impetus for a more comprehensive examination of technical and musical relationships between concert and didactic works of these guitarist-composer pedagogues. This could also include a taxonomy and diagrammatic representations of the findings made. Furthermore, this could lead to more

detailed guidance for non-guitarist composers on how to best negotiate the nexus of artistic outcomes and technical implications in guitar composition.

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APPENDICES

a. Appendix 1: Programme Notes (First Recital)

Caleb Lavery-Brook - First Masters Recital



Friday, August 16th, 2019

In partial fulfilment of Master of Philosophy

Elder Hall

Elder Conservatorium of Music, The University of
Adelaide

Supervisor: Professor Mark Carroll

Co-Supervisor: Dr. Oliver Fartach-Naini

Programme:

Cinq Preludes

Prelude No. 1 - E minor
Prelude No. 2 - E major
Prelude No. 3 - A major
Prelude No. 4 - E minor
Prelude No. 5 - D major

Heitor Villa-Lobos (1887 - 1959)

From *Twelve Etudes*

Etude No. 8
Etude No. 11

Heitor Villa-Lobos (1887 - 1959)

From *Estudios Sencillos*

Etude No. 1 - Morido
Etude No. 8 - *no title*
Etude No. 11 - Allegretto
Etude No. 20 - Morido, Kapido

Laó Brouwer (b.1939)

El Decameron Negro

I. El Apa del Guerrero
II. La Huida de los Amantes por el Valle de los Ecos
III. Ballada de la Doncella Enamorada

Laó Brouwer (b.1939)

From *Nuevos Estudios Sencillos*

Laó Brouwer (b.1939)

VII. Omaggio a Villa-Lobos
V. Omaggio a Tarrega

Suite of Etudes

Prelude (Cadenza) No. 17, Op. 100
Etude No. 7, Op. 98
Etude No. 16, Op. 51
Etude No. 11, Op. 100

Mauro Giuliani (1781 - 1829)

Grande Overture Op. 61

Mauro Giuliani (1781 - 1829)

Please ensure your mobile phone is turned off or switched to silent as this recital is being recorded live for external examination purposes. Please also hold your applause between movements

About the project:

This recital forms the first half of the 'major work' component to be submitted alongside a supporting exegesis. The project is a performance-based study which aims to identify and analyse selected repertoire of guitarist-composer pedagogues known equally for their didactic works and concert repertoire. The intention is to explore technical and artistic relationships between the two genres, with the view to identifying ways in which technical consistencies inform artistic outcomes. The repertoire for the two recitals has been drawn from classical composers Fernando Sor and Mauro Giuliani and modern composers Heitor Villa-Lobos, Abel Carlevaro and Leo Brouwer.

Programme Notes

Brazilian composer Heitor Villa-Lobos composed three major works for solo guitar and a guitar concerto. The last of these works, completed during the summer in 1940 is his *Tring*

Preludes: Each movement capitalizes on the idiosyncratic strengths of the instrument combined with a distinctive Brazilian musical language.

Each movement gives an impression of various parts of Brazil; these impressions can be deduced from the subtitles:

Prelude No. 1 in E minor - Homage to the melody, Prelude No. 2 in E major - Homage to the Rascaol of Rio, Prelude No. 3 in A minor - Homage to Bach, Prelude No. 4 in E minor - Homage to the Brazilian Indian and finally, Prelude No. 5 in D major - Homage to the Social Life

The Preludes are followed by two Etudes by Villa-Lobos from his set of twelve, composed for guitar master Andrés Segovia. *Etude No. 8* begins with a serious introduction before opening onto a luscious melodic section. This is then followed by *Etude No. 11* in ternary form (ABA) which begins with a somber and reflective section before turning to a rhythmically driven section in semiquaver sextuplets before finally returning to the original, somber theme.

A constructed suite of études by Cuban guitarist Leo Brouwer begins the next part of the programme. The études selected for this 'Suite of Etudes' represent one part each of the four that comprise his *Estudios Sencillos* (Simple Studies).

Brouwer draws elements of African folk tales from Giovanni Bocaccio's 14th-century story *Decameron* for his suite for guitar *El Decameron Negro* (The Black Decameron). In the first movement, "El Arpa del Guerrero" (The Warrior's Harp), a young man is banished from his tribe because he spends too much time playing his harp. When invaders attack the tribe,

he returns to lead them to victory, however the tribe still calls for his exile and as such he leaves with his lover. In telling this part of the story, Brouwer contrasts lyrical interludes with rhythmic and dramatic passages. The second movement, "La Huida de los Amantes por el Valle de los Ecos" (The Flight of the Lovers Through the Valley of Echoes), follows them on their flight. One can hear the rhythms of their galloping horses as they venture into the black oblivion of the African night. The final movement, "Ballada de la Doncella Enamorada" (Ballad of the Young Girl in Love), describes a young girl's awakening to passionate love in a ballad that is interspersed with playful and rhythmically driven material.

As a callback to the first part of the programme, two études from Brouwer's *Nuevos Estudios Sencillos* follow. The first, an homage to Villa-Lobos calls back to the opening works from the programme and the second is an homage to guitarist and composer Francisco Tarrega. The main theme in this étude is reminiscent of the theme heard in the second movement of El Decameron Negro.

Italian guitarist and composer Mauro Giuliani was a composer who can be closely attributed to the likes of Beethoven and Rossini of the late Classical/early Romantic period. His guitar music is full of classical and romantic idioms, particularly those found in opera. As such, the *Grande Overture* calls for an interpretation full of timbral colours intended to represent the various instruments in the orchestra juxtaposed with solo aria-like moments. Giuliani masterfully weaves his musical narrative through a dramatic opening in A minor which signifies "The story is about to begin!" Immediately after, Giuliani launches into the witty, playful and sometimes sensual operatic-inspired A major section. This however doesn't last because an abrupt modulation to the distant key of C major occurs presenting the audience with a development section very different to the 'heroic' exposition from before. Giuliani then brings the listener back into A major where he restates the original themes now both in A major before again leaping briefly another distant key; this time F major which paves the way for the fast and virtuosic ending again in A major.

b. Appendix 2: Programme Notes (Second Recital)

Caleb Lavery-Brook - Second Masters Recital



Tuesday, December 17th, 2019

In partial fulfilment of Master of Philosophy

Elder Hall
Elder Conservatorium of Music, The University of
Adelaide

Supervisor: Professor Mark Carroll
Co-Supervisor: Dr. Oliver Fatach-Naini

Programme: Preludios Americanos

- I. Evocación
- II. Scherzino
- III. Campo
- IV. Ronda
- V. Tamboriles

Abel Carlevaro (1916 - 2001)

From Five Estudios

Estudio No. 1 (H.V.L.)

Abel Carlevaro (1916 - 2001)

Suite of Etudes in A minor

- I. Op. 31, Lesson 20 – Andante Allegro
- II. Op. 29, Study 16 – Lento assai
- III. Op. 35, Exercise 14 – Andante
- IV. Op. 31, Lesson 2 – Andante
- V. Op. 44, Etude No. 23 – Allegro moderato

Fernando Sor (1778 - 1839)

Microstudios

- I. Microstudio No. 1 – Festivo
- II. Microstudio No. 3 – Tranquillo
- III. Microstudio No. 9 – Espressivo, poco libero
- IV. Microstudio No. 15 – Poco rubato
- V. Microstudio No. 20 – *no title*

Abel Carlevaro (1916 - 2001)

Suite of Etudes in D

- I. Op. 31, Lesson 16 – Moderato
- II. Op. 35, Exercise 17 – Moderato
- III. Op. 44, Etude 14 – Tempo di minuetto moderato
- IV. Op. 44, Etude 15 – Andante
- V. Op. 6, Study 9 – Andante Allegro

Fernando Sor (1778 - 1839)

Grand Solo, Op. 14

Fernando Sor (1778 - 1839)

About the project:

This recital forms the first half of the 'major work' component to be submitted alongside a supporting exegesis. The project is a performance-based study which aims to identify and analyse selected repertoire of guitarist-composer pedagogues known equally for their didactic works and concert repertoire. The intention is to explore technical and artistic relationships between the two genres, with the view to identifying ways in which technical considerations inform artistic outcomes. The repertoire for the two recitals has been drawn from classical composers Fernando Sor and Mauro Giuliani and modern composers Hector Villa-Lobos, Abel Carlevaro and Leo Brouwer.

Programme Notes

Both composers featured in this recital, Abel Carlevaro and Fernando Sor, were influential figures in advancing guitar technique and pedagogy. These advancements are seen in their skilfully crafted pedagogical works. Their contributions extend beyond their didactic works into their concert works which are intended for performance by more technically advanced players.

Abel Carlevaro (1916 - 2001), born in Montevideo, Uruguay left a legacy that extends beyond his compositions. He was responsible for the evolution in understanding guitar technique through his didactic series 'Cadenmos' (notebooks) – each focusing on an element of guitar technique including scales, the left hand and the right hand alongside his method 'School of Guitar'.

