Collaborating with the Guitar

The exploration of collaborative practices between three non-guitarist composers and a guitarist performer in the creation of new works for the classical guitar.

By

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An exegesis

submitted to the New Zealand School of Music

in partial fulfilment of the requirements for the degree of

Master of Musical Arts in Performance

NEW ZEALAND SCHOOL OF MUSIC

2017

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Abstract

Cross-disciplinary in its approach, through the internal frameworks of collaboration, this exegesis explores a series of case studies with non-guitarist composers, documenting the why and how aspects of collaboration in the context of creating new music. The primary focus is on how to translate non-guitarist composers' ideas effectively onto the guitar: to create music for the guitar which is idiomatic while maintaining compositional integrity.

Acknowledgements

I would like to thank everyone who helped/supported me through this study. Thank you to my supervisors: Dr Jane Curry, Dr Martin Riseley, and Dr Kimberly Cannady; my Student Learning Support Tutors Tim Smith and Jake Arthur; and Cormac Harrington for all the help and patience while I negotiated my writing challenges. Thank you to the NZSM guitar and composition departments for the advice and for including me in their events and practices.

Thank you, Louisa, Glen, and Reuben for taking part in this study. You are such great friends, and I look forward to creating more music together. And to my family and friends, I do not know how to say what great soundboards you were (ha-ha), thank you so much for dealing with this roller-coaster. I will, hopefully, shut-up about it now.

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Introduction

Non-guitarist composers can often find it difficult to write music for the guitar as a solo instrument, primarily due to their unfamiliarity with the quite specific sonic abilities of the instrument. Rather than discussing how to write idiomatic guitar music (as in Marlon Titre's dissertation), this study explores why collaboration is important between non-guitarist composers and guitarist performers in the creation of new works, or in other words, how collaborators in this study negotiated the difficulties in guitar composition through collaborative practices (Titre 2013).

The goal of this project was to create new music for the guitar which was as faithful to the composer's creative intentions (compositionally interesting) but also idiomatic for the instrument. The music would then be published and performed in the recital component of this project. As a long-term goal, I hope to build and encourage the development of New Zealand guitar repertoire by non-guitarist composers. I worked closely with three non-guitarist composers whom I had studied alongside throughout my time at university. These composers were Glen Downie, Louisa Nicklin, and Reuben Jelleyman. I collaborated with these composers for various reasons: we are of similar age and stages of our musical careers; these composers have had competition success, are recognised as up-coming New Zealand composers; and they had a genuine interest and commitment to learning how to write music for solo guitar through collaborative practices (the recital programme notes in the appendix have more information on these composers).

The process of this project was to work as close as logistically possible with each other, from the start (instigation) to finish (recital performance) of the compositions. In this study, the process highlighted several themes to help develop the collaborators' abilities to understand and negotiate the issues of playability. The themes (the process) and chapter headings are: the necessity for 'rapport' that bonds collaborators together to enable fluent collaborative practices; 'two collaborative approaches' ('visualising the guitar' and 'directed improvisation') to create idiomatic material from the instrument; and developing 'the score' as an accessible (readable) representation of this musical material, accessible to both collaborators but prioritised toward performers (guitarists) outside the collaboration.

The resulting collaborative works and case studies between myself (a guitarist) and the three non-guitarist composers are: *Too (Sur)real* by Louisa Nicklin (edited by Jake Church), *Gorzannis Frammenti* by Glen Downie (dedicated to, and edited by Jake Church), and *Soliloquy for Guitar* by Reuben Jelleyman (edited by Jake Church). The historical repertoire used in this exegesis highlight these themes further, supporting and informing the creation of the contemporary works. The historical collaborative works are: *Nocturnal after John Dowland* by Benjamin Britten (edited by Julian Bream); *Concierto de Aranjuez* by Joaquín Rodrigo (edited by Angel Romero and performed by Pepe Romero); and *Suite Castellana* by Federico Moreno-Torroba (edited by Andrés Segovia). These case studies demonstrate that the chapters (stages of collaboration) function interdependently. The contemporary collaborators used these various stages as they adapted to their collaborative challenges, contextually oscillating between and prioritising these concepts.

In this study, the composers aimed to create compositions that would stand on their own merit as works of sonic literature: reliant on neither the instrument nor the performer. Since the instrument and the performer are the mediums through which the work is presented, composers must consider logistical and practical specifics of the instrument. Historically, the most successful works in the guitar repertoire that employ this compositional integrity have been written by non-guitarist composers, as demonstrated by Benjamin Britten, Joaquín Rodrigo, and Federico Moreno-Torroba.

However, when writing guitar music, the challenges of playability are notoriously common for non-guitarist composers. As Louisa Nicklin said in an interview for this project, “I find it difficult to write contemporary classical music on guitar; I find it difficult to play and write down my ideas for it… The thing I find difficult about guitar writing is if you have a chord in mind that you would like and making sure it’s possible. Well, it’s the same with anything (any instrument), but I feel like it’s harder with the guitar.” (L. Nicklin 2017). This study consistently identifies this issue and concludes that having a guitarist’s perspective was the most effective way to help resolve this issue. Rather than focusing on the minutiae of playability, this study focuses on the foundational elements of collaboration conducive to creating a compelling, playable work.

This research draws consistently on the idea of mutual accessibility. Mutual accessibility means that both composer and performer have negotiated and agreed that the appearance of the musical work conforms to the conventions of their respective traditions. Both collaborators can understand the intentions and requirements of the mutually accessible work. This idea of mutual accessibility became a point of reference, maintaining and reaffirming the shared vision of the musical work between collaborators.

However, before commencing with the theoretical foundation of collaboration, it is important to explain my position within this study, introduce the participants and historical case studies, as well as the methodologies of this research.

Positionality

Positionality is the occupation or adoption of a particular position in relation to the context. As the primary researcher of this study, my positionality affects the transmission of knowledge, from the practical experience (the collaborative work) to this written document. Therefore, drawing from ethnographic practices, the three aspects of reflexivity[1] noted are: analysis of power relations between the researcher and participants; the explicit acknowledgment and theory of the ethnographer's position in relation to the study's participants (or the problem of unintentional bias observations in the pursuit for objectively neutral observations); and the "transparency of the relationship between fieldwork practice and the production of the ethnographic text… challeng[ing] the conventional distinction between subjective and objective styles of writing" (Levi 2002). This study simultaneously addresses my personal experiences and the historical issues related to this project inside the collaborative paradigm. I will briefly discuss these issues, the relationship between the participants and myself (the researcher), and the reflexive ambiguities present in the writing of this document.

As mentioned above, composers have the special ability to create a cohesive work of sonic-literature. However, I and some of my peers find it frustrating to witness the creative potential of composers underutilised for guitar composition. This frustration is often due to their unfamiliarity with writing effective and idiomatic guitar music. Because I have an interest in collaborative work, I decided to take the opportunity through a Masters degree to explore this problem. My sense is that New Zealand has, as yet, untapped potential for quality music for the classical guitar. I hope, by exploring and documenting collaborative practices between non-guitarist composers and guitar performers, to encourage more collaborative practice in guitar composition in New Zealand.

For the case studies in this research, it is important to acknowledge the collaborative practices between composer and performer will have had an inevitable impact/influence on the quality of the compositions, due to the collaborators' investment in the bigger picture beyond this project. Even though the composers and I consciously worked through complementary and integrative frameworks, as the primary researcher and participant observer, there was an underlying sense that I was the directive manager (commissioner) of the project. The collaborative work was organised and conformed to the constraints of this study. Since the result directly affected the study (for which I was responsible and thus felt more invested), I was the dominant coordinator and assessor of the resulting compositions. In true collaborative spirit, aspects such as responsibility, division of labour, and qualitative assessment were discussed and mutually agreed upon by the collaborators, in order to create a healthy collaborative working environment.

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[1] Reflexivity: "the social actors (the participants and observer) become conscious of and can reflect upon social life in ritual and other cultural performances which are "*reflexive in the sense of showing ourselves … arousing consciousness of ourselves as we see ourselves*." (Myerhoff, 105; italics in original)" (Levi 2002).

It is important to acknowledge this document is biased toward the performers' tradition. The collaborators in this study and their complementary skill sets meant collaborators had to learn the other's tradition. I had to learn as much as I could about the process of composition. This meant going to composer events such as workshops, seminars, concerts, and performing in contexts that I would not usually experience as a traditional conventional guitarist. This understanding was beneficial for both working with composers and the transmission of knowledge in an objective (neutral as possible) manner.

The Contemporary and Historical Case Studies

This section will introduce the contemporary composers involved in this study and their compositional styles. I will also present the historical repertoire which helped model and support the chapters (stages) which emerged from these collaborative practices. When referring to the people involved throughout this study, my written language will be more informal: I will use their first names and occasionally use a story or conversation-like narrative. This writing style is due to the close relationships I have with the composers. The scholarship of Roe, Kanga, Roche, and Östersjö also use this first-person approach, which influenced my writing approach. The collaborations in the study resulted from pre-established relationships (some more established than others) and our enthusiasm for creating a mutually accessible work for the guitar which expresses the composers' musical language effectively.

Louisa and I have known each from the beginning our university studies. With a Bachelor in Music degree, Post-graduate Diploma in composition, and a Bachelors of Arts degree in Psychology, her musical language uses harmony and textures to represent human cognition and behaviour. For example, she uses harmonic theory or pitch collections to create boundaries in her work. The collaborative work from this study, *Too Sur(real)*, "explores disruption in one’s life and the tolerance we have to it” (Louisa, *Too (Sur)real’s* programme notes, 2017). Glen recently completed his Master of Musical Arts in composition and is the leading event organiser for emerging contemporary Wellington musicians from our generation. In his work, his music tends to present new combinations of material already used throughout the piece, rather than developing new musical material. Glen’s interest and research in juxtaposition composition is best demonstrated in the second movement of our collaborative work *Gorzanis Frammenti* (Downie, Constructing Contrast 2017). “You have all this fixed material, but it’s truncated and put next to new material, etc. So, the material is spliced and reordered rather than developed. Well, it does develop, but from new contrasts” (Glen, Facebook message to author, 2017). Throughout our time studying together, Reuben has continuously impressed our peers and me as a jack of all trades (multi-instrumentalist) and always up to date with the latest compositional musical concepts and tends. As the *Soliloquy for Guitar* demonstrates, Reuben uses the architecture of the instrument to develop musically aesthetic material. This aesthetic requires in-depth experimentation with the instrument to create a cohesive musical work; he approaches writing by actively “dreaming up structures and sonic visions” (Reuben, Facebook message to author, 2017).

As a performer collaborating with three non-guitarist composers, my function was to understand and help adapt their musical language to the guitar. The historical repertoire chosen for this study was composed through established and enthusiastic relationships between composer and performer. These works support and illustrate how the contemporary case studies were modelled.

Nocturnal after John Dowland, *Op. 70*, was written in 1963 by Benjamin Britten for classical guitarist Julian Bream (editor). After a decade of waiting and performing alongside Benjamin Britten’s life partner Peter Pears, Julian Bream finally received a solo work written for the classical guitar. The work was premiered at the Aldeburgh Festival in 1964. It is now regarded as one of the most historically significant works in the guitar repertoire. ‘Rather than being innovative for its technical challenges, the piece is known for its interpretative difficulty’ (Donley 1987).

Britten did not play the guitar, but as Bream mentioned in an interview: “When the piece [*Nocturnal after John Dowland*] first arrived, I found I didn’t have to change anything, not one note. It’s the *only* piece written for me which that is true” (T. Palmer 1983, 87). The *Nocturnal* is not only a work respected for its guitaristic qualities, but it feels like a piece of music played through the guitar rather than for the guitar: it could be played on any instrument and retain its integrity.

The *Nocturnal* belongs to a sequence of sleep-and-dream pieces in Britten's portfolio. Through a bitonal harmonic language, the work is structured into eight variations (the final variation is a passacaglia) which precede an arrangement of John Dowland's song, 'Come, heavy Sleep'. The piece is suggestive of anxious insomnia and as Britten said: "to me, it has some very disturbing images in it… inspired by the Dowland song, which of course has some very strange undertones in it... Sleep and death were commonplace in Elizabethan poetry; the work characterises a powerful haunting, which can be and has been interpreted as a reflection of the composer himself" (Powell 2013, 383). This piece fits in Britten's oeuvre alongside his other work for solo instruments: the cello suites and the *Metamorphoses for Oboe*.

As the most famous work for guitar and orchestra, Joaquín Rodrigo's *Concierto de Aranjuez* (completed in 1939) was conceptualised after Joaquín and Victoria (his wife) stopped overnight in San Sebastián to dine with the guitarist Regino Sáinz de la Maza. "On this occasion, the topic of a guitar concerto was first raised. Fascinated by the concept, though facing difficult personal circumstances,[2] the composer began the task" (Wade 2001, 125).

As a non-guitarist composer, Rodrigo was one of the first to successfully exploit the guitar's resources. "On a technical level, the concerto set fresh challenges while its interpretive demands always require refined artistry of a high order" (Wade 2001, 129). The edition that I refer to in this study, by Angel Romero (performed by Pepe Romero), exhibits the interpretive artistry developed through intimate collaboration between composer and performer (Romero 1996).

Andrés Segovia was one of the first to encourage non-guitarist composers to write for the guitar to expand the repertoire and, through commissions by recognised composers, further establish classical guitar as a serious concert instrument. *Suite Castellana*'s contains Federico Moreno Torroba's first composition for the guitar, *Danza* (1920) and the Fandango and Arada (the other two movements) which were added later. Graham Wade notes that the *Danza* was the first work written for solo classical guitar by a non-guitarist composer, written a few months before Manual de Falla's *Hommage à Debussy* (Wade 2001, 109). This short three-movement work is a collaborative work with Segovia, in a time where non-guitarist like Albéniz, Granados, and Falla sought to imitate the guitar (folk and flamenco guitar) on the guitar itself. In their biography on Torroba, Clark & Krause discuss the influence of Segovia in the creation of this piece.

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[2] The couple were devastated by the miscarriage of their first child.

> He composed the Fandango and Arada (the other two movements) later. He was clearly dependant on Segovia to show him how to compose effectively for the instrument. Aside from studying guitar music and observing Segovia perform, one assumes that Torroba depended on Segovia's editorial services, revising the piece to make it playable and adding fingerings for the left and right hands (Clark and Krause 2013, 2126-2135).

Segovia's editorial services and encouragement helped Torroba create a work accessible for guitarists: to make the guitar a respected concert instrument rather than just a folk instrument. As well as being remembered for his contribution to the guitar repertoire, Torroba was one of the most prominent composers of the Spanish comic opera the Zarzuela. The lyric genre was a combination of operatic and popular songs of the time and evidently influential in his guitar works through his catchy melodic lines.

In summary, the contemporary collaborations are modelled and supported by the historical repertoire. As these case studies will demonstrate, collaboration between non-guitarist composer and guitarist performer has historical and contemporary relevance. When discussing the aesthetic aspects of music, Britten aptly demonstrates how performers can help encourage composers to adapt the instrument to their musical language by following their gift and personality when writing music.

> There are many dangers which hedge round the unfortunate composer: pressure groups which demand true proletarian music, snobs who demand the latest *avant-garde* tricks; critics who are already trying to document today for tomorrow, to be the first to find the correct pigeon-hole definition. These people are dangerous – not because they are necessarily of any importance in themselves, but because they may make the composer, above all the young composer, self-conscious, and instead of writing his own music, music which springs naturally from his gift and personality, he may be frightened into writing pretentious nonsense or deliberate obscurity (Philipsen 2012, 7).

Britten implies that collaborators help each other in the creation of a shared goal: performers help composers adapt their musical language for the instrument and composers help performers interpret and execute that envisioned sound.

Methodology

The data collected for this project followed a five-step procedure: (1) Action – the collaborative work between myself and three non-guitarist composers such as workshops, interviews, conversations (verbal, texts, emails, and Facebook messages), and the elaboration of the scores; (2) Transcription and organisation of data and notes – compiling the data into an ideal formatt, in prepation for analysis; (3) Analysis – opening coding the data using either HyperResearch[3] program (a qualitative analysis tool) or colour coding reoccurring patterns and themes; (4) Synthesis and interpretation of data patterns – subjective explanation of the data's result. Details of these procedures follow.

Most of the data for this project was gathered through the form of video analysis, using verbal transcripts to highlight the themes identified in this study. With ethics approval from Victoria University of Wellington (23813) [4], the collaborative workshops and the communications of these three case studies were documented through audio-video recordings, emails, and Facebook messages. Audio-video recordings were used to code the events within the workshops. At the beginning of each workshop, I asked for consent to start recording and stopped recording when we finished the workshop. The composers had absolute artistic freedom to write what they wanted for solo guitar. The composers' time constraints to finish the work was preferably two months before the recital (September 1, 2017), so I had enough time to learn the pieces for the recital component of this project (this did not completely happen in reality).

The material documented is broad and multi-dimensional by nature. It is a mixture of verbal, musical, and physical interactions which made it time-consuming and difficult to decipher. Using the HyperResearch program and my memory after a workshop, conversation, or event, I would jot down notes and open code[5] what I subjectively concluded to be significant events from the workshops. I collected this data by watching the video recordings, reading through emails and Facebook message conversations. I use keywords mentioned in the next chapter of the study (Theoretical Foundations – What is Collaboration?) to categorise these events. The main keywords are: coordination, cooperation, complementary or integrative collaboration, think-through-(…), critical interpretation of (…), the oscillation between (…). From this material, patterns and trends were formed. I used colour coding to separate these themes which resulted in chapters of this document.

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[3] HyperResearch program is a qualitative analysis tool of aid (collaborative) researchers identify reoccurring patterns and theme in their audio-visual documentation http://www.researchware.com/.

[4] Check Appendix for ethics documentation.

[5] Open coding is an analysis technique concerned with identifying, naming, categorizing and describing phenomena found in the text. Essentially, each line, sentence, paragraph etc. is read in search of the answer to the repeated questions "what is this about? What is being referenced here?".

The work of the collaborative scholars Zubin Kanga (pianist) and Stefan Östersjö (guitarist) informed my methodology for this project. Like Kanga, I observed "patterns and trends across the chapters [and case studies] I documented over the course of the study, providing a wider context within which to examine the research project" (Kanga 2014, 18). Due to the physical and musically abstract nature of these collaborative workshops, Östersjö's open coding approach to video material was an efficient way to organise these patterns and trends thematically. In retrospect, the vast quantity of recorded material required more time for thorough analysis.

To further explain the structure of this exegesis and in turn the process to create a collaborative work between a non-guitarist composer and guitarist performer, I will discuss the work of collaborative scholar and Associate Professor in composition at Melbourne University Elliot Gyger. Gyger describes two ways of collaborative mapping practices between composer and performer, 'diachronic' and 'synchronic' mapping. The former (diachronic) views the collaboration's phases "deepening and evolving over time" (chronologically). The latter (synchronic) view, is "modelled and reflected by other relationships in a surrounding network"; this form of mapping observes the relationship in one of the diachronic collaborative phases (Gyger 2014, 46). By combining these mapping approaches, the following chapters represent the chronological phases in the case studies and the 'synchronic' detail within these collaborative phases.

Figure 1 (page 11) directly influenced the structure of this document and highlights the collaborative process of the case studies in this project. It 'diachronically' shows the interactive phases of collaboration between composer and performer. In most collaborative circumstances, the performer participates from the workshopping stage (highlighted in figure 1). Gyger suggests the performer's influence on the composition is greater when they are introduced early in the collaborative process (Gyger 2014). In the beginning, composers and performers traditionally tend to pursue individualistic goals, which later develops into a sense of emergence[6] (Sawyer 2006, 148). But if a performer enters the collaboration at a later phase, little time and commitment has been invested to develop collaborative emergence. Gyger uses a different graph to represent 'synchronic' mapping (Gyger 2014, 45).

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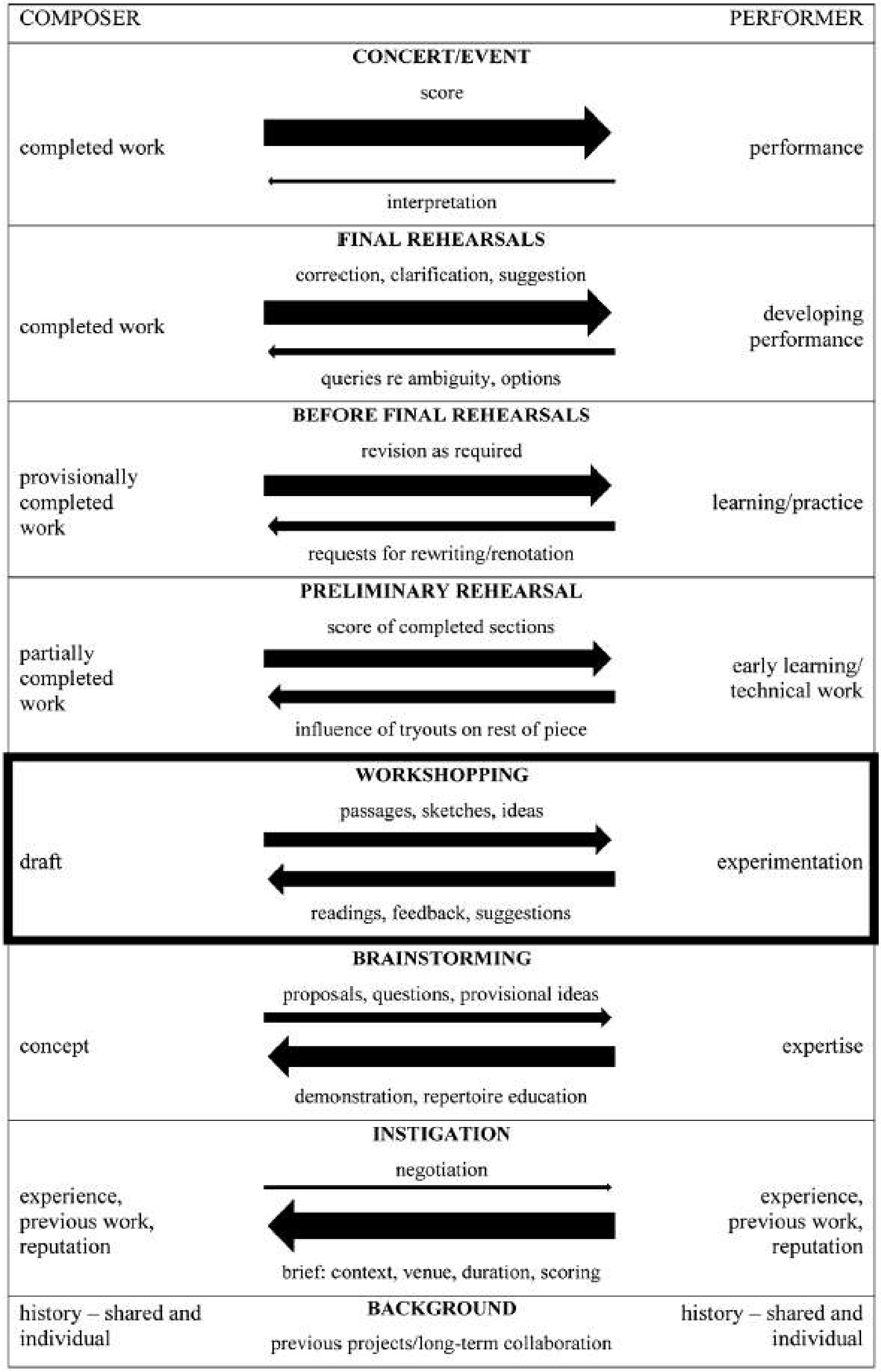
[6] Emergence: Referring to the collective phenomena, "the whole is greater than the sum of its parts" (Sawyer 2006, 148).

‘Synchronic’ mapping is applied in this study to describe the relationships within each collaborative phase (as shown in figure 3). I (the performer) was involved from the beginning of Glen, Louisa, and Reuben's composition. Thus, I highly influenced the process and results.

The ‘diachronic’ scope of the chapters in this study has been divided into ‘synchronic’ descriptions of the relationships between performer and composer. As Gyger practically concludes, the effect of thinking both diachronically and synchronically “[is] to prolong the ‘sweet-spot’… to provide a basis for fruitful interaction” (Gyger 2014, 14). Gyger’s idea can help collaborators structure the creation of a mutually accessible work between composer and performer.



COMPOSER				PERFORMER
completed work	**CONCERT/EVENT**	score	interpretation	performance
completed work	**FINAL REHEARSALS**	correction, clarification, suggestion	queries re ambiguity, options	developing performance
provisionally completed work	**BEFORE FINAL REHEARSALS**	revision as required	requests for rewriting/renotation	learning/practice
partially completed work	**PRELIMINARY REHEARSAL**	score of completed sections	influence of tryouts on rest of piece	early learning/ technical work
draft	**WORKSHOPPING**	passages, sketches, ideas	readings, feedback, suggestions	experimentation
concept	**BRAINSTORMING**	proposals, questions, provisional ideas	demonstration, repertoire education	expertise
experience, previous work, reputation	**INSTIGATION**	negotiation	brief: context, venue, duration, scoring	experience, previous work, reputation
history – shared and individual	**BACKGROUND**	previous projects/long-term collaboration		history – shared and individual

Figure 1: Gyger's Diachronic table representing the phases of collaboration. The table's phases chronologically flow from 'background' (bottom) to the 'concert/event' (top) (Gyger 2014, 35).

Chapter 1: Theoretical Foundations – What is Collaboration?

This chapter examines literature by collaborative scholars to clarify the general notion of collaboration, to later introduce and discuss its internal frameworks, and collaborative philosophies (collaborative ideologies and systems). Collaborative Scholar Paul Roe (clarinettist) states that "[Collaboration] suffers not from a lack of meaning… but from too much meaning!", it is not clearly defined (Roe 2007, 22). Collaborators can only pursue the integrative framework (as the primary modality) if they have a firm understanding of the general notion of collaboration.

Collaboration (noun):[7]
Origin mid-19th century: from Latin *collaboratio*(*n*-), from *collaborare* 'work together'.

1. The action of working with someone to produce something.
   '*he wrote a book in collaboration with his son.*'
   a. Something produced in collaboration with someone.
      '*his recent opera was a collaboration with Lessing*'
2. Traitorous cooperation with an enemy.
   '*he faces charges of collaboration.*'

Roe also states that "Houston (1979: 331) notes the newness of the term, and observes that until the 1950s, library catalogues had virtually no entries on collaboration"; collaboration was conceived in the time of war, hence its second meaning: 'traitorous cooperation with an enemy' (Roe 2007, 20). Cooperation with an enemy highlights the most common factor or challenge to cooperation: 'clash of traditions' or individuals. The scholars who produce collaborative literature also suggest that music making is moving away from the individualist cultural success and toward a community culture instead which is a likely reason for the gaining popularity of the term (Barrett 2014) (Kanga 2014) (Östersjö 2008) (Roe 2007). The term, act, and topic of collaboration is a "fledging field" of research, and as this study demonstrates, it is becoming more popular (Kanga 2014, 17). This leads to the discussion of collaboration scholar and composer Alan Taylor's 'working-together' concept, to move away from the generalised definition to a more detailed working definition of collaboration.

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[7] OED S.V. 'collaboration'.

Taylor establishes a matrix to describe and analyse “the processes of joint artistic working… [and] suggest[s] that it provides a way of avoiding the potential ambiguities in research which may result from the over-wide use of the term collaboration to describe a range of different types of relationship” (Taylor 2016, 576). As a composer, he describes collaboration as a working relationship and splits it into “two dimensions: hierarchy in decision-making and division of labour in artistic, imaginative input – the following four types of working relationship can be distinguished” (Taylor 2016, 569). Taylor shows the four types of interactions within collaborative relationships in figure 2.

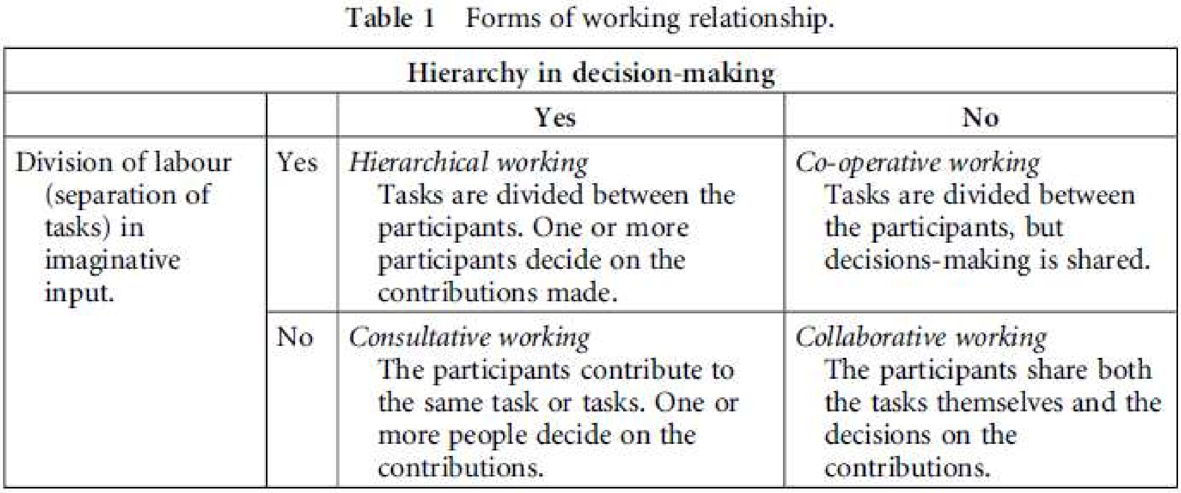

Table 1 Forms of working relationship.

		Hierarchy in decision-making	
		Yes	No
Division of labour (separation of tasks) in imaginative input.	Yes	*Hierarchical working* Tasks are divided between the participants. One or more participants decide on the contributions made.	*Co-operative working* Tasks are divided between the participants, but decisions-making is shared.
	No	*Consultative working* The participants contribute to the same task or tasks. One or more people decide on the contributions.	*Collaborative working* The participants share both the tasks themselves and the decisions on the contributions.

Figure 2: Alan Taylor’s forms of working relationships (Taylor 2016, 570).

Taylor suggests collaborators may “move between the different types of working relationship as they carry out different phases of the project on which they are working”. Figure 2 shows that ‘collaborative working’ involves neither a division of labour nor any hierarchal decision-making, compared to the other types of working relationship (‘hierarchical’, ‘co-operative’, and ‘consultative’). As a form of working relationship, the literature “hold[s] collaboration at a higher standard (John-Steiner 2000)” (Roe 2007, 22). The following working definitions are viewed as transformative stages toward this working-relationship of ‘collaborative working’. A combination of Montiel-Overal & Pollards’ descriptions helps clarify the meaning and purpose of each transformative stage.

- **Coordination**: ‘represents the organisation of individuals where information is exchanged, and people assist one another in making their work more efficient. This model involves a minimal amount of involvement by participants and avoids overlapping efforts to create efficiency’ (Roe 2007, 25-26).
- **Cooperation**: ‘the participants come together to share resources (space, time, and ideas). Confidence and trust in working together develop over time but does not

require deep commitment, an intensity of communication, or in-depth co-planning by participants: there is still a clear division of labour' (Roe 2007, 25-26).

- **Collaboration**: 'revolves around mutual trust and respect. Collaborators share responsibility, thinking, planning, and creation. The conceptualisation is a joint initiative through complementary skills and knowledge with intellectual agility. Collaborative partners combine their unique skill sets to create a collective sense of accomplishment that would usually be beyond their individual capacity' (Roe 2007, 25-26).

These scholars demonstrate how the basic premise of collaboration can be achieved. In collaboration, there is no division of labour. Both participants exhibit mutual understanding, trust, and commitment toward a shared vision. Historically, this has not always been the case. Igor Stravinsky's work with performers (or as he preferred to call them, the executants) demonstrates an opposing method to the collaborative practices of this study and emphasise the working definition articulated by Taylor, Roe, and Montiel-Overal & Pollard.

Stravinsky's collaborations are different and tended to result in self-constructed 'clash of traditions'. This result was usually caused by the dominant hierarchical relationship between composer and performer. Stravinsky tended to appoint himself as the dominant figure in these collaborations and defined two types of performer: the executant and the interpreter (virtuoso), and he found that the aesthetic distinction was an ethical one (Roe 2007). Like Arnold Schoenberg, Stravinsky preferred to work with an executant because such a performer was authentic to the score and the composer's intentions. This type of relationship did form a quasi-harmonious collaboration because the executant understood their position in the hierarchy. However, when an 'interpreter' (virtuoso) was involved, [8] there would usually be a 'clash of traditions' which often resulted in failure (Östersjö 2008, 40-52). Ego, in combination with the 19th century concept Werktreue,[9] dictated the Stravinsky (composer) versus interpreter scenario. The hierarchical practice of Stravinsky brought him closer to the goals he wished to achieve. His reputation as one of the great composers of the 20th century suggests that many appreciated the results.

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[8] The interpreter or virtuoso believes that they should add the personal-authenticity; this was against Stravinsky's idea of executing the musical object.

[9] Werktreue: the interpretation of the work is based on the score and the composer's intentions.

Stravinsky's scenario exemplifies a non-collaborative practice (hierarchical working as shown in figure 2). Montiel-Overall & Pollard describe the three transformative stages in understanding and achieving the general notion of collaboration in order to help avoid these clashes of tradition (the dominance hierarchy of ideologies and egos).

To create new music for the guitar which is compositionally interesting and idiomatic, the general notion of collaboration proposed by Taylor is the most effective approach to achieving a mutually accessible work between collaborators for this project. The next section discusses collaboration in more detail through the explanation of its internal frameworks.

The Internal Frameworks of Collaboration

Initially coined by Vera John-Steiner to examine collaborative notions of creativity, the internal frameworks have been applied and adapted to the musical domain by Hayden & Windsor, Kanga, and Östersjö. John-Steiner distinguished four collaborative frameworks: distributed, complementary, family, and integrative (John-Steiner 2000). As argued by Kanga, "the categories are accepted as axiomatic, and only Östersjö has hinted at the possibility that these categories may not fit the cases found in music as neatly as many researchers suggest" (Kanga 2014, 27). The four terms are continuously evolving and contextually manipulated to create frameworks useful for the discovery of the musical work. Below are combined summaries of John-Steiner's terminologies, through the working definitions of Hayden & Windsor, Roe, Roche, Taylor, and Kanga. These frameworks were used to direct and understand this project's collaborative practices between the three non-guitarist composers and myself.

- **Distributed Framework**: Similar interests lead participants to exchange knowledge and explore ideas, typically in conferences or in more ad hoc contexts. This framework conventionally exists within a hierarchical power structure, involving little, if any, collaborative activity between composer and performer outside of the score. This is often managed by Third parties, such as commissioning bodies, educational institutions, and performing arts organisations.
- **Complementary Framework**: Regarded by John-Steiner as being the most typical framework, this uses a diversity of skill sets and modes of thinking to generate new ideas. The complementary differences in training, skills, and temperament support the project through the division of labour. The participants interact while maintaining their distinct roles in their area of expertise.

- **Family Framework**: This refers not only to the collaboration between actual family members but also artistic collectives. There is an aspect of shared life and group dynamics that make it more typical of long-term collaboration. Family-collaboration may be flexible and change over time. Collaborations can develop to become more dynamic social-relationships (rapport).[10]
- **Integrative Framework**: Collaborators suspend their differences and aim toward a common artistic goal, there is no hierarchy. "This involves the merging of visions and technical skills in projects that have proven to be typical of transitory periods, giving way for paradigmatic changes of conception (John-Steiner 2004)" (Östersjö 2008, 20-21). "A single composer does not determine decisions of structure; structures are discovered through live improvised group decision" (Roe 2007, 28). "The conventional roles of composer and performer are temporarily dissolved and there are no limits to which aspects of creativity are shared or the extent to which one party encroaches on the other's creative space" (Kanga 2014, 28).

Based on the working definition discussed earlier, the integrative framework is the pinnacle framework of collaboration. It is similar to Taylor and Montiel-Overal & Pollards' definition and described to generate an ideal environment for fruitful relationships between participants. Östersjö, guitarist and one of the leading scholars in collaborative research, describes what is commonly experienced with these collaborative frameworks:

> we tend to oscillate between 'complementary' and 'integrative' modalities, in one moment working within the traditional division of labour… and in other moments easily switching to more fluid ways of interacting in[/with] *the field of the work* (Östersjö 2008, 242).

Is consistent or pure integrative collaboration possible? As mentioned, all collaborators must invest time and commitment in order to enable the integrative framework. It is important to maintain an open mind when engaging with or combining collaborative knowledge. Understanding the general notion of collaboration and other collaborator's perspectives will enable the integrative framework. This study consistently endeavoured to make the integrative framework the primary mode of collaboration. However, due to the vast differences between the skill sets of each collaborator, the recordings of the workshops suggested that we worked together in the complementary framework, but made decisions through the integrative framework.

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[10] Refer to Chapter 2: Rapport (page 25).

Collaborative Philosophies

As this section will discuss, the collaborative domain's foundational philosophies are fundamental to creating a mutually accessible vision and musical work between collaborators. These cross-disciplinary ideologies communicate how collaborators can jointly approach collaborative practices and how collaborative systems tend to work. Due to the collaborative domain's youth, rapid expansion, and the broad scope of these ideologies, this study draws from a small selection of applicable literature. Based on this research, a collaboration between composer and performer functions as a way to discover and effectively communicate the musical work for others to experience.

Collaborative Ideologies

The musical work is observed through a multiplicity of appearances. As an abstract entity, collaborators work together to discover and articulate an appearance of the musical work. Its appearance transforms throughout the collaboration (Östersjö 2008). The work's different appearances can be observed through the composer's and performer's: visualisation of the work, improvisation (mode of discovery), interpretation and analysis, score, performance, recordings, etc. The musical work will always be the musical work. Its appearance may change but its function or essence will not (Östersjö 2008). Understanding the abstract idea of the musical work through its appearances is a way to communicate the musical work itself. The appearance of the musical work can transform or develop into different symmetrical states.

To explain this idea of the musical work further, I draw analogies with transformations of appearances in the physical world. For example, as a liquid, water's H2O molecules are symmetrical and bunched together, enabling it to be malleable. "Depending on the circumstances pertaining at the time", if water is freezing, it could be observed through four states ("phase transitions"): rime, frost, snow, and ice (DrPhysicsA 2013, 18:30) (Krauss 2017, 2420). In theoretical physics, this complete transformation to a new state is called 'spontaneous symmetry breaking', but I will discuss this idea as 'transforming appearances'. Water's physical appearance breaks from one symmetrical state to another: water *is* ice and ice *is* water.

Similarly, guitarist-composer Dusan Bogdanovic discusses the creation of the musical work. Bogdanovic analogises how the musical work's appearances can be perceived and discovered.

> Improvisation and composition reflect two aspects of human creativity: one is a spontaneous act from an impulse in the present; the other, an unfolding of preconceived reality. Bound by the moment, improvisation often sacrifices the intricate carving of constructed form and detail to the fleeting wonder of the present. By "freezing the process in time," composition, on the other hand, gives the creator possibility of infinite refinement and control (Escher 2005). In consequence, it risks a life sentence in a prison of perfection and stasis. At the best, however, improvisation and composition are almost indistinguishable; improvisation *is* composition (in its structural integrity), and composition *is* improvisation (in its fluidity and freshness) (Bogdanovic 2006, 55).

As noted by Bogdanovic, the essence of the work persists through its many appearances. This means the musical work is in a symmetrical state like bunched H2O molecules.

This idea is one way to understand the musical work during collaborative practices. Collaboration, in this context, is an effort between composer and performer to find the musical work and communicate it through the representation of the score and performance. Collaborators often say the same thing to each other but in different ways. This philosophical notion is one method of reaching a perceptual understanding and mutual communication in collaborative practices.

Since the musical work is the creative product of collaboration, creativity is usually of interest. However, in this study's case, creativity is too broad and complex to discuss in detail. Instead, I will briefly discuss Csikszentmihalyi's description of creativity as a working definition. Csikszentmihalyi is a scholar of creativity whose work is often referenced by collaborative scholars.

According to Csikszentmihalyi, the three parameters of creativity are the domain, field, and person. The domain is the subject of interest. For example, the domain of music "consists of a set of symbolic rules and procedures… in turn nested in what we usually call culture, or the symbolic knowledge shared by a particular society, or by humanity as a whole". The field is made up of the experts within the domain such as teachers, critics, performers, and composers. "Their job is to decide whether a new idea or product should be included in the domain". The person, "someone whose thoughts or actions change a domain, or establish a new domain" (Csikszentmihalyi 1997, 27).

> From this perspective: Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one… it is important to remember, however,

> that a domain cannot be changed without the explicit or implicit consent of a field responsible. Furthermore, the *person* should use the symbolic rules and procedures in the *domain* to create a novel product. [This is determined by the] appropriate field for the inclusion into the relevant domain (Csikszentmihalyi 1997, 27-28).

This idea od creativity suggests that collaboration is an endeavour to expand an existing domain. As mentioned, one motivation to collaborate is to create a work that goes beyond the collaborators' individual abilities. Regarding my abilities, I am a guitarist performer who wants to expand the domain of guitar music in New Zealand but lacks the compositional skill required to execute this effectively. The repertoire of New Zealand guitar music is small. Therefore, since the collaborators are creating guitar music that will expand this domain, this project could later be deemed a creative endeavour.

In this section, I have discussed the idea of the musical work and Csikszentmihalyi's working definition of a creative product. Csikszentmihalyi also discusses the general creative process to reach a creative product (in this case the musical work) (Csikszentmihalyi 1997, 22). Building on these ideologies, I propose additional pathways to reaching a creative product that are more mindful of the requirements of successful collaboration. Through musical semiotics, the nature of oscillation, and the modes of discovery (observed by Östersjö)—which better expresses how collaborative systems tend to work—this process is another way to view collaboration's creative practices, helping facilitate collaborators in the creation of a mutually accessible work. Such practices will benefit collaborators who find it difficult to reach a reciprocal system.

Collaborative Systems

This section will discuss the collaborative system I used in my collaborative practices with three non-guitarist composers. Collaborative scholars frequently use the term contingent, which I found useful to remember because collaboration involves a group of people sharing common features in a larger practice (domain): it is subject to chance, the people of the group should anticipate the unexpected. Anticipating contingent factors allows one to be adaptable as a collaborator which benefits the Jean-Jacques Nattiez's semiological system. Nattiez's three semiotic terms are esthesic, poietic, and the neutral level (Nattiez 1990). Nattiez's semiological theory describes a system of interpretation and how collaborators tend to act and may wish to approach their practices.

Discovering the musical work involves both active (poietic) and reflective (esthesic) processes. Collaborations oscillate between the two to create a musical work (neutral level). Esthesic is the receptive and perceptive interpretation of senses: the work's appearance through critical interpretation. Poietic is the productive and formative action of creating, finding the function of the esthesic: activity *thinking-through-practice* and the neutral refers to the physical 'trace' left behind by the esthesic and poietic semiotic phase transitions: the generated material.

Östersjö relates these terms of collaboration as:

> a description of the generative phase of musical production preceding notation, of the processes generated by the act of writing and of the esthesic and poietic processes leading up to a performance, might provide a better understanding of the nature of the musical work and of the relation between musical interpretation and performance (Östersjö 2008, 68).

These semiotic phases are terms that describe signs which are perceived in the generation of musical material (Nattiez 1990). While generating music in my collaborative practices, collaborators oscillated between esthesic and poietic phases to find their mutual flow and discover the musical work.

There are many agents to consider within collaborative musical practices. Collaborators oscillate between these agents naturally through mutual prioritisation to discover the musical work. Broadly speaking, "Becker claims that the 'individual maker' of an artwork is always dependent on cooperation with multiple agents, many of these are active outside the specifically 'artistic' practices" (Östersjö 2008, 18). Agents are the summative factors in the playing field of the musical work. However, this study will use agents as factors with an active role or direct influence in the collaboration. These active agents include: the composer, performer, audience, score, editor, instruments, experts (teachers), technological tools (props, computers, and software), and the various forms of authenticity.[11] Scholars suggest that there is an unintended hierarchy between the agents acting on the musical work:

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[11] Kivy's Authenticities. These authenticities are: Authenticity-as-intention, the werktreue of the work; Authenticity-as-performance, the performance practice of the work (this does not directly apply to new music because it has no performance history, but could be seen as performing the work in a way that is in keeping with the performance practice of the new music field); Authenticity-as-sound, what the score represents. The score is of main concern and is notated allographically (a version of the work) or autographically (exactly the work); and other/personal-authenticity, the performer's informed the subjective interpretation of the work (Östersjö 2008, 102, 107).

"the work can best be regarded as the result of negotiations between multiple agents in a field" (Östersjö 2008, 29).

