

University of Adelaide

Elder Conservatorium of Music

**Techniques for expressive nuance in  
classical guitar performance: portfolio  
of recordings and exegesis**

Submitted in fulfilment of the requirements

for the degree of

**Master of Music**

by

**Jody Fisher**

(1113773)

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#### Isaac Albéniz

1. arr. Fisher: Granada
2. arr. Segovia: Tango

#### Federico Moreno-Torroba

3. Madroños
4. Nocturno

#### Miguel Llobet: Catalan Folksongs

5. El testament d'Amelia
6. Canço del Lladre
7. La nit de Nadal

#### Joaquin Malats

8. Serenata Espanola

#### Manuel de Falla

9. Homenaje

#### Enrique Granados arr. Waldron: Valses Poeticos

10. Introducción
11. No. 1 Melódico
12. No. 2 Tempo de vals noble
13. No. 3 Tempo de vals lento
14. No. 4 Allegro humorístico
15. No. 5 Allegretto (*elegante*)
16. No. 6 Quasi ad libitum (*sentimental*)
17. Coda: Presto y tempo del primer vals

### CD 2: Recital Two

#### John Dowland

1. Lachrimae Pavan
2. Fantasie

#### J.S. Bach: BWV 1004

3. *Chaconne*

#### Benjamin Britten: Nocturnal after John Dowland, for guitar, op. 70

4. Musingly
5. Very agitated
6. Restless
7. Uneasy
8. March-like
9. Dreaming
10. Gently rocking
11. Passacaglia
12. Slow and quiet

## Part Three: Appendices

### Appendix A

Recital Programmes

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### Appendix B

CD 3: Examples of the expressive paradigm

JULIAN BREAM

*Popular Classics for Spanish Guitar*. RCA RB 6593, 1962

1. J. Turina *Fandanguillo*
2. H. Villa-Lobos *Suite populaire Brésilienne - Schottische Choro*
3. J. Malats *Serenata Espanola*
4. E. Granados *Cuentos Para La Juventud - Dedicatoria*

*J.S. Bach*. EMI ASIN B000002RU9, 1994

5. J.S. Bach *Suite in D Minor - Allemande*

*Julian Bream, Romantic Guitar (Volume 11)*. RCA Red Seal RD84900, 1983

6. F. Mendelssohn *Song without Words, Op 19B/6 "Venetian boat song"*
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## **Abstract**

This submission for the degree of Master of Music at the Elder Conservatorium of Music explores, through the medium of performance, ways in which classical guitarists can enhance the expressive nuances in their playing. In the twentieth century, despite the numerous refinements in guitar technique (particularly in areas regarding speed and volume), the high degree of 'polish' in classical guitar performance practice is such that some of the subtleties of expression have been diminished. Through an exploration of recordings from leading classical guitarists, and subsequent analysis of their use of expressive techniques, I have found ways to apply them in my own performance. Within this portfolio of two CD recordings (the first of which contains Spanish Nationalist/Romantic repertoire and the second works by Dowland, Bach and Britten) and supporting exegesis, I explore the effectiveness of various technical and musical tools that the guitarist may employ for greater expressivity. The most significant observations from aural analysis, both of my own and others' recordings, are that the most 'expressive' interpretations result when a combination of several techniques are used simultaneously, and that slower tempi and a greater length of time preparing the work allow for more expressive possibilities.

## Declaration

This submission contains no material which has been accepted for the award of any other degree or diploma in any University or other tertiary institution in Australia or elsewhere. To the best of my knowledge and belief, it contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my submission (Parts 1 and 2), when deposited in the University library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I also give permission for the digital version of my Exegesis (Part 1 of the submission only) to be made available on the web, by the University's digital research repository, the Library catalogue and also through web search engines. I do not give permission for Part 2 of the submission (i.e. the three sound recordings) to be made available through any form of digital media.

Candidate:.....

Jody Fisher

Date:.....

## **Acknowledgements**

Thankyou to all who have contributed toward this degree: to my supervisor Charles Bodman-Rae for his support and enthusiasm; to Jason Waldron for providing the 1966 Rubio and instilling a love for the classical guitar, and to Hartmut Lindemann for providing continually inspirational debate and never allowing artistic compromise.

Lastly, to my teacher Oliver Fartach-Naini, whom I will never be able to thank enough.

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## **Part One: Exegesis**

## 1: Introduction

### 1.1: Evolution of technical exercises and approach to the physiology of playing

Despite the numerous improvements in modern guitar technique (particularly in areas regarding speed and volume), the degree of 'polish' in classical guitar performance practice is such that some of the subtleties have been diminished. A concert review from 1998 comments: "Fans of the classic guitar look back at the late 1970s as a notably more exciting time than the present, and not entirely without reason." That generation of performers, who "worked hard to bring technical standards up",<sup>1</sup> was succeeded by another who refined them even further. However, as the reviewer noted, this refinement appeared to be concurrent with a loss of some vitality.

This may be due to a trend of lower-risk performance (particularly after the advent of the recording industry and blemish-free renditions that it encourages), the fact that "a more austere approach to music has become dominant,"<sup>2</sup> or perhaps the changing nature of practice methods and a heavily physiological-based approach to technique. This can be seen in the way that studies and exercises for the right hand have been written over the past two centuries – from harmonically and melodically complex in the nineteenth century to repetitive open string exercises in the twenty-first. The purely physical motion has been isolated and treated as important in itself; that is, divorced from any real musical outcome, seen in Examples 1<sup>3</sup> and 2<sup>4</sup>.



Example 1: Extract from Giuliani's arpeggio studies for the right hand



Example 2: Extract from Carlevaro's arpeggio studies for the right hand

In this way individual technical points can be treated as a drill. In a review of a popular guitar method, Scott Tennant's *Pumping Nylon* ("arguably the most modern and articulate technique manual available today, offering unparalleled insight into what good technique is and how to obtain it."<sup>5</sup>), the writer comments that: "After a certain number of concepts are addressed through isolated exercises, a comprehensive etude is presented for the student to practice."<sup>6</sup> A technique article discussing Sharon Isbin's method details independent hand exercises and two-hand drills to be mastered, stating, "After

<sup>1</sup> Allan Konzin, 'Of a New Generation of Guitarists', *New York Times* 05 March 1998, E5.

<sup>2</sup> Mark Small, 'Maestro Segovia', *Acoustic Guitar* 21/5 (2010), 42.

<sup>3</sup> Mauro Giuliani. *Studio per la Chitarra*. (Vienna: Artaria 1812), 12.

<sup>4</sup> Abel Carlevaro, trans. J. Azkoul and B. Diaz. *School of guitar* (New York: Boosey & Hawkes, 1984), 56.

<sup>5</sup> Sean MCGowan, 'Guitar Method: "Pumping Nylon" Acoustic Guitar 10', *Guitar Teacher* 1/3 (2006), 4.

<sup>6</sup> *ibid.*

you've got a grip on basic scales and arpeggios, the next step is to explore *music*,"<sup>7</sup> clarifying the contemporary separation between the 'physical' and the 'musical' aspects of playing the guitar.

There are positives and negatives to different methods of studying technique, and though it is beyond the scope of this project to discuss them all in detail, the most significant points that impact upon my research area are:

1. Excessive time spent on drills that are purely mechanical may result in an automatic physical override when playing the same figurations within a piece of music
2. Speed, even tone, full sound and accuracy are becoming increasingly important in today's performance industry, resulting in greater pressures to focus practice in these areas. In this climate, it can be difficult for students, teachers and performers to devote equal attention to subtler aspects of performance.

## **1.2: Historical parameters: Transcriptions and musical style**

As well as the matters of technique (how to physically play the instrument to a high standard), there is the expectation that modern performers be well informed of authentic musical styles from different eras. Pieces may be categorised in many ways, for example Baroque, Classical, Romantic, minimalist, neoclassical, etc. Within each category, and subset within them,<sup>8</sup> comes a series of parameters for interpretation, of which many of the finer details are controversial and subject to debate. Disregarding these conventions – which can often be interpreted in a variety of ways – can have serious consequences. The animosity of the wider lute community toward Julian Bream is one such example. In his autobiography *A Life on the Road*, Bream writes:<sup>9</sup>

"It was also through him [Robert Thurston-Dart] that I first came across one of the biggest problems with old music. After a short while of helping me, he suddenly attacked my style of playing, saying it was not the sound which Dowland himself, who was apparently the greatest lute player of all, would have made... His criticism, of course, came from the point of view of considerable scholarship. But there were also the nut-cracker purists who said that my string length was too long, the strings were too thick, and my lute too heavy, and that I shouldn't have used metal frets on the finger board. Only tied gut could give you the proper sounds... I will admit, however, that over the years my lute playing has changed, as indeed has the instrument which I now use. It could be said that I am moving slowly towards a more historically correct set up. Who knows? One day I may even play a feather-weight dinky cardboard lute, with the strings so light that it will feel as if the right hand fingers are poking a cobweb. Perhaps."

