

CONFERENCE

**THE GUITAR CENTURY
(c. 1880-1980)
GLOBAL TRENDS AND LOCAL CONTEXTS**

ABSTRACTS

**Friday 2 – Sunday 4 August 2019
Ian Potter Southbank Centre (Building 880), 43 Sturt Street, Southbank**

**MELBOURNE CONSERVATORIUM OF MUSIC
FACULTY OF FINE ARTS AND MUSIC**



ABSTRACT

JANET AGOSTINO

(UNSW)

Expanding Horizons for the Classical Guitar Quartet: Transformation through Transcription

In the early twentieth century, whilst the classical guitar attracted positive attention through solo guitar recitals by artists such as Andrés Segovia, preconceptions about the validity of the classical guitar as a chamber music instrument remained in the wider classical musical world. This research investigates the emergence of classical guitar quartet repertoire through the transcriptions and arrangements created by Los Romeros—the “Royal Family of the Guitar” (1960-present), Los Angeles Guitar Quartet (1980-present), Sydney Guitar Quartet (1980-1990) and Guitar Trek (1987-present). Qualitative interviews with the key practitioners in each group explore the transformative role of these transcriptions. One of the original contributions of this research is the deployment of the anthropological concept of “cultural translation”, exploring the aesthetic choices made by the transcriber who stands between the source and target musical cultures. My research reveals that each transcriber creatively reshapes the identity of the original composition, placing the new transcription somewhere along a spectrum of transformation from the literal to the recomposed. This process challenged the prejudices of their times, expanding musical horizons and creating opportunities for the composition of new works for guitar quartet.

IAN AHLES

(Queensland Conservatorium, Griffith University)

Phillip Houghton’s *Fantasia... As a Jade Unicorn Might in the Rain*

“...I came up with the word ‘mythod’ meaning our own personal myth or story, our experience, our memory and history, our dreams and imagination, and how we each need to speak it.” (Houghton, 2016)

This paper aims to examine Houghton’s synthesis of various influences including visual art, mythology, and the environment present in his solo lute piece transcribed for guitar, titled *Fantasia... As a Jade Unicorn Might in the Rain*, composed in 1979.

Jade Unicorn encompasses Houghton’s creative process beginning with the lute itself, ideas inspired by the Renaissance including repertoire, mythology and the idea of the unicorn; thinking of the unicorn as “the symbol or ‘gateway’ to the material he was trying to write.” (Houghton, 2016).

The paper was drawn from my 2019 dissertation on Phillip Houghton’s music. It includes musical analysis, correspondence with Phillip Houghton about his ideas and inspirations, visual artworks by Houghton connected to the composition, programmatic explanation of the piece and his initial sketches of the work in lute tablature.

Houghton’s philosophical approach to combining influences in terms of program and composition is as prevalent here as it is in better known later works.

MOMCILO ALEKSANDRIC

(University of Minnesota)

**Llobet's Homage to Sor: Interconnections, Innovations,
Implications for Performance**

This research introduces a semiotic approach focusing on *Variations on Sor's Theme op.15*, the most frequently played work composed by the 19th-century Spanish composer Miguel Llobet. Leaning on general semiotics of Umberto Eco, I conducted an in-depth structural analysis and came up with the argument that each of Llobet's variations is derived directly from Sor's opus and his inventive compositional methods. This conclusion led me to the notion of "variational studies", where I suggest that Llobet paid homage to Sor by merging the two most characteristic forms from Sor's opus – variations and studies. In addition, I argue that this explicitly inventive compositional approach implemented by Llobet should be applied not only to the performance of Llobet's works, but to the entire Fernando Sor's opus. This part of my research concludes with various examples demonstrating the inventive compositional and instructional elements applied to the works of Sor and Llobet, intended to surpass the norms of the period.

JUANCRISTOBAL ALIAGA

(University of Melbourne)

**Circularity and Linearity in Music: Irregular Time Signatures from the
Perspective of an Electric Guitarist**

This paper will discuss the use of irregular time signatures in electric guitar repertoires, with a focus on the genres of Jazz and Rock, and the creative fusions between these genres which has resulted in rich and vast repertoires. Drawing upon my personal experience as an electric guitarist and composer, I will address influences and musical styles together with social and cultural concepts that have contributed to the development and use of irregular or odd time signatures.