His *Preludios Americanos* juxtapose the two elements of music that each part of the title represents. The 'Prelude' is indicative of music that is intended to open to another piece of music and is usually free in nature. This is contrasted with the 'Americanos' element of the title which suggests that the music draws inspiration from South American rhythms and forms such as Tango and Candombe. These two elements are masterfully woven throughout all five preludes.

Carlevaro's *Microestudios* each serve to develop a player's technique in some way. Their intended didactic nature extends beyond that of developmental technique and can also be used as a means for introducing players to his unique compositional language, a language heard in his *Preludios Americanos*.

Fernando Sor (1778 – 1839) originally born in Spain spent the second half of his life in Paris, Moscow and London. His approach to guitar technique and pedagogy were significant in his lifetime and his didactic works (including his Method for the Guitar) are often described as 'masterworks'.

These didactic works encompass approximately 150 etudes which focus on many facets of guitar technique. Known not only for his pedagogical prowess, his concert works include his famous "Introduction and Variations on a Theme by Mozart", Op. 9 and his Grand Solo, Op. 14, the latter of which will be heard this evening.

Caleb Lavery-Brook is currently undertaking his Postgraduate studies at the Elder Conservatorium of Music on an Australian Government Scholarship after recently completing his Bachelor Degree of Music (Classical Performance - Classical Guitar) with First Class Honours (Band A) under the tuition of Dr. Oliver Fartach-Naimi. He has also been fortunate to have had masterclasses and private lessons with Australian and International guitar virtuosos including Sara Grigoryan (Austrian), Gary Ryan (United Kingdom), Ricardo Gallen (Germany), Martha Masters (United States), Jane Curry (New Zealand), Máximo Diego Pujol (Argentina), Vincent Lindsey-Clark (United Kingdom) and Lee Song-Ou (South Korea).

2019 has seen Caleb place first in the Chamber Music Adelaide (CMA) Young Artist Award and received the Norwood Symphony Orchestra Scholarship. Caleb is the producer/artistic director role for a new concert series named Illuminated where the concerts feature selected composers performed in near-complete darkness which was supported by a grant from Helpmann Academy.

In 2018, Caleb attained his Licentiate of Music Australia Diploma from the Australian Music Examinations Board (AMEB) and was subsequently awarded the Classical Guitar L.Musa award for the outstanding achievement. Also in 2018, he placed first in the instrumental category of the SA final of the Young Virtuoso Award after becoming a finalist in both 2017 and 2018. In this year he was involved in the production of Purcell's Dido and Aeneas through the South Australian State Opera.

He has competed in a number of competitions and was the winner of the open age classical guitar category of the Adelaide Estiseddoff in 2015, 2017 and 2018. In 2017, he placed first in the open age, open instrument category of the Balaklava Estiseddoff. Caleb performs regularly as a member of the Opal Guitar Quartet who placed first in the open string division of the Adelaide Estiseddoff in 2018. The Quartet will be embarking on a tour to Sydney and Taranaki, New Zealand in early 2020 supported by grants from both Cardew and Helpmann Academy.

His career has seen him feature in the Adelaide Guitar Festival in 2014, 2016, 2018 and 2019 and at the 3rd Korean International Guitar Festival in 2017. Media appearances include Radio Adelaide, SMBS and KBS Radio worldwide (South Korea).

Alongside his performance-based career, Caleb is an avid and passionate teacher. He is a private tutor and teaches at schools around Adelaide as well as holding a position as tutor for the Open Music Academy for the Elder Conservatorium at The University of Adelaide. In January 2019 Caleb undertook a teaching internship for the Sydney Classical Guitar Society Summer School. As a result of this opportunity he was awarded a scholarship through the New York based Classical Guitar Corner school. In 2017, he was fortunate to be mentored by Dr. Paul Svoboda after being given the opportunity to conduct the guitar orchestra at the finale concert of the Adelaide Guitar Festival Winter School. Caleb is a conductor, teacher and committee member for SAYGE (South Australian Youth Guitar Ensemble).

c. Appendix 3: Étude Catalogue

The Étude Catalogue is not intended to be an exhaustive list of all techniques included in the didactic works of all composers. It instead was a document whose use was intended to find and record techniques which reoccurred and were comparable to the concert works of each composer.

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Leo Brouwer (1939)	Etudes Simples	I. Movido	-	- Syncopated bass melody - RH <i>p</i> weighting - LH barré chords - Fingers play together in opposition with <i>p</i>	y	
		II. Lento (Coral)	-	- Repeated RH chords - RH voice balance (finger weighting) - LH legato shifts between chords		
		III. Rapido	-	- RH Arpeggios using <i>p</i> , <i>i</i> and <i>m</i> - Bass melody - LH uses various combination of fingers (no more than two at any one time) - These require preparation in order to maintain legato and efficient position shifts	y	
		IV. Comodo	-	- Bass Melody - RH thumb weight - LH half barré across two and three strings - RH fingers play together with opposing thumb		
		V. Allegretto	-	- RH arpeggios with <i>p</i> , <i>i</i> , <i>m</i> - Introduction of LH placement and holding of three fingers simultaneously	y	Similar 'folk inspired' melody as in third movement of El Decameron Negro.
		VI. <i>no title</i>	-	- RH arpeggios (Two main patterns used) - Held LH positions - Chord changes make use of pivot and anchor fingers	y	
		VII. <i>no title</i>	-	- LH slurs (ascending and descending) - Large dynamic contrast requires attentive RH execution - RH tonal contrasts		
		VIII. <i>no title</i>	-	- Two musically contrasting sections - Sonorous texture required in A section achieved by held LH fingers - B section requires held LH chords and RH arpeggios	y	
		IX. <i>no title</i>	-	- RH Arpeggios - LH slurs while other notes are held - Bass melodies		
		X. <i>no title</i>	-	- Alternation between free stroke and rest stroke - RH Arpeggios - RH String crossings		
		XI. Allegretto (For Linked and Fixed Positions)	-	- RH arpeggios with <i>p</i> , <i>i</i> , <i>m</i> , <i>a</i> - LH Slurs - LH Shifting - Two musically contrasting sections	y	

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Leo Brouwer (1939)	Etudes Simples	XII. Tranquillo - Moderato (For Broken Chords in Legato)	-	- RH arpeggios - Combination of <i>p, m</i> followed by <i>i</i> . - Four voice chords	y	
		XIII. Movido (For Slurs in Fixed Positions)	-	- RH arpeggios utilising <i>p, i, m, a</i> - LH ascending and descending slurs		
		XIV. Allegro (For Slurs and Thumb)	-	- LH slurs (ascending and descending) - Appoggiaturas - Glissandos - Ascending trills		
		XV. Sarabanda (For Three Note Chords)	-	- Three note chords with melody in upper and lower voice - This requires RH voice separation and highlighting of melody (in both upper and lower voices) - Repeated chords - RH arpeggios - Bass melodies		
		XVI. Grave (For Ornaments)	-	- Arpeggiated ornaments using <i>p, i, m, a</i> - Scordatura (6th to D)	y	
		XVII. Moderato (For Ornaments)	-	- RH Arpeggios - LH Ornaments (acciaccatura) - LH slurs - Barrè chords - Scordatura (6th to D)		
		XVIII. Moderato quasi lento (For Ornaments)	-	- RH Arpeggios - Ornaments with LH and RH (slurs, acciaccatura and arpeggios) - Held LH notes		
		XIX. Movido (Allegretto) - (For Chords with Four Notes)	-	- Repeated chords - LH slurs - Held LH notes - Barrè chords		
		XX. Movido (For the left hand and slurs)	-	- Repeated RH chords - Held LH notes - LH slurs - RH arpeggios	y	
			Nuevos Estudios Sencillos	No. 1 (Omaggio a Debussy)	A Minor	- Ascending RH Arpeggios with <i>p, i, m</i> - alternating between 12/8 and 4/8 - Bass Melody (emphasis with <i>p</i>) - LH slurs to open strings - Short arpeggio development - Legato playing