His acerbic commentary highlights the difficulties he faced. Bream certainly had great deal of respect for the knowledge of Thurston Dart, who could arguably claim to have begun the stylistic awareness movement of the late 1960s, but was understandably irritated by well-meaning amateurs whose experience and knowledge did not nearly approach Bream's own. In the present times, a more

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<sup>7</sup> Adam Levy, 'Classic Technique', *Guitar Player* 1/4 (2000), 85.

<sup>8</sup> E.g., Sor and Giuliani were both from the same era, but differences between their techniques meant that their method of fingering passages (which affects interpretation) was very different, particularly in the right hand.

<sup>9</sup> Tony Palmer, *Julian Bream – A life on the road*. (London: Macdonald and Co., 1982), 130.

historically authentic approach to style than Bream's is expected. However, as previously mentioned, this notion of 'authenticity' is not straightforward, and is further complicated by the fact that anything written for the guitar prior to Tarrega is a transcription anyway.<sup>10</sup>

Peter Kivy, in his book *Authenticities: Philosophical reflections on music performance*,<sup>11</sup> discusses aesthetics and musical style, and challenges "the claim that historical authenticity per se is a source of aesthetic good."<sup>12</sup> Similarly, Aron Edidin suggests: "But if it is widely agreed that there are many excellent historically authentic performances, there remains considerable scepticism about whether what is good about such performances has much to do with their adherence to composers' intentions or expectations or with their use of period instruments, styles, and practices."<sup>13</sup> As well as this, interpreting a written instruction for live performance can often have a degree of subjectivity. Professor John Potter acknowledges this in an interview for *The Wall Street Journal*:<sup>14</sup>

"The term authenticity has gradually been modified over the years as people have realized that, ultimately, you can't reproduce anything from the past... In the '80s we were worrying about questions of authenticity partly because a lot of the driving force behind the early-music revival came from academia. Musicology is a written discipline: it looks back to documents to legitimize the way you can do certain things. But very often this gives you a very false sense of what the past was like."

With this ongoing and lengthy debate, it is clear that there is no definitive answer. What is certain is that a performer needs to find meaning in a score, and communicate that in the best way they are able. Perhaps an interpretation that has a greater degree of stylistic accuracy may be more successful, however, an academic one without expression is worth little. There is already a significant amount of time, energy and resources devoted to matters of historical authenticity: why not the same to maximise expressive potential on the instrument? Bream's idea was not to disregard style, but to ensure that what he felt was Dowland's deeper musical purpose did not suffer in the process. Over time, as he acknowledged, he felt this was able to be better achieved in a more historically authentic manner.

### **1.3: Aesthetic approach to recital repertoire**

Therefore, my approach to each work was to identify what I believed the composer's intent was for each phrase. For instance: where does the line go? Is there a particular character or emotion that they trying to express? Is it building or releasing tension? and then applying whatever techniques that would express these the best. In this manner, interpretative features such as dynamics or tone colour were not assigned arbitrarily, and each decision was made in order to achieve/express a specific musical idea, or

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<sup>10</sup> Even the 19<sup>th</sup> Century guitar has significant differences to the modern guitar, such as scale size and gut strings. Therefore slurs sounded more like plucked notes and simple fingerings for voicing could translate to stretches that are difficult or even impossible on a modern instrument.

<sup>11</sup> Peter Kivy, *Authenticities: Philosophical reflections on music performance*. (Ithaca: Cornell University Press, 1995).

<sup>12</sup> Aron Edidin, 'Playing Bach His Way: Historical Authenticity, Personal Authenticity, and the Performance of Classical Music', *Journal of Aesthetic Education*, 1/12 (1998), 79.

<sup>13</sup> *ibid.*

<sup>14</sup> Corinna da Fonseca-Wollheim, 'Classical Music: Forsaking 'Authenticity'', *The Wall Street Journal*. (Eastern Edition) 30 March 2010, D7

intent. How prominently (or if at all) various expressive techniques were employed did depend on the period in which the piece was written, and musical style was given consideration, but I did not let fear of making an error prevent experimentation. Interestingly, most of the problems with my performances had less to do with musical style and related more to lack of clarity about what I was attempting to achieve, focus and/or confidence in execution (this is discussed further in the Commentary and Conclusion).<sup>15</sup> The majority of contrast techniques on a classical guitar are so subtle that gaining control over them simply cannot be done if a performer always errs on the side of caution. For this project, I elected that it would be better to do too much rather than too little.

#### **1.4: Interpretative and performance process**

As the final submission of recordings is of live, unedited recitals, there were some considerations to be made regarding both interpretative decisions and venue/setup of performance. The first step in approaching each work was considering the score (and, in the cases of transcriptions, the original) and the editor's markings. Then, a decision was made about which fingerings (left and right hand) would best convey the musical intent of the phrase.

In a recording studio, opting for the latter is not a concern as there is the possibility of multiple takes. However, in a live recital, there is greater risk of technical error. I made a conscious decision to be consistent in prioritising the 'expressive' fingering above the 'simple' fingering; noting that *most* of the time it is easiest to achieve the right musical gesture with the technically easiest fingering. However, where this is not the case (usually where there is no simple fingering and/or a melody does not easily fall on similarly timbred strings), the best musical result was given precedence. Therefore, the more difficult (and more expressive) fingering would be selected even though there is a greater chance that it may not succeed in live performance.

After spending some time working with the fingerings and expressive markings, then assessing (and reassessing) whether they were successful in communicating the musical intent, there was then an investigation of other recordings of the same work. A decision was made to avoid external influence (by listening to recordings) before forming the concept of a piece. However, once there was a general framework, rethinking the piece after hearing other ideas was a useful way to further enrich the interpretation. After further consideration of fingerings that were consistently problematic, they were either changed, or, it was apparent that they would require more time to be used in live performance. For example, the scale variations in the Chaconne. In the autograph manuscript (Example 3)<sup>16</sup>, Bach clearly indicates the articulation for these passages: in the beginning of the variations, the scales are

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<sup>15</sup> As part of my recital preparation, I spent a month attending masterclasses with specialists in Europe. Feedback was unanimously that contrast is almost always desirable and rarely 'too much'. For example, although I had been concerned with the free tempo and variety of timbres I was using when playing Dowland, leading lute player Paul O'Dette insisted that I should be doing *more*. His reasoning was that the lute players at the time did all they could on their instruments to create the maximal timbral, textural and dynamic contrast, and guitarists should use every means at their disposal to do the same (otherwise, why transcribe the work at all?). He also stressed the importance of a vocal style of playing, with a flexible tempo and rubato (provided the pulse was clear).

<sup>16</sup> J.S. Bach, *Chaconne from Violin partita no. 3*. BWV 1004. (Kassel: Barenreiter, 2005), 74.

legato, and the final one is detache. On a violin, it is far simpler to execute this articulation. On guitar, using no slurs with multiple string crossings is not only challenging, but there is also a significant risk of losing the line. Therefore, the choice was made to use slurs: the most important gesture, that of the descending or ascending line, was highly likely to be lost using the 'correct' fingering.



Example 3: Chaconne, bb64-80.

For the two recitals, each piece was performed at least twice before the recorded exams, in order to be confident that there had been enough reflection on the work to have gone beyond the 'notes' and markings on the score. Because the recitals were live, Elder Hall was chosen as the venue, which, although large, is very resonant and with excellent acoustics for the guitar. As well as using the hall overhead microphones, two cardioids (one immediately in front of the guitar and the other in the audience) were used to capture both the subtlest changes in sound and ambience of the hall.

### 1.5: Instruments used

Unfortunately my guitar was broken on a trip to Europe in July 2010, and was unusable for the recitals. Although two excellent concert guitars were substituted, it was disappointing not to be able to use a familiar instrument, as trying to get the maximum range of colours and sounds was a challenge on a guitar that had only been available for a week prior to a concert (having had my instrument for over ten years, I am very familiar with all of its idiosyncrasies). A 1966 Rubio was used for the first recital, and upon listening to the recordings it was apparent that most of what I was trying to emphasise came through. However, that guitar had some major weather-related issues, and occasionally it is possible to hear a buzz (like distortion) which was slightly detrimental to the overall performance. A 2002 Rolf Eichinger was used for the second recital. This instrument has a beautiful natural sound, however, it did not seem to have the same spectrum as the Rubio (or I did not have the time to utilise it to its potential), and this is quite evident in the recordings.