The social and cultural influence of musical cultures such as Middle-Eastern and African music will be included, together with other direct and indirect contributions to the development and use of irregular signatures in popular electric guitar performance and compositional styles. Dealing with irregular time signatures in guitar performance will be explored through compositional and mechanical techniques including circularity and linearity in contemporary music.

CRYSTAL E. BUCK

(University of Kansas)

What the Rhetoric of American Commercialized Punk Rock Can Tell Us

The rhetoric of commercialized American punk rock from its conception in the late 1970s and throughout its evolution to the current day tells us much about the community who created it, the audience, and the stereotypes associated with it. The research as a whole explores the rhetoric of Green Day's music through several different mediums including that within the recording industry, on the Broadway musical stage, and even into the film industry. For the purposes of this conference, focus will be on how the guitar plays a crucial role in determining the rhetoric and how it informs audiences of the evolution of commercialized American punk rock music into the current day. Because punk rock is a marriage of music, philosophical credo, visual aesthetics, and especially its community and societal involvement, it provides a much closer link to rhetoric than other forms of music and permits a richer discourse of engagement in popular music with audiences that exist

outside of the academic community and, perhaps, a way in which to explore how to make popular music studies more inclusive and accessible.

MICHAEL CHRISTOFORIDIS

(MCM*, University of Melbourne)

Not so Oriental? Estudiantinas, Guitars and Greek Roots Music]

WALTER CLARK

(University of California, Riverside)

What is the “Spanish” Guitar, Anyway?

Los Romeros and the Multiple Identities of a Musical Dynasty

The terms “Spanish” and “Classical” are often used interchangeably to describe a certain type of guitar and the musical repertoire associated with it. This presentation interrogates the accuracy and suitability of such taxonomies, especially in light of the recent publication of a biography of the Romero guitar quartet, subtitled “Royal Family of the Spanish Guitar.” The subtitle derives from the title of the first album the quartet made, in 1963, but the book devotes no space to deconstructing that designation. This talk seeks to remedy the situation, basing its arguments on ideas advanced by philosopher Georgia Warnke in her landmark volume *After Identity: Rethinking Race, Sex, and Gender* (Cambridge, 2007). Warnke asserts that each person (and by extension, place or thing) has multiple identities and that the predominance of one particular identity at any given moment depends largely on its context, whether historical, geographical, cultural, social, and/or political. The ninety-year musical career of this renowned musical dynasty provides an ideal vehicle for exploring the family’s multiple identities and the varying contexts that have defined them, as Malagueños, Andalusians, Spaniards, Europeans, Southern Californians, U.S. citizens, and all-purpose “Latinos.” The way these identities manifest in their programming, which includes everything from *malagueñas* to Bach, Giuliani, Tárrega, Villa-Lobos, and Morton Gould, poses the question: exactly what do we mean when we refer to the “Spanish” guitar?

JOSINALDO COSTA

(Brazil)

The Guitar in Mixed Ensembles: Past and Present

“The guitar—in contrast to other instruments—loses when reinforced in number. The sound of twelve guitars playing unison is almost ridiculous.” With this abrasive statement, Berlioz closes the chapter on the guitar in his *Treatise* of 1844. The views expressed by Berlioz in his *Treatise* are widely regarded as having contributed to the instrument’s isolation in the nineteenth and twentieth centuries.

These assumptions overlook Berlioz’s advocacy for the guitar’s use as an accompanying instrument and as a member of mixed instrumental ensembles. For the contemporary guitarist, such a setting is an exception. Since the latter part of the nineteenth century, the guitar has distanced itself from the realm of chamber music and is now chiefly a solo instrument. My intent in this discussion is to provide a historical survey of this process and to advocate for the guitar as a collaborative instrument. I will illustrate my argument with a performance of a new String Quintet with guitar by the Australian composer Aristéa Mellos alongside Giuliani’s *Concerto in A Major* Op. 30 (in string quartet arrangement).

*MCM = Melbourne Conservatorium of Music

DOUG DE VRIES

(MCM, University of Melbourne)

Folk Baroque 1971. Bert Jansch's *Rosemary Lane* LP

Bert Jansch took time out in 1970/71 to retreat to his cottage in Ticehurst, Sussex, away from the hectic touring schedule with the group Pentangle, of which he was a seminal figure in the folk---rock phenomenon of the late sixties and seventies alongside Steeleye Span, Fairport Convention and Lindisfarne, playing festivals across the US, Europe, Australia and the UK, among which included the Isle of Wight, Fillmore East and Fillmore West Festivals. His intention was to return to solo performance and record at home just as he'd done in 1965 when he burst into the rapidly expanding record market with his original debut album *Bert Jansch*, aided and assisted by Bill Leader who provided the portable equipment.