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Leo Brouwer (1939)	Nuevos Estudios Sencillos	No. 2 (Omaggio a Mangore)	G Major/E Minor	<ul style="list-style-type: none"> - Rhythmic coordination with syncopated notes between thumb and fingers on RH - Melody in a finger and alternation with <i>p, i</i> - Sections requiring different attack styles. (Section 1 is moderately staccato while section 2 is legato and dolce) - Addition of <i>a, m, i</i> resgueado 	y	
		No. 3 (Omaggio a Caturla)		<ul style="list-style-type: none"> - A study on Afro-Cuban rhythmic patterns - Emphasis on swelling dynamics - Arpeggios with melody in upper voice - Melody requires rest stroke a finger, accompaniment with <i>i, p</i> 		
		No. 4 (Omaggio a Prokofiev)		<ul style="list-style-type: none"> - Study for RH thumb (melody in bass) - Introduction of LH second position - Articulated notes 		
		No. 5 (Omaggio a Tarrega)		<ul style="list-style-type: none"> - Three note RH tremolo - Introduction of compositional technique of thematic extension - Change of meter with retention of pulse - Use of tremolo could be an homage to the most famous tremolo piece for guitar which was composed by Tarrega - Recuerdos de la Alhambra 	y	
		No. 6 (Omaggio a Sor)		<ul style="list-style-type: none"> - Three note RH arpeggio pattern - Melody in bass with <i>p</i> - Emphasis on swelling dynamics - Brouwer also writes that the arpeggio pattern can be inverted from <i>p, i, m</i> to <i>p, m, i</i> and can also be extended out to 4 notes by including the first string which is to be plucked with the a finger making the pattern <i>p, i, m, a</i> 	y	
		No. 7 (Omaggio a Piazzola)		<ul style="list-style-type: none"> - Repeated notes, accents and slurs - Rests are also written so that the rhythmic qualities have a greater effect - Use of distinctive Piazaolla rhythms and tango elements - Simple arpeggio utilising <i>p, i, m, a</i> 	y	
		No. 8 (Omaggio a Villa-Lobos)		<ul style="list-style-type: none"> - Use of half barrè - Natural harmonics - Repeated chords and the necessity to bring out the melody from within chords (voicing balance) 	y	
		No. 9 (Omaggio a Szymanowski)		<ul style="list-style-type: none"> - Legato playing in the melody which feature frequent leaps - Syncopated chord and bass rhythms 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Leo Brouwer (1939)	Nuevos Estudios Sencillos	No. 10 (Omaggio a Stravinsky)		<ul style="list-style-type: none"> - Study on alternating RH fingering on bass strings - Slurs and alternation between <i>p</i> with <i>i</i>, <i>m</i> and <i>a</i> - Brouwer notes that there is opportunity for the barrè to be lifted in the LH to act as a mute and give a staccato effect. He also mentions that this is unusual in traditional technique and is more common in Jazz styles 		
Abel Carlevaro (1916 - 2001)	Microestudios	No. 1 - Festivo	-	<ul style="list-style-type: none"> - Ostinato Bass - Bass moves from A to G in A sections, in the B section movement switches to G to A - Syncopated upper voice requires RH independent fingers and thumb 	y	
		No. 2 - <i>no title</i>	-	<ul style="list-style-type: none"> - <i>p</i>, <i>i</i>, <i>m</i> RH pattern (transferred across strings with pattern unchanged) - LH makes use of 3, 2 finger combinations switching to 4, 1 finger combinations (translated across strings with pattern unchanged) - RH note stopping (to ensure undesirable resonances are stopped) 		
		No. 3 - Tranquillo	-	<ul style="list-style-type: none"> - 4 note crotchet bass ostinato - RH finger independence - Syncopated melody in upper voice - Acciacaturas - Slight alternation to ostinato in Più mosso section 	y	
		No. 4 - <i>no title</i>	-	<ul style="list-style-type: none"> - Slurs between LH fingers 1, 3 and 2, 4 - Use of all RH fingers with 'comfortable' string crossings 		Idiomatic exercise, the function is primary technical (as seen by the repeated finger pattern across strings) and the piece results from the use of the pattern.
		No. 5 - Poco Rubarto	-	<ul style="list-style-type: none"> - Combinations of LH fingers 3, 2 and 1, 4 - These combinations swap i.e 2 on bottom with 3 on top, 1 on the bottom with 4 on top then 3 on bottom with 2 on top, 4 on the bottom with 1 on the top (bars 6 and 7) - Held Bass notes - RH independent thumb - RH arpeggio patterns in septuplet 		
		No. 6 - Calmo	-	<ul style="list-style-type: none"> - Similar in texture and harmony to the Preludios Americanos, particularly movement 1. The ending is similar to movement 3 - RH Arpeggios - Legato LH required to hold bass notes - Attention to RH finger weighting to highlight moving bass and melody in upper voice 	y	

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Abel Carlevaro (1916 - 2001)	Microestudios	No. 7 - <i>no title</i>	-	<ul style="list-style-type: none"> - Ascending and descending LH slurs - Constant semi-quavers allow for highlighting of syncopated melodies within texture - RH block chords (finger weighting) 		
		No. 8 - Poco animato	-	<ul style="list-style-type: none"> - Lack of time signature and note stems allows for creativity with rhythms - LH slurs - Holding of bass notes while other fingers move requires dexterity and finger independence 		
		No. 9 - Espressivo, poco libero	-	<ul style="list-style-type: none"> - Use of same rhythmic figure as in Movement 1 (B section) of Preludios Americanos - LH slurs while outer voices are held - Attention to melody is required as it is held in some instances while other parts move. This requires attention to voice balance between parts which need to be controlled in relation to melody. 	y	
		No. 10 - <i>no title</i>	-	<ul style="list-style-type: none"> - RH pizzicato - LH slurs - Intricate RH patterns in fast passages 		
		No. 11 - <i>no title</i>	-	<ul style="list-style-type: none"> - Moving bass and upper parts require independence of fingers on both hands - Use of position playing (1st, 3rd and 8th positions) 		
		No. 12 - Comodo	-	<ul style="list-style-type: none"> - Moving bass part with syncopated upper voice - Pattern shifts to the upper voice - Bass part uses mostly fingers 1 and 4 		
		No. 13 - Espressivo, poco rubato	-	<ul style="list-style-type: none"> - Use of all LH fingers in conjunction with one another - Finger independence required - Half barrès - Natural harmonics 		
		No. 14 - <i>no title</i>	-	<ul style="list-style-type: none"> - C natural held throughout on 3rd strings (acting almost as an ostinato drone) - This is held with various fingers throughout promoting good finger independence - LH slurs - Melody in upper voice requires balancing of voices by RH fingers 	y	
		No. 15 - Poco rubato	-	<ul style="list-style-type: none"> - Similar language to Preludios Americanos - Finger pattern combinations are transferred across strings and also along fingerboard - LH Slurs 	y	

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Abel Carlevaro (1916 - 2001)	Microestudios	No. 16 - <i>no title</i>	-	<ul style="list-style-type: none"> - Syncopated bass melody - Ascending block chords (requiring LH shifts) - RH arpeggios - Alternating time signatures 	y	Distinct similarities to Preludios Americanos: <ul style="list-style-type: none"> - Ascending block chords - Syncopated bass melodies
		No. 17 - <i>no title</i>	-	<ul style="list-style-type: none"> - Legato LH required to sustain notes for written duration - Interplay between parts requires careful attention to leading voices - RH artificial harmonics - LH barrès 	y	
		No. 18 - <i>no title</i>	-	<ul style="list-style-type: none"> - Triplet slurs in LH (using 4, 2 or 3 and 1) - Block chords require attention to RH weighting to emphasise melody - Held bass notes (and occasionally chords) with slurs in upper voices - This requires LH finger independence 	y	
		No. 19 - Lento espressivo	-	<ul style="list-style-type: none"> - Block chords requiring attention to RH finger weighting to highlight voices - LH slurs - Bass melody played by RH thumb - Block chords held over moving bass part 	y	
		No. 20 - <i>no title</i>	-	<ul style="list-style-type: none"> - Percussive techniques (similar to Movement 5 of Preludios Americanos) - Syncopated bass melodies - Natural harmonics 	y	
	Cinco Etudes (Homenaje a Villa-Lobos)	Estudio No. 1 (H.V.L)	-	<ul style="list-style-type: none"> - RH finger alternation - RH arpeggios - Moveable LH chords (planing) - LH finger independence - Voice separation 	y	
		Estudio No. 2	-	<ul style="list-style-type: none"> - RH arpeggio pattern (milonga pattern) - Bass melody - Repeated LH finger pattern (1, 2, 3, 4). This pattern changes the presentation of the LH fingers, described by Carlevaro as 'Longitudinal', 'Transversal' and 'Mixed' presentations. 		
		Estudio No. 3 (Bicordes)	-	<ul style="list-style-type: none"> - Moveable LH shapes - Held chords - LH shifting 	y	The focus of this étude is on the execution of two note chords. These are sometimes contained in close proximity where four finger chord options may be preferable.