These agents interact in a circular continuum. Figure 3 demonstrates their interactive layers. This continuum of shows how oscillation and mutual prioritisation among agents are interdependently active. I like to visualise collaborators spiralling around these agents in collaborative practices. Gibson's term 'affordances' helps explain how the agents' activity oscillates and are prioritised in collaborative practices: "the way objects resonate to our action: 'a stick affords throwing, a chair affords sitting, a sharp pencil affords writing' (E. F. Clarke 2005, 38)" (Östersjö 2008, 78). In this study, a guitar affords playing and a score affords reading. The use of this verb 'affordances' vary, different agents are prioritised on the object (the musical work), changing depending on the circumstances.

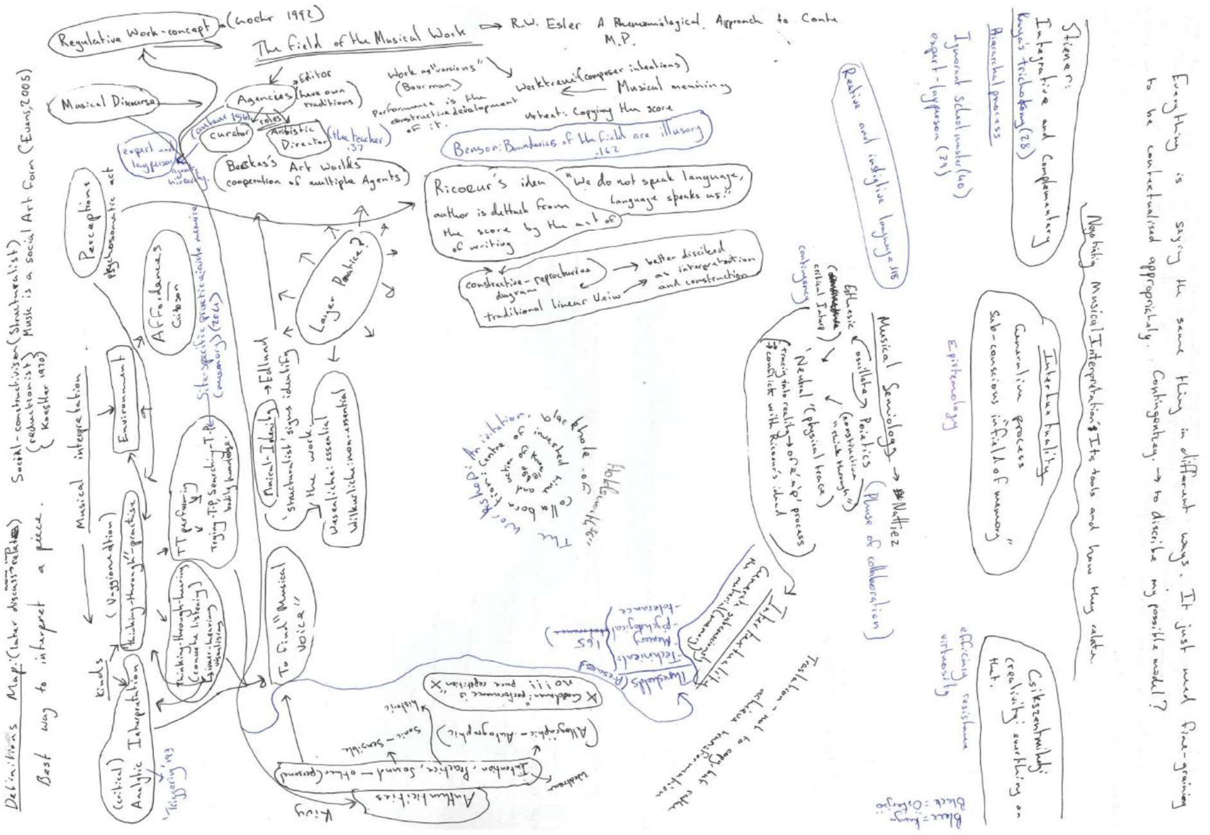
Regulative Work-concept
(Goehr 1992)
The field of the Musical Work
→ R.W. Esler A Phenomenological Approach to Conte M.P.
Musical Discourse
Agencies
Editor (have own traditions)
roles
Curator
Artistic Director
(the teacher) .37
expert and layperson
agents hierarchy
Becker's Art Worlds cooperation of multiple Agents
Work as "versions" (Bowman)
Performance is the constructive development of it.
Werktreue (composer intentions)
Musical meaning
Urtext: Copying the score
Benson: Boundaries of the field are illusory .162
Ricoeur's idea author is detach from the score by the act of writing
"We do not speak language, language speaks us."
Layer Practice?
constructive-reproduction diagram
traditional linear View
better described as interpretation and construction
Perceptions
psychosomatic act
Affordances Gibson
Site-specific practice (memory) (2014)
Environment
Social-constructivism (Structuralist)
(reductionist) Koestler 1970
Music is a Social Art Form (Evans, 2005)
Definitions Map: (later discuss relation)
Best way to interpret a piece.
Musical interpretation
Kinds
(Vaggione edition)
Thinking-through-practise
Thinking-through-hearing (concrete listening) (inner-hearing visualising)
TT performing
Trying-T.P. Searching-T.P. bodily knowledge
(critical) Analytic Interpretation
Triggering .93
Musical-Identity → Edlund
'structuralist' signs identify the work
Wesentliche: essential
Willkürliche: non-essential
To find "Musical voice"
Authenticities
Intention, Practice, Sound — other (personal)
Sonic — Sensible
(Allographic — Autographic)
X Goodman: performance is no iii pure repetition X
Thresholds (Pressures)
Technical: 165
Memory
psychological
tolerance
Intertextuality
Intertextuality
Translation — not to copy, but rather achieve transformation
Musical Semiology → Nattiez (Phase of collaboration)
Esthesic
oscillate
Poietics (construction "think through")
critical Intake
'Neutral' (physical trace)
tracing into reality → of 'e' 'p' process
conflict with Ricoeur's idea
contingency
Relative and indistinctive language .118
Ignorant schoolmaster (40)
expert - layperson (39)
Hierarchical process
Stiener: Integrative and Complementary
Kanga's trichotomy (28)
Epistemology
Interlux finality
Generative process
Sub-conscious in field of memory
Negotiating Musical Interpretation's Its tools and how they relate.
Everything is saying the same thing in different ways. It just need fine-graining to be contextualised appropriately. Contingency → to describe my possible model?
Csikszentmihalyi: creativity: everything on that.
efficiency resistance virtuosity
The workshop: Animation, black hole of collaboration: Centre of invested time and action of the knowledge
Hobsbawm
Blue = Kanga
Black = Original

Figure 3: Sketched map of this study's collaborative lexicon, function in oscillation as a circular continuum.

As Nattiez mentions continuously throughout his work, the tension created between agents forms musical discourse (Nattiez 1990). Musical discourse is the phase transition between the esthesic and poietic phases, which shapes our understanding and helps discover the musical work. The participants of the collaboration oscillate between the activate affordances or the multiple agents during the collaborative process.

Östersjö's notions 'critical-interpretation' (esthesic) and 'thinking-through-practice' (poietic) are the two primary modes used in the collaborative practices: as interpretive and compositional processes. As expected, collaborators will oscillate between these modes in collaborative practices.

The former is based on "language and the use of analytical approaches to understand the score and recordings", and the latter is an "action/perception of feedback looping" in performance practice (Östersjö 2008, 83): 'discourse-on-music' can also describe critical interpretation. This mode focuses on the harmonic and structural identifying elements of the language relative to the composer's intentions. Due to the subjective nature of this mode, reinterpretation of the work happens frequently.

"Thinking-through-practice involves the physical interaction between a performer and [their] instrument and the inner listening of the composer; both of which are modes of thinking that do not require verbal 'translation'. Collaborators function through the ecological system of auditory perception" (Östersjö 2008, 80). This *thinking-through* notion is not a transcription of the language; 'discourse-*in*-music' is an alternative description. This mode/concept is a psychosomatic act, drawing equally on the body and the mind. To explain this further, its sub-modes show how performers tend to problem-find/solve these challenges of discovery and interpretation. These include: *thinking-through-hearing*, internal hearing or visualisation of the music (the mind); a combination of sonic and sensible authenticity, the actual sound produced (sonic) and the sound sensitise for the listener (sensible);[12] and *thinking-through-performing* (the body), uses the instrument and the practical performance abilities to explore the music). Through the workshops in this study, the guitarist would primarily assume the thinking-through-practice modality and the composer would critically interpret the material. Ricoeur discusses the ideology of these modes in more detail:

> The text is the very place where the author appears. But does the author appear otherwise than as the first reader? The distancing of the text from its author is already a phenomenon of the first reading that, in one move, poses the whole series of problems that we are now going to confront concerning the relations between explanation and interpretation. These relations arise at the time of reading. (Ricoeur 1991, 109-110).

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[12] Guitarists should minimise squeaks, scratches, and ticks when playing the instrument. Guitarists tend to ignore these sounds because they hear them all the time and get used to them. It is good to remind them because they can forget that others are more sensitive these sounds.

Following this, Östersjö applied this idea to the musical work:

> The composer is detached from the music in the act of writing. In the case of a written text, the intention of the author is not equal to the meaning of the text. The author is present in the text, but only as a first reader. Similarly, the meaning of the musical work is not equal to the intention of the composer. The construction of a score-based work consists of dialectic interplay between creation and interpretation, in which the composer – even during the act of writing – has to approach the notation by means of interpretation (Östersjö 2008, 57-58).

Östersjö's explanation of Ricoeur's idea of detachment reinforces the notion of discovering the musical work. There must be an equilibrium between the author's intentions and discovery of the work. Musical interpretation is an open field of subjective discourse, using objective reasoning to shape the musical work's appearances. Collaborators can practise and understand this balance through the relationship of semiotics, the nature of oscillation, and the two modes of discovery proposed by Östersjö. The combination of the collaborative ideologies and systems suggests the subjective nature of collaborative practices, affecting the musical work's identity while finding one's 'musical voice'. In describing the discovery of the musical work, Martin Heidegger stated: "we do not speak language, language speaks us" (Östersjö 2008, 55). The ideas discussed are at one's discretion, as an artistic approach rather than fact.

Summary

During the collaborative workshops of this project, the collaborators did not explicitly communicate the general notion of collaboration, its internal frameworks, or collaborative philosophies. These collaborative ideologies and systems were natural (intuitive) forms which the collaborators subconsciously adopted to aid the flow of musical creation throughout this study. However, being aware of and understanding these modes of perceptive action is conducive to avoiding collaborative failures and creating a satisfying product. Retrospectively, this project would have benefited with the greater awareness and understanding of this knowledge. We (the contemporary case studies) would have been more confident creating more efficient, and productive collaborations, which my collaborations after this project exhibited.

Chapter 2: Rapport

This chapter will explore the value of rapport in my collaborative practices with the three non-guitarist composers. Rapport is the glue that bonds the collaborators together. Having discussed the collaborative frameworks, ideologies, and systems established earlier, rapport enables and encourages fluent oscillation between the complementary, family, and integrative frameworks. The fluent oscillation between these frameworks helps the participants to intimately discover and understand each other's musical voice, in turn, moving both collaborators one phase closer to achieving a mutually accessible guitar work.

When collaborators are working within the integrative framework, Kanga states that the "conventional roles of composer and performer are temporarily dissolved" (Kanga 2014, 28). However, if the division of complementary skill sets are suspended, collaborators take the roles of two people working together within the integrative framework. These two people are responsible for the environment where they work together. Thus, as this notion of two people was applied to this study's collaborative practice, when collaborators are happy to learn and interact with each other there will be a healthier collaborative working environment. A healthy collaborative working environment can also be described as a social constructivist learning approach: individuals are co-constructing each other's knowledge through social and cultural interactions (Sullivan Palincsar 1998). The term rapport is a way of encompassing these ideas and adapts nicely to the collaborative context.

The Thematic Values of Rapport

In this research, the value of rapport demonstrates two themes: the importance of a 'social connection' and 'collaborative support'. These two themes show that the combination of social constructivist learning and "data suggest[ing] that positive emotions, positive social connections, and physical health forge an upward-spiral dynamic", inducing a healthy collaborative working environment (Kok, et al. 2013, 1128). The 'social connection' shifts collaborators from the complementary framework (as composer and performer) to the integrative framework (as two people), through positive social experiences or the family framework. 'Collaborative support' appears when the other collaborator is experiencing a personal obstacle(s). Rapport in this sense predominately occurs outside the creation of the musical material but as a subconscious influence.

These themes are better described and demonstrated through the following historical and contemporary case studies, which have been paired together to explain each theme in greater and parallel detail. The historical example *Nocturnal after John Dowland* (Britten) and contemporary example *Gorzanis Frammenti* (Glen) demonstrate the importance of ‘social connection’. ‘Collaborative support’ is shown through the contemporary example *Too (Sur)real* (Louisa) and the historical case *Concierto de Aranjuez* (Rodrigo).

The reason for organising these case studies into pairs is to show that these two themes of rapport are foundational to all collaborative practices. Even at their (the historical examples) high level of expertise, the value of rapport and its two themes (‘social connection’ and ‘collaborative support’) is evident in the success of their collaborative relationships. Therefore, based on the works produced or the success of these relationships, we (the contemporary examples) modelled our relationships and practices from these historical examples.

Through the application of Ricoeur’s idea of detachment (or critical interpretation),[13] to critically analyse the situation from the perspective as the first reader, the contemporary examples shared commonalities with the historical examples in how rapport allows collaborators to discover and understand the other collaborator’s musical voice. The generation of musical material developed in the instigation stage directly influenced (Gyger 2014); the outcome of the collaborative work is either consciously or sub-consciously generated, contingent on the circumstances pertaining at the time. The following sections will explore rapport’s two themes in more detail.

Social Connection

This section will explain the theme ‘social connection’ through the historical example *Nocturnal after John Dowland* and the contemporary example *Gorzanis Frammenti*. The social connection shifts collaborators from the complementary framework (as composer and performer) to the integrative framework (as two people), through positive social experiences or the development of the family framework.

Classical guitarist Julian Bream, one of the foremost “British virtuosi for encouraging new music”, historically illustrates the importance of building a social connection (T. Palmer 1983, 86). When Bream was working with the famous tenor Peter Pears, it seemed semi-strategic. Establishing a ‘social connection’ with Pears seemed to be Bream’s way of gaining a new work from the most influential British composer of the 20th century for the British guitar repertoire, Benjamin Britten. However, other literature suggests Bream and Pears were using each other as two complementary performers. “Pears also expanded his early music repertoire to include the English lute, establishing a partnership in the early 1950s with the lutenist and guitarist Julian Bream” (Vicki P. Stroeher 2016, 204). This performer-performer collaboration shows that Bream and Pears were working within the complementary framework but not getting Bream any closer to achieving a creative result for the guitar.

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[13] Refer to Chapter 1: Collaborative Systems (pages 22-23).

Bream said: “I asked him [Britten] originally in the mid-fifties, if he would write a solo piece for me. He said he would, although, in fact, I waited almost ten years for it. Around the time I was giving a lot of recitals with Peter Pears, who, as you know was Britten’s life-long companion, not to say inspiration” (T. Palmer 1983, 87). Based on the letters between Pears and Britten, Bream and Britten were not able to spend enough time together to gain a social connection. Britten was an extremely busy composer and battling illness, especially in the latter half of his life. Britten placed a lot of trust in Pears.

In 1959, Pears mentioned a clear positive social connection: “Julian has been marvellous – playing v. well & charming everyone by being his natural self” (Vicki P. Stroeher 2016, 229). Comments about Bream, like this, became more frequent over the following years in Britten and Pears’ letters. After almost a decade (1963), the work paid off for Bream. Britten ended up writing Bream one of the most significant works for the guitar of the 20th century. Hinted in a letter, Britten was inspired by the early music Bream and Pears performed: “Take care of yourself [Peter]. Love to Julian – ‘Come Heavy Sleep’ – is a beautiful song. xxxx Ben” (Vicki P. Stroeher 2016, 298). Come Heavy Sleep is a lute song by Renaissance lutenist John Dowland. This song became the structural base for the *Nocturnal after John Dowland*, *for Julian Bream*.

Based on the letters between Britten and Pears, this historical example transitioned from the complementary framework, through the family framework, to the integrative framework. The work gained momentum when a social connection between Bream and Pears developed. The early music repertoire, which Bream and Pears toured for almost a decade, inspired the musical material generated. Britten would have been very conscious of this collaborative commonality. The collaborators intimately discovered and understood each other’s musical voice through the integrative framework.

Bream, Pears, and Britten’s collaboration was an excellent model to inform my collaborative practices. Like Bream, I wanted to develop quality guitar repertoire for my country, by New Zealand composers. From our initial interest (July 15, 2015) to the turning point of ‘social connection’ (February 2, 2017), the *Gorzanis Frammenti* collaboration between Glen and I was primarily complementary. We shared a vision to create a quality work for the guitar but only as composer and performer, not two people working together.

When Glen and I started collaborating, for the first year I was performing in concerts and learning about the contemporary music scene in Wellington. This induction was courtesy of Glen who coordinated the work for the SMP ensemble.[14] As in the historical example, we were complementing each other in our work: he needed a guitarist to play contemporary music, and I wanted to learn. When it came down to our collaborative project, most of our communication was based on coordinative aspects or politeness: “let’s meet up and talk music over coffee” (Jake, Facebook message to Glen, January 26, 2016). When we started creating and exploring musical material, we tended to hit a dead end. We could not find a cohesive or inspiring collaborative flow. The complementary framework can only take collaborators so far. It was clear that we had little ‘social connection’.

Julian Bream and Hans Werner Henze made sure they had a break and some fun together, “oh come on Hans, you’ve got to make a game of it” (BBC-Music 2016). Once again, following their lead, Glen and I tried to set up a time to hang out. But, due to our busy schedules, we could never get around to it. After workshopping the first movement of the *Gorzanis Frammenti* (February 2, 2017), we decided to make the time and get a beer together. This beer was our ‘social connection’ turning point and development of the family framework. After a few drinks, we finally started to have some fun. Our relationship was not solely about the work. We transitioned from the complementary framework (as composer and performer) to the integrative framework (as two people) through the family framework.

As expected, this induced a healthier collaborative working environment to create a collaborative work. Through our ‘social connection’ as two people working together, we developed a better understanding of our musical voices. Our collaborative commonalities sub-consciously generated the musical material which became *Gorzanis Frammenti*. These historical and contemporary examples demonstrate rapport’s value through the theme of social connection and evident at different levels of expertise.

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[14] The SMP (Summer Music Project) is a contemporary music ensemble in Wellington which continued after being established as a summer music project (the acronym often takes alternative words).

Collaborative Support

This section will demonstrate the theme of ‘collaborative support’ through the contemporary example *Too (Sur)real* and the historical example *Concierto de Aranjuez*. These relationships show the necessity of ‘collaborative support’ in overcoming obstacles to re-discover one’s musical voice.

The historical example between Joaquín Rodrigo and Pepe Romero occurred during the performance preparation of the *Concierto de Aranjuez* for Rodrigo’s 90th birthday. Romero demonstrated his intimate understanding of Rodrigo’s musical voice, through the explanation of Rodrigo’s circumstances when Rodrigo generated the musical material of the *Concierto de Aranjuez*’s 2nd movement *Adagio*.

> He only lets his feelings out with his music. The pulse in this [*Adagio*] movement is both his own connection to life and also, his wish that she (Rodrigo’s wife) doesn’t die. To keep her alive, because she was in grave danger. This pulse becomes absolutely essential (Romero 1996, 25:30).

Romero’s insight to Rodrigo’s circumstances shows that when a composer and performer have a pre-established ‘social connection’ (family framework), the collaborators will already have an intimate understanding of each other’s musical voice. Personal obstacles that arise when creating a musical work may require ‘collaborative support’ to order to complete the work. The contemporary example with Louisa will demonstrate this further.

When Louisa was writing *Too (Sur)real*, she was negotiating the transition from student to a freelance composer. Student composers are conditioned to adapt to the assignment brief of the lecturer’s compositional thumbprint. It takes time to adjust to the freedom of freelance composition. Along with personal obstacles, this was a compositional obstacle which required ‘collaborative support’. This piece took multiple attempts to produce an idea that she was happy with. Since Louisa is based in Auckland (myself in Wellington) and she does not like using Skype, phone-calls were the only form of fluent communication. I was the collaborative support, encouraging her to trust her musical voice: “No, no, keep trying, you’re fine” (L. Nicklin 2017). If it was not for our pre-established social connection, I do not think this collaboration would have been accomplished. As the ‘collaborative support’, I was there to help her re-discover her musical voice.

Louisa visited Wellington for a gig with her band *Moses* (January 23, 2017). We thought it would be a good idea if she composed at my house for two consecutive mornings (January 24-25, 2017) to induce a healthy collaborative work environment. I was practising for an SMP performance for guitar and double bass, courtesy of Reuben. I felt like this environment would spark some compositional momentum. During this process, I found out that Louisa was trying to write something she thought I would be happy with, rather than something she was happy with. This state of mind suggests that she was still conditioned as a student composer. After three months of 'collaborative support' she said, "Hey, I'm pretty stuck…"; I replied, "do whatever makes you happy" (Louisa and Jake, Facebook messages between participants, February 2, 2017). This moment seemed to be the transition point, which is explained further in the following interview transcript.

> With that whole thing of writing the first piece and it being like, making me just not even want to write music, I was in the biggest slump of composing and stuff. Then to come out of that and try again and write something and actually have a product that I think I'm happy with. You know, once I hear it I'll be able to know how happy I am with it, but I think that's a huge satisfying and great thing that's come out of this collaboration, is that kind of feeling, that's really nice (L. Nicklin 2017).

As the transcript shows, Lousia was not in the best state of mind to compose initially. This form of collaborative support resulted in *Too (Sur)real* as the second attempt. The musical material sub-consciously represents the compositional negotiations between Louisa and her circumstances at the time. In my analysis of the work, it uses micro-tones and accented chordal passages to represent the challenges she went through. This dissonance gradually fades away as she learned to accept them as part of her past. She rediscovered her musical voice through something she was happy to write rather than having to write. If it was not for our pre-established 'social connection', I wonder how this collaboration would have resulted. As she mentioned in the interview: "My future learning would be to not compromise as much on what I want" (L. Nicklin 2017). I was the 'collaborative support' of this collaboration: a person who encouraged and supported her while she rediscovered her musical voice. A parallel event occurred between Rodrigo and Romero. This event assists the importance of 'collaborative support'.

> I have seen Rodrigo, become so frightened, that he has cried. He has become almost like a child, in the middle of a nightmare. And this is when I helped him, and he knew who I was, and he said to me, *'Pepe, I don't know who I am. I don't know who I am'*. And he was crying this to me, and this is when I took out the guitar, and I played his music to him, and I said, *'this is who you are'.* And I played for him, within moments, the crisis was completely over.
>
> I am sure that instead of me being there, if it had been a doctor, he would have found a name with an illness to qualify this behaviour. To me, I felt that I was witnessing something essential in the mind of this creator that is Rodrigo. (Romero 1996, 57:55).

Romero demonstrates that the theme 'collaborative support' encourages collaborators to help each other overcome personal obstacles. These historical and contemporary examples show that, in collaborative practice, it takes two people to produce a healthy collaborative working environment: especially if one of the collaborators has obstacles to overcome. These experiences either generated musical material based on the circumstances (Louisa and I) or allow the collaborators to rediscover and understand or interpret their musical voices more intimately (Rodrigo and Romero), strengthening the 'social connection' between collaborators.

Summary

'Social connection' and 'collaborative support' show that the combination of social constructivist learning and "data suggest[ing] that positive emotions, positive social connections, and physical health forge an upward-spiral dynamic", induce a healthy collaborative working environment (Kok, et al. 2013, 1128). A healthy collaborative working environment creates a space where collaborators can generate musical material. This musical material tends to represent the commonalities between collaborators in the circumstances pertaining at the time. We can observe this through Ricoeur's idea of detachment in the material generated (Östersjö 2008). These two themes of rapport ('social connection' and 'collaborative support') allow collaborators to discover and understand the other collaborator's musical voice intimately.

Rapport is the glue that bonds the people involved together; it does not matter what level of expertise the collaborators involved have. It enables fluent oscillation between the complementary and integrative frameworks through the family framework. In the result of a strong rapport, the integrative framework becomes the primary modality. This is because rapport's activity predominately occurs outside the generation of musical material. These interactions tend to be between two people rather than composer and performer (Kanga

2014). If this foundational element is strong, the following stages will be more effective. This foundational element increases the chance of success in achieving a project’s goals.

Chapter 3: Two Collaborative Approaches for Guitar Composition

This chapter recommends two collaborative approaches to adapt the non-guitarist composer's musical language for the guitar. While writing the work *Royal Winter Music* (in collaboration with Julian Bream), Hans Werner Henze stated that "The guitar is [a] very complicated instrument and you need to learn a lot about it, which you can only do by working with the guitar player" (BBC-Music 2016). The sentiment expressed by Henze is regarded as common knowledge across the composition domain. To help negotiate the guitar's complexity, I will discuss the collaborative approaches 'visualising the guitar' and 'directed improvisation'. I have coined these approaches, as sub-categories of Östersjö's *thinking-through-performing* notion (Östersjö 2008). These approaches emerged from the collaborative case studies and proved to be effective for non-guitarist composers.

The case studies of this study show that non-guitarist composers can envision their sound world for the guitar. However, they find it difficult to translate this onto the guitar, due to their unfamiliarity with the instrument's capabilities rather than its complexity. The texture of guitar composition tends to be homophonic or contrapuntal, which is difficult to execute idiomatically. These collaborative approaches help non-guitarist composers become more familiar with the idioms of the guitar (its complexities). This familiarity increases non-guitar composers' chances of success to adapt the guitar to their envisioned sound world.

However, non-guitarist composers cannot completely rely on the collaborative guitarist to become familiar with the instrument. It is important to experience the guitar first-hand, like with any instrument, composers must do their homework. In the Julian Bream biography, *Life on the Road*, Bream discusses how Benjamin Britten successfully wrote the *Nocturnal* on his first attempt.

> When the piece [*Nocturnal after John Dowland*] first arrived, I found I didn't have to change anything, not one note. It's the *only* piece written for me which that is true… I wish every new work I get is as simple as Britten's; well, not simple, but at least you got the feeling that the composer had sat down and done his homework on the instrument for which he's writing… He adapted the guitar to his musical language, rather than adapting his musical language to the guitar… I'm sure he understood the instrument better than I do; in fact, I know he did! (T. Palmer 1983, 87-88).

The literature on the guitar (which is discussed throughout this exegesis) is a good place to start one's 'homework'. The contemporary composers of this study found it beneficial to observe video performances from the world's top guitarists and the scores they performed from. This gives composers an initial insight into the guitar world. They can analyse which aspects make an effective guitar piece and combine these aspects into their approaches to composition. The following examples of collaborative approaches are practical explorations, since homework is limited in the process of understanding any instrument. These approaches will fill in some of the ambiguous notions about the guitar's capabilities.

The fact that non-guitarist composers are usually unfamiliar with the guitar can lead to an exaggerated impression of the instrument's complexity. Composers must learn a lot before practical exploration in collaborative workshops. 'Visualising the guitar' and 'directed improvisation' emerged as effective approaches to adapt the composers' language for the guitar. They will enable collaborators to create effective works. These works are more likely to be technically idiomatic while retaining their compositional integrity.

Collaborative Approaches

The approaches 'visualising the guitar' and 'directed improvisation' tend to prioritise the complementary framework in collaborative practices. They demonstrate that divided labour in skill sets produces a mutually accessible work for the guitar. These two collaborative approaches adopt the notion of "the composer *thinking-through-performing*" (Östersjö 2008, 219). This notion encourages the composer to explore and generate musical material through an instrument's affordances.[15] The composer must use the instrument with the performer as a vehicle in collaboration to discover the musical work. Collaborators will oscillate between the modes of *thinking-through-performing* and *thinking-through-talking*.

'Visualising the guitar' involves visualising the physical relationship between the person and the instrument to generate musical material. Visualising an instrument is a common exercise for composers to gauge the practical playability of their music on the instrument. However, when non-guitarist composers are unfamiliar with the guitar, it can be difficult to visualise its sonic and technical capabilities. This reiterates that the extra layer of unfamiliarity non-guitarist composers experience when writing for the exaggerates its complexity. This perception prevents the composer from adapting the guitar to their musical language and creating an idiomatic work.

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[15] Affordances: refer to Collaborative Systems (page 20).

Traditionally, in Western European art music, the composer writes the music on the page, and the performer is the primary checking point for playability. This traditional process can lead to substantial and disruptive revisions of the musical work because the composer has not accurately considered the constraints of playability when writing the music. If composers have more foresight, regarding playability, there is less chance of major revisions occurring. This foresight fosters continuity in the articulation of their musical language. When a composer considers playability when writing music, they can benefit by tapping into the under-utilised creative potential that enriches the musical work. In practice, the proposed collaborative approach, rather than the traditional approach, can be implemented by the composer visualising their hands to explore the guitar's anatomy for the music. The guitarist (performer) remains the checking point for playability. As this study will demonstrate, if collaborators use the proposed approach it will prioritise the composer's musical language rather than the proof-reading adaptability of the performer onto the instrument.

The process 'visualising the guitar' emerged in the only workshop of *Too (Sur)real* and later solidified while workshopping *Gorzanis Frammenti*'s third movement. The composer's role remains constant throughout this approach, and the performer tends to oscillate between the role of executant (poietic or thinking-through-practice) and educator (esthesic or critical interpretation) (Östersjö 2008).

Louisa was already familiar with 'visualising the guitar', because of our previous collaboration with *Locus* (2015). Thus, when we met for our only workshop of *Too (Sur)real*, I primarily assumed the role of executant. As the executant, sight-reading the music proved to be a valid *thinking-through-performing* method. This executant method was discovered accidentally but gave the composer a true reactionary insight into the performative accessibility of the generated material.[16] I would momentarily assume the role of educator, where I determined what revisions were needed. The role of executant results in suggestive annotations for musical development and confirmation of the composer's envisioned material.

Like most composers, Glen is familiar with visualising an instrument as a compositional process. However, he was unfamiliar with the guitar and found it difficult to generate idiomatic material. Thus, I primarily assumed the role of educator and oscillated momentarily to the executant for demonstrative purposes. This collaborative interaction occurred while workshopping *Gorzanis Frammenti*'s third movement. The difficulty of this movement was negotiating the playability of the arpeggiating and tremolo *laissez vibrer* natural harmonics. Throughout two of our workshops, I explained how to visualise the guitar to generate musical material from the instrument, rather than tediously cycling through the traditional method. I explained how to work from the guitar: mapping the harmonic material from fretting-hand and fretboard patterns, and gradually moving one finger at a time to develop the musical material. This explanation resulted in Glen adapting the guitar to his musical language and creating an idiomatic work.

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[16] True reactionary insight: due to the pressures of the situation, collaborators do not have time or the conscious ability to filter or constructively adjust their reactions to each other.

'Visualising the guitar' is an effective approach if the collaborators stay within their combined knowledge of the instrument's compositional affordances. However, once the envisioned sound world repeatedly exceeds the instrument's affordances, the following approach is also effective. The process 'directed improvisation' involves the performer improvising from compositional sketches with verbal direction by the composer. This approach realises the envisioned sound world through the physical exploration of the instrument which generates idiomatic musical ingredients. The composer notates or memorises the musical ingredients produced by the improvising performer. These ingredients are then critically interpreted by the composer, who further manipulates them into a cohesive musical work.

Since Reuben repeatedly exceeded the instrument's affordances in his *Soliloquy for Guitar*, this 'directed improvisation' approach arose as an alternative way to collaborate. Reuben had confidence in my improvisation abilities. He trusted that I could idiomatically execute the envisioned sound world with his direction. As collaborators, we worked through complementary skill sets to generate these musical ingredients: Reuben would envision and describe the sound world, and I would be *thinking-through-performing*; it was as if we were co-composing. We were generating the musical ingredients together through the complementary framework. Reuben further manipulated these ingredients into a cohesive musical work. This resulted in a guitar work which explored beyond the collaborator's initial combine knowledge as well as being idiomatic and retaining its compositional integrity.

'Visualising the guitar' and 'directed improvisation' adopt Östersjö's notion of the composer *think-through-performing*. These collaborative approaches effectively adapt the guitar to the non-guitarist composer's musical language. This negotiates the non-guitarist composers' issue of unfamiliarity with the guitar. The following descriptions of these collaborative case studies will explain these two approaches in more detail. They will discuss how these collaborative approaches were discovered, developed, and implemented. This results in two recommendations of how non-guitarist collaborators can become more familiar with the guitar, to accurately visualise and consider the constraints of playability when composing.

Visualising the Guitar

This section will describe the collaborative approach 'visualising the guitar' through the collaborative workshops with Louisa and Glen. In collaborative workshops, the guitarist is there to help the composer adapt the guitar to their musical language. It is also a chance to exhibit the guitar's capabilities and the performer's skill set to the composer. Ideally, before the workshop, the composer will supply the performer with the score. This preparation gives the performer enough time to make annotations on the envisioned material, which tends to make the workshop productive and efficiently directed. However, I propose that the opposite method of preparation by the performer is of more value to the collaboration. Sight-reading (as an executant) and *thinking-through-talking* (as an educator) provide both collaborators with a true reactionary insight of the generated musical material. These performer methods helped the visualising the guitar approach develop.

While we were unknowingly implementing this approach, the workshop between Louisa and I highlighted my primary role as a performative executant oscillating momentarily to the role of educator. This performative method, which emerged after analysing the recordings of the workshop, was accidentally discovered and, while prioritising the executant method, proved itself to be effective for both collaborators. It can be viewed as a sub-category of the *thinking-through-performing* notion.

Louisa could not travel to Wellington very often, which made this our only in-person workshop together (February 17, 2017). Therefore, we needed to make the most of it. This executant method was accidentally discovered because I did not have enough time to look at the score before the workshop; I had to sight-read the score provided. I felt unprofessional for sight-reading the music, but it allowed us to discover some unexpected benefits.

During the session, I sight-read through the first draft of *Too (Sur)real*. The work uses an uncommon scordatura for the guitar, which caused Louisa to write the draft in a semi-descriptive notation: she did not account for the micro-tones because it made the score look more complicated than it was (figure 4). I had to calibrate both technically and aurally for the scordatura.[17] Due to this scordatura, the first and fourth strings sound and technically work like the second and fifth strings. The main challenge was adapting to the clashing sound of the quarter-tone clusters. Throughout the first reading, I added fingering and stopped to clarify the direction and meaning of certain passages and sections, as well as suggesting alternate voicings (fingering) for playability. After the reading, we discussed what parts worked and what areas needed development, and then read through it again. In the second reading, I added some more musical energy and stopped for longer amounts of time in certain areas. During our stoppages, we discussed these areas in more detail. We repeated this process one more time.

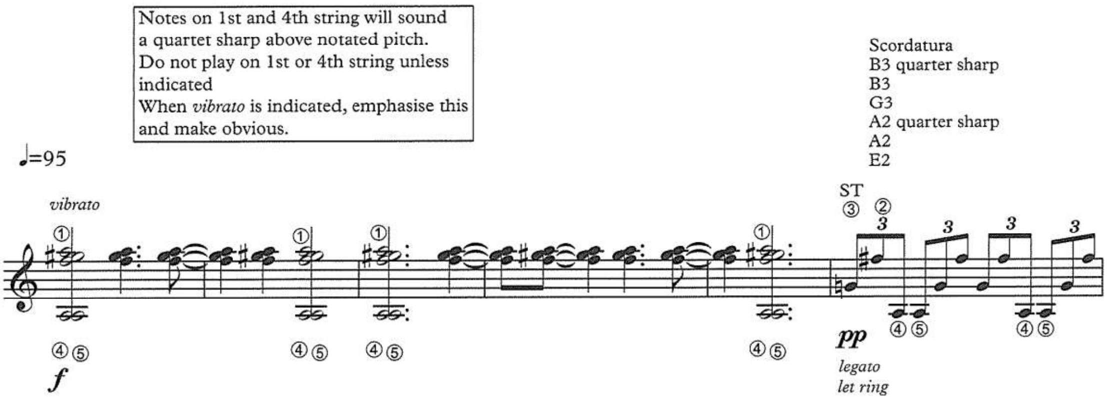
Notes on 1st and 4th string will sound a quartet sharp above notated pitch. Do not play on 1st or 4th string unless indicated When *vibrato* is indicated, emphasise this and make obvious.
Scordatura
B3 quarter sharp
B3
G3
A2 quarter sharp
A2
E2
♩=95
vibrato
ST
③ ②
①
④⑤
f
pp
legato
let ring
3

Figure 4: Excerpt of the original score from a collaborative session for Too (Sur)real between me and Louisa (Nicklin, February 17, 2017, bars 1-6).

Analysis of the workshop's recording showed that there was a combination of reactive responses between the composer and performer (L. Nicklin 2017). For example, a reactive response would be when one of us stopped the reading to ask a question or made a surprising facial expression. These responses provided both collaborators with a true reactive insight of the generated musical material. I felt like I let Louisa down in my preparation. Hence, I was in an intuitive state of reaction. I had to sight-read the piece, which exposed its unanticipated benefits by challenging our entropy (Csikszentmihalyi 1997, 109).[18] The following aspects were exposed: the piece's difficulty and notated accessibility; my learning process and intuitive skill set;[19] our communication while problem-solving; and our initial reactions to the envisioned musical material. Due to the self-inflicted pressure of this context, the exposed aspects were demonstrated in a raw and honest constructive manner. Each action exposed the fundamental knowledge and reasoning of each collaborator.

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[17] Scordatura requires the instrumentalist to re-locate where the notes are on the fretboard to produce to the sounding pitch indicated. Scordatura is a great compositional effect to create a unique sound world, but can be a tedious job for the performer to adapt to.

[18] Entropy: Referring to creative people's *entropy,* it tends to relate to their encounters of being challenged and learning, the journey of finding a way to understand something. *Entropy* is defined as 'a survival mechanism

However, was this better than preparing before the workshop? I have concluded that it is an effective method to expose the composer to the performer's skill set and exhibit the guitar's capabilities. As an executant, the performer must have an informed knowledge and technical skill on the instrument and cannot let ego get in the way. They are there to help the composer as their on-hand 'reliable' resource. They must be confident and honest in their knowledge and abilities. Through the implementation of the method, the composer witnesses these sequences of events first-hand. When they are there to witness any issues, the composer has an opportunity to understand the problem and solution which occurred. This opportunity helps the non-guitarist composer to visualise the guitar more accurately. Sometimes, it can save the explanation of why something does not work and gives the composer an opportunity to help solve it with the performer. For these reasons, I see this sight-reading method more beneficial than the preparation method in the early stages of the collaboration the majority of the time.

As an executor, sight-reading appears unprofessional or lazy, but the case studies suggest the opposite. As a sub-category of the *thinking-through-performing* notion, sight-reading should be implemented in the brainstorming and workshop stages (Gyger 2014). Once the work has been substantially elaborated, I advocate the performer to prepare the piece before the subsequent rehearsals. This method proved itself to be effective to help non-guitarist composers understand and more accurately consider the guitar's constraints when writing for the instrument.

The workshop with Louisa exhibits the role of executor, where the workshops between Glen and I exhibits how I primarily assumed the role of educator. This, once again, highlights how social constructivist learning is highly evident in the collaborative workshops (Sullivan Palincsar 1998). I will discuss how the performative method of the educator

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built into our genes to produce endorphins in tasks where there are no external demands' (Csikszentmihalyi 1997, 109).

[19] As a performer, sight-reading is a great exercise to practise one's technique, learning approaches, and fluency of music theory analysis.

emerged and was executed by *thinking-through-talking*. Glen and I were having difficulty executing his envisioned sound world for *Gorzanis Frammenti*'s third movement. In our third workshop (February 24, 2017), we repeatedly stopped and pondered how to solve the visualisation difficulty. Instead of continuously cycling through the traditional process,[20] the dialogue from the workshop showed we were learning from each other's experience (Kanga 2014, 39-40). Visualising the guitar requires familiarity of its idiosyncrasies, placing the guitarist in the position of the educator. The collaborative workshop with Glen demonstrates how we learned and developed the 'visualising the guitar' approach.

It is difficult to effectively explain one's intuitive understanding of the guitar to someone who is not familiar with it. The third workshop with Glen demonstrated how we worked together to understand visualising the guitar: to solve the difficulties of the third movement. Mutually understanding this approach took a long time to solve, and involved numerous inconclusive discussions. Three aspects consistently emerged until we almost reached a consensus: the composer should take their time and keep it simple; use the fretting-hand to find the musical material, using patterns and moving one finger at a time on the instrument; and envision oneself or the collaborative performer playing it. Glen and I were continuously recycling the ideas of these aspects, but we could not concisely articulate them during the workshop.

> Jake: But yeah, then just put the notes around it, but yeah, I don't know. You're just gonna have to experiment with that.
>
> Glen: You know, just think of it like, you know… (*starts visualising the and gesturing fretting-hand actions*) with hands and the plucking.
>
> Jake: Yeah, you can think about it like that, but this is also the hard part.
>
> Glen: Because some things might seem more complex or sounding, but then actually it's quite easy and then the opposite as well.
>
> Jake: Yeah, vice-versa as well. That may be the better option.
>
> Glen: Yeah, I totally agree, it's just about finding, because I don't really think like you, so like, naturally on the guitar (Downie, Gorzanis Frammenti Workshop 2017).

As collaborators, we were trying to understand the other person's perspective through mutual statements. We were describing our observations to each other, which slowly moved us closer to a more concise and shared understanding of the visualisation process. In this workshop, we did not solve this problem. However, Glen decided to bring a guitar to the following workshop. He had generated some musical material which was idiomatic and retained his musical language from the guitar.

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[20] Refer to page 35.

What was his process? He took it slow, kept it simple and moved one finger at a time to find the musical material on the guitar. Once he generated this music, he then visualised if I could play it. Since we had been working together for a while at this point, he was familiar with my abilities: he could accurately estimate my playing in his visualisations. After the long discussion we had, the results of assuming the role of educator increased the chances of writing a mutually accessible third movement through the guitar. Thus, we could focus on the composer's musical voice rather than proofreading its playability in the workshops.

'Visualising the guitar' is easier said than done. Hence, non-guitarist composers are encouraged to work with guitarists to become more familiar with the instrument. To adapt the guitar to one's musical voice, they must *think-through* the guitar (Titre 2013). Glen used the performer as an educator, where Louisa used the performer as an executant to become more familiar with the guitar. As the case studies show, these methods emerged through the critical interpretation of *thinking-through-practice* (Östersjö 2008). 'Visualising the guitar' is a sub-category of Östersjö's notion of the composer *think-through-performing* within the complementary framework.

Directed Improvisation

'Directed improvisation' is an alternative approach to visualising the guitar. After Reuben repeatedly exceeded the instrument's capabilities while visualising the guitar, a necessary change in approach was not surprising. Reuben mentioned his interest in exploring beyond conventional timbres to create new music in his drafted programme notes for this collaboration.

> The *Soliloquy for Guitar*, like the others in (Reuben) Jelleyman's set of solo works, confronts the architecture of the instrument in a somewhat austere fashion. Solo pieces, the composer assures us, are for him the most difficult of pieces to draw a 'developed music' out of. Each soliloquy is posed as a struggle in building developed musical aesthetics from an essentially (timbrally) non-contrapuntal voice (Jelleyman, Soliloquy for Guitar Version 2.2 2017).

This note by Reuben was part of his first attempt at writing for the guitar. Since Reuben wanted to explore beyond the guitar's conventions, without writing a conventional piece first (like the historical case studies), it was not surprising that the visualising the guitar approach did not work. As this study consistently address, the guitar has a knack of exposing the idiosyncratic flaws in one's envisioned sound world. Thus, to avoid idiosyncratic obstacles, the 'directed improvisation' approach uses complementary skill sets to generate musical ingredients.

Reuben is familiar with visualising an instrument to write music. But, since Reuben is searching for these "somewhat austere" elements, the envisioned material was often unrealistic. I will explain why these ideas contained idiosyncratic flaws through an excerpt of an earlier version of his work (figure 5).