Folk Baroque was a term applied to Bert and his contemporaries such as Davy Graham and John Renbourn by the journalist and writer for the *Guardian*, Robin Denselow in 1964. It refers to and attempts to pool the various strands of influence among these guitarists to include blues, jazz, Indian and North African music, English Folk Song and Elizabethan lute and virginal music.

This paper traces Bert's references and how he forged an amalgam that informs his personal original style on guitar through a detailed examination of his intricately crafted accompaniments and compositions on what was surely a high point in his recorded work, *Rosemary Lane*.

PETER DOYLE

(Macquarie University)

**Crosstown Traffic: Charting the Changes in Australian
Electric Guitar Cultures 1960-1980**

The period from the late 1950s to the early '70s saw significant changes in the ways that guitars were played in Australia—in technique, aesthetic frameworks and so on—as well as huge changes in the status, visibility and cultural importance of guitar and guitar playing. The period saw an entirely new premium placed on expressivity, a new widespread tolerance of and appetite for experimentation, such as would have been inconceivable a few years earlier.

Based on interviews with certain key participants of the time, this paper examines aspects of those epistemic shifts, examining them both from an individual, practice-based perspective, and from a collective, cultural perspective. I will try to map and narrate key moments during which (electric and steel string) guitar went from being a minor, relatively unimportant corner of professional and amateur music making, into what could truthfully be called an entire if still nascent guitar *culture*. The paper will also address broader changes in the fields of *reception*, particularly the new mythos and elevated cultural status that audiences suddenly were willing to accord guitar playing and guitar players.

SUSAN ELLIS

(Melbourne)

The Beginnings of Classical Guitar in Melbourne 1947-1972

You could listen to recordings of classical-style guitarists such as Vincente Gomez, Laurindo Almeida, Charlie Byrd and Andres Segovia, but in Australia, not have the benefit of seeing these artists in “live” performances as you could in Europe and America in the 1920s and ‘30’s.

This was to change. At the outbreak of World War Two a London jazz musician decided to emigrate to Melbourne. His forceful personality combined with his technical guitar skills resulted in a surge of passion and interest in the Classical Guitar for decades to come.

JONATHAN FITZGERALD (Conservatorium of Music, University of Western Australia)

Nullifying an Icon: Reginald Smith Brindle’s Revision of *Polifemo de Oro*

Reginald Smith Brindle’s *Polifemo de Oro* is an epochal work in the guitar repertoire. Composed in 1956-57, it is among the earliest and most widely performed dodecaphonic pieces for solo guitar, reaching iconic status with its inclusion on Julian Bream’s groundbreaking 1967 recording *20th Century Guitar*. Unknown to many guitarists, Brindle published a revision in 1982 which, according to the score, “annuls all previous publications” of the work. Using set theory and other post-tonal analytical tools, this study provides a comparative analysis of these two versions and explores the unusual circumstances surrounding their publication, enabling guitarists to make informed decisions when approaching this important work for performance.

MELISSA FITZGERALD

(Western Australian Academy of Performing Arts, Edith Cowan University)

The influence of rock music on the guitar works of Nigel Westlake

In 1998, Leo Brouwer suggested that “the twentieth century has a strong connection to the guitar, because among other reasons, the guitar exists in all manifestations of popular culture in this century.”

The guitar has a rich history and can play music spanning the Renaissance, Baroque, and 19th Century. However, Brouwer’s suggestion is also true: the guitar is found in a diverse range of modern styles. As a result, we now have our “traditional” classical guitar repertoire; there are countless popular musical styles; and we have composers exploring the guitar’s limits. The guitar’s versatility and prevalence in so many musical styles has ensured its popularity over time.

Present-day composers writing for the classical guitar push the boundaries and can be heard integrating popular musical styles into their works. This presentation largely focuses on Nigel Westlake’s guitar works and examines how rock music of the 1960s-1980s has inspired the way that he composes for the classical guitar. Some of Westlake’s works make use of techniques commonly found in rock music. This encourages classical guitarists to leave their comfort zone and develop their technique. It also creates a unique sound which appeals to a multitude of audiences.