## **1.6: Expressive techniques**

The following list was compiled by summarising an extensive aural analysis of recordings made by Julian Bream and Andrés Segovia. Through investigating what it was that allowed some guitarists to create such a distinctive and varied sound and individual voice I hoped to gain an informed understanding of what I may do to improve my own performance

### **1.6.1: Performer selection**

I elected to study the complete discographies of two performers who most consistently (and comprehensively) demonstrated the techniques I was investigating – Julian Bream, and Andrés Segovia. In the early stages of the project, recordings from multiple performers from the 1930s to the present were sourced and examined. Although it was possible to find examples of all the techniques from many artists (examples of modern players who employ a great degree of contrast include Alvaro Pierri, Eduardo Fernández and Pavel Steidl), it was not within the scope of this Masters to cover them all. Although an album may have been outstanding as a whole, it frequently contained only one or two tracks that were especially relevant to this project. Bream's output, and to a slightly lesser extent Segovia's (whose techniques have already been extensively analysed Graham Wade<sup>17</sup>), was almost entirely demonstrative of what I was investigating.

### **1.6.2: Analytical Process**

After sourcing CDs, LPs and DVDs from both my personal recording collection, the Elder Music Library and online, there was a systematic process of aural analysis. Listening was done in chronological order (compilations last), and works that were a part of my recital programme deferred until later (in order to create my own conception of a work and avoid unconscious imitation). Expressive details observed through listening were noted on a spreadsheet in a shorthand manner. Particularly exceptional tracks that displayed a large number, density and variety of techniques (frequently combining three or four at the same time) were shortlisted. This shortlist was then narrowed down further to result in the tracks on the CD component of Appendix B. Appendix C contains an extract of the spreadsheet, with analysis of the tracks that appear on Appendix B.

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<sup>17</sup> Graham Wade, *A new look at Segovia, his life, his music* (Pacific, Mo. : Mel Bay Pub.), 1997



### 1.6.3: Expressive Techniques

The expressive techniques found as a result of this analysis are described below in two main categories: Physical and Interpretative. The first, Physical, can be divided into two sub-categories: left hand and right hand. The following techniques are those which are created purely by physical means (i.e., could be replicated by producing the exact same movement):

#### PHYSICAL

##### a) Right hand techniques

- i) Apoyando/Tirando (rest stroke/free stroke). Describes the way in which the finger leaves the string after plucking; apoyando ends with the finger resting on the next string, whereas a tirando stroke remains free of contact on the instrument. Apoyando is traditionally used to create a louder, fuller and rounder tone, and innately has a slower and heavier character. Tirando is fleeter and lighter. Combining apoyando for melodic passages and tirando for accompaniment can provide more contrast (both dynamically and in timbre) between the parts.
- ii) Nail shape. A nail shape which is perfectly round has less potential for volume but more potential for variations of timbre.
- iii) Angle of finger. The angle by which the finger passes through the string varies the percentage of nail and flesh which contacts the string. Using more nail will result in a thinner, clearer sound (not necessarily louder), and using more flesh gives a mellower timbre.
- iv) Point of contact to the string. (Sul tasto/Sul ponticello) The closer that the right hand plucks to the bridge, the brassier the timbre. A very mellow, dull sound can be achieved over the fingerboard. The optimal place for volume is just below the soundhole.
- v) Right hand articulation. A number of effects can be achieved through right hand articulation (also including percussion effects). Staccato and legato can be dependent upon whether a string is plucked and then stopped with one of the fingers of the right hand, and pizzicato is achieved through dampening the strings with the palm next to the bridge and plucking.
- vi) The weight of the stroke will alter the volume of the sound
- vii) Fingerings. Like for a stringed instrument, changing right hand fingerings can change the character of a passage. Repeating a single finger will create a detache-like sound, using *ami ami* encourages a triplet feel, and using *p p p p* as opposed to *imim* will broaden a bass scale.

##### b) Left hand techniques

- viii) Fingerings. There are often two or even three possible fingerings available to choose from. Different strings have different timbres and characters, in particular, a contrast between first and third or third and fourth strings is quite dramatic. This can be exploited in a number of ways, or, if not considered carefully, can create problems of continuity of line.

- ix) Glissandi. There are several types of glissandi that can be used. The note at the beginning or end can be articulated, and the slide can start and finish at differing points throughout the interval. Glissandi can have the effect of creating a longer line or legato over a large shift.
- x) Slurs are particularly useful for creating legato in fast scales and helping right hand fingerings where multiple string crossings are involved.
- xi) Vibrato. There are two types of vibrato possible on guitar; arm vibrato (can also use wrist, but same sound results) and finger vibrato. Both forms of vibrato can be varied in speed and intensity to achieve a wide range of effects.
- xii) Articulation. Left hand articulation can be problematic as it may be untidy unless carefully controlled, but can be a useful technique if the right hand is otherwise occupied.

## INTERPRETATIVE

Other forms of expression, loosely termed under 'interpretative' decisions, include voicing, dynamics, choice of tempo and agogics.

- c) Voicing. Particularly important to address in repertoire by Renaissance/Baroque composers (and atonal music), voicing on the guitar is complicated by several things, e.g. the fact that open strings will naturally project over stopped strings in the spread of a chord.
- d) Campanella ('pedal') effects. Letting the strings resonate freely, much like using the sustain pedal on a piano, can create some interesting harmonic effects.
- e) Tempo. Selecting the tempo of a piece, particularly faster pieces, presents a dilemma. Sometimes, choosing a faster tempo will inhibit the number of physical techniques possible, and actually lessen the drama of the work. This is particularly evident when comparing (on any instrument) recordings pre-1960 to ones made in the last decade. Older recordings have a tendency to be broader to accommodate a larger range of techniques.
- f) Dynamics. On a guitar, there is always the compulsion to 'project'. As the upper range of the guitar is more limited to that of a violin or piano, this results in a narrower spectrum of dynamics.
- g) Agogics. A number of effects can be achieved through adjustment of tempo and flexibility in pulse. For example, reaching the bar a moment early will 'lift' the phrase (Heifetz, Segovia and Horowitz are examples of artists who used this as a feature in their interpretations) and create a sense of movement in the line. Hesitating, or stretching, the beat creates a sense of tension and release.

It would be simplistic to suggest that only one technique is used at a time. Clearly musical performance is far more interesting and complex than that. These techniques are more effective when used concurrently: when combined (especially when the musical techniques are used to highlight the physical techniques) they are accentuated. This can be heard on the example tracks on CD3 (Appendix B), which exemplify the expressive sound world which these performances are attempting to explore.

## 2: Commentary on recorded recitals

Below is a track listing of the CDs, with accompanying commentary. These comments are selective to highlight what I believe to be the most interesting features of the performance, and the commentaries that follow are not intended to discuss every point of every piece. Overall, they are not only a critical evaluation of the recitals, but form a tangible base from which it will be possible to gain future artistic and technical development. From critical examination of over sixty hours of Bream and Segovia recordings, from the very beginning years of their career to their final albums, it was clear that there was a correlation between how many times they had recorded the work and how many personal, idiosyncratic elements of expression were present. Although the intention of a gesture may be there, it can take time before it will consistently be achieved in live performance. For this reason, there are also comments regarding what I was aiming for (if it did not succeed), or, how it would be best to approach the passage the next time the work is performed, as part of this continually evolving process.

Table 1.1 provides an explanation of expressive techniques and their corresponding time of appearance on Tracks 1 (Albéniz, *Granada*) and 2 (Albéniz, *Tango*) of CD1. The table also includes references to minor blemishes as well as parts which were particularly effective or may have been improved.