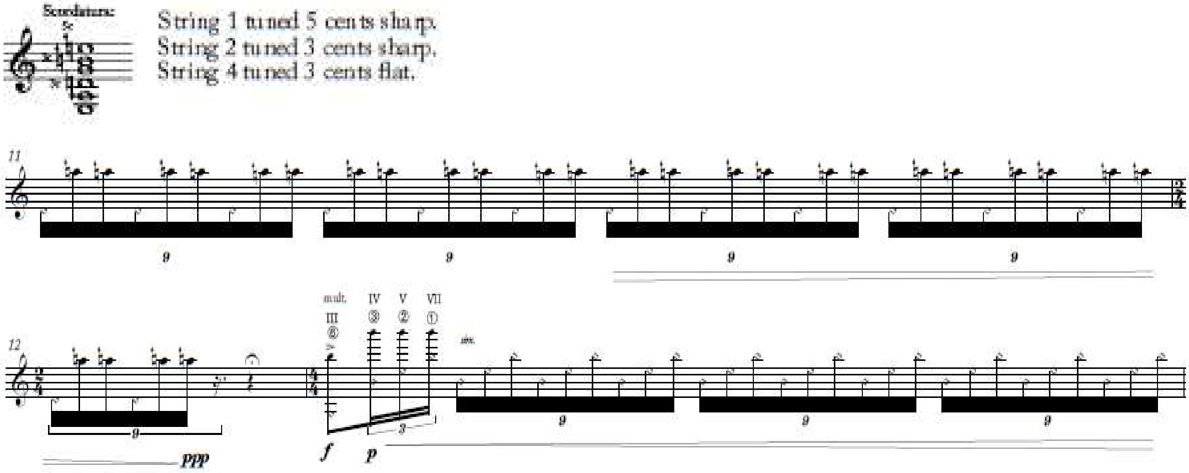
Scordatura:
String 1 tuned 5 cents sharp.
String 2 tuned 3 cents sharp.
String 4 tuned 3 cents flat.
11
9
12
mult.
III
IV
V
VII
ppp
f
p

Figure 5: Reuben's Soliloquy for Guitar Version 1.2 (Jelleyman 2016, bars 11-14).

Micro-tuned scordatura is a common idea used by new non-guitarist composers who work in a non-tonal idiom, but it is difficult to execute effectively in one's first attempt. Reuben wanted to create the perception of beating nodes through micro-intervallic arpeggiating natural-harmonic phrases. In equal temperament, there are approximately 100 cents between semi-tones. Thus, the distance between a quarter-tone is 50 cents, an eighth-tone 25 cent, and so on. In figure 5, Reuben was asking for a micro-tone difference between 3 and 5 cents: this works out to be a sixty-fourth-micro-tone. This micro-tone difference was far too subtle. During our early workshops, we could not hear any differences in pitch. The concept did not work. We discovered, to get any audible effect, the minimum scordatura would have to be an eighth-tone.

Reuben was conceptualising a white-wash sound from the arpeggiated harmonics. Furthermore, there were other unanticipated technicalities which challenged this envisioned sound world: the attacking sound of the nails when plucking the string; the overtone resonance of harmonics on different strings; using the harmonics in the upper-quartile of the guitar's resonating register; the mediocre guitar he used when he was envisioning the idea; [21] and the new guitar not having opened-up. Since I was not used to the sensitivity required on my new guitar, I was doubting my abilities and frustrated that I could not produce the sounds we were envisioning. Thankfully, Reuben was understanding and patient regarding these unanticipated obstacles. This led to a break, before a second attempt. 'Visualising the guitar' as a non-guitarist composer is a difficult task, especially when one is trying to compose beyond its established conventions. Figures 6 and 7 emerged while Reuben and I were having a break from collaborating. I started composing and recording material to build collaborative momentum. I sent him a video recording and a sketched score of these ideas. When Reuben observed these ideas, he recognised an alternative collaborative approach. Reuben initially called this term 'directed improvisation' "a kind of sleight of hand". He decided to listen to material which I had produced. This approach is a demonstration of complementary *thinking-through-performing*. It generated musical ingredients in my idiosyncratic style, which he manipulated later into a cohesive musical work. The following workshops show how this collaborative approach was implemented.

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[21] Mediocre guitars, with dead strings, have their beauty. But due to the cheap materials and labour to construct these guitars, they are not designed for projection. Thus, micro-details like nail-clicks are relatively less resonant to harmonics.

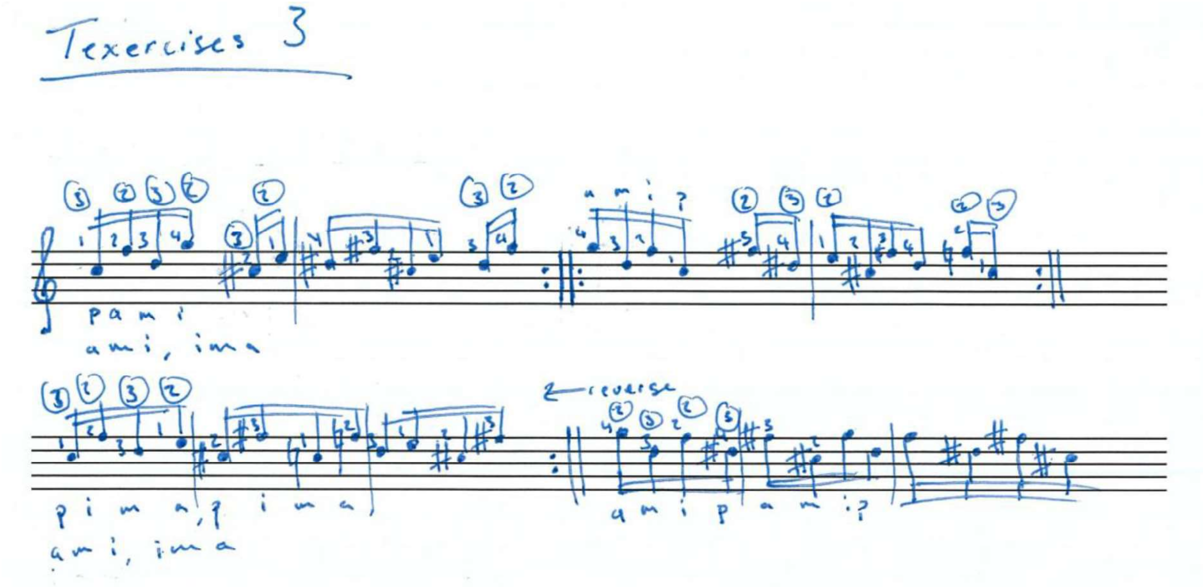
Texercises 3
a m i ?
p a m i
a m i, i m a
← reverse
p i m a, ? i m a
a m i, i m a
a m i p a m i ?

Figure 6: Texercise (technical exercise) no. 3 (Church, 2016).

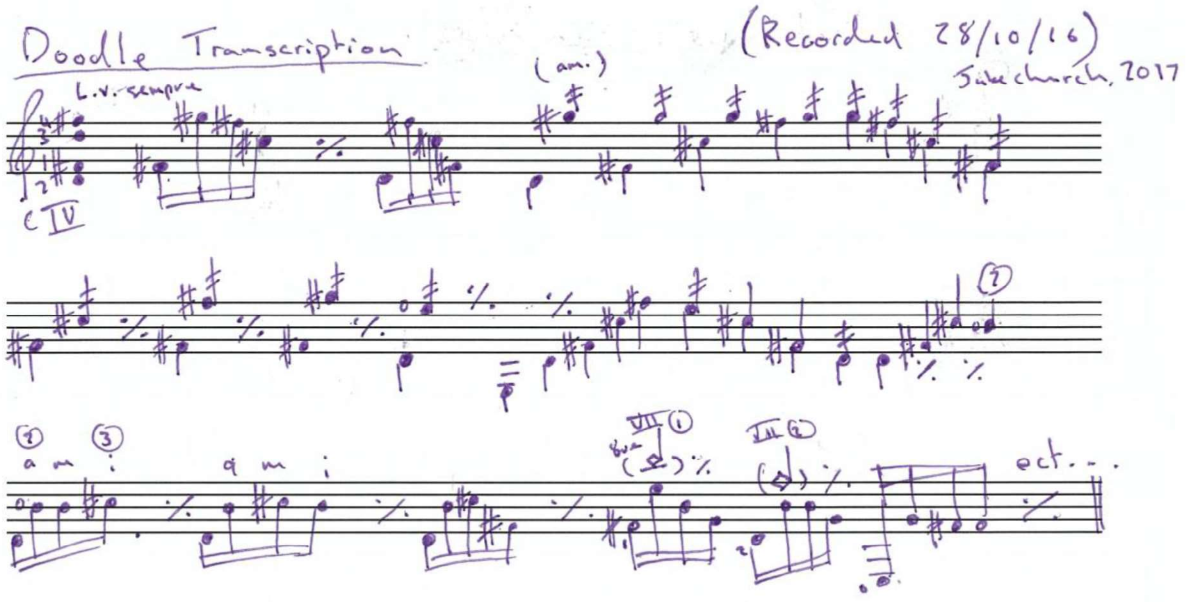
Doodle Transcription
(Recorded 28/10/16)
Jake church, 2017
L.v. sempre
(a m i)
C IV
a m i
a m i
VII
8va
VII
etc...

Figure 7: Compositional Doodle (Church, 2016).

Using the ideas shown in figures 6 and 7, Reuben initiated the ‘directed improvisation’ approach by explaining how he wanted to proceed in the workshop on February 16, 2017. Reuben focused on the process to allow the musical ingredients to emerge. As he explained in one of our workshops, the product will be a result of the process:

> So, it’s a bit like a map at the moment. We should collaborate, bounce ideas, coming up with a bunch of tremolo ideas. For example, I’ve got three notes here and what might we do with these three notes or the measure? So, it’s all about moving between these pitches, but sometimes it’s open, and you’re just changing the pitch with the tuning peg. Then I think that we’ll add some ornaments around the tremolo. But I think the main thing should be about finding interesting patterns like what you were talking about and showing me on the video.

> So, there’s that technical aspect or study of different patterns and stuff, because it’s rather simple material at the moment. Open in the sense with these chords; it’s about those small details making it shimmery and pretty. So yeah, let’s just see what we do (Jelleyman, Soliloquy for Guitar Workshop 2017).

Having explained his process and after a few improvisations, Reuben and I contoured the permutated-arpeggios he liked over his sketches (figure 8). I reacted and played with his direction, responding by changing strings or rhythmic grouping: “we’ve stayed on 5 (rhythmic quintuplets) for too long”. If I were unsure, I would ask a question or pose a suggestion: “do you want me to do that?”, or, “what we can do is incorporate this [technique]?”. The most common dialogue was, “I know what you mean” (Reuben), “Yeah, I’m just trying to figure out how to do it” (Jake).

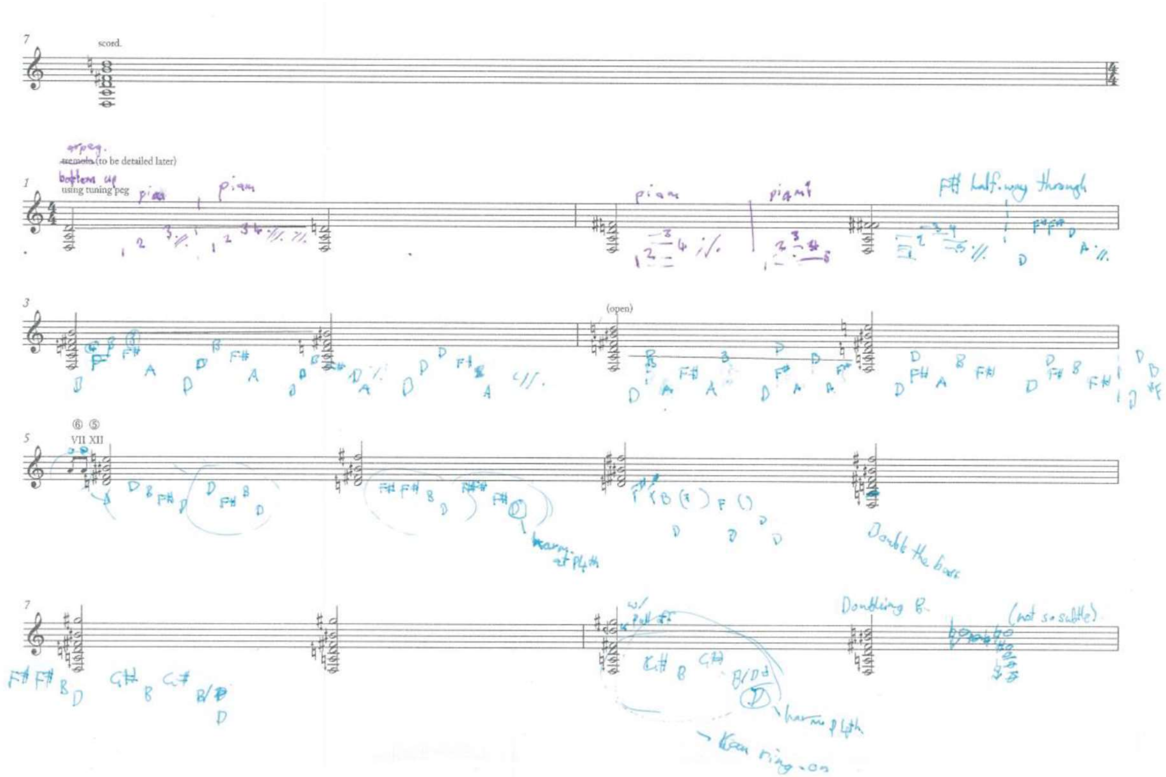
scord.
arpeg.
~~arpeggio~~ (to be detailed later)
bottom up
using tuning peg
piam
piami
F# halfway through
(open)
⑥ ⑤
VII XII
Double the bars
Doubling B.
(not so subtle)
harm. at 4th
keep ringing on

Figure 8: Soliloquy for Guitar sketch with contour of permutated-arpeggios (Jelleyman, Soliloquy for Guitar Workshop 2017).

Figure 8 was the result of this workshop, and as the open coding of the workshop’s conversations suggests, collaborators use confirmation statements in their dialogue to produce material like this sketch. The purpose of these statements was to confirm that we were working toward a shared vision. Our divided skill sets show that we were working within the complementary framework. However, our use of these statements shows that we wanted each other’s approval as collaborators. This act is more associated with the integrative framework and suggests we were oscillating between these two modalities (Östersjö 2008).

The next workshop (March 16, 2017) used a similar process, but this time Reuben had a more concise idea of his envisioned sound world. He (Reuben) had confirmed and notated musical material and told me to “go off-leash”. We explored his ideas further to confirm if they were both playable and interesting: he wanted “mainly the right (plucking) hand and (wanted to know) what the notes are” (Reuben). We slowly filtered the preliminary ingredients into some quality structural ingredients (Jelleyman, Soliloquy for Guitar Workshop 2017).

In this workshop, we also discovered that the new guitar had finally opened-up: “the harmonics on the lower strings had opened-up” (Reuben). It was encouraging to see Reuben’s ear and familiarity for the guitar develop. With this increased awareness of my guitar’s sound, we explored more timbral elements and some of the ideas from the previous version. We were “applying the second level. Elements (timbral fragments) like that can’t just be whatever; they have to be inherent or intentionally exquisite and beautiful. Otherwise, they just get slapped on” (Reuben). When we finished the workshop, I applied some time-pressure: “sweet, let's go get it done as soon as you can” (Jake).

The ‘directed improvisation’ approach is a form of social constructivist learning: we were learning or co-constructing each other’s knowledge through the social interaction of our respected traditions (Sullivan Palincsar 1998). Reuben’s comments show that he became more familiar with the instrument. He directed me through the guitar’s technical language and picked up a new library of sonic characteristics in our collaborative practice. The more familiar he got with the language of the instrument, the closer I could get to his envisioned sound world.

The ‘directed improvisation’ approach resulted in finding a variety of experimental and tested musical ingredients. “Now we need to sort out a form, which is my (Reuben) job, elaborating on the small things we’ve got because some of the ideas are a bit small. It’s about pacing and picking the best fruits of what I’ve written so far. The other thing is about gauging the tuning because the tuning is always wandering, so creating checkpoints so we know where the sound is, what it should sound like” (Jelleyman, Soliloquy for Guitar Workshop 2017). When we were confirming the structure, we did not need the guitar. We could speak about the piece through the appearance of the score because we had been *thinking-though-performing* together: oscillating between and combining the complementary and integrative frameworks.

‘Directed improvisation’ is an alternative approach to composing a mutually accessible work for the guitar. As the dialogue between me and Reuben suggests, the collaborators were consistently checking that they had a consensus on a shared vision. When collaborators became more familiar with each other’s musical terminology, this collaborative approach worked more effectively. The non-guitarist composer learned through a social constructivist activity. This resulted in a guitar work which explores beyond the collaborator’s initial combined knowledge as well as being idiomatic and retaining its compositional integrity. In our final interview, Reuben discussed his perspective on this collaborative approach.

> Reuben: There’s a kind of *sleight-of-hand*, because I’m giving you stuff that kind of looks formed-ish, but to be honest when I’m listening, and I don’t necessarily show it, but I’m listening for what has potential and what works. So, I’m still finding the ingredients: even though it looks like a piece of music.
>
> Jake: Yeah.
>
> Reuben: I think that’s it. We’d… often you think of team exploration in trying to describe what you want the performer to try and do with words, but I find it’s so much easier if you write it down as best as you can and then kinda just give it and watch what happens. I find that’s usually my process. And then I go home from that and then I’m like, yeah, we discussed stuff. But then, in the back of my mind, I can try and discern what has potential. As well, you realise the performer hasn’t had time to develop that technique or skill, so it’s also like, I wonder how good that could get or how far, if you get that.
>
> Jake: Yeah and that’s a lot of trust from you, just to understand… I can see something and go (maybe too much confidence in my abilities). I can also see, this is possible, but it’s gonna take me this (x) much time.
>
> Reuben: Yeah and sometimes those things are just left unspoken (Jelleyman, Collaboration with the Guitar 2017).

This exchange between me and Reuben exposed the ‘directed improvisation’ approach. As Reuben said, “sometimes those things are just left unspoken”. It was not until we reflected on the compositional process, or detached ourselves through critical (esthetic) interpretation, that the traces left behind (neutral level) were exposed: leaving behind the ‘directed improvisation’ approach.

Summary

Due to the idiosyncratic complexity of the guitar, the collaborative approaches ‘visualising the guitar’ and ‘directed improvisation’ proved to effectively aid non-guitarist composers adapt the guitar to their musical language. Each collaborative case study oscillated between these two sub-categories (the collaborative approaches), under the notion of *thinking-through-performing*. As this oscillation suggests, collaborators were adaptive by prioritising a collaborative approach contextually.

These approaches create social constructivist learning environments: the collaborators are co-constructing each other’s knowledge through social interactions of their respective traditions. The collaborators learned and discovered together. ‘Visualising the guitar’ emerged accidentally and showed that the performer might have to primarily assume the role of either executant or educator. ‘Directed improvisation’ developed when the composer repeatedly envisioned beyond the guitar’s capabilities. When both collaborators were more familiar with each other’s technical language, the collaborators could execute the envisioned sound world more accurately. These collaborative approaches occurred within the brainstorming and workshopping phases. They are implemented to generate technically idiomatic musical material while retaining the work’s compositional integrity.

The guitar is a particularly complicated instrument to write for, and that is why I have decided to work on this topic in this way. While at the same time, for composers with little exposure to the guitar, it can lead to an exaggerated impression that it is more complex than the reality. There are points where I have argued that composers should not over-rely on guitarists in order to learn more about the instrument (because sometimes one needs to learn through first-hand experience), but at other points, I have argued for an integrated collaborative compositional process when the composer is stuck. Non-guitarist composers may be unfamiliar with the guitar in their first attempts, which reinforces Han Werner Henze’s statement: “you need to learn a lot about it, which you can only do by working with the guitar player”. By implementing these two collaborative approaches, non-guitarist composers will become more familiar with the guitar and foster creative continuity in the articulation of the composers’ musical language for the guitar.

Chapter 4: The Score

This chapter will discuss how the collaborators in this study edited and typeset the score for the guitarist. The collaborators drew from literature on notation guides, copyists, and the experience of others to make guitaristic scores that also accurately adhered to the composers' envisioned work.[22] The score is a medium (appearance) for people outside of the collaboration to understand and execute the musical work. Since it will most likely be guitarists learning from scores without the benefit of direct contact with the composer, the score must be easily accessible and prioritised for the performer.

The score is a set of instructions prescribed through the language of notation (musical and graphic). It informs the performer(s) on how to play the composer's interpretation of the musical work on the instrument(s). The score's accessibility is determined by how effectively it is articulated to the performer rather than the content itself. Since non-guitarist composers are generally unable to articulate an effectively accessible score, often the guitarist's role in collaboration will be to edit and typeset the work. However, literature and notation conventions for the guitar are not standardised and can be inconsistent. These inconsistencies make it difficult to communicate and notate an accessible score without contradictions or clashes between composer and guitarist traditions. Finding mutual literature (guides to notation) and using the experience of other musicians (a fresh perspective) were invaluable in avoiding these clashes of tradition. The neutral perspective of the copyist Elaine Gould explains the score's purpose in her definitive guide to notation.

> Adequate parts can, however, only 'appear' if the raw material has been entered syntactically, if the user has a trained eye for spacing, and when care has been taken to account for performance conditions and skill level.
>
> The poor state of instrumental parts is frequently a source of anxiety for composers and performers alike since bad layout – poor spacing and ill-judged page-turns, for instance – can hinder a good performance. Spending time ironing out needless reading difficulties is unfair for the musicians, who will be hoping to invest their time and energy in the music.
>
> In my experience, professionals are frequently too tolerant of poor presentation – they should be free to devote their minds to the performance, not deciphering the part (Gould 2011, xi-xii).

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[22] Guitaristic: pertaining to the guitar. The work is idiomatic and thus playable while retaining the convention of the guitar domain.

As Gould suggests, performers should demand higher quality presentation for a more decipherable score. It is a tedious task to produce a guitaristic score, but it must be accomplished for the collaboration to achieve a mutually accessible product (score and performance of the work). The following case studies will explore the purpose, process, and results of editing and typesetting within this research: to explain how to create an accessible score for guitarists.

Editing for the Guitar

Even though the works used as case studies were from the 20th century and present day, early-music musicologist Cook explains the traditional ideology of editing new versions of older pieces is still relevant.

> This traditional – I am tempted to say 'official' – ideology of music editing is all about authority. The authoritative text stands for the original work as conceived by the composer, embodying it in most authentic and comprehensive form; it is accordingly predicated on the assumption that there is such a thing as an original, whether in the form of an actual or hypothetical autograph, or in the even more hypothetical form of the composer's intentions. The traditional reliance of both editors and historically informed performers on composers' supposed intentions reveals the extent to which the aim is not simply to reconstruct a text, but to recover the meaning that (in E. T. A. Hoffmann's telling phrase) the composer has sealed into his work (Cook 2015, 120).[23]

Editors (usually the performer) have an obligation, especially when working closely with the composer, to uncover the intentions of the composer. In the context of this project, editors for guitar music represent some of the composer's intentions through their choices of fingering and timbral implications.

Editing a guitar score involves adding fingering and timbral techniques. It shows guitarists that the piece is potentially playable through its guitaristic aesthetic. Thus, in collaborative practices, the purpose of the editing process is to demonstrate a collaboratively approved way of executing the composers' envisioned work. The following examples, *Concierto de Aranjuez* by Joaquín Rodrigo (edited by Angel Romero) and *Suite Castellana* by Federico Moreno-Torroba (edited by Andrés Segovia), demonstrate how guitarist scores look accessible for performance.

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[23] E. T. A. Hoffman, 'Beethoven's Instrumental Music', in Source Readings in Music, ed. by Oliver Strunk, rev. by Leo Treitler (New York: Norton, 1998), pp. 1193–98 (p. 1198).

Once a guitarist reaches a level of secure technical independence (and contrary to the idea of collaboratively approved editing), fingering is a flexible preference: sound can be produced in many ways. Is there a need to write fingering into an edition of the score if it does not suit the performer's technical approach? Fingering is not fixed, even if identified in the score. However, the technical approach directed by specific plucking and fretting-hand fingering helps the performer accurately interpret the tone colours, timbre effects, and styles intended in the work.

The plucking-hand fingering in the *Concierto de Aranjuez* (Romero edition) draws on the flamenco style, implying the instrument must project over the orchestra and acquire that bright percussive flamenco tone. The influence of flamenco culture is very prevalent in Rodrigo's music and commonly assumed as an interpretive approach. The flamenco technique *picado* or *apoyando* (rest-stroke) is conventional on the classical guitar. Apoyando means to "pluck with one finger (*i* or *m*) and then rest it on the adjacent string, at the same time preparing the next finger to do the same", in a rapid alternating action (Octavian Ciulei 2013, 58). This technique is loud and percussive which makes it an effective way to project and create a flamenco tone.

To project a stylistically authentic tone over the small orchestra, the *Concierto de Aranjuez* requires the guitarist to develop a consistent and reliable plucking-hand technique. Rather than using the fingering advice of the Romero brothers, I used Matt Palmer's approach instead. The 'frest-stroke'[24] (or *a*, *m*, *i*) approach was developed by Matt Palmer as an alternative technique for playing fast scales (M. Palmer 2012). Palmer explains the application of his approach in more detail.

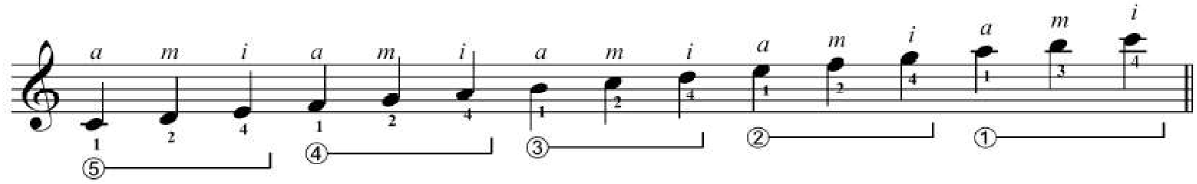

Figure 9: Musical Example 2.1. Frest stroke approach to the ascending A-M-I scale (M. Palmer 2012, 40).

> This A-M-I technique demands a strict adherence to the fundamental approach [outlined above] (figure 9). This fundamental approach is the foundation upon which all the techniques

---

[24] 'Frest' stroke: a plucking-attack which is a combination of *tirando* (free-stroke) and *apoyando* (rest-stroke), creating both a consistent plucking action and flamenco tone (M. Palmer 2012, 24).

> and fingerings that follow are built upon. The left [fretting] hand is rooted in three-note-per-string patterns, while the right [plucking] hand repeats A-M-I (M. Palmer 2012, 40).

Palmer's scale approach is an alternative way to pluck the strings to produce a quasi-flamenco tone. Most performers use *apoyando* technique to achieve stylistic authenticity in the *Concierto de Aranjuez*. However, as long as the work's intended sound is produced, players tend to choose their technical preference. Figures 10 and 11 demonstrate how both approaches can be applied to a scalic section of the *Adagio* movement.

Compared to figure 10, the fretting-hand fingering in figure 11 shows both the piece's alternative playability as well as implying the notes' phrasing and timbral quality in this passage. Using different strings and fret positions has a major impact on the sound of the work and informed composer's intentions in the collaborative process. The middle movement *Arada* of Torroba's *Suite Castellana* (Segovia edition) demonstrates how collaboratively approved fretting-hand fingering honours the composer's sonic intentions for the work.

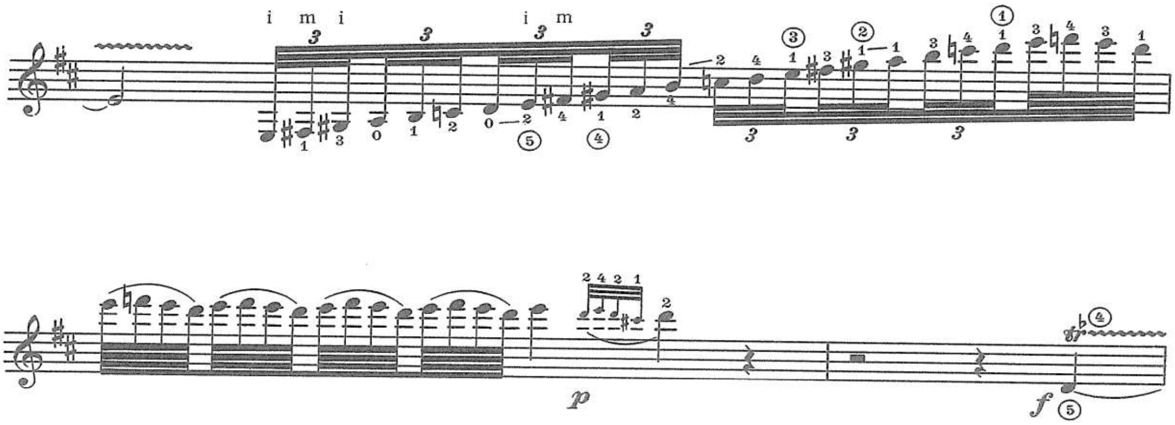

Figure 10: Angle Romero Original Version with Apoyando (i, m) fingering. Adagio (Rodrigo 1959, 11).

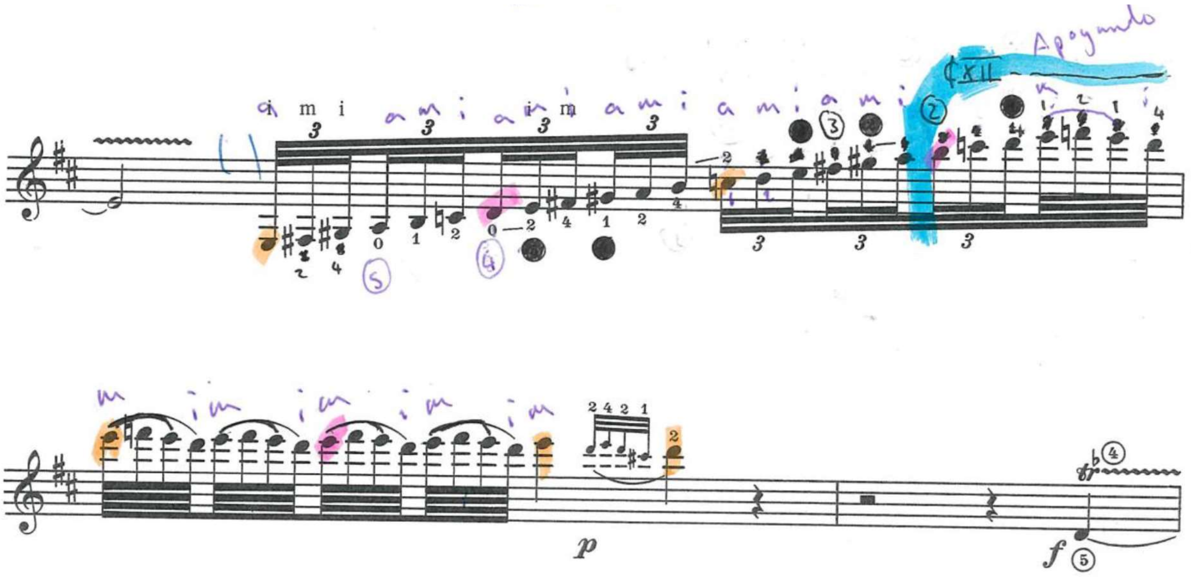

Figure 11: My approach, combining both 'frest-stoke' (a, m, i) and apoyando (m, i) techniques. Adagio (Rodrigo 1959).

Segovia's fretting-hand fingering (Figure 12) shows how he manipulated the work to create a lyrical musical effect and rich timbre. Segovia liked to use the middle strings (2nd, 3rd, and 4th) for *expressivo rubato*, and *portamento* melodic phrases. His use of the thicker strings (3rd and 4th), in the second line (the bar with the *molto rall.*), creates rich tones, assisted with the placement of the plucking-hand in a *sul-tasto* position (plucking-hand place near the base of the neck). This passage of Torroba can be performed with open strings in first position. This open string fingering would not achieve the sonic effect intended by Segovia and Torroba.

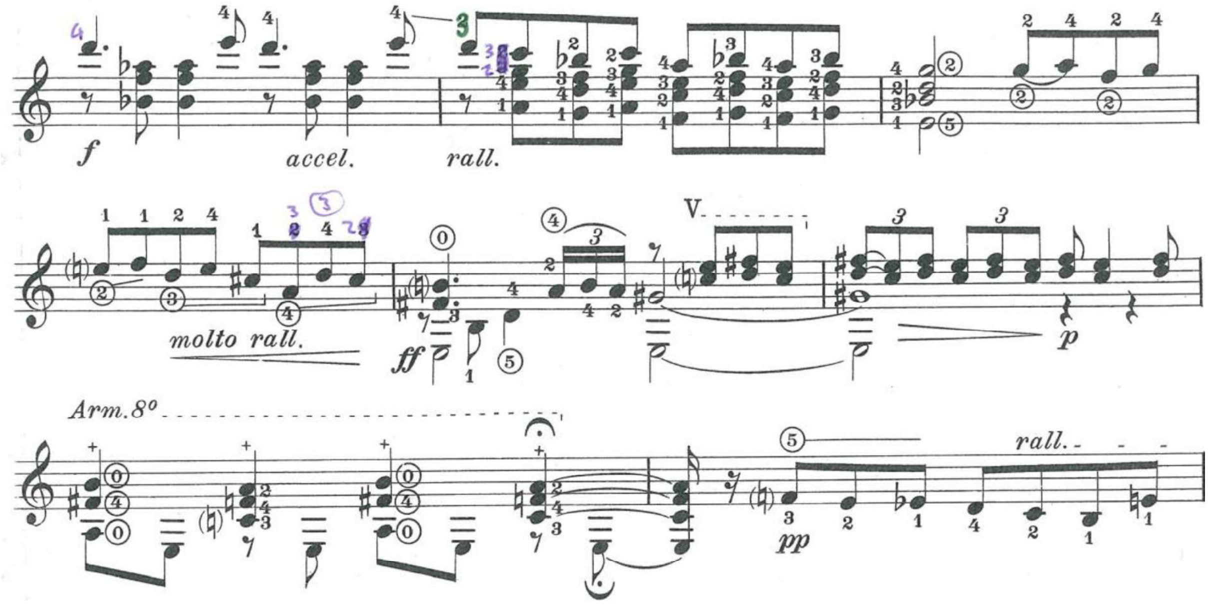

Figure 12: Segovia's lyrical style in Arada, using closed string (no open strings) fretting-hand fingerings (Torroba 1926, 5).

As figure 12 demonstrates, the fingering was arrived at through mutual agreement and as a collaborative process between performer and composer. The fingering itself is a creatively intended aspect of the composition and its process. Segovia's editions suggest that collaborative fingerings shape the work's intentions, primarily through the performer's contributions. Segovia said, while teaching this piece in a masterclass, that his collaborative pieces were written "through him" (daddariostrings 2011, 2:00). Segovia's close relationships with the composers of this repertoire created interpretively accurate fingerings.[25] This fingering is a result of his intimate and approved perspective of the composer's intentions (USC-Music 2007).

Through fingering, editing the score allows it to look guitaristic for effective execution. Since the score demonstrates potential playability, it becomes an accessible medium by which the performer may learn and accurately execute the intentions of the composer. The score remains as a set of instructions to help people outside of the collaboration choose to execute the composer's intentions. This editing process was effective in the collaborative case studies to help performers encourage an effective interpretation of the musical work.

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[25] Refer to Chapter 2: Rapport.

Typesetting (Legibility)

Typesetting is a process of setting or preparing a work for printing. Based on this study, typesetting is also a process to translate the composer's language to the guitarist's. However, as Gould stated, "professionals are frequently too tolerant of poor presentation – they should be free to devote their minds to the performance, not deciphering the part" (Gould 2011, xi). Unlike editing, where the guitarist makes the score look playable, typesetting focuses on the articulation or translation of the content. Articulation was especially evident through the works of Louisa and Reuben which both incorporated uncommon scordaturas. These scordaturas made it difficult and tedious to translate and produce an effective articulation of the work.

Throughout this process, we (the collaborators) researched guitar notation literature to find a mutual way of producing an articulated translation of the works. We discovered that there were inconsistencies due to the non-standardised conventions of guitar notation. This made it more difficult to decide how we would articulate these pieces. Since I had been working very closely with the composers, having edited the scores and understood their language, I could not see what needed to be changed to translate these works for other guitarists: a third collaborator. This translation process led to many revisions of the score. I continuously had to convince the composers that the score needed to change for guitarists to understand and be willing to learn it. Therefore, the solution was to show and explain the work and score to other guitarists and copyists for fresh perspectives. This process resulted in a translated layout of the score for guitarists. This will be described through the case studies of Louisa's *Too (Sur)real* and Reuben's *Soliloquy for Guitar*.

The use of micro-tonal scordatura in Louisa and Reuben's works made it difficult to produce coherent scores for guitarists. We applied a combination of literature and experience through Leathwood, Gould, Josel & Ming, and Alistair Gilkison (copyist of the Wai-te-ata Music Press). Unfortunately, these did not prove sufficient. The following figures represent our first attempt at typesetting these works: figure 13 shows Louisa's semi-descriptive notation and figure 14 show Reuben sonic language with fingering.[26]

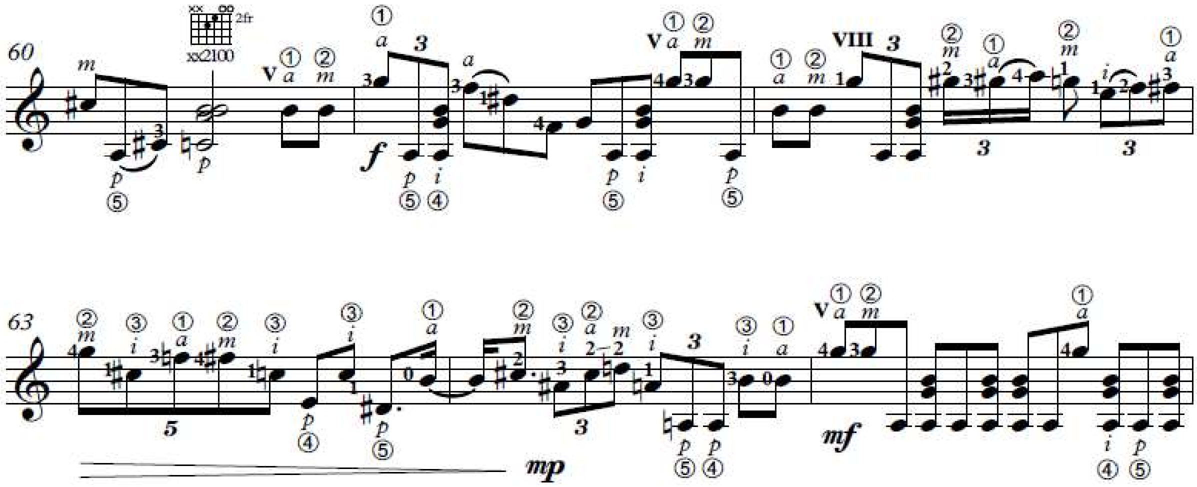

Figure 13: Too (Sur)real fingering and quasi-sonic score (Nicklin, June 22, 2017, bars 60-65).

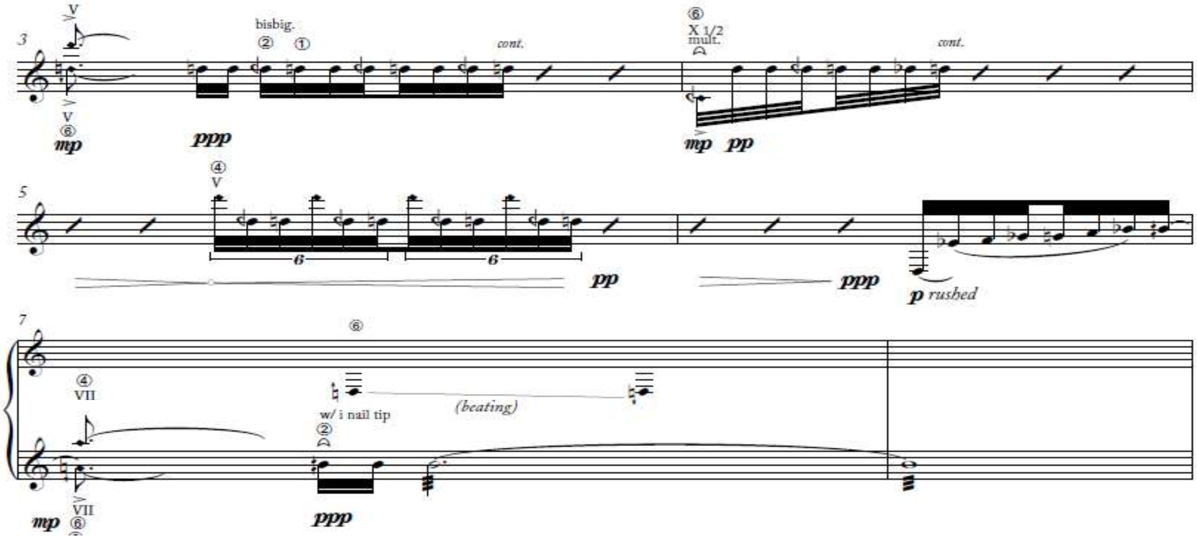

Figure 14: Soliloquy for Guitar version 2.5, sonic score with fingering (Jelleyman, June 12, 2017, bars 3-8).

These excerpts (figures 13 and 14) are hard to decipher as a guitarist; how are they performed, technically. Meeting with composer-guitarist Dylan Lardelli restructured our articulation of these works. The end goal is to have a set of instructions prescribed through the guitarists' language of notation. To achieve this, Lardelli suggested using an *ossia* stave for the descriptive content, prioritising the prescriptive (technical information) content over descriptive (sounding) material. A process of translation also emerged through Dylan's advice for typesetting scordatura works for guitar. For this process, as the guitarist in collaboration, it was my job to translate the sounding content into prescriptive content (as if the guitar was in standard tuning). This meant the sounding material had to be as accurate as possible for the guitarist in collaboration.

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[26] *Too Surreal*'s original version is shown in Figure 4 (page 37).

It was a tedious task to decipher the score to create a prescriptive stave, almost extinguishing any motivation to play the work (Gould 2011). As Dylan pointed out in our first meeting (June 25, 2017), there were many inconsistencies between the prescriptive and sonic notation: the staves did not correlate. The composers and I had to fine-comb the inconstancies to affirm the absolute pitches that they wanted, and then translate them into the guitar's language. Louisa's work required transposing the fingering onto an *ossia* line. The resulting stave then needed triple checking: not difficult but very time-consuming. Because Reuben's work continuously changed the scordatura throughout the piece, the resulting sounds often changed the fingering. This led to many mistakes, and we had to focus on the accuracy of the sonic notation to decipher the technical information. We discovered the most efficient process was typesetting together. Reuben and I decided to spend an afternoon/evening together working meticulously on the sonic notation (*ossia* line) and the resulting prescriptive fingering (June 30, 2017). Figure 15 shows Louisa's restructured score, produced in preparation for another meeting I had organised with Dylan (July 22, 2017).

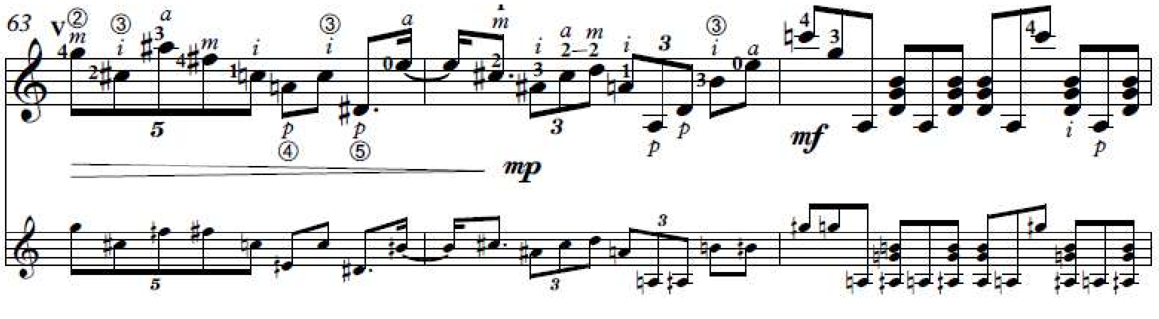

Figure 15: Too (Sur)real with sonic notation ossia line below (Nicklin, July 21, 2017, bars 63-66).

After the second meeting (demonstrated in figure 15), Dylan and I decided that Louisa's piece was decipherable for both guitarist and composer: there were still a few notation misspellings and voice leading issues to clean-up. But for Reuben's work, Dylan and I decided that the three of us should meet up for a session typesetting together to work out how his piece would best be articulated.

We met at a local cafe and worked through the score on Dylan's laptop; we workshopped the score with a guitar for about three hours (July 24, 2017), and we managed to make some final decisions for the Soliloquy's layout. For example, we decided the changing scordatura (on the tuning peg stave) would reset to the guitar's standard tuning pitch (for example E on the 1st string) in the prescriptive material when it emerged, to show the rotation of tuning peg and create a muscle memory approach. The *ossia* line would show the resulting sound below, as a guide to check the resulting pitch. We also decided to split the work into two parts, because logistically, there were too many pages for performance practice. This resulted in a full score and prescriptive score for learning and performing the piece. Figure 16 shows our final decisions for Reuben's work, but the appendix contains the final complete versions of all the collaborated works from this study.