NICHOLAS FREER

(MCM, University of Melbourne)

**Allan Holdsworth's Idiolect and its Effect on Contemporary Jazz Guitar and
Jazz's Dialect**

This paper explores the notion that Holdsworth developed procedural methodologies affecting individualized transformative change in his sonic identity. By delineating the structural-organisational processes that comprise the various aspects of Holdsworth's idiolect, (Harmony, Melody, Rhythm and Aesthetic) a nuanced understanding of how his idiolect was created, is developed. The evolution of different aspects of Holdsworth's oeuvre "in operation" are chronologically considered from the late 1960s until mid-2000. Subsequently, the cultivation of his sonic identity through personal agency and individuated decision making is further distinguished enabling a seriation of Holdsworth against the broad archetypal tropes of Jazz's dialect and more specifically, contemporary Jazz guitar practice.

DUNCAN GARDINER

(Queensland Conservatorium, Griffith University)

The Guitar in Early Queensland

Historical guitar activities in Queensland have until recently been little explored. Queensland's music scene developed rapidly from the time of European settlement, and particularly during the 1880s and beyond. All types of music making were fostered, but it is not generally known that activities involving the guitar were a major element of cultural life throughout Queensland, initially promoted by international groups that concertised widely. These groups brought with them all of the latest European and American trends including minstrelsy, Swiss music and yodelling, *Estudiantina* and the banjo-mandolin-guitar club, as well as Hawaiian and Hill-Billy styles. These itinerant role models spawned numerous resident ensembles throughout Queensland that went on to perform similar music across the following decades.

In addition to investigating such earlier performance practices, this paper demonstrates how historical knowledge can inform contemporary music-making. The author has researched and performed much repertoire known to early Queensland audiences, and has also arranged and composed original works for his own plucked string ensemble, in response to these investigations. This paper discusses the role of guitar in early Queensland, and how historical repertoire has the potential to extend the contemporary composer-performer's outlook.

ERIC JOHNS

(University of California, Riverside)

**All Pick, All Downstroke, All the Time:
Stylistic Shifts in Late-Golden-Age Tango Guitar**

Contemporary tango guitar players often cite the stylistic influence the Argentine virtuoso Roberto Grela has on modern tango guitar technique. Earlier styles of tango guitar playing, such as that of the tango canción-era (ca. 1917-1935), were primarily performed without a plectrum. However, guitarists of the late-Golden-Age tango (ca. 1945-1955) adapted a new mode of playing: all pick, all downstroke, all the time. In this paper, I argue that jazz-turned-tango guitarists, such as Grela, led a stylistic shift in tango performance, one often credited to musicians of the following generation. Through stylistic analysis, I will demonstrate the often-overlooked influence of jazz on Golden-age tango guitar styles. I demonstrate an

increased level of chromaticism as well as a shift in harmonic possibilities in the performance of tango. As this shift is performed in the context of quartets and quintets of nylon-string guitar ensembles, they lack the sonic signifier of the electric guitar employed by musicians of the post-Golden Age period. This timbral difference and tango history's tendency to invisibilize guitarists in the genre has led scholars to overlook the stylistic contributions guitarists made at the end of the Golden Age.

JOSEPH JORDANIA

(MCM, University of Melbourne)

“Seven Strings are Better than Six”: Century of the Guitar in the Republic of Georgia

The paper will discuss the journey of the guitar in the Republic of Georgia (formerly part of the Soviet Union) through the personal experiences of the author. Until the 1970s it was almost impossible to obtain a six-string classical guitar in Georgia, as the Russian (sometimes known as Gypsy) seven-string guitar was strongly dominating (tuning D2-G2-B2-D3-G3-B3-D4). Those who wanted to play the immensely popular Beatles songs in the 1960s had to modify their seven-string guitars into six-string ones by removing a string. We were also creating homemade electric six-string guitars... On the other hand, some emigre guitar players from former Soviet Union (including Georgians) still prefer seven-string guitar, and as six-string guitars are easier to obtain, they developed ways of re-tuning six-string guitar into seven-string tuning with one missed string (D2-G2-C3-G3-B3-D4). From the 1980s six-string guitars started dominating throughout the Soviet Union, although some still play old seven-string guitar even today. As traditional music in Georgia is the central element of musical culture, guitar music in popular genres (pop, rock, jazz) is often used in combination of folkloric tunes and traditional dissonant harmonies (video examples will be demonstrated).