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Abel Carlevaro (1916 - 2001)	Cinco Etudes (Homenaje a Villa-Lobos)	Estudio No. 4 (Traslados)	-	- RH arpeggios - LH shifting - Separation of voices required (RH finger weighting)		
		Estudio No. 5 (Acordes repetidos)	-	- RH repeated fingers (a result of repeated chords) - Movable chords (planing) - Barré chords - Bass melody - LH position shifts		
Mauro Giuliani (1781 - 1829)	Op. 48 Esercizio (24 fine studies)	No. 1 - Vivace	C Major	- Alternating arpeggios using <i>p, a, m, i</i> - Held bass notes		
		No. 2 - Moderato	A Minor	- RH arpeggios with <i>p, i, m, i</i> - LH shifting - Arpeggios in tenths		
		No. 3 - Prestissimo	D Major	- Descending chords in thirds - Need for complex right hand solutions to avoid bad string crossings		
		No. 4 - Moderato	C Major	- Scale patterns - RH alternation - Slurs		
		No. 5 - Allegro	E Minor	- <i>p, i, m, a, m, i</i> RH pattern - Ascending then descending chord patterns		
		No. 6 - Allegretto	C Major	- Ascending arpeggio patterns built over chords		
		No. 7 - Maestoso	F Major	- Scalic patterns - <i>p, i, a, m</i> RH patterns - LH ascending shifts		
		No. 8 - Allegro	A Minor	- RH arpeggio with bass melody - Held LH finger - Similar patterns in different positions		
		No. 9 - Presto	E Major	- LH slurs - RH block chords (voice balancing) - LH shifts due to use of different positions (1st, 2nd, 4th, 7th, 8th, 9th and 10th positions) - RH arpeggios		
		No 10 - Vivace con brio & più presto	Bb Major	- Octaves (requires alternating <i>p</i> and <i>i</i> or <i>m</i> and LH finger independence) - LH shifting (positions used: 1st, 2nd, 3rd, 4th, 5th, 6th) - RH arpeggios (with held LH chords) - Thumb emphasis in bass part of 'Più presto'		
		No 11 - Allegro maestoso	D Major	- Scales - LH slurs - LH shifting (2nd, 3rd, 7th, 9th positions used throughout and 10th and 14th positions used for ending)		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 48 Esercizio (24 fine studies)	No 12 - Allegretto	A Minor	<ul style="list-style-type: none"> - RH arpeggios - LH held chords - Fast rhythm requires synchronisation between hands - Fast rhythm also requires efficient, legato LH shifts - Position playing (1st, 2nd, 3rd, 5th, 7th, 9th positions used throughout) 		Giuliani voices the chords higher and higher throughout the entire exercise, he only returns to the lower positions to finish the piece.
		No 13 - Maestoso	C Major	<ul style="list-style-type: none"> - Held LH shapes - RH arpeggios - Bass melodies (emphasis on <i>p</i>) - Position shifting with LH (1st, 2nd, 3rd, 4th, 5th, 7th,, 8th, 9th, 10th, 12, 14th positions used) - Broken scales in tenths 		
		No 14 - Allegretto	E Major	<ul style="list-style-type: none"> - Cadenza-like opening - Requires fast LH slurs - Broken scales in thirds - LH shifting (positions used: 1st, 2nd, 3rd, 4th, 5th, 9th, 14th) - RH arpeggios - Held voices in LH (predominantly in chord textures) 	y	
		No 15 - Andantino	G Minor & Eb Major	<ul style="list-style-type: none"> - Thirds (held and moving) - Legato LH position changes required (1st, 3rd, 4th, 6th, 7th, 8th, 10th positions used) - Held LH voices while other parts move (LH finger independence needed) - RH voice balancing to emphasise melody (sometimes in bass and other times in upper voices) - RH arpeggios 		
		No 16 - Allegro maestoso	A Major	<ul style="list-style-type: none"> - LH slurs - LH position changes (1st, 2nd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th positions used) - Broken octave scales (requires alternation between <i>p</i> and <i>i</i> or <i>m</i>) - RH arpeggios - Thumb emphasis (when melody in bass) 	y	
		No 17 - Andantino	D Minor	<ul style="list-style-type: none"> - Held voices in upper parts while lower voices move (LH finger independence) - RH voice balancing (emphasis on melody predominantly in bass) - Position shifting (1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th positions used) - RH arpeggios 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 48 Esercizio (24 fine studies)	No 18 - Con brio	A Major	<ul style="list-style-type: none"> - Scales in broken octaves (alternation between <i>p</i> and <i>i</i> or <i>m</i>) - LH slurs - RH arpeggios - LH position shifting (1st, 2nd, 3rd, 4th, 5th, 7th, 9th, 14th positions used) 	y	
		No 19 - Allegro	C Major	<ul style="list-style-type: none"> - RH arpeggios - RH voice balancing - LH slurs - Broken scales/arpeggios in octaves (requires legato LH position shifting) 	y	
		No 20 - Grazioso	G Major	<ul style="list-style-type: none"> - RH arpeggios - RH voice balancing to highlight melody (in upper voice) - Held LH chord shapes 		
		No 21 - Tempo di Polonese	A Major	<ul style="list-style-type: none"> - Broken octaves (requires alternation between <i>p</i> and <i>i</i> or <i>m</i>) - LH slurs - RH arpeggios - Position shifting in LH (1st, 2nd, 4th, 5th, 7th, 9th, 10th) 		
		No 22 -Allegro maestoso	E Major	<ul style="list-style-type: none"> - Broken octaves (requires alternation between <i>p</i> and <i>i</i> or <i>m</i>) - RH arpeggios - LH slurs - LH held chords - Legato position shifts required by LH (1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 11th, 13th, 14th, 16th positions used) 		
		No 23 - Allegro con moto	B Minor	<ul style="list-style-type: none"> - RH arpeggios - Broken sixths (requires alternation between <i>p</i> and <i>i</i> or <i>m</i>) - RH voice balancing - LH slurs - Held LH chords 		
		No 24 - Allegro	A Major	<ul style="list-style-type: none"> - RH arpeggios - Scales in broken thirds - Held LH voices - Melody emphasis (sometimes in bass, other times in top voice - requires RH voice balancing) - Legato position shifting required from LH 	y	
	Op. 51 Eighteen progressive lessons	No. 1: Maestoso	C Major	<ul style="list-style-type: none"> - Simple two part harmonies - Switching of melodic material between lower and upper voices - Held parts and moving parts require close attention to legato - Separation of voices 		These first few studies cleverly follow the order of sharps and cycle through relative major and minor keys.

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 51 Eighteen progressive lessons	No. 2 - Grazioso	C Major	- Legato playing necessary (LH held voices) - Attention to melodic voices (RH voice balancing) - Multiple intervals (thirds, sixths & tenths)		
		No. 3 - Aggitato	A Minor	- Thumb independence - Attention to phrasing with melodic (upper) voice		
		No. 4 - Maestoso	G Major	- Alberti bass part (RH arpeggio) - Arpeggio accompaniment - Melodic legato upper voice		
		No. 5 - Andantino	E Minor	- Partial scales in thirds and sixths - Pedal bass	y	
		No. 6 - Grazioso	D Major	- Acciaccaturas - Scalic runs in upper and bass voice - Descending scales in thirds and sixths	y	
		No. 7 - Grazioso	B Minor	- Intervals in contrary motion - Moving bassline (played with <i>p</i>) - Legato upper voice (LH finger independence) needs to be held while bass part moves		
		No. 8 - Allegro	D Major	- RH arpeggios with <i>p i m</i> and <i>a</i> - Legato bass part uses both open and closed strings		
		No. 9 - Allegretto	A Major	- LH slurs - Held upper voice with moving lower voice and held lower voice with moving upper voice - A major scales and bass accompaniment - Descending arpeggios	y	- Same key as Grande Overture - Semi-quaver passages - Similar RH patterns as Grande Overture
		No. 10 - Andantino	C Major	- Arpeggio bass - Melody in upper voice - Three part chords with moving melody in top voice. This moving part switches to lower voice later		
		No. 11 - Allegretto	G Major	- Alberti bass (RH arpeggios) - Legato LH chords with moving part (LH finger independence) - Dyads (held for a bar each) - require legato LH		
		No. 12 - Vivace	D Minor	- Repeated RH pattern in top voice - Moving bass part (RH thumb)	y	Similar to end of development in Grande Overture
		No. 13 - Allegretto	F Major	- Careful attention to phrasing of melodic parts required - Legato LH with held bass and moving melodic voice - RH arpeggios		
		No. 14 - Grazioso	A Major	- Constant semi-quavers - Legato LH in bass while upper voice moves - Thirds and sixths		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 51 Eighteen progressive lessons	No. 15 - Allegro	A Minor	<ul style="list-style-type: none"> - Dialogue between melodic and accompaniment voices - LH legato - Scalic passages - RH arpeggios - RH bass stopping 	y	Similar character to Grande Overture
		No. 16 - Allegretto	C Major	<ul style="list-style-type: none"> - RH arpeggios - Melody in top voice with <i>a</i> finger - LH shifts - Siquavers to semiquaver triplets then to demisemi quavers - Scale passage - Acciaccatura (LH grace note) 	y	Similar to development section in in Grande Overture
		No. 17 - Presto	E Major	<ul style="list-style-type: none"> - Scales and arpeggios in octaves - LH pinger independence - LH preparation - RH thumb and finger alternations 	y	Similar to a part in Grande Overture (At end of development)
		No. 18 - Grazioso	G Major	<ul style="list-style-type: none"> - Double stop bass - Requires RH melodic voice to be played and highlighted while bass part is played (RH voice balancing) - Scale passages 		
	Op. 98 Delightful studies	No. 1 - Andantino	G Major	<ul style="list-style-type: none"> - Melody in top voice - RH arpeggios - Balance in RH between melody and accompaniment - Thirds 		
		No. 2 - Allegro	G Major	<ul style="list-style-type: none"> - Held bass and scales in upper voice - Arpeggio accompaniment 		
		No. 3 - Larghetto	A Minor	<ul style="list-style-type: none"> - Descending scales in thirds - Arpeggio bass accompaniment - LH arpeggios 	y	LH arpeggios similar to Grand Overture
		No. 4 - Allegretto	A Major	<ul style="list-style-type: none"> - Melodic upper voice (RH voice balancing) - RH bass stopping - Contrary motion intervals 		
		No. 5 - Andantino	C Major	<ul style="list-style-type: none"> - RH arpeggio accompaniment - Scale fragments - Melodic material in upper voice (RH voice balancing) 		
		No. 6 - Allegro	C Major	<ul style="list-style-type: none"> - RH arpeggio accompaniment - Melody in upper voice (RH voice balancing) - Scale passages - LH arpeggios 	y	Minor section is similar to Grande Overture