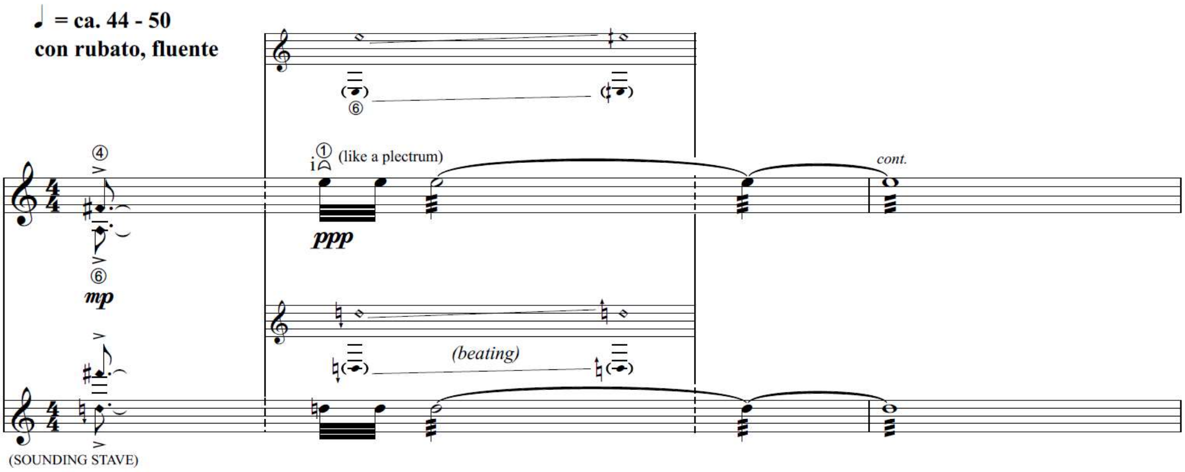

Figure 16: Full score of Reuben's Soliloquy for Guitar showing prescriptive and sonic notation (Jelleyman, 2017, bars 1-3).

In this study, as demonstrated by figure 16, typesetting is a process to make the score accessible for the guitarist (performers) which in turn prepares it for printing. Collaborators must work together to achieve this translation from composer to guitarist, especially when a scordatura is involved. With the informed views of other guitarists and guitar conventions, collaborators will create a score which will be easier to decipher; this allows the guitarist to devote their minds and time toward the performance of the work.

Summary

Determined by how effectively (or efficiently) the work's appearance is articulated rather than the content itself, the score's mutual accessibility goes through a translation process. This translation process is exhibited through the editing and typesetting of the musical work. These processes are tedious tasks because notation tends to get in the way of the music itself, the literature on notation shows that conventions are not standardised and inconsistent for the guitar. This makes it difficult to communicate and notate a mutually accessible score for both guitarist and composer. Being informed by and working with experienced musicians is the most reliable approach to producing a mutually accessible score. This translation of the score is necessary to produce a work which is easier to decipher for the guitarist while maintaining its compositional integrity. In turn, this will increase the work's chances of being performed and its longevity in the guitar repertoire.

Conclusions

As this study has shown, non-guitarist composers must become familiar with the guitar to write effectively for it. Based on this study, composers view guitar writing as a foreign dilemma, where it could be viewed as an orchestration puzzle: harp and percussion instruments also experience the foreign dilemmas of idiomatic difficulties like the guitar. Musical languages are not specific to an instrument/ensemble, hence adapting them is a matter of learning more about the instrument. Collaborative practices should aim for the integrative framework, and expect to oscillate between the other modalities. The collaborative process explored in this study will help adapt/translate the composer's musical language for the guitar in an idiomatic way.

As Kanga and Östersjö touch on in their work, authorship or crediting the people involved for the music created is a sensitive issue in collaborative practices. For this study, the composers have full authorship crediting me (the performer) as the editor. However, there were and are areas in collaborative works where the performer could be deemed as a co-composer. Performer collaborators sit on the fence in-between co-composer and editor: they are not quite a composer but doing more than just editing. Each collaboration will credit authorship based on the context, discussed between the collaborators. To keep the peace, honest acknowledgement of the writing process is ideal; Louisa notes on the title page "in collaboration with Jake Church", which I find apt, because of the balance of work. Either way, from a biased performer's perspective, both collaborators should have a pragmatic view of crediting the authorship of the collaborative material. Future research in this area may be needed to resolve this complex issue.

From the context in New Zealand, non-guitarist composers and guitarist performers need education in each other's domain and more opportunities in collaborative practices to encourage and foster new music for the guitar. The works which resulted from this project adapted Glen, Louisa, Reuben's musical languages idiomatically for the guitar. The composers and I want to continue working together to bring these works up to standard for publication. By implementing the ideas and approaches suggested in this research, collaborating with a guitarist will increase the chances of creating a mutually accessible work which is both idiomatic while maintaining its compositional integrity.

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Appendix

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Jake Church: Collaborative Works for the Guitar

Guitar recital in partial fulfilment of the requirements for the degree of
Master of Musical Arts in Classical Performance

3 pm, 27th of November, 2017
Adam Concert Room, Gate 7
New Zealand School of Music—Te Kōkī, Victoria University of Wellington

Programme

Suite Castellana (1926) **Federico Moreno Torroba** (1891-1982)
Edited by Andrés Segovia

Fandanguillo
Arada
Danza

Suite Castellana contains Federico Moreno Torroba's first composition for the guitar, *Danza* (1920). The *Fandanguillo* and *Arada* (the other two movements) were added later. Graham Wade further suggests that the *Danza* was the first work written for solo classical guitar by a non-guitarist composer, composed a few months before Manual de Falla's *Hommage à Debussy* (Wade 2001, 109). This short three-movement piece is a collaborative work with Andrés Segovia, in a time where non-guitarists like Albéniz, Granados, and Falla sought to imitate the guitar (folk and flamenco guitar) on the guitar itself. In their biography of Torroba, Clark & Krause discuss the influence of Segovia in its creation.

"He (Torroba) was dependant on Segovia to show him how to compose effectively for the instrument. Aside from studying guitar music and observing Segovia perform, one assumes that Torroba depended on Segovia's editorial services, revising the piece to make it playable and adding fingerings for the left and right hands" (Clark and Krause 2013, 2126-2135).

Segovia's editorial services and encouragement helped Torroba create a work accessible for guitarists: to make the guitar a respected concert instrument rather than just a folk instrument. Segovia was one of the first to encourage non-guitarist composers to write for the guitar in order to expand the repertoire and popularity of the instrument.

As well as being remembered for his contribution to the guitar repertoire, Torraba was one of the most prominent composers of the Spanish comic opera, the Zarzuela. The lyric genre was a combination of operatic and favourite songs of the time and evidently influential in his guitar works through his catchy melodic lines.

Gorzanis Frammenti (2017) **Glen Downie** (1991*)
Dedicated to and edited by Jake Church

"*Gorzanis frammenti* takes source material from three Neapolitan love songs by Giacomo Gorzanis, originally for voice and lute. These are *Questi Capelli, Alma per t'afiggli* and *Donna gentil*, all from *Il primo libro dinapolitane che si cantano et sonano in leuto* of 1570. Each movement takes melodic fragments as the starting point for new compositions.

Taking inspiration from just intonation, and the experimentation of tuning systems of the medieval and renaissance period, the guitar is tuned so that each pair of strings sound 'just-fifths'. As the variety of tuning methods are revealed, natural discrepancies between certain intervals abound, depending on the intervals you wish to be pure (thirds or fifths), as changing one will compromise the other. These discrepancies, are particularly evident on fretted string instruments and were part of the compositional process and inspiration of the piece. This is particularly evident in the first and third movements. The structure of the piece presents a degradation of the original material, becoming increasingly abstracted" (Downie 2017).

Gorzanis Frammenti gained the following accolades for both composition and performance in 2017: winner of the Matthew Marshall Guitar Composition Competition; the winning work in the Body/Harris Prize (best performance of a New Zealand piece); and second place at the Lilburn Trust NZSM Composers Competition as well as the Performer Prize.

Glen Downie is a Wellington-based composer who holds a Master of Musical Arts in instrumental and vocal composition from the New Zealand School of Music, under the tutelage of Michael Norris. Past teachers have included Dugal McKinnon, John Psathas, Kenneth Young and Gao Ping. He has been a finalist in the 2014 NZSO Todd Corporation Young Composers Award, a co-winner of the NZ Trio's inaugural composing competition (2015), and won multiple prizes from the NZSM, including two second placings in the composers' competition and the 2015 Jenny McLeod award.

Too (Sur)real (2017) **Louisa Nicklin** (1993*)
Collaborated with and edited by Jake Church

"*Too (Sur)real* explores disruption in one's life and the tolerance we have for it. The first and fourth strings of the guitar are tuned to sit a micro sharp above the second and fifth strings. Micro-tuning tends to hold an innate tension. This allows for the microtonal interruptions to create a feeling of unease and disturbance in the work" (Nicklin 2017). Louisa's work explores the roles of psychological phenomena, patterns and processes. She was awarded the 2016 Matthew Marshall Prize for a Classical Guitar Composition for her work *Locus* (edited by Jake Church).

A recent graduate of New Zealand School of Music – having studied with Michael Norris and Professor John Psathas – Louisa has been a finalist in the highly-coveted New Zealand Symphony Orchestra's Todd Corporation Young Composers Award on two separate occasions. In 2015 her piece *Construals* was one of 9 orchestral pieces selected, and in 2016 her piece *(Ir)rational* was one of 8 selected. In November 2016 her piece for orchestra and soloist, *Moonlit Delirium*, was premiered by the Shanghai Philharmonic Orchestra in China as part of Shanghai Conservatory of Music's 'Hearing China' concert. Based in Auckland, New Zealand, Louisa also plays saxophone in *Moses,* a psychedelic rock band, and a multi-instrumentalist in the alternative duo, *Ma*.

Soliloquy for Guitar (2017) **Reuben Jelleyman** (1993*)
Collaborated with and edited by Jake Church

"In *Soliloquy for Guitar,* the guitarist is constantly tuning the instrument. The basis is the relationship between the harmonics of the lowest string with the tuning of the open strings of the instrument. As the 'web' of musical material grows, the tunings 'melt' the pitch structures, morphing into further sonic structures" (Jelleyman 2017).

Originally from Auckland, Reuben Jelleyman studied at the New Zealand School of Music and Victoria University of Wellington in Music and Physics. He has had music performed by Avanti! (Finland), the NZSO, and NZTrio (New Zealand). Reuben also has a practice in audio-visual installation work, including solo and collaborative multi-disciplinary work and broader electronic music production. Works have been included in festivals such as Phase Platform (U.K.), Bourges (France), and Lux (NZ). In 2015 Jelleyman was finalised for the prestigious SOUNZ Contemporary award. Current projects (2017) include a new chamber opera *The Garden of Forking Paths*, and works for the Auckland Philharmonia Orchestra and NZSO National Youth Orchestra.

Interval

Concierto de Aranjuez (1939) **Joaquín Rodrigo** (1901-1999)
Adagio Dedicated to Regino Sáinz de la Maza
Edited by Angel Romero (1984)

As the most famous work for guitar and orchestra, Joaquín Rodrigo's *Concierto de Aranjuez* (completed in 1939) was conceptualised after Joaquin and Victoria (his wife) stopped overnight in San Sebastian to dine with the guitarist Regino Sáinz de la Maza. "On this occasion, the topic of a guitar concerto was first raised. Fascinated by the concept, though facing difficult personal circumstances (the couple were devastated by the miscarriage of their first child) the composer began the task" (Wade 2001, 125).

As a non-guitarist composer, Rodrigo was one of the first to successfully exploit the guitar's resources. In its completion and on a technical level, the concerto set fresh challenges while maintaining interpretive demanding. The edition by Angel Romero (performed by Pepe Romero), exhibits the interpretive artistry developed through intimate collaboration between composer and performer.

Nocturnal after John Dowland, Op. 70 (1963) **Benjamin Britten** (1913-1976)

Dedicated to and Edited by Julian Bream

The *Nocturnal* was written by Benjamin Britten for classical guitarist Julian Bream (editor). After a decade of waiting and performing alongside Benjamin Britten's life partner Peter Pears, Julian Bream finally received a solo work written for the classical guitar. The work was premiered at the Aldeburgh Festival in 1964. It is now regarded as one of the most historically significant works in the guitar repertoire. Rather than being innovative for its technical challenges, the piece is known for its interpretative difficulty.

Britten did not play the guitar, but as Bream mentioned in an interview with Tony Palmer: "When the piece [*Nocturnal after John Dowland*] first arrived, I found I didn't have to change anything, not one note. It's the *only* piece written for me which that is true". The *Nocturnal* is not only a work respected for its guitaristic qualities, but it feels like a piece of music played through the guitar rather than for the guitar: it could be played on any instrument and retain its integrity.

The *Nocturnal* belongs to a sequence of sleep-and-dream pieces in Britten's portfolio. Through a bitonal harmonic language, the work is structured into eight variations (the final variation is a passacaglia) which precede an arrangement of John Dowland's song, 'Come, heavy Sleep'. The piece is suggestive of anxious insomnia and as Britten said: "to me, it has some very disturbing images in it… inspired by the Dowland song, which of course has some very strange undertones in it" (Powell 2013, 383). Sleep and death were commonplace in Elizabethan poetry; the work characterises a powerful haunting, which can be and has been interpreted as a reflection of the composer himself. This piece fits in Britten's oeuvre alongside his other work for solo instruments: the cello suites and the *Metamorphoses for Oboe*.

Biography

Jake Church is a Wellington-based guitarist who specialises in collaborative contemporary music. Under the tuition of Dr Jane Curry at the New Zealand School of Music, his research explores the collaborative practices between non-guitarist composers and guitarist performers during the creation of new works for the guitar.

Jake has toured New Zealand as a soloist and as a founding member of *Duo Kita*, gained accolades in local and international competitions, and currently works as a guitar teacher at the Raroa Music Centre Saturday morning programme as well as privately. Jake's keen interest in composition and collaborative practices has allowed him to work with some of New Zealand's leading young composers. His Master's project has resulted in three new works for the guitar: *Too (Sur)real* by Louisa Nicklin, *Soliloquy for Guitar* by Reuben Jelleyman, and *Gorzanis Frammenti* by Glen Downie.

Jake endeavours to integrate complementary musical languages to explore and create experimental new music. After his studies, he will continue collaborating with composers and performers and pursue further research in collaborative practices.

Acknowledgments

I would like to thank everyone who helped/supported me through this study. Thank you to my supervisors: Dr Jane Curry, Dr Martin Riseley, and Dr Kimberly Cannady; Hugh McMillan for accompanying me in this recital; my Student Learning Support Tutors Tim Smith and Jake Arthur; and Cormac Harrington for all the help and patience while I negotiated my writing challenges. Thank you to the NZSM guitar and composition departments for the advice and for including me in their events and practices.

Thank you, Louisa, Glen, and Reuben for taking part in this study. You are such great friends, and I look forward to creating more music together. And to my family and friends, I do not know how to say what great soundboards you were (ha-ha), thank you so much for dealing with this roller-coaster. I will, hopefully, shut-up about it now.

Cover Photo: Forest Dragon Lizard in Yogyakarta, Indonesia, 'playing a leaf-guitar' (Aditya Permana, 2015).

Glen Downie

Gorzanis frammenti

For solo guitar

Dedicated to, and edited by Jake Church

Glen Downie

Gorzanis frammenti

Edited by Jake Church

Contextual Notes:

The *Gorzanis frammeni* take source material from three Neapolitan love songs by Giacomo Gorzanis, originally for voice and lute. These are *Questi capelli, Alma per t'afiggli* and *Donna gentil*, all from *Il primo libro di napolitane che si cantano et sonano in leuto* of 1570. Each movement takes melodic fragments as the starting point for new compositions.

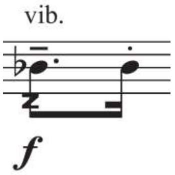
Taking inspiration from just intonation, and the experimentation of tuning systems of the medieval and renaissance period, the guitar is tuned so that each pair of strings sound just fifths. As the variety of tuning systems reveal, natural discrepancies between certain intervals abound, depending on the intervals you wish to be pure (thirds or fifths), as changing one will compromise the other. These discrepancies, are particularly evident on fretted string instruments and were part of the compositional process and inspiration of the piece. This is particularly evident in the first and third movements.

The structure of the piece presents a degradation of the original material, becoming increasingly abstracted.

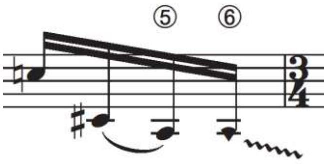
This piece is dedicated to guitarist Jake Church, who first approached me to write a piece, and helped immeasurably during the writing process.

Performance Directions:

- The guitar, as per tradition sounds one octave lower than written. Harmonics are written at written pitch
- Each pair of strings should be tuned so that the fifths between them sound just. That is the fifths are slightly wider than equal tempered fifths.

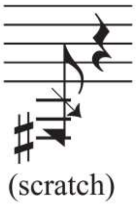


vib. with a z through the stem indicates a wide and fast transverse vibrato

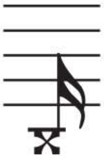


A triangle notehead denotes to hammer-on without plucking the string.

A wavy line represents an indeterminate gliss. Short, sharp and releasing the finger pressure whilst moving down the frets



A harmonic scratch shows the position of the node, and directs you to scrape this nodal point with the fingernail



A cross notehead denotes a ghost note- touch the string at the position of the note and pluck the string, the resulting sound will be a dead and percussive

Donna gentil non so:

- Leave harmonics from the second movement ringing into the beginning of the third
- The dynamic range of the harmonics in the third movement will be limited, the dynamics provided are relative and for the shaping of phrasing
- In the middle section where dynamics are not notated, the performer is free to play with dynamics ad libitum
- Bracketed (de)crescendi denote to (de)crescendo gradually over the repeats
- Some finger noise is to be expected where the tempo in the third movement increases, although the guitarist should always aim for the purest tone possible
- Repeat suggestions are approximate

Notes from the Editor

In the creation of this composition, I worked closely with the composer, going through aspects of notation, technique, and the exploration of timbres, to discover a musical work through the guitar. As collaborators, Glen and I were working towards an ‘integrative’ collaborative model, which entailed developing a friendly, professional, and social rapport, where mutual trust, respect and commitment were fundamental to the compositional process. In other words, we aimed toward a shared vision, which took longer than expected because of the number of obstacles collaborators must conquer to understand the other’s perspective. Conquering these obstacles exposed the character of both people involved and the musical identity of this work; if collaborators are fully invested towards a joint-musical-expression the developing art work will flourish.

My editorial notes are for the aid of other performers, trying to relay helpful advice concerning fingering, tone, positions, extended techniques etc, that I have learned both in the collaborative process and in the act of preparation and learning. These will significantly aid the performer in learning the piece both technically, and in the understanding the composer’s intentions.

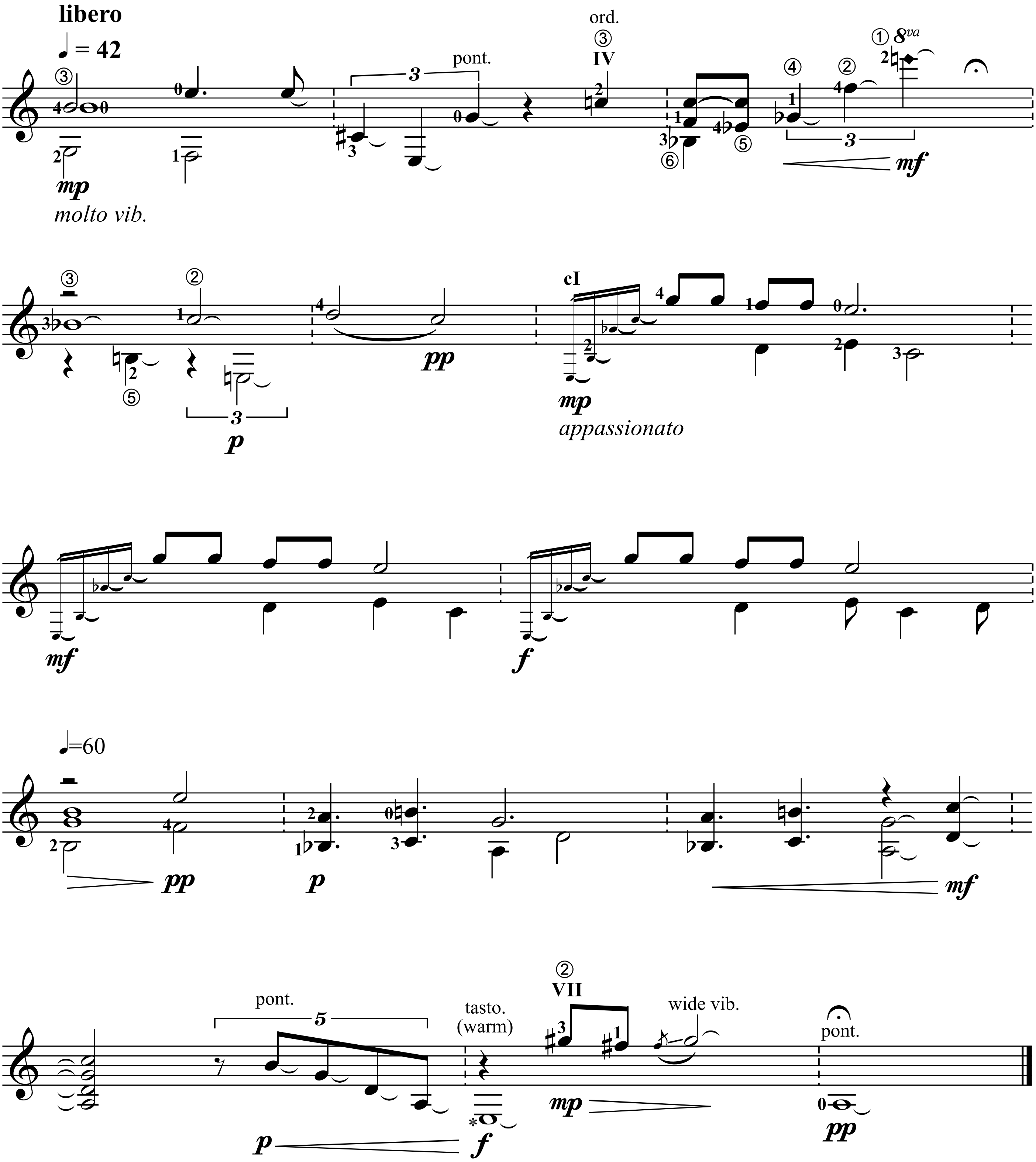
The way I approach playing this piece is by acknowledging its macro direction and the individual characteristics of each movement. The first movement requires space and a subtle sense of self-indulgence, embrace the time between phases and the micro-dissonances created by the tuning. Focus on the lyrical melody and tone production. In contrasting fashion, imagine the second movement as competing dialogues between two voices, creating a fast paced and aggressive stuttered flow. Give the sound some bite and place more attention in the rhythm. This segues to the third movement, which involves emphasising the sonic space in the higher partials. I hear this movement as reverberant over-tones resonating from the previous movements. I recommend a very light touch in the left hand and square/*ponticello* attack in the right hand to achieve clarity within the *laissez vibrer* harmonic atmosphere. Conceptualising the work in this manner will ensure a consistent execution of the composer’s intentions.

I

Edited by Jake Church

Questi capelli d'oro

Glen Downie


libero
♩ = 42
mp
molto vib.
pont.
ord.
③
IV
④
②
①
8va
mf
③
②
⑤
⑥
p
pp
cI
mp
appassionato
mf
f
♩=60
pp
p
mf
pont.
5
tasto.
(warm)
VII
wide vib.
pont.
mp
f
pp
*

* Use L.H. *p* and *i* to pinch and pluck sixth string (like a soft bartok pizz.) over the harmonic-node on the XII fret, to create a round-bell like sound.

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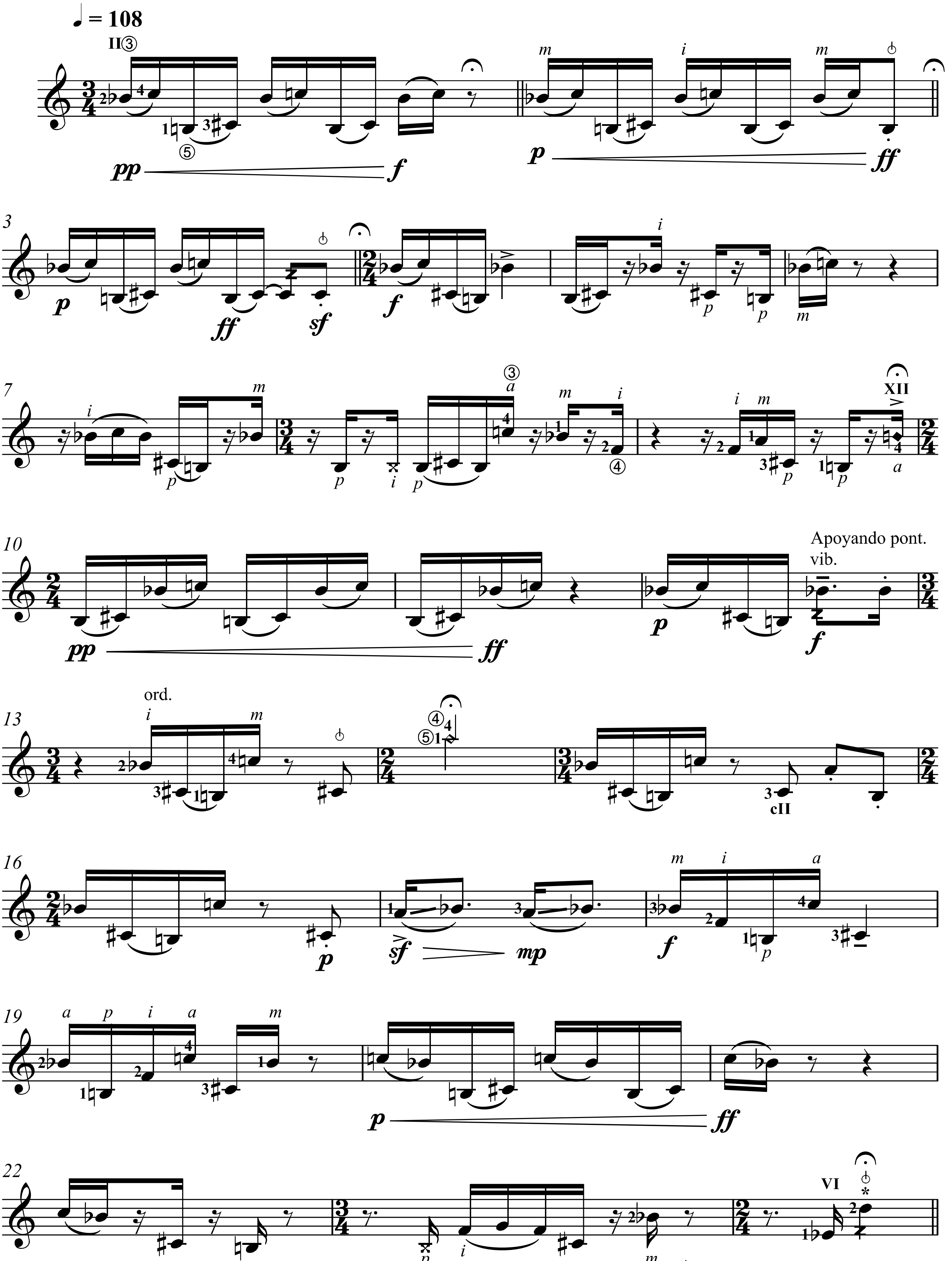
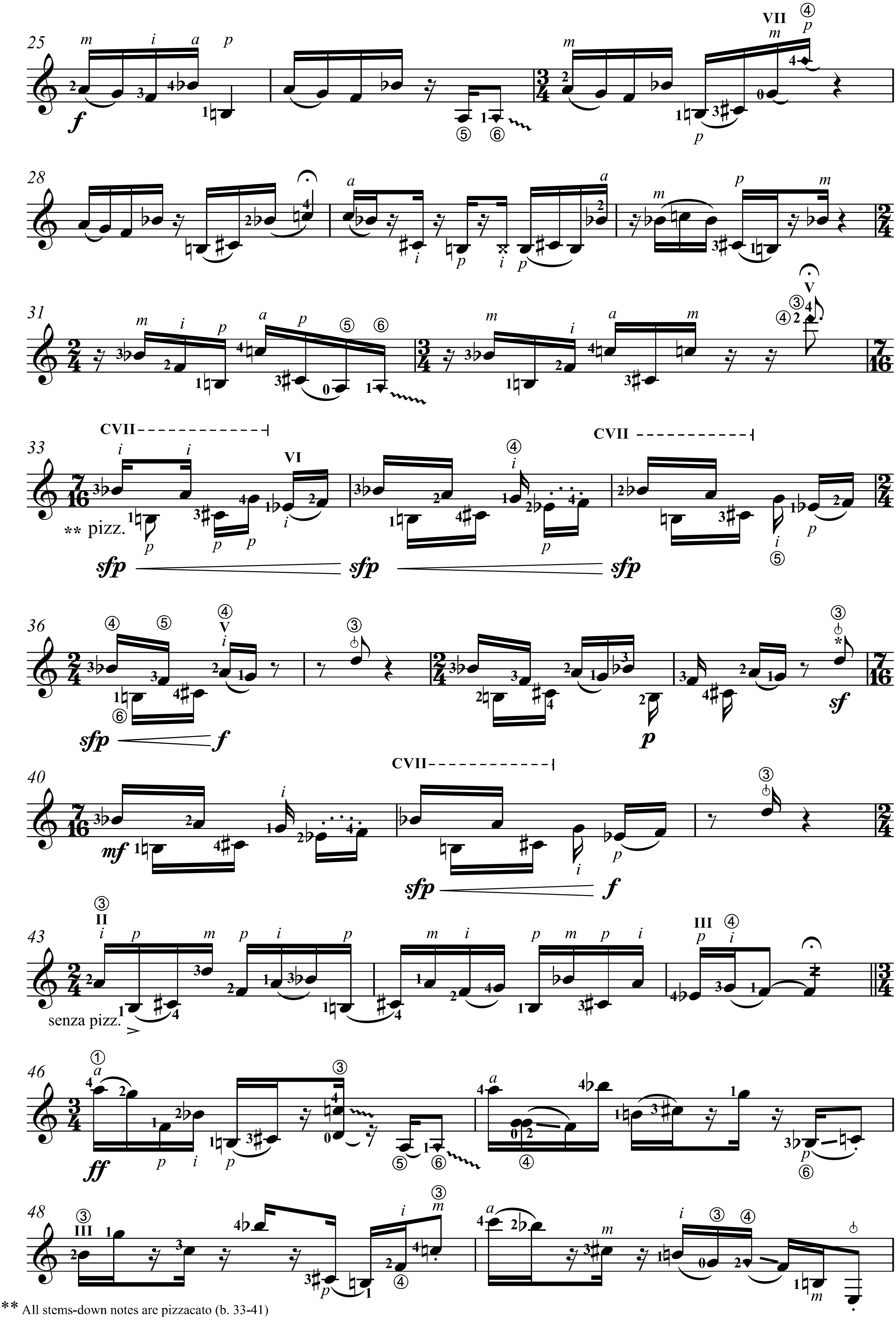
II

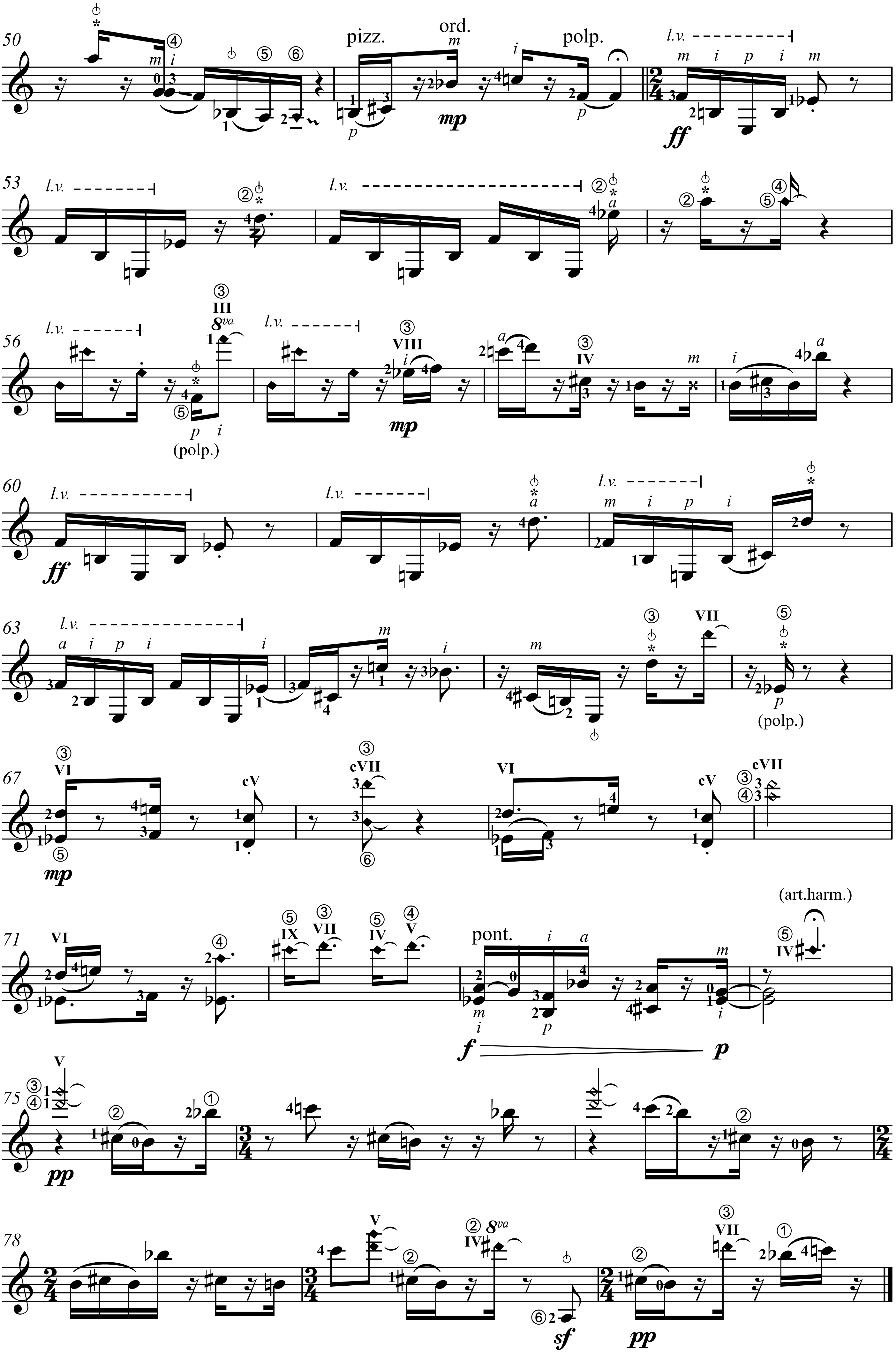
Alma perché t'affliggi


♩ = 108
Apoyando pont.
vib.
ord.
cII
XII
VI
pp
f
p
ff
sf
mp

* Hook indicated (choosen) R.H. finger around and under the string, like slap-bass finger technique for Bartok pizzicato.

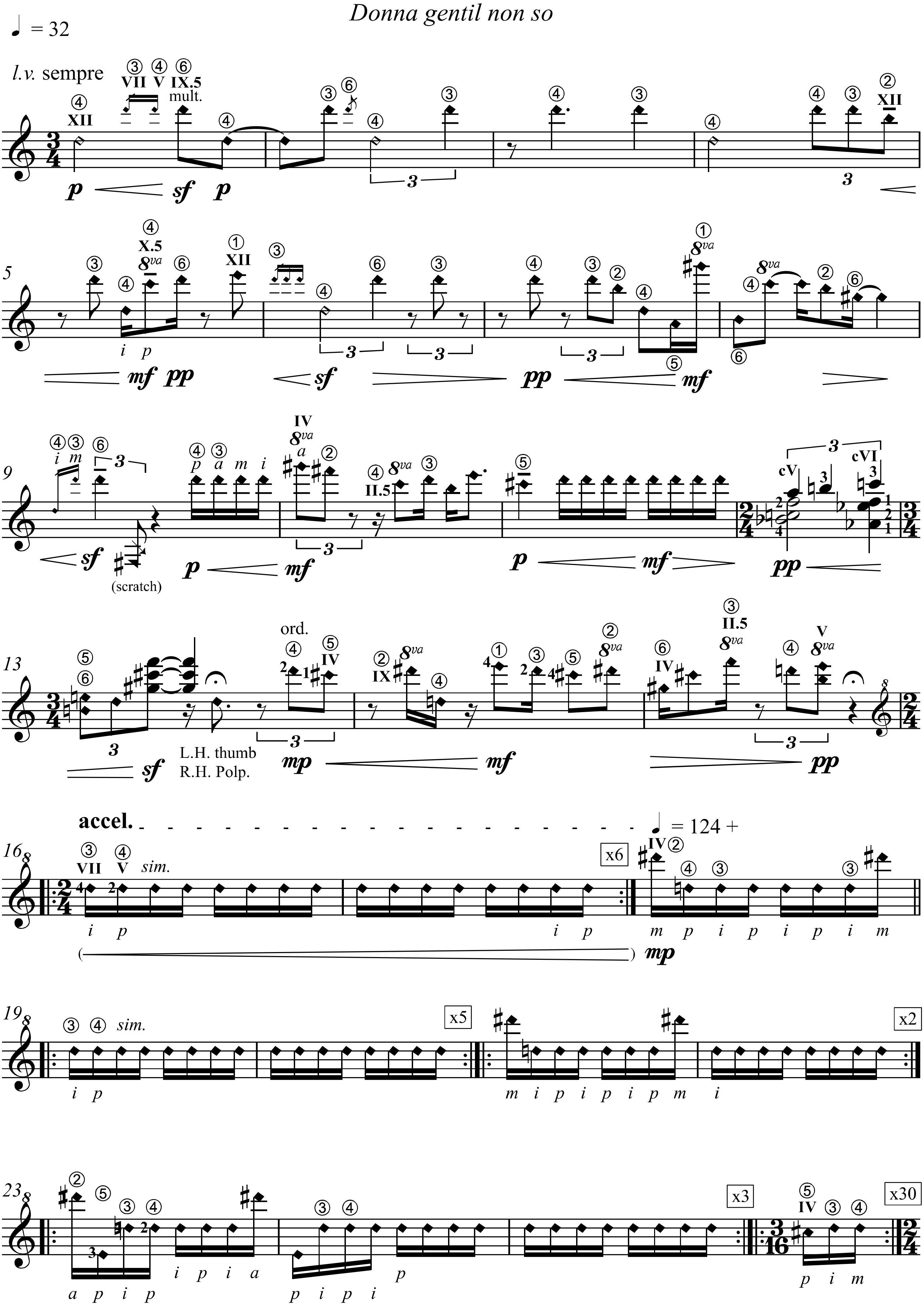

25
28
31
33
36
40
43
46
48
VII
CVII
VI
V
II
III
** pizz.
senza pizz.
f
sfp
mf
p
sf
ff

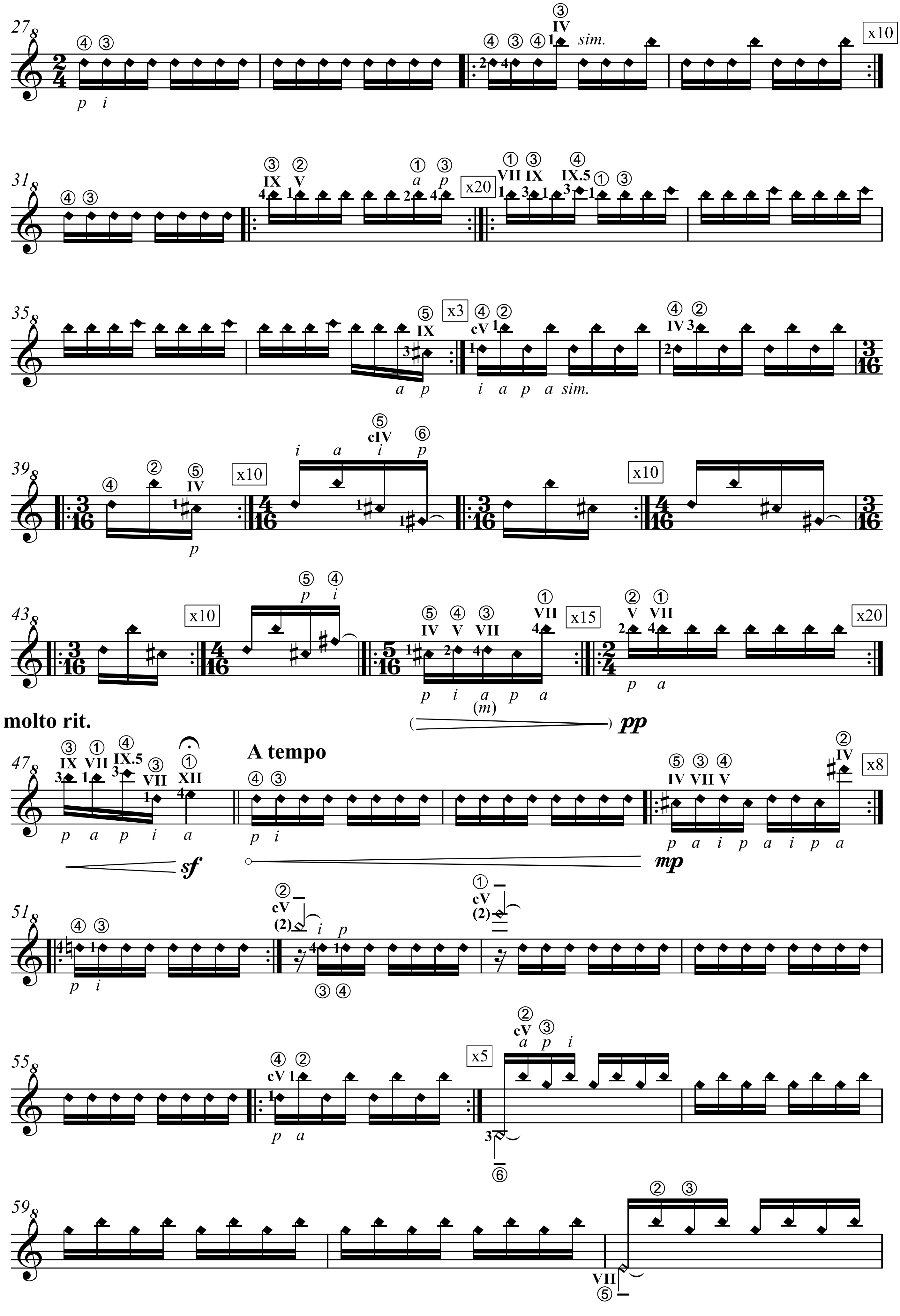
** All stems-down notes are pizzacato (b. 33-41)

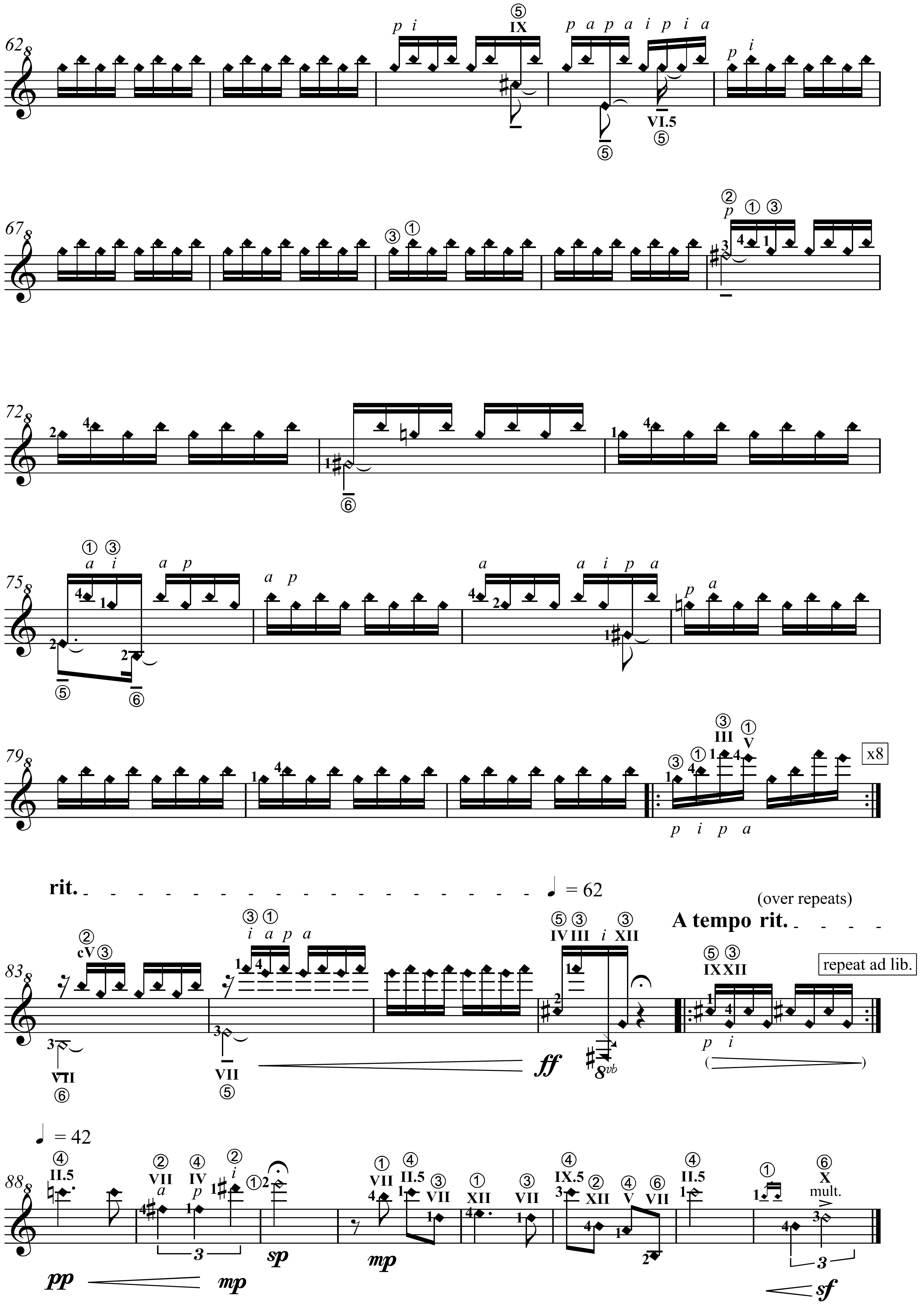

50
pizz.
ord.
polp.
l.v.
mp
ff
53
56
III
8va
(polp.)
VIII
60
63
67
VI
cV
cVII
71
IX
VII
IV
V
pont.
(art.harm.)
f
p
75
pp
78
sf

III

Donna gentil non so


♩ = 32
l.v. sempre
mult.
(scratch)
L.H. thumb
R.H. Polp.
ord.
accel.
♩ = 124 +
sim.
x6
x5
x2
x3
x30
5
9
13
16
19
23


27
x10
sim.
31
x20
35
x3
sim.
39
x10
x10
43
x10
x15
x20
molto rit.
pp
47
A tempo
sf
mp
x8
51
55
x5
59


62
67
72
75
79
83
88
p i
IX
p a p a i p i a
VI.5
a i
a p
x8
p i p a
III
V
rit.
♩ = 62
(over repeats)
A tempo rit.
repeat ad lib.
cV
IV III i XII
IX XII
VII
ff
8vb
♩ = 42
II.5
VII
IV
XII
IX.5
X
mult.
pp
mp
sp
sf

Too (Sur)real

for solo guitar

Written by Louisa Nicklin in
collaboration with Jake Church

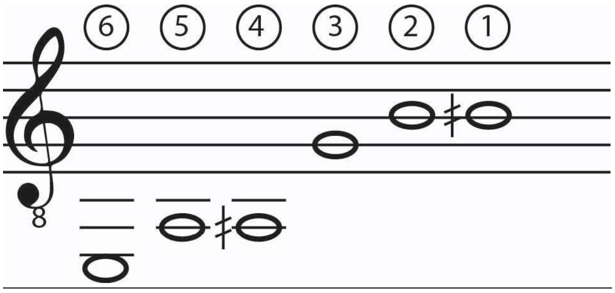
Edited by Jake Church

Too (Sur)real

Too (Sur)real (2017) is the result of a collaboration with guitarist Jake Church. The work explores disruption in ones life and the tolerance we have to it. The first and fourth strings of the guitar are tuned to sit a microsharp above the second and fifth strings. Microtuning tends to hold an innate tension. This allows for the microtonal interruptions to create a feeling of unease and disturbance in the work.