CRAIG LAKE & JONATHAN PAGET

(Western Australian Academy of Performing Arts, Edith Cowan University)

**Early Guitar Recordings to 1940: A Preliminary Investigation with
Selected Stylistic Analyses**

Despite the growing recognition that historical recordings are an invaluable source for the study of early twentieth-century performance style and a rapidly expanding literature in this field, there has been comparatively scant attention paid to the study of early guitar recordings. This study presents a catalogue of early recordings on solo “Spanish” guitar prior to 1940, and selected highlights from a preliminary analysis of performance style examining rubato, portamento, synchronisation/arpeggiation, and score fidelity. The list spans some twenty-two performers, including well-known names (Tárrega, Barrios, Segovia, and Llobet, to name a few) in addition to lesser-known artists—such as Simon and Luis Ramirez, whose recording of the famous Romance is possibly the earliest guitar recording. Exploiting digital analysis methods, two specific case studies are presented, comparing five different recordings of Granados’ *Danza Española* No.5, and two recordings of Bach’s B minor violin partita. These analyses corroborate several conclusions from parallel studies for other instruments, but they also illuminate peculiarities of guitar technique (such as approaches to synchronisation in ornamentation). The discussion also considers the potential for recordings to act as a “Rosetta Stone” in the re-evaluation of textual performance evidence regarding the late onset of certain aspects of modern classical technique.

The Guitar Century - Abstracts

Melbourne Conservatorium of Music 2–4 August 2019

GERARD MAPSTONE

(MCM, University of Melbourne)

**Discorded and Dissonant: The Evolution of Harmony in Flamenco Guitar
Accompaniment Since the 1970s**

From the beginning of the 1880s flamenco had flourished from a golden age of creativity and artistic development. While the *café cantante* stage lead to concreting many new forms of flamenco, this paper will address the radical development of flamenco harmony from the end of the Franco dictatorship and how the proceeding generations paved the way for interpreting flamenco as a contemporary music. This performance paper exhibits practical methods used by guitarists for the interpretation and creation of new music. Through considering the harmonic functions of flamenco accompaniment it will unravel discussions that surround dissonant harmony and bi-modal approaches to creating new music.

SOPHIE MARCHEFF

(MCM, University of Melbourne)

“Anything that Plinks Just Isn’t Classical:”

Early Critical Reception of the Classical Guitar in Australia, 1968-1980

This paper explores the emergence of classical guitar in Australia, especially focusing on early guitar societies. Explored issues include defining the “classical” guitar, accounting for critics’ apprehension of the term, reluctance to accept the instrument in classical music and questions where (or if) the instrument and its repertoire belongs in the larger field of classical music, considered both within and outside the realm of arts criticism. The paper traces the shifting status of the “classical guitar” in Australian musical society from the foundation and early years of select guitar societies through to the eventual use of the guitar in contemporary classical composition. A particular focus will be on Melbourne critics Kenneth Hince and Felix Werder, and the response to these criticisms on the behalf of guitar society members and performers.

ADAM MAY

(MCM, University of Melbourne)

Parallel Wiring: Brazil and the Invention of the Solid Body Electric Guitar

During the 1930s and ’40s when the electric guitar was being developed in North America, the electric *Guitarra Baiana* appeared independently in the north-eastern Brazilian state of Bahia. This curious coincidence has inspired claims that the solid body electric guitar may have been invented in Brazil.

This paper will focus on Brazilian makers Dodô Nascimento and Osmar Macedo and their solid body electric guitar invention, the *Guitarra Baiana*. Recordings created during my recent field-trip to Bahia, Brazil, along with live performances, will showcase the performance practice and repertoire of this unique Brazilian instrument. Renowned names such as Les Paul and Adolph Rickenbacker will be discussed along with more obscure but equally important Brazilian contributors to the development of the twentieth century electric guitar.

KEN MURRAY

(MCM, University of Melbourne)

Miguel Llobet’s early arrangements of Romantic piano music for the guitar

CARINA NANDLAL

(University of Melbourne)