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 98 Delightful studies	No. 7 - Andantino	A Minor	<ul style="list-style-type: none"> - Attention needs to be given to both upper and lower voices (RH voice balancing) - Legato playing (required for melody) - Thirds (in major section) - 4 finger chords; requires extra emphasis on melody (RH voice balancing) 	y	<ul style="list-style-type: none"> - Character is similar to Grande Ouverture - Same keys used
		No. 8 - Allegretto	A Major	<ul style="list-style-type: none"> - RH bass stopping - Thirds - Melody in upper voice - Three note chords (attention to melody - RH voice balancing) 		
	Op. 100 Etudes	No. 1 - Cadenze Maestoso	C Major	<ul style="list-style-type: none"> - RH Arpeggio using <i>p, i, m</i> and <i>a</i> - Simple LH chord shapes 		
		No. 2 - Grazioso	G Major	<ul style="list-style-type: none"> - RH arpeggios using <i>p, i, m</i> and <i>a</i> - LH position changes between first, second and third position - LH requires fast shifting to facilitate smooth and legato musical effect 		
		No. 3 - Allegro	D Major	<ul style="list-style-type: none"> - RH arpeggios - Held LH chord shapes - Shifting between positions 		
		No. 4 - Allegretto	A Major	<ul style="list-style-type: none"> - Alternation between RH arpeggio pattern and chords - Held LH chords - Barrès required 		
		No. 5 - Andantino	E Major	<ul style="list-style-type: none"> - Melody in bass (played by <i>p</i>) - RH arpeggios - LH chords - Legato chord shifts are required to maintain resonance 		
		No. 6 - Allegro	F Major	<ul style="list-style-type: none"> - RH arpeggios require repetition of bass note and upper note (arpeggio ascends then descends) - such a pattern requires a more complex RH arpeggio to avoid repetition of fingers - LH chord shapes - Legato chord changes are required to maintain fluency 		
		No. 7 - Allegretto	Bb Major	<ul style="list-style-type: none"> - RH arpeggios (<i>p, i, m i, a, i, m, i</i>) - LH chord shapes (different to more conventional shapes due to the use of Bb major as key) - Legato chord changes required 		
		No. 8 - Grazioso	Eb Major	<ul style="list-style-type: none"> - RH arpeggios with <i>p, i, m</i> and <i>a</i> - LH barrè chords - Position changes between 1st, 2nd, 3rd and 4th positions - Legato chord changes required 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 100 Etudes	No. 9 - Allegro	Ab Major	<ul style="list-style-type: none"> - Barrè chords - Use of 1st, 2nd, 3rd and 4th positions - Repeated RH arpeggio pattern 		
		No. 10 - Vivace	C Major	<ul style="list-style-type: none"> - Melody in bass (played and emphasis by <i>p</i>) - Repeated RH arpeggio pattern - Quick LH chord changes required 		
		No. 11 - Allegro	A Minor	<ul style="list-style-type: none"> - RH arpeggios - Alternation between thumb and fingers - Melody in bass (requires emphasis on thumb - RH voice balancing) - LH held notes - Fast shifts required - LH slurs 	y	
		No. 12 - Grazioso	G Major	<ul style="list-style-type: none"> - Repeated RH arpeggio pattern using <i>p</i>, <i>i</i>, <i>m</i> and <i>a</i> - Use of positions 1, 2, 3, 4 and 5 - Held bass notes require LH finger independence 		
		No. 13 - Affettuoso	E Minor	<ul style="list-style-type: none"> - RH arpeggios - LH slurs - LH chord shapes - Position changes 	y	
		No. 14 - Allegro	D Major	<ul style="list-style-type: none"> - LH positions 1, 2, 3, 4, 5 and 7 - RH arpeggio pattern (includes double thumb in bass) 		
		No. 15 - Rondo Allegro	A Major	<ul style="list-style-type: none"> - Contrasting sections requiring differing RH patterns (still arpeggio based) - Melody in bass - Held notes and moving parts (LH finger independence) 	y	
		No. 16 - Allegretto	C Major	<ul style="list-style-type: none"> - Attention to melody is required as it moves between parts - LH finger independence is required as often fingers are required to hold parts or move independently while parts move parallel or in contrary motion - RH arpeggios are somewhat evident but the fingers are required to bring out the melody and play accompaniment/bass parts accordingly 		This study contains so many of Giuliani's 'licks' - material that is traceable throughout his body of work
		No. 17	A Minor	<ul style="list-style-type: none"> - LH arpeggios - LH block chords with trills in upper voice - RH arpeggios extend beyond four fingers requiring use of less conventional patterns. String crossings should also be considered - LH slurs 	y	
		No. 18	C Major	<ul style="list-style-type: none"> - RH arpeggios require fixed finger placement - LH position changes include 1st, 2nd, 4th and 8th - LH slurs 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 100 Etudes	No. 19	G Major	<ul style="list-style-type: none"> - LH slurs assist in facilitation of fast tempo - RH coordination with LH - RH string crossings can pose a problem in passages involving 3rds if not approached and decided upon prior - LH positions include 1st, 2nd, 3rd, 5th and 7th 		
		No. 20	E Minor	<ul style="list-style-type: none"> - LH arpeggios (requiring fast legato shifts) - Positions include 1st, 2nd, 3rd, 4th and 5th - RH arpeggios and scale passages - LH slurs 		
		No. 21 - Vivace	D Major	<ul style="list-style-type: none"> - Scales (descending and ascending) - This requires coordination between LH and RH - Chords require legato shifts and fast, clean change of shapes (LH) - LH slurs 		
		No. 22 - Allegro	F Major	<ul style="list-style-type: none"> - RH arpeggios - Melody in bass requires emphasis and extra pressure with RH thumb - Frequent LH chord shape changes, changes must be clean and legato 		
		No. 23	A Major	<ul style="list-style-type: none"> - Alternation between two differing RH patterns - LH is required to hold notes while other parts move (finger independence) - LH Positions include 1st, 2nd, 4th and 5th 		
		No. 24 - Allegro Vivace	E Major	<ul style="list-style-type: none"> - RH arpeggios which require movement of the RH from the low strings toward the upper strings. The fingers can function as one individual block and can then be moved up or down as required by the arm rather than moving fingers independently - LH chord shapes - LH arpeggios that require movement across the neck - LH positions include 1st, 2nd, 4th, 7th and 9th - LH slurs 		
	Op. 139 First Lessons (24 Prime Lezioni, Parte Prima)	No. 1 - Andantino	C Major	<ul style="list-style-type: none"> - RH arpeggios and scales - LH legato and stretches (parallel and perpendicular) 	y	
		No. 2 - Grazioso	G Major	<ul style="list-style-type: none"> - RH ascending thumb sweep (over 3 string) - Melody in top voice - LH chromatic finger patterns - Legato - Fast (efficient) chord changes required 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 139 First Lessons (24 Prime Lezioni, Parte Prima)	No. 3	D Major	<ul style="list-style-type: none"> - RH bass muting (with <i>p</i>) - Arpeggios - LH slurs - Scales in thirds and sixths - Legato required (LH) - The ending shares similarities to the ending of the Gran Overture 	y	
		No. 4 - Maestoso	A Minor	<ul style="list-style-type: none"> - RH bass melody (with <i>p</i>) - Alternating bass and treble (melody) (requires RH voice balancing) - Legato and voice holding (independent fingers in LH) 	y	
		No. 5 - Andantino	A Major	<ul style="list-style-type: none"> - Block chords (LH chords and RH voice balancing) - RH repeated thumb (requires independent thumb) - Thumb and finger alternation - LH scales in thirds and sixths - Arpeggios (ending only) 		This has licks from one of the Rossiniana
		No. 6 - Allegretto	D Major	<ul style="list-style-type: none"> - Bass and Melody alternation - RH arpeggios - LH slurs and shifting 		
	Op. 148: Giulianate	No. 1 La Risoluzione	C Major	<ul style="list-style-type: none"> - Octaves in opening - Held bass notes with slurred accompaniment notes - RH arpeggios and first beat emphasis required for the melody - Alberti Bass with melodic upper part - Separated semiquaver sixths - Four-voice chords - LH grace notes (acciaccaturas) 	y	
		No 2. Lo Scherzo	C Major	<ul style="list-style-type: none"> - Block chords (RH voice balancing) - Fast runs requiring LH and RH synchronisation - RH arpeggios 		
		No 3. L' Amorofo	D Major and D minor	<ul style="list-style-type: none"> - Acciaccaturas - LH Arpeggios requiring fast, accurate shifts - Alternating strings bass line with melody in upper voice requiring thumb and finger independence (RH) - Chromatic lines - D minor section features RH arpeggios with melody in top voice - Block chords are required when executing these RH arpeggios usually with one moving finger. This requires dexterity in the LH and finger independence 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Mauro Giuliani (1781 - 1829)	Op. 148: Giulianiate	No. 4 Giocoso	A Major	<ul style="list-style-type: none"> - Block chords requiring RH voice balancing - Changing block chords and melody with constant quaver bass (requires independent thumb) - Broken scales in thirds and sixths over repeated bass note - LH slurs - LH arpeggios 		
		No. 5 L'Armonia	E Major	<ul style="list-style-type: none"> - RH arpeggios - Highlight of upper voice required (RH voice balancing) - Block chords held during arpeggios requiring fast, clean chord changes 		
		No. 6 Il Sentimentale	A Major	<ul style="list-style-type: none"> - Opening in octaves and then sixths - Repeated bass note with changing upper voice. First in single notes, followed by sixths and finally block chords - Block chords in bass alternating with upper voice - Fast LH passages requires LH slurs, hand synchronisation and efficient shifts - RH arpeggio briefly in final section 		
		No 7 La Melanconia	A Minor	<ul style="list-style-type: none"> - Block chords requiring highlighting of melody by the RH (RH voice balancing) - Repeated bass figure with upper part in thirds and sixths - Hinge barré - Scales in thirds and sixths - LH arpeggios - Alternating bass requires damping by <i>p</i> to ensure unwanted resonances are stopped 		
		No. 8 L'Allegria	A Major	<ul style="list-style-type: none"> - Scales in thirds - LH arpeggios - Alternating bass across strings requires damping with <i>p</i> - RH arpeggios - LH slurs 		
Fernando Sor (1778 - 1839)	Op. 6 Twelve studies	No. 1 - Allegro moderato	D Major	<ul style="list-style-type: none"> - RH thumb and two finger alternation - Bass melody with <i>p</i> 		
		No. 2 - Andante allegro	A Major	<ul style="list-style-type: none"> - Melody in top (soprano) voice - Alternating with top voice on dyad bottom voice (RH pattern) - Legato shifting and chord changes in LH - LH Contraction and expansion 		
		No. 3 - Andante	E Major	<ul style="list-style-type: none"> - Block chord voicing and execution (RH) - LH slurs - LH Position shifting 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 6 Twelve studies	No. 4 - Allegretto	G Major	- Repeating RH pattern - Two voice texture (bass and treble) - requires RH voice separation		
		No. 5 - Andante	C Major	- RH thumb on bass strings - ascending pattern - Repeated RH arpeggio pattern - Quick LH chord shape changes - LH shifts		
		No. 6 - Allegro	A Major	- Scales in thirds with repeated bass note - Scales in thirds with held top voice		
		No. 7 - Allegro	D Major	- LH slurs (trills) - Broken thirds descending and ascending - Scordatura (6th to D)	y	
		No. 8 - Andantino	C Major	- Repeated chords in upper voice - RH voicing balance - Melody in bass (with thumb) - RH repeated fingers		
		No. 9 - Andante allegro	D Minor	- Scales in thirds and sixths - Pedal tones - Scordatura (6th to D)	y	
		No. 10 - Moderato	C Major	- Broken octaves - LH finger independence - Alternating RH <i>p,i</i> pattern	y	- 'God Save the Queen' quote at end
		No. 11 - Allegro moderato	E Minor	- Triplet RH arpeggio pattern - Melody in top voice	y	- Could be a useful way to analyse Sor's lack of use of <i>a</i> finger. This is a perfect example of how modern technique can be used to facilitate difficult passages.
	Op. 29 Twelve studies	No. 12 - Andante	A Major	- Melody in top voice - Begins with thirds accompaniment pattern in middle voice - Block chords and accompaniment in bass (RH voicing balance) - LH held notes and legato chord changes - When transitioning into minor melody voice becomes more frequent		
		No. 13 (no. 1) - Andante Lento	Bb Major	- RH arpeggios - LH held chord shapes - RH thumb requires additional weight due to holding melody (RH voice balance)		
		No. 14 (no. 2) - Andante moderato	F Major	- Chord changes require efficient LH movement - RH fingers to highlight melody within chords (RH voice balance) - Synchronisation between hands in fast quintuplet runs - LH slurs		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 29 Twelve studies	No. 15 (no. 3) - Andantino	A Major	<ul style="list-style-type: none"> - Chord changes require efficient LH movement between shapes and positions - Highlighting of RH fingers to highlight melody within chords (RH voice balance) - Ascending single-note arpeggios (hand synchronisation) - LH slurs 		
		No. 16 (no. 4) - Lento assai	A Minor	<ul style="list-style-type: none"> - RH tremolo exercise - Sustained chords require LH legato 	y	Interestingly some of these passages would have been very difficult for Sor to execute due to not using his <i>a</i> finger. He would have needed to double <i>p</i> across strings or moved his <i>i</i> finger up to execute the lower voice dyads.
		No. 17 (no. 5) - Allegro moderato	C Major	<ul style="list-style-type: none"> - RH voice balancing - LH block chords - Dotted rhythms required efficient and legato LH chord changes - LH shifting - Staccato rhythms in RH 	y	
		No. 18 (no. 6) - Andante	E Minor	<ul style="list-style-type: none"> - Melody and bass require highlighting as inner voices act as accompaniment - RH voice balancing - LH position shifts - LH stretches and legato required when shifting chords and positions 	y	
		No. 19 (no. 7) - <i>no title</i>	E Major	<ul style="list-style-type: none"> - Slurring to open and closed B on different strings (2nd and 3rd) - LH slurs require use of all fingers - LH position shifts - RH voicing and pressure control to highlight voices 		
		No. 20 (no. 8) - Moderato	D Major	<ul style="list-style-type: none"> - RH arpeggio pattern - Legato LH chord changes - RH voice highlighting (RH voice balance) - Scordatura (6th to D) 		
		No. 21 (no. 9) - Moderato	D Major	<ul style="list-style-type: none"> - Consisting entirely of harmonics - RH voicing (attention should be paid to which harmonics are melodic and harmonic as well as which resonate more on the instrument) - LH finger placement - LH stretches - Scordatura (6th to D) 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 29 Twelve studies	No. 22 (no. 10) - Andantino	Eb Major	- LH chord shapes - RH voicing and highlighting melody		
		No. 23 (no. 11) - <i>no title</i>	G Major	- RH arpeggios - LH shifts - LH legato required in shifts		
		No. 24 (no. 12) - <i>no title</i>	E Minor	- RH arpeggios - LH chord shapes - RH voice balance		
	Op. 31 24 progressive lessons	No. 1 - Andante	C Major	- Two voices with interplay with melody between parts - Need to highlight bass melodies with <i>p</i> and upper voice with fingers appropriately - Legato LH required (hold voices for correct note value duration)		
		No. 2 - Andante	A Minor/C Major	- RH requires voice separation and melody highlighting - LH slurs and held chord shapes - Held LH voices	y	
		No. 3 - Allegro Moderato	D Major	- RH plays only two voices - LH slurs - LH held voices - LH acciaccatura		
		No. 4 - Andante	B Minor	- RH voice balancing - LH legato and held bass while two voices move and vice versa	y	
		No. 5 - Andantino	G Major/E minor	- RH chord voice balance and voice highlighting - LH legato and held chords/notes require efficient shifts and chord changes - LH position changes		
		No. 6 - <i>no title</i>	E Minor	- RH arpeggios - RH independent thumb (required to leap over strings) - LH held chord shapes		Sor writes: "The purpose of this lesson is to accustom the right hand thumb to find the strings which it is to pluck without disturbing the right hand position, and to make the four beats."
		No. 7 - <i>no title</i>	E Major	- RH arpeggios require voice highlighting and independent thumb - LH held notes - LH slurs		
		No. 8 - Andante	A Major/A Minor	- RH voice balancing - LH thirds	y	