This piece is the second collaboration with Jake Church. Working with the performer has been an incredible opportunity and has enabled me to write comprehensively for guitar.

Scordatura



Performance Notes

Guitar sounds an octave lower than written

The ossia stave indicates the sounding pitch.
The main stave indicates the written pitch.

The 1st and 4th strings may rise in pitch throughout the piece - allow this to happen.

Do not play on 1st or 4th string unless indicated.

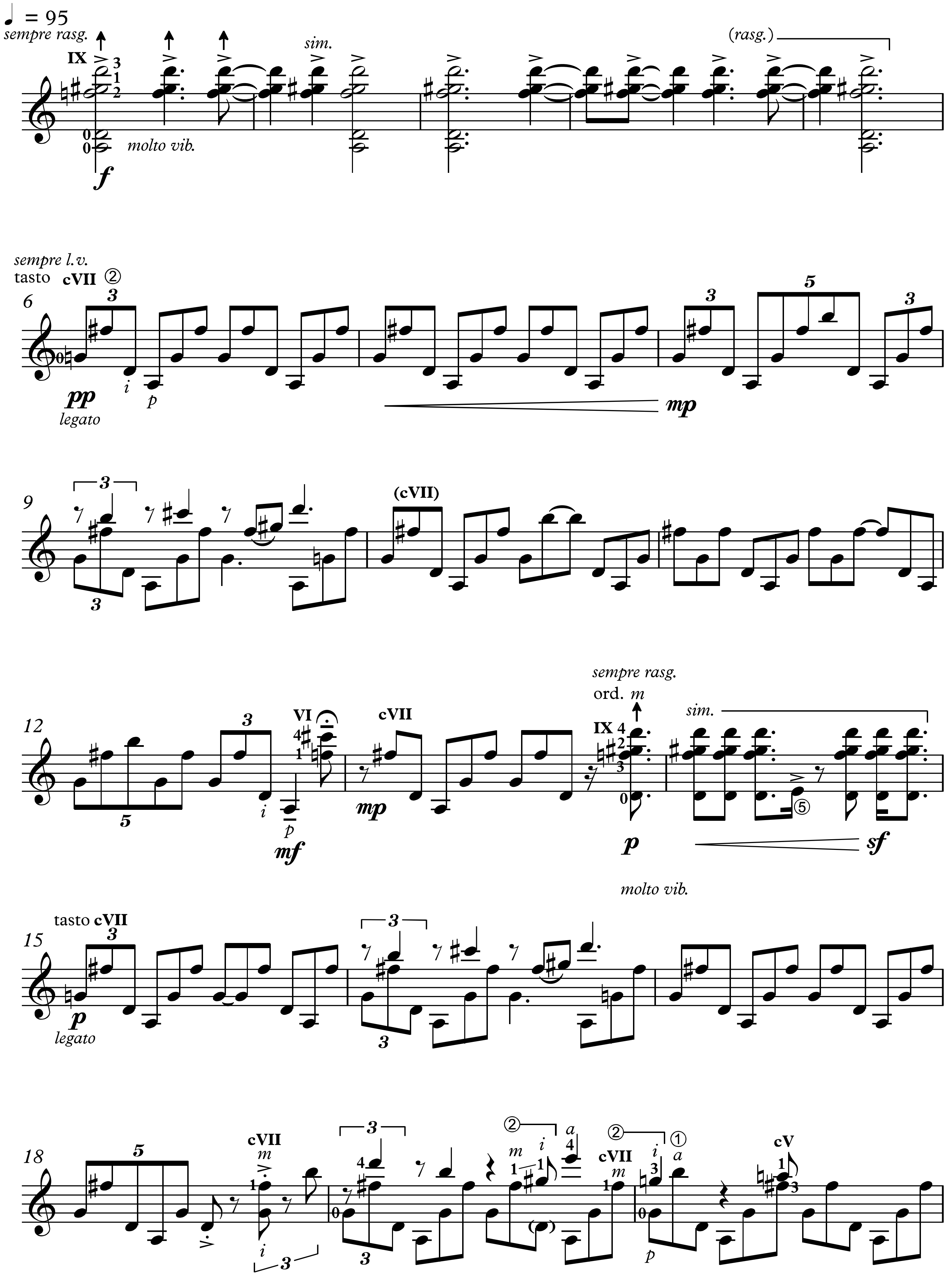
When *Heavy vibrato* is indicated, emphasise this and make obvious.

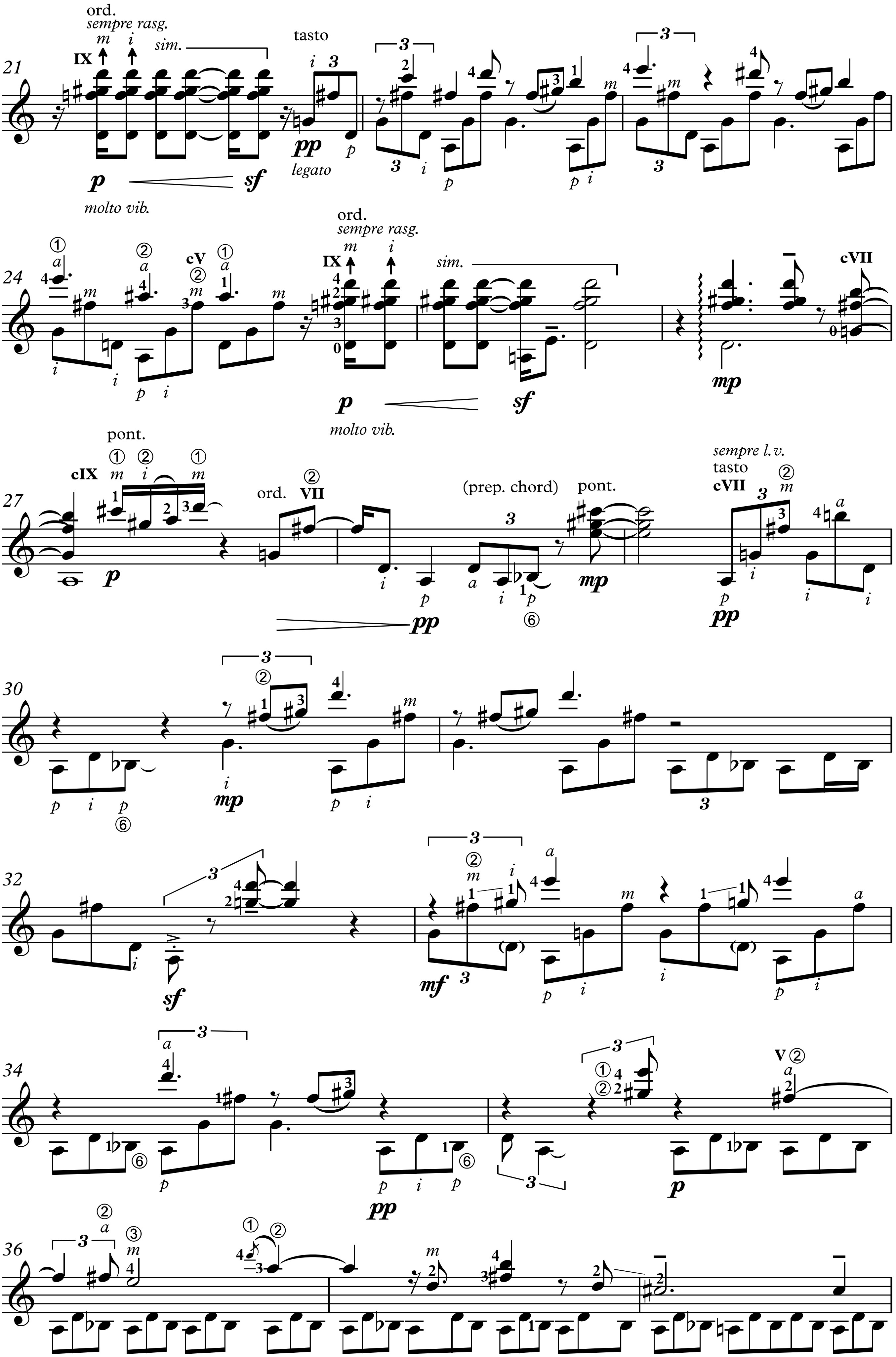
Duration: 6 minutes

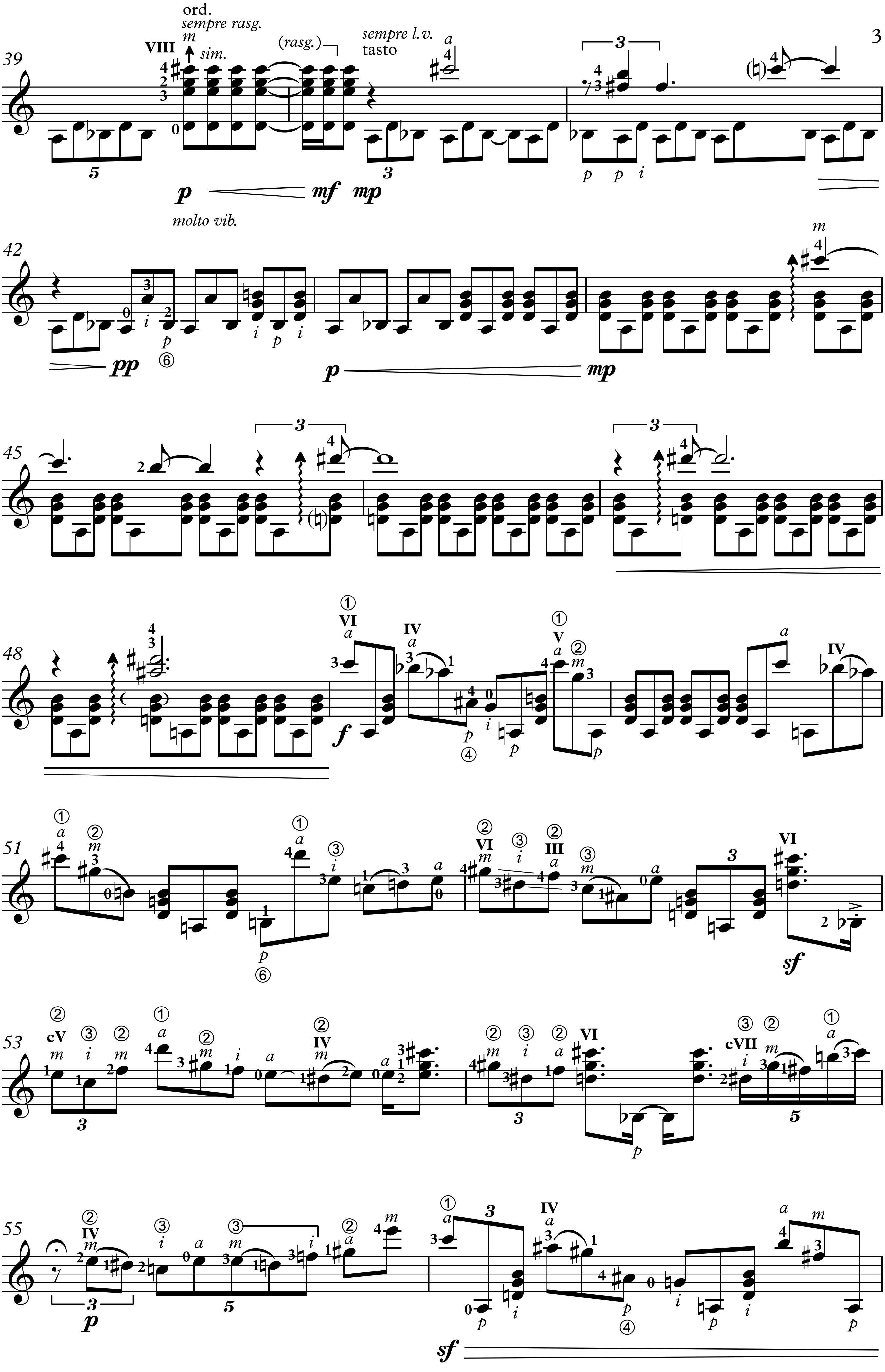
Too (Sur)real

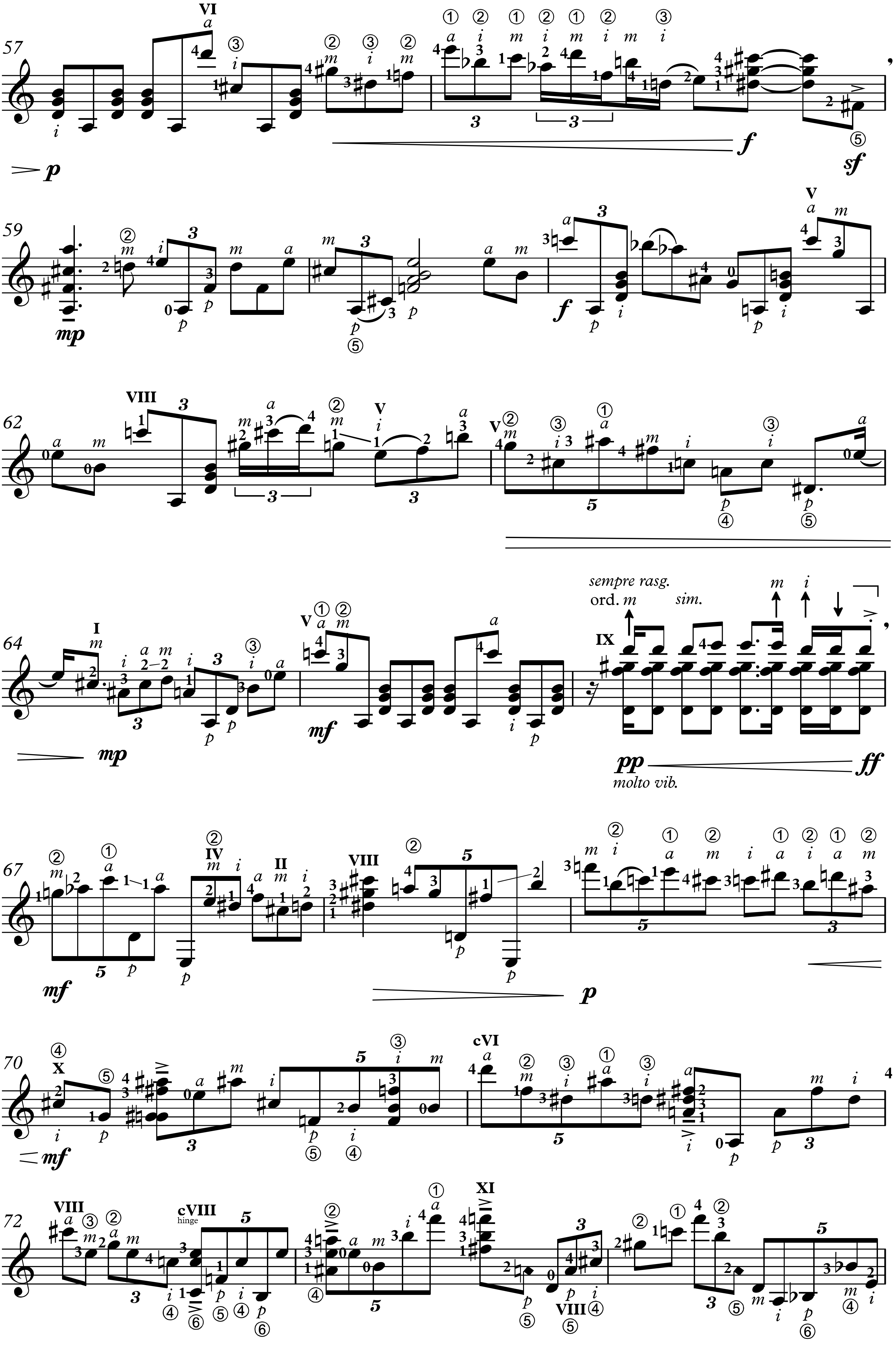
Edited by Jake Church

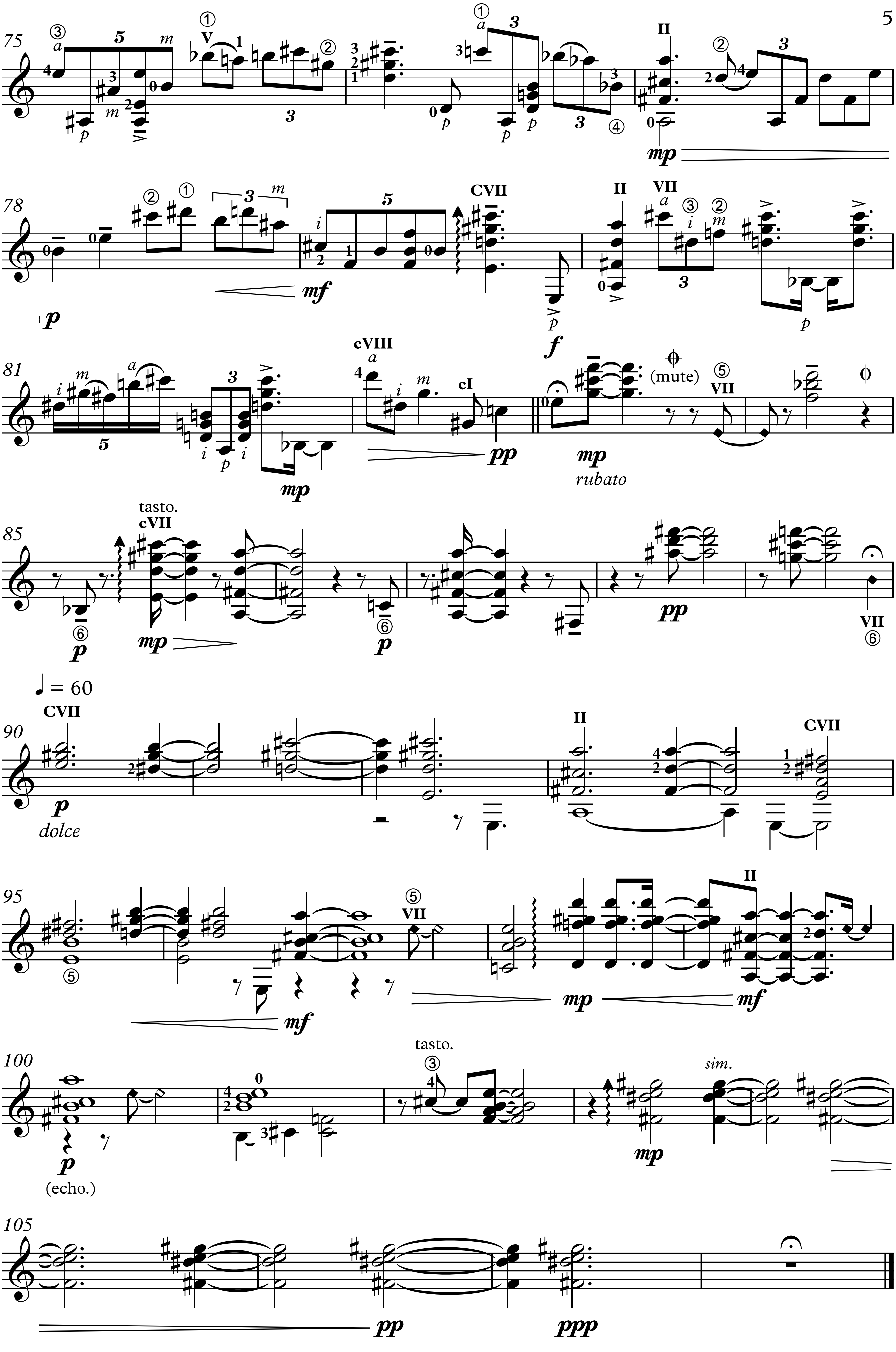
Louisa Nicklin


♩ = 95
sempre rasg.
IX
molto vib.
sim.
(rasg.)
f
sempre l.v.
tasto cVII ②
6
pp
legato
i
p
mp
9
(cVII)
12
VI
cVII
mf
mp
sempre rasg.
ord. m
IX
sim.
⑤
p
sf
molto vib.
tasto cVII
15
p
legato
18
cVII
m
i
② ① a
cV


21
ord.
sempre rasg.
sim.
IX
tasto
p
sf
pp
legato
molto vib.
24
ord.
sempre rasg.
cV
IX
sim.
cVII
p
sf
mp
molto vib.
27
pont.
cIX
ord.
VII
(prep. chord)
pont.
sempre l.v.
tasto
cVII
p
pp
mp
pp
30
mp
32
sf
mf
34
pp
p
V
36


39
ord.
sempre rasg.
sim.
(rasg.)
sempre l.v.
tasto
VIII
p
mf
mp
molto vib.
42
pp
p
mp
45
48
VI
IV
V
f
51
III
sf
53
cV
IV
VI
cVII
55
IV
p
sf

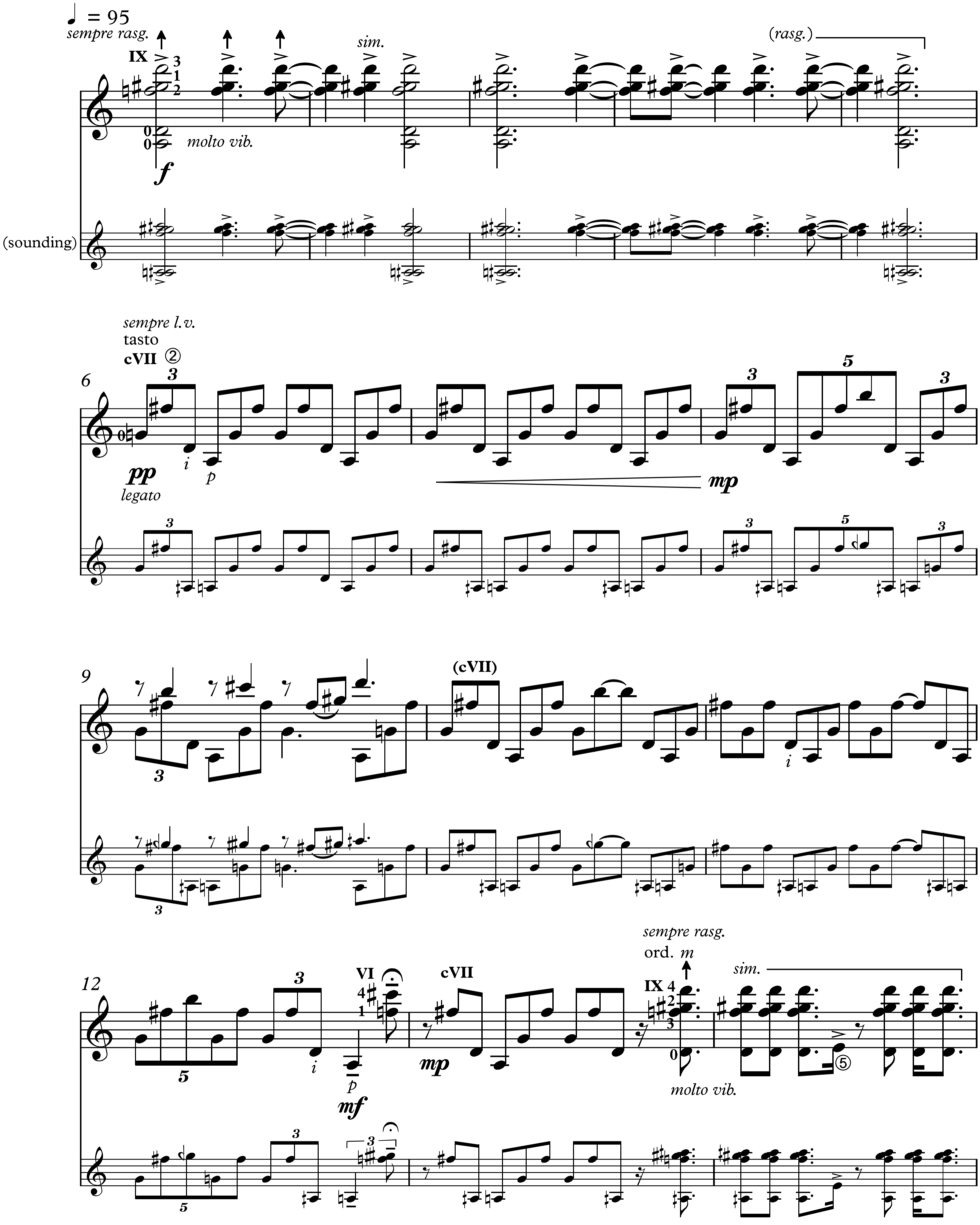

sempre rasg.
ord.
sim.
molto vib.
hinge

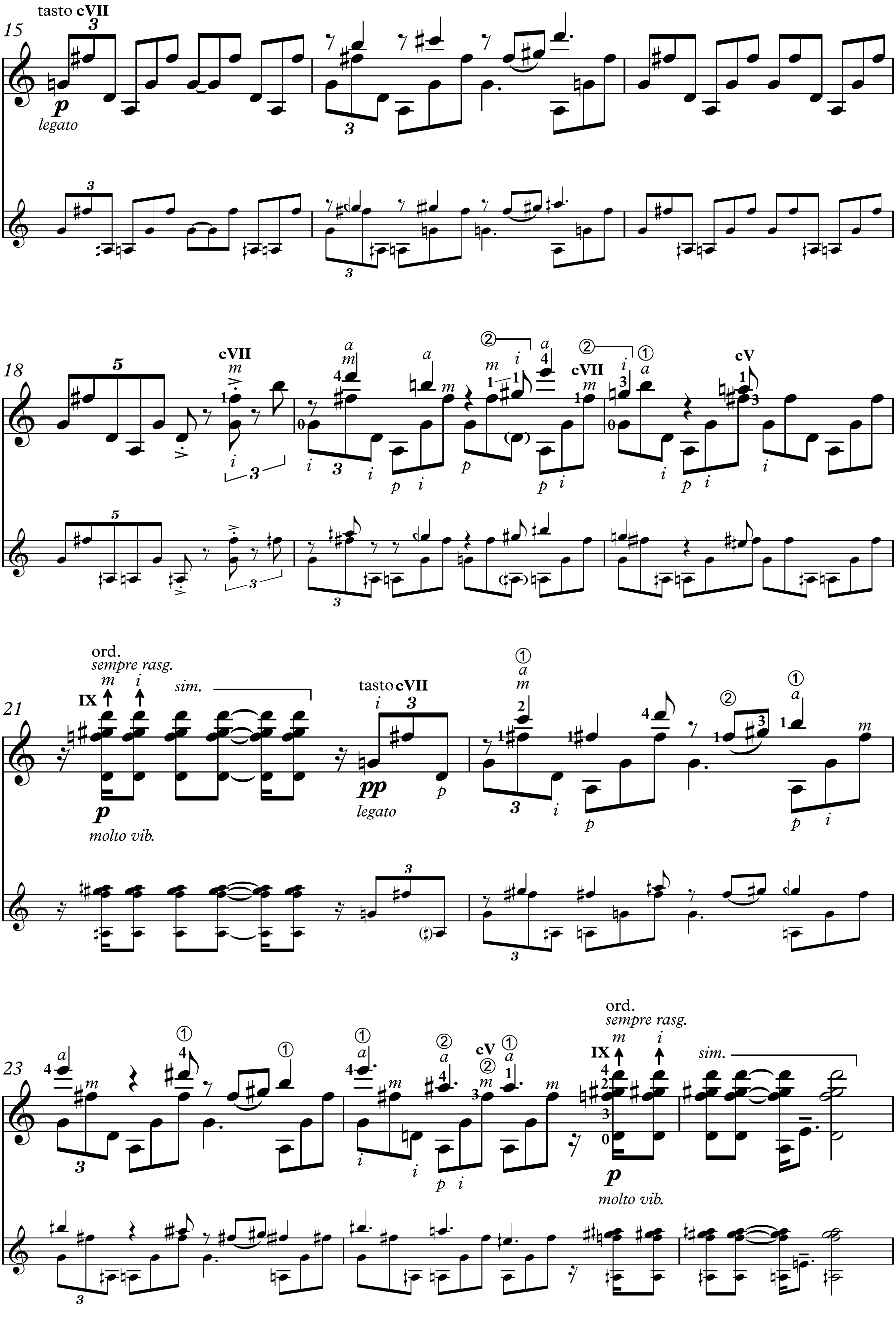

75
mp
78
p
mf
CVII
II
VII
f
81
cVIII
cI
mp
pp
(mute)
rubato
85
tasto.
cVII
p
mp
pp
♩ = 60
90
CVII
p
dolce
II
95
VII
mf
mp
100
(echo.)
tasto.
sim.
105
pp
ppp

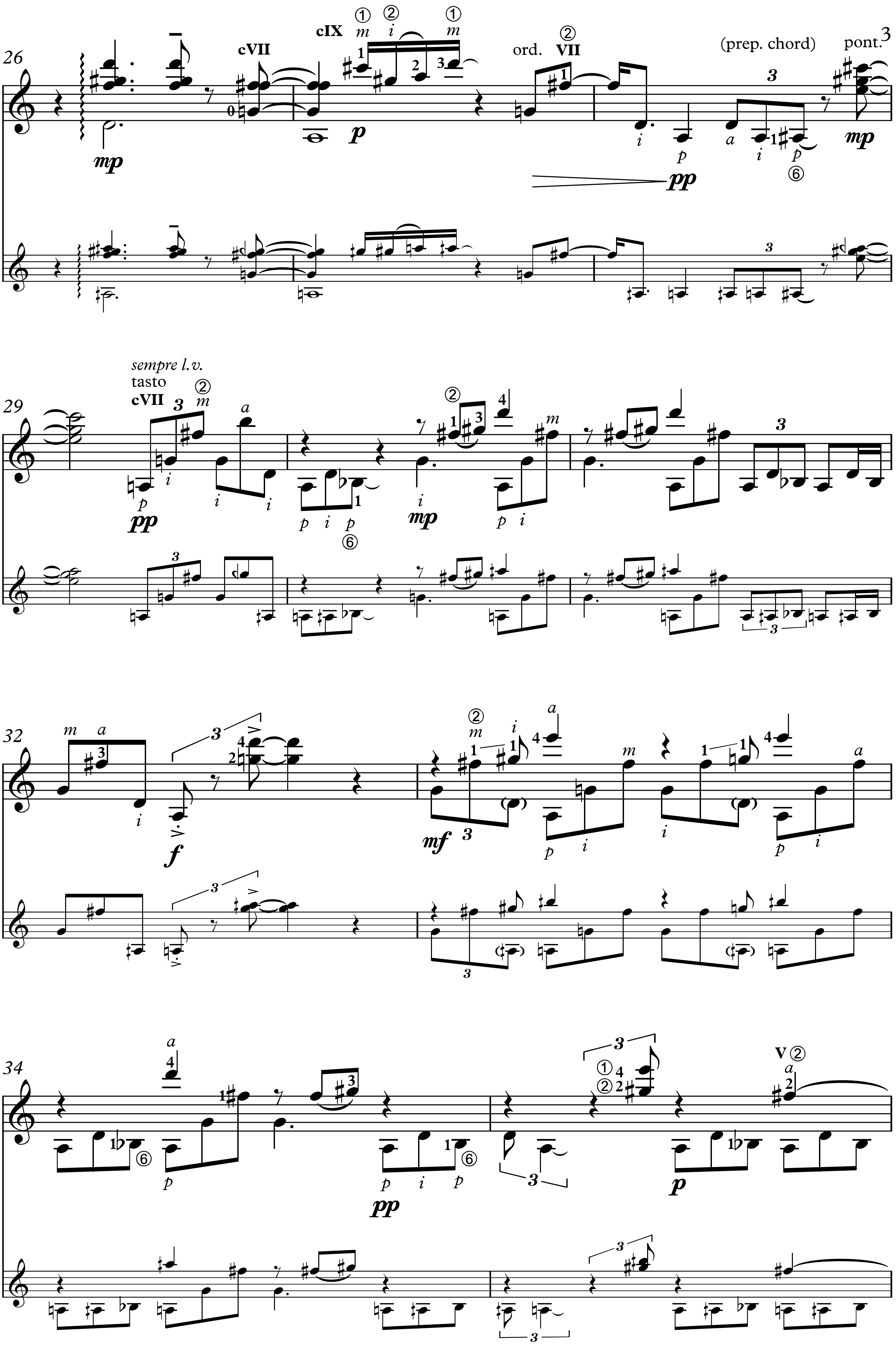
Too (Sur)real

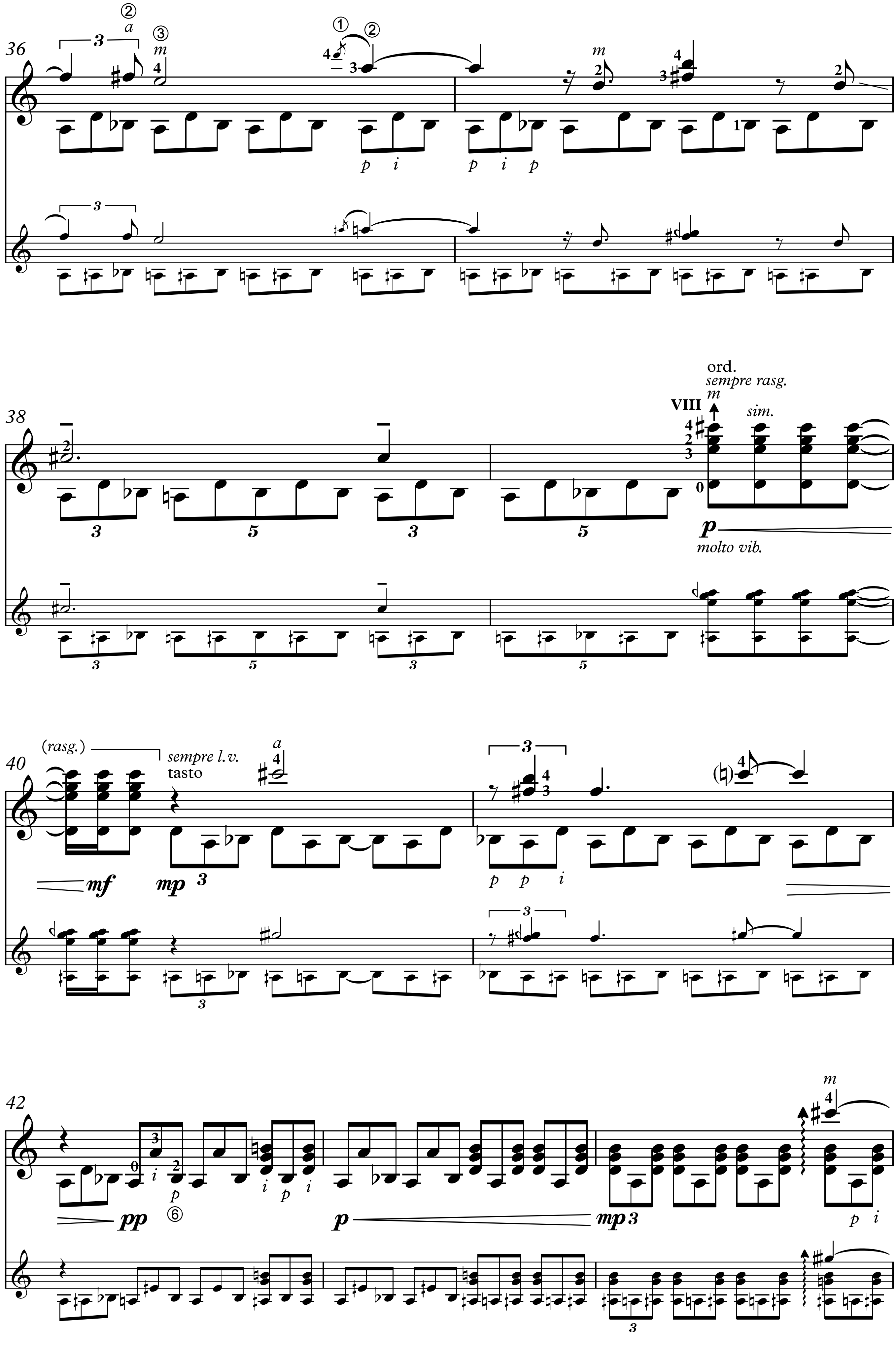
Edited by Jake Church

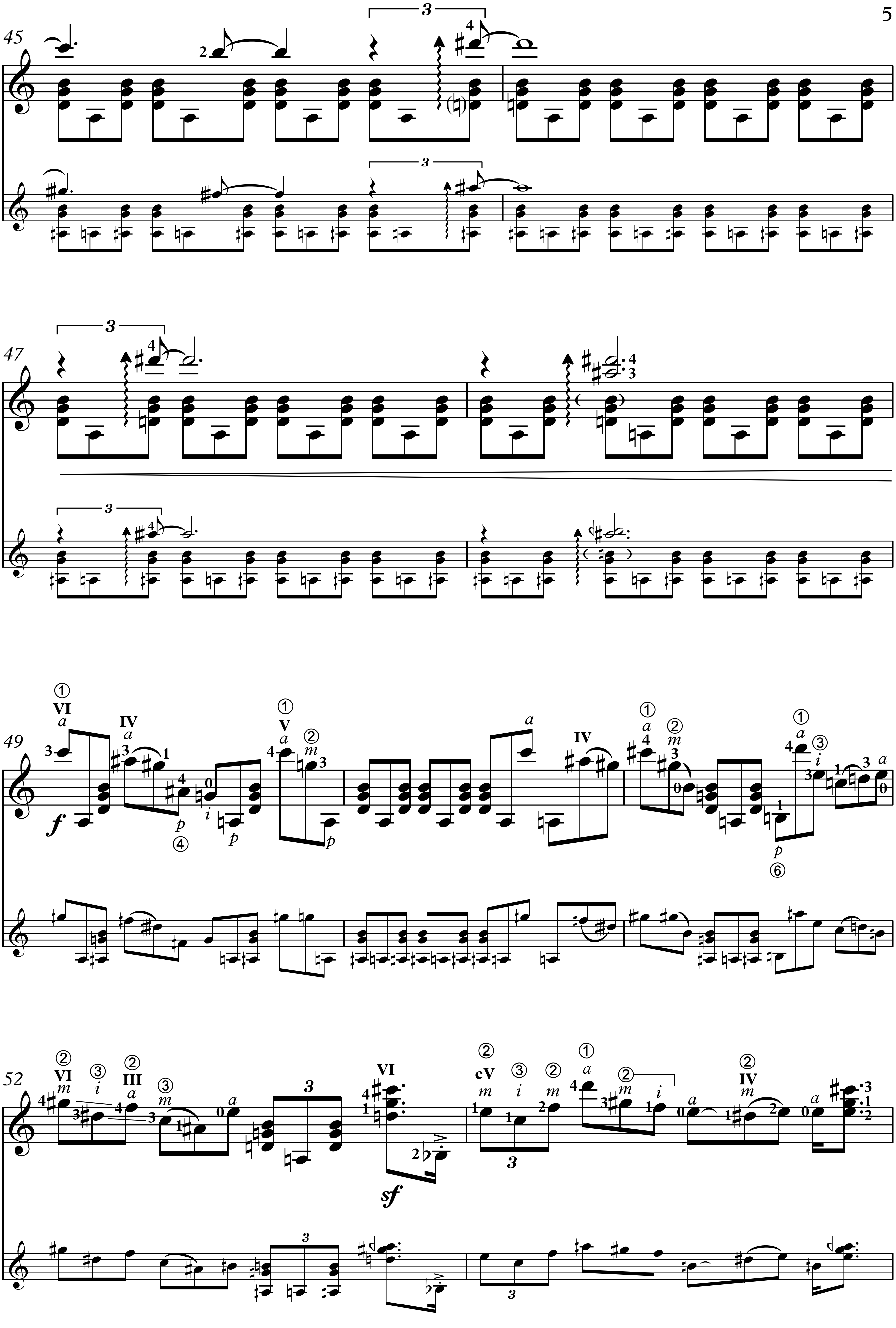
Louisa Nicklin

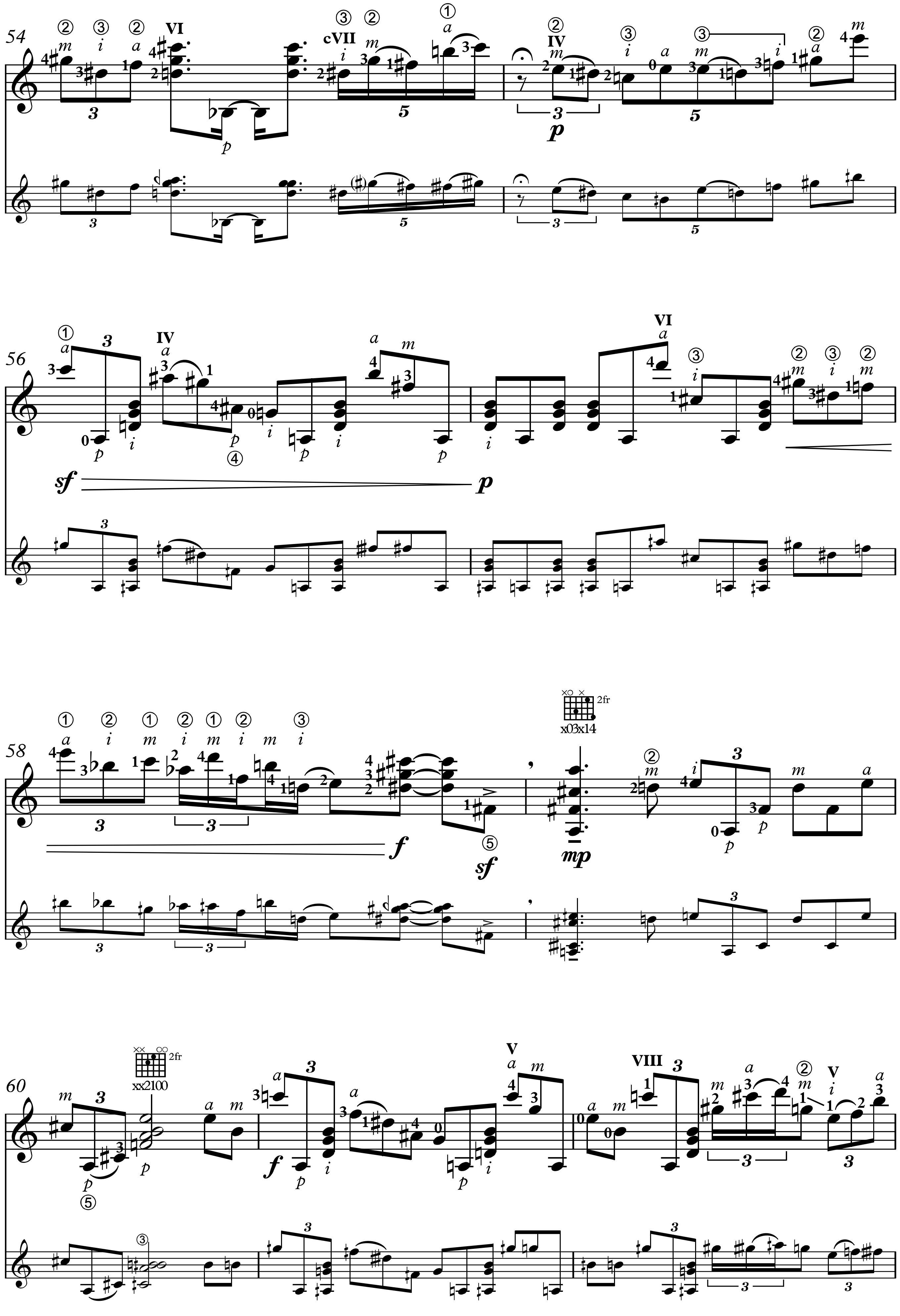

♩ = 95
sempre rasg.
IX
sim.
(rasg.)
molto vib.
f
(sounding)
sempre l.v.
tasto
cVII ②
6
3
5
pp
legato
i
p
mp
9
(cVII)
12
VI
cVII
sempre rasg.
ord. m
IX
sim.
⑤
mf