Table 1.1: CD1, Track 1: Albéniz *Granada*. CD1, Track 2: Albéniz *Tango*.

| <b><i>Granada</i></b> |  |
|-----------------------|--|
| <b>Time</b>           | <b>Comments</b>  |
| 0:03                  | Left hand fingering for legato   |
| 0:32                  | <i>Sul ponticello</i>  |
| 0:58                  | Variation in timbre on each repeated phrase  |
| 1:40                  | Concurrent shift in timbre and rhythmic delay  |
| 1:56                  | New key, new colour, accentuated by very high, closed position   |
| 3:00                  | Repeat, same expressive techniques as before but with better execution                                     |
| 3:40                  | <i>Sul ponticello</i> and change in articulation   |
| 4:00                  | Voicing on melodic part  |
| <b><i>Tango</i></b>   |  |
| <b>Time</b>           | <b>Comments</b>  |
| 0:00                  | Rhythm - sitting on back of beat   |
| 0:10                  | Articulation to assist line move forward   |
| 0:39                  | Line is slightly interrupted   |
| 0:49                  | Buzz on guitar   |
| 0:55                  | Right hand assisting contrast brought out by switching to B and G strings for melody                       |
| 1:35                  | Move forward to top of phrase  |
| 1:55                  | Subtle <i>glissando</i>  |
| 2:25                  | Rubato works very well here, with vibrato, but could accentuated this further with more contrast in timbre |
| 2:42                  | Could have exaggerated colour change far more here   |
| 2:55                  | Rushed last note   |

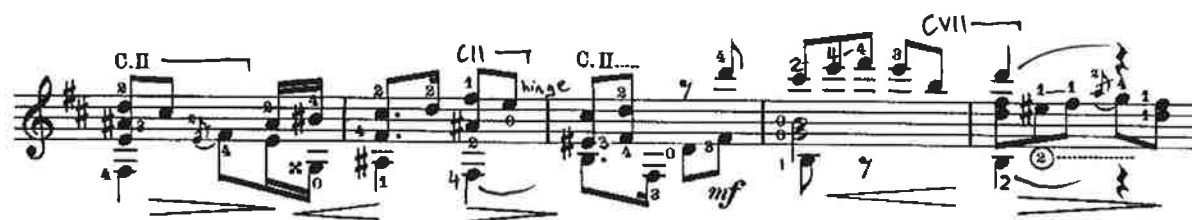
The vocal character of *Granada* meant that there were many opportunities to employ a flexible and lyrical approach to the melodic line. It is a deceptively difficult work to perform: although it appears simple, some creative fingerings are needed to keep the line legato. For example, in the central E minor

section (Example 4)<sup>18</sup>, most transcriptions alter the bass line in bar 43 and cut the harmonic progression from G# to A, which is a prominent feature in the original for piano. However, by playing the A in bar 44 as a natural harmonic with the right hand, and using a large stretch in the preceding bar, it is possible to preserve the integrity of the original line.



Example 4: Albéniz, *Granada*, bb. 41-44

Similarly, fingerings are critical to keep the melodic line legato in *Tango*. Example 5<sup>19</sup> displays an unintuitive left hand fingering chosen for its lyrical potential:



Example 5: Albéniz, *Tango*, bb. 24-28

<sup>18</sup> Isaac Albéniz arr. Fisher, J. *Granada* (Unpublished, 2008), 41-44.

<sup>19</sup> Isaac Albéniz arr. Segovia, A. *Tango* op. 165 no. 2 (Rome: Union Musical Ediciones, 2004), 24-28.

Table 1.2 summarises some of the most interesting aspects of the interpretation of Torroba's *Madronos* and *Nocturno* (Tracks 3 and 4 respectively, CD1), referring to expressive techniques used as well as general critical comments on the strongest and weakest parts of the performance.

Table 1.2: CD1, Track 3: Torroba *Madronos*. CD1, Track 4: Torroba *Nocturno*

| <b>Madronos</b> |   |
|-----------------|---|
| <b>Time</b>     | <b>Comments</b>   |
| 0:05            | Semi-quavers are slightly late and rushed - slight unsteadiness of pulse is affecting the rhythm                            |
| 0:17            | Contrasting <i>sul ponticello</i> with <i>sul tasto</i> , combined with staccato and legato respectively for greater effect |
| 0:30            | Timbral contrast to differentiate voices  |
|                 | Variation on repeated phrases   |
| 1:15            | Emphasis on top E - late and slightly broader. Decrescendo to top adds tension.   |
| 1:40            | Dynamic and colour change for new voice entry and key changes   |
| 2:00            | Use of <i>p</i> for lower voice   |
| 2:05            | Time on top notes - could have been more for greater emphasis   |
| 2:36            | Slight articulation: <i>detaché</i> on the bass   |
| 2:45            | Pulse is more stable than at the beginning, and dynamics are clearer  |
| 2:50            | Vibrato on F was particularly effective on this repeat  |
| 3:05            | Vibrato on top sixth  |
|                 | Ending could have been broader  |
| <b>Nocturno</b> |   |
|                 | Opening phrase is well shaped, consistent in timbre and legato due to LH fingering  |
| 0:20            | <i>pp</i> start, slower tempo.  |
| 0:23            | Slight hesitation in phrasing to allow fingering transition to work   |
| 0:30            | Significant colour change here, holding top D   |
| 0:39            | Change in both dynamic and timbre ( <i>sul ponticello/normale</i> ) for added tension                                       |
| 0:54            | Subito <i>p</i>   |
| 0:57            | Extra time on top B - a particular challenge to sing on this guitar   |
| 1:23            | Dramatic change in both articulation and colour   |
| 1:55            | Could have been more successful in change of register and colour  |
| 2:13            | Use of vibrato with <i>sul ponticello</i>   |
| 2:30            | <i>Glissando</i> up G string  |
| 2:40            | Left hand fingering for legato  |
| 2:45            | Never play a repeated phrase the same - left hand fingering and timbre changes  |
| 3:00            | Repeat of opening is slightly faster and, consequently, the techniques do not work as well                                  |

Of the two works, *Nocturno* displayed a wider range of expressive techniques, not just in total, but also in how they were deployed (i.e. combining several things together). There was a greater variation of timbre and dynamics. As well as this, a steadier, more controlled pulse provided breathing space to execute the techniques and also to give the listener time to perceive them, hence having greater effect. It was also far easier to use variants in left hand fingerings due to how the work was physically realised on the instrument. Example 6<sup>20</sup> depicts an annotated score extract, with expressive techniques and fingerings marked on the music.

<sup>20</sup> Federico Moreno-Torroba, ed. Segovia, A. *Nocturno* (Mainz: Schott, 1954), 1-41.

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**Example 6: *Nocturno*, opening section. Annotated score showing fingerings and expressive techniques.**

Table 1.3 describes the way in which expressive techniques are used in tracks 5-7, Llobet's *Catalan Folksongs* and also includes reflective commentary on some particularly successful (or not) aspects of the performance.

Table 1.3: CD1, Track 5-7: Llobet, *Catalan Folksongs. El testament d'Amelia, Canco del lladre, La nit de Nadal*

| <b><i>El testament d'Amelia</i></b> |   |
|-------------------------------------|---|
| <b>Time</b>                         | <b>Comments</b>   |
| 0:00                                | Separation of first two notes – unintentional and unsuccessful  |
| 0:00                                | Example of 'string-like' playing – line and phrase  |
| 0:10                                | Very slight hesitation at top of phrase, before moving forward to complete the line   |
| 0:17                                | <i>Ritardando</i> to end of phrase  |
| 0:32                                | Fleshy sound for bass, and lots of nail on harmonic to accentuate colour difference   |
| 0:59                                | Move forward through phrase, and <i>sul ponticello</i> , to set up the tension in the next passage  |
| 1:09                                | On repeat, extra <i>pp</i> and more dramatic rubato   |
| <b><i>Canco del Lladre</i></b>      |   |
| <b>Time</b>                         | <b>Comments</b>   |
| 0:08                                | B string melody, combined with warm right hand  |
| 0:19                                | Keep the line moving to allow emphasis on answering part  |
| 0:28                                | Singing sound   |
| 0:35                                | Harmonics a little unclean and blasé  |
| 1:02                                | Could have made more of the top D, perhaps not with rubato but more vibrato   |
| 1:12                                | <i>Glissando</i> worked well, unfortunately missed the timing so the next note did not sound at right moment  |
| 2:05                                | Voicing on chord was very carefully thought out, aiming for (and achieving) a choral sound  |
| <b><i>La nit de Nadal</i></b>       |   |
| <b>Time</b>                         | <b>Comments</b>   |
| 0:10                                | The contrast between phrase and colour works better on the repeat than at the beginning   |
| 0:32                                | Timbral contrasts add variety in repeated passages. Mostly right hand, but the use of an E on the G string sets up the next section (D string melody) well. |
| 1:20                                | Should have been greater contrast between first and second phrases  |
| 1:35                                | Finale could have allowed for more space  |

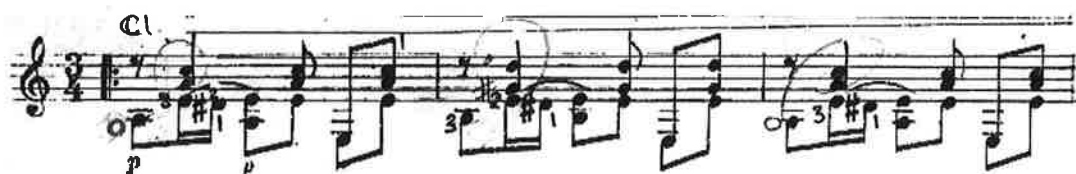
The Catalan Folksongs clearly evince the link between comfort and familiarity with a work and how successful the nuance is in performance – *La nit de nadal* (more recently studied) displayed far fewer timbral, tempo and dynamic variation and the contrast provided from fingering was not as convincing as for *Canco del lladre* (although about the same technical level, I had been playing the work for longer).