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 31 24 progressive lessons	No. 9 - Allegretto	C Major	- RH arpeggios - RH finger and thumb independence required - RH highlighting melody - LH held notes and held chords requires efficient and legato shifts - LH slurs		
		No. 10 - Cantabile	D Major	- LH thirds and sixths - Efficient LH shifts required - RH voice separation (voice balancing)	y	
		No. 11 - Moderato (For the slurs and the fixed position)	F Major	- LH held bass notes and chords - LH slurs - RH voice balancing		
		No. 12 - Andante	D Minor	- RH arpeggios - LH scales in thirds - LH held chords requires efficient legato shifts - Scordatura (6th to D)	y	
		No. 13 - Andante	C Major	- RH voice balancing - RH arpeggios - LH held chords and held voices - LH shifting		
		No. 14 - Andantino	G Major	- Scales in tenths - RH arpeggios - Block chords/RH voice balancing - LH slurs	y	
		No. 15 - <i>no title</i>	D Major	- LH slurs - Thirds - Block chords requiring RH voice balance		
		No. 16 - Moderato	D Minor	- RH voice balancing - Bass melody (sometimes swaps to upper voices) - LH stretches	y	
		No. 17 - Moderato	C Major	- RH arpeggios - RH voice balancing - LH legato and held voices - Scales	y	
		No. 18 - Moderato	B Minor	- RH arpeggios - RH voice balancing - LH held bass - LH legato chord changes	y	