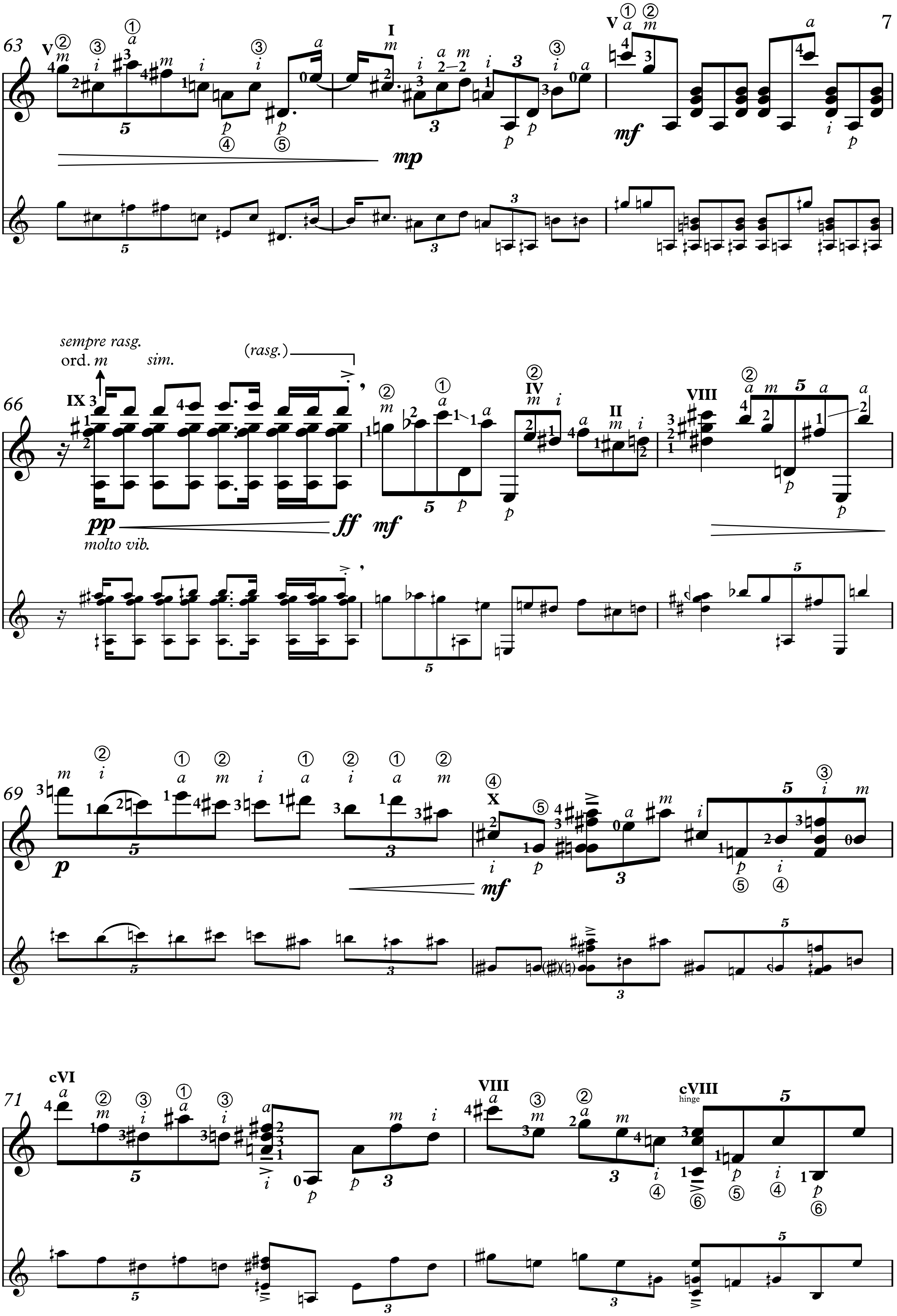

15
tasto cVII
p
legato
18
cVII
cV
21
ord.
sempre rasg.
IX
sim.
p
molto vib.
tasto cVII
pp
legato
23
cV
ord.
sempre rasg.
IX
sim.
p
molto vib.

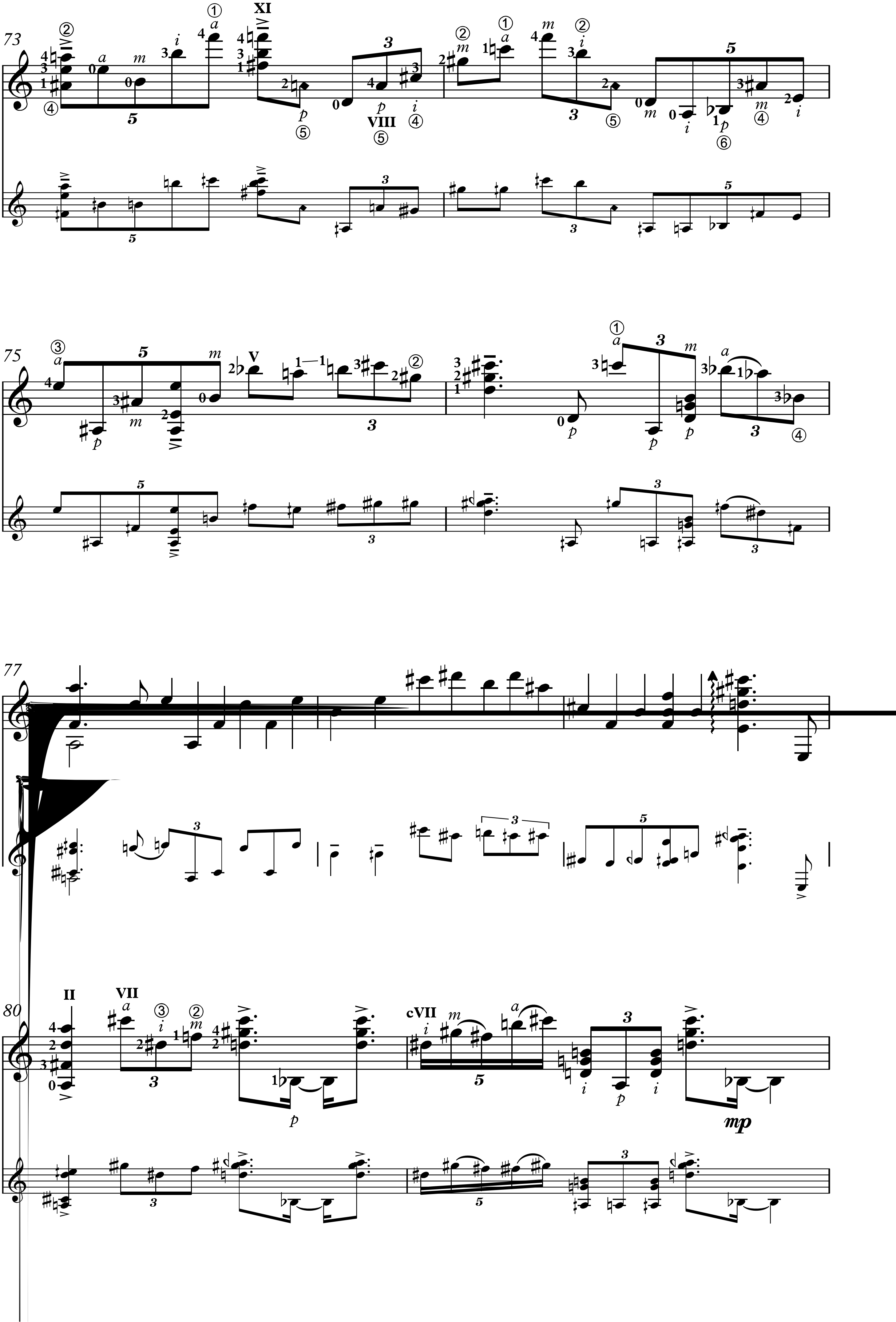

26
pont.
cIX
cVII
ord.
VII
(prep. chord)
pont.
mp
p
pp
29
sempre l.v.
tasto
cVII
pp
mp
32
f
mf
34
pp
p
V

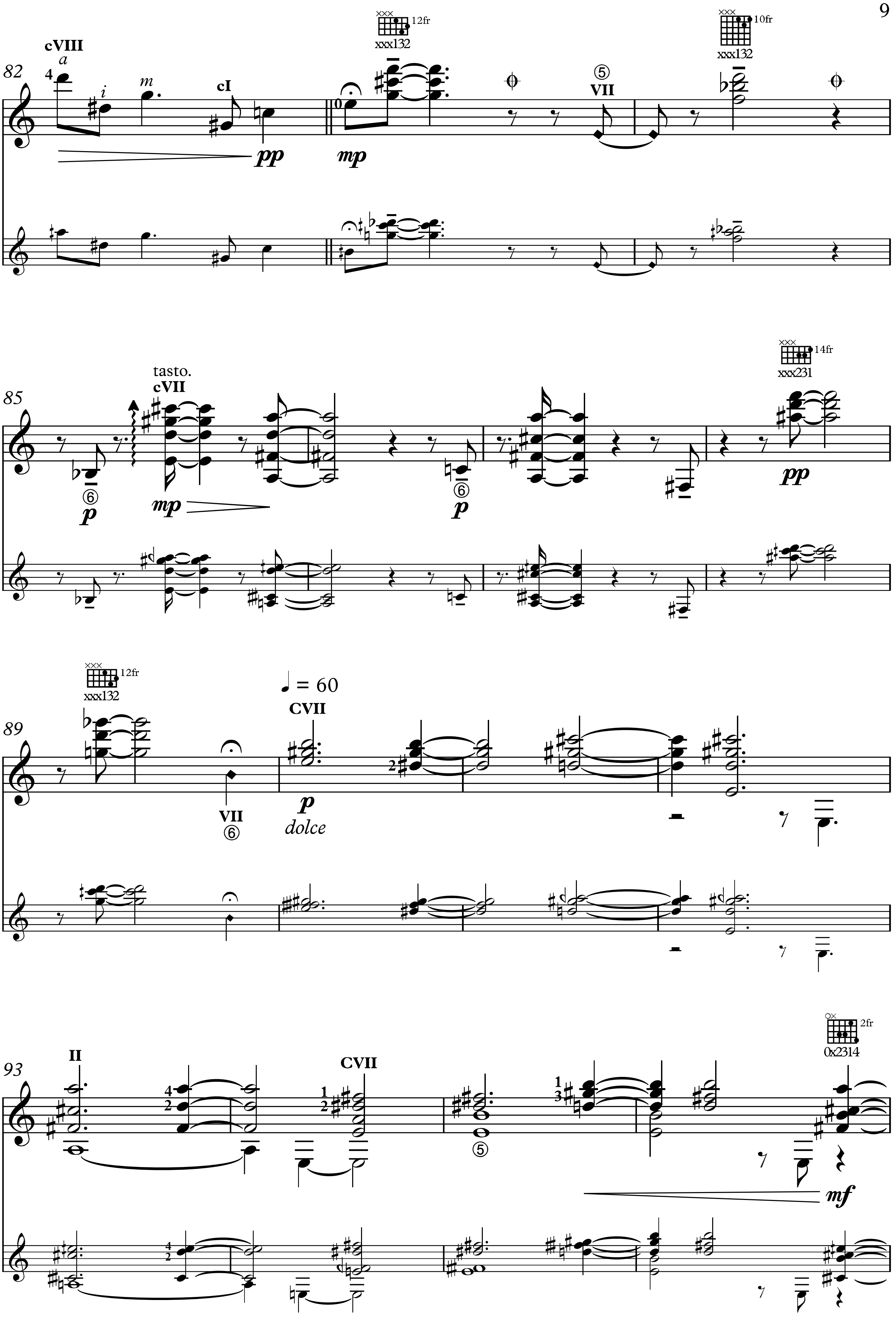

36
38
ord.
sempre rasg.
sim.
VIII
p
molto vib.
40
(rasg.)
sempre l.v.
tasto
mf
mp
42
pp
p
mp

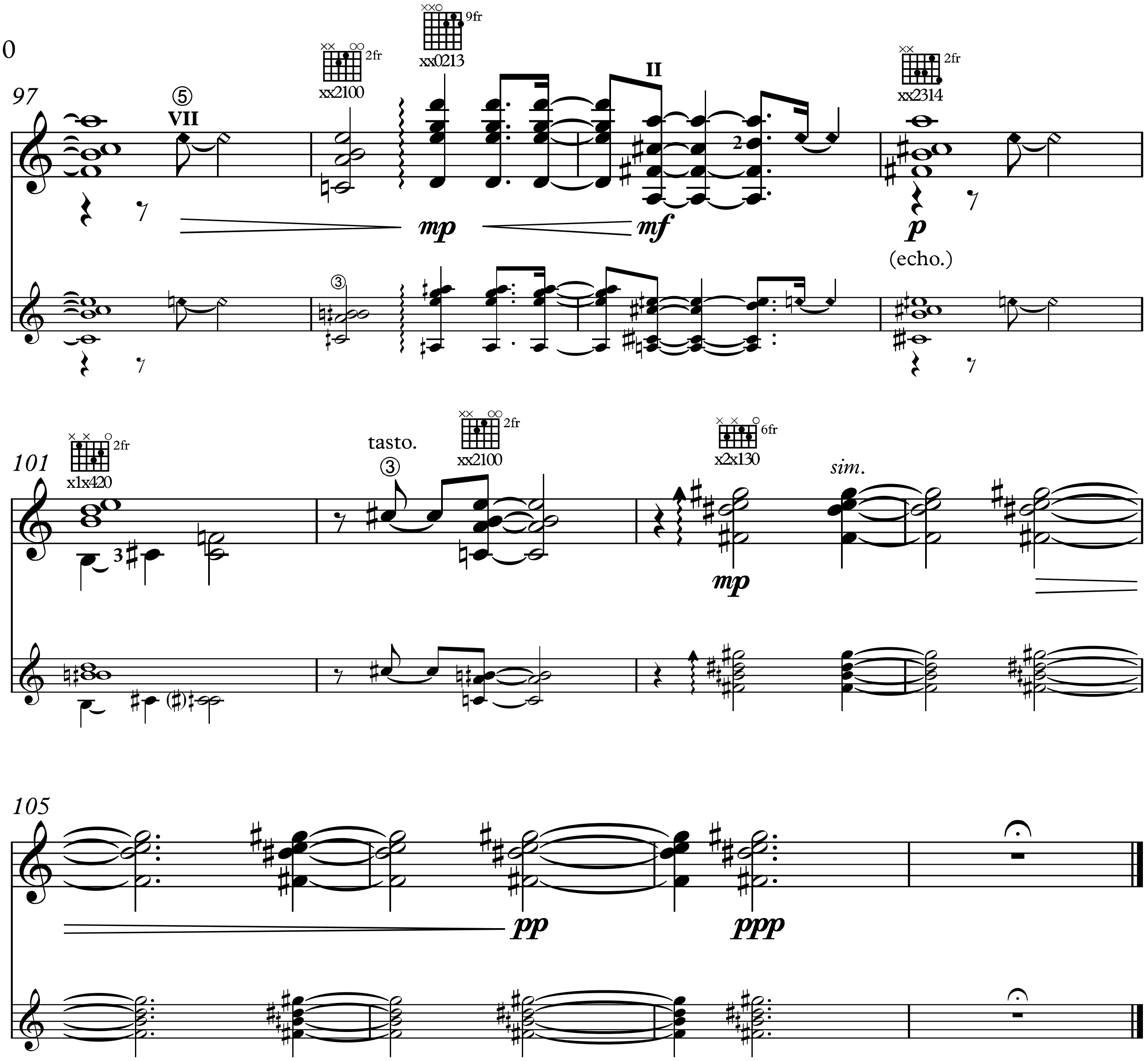

45
47
49
52
f
p
sf
VI
IV
V
III
cV
a
m
i
①
②
③
④
⑥


54
VI
cVII
IV
p
56
IV
VI
sf
p
58
x03x14
2fr
f
sf
mp
60
xx2100
2fr
f
V
VIII
V


63
66
69
71
mp
mf
sempre rasg.
ord.
sim.
(rasg.)
pp
molto vib.
ff
mf
p
mf
cVI
VIII
cVIII
hinge


73
XI
VIII
75
V
77
80
II
VII
cVII
mp


82
cVIII
a
4
i
m
cI
pp
0
mp
xxx132
12fr
⑤
VII
xxx132
10fr
85
tasto.
cVII
⑥
p
mp
⑥
p
xxx231
14fr
pp
89
xxx132
12fr
♩ = 60
CVII
VII
⑥
p
dolce
2
93
II
4
2
CVII
1
2
⑤
1
3
0x2314
2fr
mf
4
2

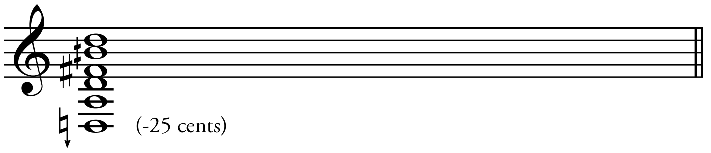

97
⑤
VII
xx2100
2fr
xx0213
9fr
II
2
xx2314
2fr
mp
mf
p
(echo.)
③
101
x1x420
2fr
3
(♯)
tasto.
③
xx2100
2fr
x2x130
6fr
sim.
mp
105
pp
ppp

Soliloquy for Guitar (2017)

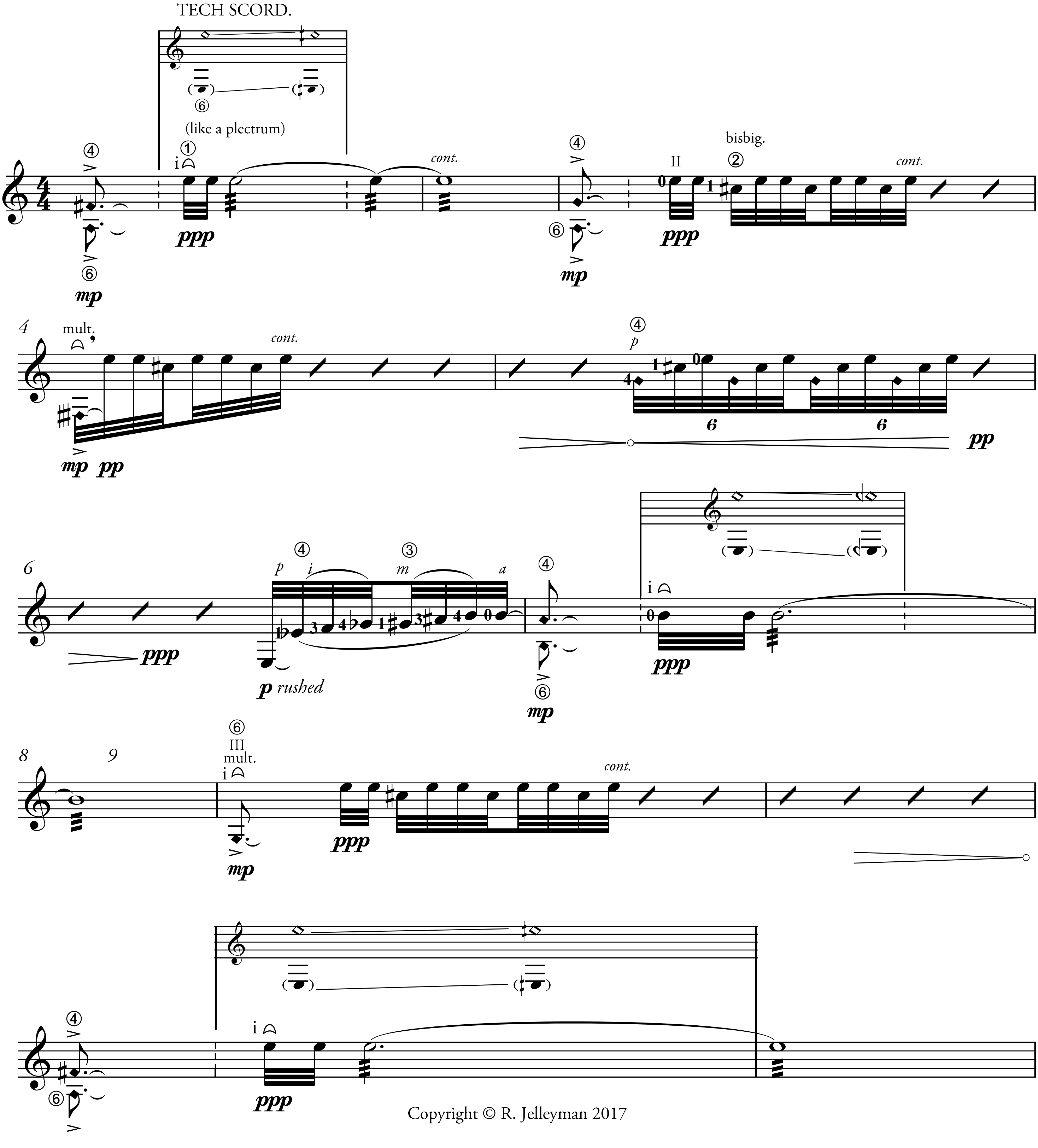
dedicated to Jake Church

REUBEN JELLEYMAN 2017
collaborated with & edited by Jake Church

Initial Scordatura:



♩ = ca. 44 - 50
con rubato, fluente


TECH SCORD.
(like a plectrum)
④
⑥
①
i
mp
ppp
cont.
II
bisbig.
②
4
mult.
pp
p
6
④
③
i
m
a
p rushed
8
9
III
mult.

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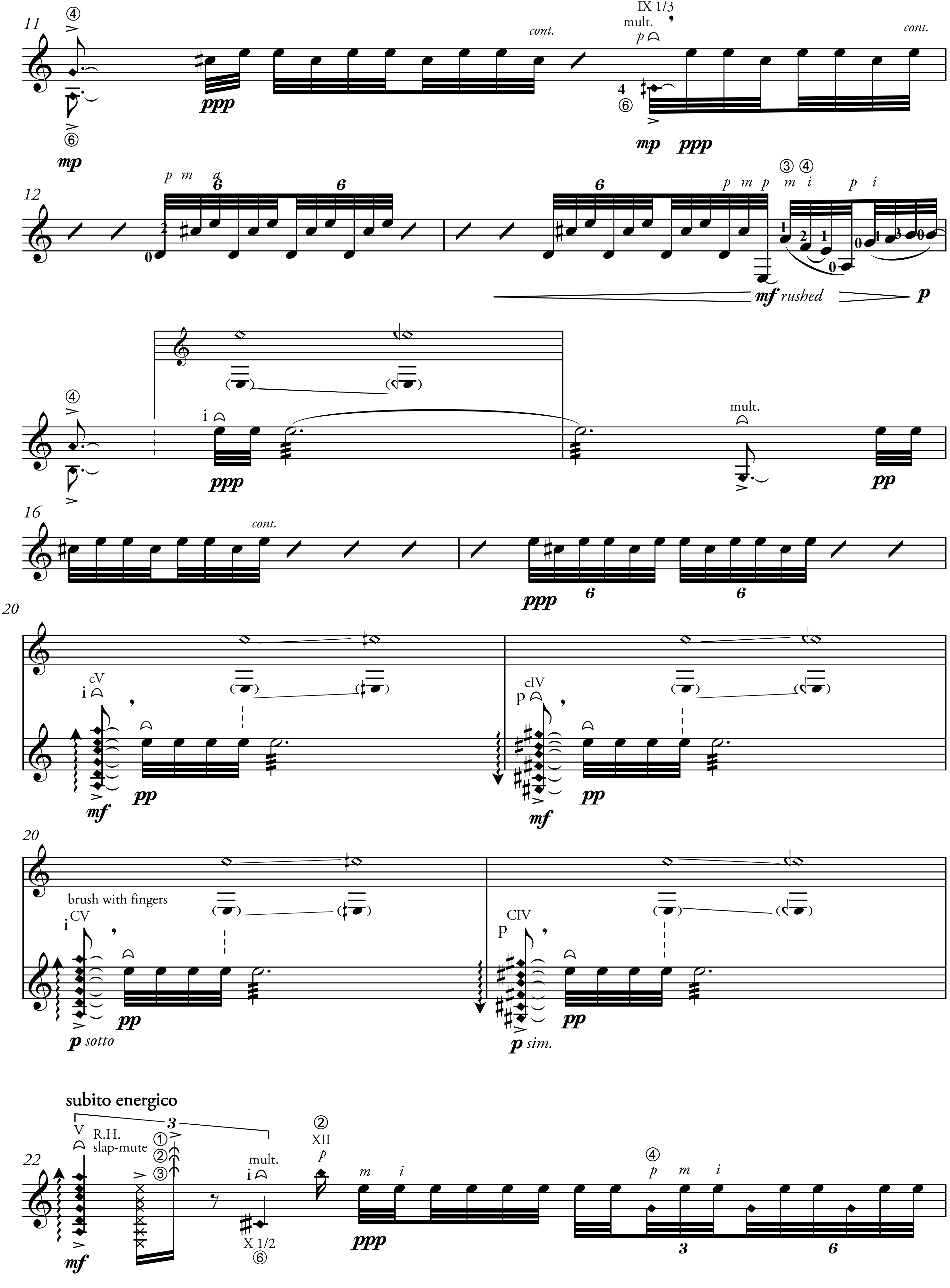
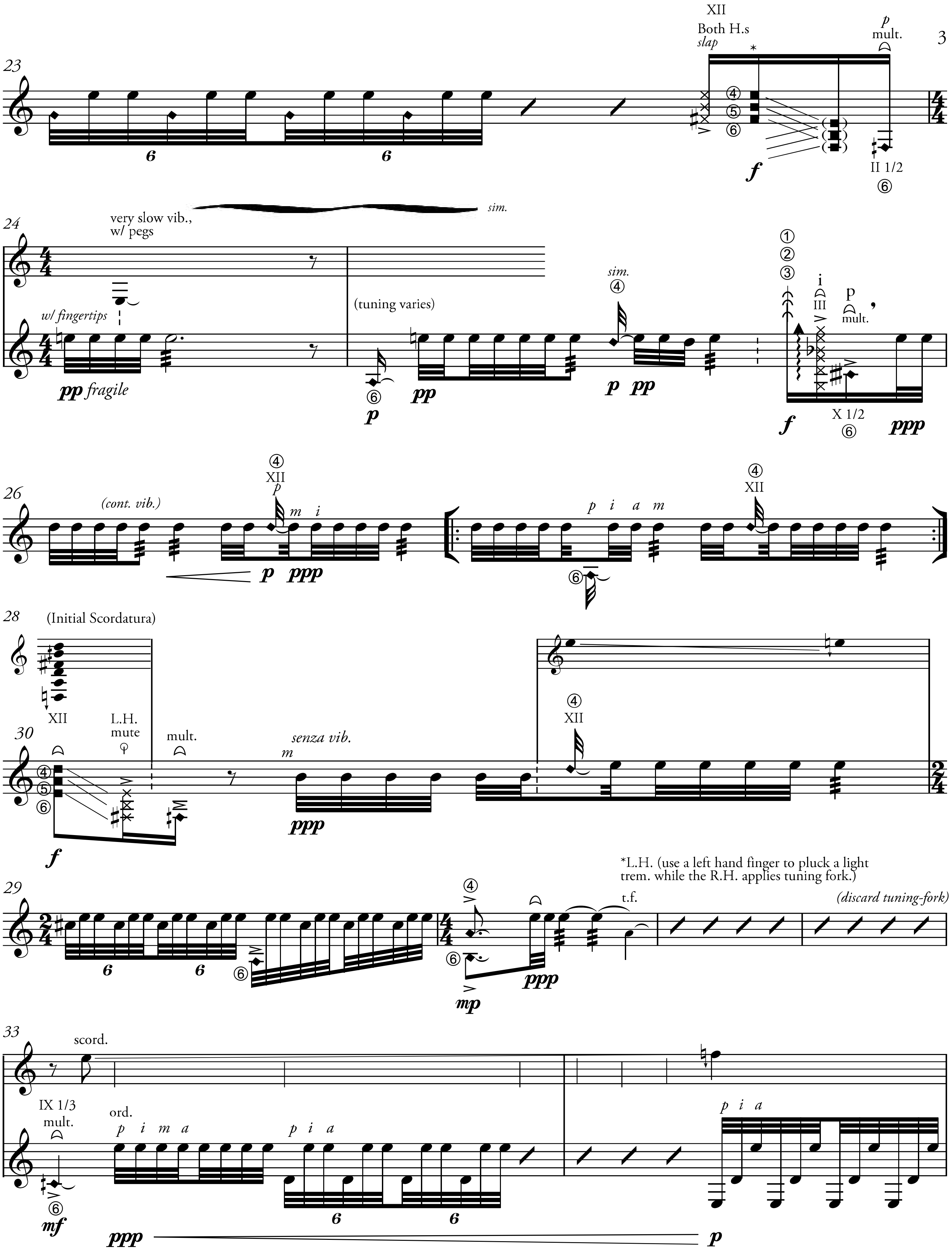
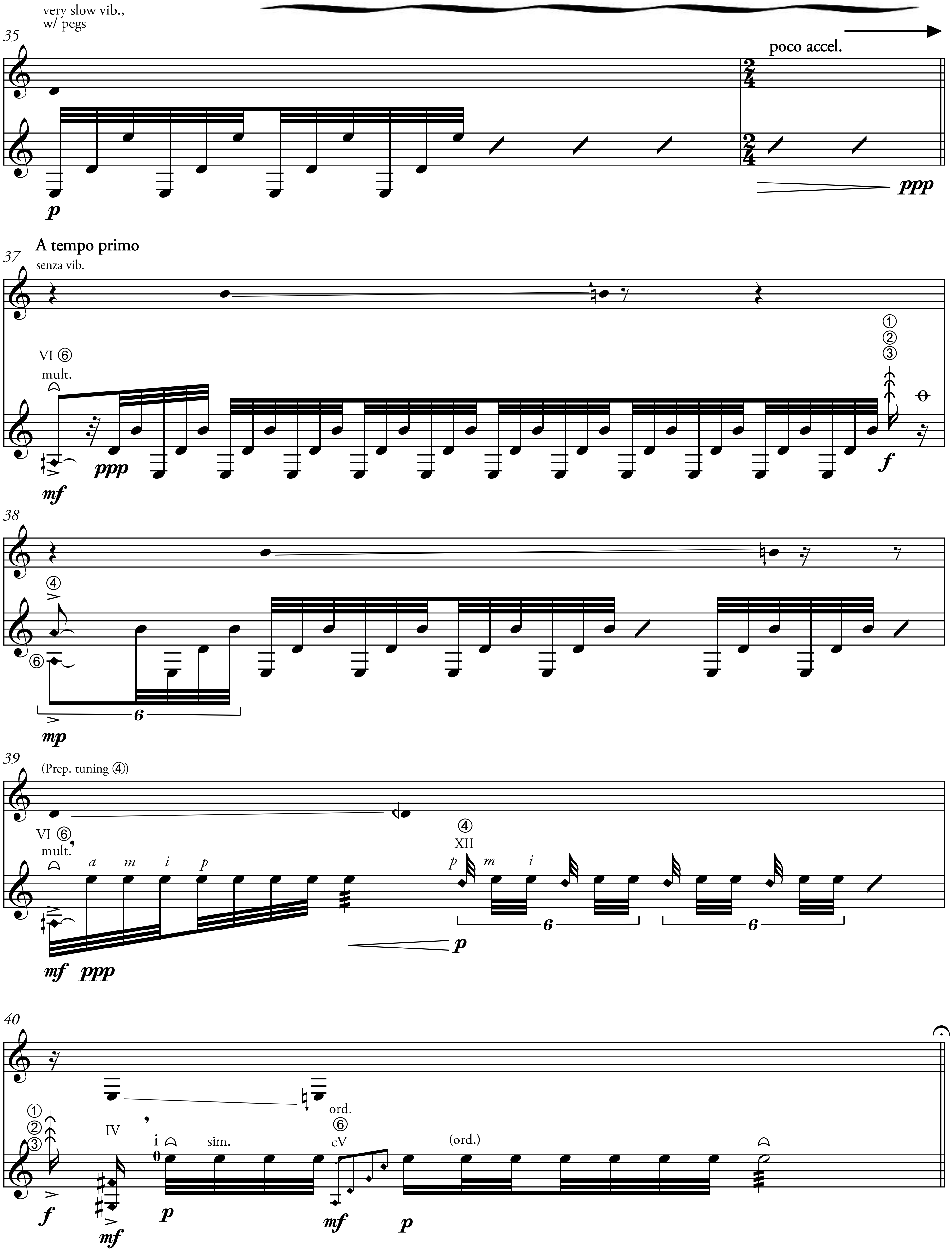
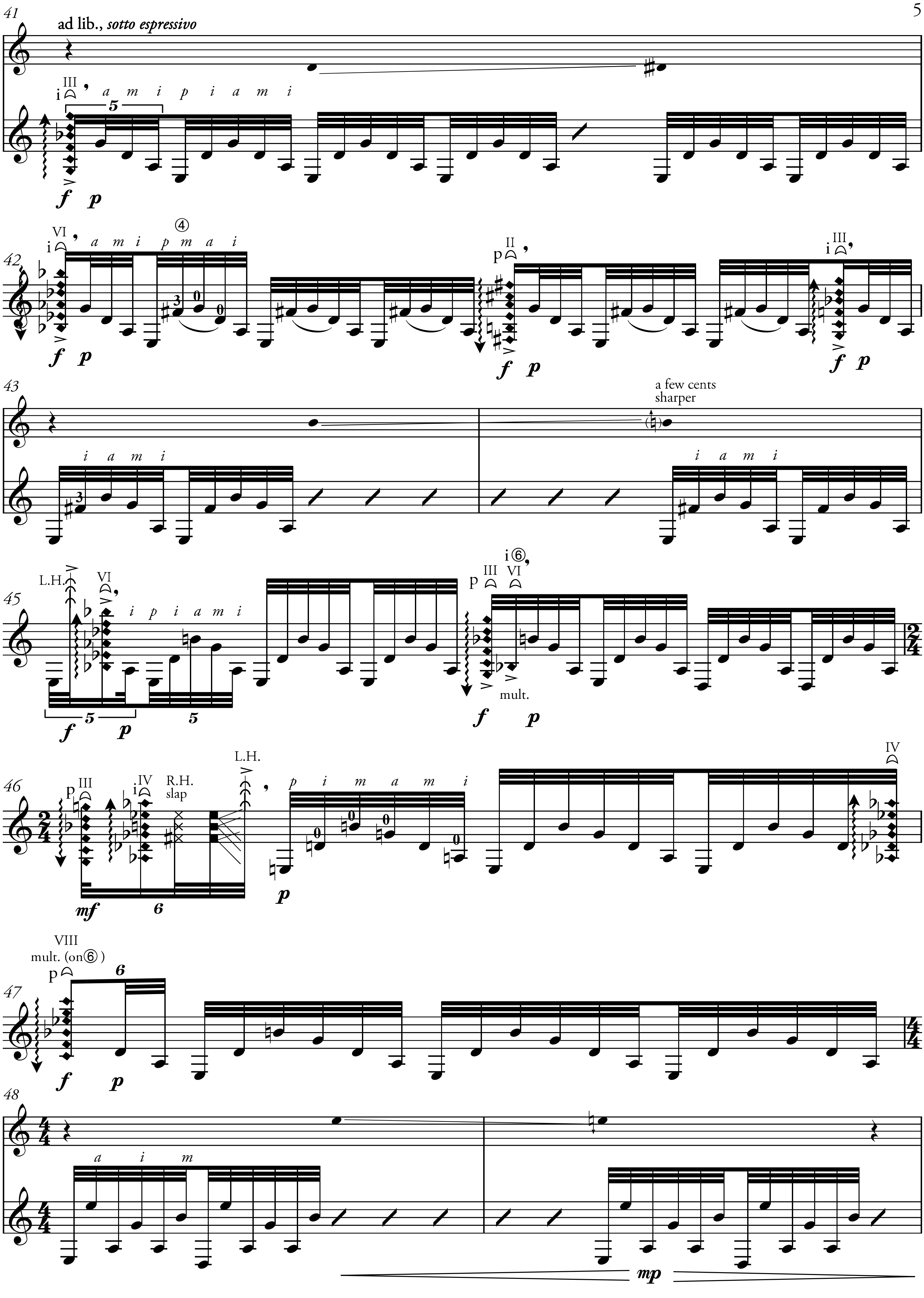
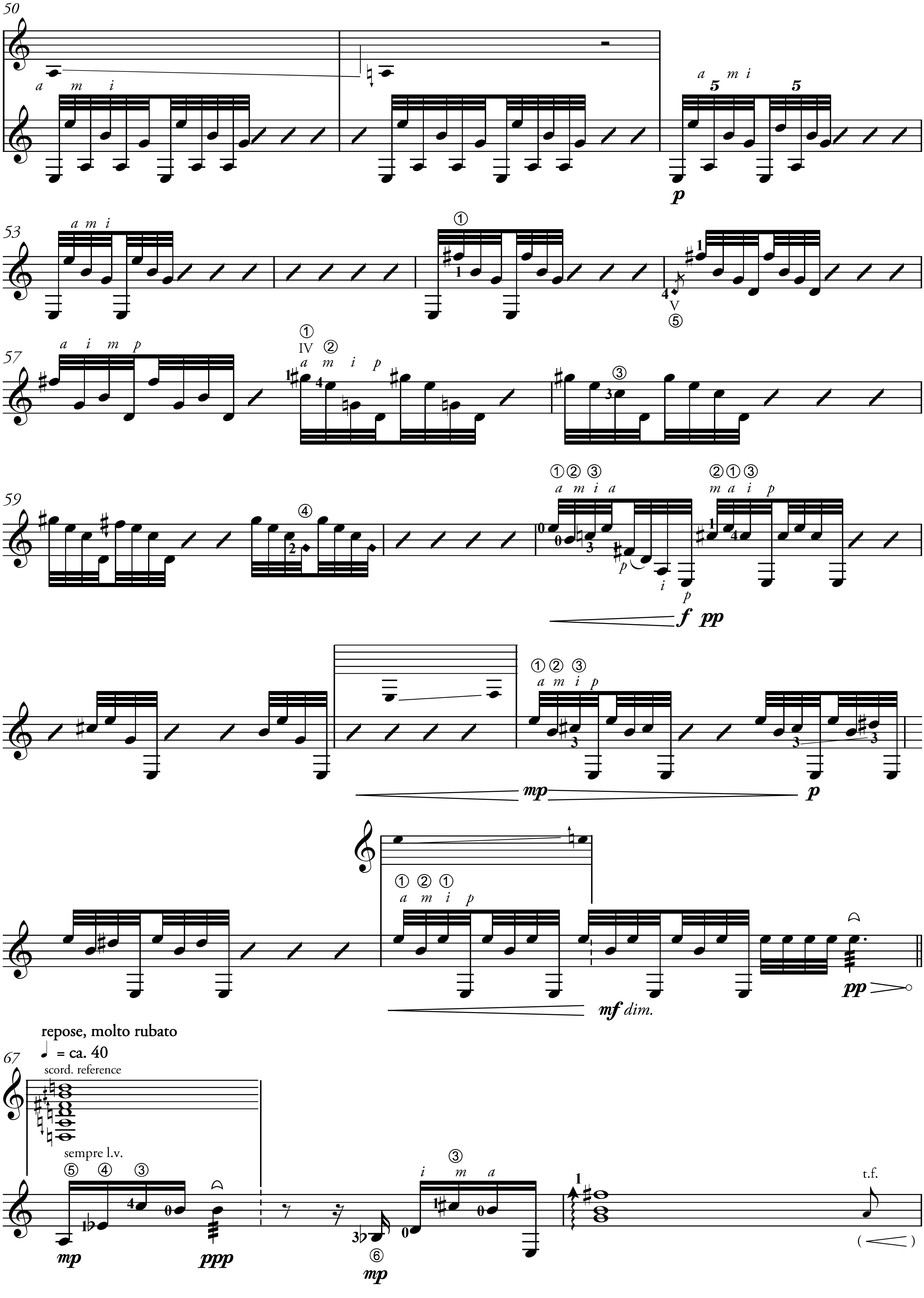
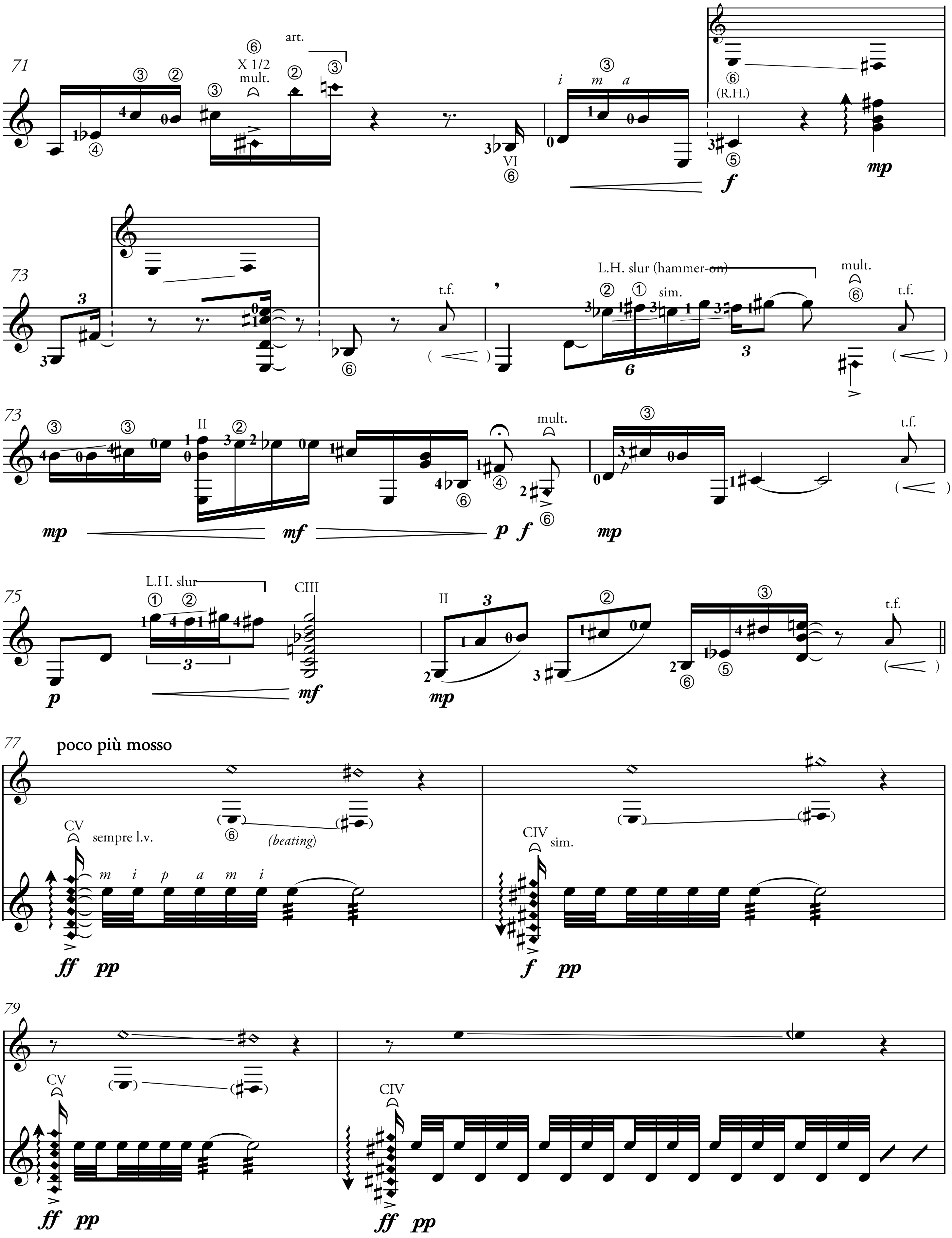