Table 1.4 provides a summary of Tracks 8 (Malats *Serenata Espanola*) and 9 (Falla *Homenaje*) of CD1, drawing attention to some of the features of the recordings, including the expressive techniques used and a reflection of how effective they were in performance.

Table 1.4: CD1, Track 8: Malats *Serenata Espanola*. CD1, Track 9: Falla *Homenaje*

| <b><i>Serenata Espanola</i></b> |   |
|---------------------------------|---|
| <b>Time</b>                     | <b>Comments</b>   |
| 0:00                            | Accents on bass notes and fingering to keep all parts   |
| 0:35                            | An alternative fingering would have allowed for more movement here  |
| 0:59                            | On repeat, I use more rubato  |
| 1:18                            | There is also more dynamic variety  |
| 1:35                            | Line moves forward to increase tension  |
| 1:50                            | Significant change in articulation, and also left hand fingering  |
| 2:08                            | Colour change on repeat   |
| 2:23                            | Voicing here was unfortunate - should have made less of triplets  |
| 2:50                            | After slight mishap with bass, I unfortunately lost confidence and did not 'go for it', consequently the rest of the piece did not have the same attention to detail as the beginning |
| <b><i>Homenaje</i></b>          |   |
| <b>Time</b>                     | <b>Comments</b>   |
| 0:00                            | Voicing - articulation between parts  |
| 0:26                            | Use of G string melody vs. articulated bass   |
| 0:41                            | <i>Sul ponticello</i> , nail and B string to contrast   |
| 0:52                            | Use of a stronger sound leading towards harmonic change   |
| 1:10                            | Setting up a major colour change for F#s  |
| 1:40                            | <i>Glissando</i> up A string  |
| 1:50                            | Careful attention to voicing here   |
| 2:05                            | Treble part <i>sul ponticello</i> and legato, bass with flesh and staccato  |
| 2:48                            | A slightly delayed and longer   |

For the performance of the Malats, listening to beginning, and then the repeat, there is clearly more contrast the second time round, and the pulse is more settled. The left hand fingering in the opening phrase (Example 7<sup>21</sup>) means that complete legato is possible:



Example 7: Malats, *Serenata Espanola*, bb. 1-3. Left hand fingering.

<sup>21</sup> Joaquin Malats, arr. Bream, J. *Serenata Espanola* (Unpublished), 1-3.



In the major section, the repeated melody is varied through both left hand fingering and articulation for maximum contrast, seen in Examples 8<sup>22</sup> and 9<sup>23</sup>:



Example 8: Fingering and articulation, first statement of the subject in A major, bb. 29-32



Example 9: Fingering and articulation in the repeat statement of subject bb. 37-40

After 2:50, it is possible to hear caution in the performance: the playing becomes more square and there is far more uniformity in timbre and dynamics. The expressive possibilities given by the variation in the left hand fingerings and strings are unfortunately not taken advantage of. Example 10<sup>24</sup> shows the fingerings for the two bass scales; one in a closed, high position and the other in first.



Example 10: Contrasting fingerings for bass passages in *Serenata Espanola* bb. 73, 75

By contrast, the tonal and textural variety in *Homenaje* is immediately apparent from the first bar. By cutting a middle voice, it is possible to finger the first phrase up the D string to allow for more contrast in the answering motif, played on the G string *sul tasto* and with little nail. See Example 11<sup>25</sup>:

<sup>22</sup> Joaquin Malats, arr. Bream, J. *Serenata Espanola* (Unpublished), 29-32.

<sup>23</sup> Joaquin Malats, arr. Bream, J. *Serenata Espanola* (Unpublished), 37-40.

<sup>24</sup> Joaquin Malats, arr. Bream, J. *Serenata Espanola* (Unpublished), 73, 75.

<sup>25</sup> Manuel de Falla, ed. Duarte, J. *Homenaje*, (London: Chester Music Ltd. 1994), 4-13.

Musical score for Example 11, M. de Falla's *Homenaje*, measures 4-13. The score is written on two staves. The first staff contains measures 4-10, featuring complex rhythmic patterns with triplets, sixteenth notes, and slurs. It includes dynamic markings like *p* and *f*, and performance instructions such as *leggero il basso* and *poco affret.* The second staff contains measures 11-13, continuing the rhythmic complexity with similar markings and instructions like *come prima*.

**Example 11: M. de Falla, Homenaje, bb. 4-13**

Throughout *Homenaje*, I allow myself time to prepare for the most significant shifts in texture and colour: as a result, they are not only executed with more accuracy but have more of a dramatic effect in performance.

Table 1.5 contains commentary on the final tracks (10-16) of CD1, for Granados' work *Valses Poeticos*. As well as listing the expressive techniques, an assessment of their relative effectiveness and suggestions for future improvement is included.

**Table 1.5: CD1, Tracks 10-16: Granados *Valses poeticos***

| <i>Introduction, Waltz I</i>         |  |
|--------------------------------------|--|
| <b>Time</b>                          | <b>Comments</b>  |
|                                      | Slightly unsteady pulse, but still controlled  |
| 0:15                                 | Delay before top E, if I had not rushed to make the next beat, but instead extended the beat, this would have worked even better |
| 0:40                                 | The first time on quaver chords, the pulse is unsteady, the second it works better   |
| 1:00                                 | Change of colour ( <i>normale/sul ponticello</i> )   |
| 1:10                                 | Slight change in dynamic - I intended for this to be much more   |
| 1:30                                 | More time needed between <i>Introduction</i> and <i>Waltz I: Melodico</i>  |
| 1:40                                 | Each repeat of phrase has a new emphasis, combining both left and right hand variation to accentuate rubato                      |
| 2:20                                 | Scale fingered up D string with open G for legato and continuity of line   |
| <i>Waltz II</i>                      |  |
| <b>Time</b>                          | <b>Comments</b>  |
| 0:10                                 | <i>glissando</i> on G string   |
| 0:22                                 | Sudden dynamic/colour change   |
| 0:50                                 | <i>Sul tasto</i> , slight feel in 6/8 rather than 3/4  |
| 1:03                                 | Fingering for absolute legato  |
| 1:20                                 | Rubato and vibrato on repeat   |
| <i>Waltz III: Tempo Lento</i>        |  |
| <b>Time</b>                          | <b>Comments</b>  |
|                                      | A darker, less warm sound for the first minor variation  |
| 0:31                                 | The first suggestion of a warmer colour on this chord  |
| 0:44                                 | <i>Sul ponticello</i> to set up contrast for major section   |
| 0:52                                 | Slightly warmer sound to switch to major   |
| 0:55                                 | Broad rubato, and warmest possible sound, for maximum contrast   |
| 1:03                                 | Moving forward through the line as much as possible  |
| 1:30                                 | Totally contrasting sound to beginning of waltz - far more muted and softer, with little nail                                    |
| 1:50                                 | Dynamic and timbral contrast, much more nail   |
| <i>Waltz IV: Allegro humoristico</i> |  |
| <b>Time</b>                          | <b>Comments</b>  |
| 0:10                                 | Repeat <i>sul ponticello/sul tasto</i>   |
| 0:25                                 | Rit to top of line   |
| <i>Waltz V: Allegretto</i>           |  |
| <b>Time</b>                          | <b>Comments</b>  |
| 0:03                                 | Repeat of first two bars (deliberate) - sets up waltz  |
| 0:10                                 | Several significant tempo, dynamic and timbral changes in several seconds  |
| 0:42                                 | <i>Tasto/flesh</i>   |
| 1:04                                 | On repeat, <i>pp</i> , <i>sul tasto</i> and <i>flesh</i> , as well as a slightly slower tempo to accentuate changes              |
| 1:44                                 | Dramatic, articulated ending   |
| <i>Waltz VI</i>                      |  |
| <b>Time</b>                          | <b>Comments</b>  |
|                                      | The repeated phrase in this waltz need more variation  |
| 0:29                                 | Left hand fingering for legato and continuity of line  |

|                          |  |
|--------------------------|--|
| 1:25                     | Sul tasto, <i>pp</i>   |
| 1:48                     | Left hand fingering for absolute legato  |
| <i>Presto</i>            |  |
| <b>Time</b>              | <b>Comments</b>  |
|                          | Well controlled tempo  |
| 0:15                     | Left hand fingering to allow rapid execution   |
| 0:23                     | Fingering for legato and continuity of line - works better on repeat                   |
| 0:40                     | Dynamic changes work better on repeat - could have included a timbral contrast as well |
| 1:02                     | Vibrato at top   |
| 1:12                     | Slight <i>ritardando</i>   |
| 1:20                     | Major colour change  |
| <i>Waltz I: Melodico</i> |  |
|                          | Same phrasing as for the first time, but more successful execution of ideas.           |

*Valses Poeticos*, although very lyrical, is a work which does not easily lend itself to expressive techniques outside of agogics. Due to technical constraints, most fingerings are by necessity, and finding a contrasting sound on the fourth repeat of a phrase is challenging. For example, *Waltz I, Melodico*, can be played across second position in a closed form, or in first in open. I use closed position the first two statements, with a change in phrasing for variation, and then use the open position to assist for contrast on the third statement. The fourth time, I used the B string to achieve a contrasting sound. However, this was an exceptionally difficult fingering to execute in performance (it is successful in the recapitulation after *Presto*). These fingerings can be seen in Example 12<sup>26</sup>:

The image shows four staves of handwritten musical notation for the first phrase of Granados' *Waltz I, Melodico*. The notation is in treble clef with a key signature of two sharps (F# and C#). The first staff includes a 'CII' marking above the first measure and various fingerings (4, 2, 3, 4, 1, 2, 3) below the notes. The second staff has the instruction 'FINGERING AS ABOVE' above the first measure and 'rit... tempo' below the notes. The third staff shows a different fingering pattern (1, 2, 4, 1, 2, 3, 4). The fourth staff includes a 'CII' marking and circled numbers (1, 2, 3, 4, 5) indicating specific fingering variations for the notes.