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 31 24 progressive lessons	No. 19 - Andante	A Major	<ul style="list-style-type: none"> - Alternating <i>p</i> and <i>i</i> with demisemi-quavers - Block chords require LH legato chord changes - RH voice balance - Scordatura (6th to D) 		Sor writes "The purpose of this lesson is to accustom the student to give the correct direction to the right hand thumb by making it alternate with the index finger for the demisemi-quavers."
		No. 20 - Andante allegro	A Minor	<ul style="list-style-type: none"> - LH chord changes - LH shifting - RH voicing - RH damping 	y	
		No. 21 - Andantino cantabile	F Major	<ul style="list-style-type: none"> - Block chords (RH voice balance) - LH slurs - LH shifts - Scales in thirds 		
		No. 22 - Tempo di marcia Moderato	Bb Major	<ul style="list-style-type: none"> - RH damping - Block chords/ RH voice balancing - Legato chord changes 		
		No. 23 - Mouvement de prière religieuse	E Major	<ul style="list-style-type: none"> - Block chords/RH voice balancing - LH chord changes (legato shifts) 		
		No. 24 - Allegretto moderato	E Major	<ul style="list-style-type: none"> - RH Arpeggios - Melody in upper voice (RH voice balancing) - Held bass notes - LH legato shifts between chords and melody 		
	Op. 35 24 very easy exercises	No. 1 - Andante	C Major	<ul style="list-style-type: none"> - Long sustained bass part allows for simple reading but requires LH legato - Complexity increases with addition of a third part however, middle part consists of open strings 		
		No. 2 - Andantino	C Major	<ul style="list-style-type: none"> - Compound meter - Simple two finger combinations (LH) - LH slurs - LH held notes 		
		No. 3 - Larghetto	A Minor	<ul style="list-style-type: none"> - Mostly open bass accompaniment (some closed notes) - Use of only lower positions (1st, 2nd and 3rd) - Simple rhythmic ideas that are repeated - RH voice balancing - Legato changes required (LH) 		
		No. 4 - <i>no title</i>	G Major	<ul style="list-style-type: none"> - Arpeggios - Scales - Only a few instances of three voice chords, mostly single line and dyad writing - Held bass voices - LH slurs 		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 35 24 very easy exercises	No. 5 - Allegretto	G Major	- Scales in broken thirds - Legato changes required in LH		
		No. 6 - <i>no title</i>	D Major	- LH scales in thirds - Held bass notes (mostly open strings) - RH voicing		
		No. 7 - Andante	E Minor	- RH arpeggios - LH slurs - RH voice balance - Legato chord changes (LH)	y	
		No. 8 - Allegretto	E Major	- RH arpeggios - RH voice balancing - LH acciaccatura - LH legato shifts		
		No. 9 - Andante	A Major	- RH arpeggios - RH voice balancing - LH held bass notes - LH finger independence required - Efficient LH chord changes		
		No. 10 - <i>no title</i>	F Major	- RH arpeggios - LH Chord shapes - Held bass notes		
		No. 11 - Allegretto	G Minor	- Block chords/RH Voicing - RH damping - LH shifts - Legato chord changes (LH)		
		No. 12 - Andantino moderato	F Major	- Scales in sixths - LH held bass notes - LH legato changes - Scordatura (6th to F)		
		No. 13 - Andante	C Major	- RH arpeggios - LH held chords - Melody in top voice requires RH emphasis to highlight this voice		
		No. 14 - Andante	A Minor	- LH legato changes - RH voicing	y	
		No. 15 - Allegretto	A Major	- Scales in thirds and sixths - RH voice balancing - LH shifts		
		No. 16 - Moderato	D Minor	- RH damping - LH shifts - LH acciaccatura - RH voicing - LH block chords - LH legato passages	y	
		No. 17 - Moderato	D Major	- LH legato broken chords - RH voice balancing - LH slurs (acciaccatura)	y	

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 35 24 very easy exercises	No. 18 - Andantino	E Minor	- <i>p</i> and <i>a</i> alternating with <i>i</i> and <i>m</i> (RH) - Held LH chords requires efficient legato shifts - RH voicing balance	y	
		No. 19 - Moderato	C Major	- Held block chords - Legato LH chord changes required - RH voice balancing - Held LH chords - Quasi tremolo with <i>p</i> , <i>m</i> , and <i>i</i> in upper register - Tremolo later shifts to bass register and requires alternation between <i>p</i> and <i>i</i>	y	
		No. 20 - Tempo di minuetto	A Major	- Held LH block chords with moving top voice - RH arpeggios (consideration for voice balancing required)		
		No. 21 - Andante	A Major	- LH scales in thirds - Three voices requires RH voice balancing		
		No. 22 - Allegretto	B Minor	- RH arpeggios - LH held chords requiring legato shifts	y	
		No. 23 - Andante	E Major	- RH arpeggios - LH held chords - LH shifts - RH damping		
		No. 24 - Allegro moderato	E Minor	- RH arpeggios - Held LH chords		Sor writes "The Finger which stops the highest notes should hold it until required to move to another note."
	Op 44 24 short progressive pieces, to serve as lessons for absolute beginners	No. 1 - Andante	C Major	- LH held chords - RH arpeggios - Alternation between sixths and thirds - Broken tenths requires legato LH - Alternation between <i>p</i> and <i>m</i> and <i>p</i> and <i>i</i>		
		No. 2 - Allegretto	C Major	- LH held voices while other voices move - RH arpeggios		
		No. 3 - Andantino	C Major	- Held LH voices while others have moving parts (LH finger independence) - LH slurs - RH arpeggios - Scales		
		No. 4 - Allegro moderato	C Major	- Held LH notes in bass and treble - RH voice balancing and sequential planting	y	
		No. 5 - Andantino	C Major	- RH arpeggios - LH held notes - LH slurs - RH voice balancing		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op 44 24 short progressive pieces, to serve as lessons for absolute beginners	No. 6 - Moderato	G Major	- Single Voice throughout (except for final two beats) - Scales - Broken thirds		
		No. 7 - Andante allegro	G Major	- Scales in thirds - Block chords requires RH voicing	y	
		No. 8 - Allegretto	G Major	- Scales in thirds - Moving bass part requires thumb preparation		
		No. 9 - Andantino	G Major	- Held LH bass notes - RH voice balancing - Thirds and sixths		
		No. 10 - Allegretto	G Major	- Held chords and held notes - RH arpeggios - LH acciaccatura		
		No. 11 - Andante	E Minor	- Held LH chords - LH legato chord changes - RH voice balancing		
		No. 12 - Andantino	E Minor/E Major	- Block chords (requires RH voice balancing) - LH legato shifts - Scales in thirds	y	
		No. 13 - Allegretto	E Minor/E Major	- RH voice balancing - LH acciaccatura - Thirds	y	
		No. 14 - Tempo du minuetto Moderato	D Major	- Held bass notes (LH) - Scales - LH arpeggios	y	
		No. 15 - Andante	D Major	- Scales - Held LH bass - Contrary motion requires RH voice balancing and legato LH in final bars	y	
		No. 16 - Andante	D Major	- Held bass with moving upper part - Scale - LH acciaccatura - RH voice balancing		
		No. 17 - Cantabile	D Minor	- Block chords requires legato LH chord changes - RH voicing - LH acciaccatura		
		No. 18 - Marche	D Major	- Natural harmonics - Thirds - RH voice balancing		
		No. 19 - Allegretto	D Major	- Different voicing of the same chord requires RH voice balancing - Thirds - LH acciaccatura		
No. 20 - Andantino	A Major	- Scales in thirds - LH slurs				