11
④
⑥
mp
ppp
cont.
IX 1/3
mult.
p
4
⑥
mp
ppp
cont.
12
p m a
6
6
2
0
6
p m p
③ ④
m i
p i
1 2 1 0 0 1 3 0
mf rushed
p
④
i
ppp
mult.
pp
16
cont.
ppp
6
6
20
cV
i
cIV
p
mf
pp
20
brush with fingers
CV
i
CIV
p
p sotto
p sim.
pp
subito energico
V
R.H.
slap-mute
3
① ② ③
22
mult.
i
X 1/2
⑥
②
XII
p
m i
ppp
④
p m i
3
6

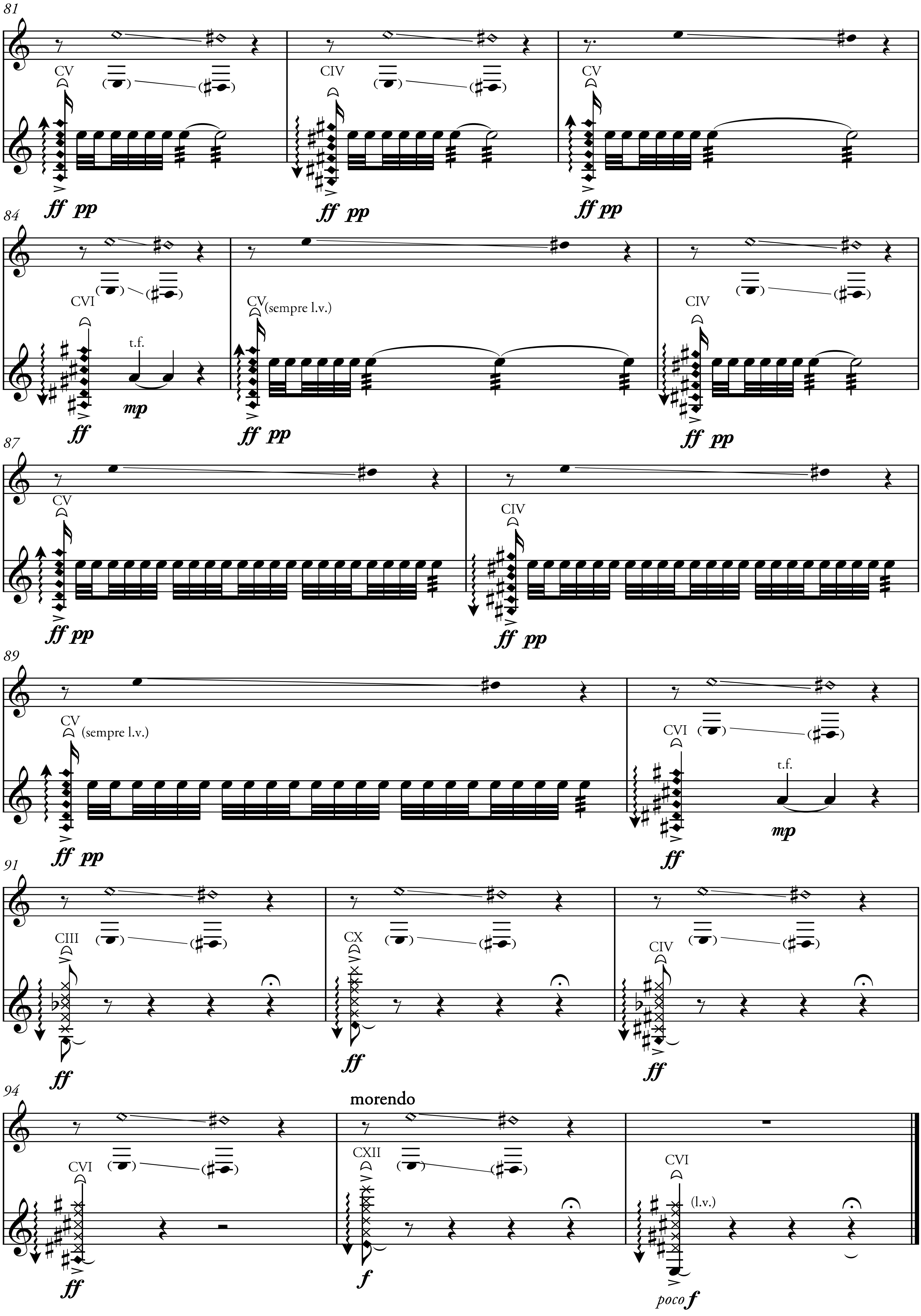

23
XII
Both H.s
slap
*
p
mult.
④ ⑤ ⑥
f
II 1/2
⑥
24
very slow vib.,
w/ pegs
sim.
w/ fingertips
pp fragile
(tuning varies)
⑥
p
pp
sim.
④
p pp
① ② ③
i
III
p
mult.
f
X 1/2
⑥
ppp
26
(cont. vib.)
④
XII
p
m i
p ppp
p i a m
④
XII
⑥
28
(Initial Scordatura)
XII
30
L.H.
mute
mult.
senza vib.
m
ppp
④
XII
f
29
*L.H. (use a left hand finger to pluck a light trem. while the R.H. applies tuning fork.)
④
t.f.
(discard tuning-fork)
⑥
mp
ppp
33
scord.
IX 1/3
mult.
ord.
p i m a
p i a
⑥
mf
ppp
p i a
p


very slow vib., w/ pegs
35
poco accel.
p
ppp
A tempo primo
37
senza vib.
VI ⑥
mult.
mf
ppp
①
②
③
f
38
④
⑥
6
mp
39
(Prep. tuning ④)
VI ⑥
mult.
a m i p
④
XII
p m i
6
6
mf ppp
p
40
①
②
③
IV
i
0
sim.
ord.
⑥
cV
(ord.)
f
mf
p
mf
p


41
ad lib., sotto espressivo
III
i
a m i p i a m i
5
f p
VI
i
a m i p m a i
④
3
0
0
42
II
p
f p
III
i
f p
43
i a m i
3
a few cents
sharper
i a m i
45
L.H.
VI
i p i a m i
5
5
f p
i⑥,
III VI
p
mult.
f p
2
4
46
2
4
III
p
IV
i
R.H.
slap
L.H.
p i m a m i
0
0
0
0
mf
6
p
IV
VIII
mult. (on⑥)
p
6
47
f p
4
4
48
4
4
a i m
mp

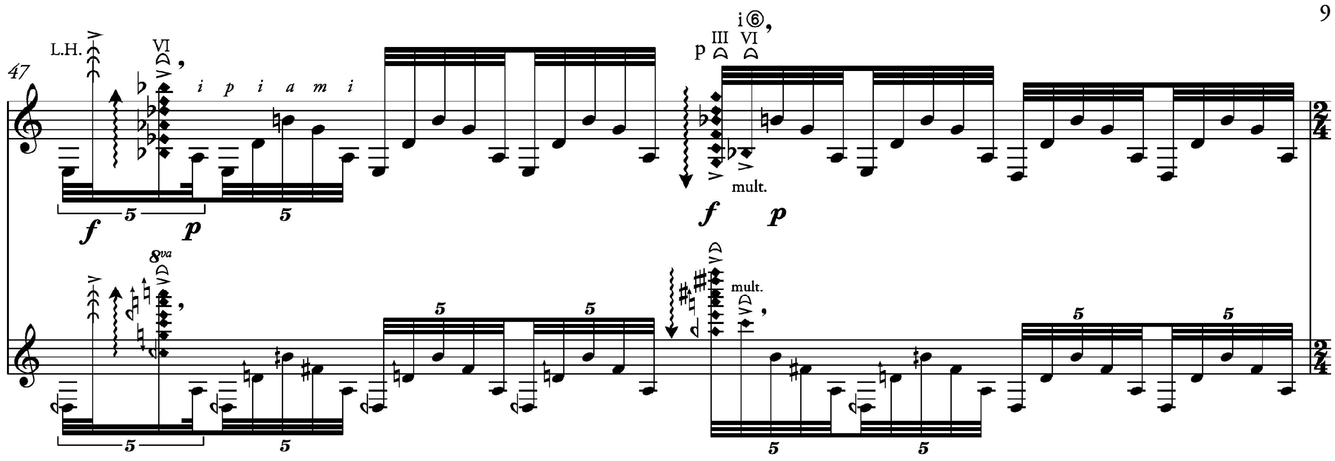

50
a m i
a m i
p
53
a m i
57
a i m p
IV
a m i p
59
a m i a
m a i p
p
i
p
f pp
a m i p
mp
p
a m i p
mf dim.
pp
repose, molto rubato
♩ = ca. 40
67
scord. reference
sempre l.v.
mp
ppp
i m a
mp
t.f.


71
art.
X 1/2
mult.
VI
(R.H.)
i m a
73
t.f.
L.H. slur (hammer-on)
sim.
mult.
73
II
mp
mf
p
f
75
L.H. slur
CIII
II
77
poco più mosso
CV
sempre l.v.
m i p a m i
(beating)
ff
pp
CIV
sim.
79
CV
CIV


81
CV
ff pp
CIV
ff pp
CV
ff pp
84
CVI
t.f.
ff
mp
CV (sempre l.v.)
ff pp
CIV
ff pp
87
CV
ff pp
CIV
ff pp
89
CV (sempre l.v.)
ff pp
CVI
t.f.
ff
mp
91
CIII
ff
CX
ff
CIV
ff
94
morendo
CVI
ff
CXII
f
CVI
(l.v.)
poco f

REUBEN JELLEYMAN

Soliloquy for Guitar


9
47
L.H.
VI
i p i a m i
5
f
p
8va
p III VI
i⑥
mult.
2/4

Version 2.8, 2018

Bio: Reuben Jelleyman (1993 -)

Originally from Auckland, Reuben Jelleyman studied at the New Zealand School of Music and Victoria University of Wellington in Music and Physics. The composer has had music performed by Avanti! (Finland), the NZSO, and NZTrio (New Zealand).

The composer also has a practice in audio-visual installation work, including solo and collaborative multi-disciplinary work and in broader electronic music production. Works have been included in festivals such as Phas.ePlatform (U.K.), Bourges (France), and Lux (NZ).

In 2015 Jelleyman was finalised for the prestigious SOUNZ Contemporary award.

Current projects (2017) include a new chamber opera *The Garden of Forking Paths*, and works for the Auckland Philharmonia Orchestra and NZSO National Youth Orchestra.

© 2017-18 Reuben Jelleyman
Typeset by the composer (2017)

The composer's work is represented by SOUNZ in their works archieve, and by the CANZ.
Additional information or recordings of works can be found at http://reubenjelleyman.weebly.com
or soundcloud.com/reuben-jelleyman

REUBEN JELLEYMAN

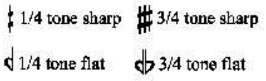
Soliloquy for Guitar

Version 2.8, 2018

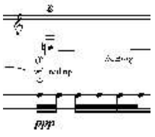
2017

ca. 8'30"

In *Soliloquy for Guitar,* the guitarist is constantly tuning the instrument. The basis is the relationship between the harmonics of the lowest string with the tuning of the open strings of the instrument. As the 'web' of musical material grows the tunings 'melt' the pitch structures, and morphs into further sonic structures

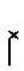


Performance Notes:



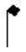
String retunings occur throughout the piece and are written in a small stave above the main staff, with string numbers specified;

p i m a: thumb, index, middle, anular;



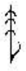
Muted sound, with either left or right hand (specified);

Plectrum-like; use fingernail of index finger or thumb;



Harmonic notehead;

N.B. All harmonics are fingered writen at with sounding pitch. Some exceptions where a barre is required, the playing position is indicated due to sonic complexities. Some fret numbers are given with fractions to specify harmonic fingering positions that lie in-between frets;



Strike with the left-hand the strings specified up above the nut (percussive effect);

Use fingernails along strings, from soundhole up toward the pegs, to produce a muted scratching sound (no open string pitch);

mult. Multiphonic indicates playing the natural harmonic with a small amount of the open string (fundamental) and other resonant harmonics present;

l.v. Laissez vibrer;

L.H. /R.H. Left hand / right hand;

The player also requires an **A-440 tuning fork**. Prepare at performance station tuning fork striking pad and a towel for dampening. When the fork is called for the guitarist strikes the fork on the pad and places the bottom of the handle on the top of the sound-box or the bridge (sound should always be soft, and not overpowering);

t.f. Tuning fork; place tuning fork on the bridge of the instrument to resonate through the body;

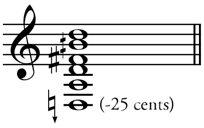
dampen the strings.

Soliloquy for Guitar (2017)

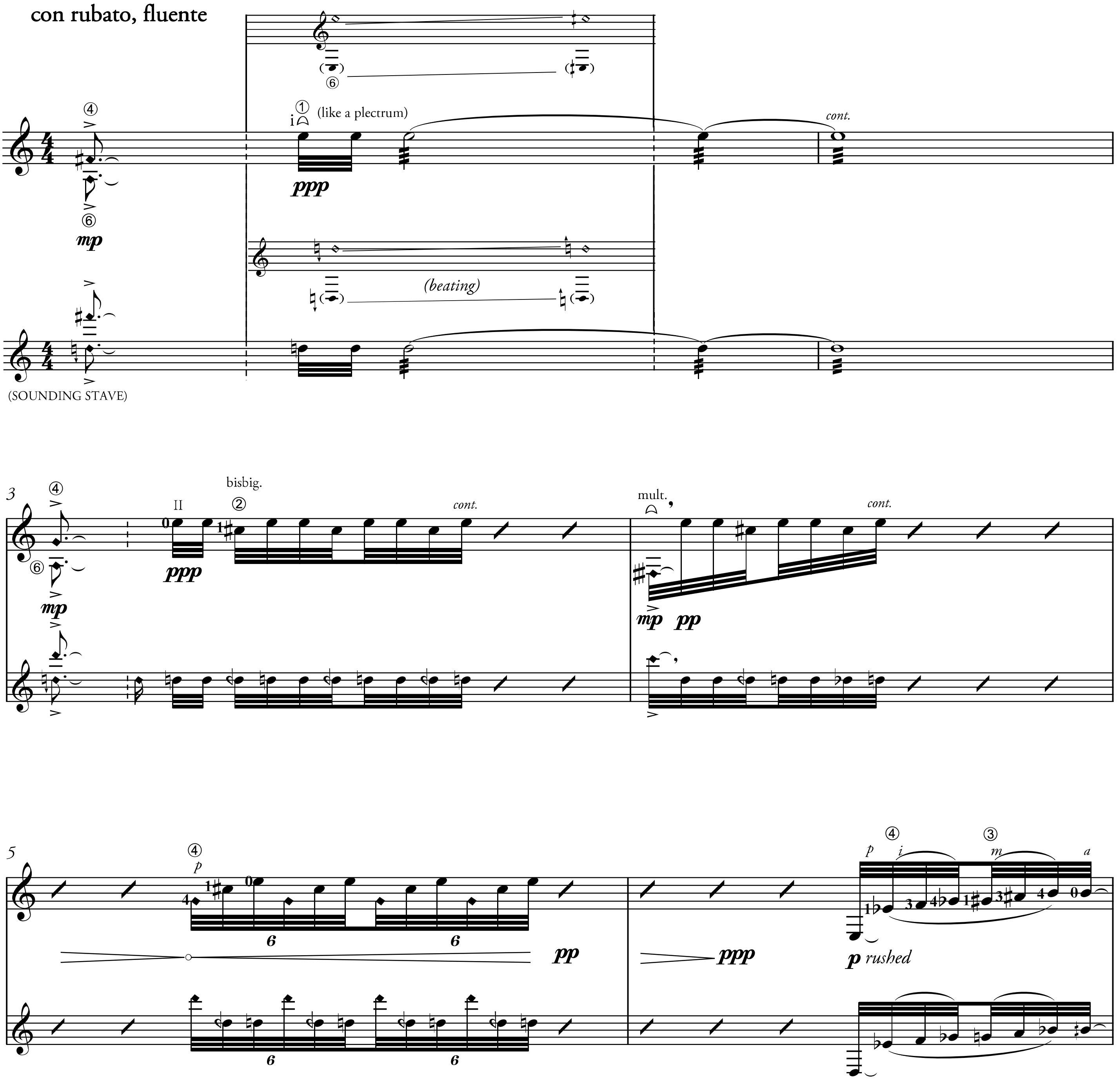
dedicated to Jake Church

REUBEN JELLEYMAN 2017
collaborated with & edited by Jake Church

Initial Scordatura:



♩ = ca. 44 - 50
con rubato, fluente


④
⑥
mp
①
i
(like a plectrum)
ppp
cont.
(beating)
(SOUNDING STAVE)
3
II
bisbig.
②
mult.
pp
5
p
6
③
i
m
a
p rushed

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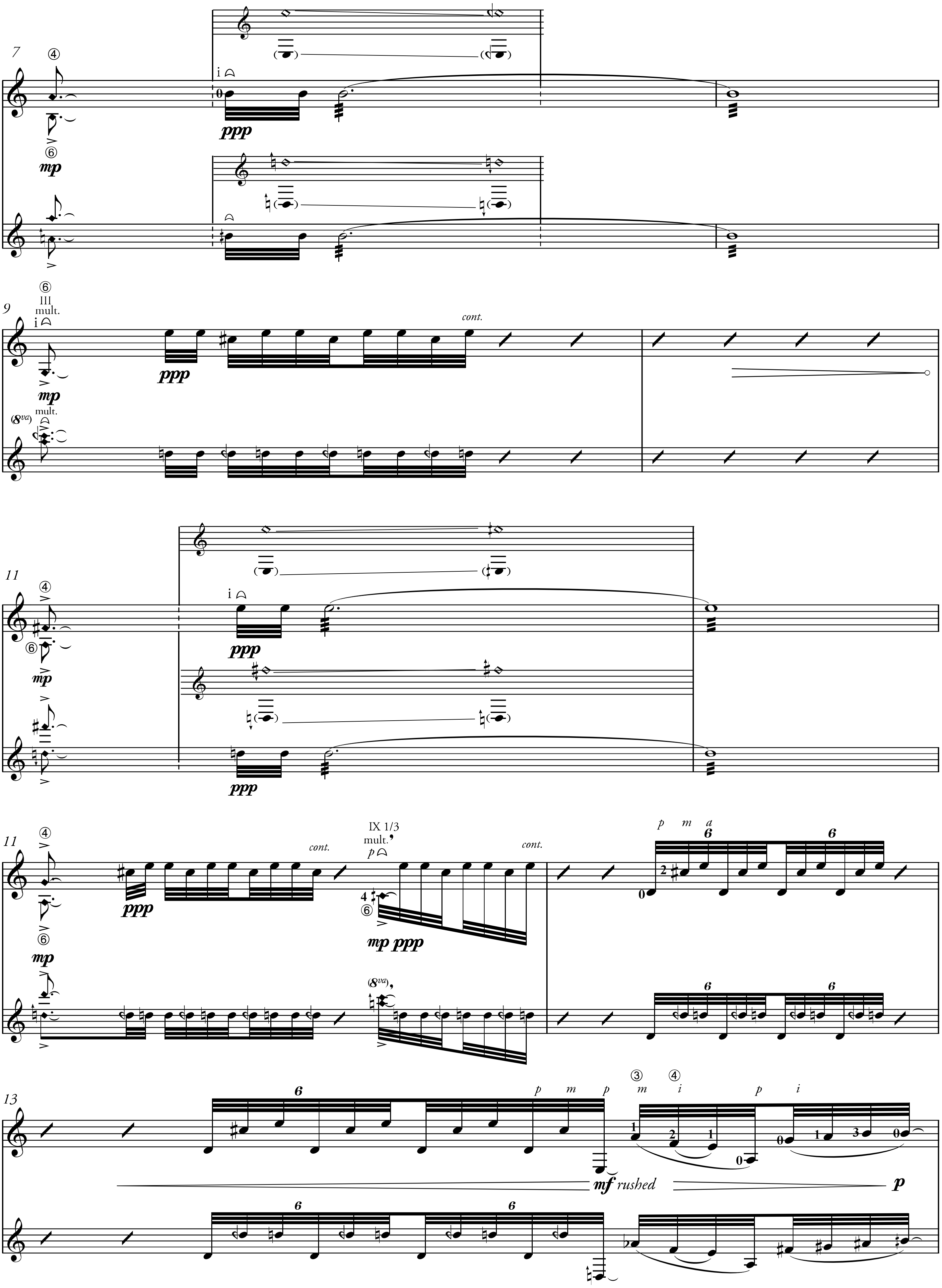
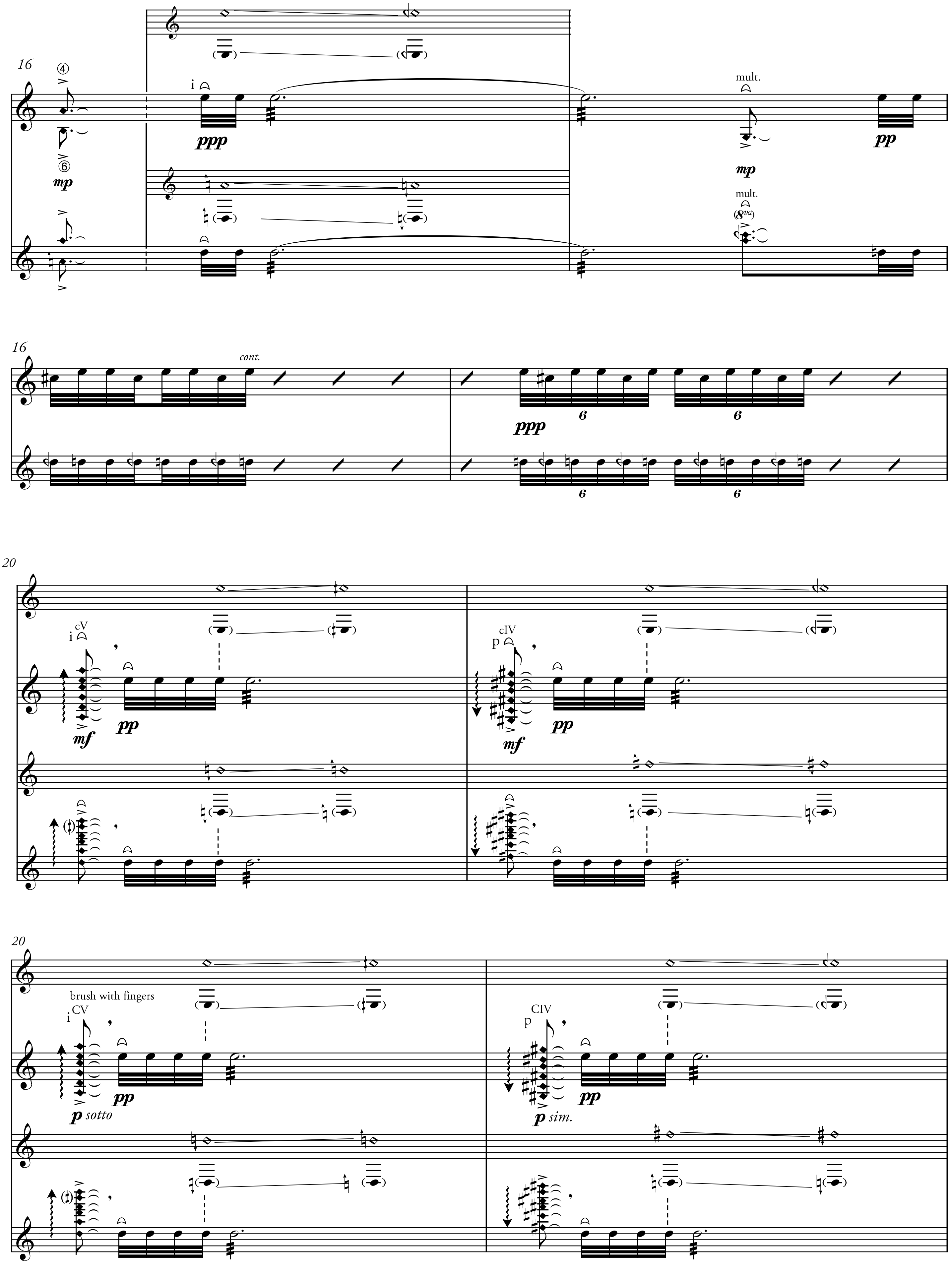
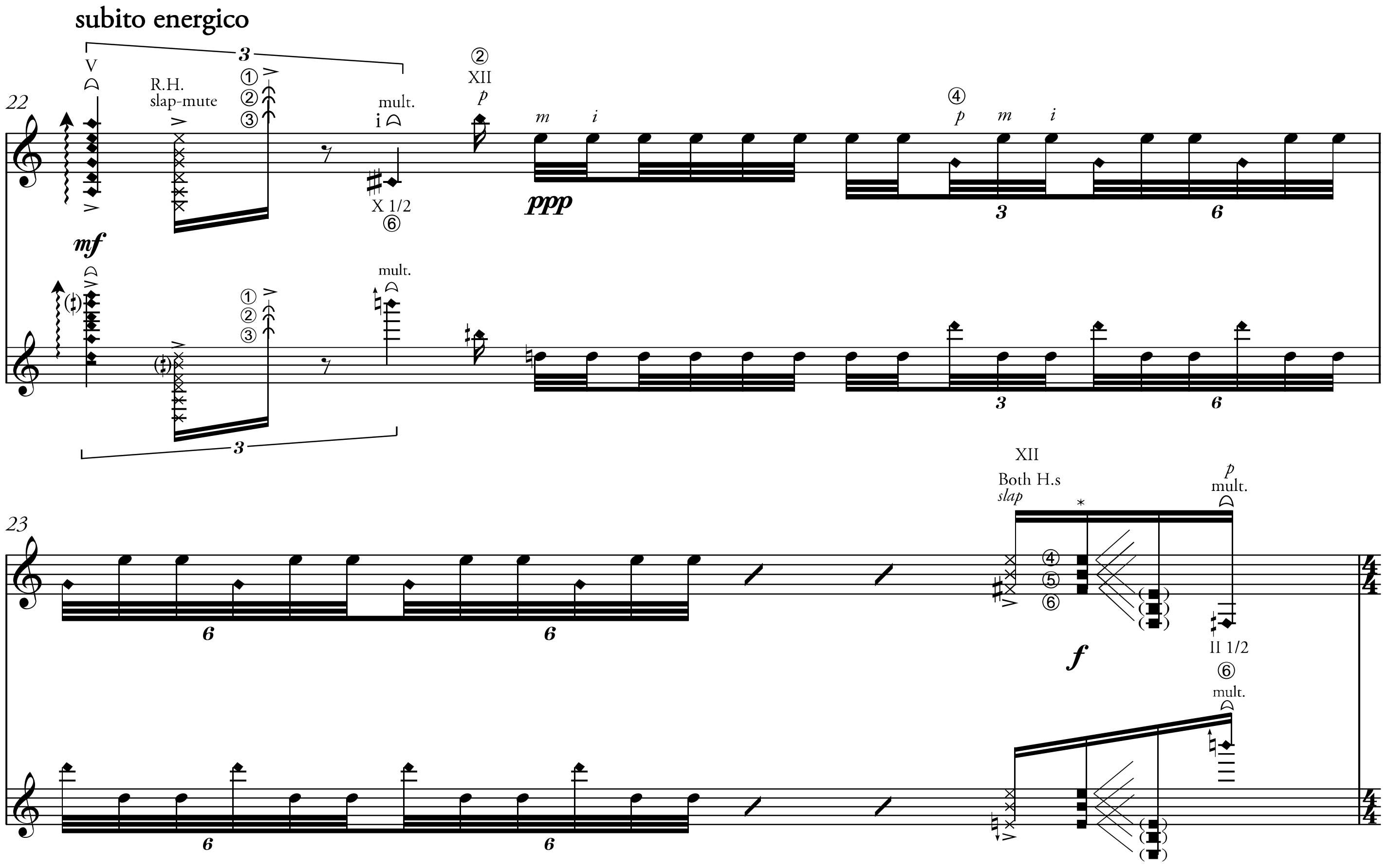
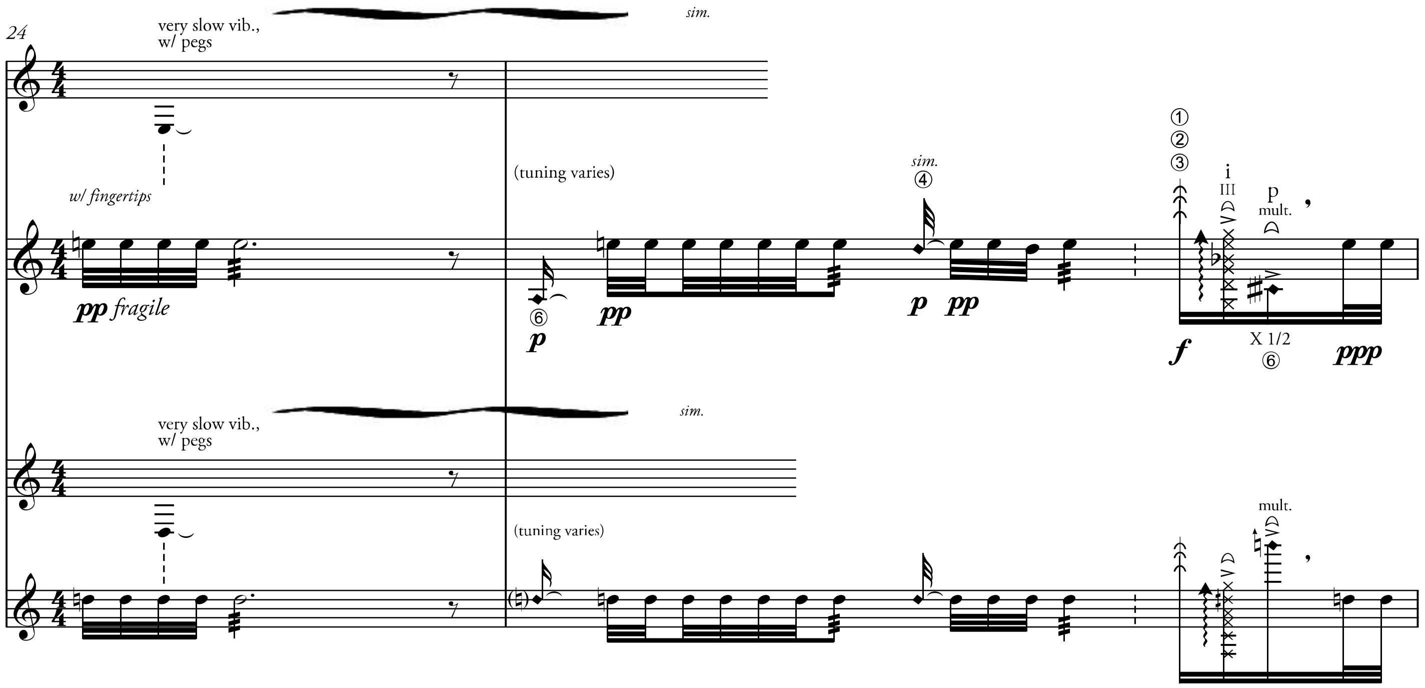
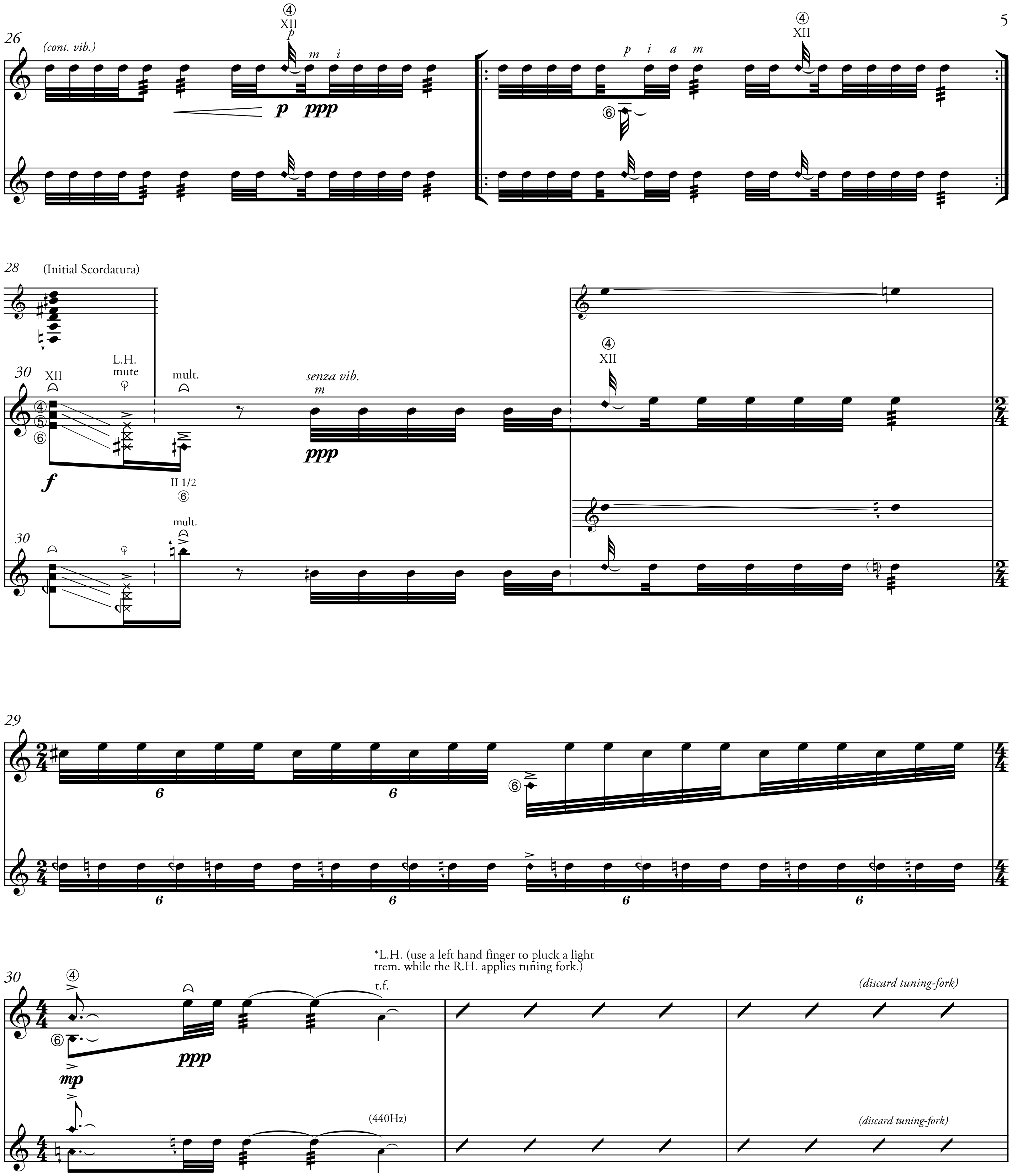

7
④
⑥
mp
i
ppp
9
⑥
III
mult.
i
cont.
mp
ppp
mult.
(8va)
11
④
⑥
mp
i
ppp
ppp
11
④
⑥
mp
ppp
cont.
IX 1/3
mult.
p
cont.
mp ppp
(8va)
p m a
6
6
13
6
6
p m p
③ ④
m i
p i
mf rushed
p

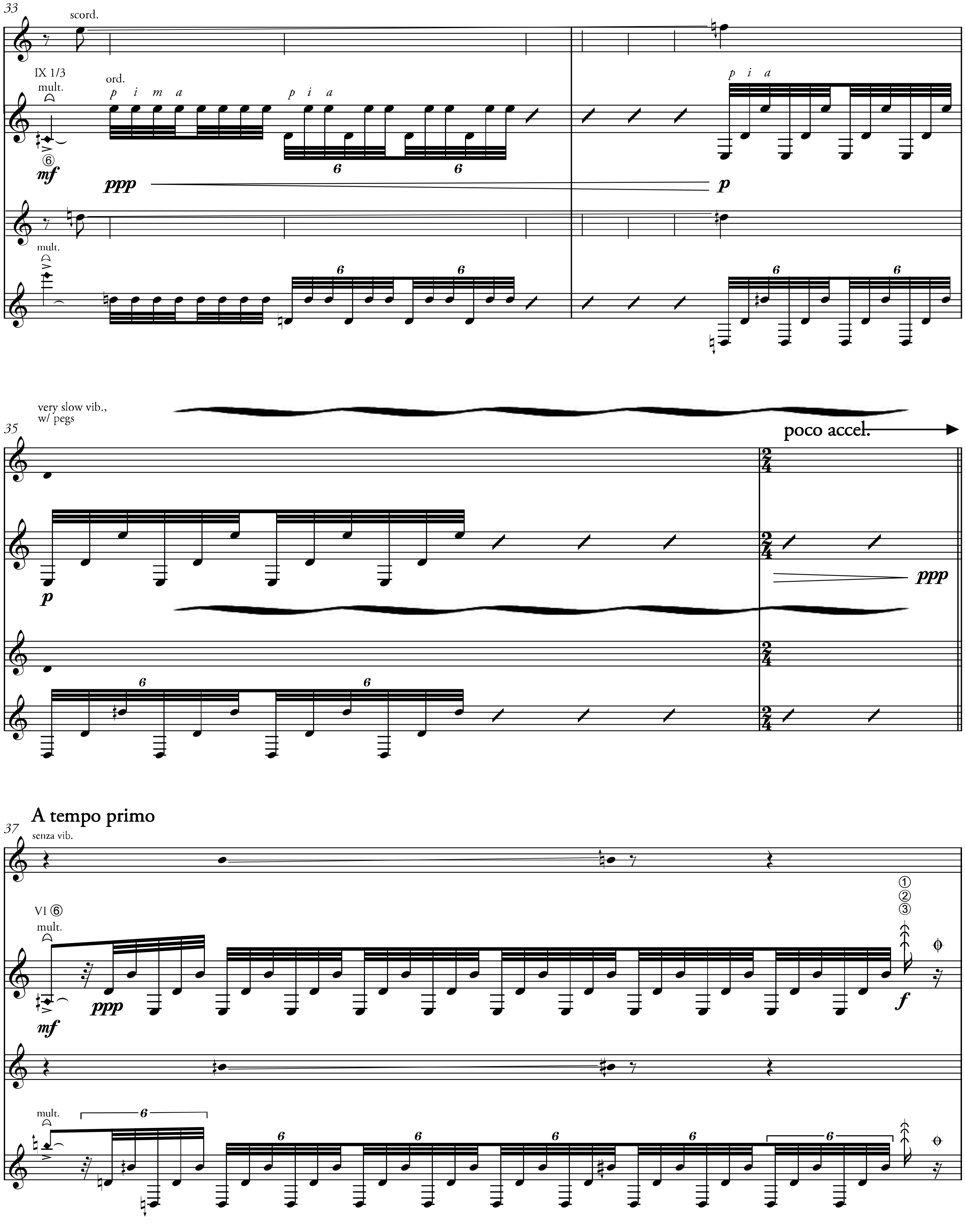

16
④
⑥
mp
i
ppp
mult.
mp
pp
mult.
(8va)
16
cont.
ppp
6
6
6
6
20
cV
i
mf
pp
cIV
p
mf
pp
20
brush with fingers
CV
i
p sotto
pp
CIV
p
p sim.
pp

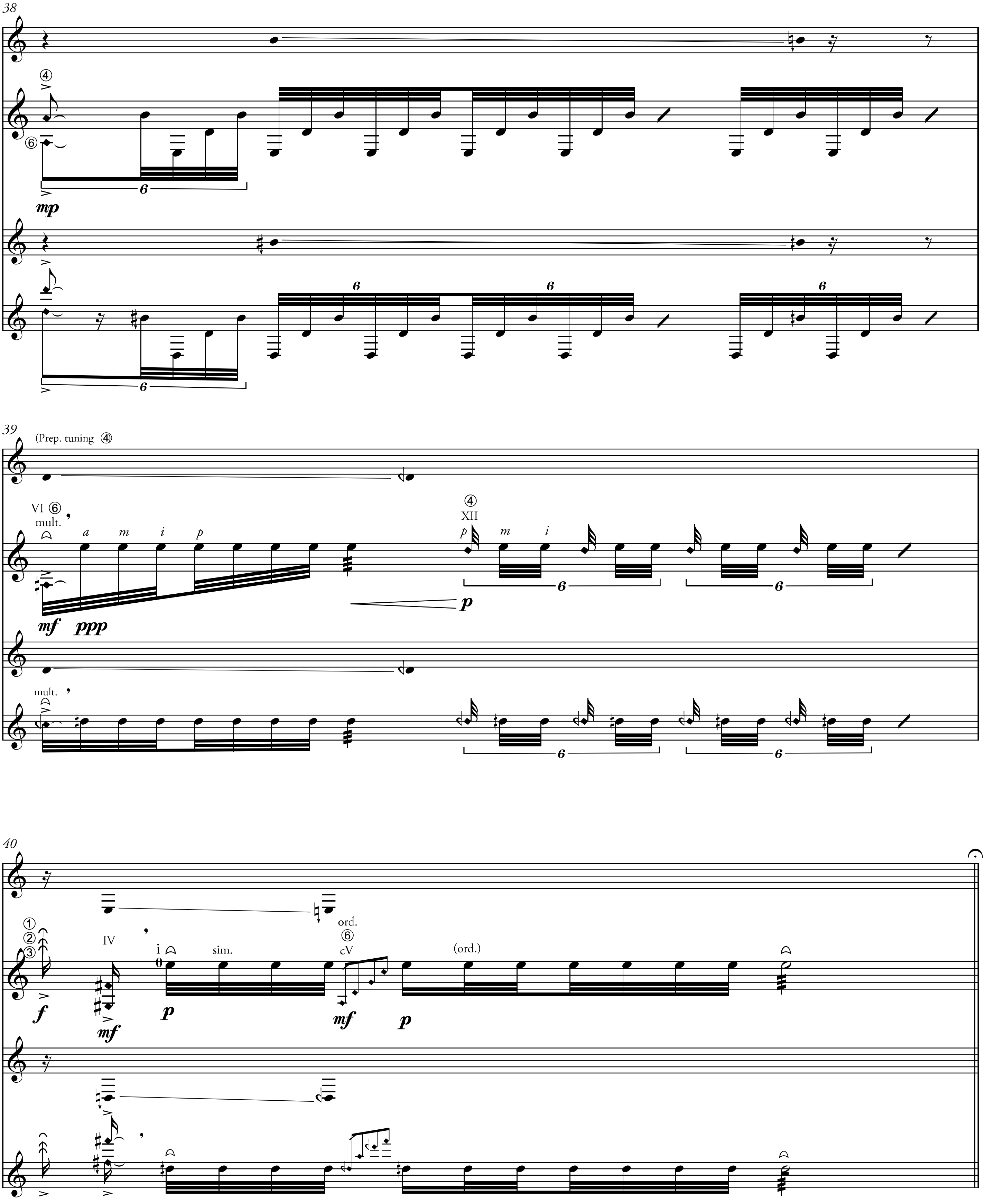

subito energico
22
V
R.H.
slap-mute
3
①
②
③
mult.
i
X 1/2
⑥
②
XII
p
m
i
ppp
④
p
m
i
3
6
mf
(♮)
mult.
(♮)
23
XII
Both H.s
slap
*
p
mult.
④
⑤
⑥
f
II 1/2
⑥
mult.
6
4
4

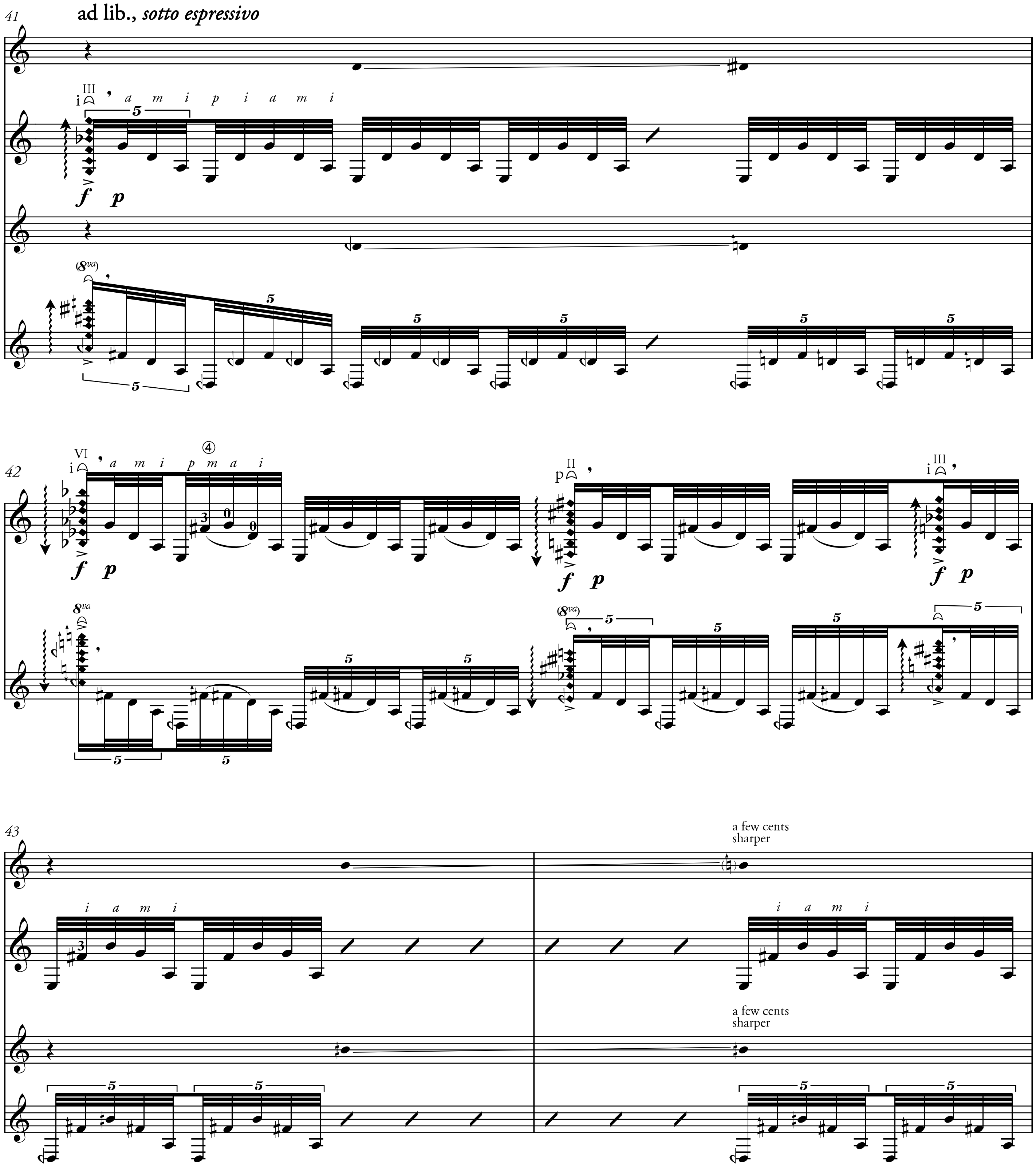
*smack both hands onto the fret-board around the tasto area and use nails to scrape the bass string outward for that point (fretting-hand towards the nut and plucking-hand towards the bridge), in preparation for the following harmonic.