**Example 12:** Granados, *Waltz I*, bb. 1-4; 9-12; 17-20; 25-28. The four repeated phrases in *Melodico*, with annotations describing variations in fingerings and phrasing.

<sup>26</sup> Enrique Granados arr. Waldron, *J. Valses Poeticos, Melodico*, (Unpublished), 1-4.

In the second waltz, there is a change in register on the repeated phrase, making it easier to achieve a different sound. Further variation on the repeat was achieved by using *glissando* and *sul tasto* combined with rubato, as seen in Example 13<sup>27</sup>:



**Example 13: Granados, *Waltz II*, bb. 1-6**

By using a warmer timbre it was possible to emphasise a darker and colder sound for *Waltz III*, *Tempo Lento*. By using a greater proportion of nail and keeping the rhythm more square in the opening section, the effect of D major in the centre of this waltz could be heightened with a very warm colour and an almost whimsical use of rubato. *Waltz IV* was the least successful of the set, which was mostly due to an uncertainty of the pulse. However, this stabilised for the fifth, *Allegretto*, which had many opportunities for timbral changes (melodic line shifting from treble to bass strings), and dramatic changes of dynamics accentuated the major colour contrasts. These are annotated in Example 14.<sup>28</sup> *Presto* was well controlled and (vibrato) accents on the peak of phrases helped stabilise the pulse as well as adding more drama.

<sup>27</sup> Enrique Granados arr. Waldron, J. *Valses Poeticos, Waltz II*, (Unpublished), 1-6.

<sup>28</sup> Enrique Granados arr. Waldron, J. *Valses Poeticos, Allegretto*, (Unpublished)

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**Example 14: Annotated score of *Valses Poeticos: Allegretto*, detailing fingerings and notable examples of colour change and tempo fluctuation.**

Table 2.1 summarises some of the most interesting aspects of the interpretations of Dowland's *Lachrimae Pavan* and *Fantasia* (Tracks 1 and 2, CD2), referring to expressive techniques used as well as general critical comments on the strongest and weakest parts of the performance.

**Table 2.1: CD2, Tracks 1 and 2. Dowland *Lachrimae Pavan* and *Fantasia***

| <b><i>Lachrimae Pavan</i></b> |   |
|-------------------------------|---|
| <b>Time</b>                   | <b>Comments</b>   |
| 0:10                          | Left hand fingering to keep all voices legato   |
| 0:18                          | Thumb with flesh, <i>sul tasto</i>  |
| 0:32                          | Unintentionally split two-note chords and rolled almost every chord. Should have used arpeggios for accents and used this as a tool for expression. |
| 0:54                          | Accent on top of scale, vibrato and time  |
| 1:04                          | Articulation and change of timbre   |
| 1:15                          | Dynamics and rubato to accentuate phrases   |
| 1:59                          | Articulation in bass  |
| 2:27                          | <i>Sul tasto, pp</i>  |
| 2:40                          | <i>Sul ponticello</i> for contrasting timbre  |
| 3:25                          | Voicing of middle parts   |
| 3:39                          | Vibrato on top notes, lots of space and evoking a calm, still atmosphere  |
| 4:07                          | Even quieter on repeat  |
| 4:33                          | Slightly contrasting tone, could have exaggerated this further  |
| <b><i>Fantasia</i></b>        |   |
| <b>Time</b>                   | <b>Comments</b>   |
| 0:04                          | Left hand fingering to have complete legato in opening phrase (extensions)  |
| 0:32                          | Move forward through phrase   |
| 0:42                          | Keep moving part in bass as focus for line  |
| 0:52                          | Crescendo on canon part each time   |
| 1:10                          | Could have used more dynamic contrast here to assist with phrasing  |
| 1:38                          | <i>Subito p</i> at top of phrase, could have been more  |
| 2:02                          | Slightly unsteady pulse, still playing vocally, but could have been more successful   |
| 2:18                          | Every repeat of phrase with a different timbre or dynamic, voicing could have been aided a little more by slightly delaying each entry              |
| 3:00                          | Build tension with combination of dynamic change and rubato   |
| 3:41                          | <i>subito p</i> and delay for contrast and to give more space for more of a climax  |
| 3:57                          | As above  |
| 4:08                          | Grandioso, tempo change   |

Although phrased well, there was not as much variety in timbre as I would have liked in the Dowland. This was partially to do with the instrument (the Eichinger did not have as much of a spectrum as the Rubio), but in the case of the *Fantasia*, I felt that I did not give the required space to allow for the proper use of the expressive techniques: in works containing many voices and counterpoint, this is an even more significant factor. The left hand fingerings were selected in order to keep phrases legato, shown in Examples 15<sup>29</sup> and 16<sup>30</sup>. Example 17<sup>31</sup> depicts one of the major tempo fluctuations/dynamic changes I used for accent and as an opportunity to drop to *pp* in order to continue building to a climax.

<sup>29</sup> John Dowland, ed. Scheit, K. *Lachrimae Pavan und Fantasia* (Wien: Universal Edition, 1976), 17-22.

<sup>30</sup> John Dowland, ed. Scheit, K. *Lachrimae Pavan und Fantasia* (Wien: Universal Edition, 1976, 29-34.

<sup>31</sup> John Dowland, ed. Scheit, K. *Lachrimae Pavan und Fantasia* (Wien: Universal Edition, 1976, 77-81.



Example 15: Dowland *Fantasia*, bb. 17-22. In bars 18-22, each voice entry follows the dynamics notated on the score (i.e. one voice *crescendos* as the other *decrescendos*), and remains legato.



Example 16: Dowland *Fantasia*, bb. 29-34. Note the *detaché*, but not staccato, character of the bass. In bar 34, the syncopation is delayed and accented with a change in dynamic.



Example 17: Dowland *Fantasia*, bb. 77-81. In b79, a change in tempo, as well as a significant pause and drop in dynamic, allows for an extension of the tension building through the finale.



Table 2.2 summarises some of the most interesting aspects of the performance of the Chaconne (Track 3, CD2), referring to expressive techniques used as well as critiquing the strongest and weakest parts of the recording.

**Table 2.2: Track 3, CD2. J.S. Bach, *Chaconne* from BWV 1004**

| <b>Time</b> | <b>Comments</b>   |
|-------------|---|
| 0:25        | Voicing to make the melodic line clear (largely on D string)  |
| 0:52        | <i>Sul ponticello</i> , clear voicing   |
| 1:10        | New variation - new left hand fingerings and more flesh and vibrato                                 |
| 1:10        | Bridge fingering for legato   |
| 1:30        | Attention to bass - apoyando and articulation   |
| 1:55        | Voicing on entries accentuated by rubato  |
| 2:30        | Every new entry is phrased, making the separate parts clear   |
| 2:55        | Multiple parts - each clearly delineated, apoyando in bass, nail in treble                          |
| 3:15        | Articulation on quavers   |
| 4:05        | Transition - movement through timbres as move through keys  |
| 4:23        | Vibrato, accentuate note  |
| 4:35        | Voiced to bring out inner parts   |
| 5:16        | rubato for inner parts  |
| 5:25        | Timbre contrast for highlighting D major  |
| 5:55        | Vibrato for climax  |
| 7:17        | Slower tempo at key change, <i>sul tasto</i> , p  |
| 7:40        | Left hand fingering and vibrato for melodic gravity   |
| 7:50        | Careful voicing to allow melody to stay legato  |
| 8:25        | New tempo for next variations   |
| 8:55        | Variation in articulation for next variation, especially for repeated As                            |
| 9:38        | Rubato to add tension   |
| 9:52        | Voicing to highlight the moving part  |
| 10:12       | Slower tempo, leading back to key change, reflection of beginning                                   |
| 11:25       | Highlighting of inner, moving parts   |
| 11:55       | Use of G string   |
| 12:03       | Rubato through this section to assist with voicing. Pulse was a little unsteady at times            |
| 12:50       | Should have been much more contrast leading to this section (intent was pp, extra nail for clarity) |
| 13:58       | Re-entered fingering for legato   |

The major focus in the *Chaconne* was on voicing – being extremely attentive to different voice entries. This was in part successful, but overall, I could have emphasised this by using more exaggeration in shifts of timbre, dynamic and articulation. Several examples of this are as follows:<sup>32</sup>

<sup>32</sup> J.S. Bach, *Chaconne from Violin partita no. 3. BWV 1004* (Kassel: Barenreiter, 2005), 99-102; 140-148; 161-169.