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op 44 24 short progressive pieces, to serve as lessons for absolute beginners	No. 21 - Andante	A Major	- Held LH notes while other voices move requires LH finger independence - LH slurs - RH voice balancing - RH arpeggios		
		No. 22 - Andantino	A Minor	- Two and three voice chords requires RH voice balancing - LH slurs - Scales in thirds	y	
		No. 23 - Allegro Moderato	A Minor	- Melody with accompaniment requires RH Voice balancing - LH chords and held voices - Scales in thirds - LH slurs	y	
		No. 24 - Valse	A Major	- LH slurs - RH voice balancing - LH slurs - RH arpeggios		
	Op. 60 Introduction to the study of the guitar	No 1 - <i>no title</i>	C Major	- Single note study (aside from the use of two chords - one of which is made up of only open strings; the other is a chord requiring only one held note)		
		No 2 - <i>no title</i>	C Major	- Single note study - Makes use of only crotchets and quavers - The only chords used are dyads at the end		
		No. 3 - <i>no title</i>	C Major	- Use of bass notes almost exclusively - Small scalic passages - Introduction of flats		
		No. 4 - <i>no title</i>	C Minor	- Use of three flats - Dotted quaver rhythm		
		No. 5 - <i>no title</i>	A Minor/A Major	- Compound time signature (6/8) - Use of almost exclusively open strings as bass part		
		No. 6 - <i>no title</i>	C Major/A Minor	- Need for legato playing - Off-beat bass parts - Need for careful attention to voicing (RH voice balancing)		
		No. 7 - <i>no title</i>	C Major	- RH arpeggios - Held bass-notes (LH) - Semi-quaver rhythm used in B section (melody in bass with <i>p</i>)		
		No. 8 - <i>no title</i>	C Major	- RH arpeggio - alternation between bass, middle and upper voices - Held LH voices		

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 60 Introduction to the study of the guitar	No. 9 - <i>no title</i>	C Major	<ul style="list-style-type: none"> - Variation on Etude 8 - Arpeggio with <i>p</i>, <i>i</i> and <i>m</i> - Need for extra weight/emphasis in upper melodic part (RH voice balancing) 		
		No. 10 - <i>no title</i>	C Major	<ul style="list-style-type: none"> - Two voices - RH arpeggios 		
		No. 11 - <i>no title</i>	G Major	<ul style="list-style-type: none"> - 6/8 time signature - First use of harmonics in Op. 60 - Triplet pattern alternating between <i>m</i>, <i>i</i> and <i>p</i> 		
		No. 12 - <i>no title</i>	G Major	<ul style="list-style-type: none"> - Melody shared between bass and top voice - Bass voice takes over melody in bar 13 - Repeated treble notes in semi-quaver section 		
		No. 13 - <i>no title</i>	C Major	<ul style="list-style-type: none"> - Study in sixths and thirds - Use of tenths with middle voice in bar 10 to 15 		
		No. 14 - Andante	E Minor	<ul style="list-style-type: none"> - Grace notes (<i>acciaccatura</i>) - Legato dyads and treatment of single voice parts (melody vs accompaniment) 		
		No. 15 - Allegro	E Major	<ul style="list-style-type: none"> - Use of thirds - Arpeggiated chords (RH) - Slurs 		
		No. 16 - Andantino	G Major	<ul style="list-style-type: none"> - Melody in thirds in lower voice - Interjecting off-beat upper voice - Thirds in lower voice and repeated upper voice (Requiring held LH fingers in lower voices) 		
		No. 17 - Allegro moderato	C Major	<ul style="list-style-type: none"> - RH arpeggio pattern - Melody in bass 		
		No. 18 - <i>no title</i>	A Minor	<ul style="list-style-type: none"> - RH arpeggio - LH chords - requires fast changes 		Sor writes "The purpose of this lesson is to provide practice for the fingers in taking the shape of the chord in one single movement, the successive notes being merely the detailed expression of the chord."
		No. 19 - <i>no title</i>	G Major	<ul style="list-style-type: none"> - Compound time signature - Legato bass with held notes required - Melody in top voice - Repetitive middle voice - Melody in thirds in B section with repeated bass voice 		
No. 20 - <i>no title</i>	B Minor	<ul style="list-style-type: none"> - Slurs - Held bass notes - Semiquaver patterns - Bass and top voice exchange melody - Arpeggio patterns 				

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Fernando Sor (1778 - 1839)	Op. 60 Introduction to the study of the guitar	No. 21 - Allegretto	C Major	<ul style="list-style-type: none"> - Three voice chords - Repeated middle voice - Use of thirds in B section (as melody) 		
		No. 22 - Allegretto moderato	E Minor	<ul style="list-style-type: none"> - Melody offbeat in upper voice - RH arpeggio - Requirement of held notes and legato in LH 		
		No. 23 - Andantino	A Major	<ul style="list-style-type: none"> - Arpeggio pattern (RH) - Melody in top voice - Chromaticism - Shifts along neck 		
		No. 24 - Allegro moderato	D Minor	<ul style="list-style-type: none"> - Quick use of <i>p</i>, <i>i</i> and <i>m</i> needed to execute arpeggio passages (semiquavers) - Use of thirds and octaves - Held chords and quick shifts (LH) 	y	
		No. 25 - Andante cantabile	D Major	<ul style="list-style-type: none"> - Natural harmonics - Legato LH required - Grace acciaccatura - Consideration required in RH chords and related voices so that they are dynamically similar - Scordatura (6th to D) 	y	
Heitor Villa-Lobos (1887 - 1959)	Douze Etudes	Etude No. 1, Etudes des arpèges	E Minor	<ul style="list-style-type: none"> - Repeating RH arpeggios with changing LH chords - Planing RH shapes - Extended cadence across the entire piece beginning and ending with E minor 	y	
		Etude No. 2, Des arpèges	A Major	<ul style="list-style-type: none"> - LH Arpeggios (need for synchronisation between hands) - LH Shifts and slurs - Use of simple cadence progressions to highlight arpeggios over harmonic interest 		
		Etude No. 3, Allegro Moderato	D Major	<ul style="list-style-type: none"> - LH slurs (using semi-tones between all four fingers) - Bass melody and block chords - Addition of extra thumb playing in each consecutive bar - Polyphonic writing where attention can be given to all differing voices 		
		Etude No. 4, Des accords répétés	G Major	<ul style="list-style-type: none"> - Repetition of block chords (Repeated RH fingers) - Balance of voices within chords (finger and thumb pressure) - Balance with an opposing bass line (finger vs thumb pressure) - With the exception of the 4th to last bar, no single notes are used 	y	

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Heitor Villa-Lobos (1887 - 1959)	Douze Etudes	Etude No. 5, Andantino	C Major	<ul style="list-style-type: none"> - Balance between ostinato and melody both require careful application of RH - Separation of voices in RH - Melody appears in both upper and lower voices 		
		Etude No. 6, Poco allegro	E Minor	<ul style="list-style-type: none"> - Rapid block chord movement for LH - RH Voice separation - Addition of semi-quaver bass-note in bar 28 requiring greater thumb control on RH - Descending bassline in 5ths from bar 14 (beat 2) to Bar 17 		
		Etude No. 7, Très animé	E Major	<ul style="list-style-type: none"> - One and two octave scale playing - Melody against arpeggio accompaniment - Application of the full barré - LH Trills 	y	
		Etude No. 8, Modère	C# Minor	<ul style="list-style-type: none"> - RH melodic material with arpeggio accompaniment - LH Legato changes - RH Voice Separation - Two opposing musical subjects - Chord section to open - Arpeggio section with lyrical melody in top voice 	y	
		Etude No. 9, Très peu animé	F# Minor	<ul style="list-style-type: none"> - Melody in Bass voice - Balance of melody line - LH arpeggios - Three octave scales - LH slurs 		
		Etude No. 10, Très animé	B Minor	<ul style="list-style-type: none"> - LH Slurs - RH voice separation - Melody in Bass with slurs in upper parts - Melody against chords in final bars - Use of differing time signatures - Descending bass-line to return to adapted original material - Two opposing subject materials - Opening section with chords and bass melodies - Slur section 		
		Etude No. 11, Lent	E Minor	<ul style="list-style-type: none"> - LH portamento (glissando) - Balance in voices (RH) - Balance of melody between strings - LH (similar) chord shapes - RH arpeggios - Two opposing subject materials - Repeated chord section with cross-string chord arpeggio embellishments - Arpeggio section 	y	

Composer	Opus No./ Title	Étude No.	Key	Techniques	Recital Inclusion Shortlist	Comments
Heitor Villa-Lobos (1887 - 1959)	Douze Etudes	Étude No. 12, Animé	A Major	<ul style="list-style-type: none"> - Fast changes of LH chord positions - LH positions in and out of chord shapes - Metric displacement - Repeated single notes with melody in top voice - Two opposing subject materials - Chord section - Repeated bass note with melody section 	y	