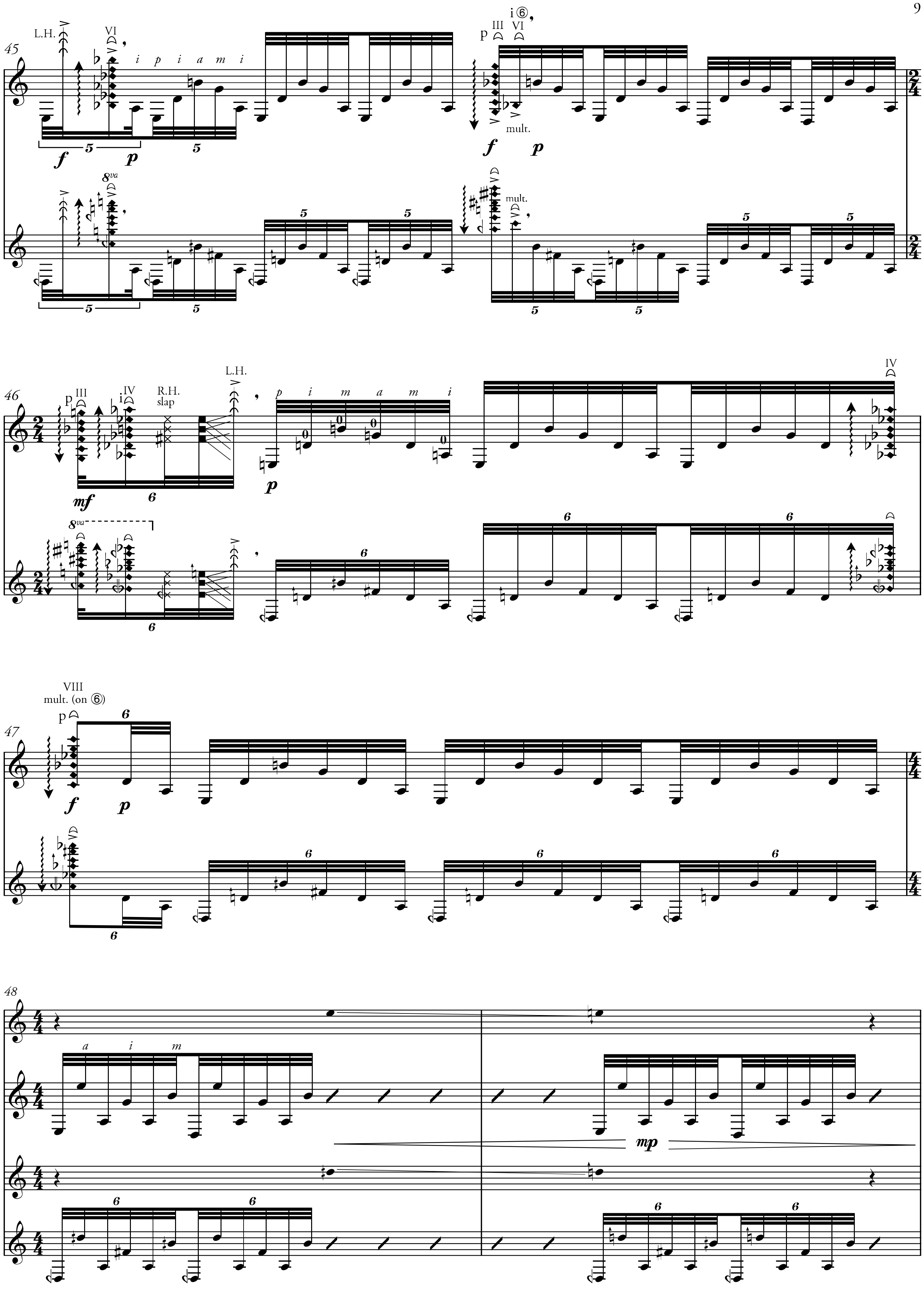

24
very slow vib.,
w/ pegs
sim.
4
4
w/ fingertips
(tuning varies)
pp fragile
⑥
p
pp
sim.
④
p
pp
①
②
③
i
III
p
mult.
f
X 1/2
⑥
ppp
very slow vib.,
w/ pegs
sim.
(tuning varies)
(♮)
mult.

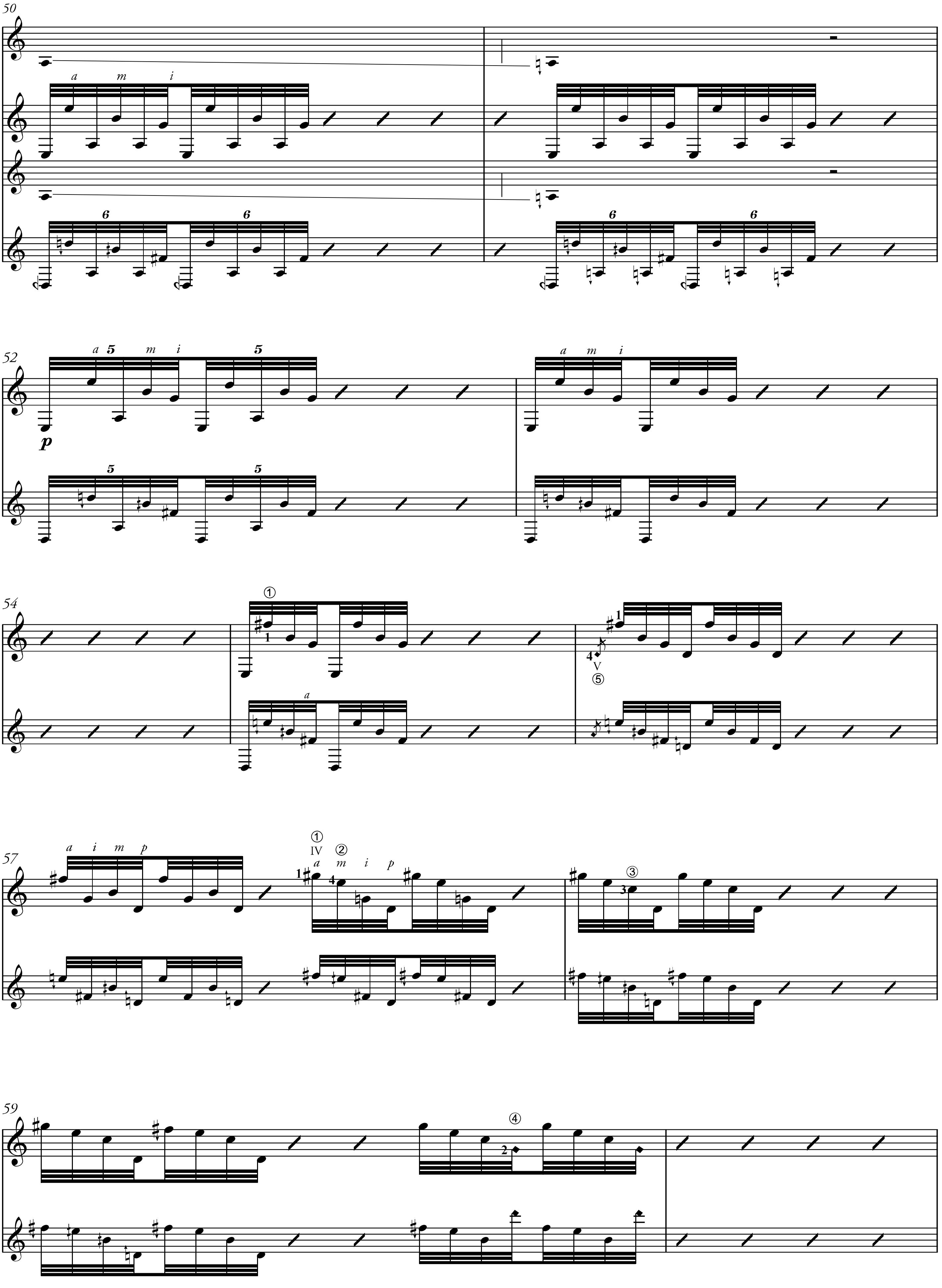

26
(cont. vib.)
④
XII
p
m i
p
ppp
p i a m
⑥
④
XII
28
(Initial Scordatura)
30
XII
④
⑤
⑥
L.H.
mute
mult.
f
II 1/2
⑥
senza vib.
m
ppp
④
XII
30
mult.
29
6
6
⑥
6
6
6
6
*L.H. (use a left hand finger to pluck a light
trem. while the R.H. applies tuning fork.)
30
④
⑥
mp
ppp
t.f.
(discard tuning-fork)
(440Hz)
(discard tuning-fork)

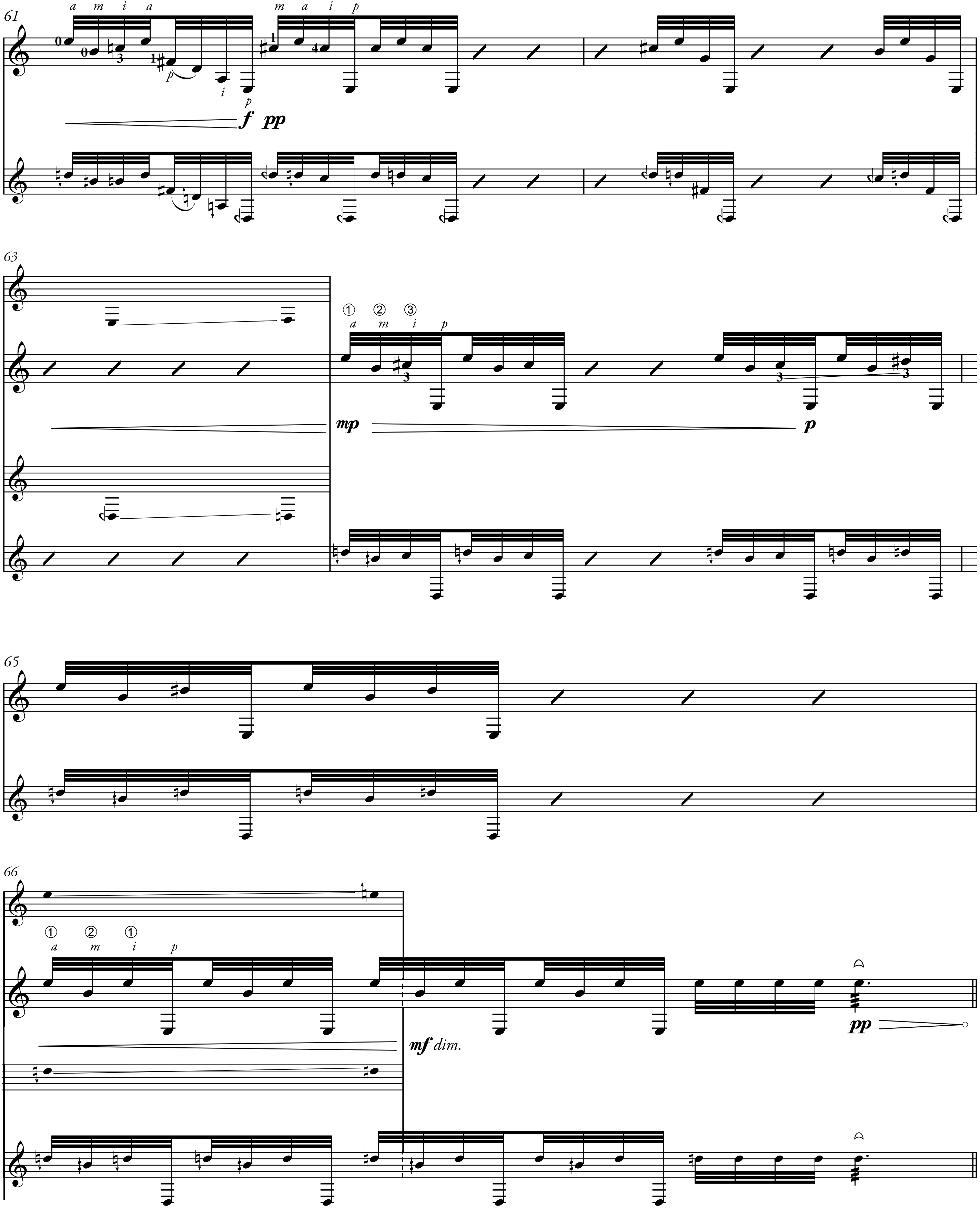

33
scord.
IX 1/3
mult.
⑥
mf
ord.
p i m a
p i a
6
6
ppp
p
p i a
mult.
6
6
35
very slow vib.,
w/ pegs
poco accel.
p
ppp
2/4
A tempo primo
37
senza vib.
VI ⑥
mult.
ppp
mf
①
②
③
f
mult.
6

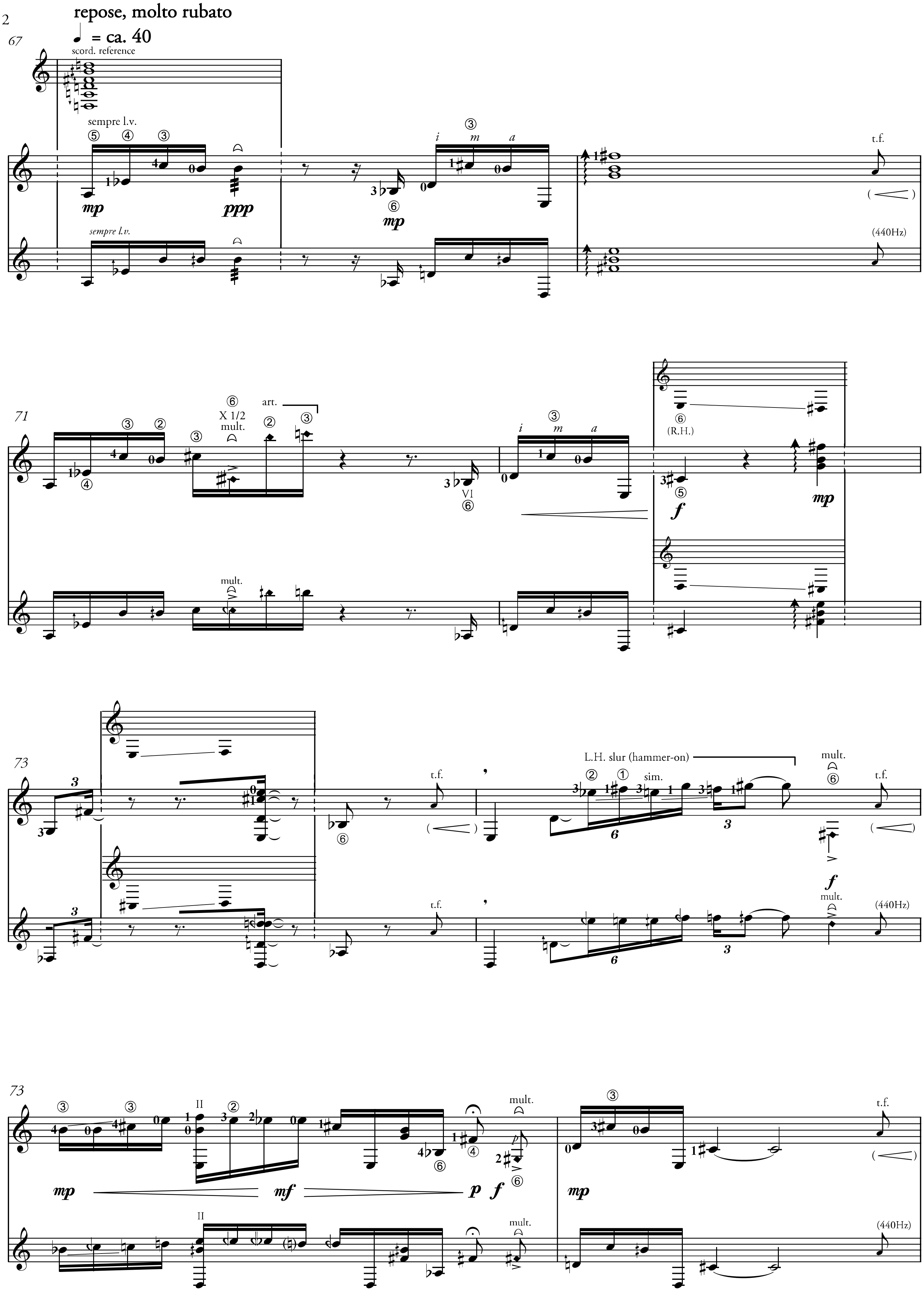

38
④
⑥
mp
6
6
6
6
6
39
(Prep. tuning ④)
VI ⑥
mult.
a m i p
mf
ppp
④
XII
p m i
p
6
6
mult.
6
6
40
①
②
③
IV
i
sim.
ord.
⑥
cV
(ord.)
f
mf
p
mf
p

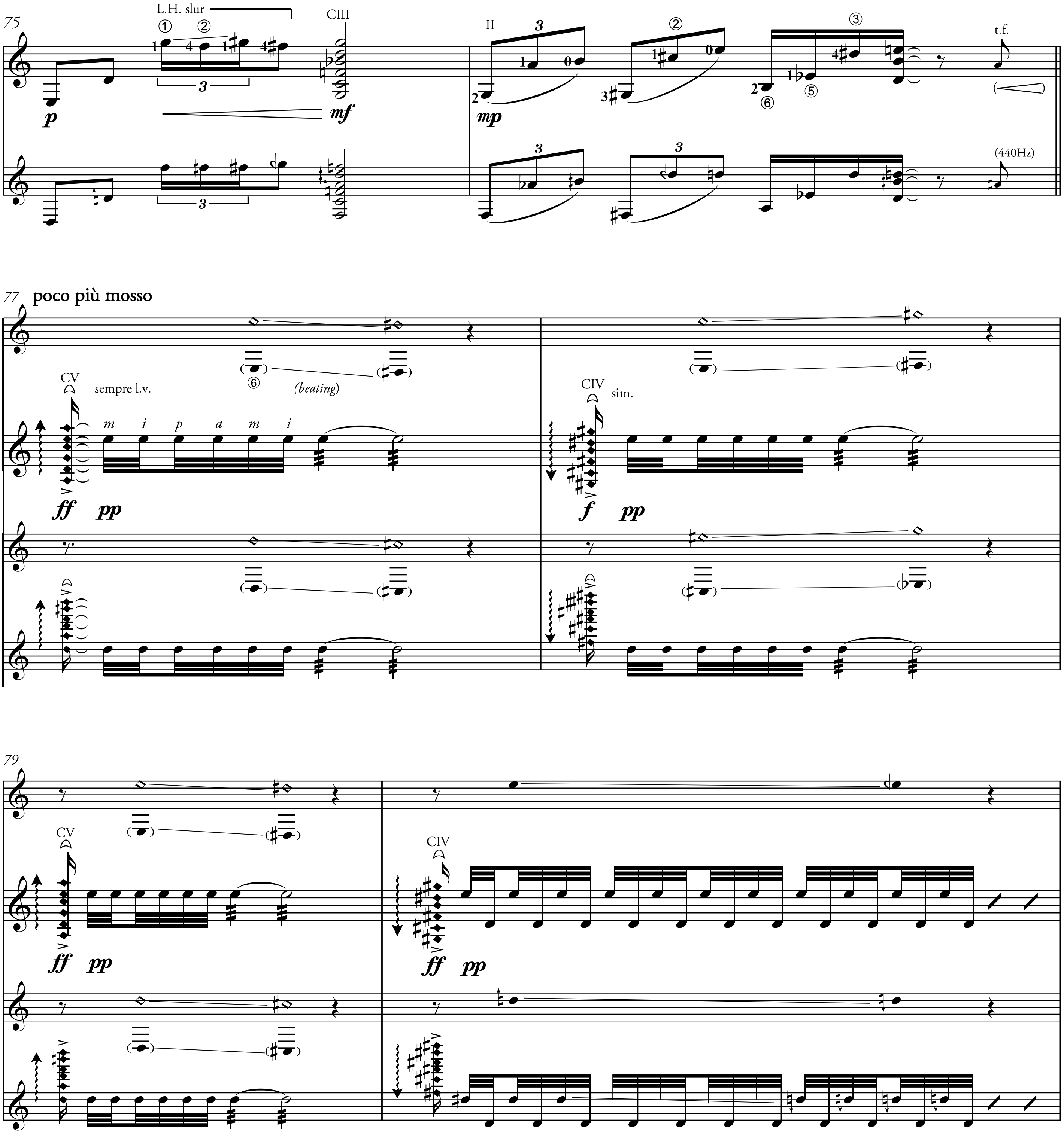

41
ad lib., *sotto espressivo*
III
i
a m i p i a m i
5
f p
(8va)
42
VI
④
a m i p m a i
3
0
II
p
8va
43
a few cents sharper
i a m i
a few cents sharper

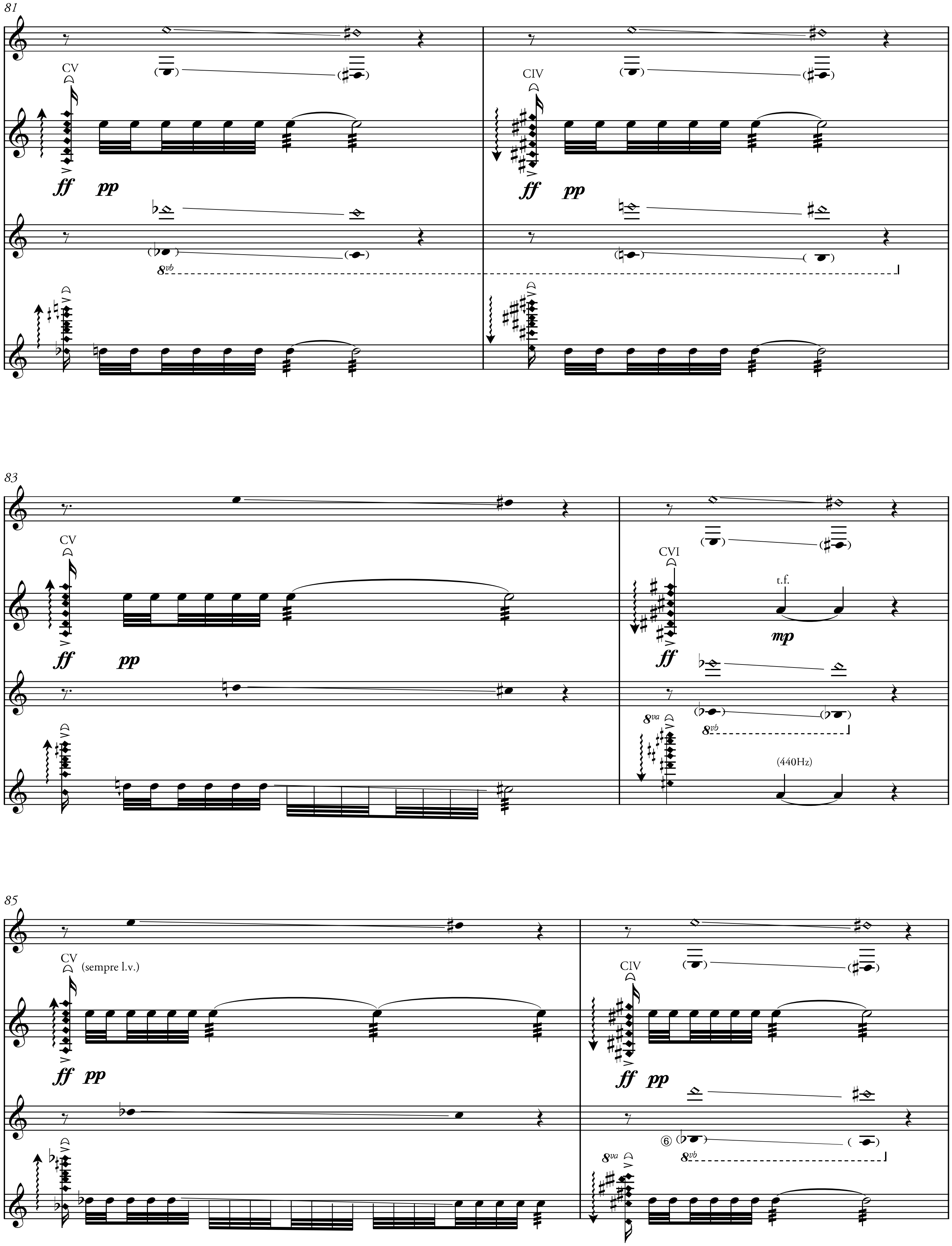

45
L.H.
VI
i p i a m i
p III VI
i ⑥
mult.
f
p
5
8va
46
III
IV
i
R.H. slap
L.H.
p i m a m i
mf
6
0
IV
47
VIII
mult. (on ⑥)
p
48
a i m
mp

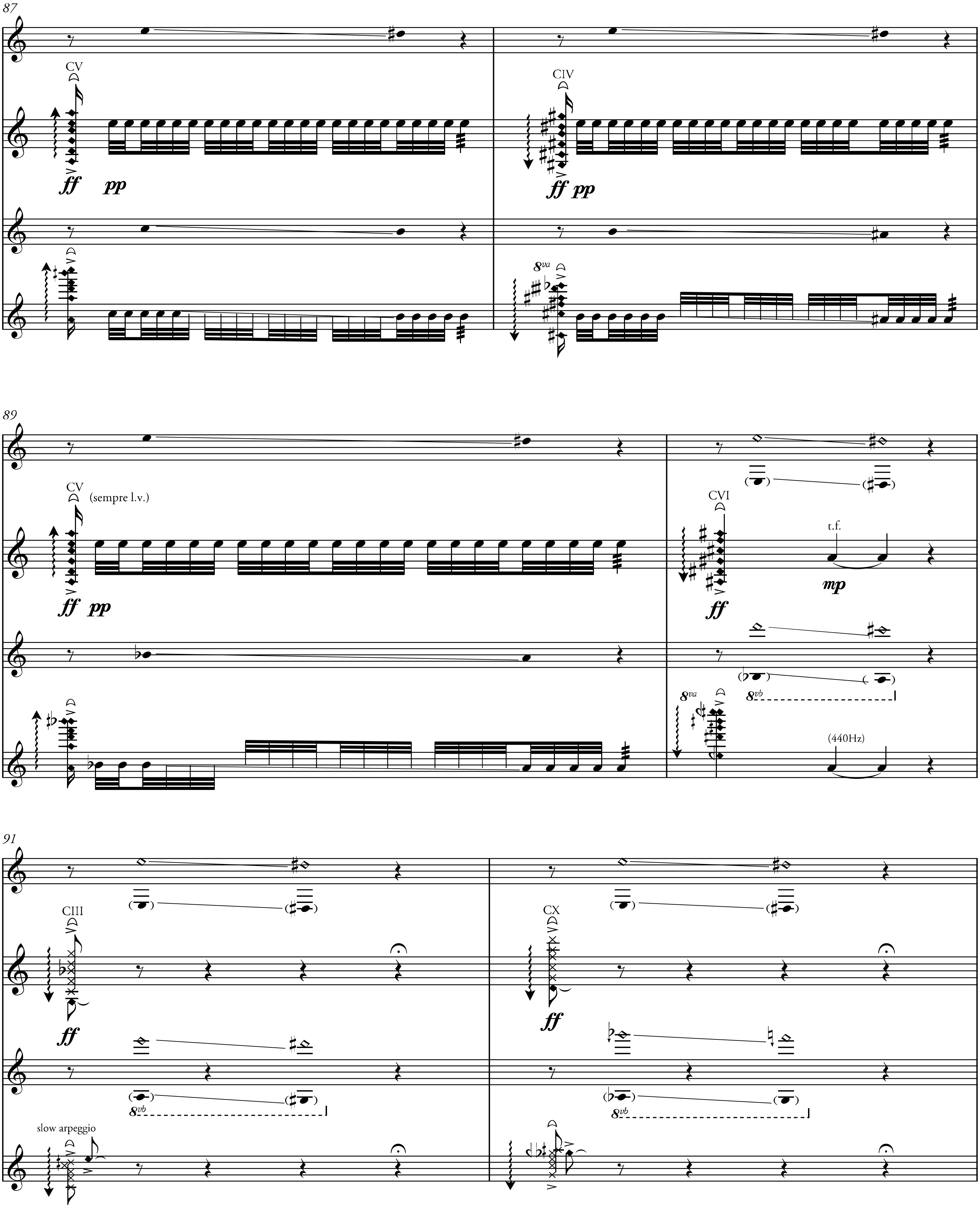

50
a m i
6
6
6
6
52
a 5 m i 5
p
5
5
a m i
54
①
1
a
1
4
V
⑤
57
a i m p
①
IV ②
a m i p
1
4
③
3
59
④
2

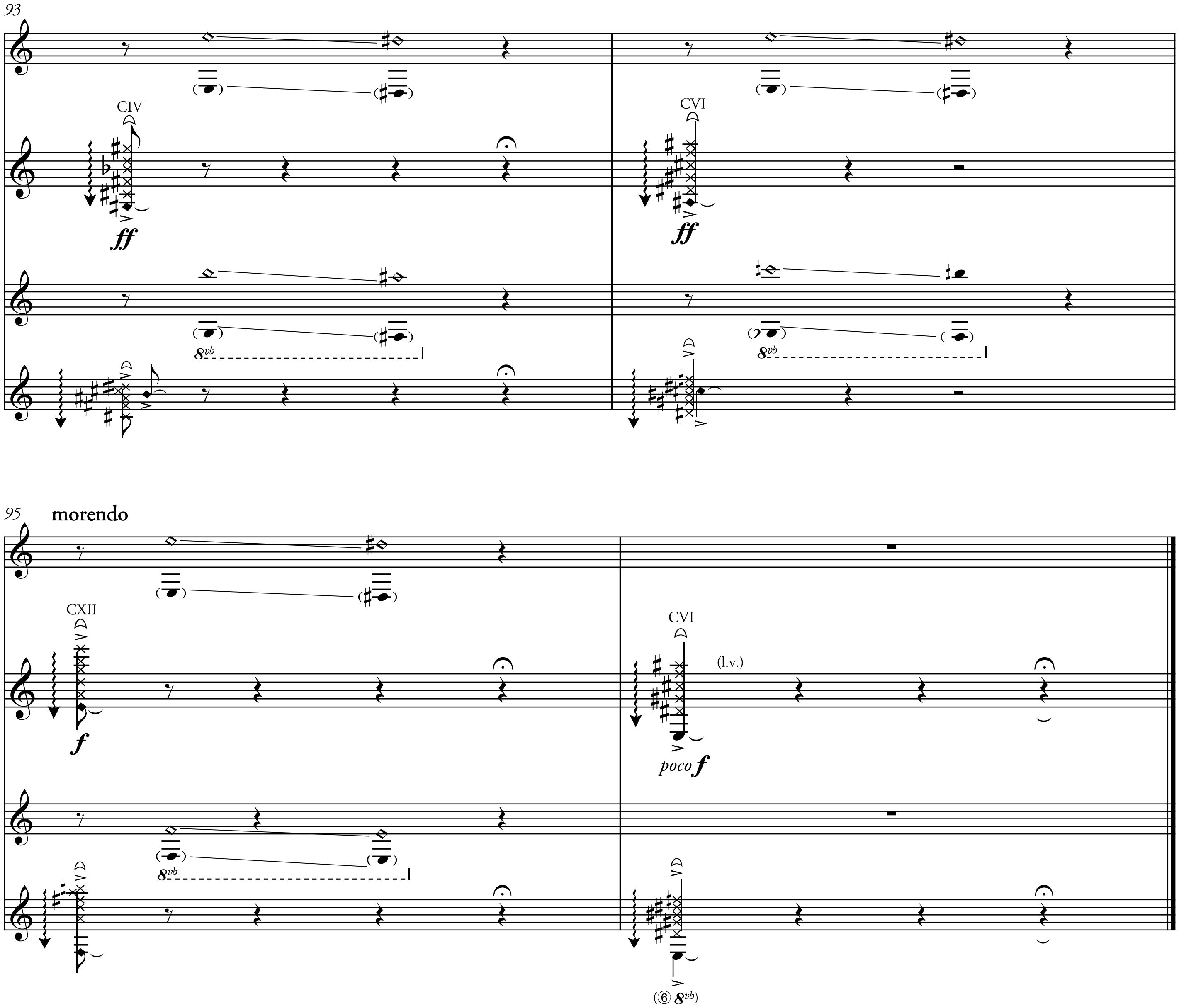

61
① ② ③
a m i a
② ① ③
m a i p
0 0 3 1 1 4
p i p
f pp
63
① ② ③
a m i p
mp
p
65
66
① ② ①
a m i p
mf dim.
pp


repose, molto rubato
♩ = ca. 40
67
scord. reference
sempre l.v.
⑤ ④ ③
mp
ppp
sempre l.v.
i m a
③
⑥
mp
t.f.
(440Hz)
71
⑥
X 1/2
mult.
art.
② ③
③ ②
④
VI
⑥
(R.H.)
⑤
f
mp
mult.
73
3
t.f.
L.H. slur (hammer-on)
② ①
sim.
6
3
mult.
f
(440Hz)
73
③ ③
II
②
④
⑥
mp
mf
p
f
mult.
t.f.
(440Hz)


75
L.H. slur
① ②
CIII
p
mf
II
mp
③
②
⑥ ⑤
t.f.
(440Hz)
77
poco più mosso
CV
sempre l.v.
⑥
(beating)
m i p a m i
ff pp
CIV
sim.
f pp
79
CV
ff pp
CIV
ff pp


81
CV
ff
pp
8vb
CIV
ff
pp
83
CV
ff
pp
CVI
t.f.
mp
ff
8va
8vb
(440Hz)
85
CV
(sempre l.v.)
ff
pp
CIV
ff
pp
⑥
8va
8vb


87
CV
ff
pp
CIV
ff pp
8va
89
CV
(sempre l.v.)
ff pp
CVI
t.f.
mp
ff
8va
8vb
(440Hz)
91
CIII
ff
CX
ff
8vb
8vb
slow arpeggio


93
CIV
ff
CVI
ff
8vb
8vb
95
morendo
CXII
f
CVI
(l.v.)
poco f
8vb
(⑥ 8vb)

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
VICTORIA
UNIVERSITY OF WELLINGTON

Phone 0-4-463 5480
Email susan.corbett@vuw.ac.nz

MEMORANDUM

TO	Jake Church
COPY TO	Kimberly Cannady
FROM	AProf Susan Corbett, Convener, Human Ethics Committee

DATE	22 March 2017
PAGES	1

SUBJECT	**Ethics Approval: 23813** The Importance of Collaboration Between Composer and Performer in the Creation of New Works for the Classical Guitar.

Thank you for your application for ethical approval, which has now been considered by the Standing Committee of the Human Ethics Committee.

Your application has been approved from the above date and this approval continues until 31 August 2017. If your data collection is not completed by this date you should apply to the Human Ethics Committee for an extension to this approval.

Best wishes with the research.

Kind regards

[redacted]

Susan Corbett

Convener, Victoria University Human Ethics Committee

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
VICTORIA
UNIVERSITY OF WELLINGTON

The Importance of Collaboration Between Composer and Performer in the Creation of New Works for the Classical Guitar.

CONSENT TO INTERVIEW

This consent form will be held for *2* years.

Researcher: *Jake Church, Victoria University of Wellington.*

- Due to Jake's dyslexia, the transcription of these interviews may need transcribing from an external person.
- I agree to take part in an *audio/visual* recorded interview.

I understand that:

- I may withdraw from this study at any point before *[01/06/17]*, without giving any reason, and any information that I have provided will be returned to me or destroyed.
- I give consent for the interviews to be transcribed by an external person:

Yes ☐ No ☐

Signature of participant: [redacted]

Name of participant: Glen Downie

Date: 8/6/17

Contact details: [redacted]

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
VICTORIA
UNIVERSITY OF WELLINGTON

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- I give consent for the interviews to be transcribed by an external person:

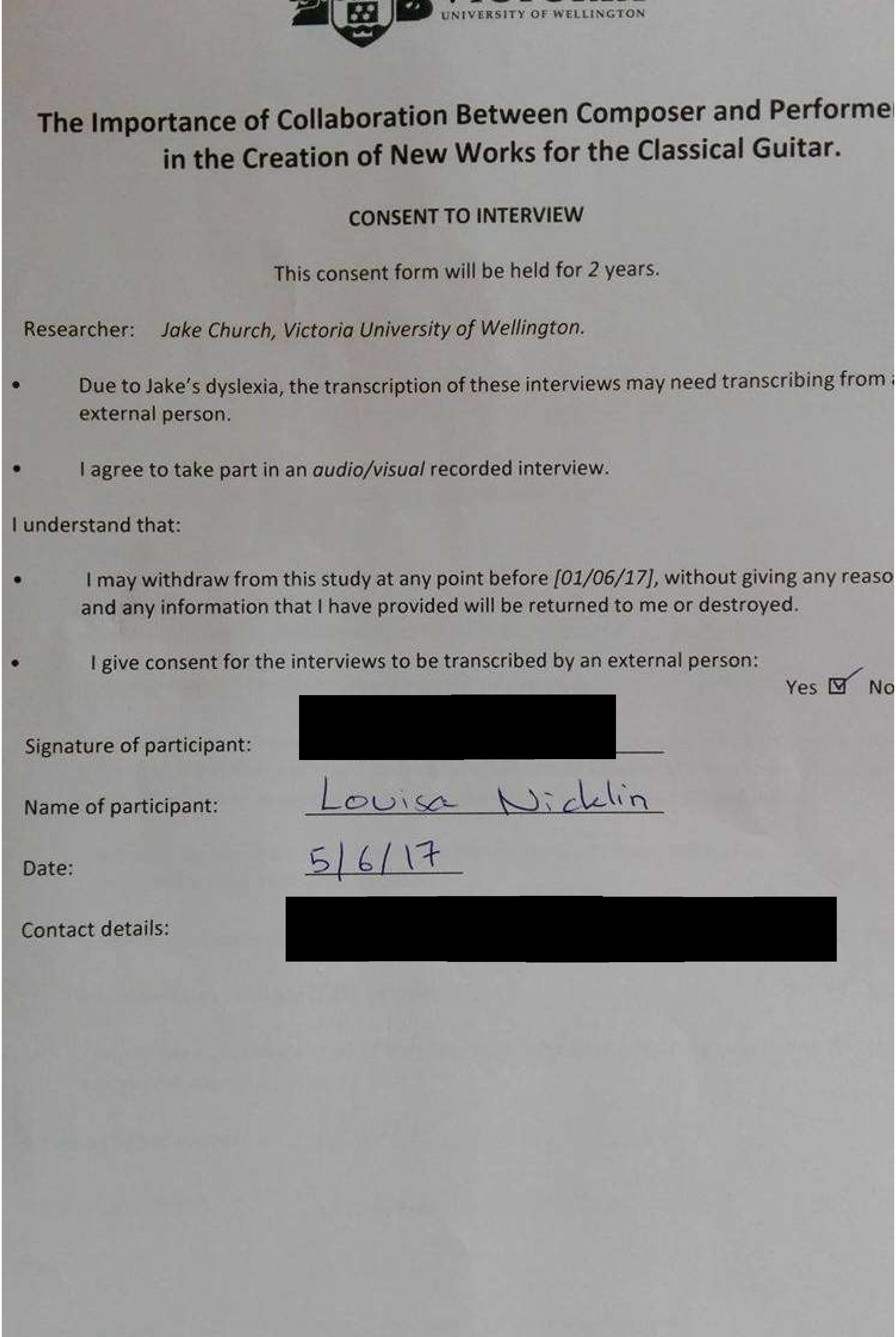
Yes ☐ No ☐

Signature of participant: [redacted]

Name of participant: Reuben Jelleyman

Date: 09/06/2017

Contact details: [redacted]



UNIVERSITY OF WELLINGTON

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- I give consent for the interviews to be transcribed by an external person:

Yes ☑ No

Signature of participant: [redacted]

Name of participant: Louisa Nicklin

Date: 5/6/17

Contact details: [redacted]