99 VI..... ② V- Bb Eb

101 4 ③ 1 2 2 3 Bb Eb

Example 18: Chaconne, bb. 99-102. D major key change.

140 II..... II 4 II..... II.....

145 1 4 3 4 2 4-4

Example 19: Chaconne, bb. 140-148. Voicing of several parts, keeping dotted rhythm legato and melodic.

161 CII 1 4 1 2 3 4-4 1

164 2 ② ③ ② 4 3 sul ponti

167 Avib D?

Example 20: Chaconne, bb. 161-169. Varying the timbre by right hand placement and left hand fingerings to provide contrast as the variation develops.

Most left hand fingerings were chosen in order to keep the main voice legato and lyrical, and to try (whenever possible) to keep a particular line on the same or similar sounding string. Sometimes the more expressive fingering would lead to a lack of continuity of line, and I elected (after deliberating if it was possible to achieve legato) not to use these, for example, in the second variation (Example 21<sup>33</sup>).

The image displays four staves of musical notation for Example 21, Chaconne, measures 11-16. The notation is in G minor, 3/4 time. The first two staves show measure 11, and the last two staves show measure 14. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff shows a fingering with a more interesting timbre but not legato, and the second staff shows a fingering across strings that is better for directing the melodic line.

Example 21: Chaconne, bb. 11-16. Two alternate fingerings, the first with a more interesting in timbre but unfortunately not legato; the second, across strings, is better for directing the melodic line.

Although some advocate a single tempo for the whole work, I felt the character of individual variations (and sections) was better expressed through contrasting tempi. In general, moving arpeggios were faster, and variations that had several voices simultaneously or were more melodic were broader.

<sup>33</sup> J.S. Bach, *Chaconne from Violin partita no. 3. BWV 1004* (Kassel: Barenreiter, 2005), 11-16.

Table 2.3 provides a summary of Benjamin Britten's Nocturnal, tracks 4-15 of CD2, drawing attention to some of the features of the recordings, including the expressive techniques used and a reflection of how effective they were in performance.

Table 2.3: CD2 Track 4-15: Britten, *Nocturnal*

| <b><i>Musingly</i></b>       |  |
|------------------------------|--|
| <b>Time</b>                  | <b>Comments</b>  |
| 0:00                         | Extremely flexible, free tempo   |
| 0:28                         | <i>detaché</i> rather than staccato  |
| 1:10                         | Fingering on B string for mellower tone  |
| 1:15                         | Transition to E string for contrast  |
| <b><i>Very Agitated</i></b>  |  |
| <b>Time</b>                  | <b>Comments</b>  |
|                              | Apoyando for fuller sound  |
| 0:22                         | Switch to tirando before 0:30, back to apoyando for <i>ff</i>                        |
| 0:12                         | Cut bass notes - keep parts separate as possible                                     |
| 0:46                         | Use different proportion of nail/flesh on each entry to vary sound                   |
| 1:12                         | <i>sul ponticello</i> and lots of nail on treble part for contrast                   |
| <b><i>Restless</i></b>       |  |
| <b>Time</b>                  | <b>Comments</b>  |
| 0:18                         | Articulation at beginning, right hand fingering for legato                           |
| 1:00                         | Introducing tempo of next piece  |
| 1:09                         | Timbre contrast  |
| <b><i>March-Like</i></b>     |  |
| <b>Time</b>                  | <b>Comments</b>  |
|                              | Treble parts <i>sul ponticello</i> and with lots of nail, middle parts with flesh    |
| 0:26                         | Crescendo through middle parts, move toward fuller sound with treble for more volume |
| 1:18                         | Phrase shaping   |
| 1:28                         | Articulation of middle parts remains consistent throughout                           |
| <b><i>Dreaming</i></b>       |  |
| <b>Time</b>                  | <b>Comments</b>  |
|                              | Voiced to bring out the scale in the middle part                                     |
| 0:20                         | As before  |
| 0:32                         | Space and timbre change for contrast   |
| 0:58                         | Rolled chords to bring out melodic part  |
| <b><i>Gently Rocking</i></b> |  |
| <b>Time</b>                  | <b>Comments</b>  |
|                              | very light tirando   |
|                              | Splitting treble and bass - not intentional  |
|                              | Use treble parts to control dynamics   |
|                              | Could have begun softer  |

| <i>Passacaglia</i>    |   |
|-----------------------|---|
| Time                  | Comments  |
| 0:45                  | Again, splitting two notes - problematic for line   |
| 1:48                  | Melodic part on D string - not as successful as I hoped   |
| 2:08                  | Keep lines as lyrical as possible with certain notes held/vibrato for breathing space and to keep tension building                |
| 3:35                  | Tempo much broader  |
| 4:23                  | Ritardando  |
| 4:40                  | Although the dynamic and timbral changes all worked, there was a certain amount of gravity and pulse lacking through this section |
| <i>Slow and quiet</i> |   |
| Time                  | Comments  |
| 0:05                  | Left hand fingerings devised for maximum legato   |
| 0:22                  | Every note as lyrical as possible, as much vibrato  |
| 0:38                  | As much time and space as I can manage  |
| 0:42                  | pp on 'special' moments   |
| 1:07                  | Fingering to keep scale legato and no breaks in sound or change in timbre   |

The Britten is inherently a very expressive work. Due to the variation in character of each movement, evident in the dramatic changes in register, rhythm, texture and dynamics, there are many possibilities to highlight these through choosing complementary timbres and effects. Overall, the Britten suffered from an unsteadiness of pulse, and the expressive techniques could have been accentuated more. However, the overall gesture of each movement was captured well: *Musingly* was improvisatory and understated, contrasting well with the explosive energy of *Very Agitated*. The decision to make the next two movements, *Restless* and *March-like*, more structured meant that the essence of the next, *Dreaming*, was captured with a freer interpretation of the rhythm. The use of much less nail in *Dreaming* also meant that there was a major difference in timbre from the preceding movement. Whilst *Gently Rocking* contained all the right elements, tension and frequent splitting of the bass and treble detracted from the overall performance. A similar comment applies to the gradual buildup and climax of the *Passacaglia*, however, the final movement, *Slow and quiet*, encapsulated the stillness and calm of Dowland's song the work is based upon. Example 23 portrays the fingerings used in this movement so that each part remains legato and the melody is able to sing. Most of the editorial markings in the score (Bream's) are an excellent guide. The staccato marking (·) was interpreted as a détaché/separated, rather than specifically short note, especially in the slower movements where an abrupt change in texture would interrupt the phrase. This can be seen in Example 22, bars 7 and 9<sup>34</sup>:



Example 22: B. Britten, *Nocturnal*, *Musingly*, bb. 5-10

<sup>34</sup> Benjamin Britten, *Nocturnal after John Dowland, for guitar op. 70* (London: Faber, 1964), 5-10.

NOTE:

This figure/table/example has been removed  
to comply with copyright regulations.  
It is included in the print copy of the thesis  
held by the University of Adelaide Library.

**Example 23: Britten, Nocturnal: Soft at quiet. Annotated score with fingerings and phrase markings.**

### 3: Conclusion

For a guitarist who is seeking to enhance expression, the following quotation from Julian Bream has a particularly strong resonance: "I have an ideal of the sound in my head, a sort of dream of what the sound of a lute could be. Not what it was or is, but what I think it could be."<sup>35</sup> This perfectly encapsulates the vision of my project. Although a lot of the discussion and analysis may be delving into the 'what' or the 'is', ultimately, what I am investigating is the 'may'. Expression itself has nothing to do with using *sul ponticello*, a *glissando* or *rubato* – it is the ideal behind the technique and the music that allows for such things to have a meaning beyond sound. For guitar, it can be a great challenge to accomplish the same lyricism that comes naturally to a string player or vocalist, or even a pianist. With my focus on expression, as much or even more time was devoted to investigating players such as Heifetz, Thibaud and Horowitz as was to guitarists, because what I was trying to achieve in my playing is strongly evident in theirs.

