

University of Adelaide

Elder Conservatorium of Music

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

Submitted in fulfilment of the requirements

for the degree of

Master of Music

by

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Part Two: CD recordings

CD 1: Recital One

Isaac Albéniz

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

Federico Moreno-Torroba

3. Madroños
4. Nocturno

Miguel Llobet: Catalan Folksongs

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

Joaquin Malats

8. Serenata Espanola

Manuel de Falla

9. Homenaje

Enrique Granados arr. Waldron: Valses Poeticos

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

CD 2: Recital Two

John Dowland

1. Lachrimae Pavan
2. Fantasie

J.S. Bach: BWV 1004

3. Chaconne

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

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

Part Three: Appendices

Appendix A

Recital Programmes

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Appendix B

CD 3: Examples of the expressive paradigm

JULIAN BREAM

Popular Classics for Spanish Guitar. RCA RB 6593, 1962

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

J.S. Bach. EMI ASIN B000002RU9, 1994

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

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

6. F. Mendelssohn *Song without Words, Op 19B/6 "Venetian boat song"*
7. F. Schubert *Menuetto*

Appendix C

Aural analysis table accompanying Appendix B

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Abstract

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

Declaration

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

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

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

Candidate:.....

Jody Fisher

Date:.....

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