Reflecting upon my own recordings, I am surprised at the parts that were the most and least successful. For the latter, unsteadiness of pulse was almost universally the cause of technical problems, and for the former, when my focus was entirely on creating a 'line', the so-called expressive techniques would naturally follow. Works that I have been playing, and performing, for years were generally more stable than others, and highlights the importance of time to allow the deepest and most considered interpretation of a work – it allows the focus to shift from the physical aspect of playing to the more cerebral. Completing these recitals is certainly not the finishing point – rather, they have highlighted aspects of my performance that may be changed and improved. Most significantly, allowing space for an idea to breathe: from these recordings, it is clear to me that it is almost impossible to take too *much* time when emphasising a musical concept, and driven home the point that live performance gives a significantly altered perspective of time.

In today's climate of professional music performance, there is a continuing emphasis on brilliance of technique, perhaps at the expense of the more soulful characteristics of music. The focus of this submission has been on the elements of expression, even though this may seem to be a relatively unfashionable line to take. But this has been taken through a sense of personal conviction that without a degree of personal expression the music is not fully brought to life. It will always be a struggle and a challenge to achieve these performance outcomes on the guitar, but it is a worthwhile challenge, and I hope that this study in some modest way has contributed towards this cause. Each live performance brings new insights into my own development as a player. My development as an artist is a lifelong process, and this candidature has raised many avenues for exploration and future discovery.

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<sup>35</sup> Palmer, Tony. *Julian Bream – A life on the road*. (London: Macdonald and Co. 1982) 121-132

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For reference purposes I have listed these in *chronological order* (from first issue).

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## Part Two: CD Recordings

NOTE:

2 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.

## **Part Three: Appendices**

## Jody Fisher

### Isaac Albéniz (1860-1909)

Granada arr. Fisher  
Tango arr. Segovia

### Federico Moreno-Torroba (1891-1982)

Madroños  
Nocturno

### Miguel Llobet (1878-1938)

Catalan Folksongs

El testament d'Amelia  
Canço del Lladref  
La nit de Nadal

### Joaquín Malats (1872-1912)

Serenata Espanola

### Manuel de Falla (1876-1946)

Homenaje

### Enrique Granados (1867-1916)

Valses Poeticos arr. Waldron

Introducción

No. 1 Melódico

No. 2 Tempo de vals noble

No. 3 Tempo de vals lento

No. 4 Allegro humorístico

No. 5 Allegretto (*elegante*)

No. 6 Quasi ad libitum (*sentimental*)

Coda: Presto y tempo del primer vals

## MASTERS RECITAL 1

## SPANISH NATIONALISTS

12:30pm

1<sup>st</sup> November 2010

Elder Hall

The University of Adelaide



**Jody Fisher**

**John Dowland (1563-1626)**

Lachrimae Pavan

Fantasia

**MASTERS RECITAL 2**

**J.S. Bach (1685-1750)**

BWV 1004

*Chaconne*

12:30pm

26<sup>th</sup> November 2010

**Benjamin Britten (1913-1976)**

Nocturnal after John Dowland, for guitar, op. 70

Musingly

Very agitated

Restless

Uneasy

March-like

Dreaming

Gently rocking

Passacaglia

Elder Hall

The University of Adelaide

## **Appendix B: CD 3 Examples of the expressive paradigm**

**NOTE:**

1 CD containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CD must be listened to in the Music Library.

## Appendix C: Aural analysis table to accompany Appendix B (CD3)

**Table 3: Julian Bream, Tracks 1-7**

| <b>Track 1: J. Turina, <i>Fandanguillo</i></b>   |   |
|--|---|
| 0:10   | Timbre changes at end of phrase accentuating phrase-off   |
| 0:20   | Every phrase contrasts with the next  |
| 0:20   | Rapid switches between ponticello/loco to accentuate the differences between the parts  |
| 1:10   | Deliberate placement of sound and beat for each new phrase. Late to accentuate the change   |
| 2:30   | Whilst the tempo is free, each phrase has a very definite and strict rhythm. Pulse is clear, though beat varies   |
| 3:10   | Begins phrase out of echo of last; sound warm but focussed to introduce new line  |
| 3:28   | Virtuosic passages light, slurred and falling straight to the end. Definite, clear direction  |
| 4:20   | Repeat of beginning; same, except more time, more contrast.   |
| <b>Track 2: H. Villa-Lobos, <i>Suite populaire Brézilienne - Schottische Choro</i></b> |   |
|  | Downward glissando instead of plucking note - gives impetus to the phrase forward   |
| 0:18   | Accelerate to peak of phrase  |
| 0:30   | Articulation (staccato) to give held back impression  |
| 1:00   | Significant phrasing off at end of phrases.   |
| <b>Track 3: J. Malatas, <i>Serenata Espanola</i></b>                                   |   |
| 0:10   | A lot of vibrato, and drawing back before height of phrase  |
|  | Rhythm: held before first beat then launching back into tempo   |
| 1:11   | Acceleration to top of line before scale - excitement   |
| 1:23   | Elegant, due to the freedom of the melodic line being contrasted with a crisp and clear articulated bass accompaniment  |
| 2:12   | Focus on melodic part; extra embellishing notes don't interfere with the line   |
| 1:25   | Varies the theme when repeated many times   |
| 2:00   | Focus on bass melody, sound warm and full, but the treble rhythmic part (which also has harmonic and melodic drive) has its own shape as well. Great contrapuntal playing |

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| 2:00   | This is melodically driven - the chords in the background are almost unnoticeable as the listener's focus is on the very clear melody. They provide forward/back movement unobtrusively |
| 2:15   | E.g. the melody on the D string   |
| <b>Track 4: E. Granados, <i>Cuentos Para La Juventud - Dedicatoria</i></b> |   |
|  | Focus entirely on the singing, melodic voice  |
| 0:04   | Fingering on B string, when not possible, still the same round tone   |
| 0:20   | Brighter/thinner timbre on note that precedes a note he wants to get maximal singing sound on – contrast means that it is exaggerated   |
| 0:23   | Slight delay and subtle drop in dynamic creates poignancy   |
| 0:40   | Careful use of glissandi and slurs to create a sense of legato  |
| 0:45   | Glissandi in accompanying voice softer dynamic  |
| 1:00   | Repeat is slightly more exaggerated than beginning, with extra time taken towards the end of phrases  |
| <b>Track 5: J.S. Bach <i>Suite in D Minor - Allemande</i></b>              |   |
|  | Crisp, clean dotted rhythm. Metronomic tempo (no variation) but right on the back of the beat   |
| 0:05   | Treble voice is slightly brighter than the bass voice, contrapuntal playing. Constant variation in articulation.  |
| 0:09   | More flesh and vib used on B string to exaggerate the singing note and sound of string  |
| 0:15   | Three notes in the treble with ponticello (and nail) before a run which is more <i>tasto</i> and with less nail than the beginning. Each phrase has its own distinctive colour          |
| 0:28   | Although it would be easy to ignore bass, there is still a strong line and direction to important beats in the bar which is driving the melodic line                                    |
| 0:37   | Gentle rolling of the chord, rounder sound with thumb, vibrato creates accent   |
| 0:42   | Subtle delay in phrasing off to end of section  |
| 0:48   | Detache (not staccato) and almost late  |
| 0:55   | Treble voice very bright, bass still quite mellow   |
| 1:16   | On repeat, much warmer sound (using rolled strum with <i>p</i> )  |
| 1:23   | Instead of <i>sul ponticello</i> , a round, singing colour  |
| 1:40   | Ritardando at end more exaggerated than used in closing of other sections   |

| <b>Track 6: F. Mendelssohn <i>Venetian Boat Song</i></b> |  |
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|  | Example of fine lyric performance, sustaining a slow line  |
| 0:45   | E.g. of a successful high singing note at peak of phrase   |
| 2:00   | Using flesh on thumb for a completely different sound in bass, exceptionally soft sound due to combination with <i>sul tasto</i> |
| <b>Track 7: F. Schubert, <i>Menuetto (op. 78)</i></b>    |  |
|  | Tempo slower than what usual, to allow space for contrast and variation  |
|  | Bream's arrangement has placed fingerings on a particular string for character   |
| 1:30   | Wonderful voicing: interruption of a new voice, crystal clear part singing through on B string                                   |
| 2:20   | 3 repeats, new timbre each time, with <i>sul tasto</i> coinciding with the major change - surprising and delightful              |
| 3:40   | Very regal rhythm: articulation precise and on the back of beat  |
| 4:08   | Clear delineation between 'lyric' and 'harmonic/rhythmic' as the music switches between one and the other                        |