Exploring Picasso's Guitars: From Page to Stage 1912-17

Pablo Picasso often represented the guitar and alongside representations of the instrument in collage and painted form, he was fascinated with creating sculptural cubist guitars. In 1912 he created a cubist guitar sculpture, taking his two-dimensional work into three dimensional real space. This foray into sculpture also foreshadows his step into designing ballets for the Ballets Russes from 1916-20. In 1917, Picasso created the costumes and designs for his first ballet collaboration with the Ballets Russes. The work, *Parade*, composed by Erik Satie with a libretto by Jean Cocteau, featured an enormous painted theatre curtain. This was the only instance where Picasso specifically designed a canvas to function as a theatre curtain. Shown while Satie's Overture was played, the curtain showed a group of circus performers at rest. A harlequin leisurely strums a guitar while other group members eat and relax. In this paper, I will explore the relationship between Picasso's cubist fascination with the guitar as seen in collage and sculpture between 1912 and 1914 and his representation of the guitar in the curtain for the ballet *Parade* (1917). The guitars under consideration in this paper demonstrate Picasso's fascination with creating cubist objects related to music and sound at a time when he was beginning his engagement with the Ballets Russes. Importantly, this period of his oeuvre is a critical moment for the artist as he transitioned into a classicizing cubist aesthetic. The iconography of the guitar became central in Picasso's classicizing aesthetic in this period. This paper will explore examples of Picasso's representations of guitars from collage to sculpture to the *Parade* theatre curtain and parallel this with developments in his style in which cubism took on a neoclassical aesthetic.

CHRISTIAN O'BRIEN

(MCM, University of Melbourne)

These Instruments Hate Each Other:

Guitar Chamber Music and Writing for Ensemble Three

Throughout the twentieth century popularity of the guitar across myriad styles found it being included in numerous orchestral and chamber music contexts. Schoenberg's Serenade, Webern's Drei Lieder Op. 18 and Mahler's Symphony 7 are examples of early twentieth-century chamber works with prominent and effective guitar parts. Mid-late century chamber works by composers such as Castelnuovo-Tedesco, Leo Brouwer and Toru Takemitsu expanded notions of what was possible in chamber music contexts. Despite this body of work, writing for the guitar and orchestral instruments remains a difficult and often misunderstood craft. The possibilities of amplification have made some aspects of blending timbres with guitar easier but this is not without difficulties. In this paper I will discuss my own compositional approach in writing two works for Ensemble Three. I will discuss the timbral and harmonic successes and difficulties inherent with this unique combination of instruments and look to the works of local and international composers who have also written for this unique ensemble and examine the challenges of incorporating the guitar into new chamber music.

MELANIE PLESCH

(MCM, University of Melbourne)

The Classical Guitar Duo in Argentina

Performances of works for more than one guitar in what is now Argentina can be traced back to the early nineteenth century through references in the periodical press and extant musical sources. Towards the end of the century, original works and arrangements for two guitars of famous pieces from the Western canon can be found in the catalogues of Juan Alais, Gaspar and Julio Sagreras, among others. In the 1920s, Miguel Llobet performed *a duo* with the child prodigy María Luisa Anido; they toured Argentina and made a handful of recordings. All of these duos, however, were not permanent but rather occasional ensembles.

In the 1940s, Jorge Martínez Zárata and Graciela Pomponio gave up successful careers as soloists and dedicated fully to foster and develop the art of the guitar duo. Through research, commissions and transcriptions, they enhanced the [then] scarce literature of the genre, which they performed at home and abroad to great success. Their strategies for the development of the repertoire, I argue, coincide with ideas current at the time about the present and the future of the classical guitar, and are entangled with the early music revival and issues of self and national identity construction.

JULIAN ROTIN

(MCM, University of Melbourne)

Peckinpah's Western: Folk Guitar as Political Critique

The changing use of the guitar in underscore and in diegesis in the Western film genre is one thread by which the transforming Western genre in the 1960s and 1970s can be tracked. During this period the genre underwent a transformation in response to growing public unease with American foreign policy, spurred on by the Civil rights movement and American involvement in Vietnam. The Western film becomes problematic, as its celebration of "traditional" ideals, namely manifest destiny and American expansionism, is no longer reflective of mainstream American contemporary culture and is further criticised for its false narrative of American frontier history and racist portrayal of minority groups.

The films of Sam Peckinpah are born out of this cultural backlash to the genre. A director of "revisionist" Westerns, his films feature prominently acoustic guitar and offer a self-aware critique of the genre. His use of Mexican and American folk guitar in *The Deadly Companions* (1961), *The Wild Bunch* (1969), *The Ballad of Cable Hogue* (1970), and *Pat Garrett and Billy the Kid* (1973) offer a more "authentic" personification of the American frontier mythos. His Westerns have an undeniable contemporary and populist character, illustrated most strongly through his use of a score written by Bob Dylan as well as his use of Mexican guitarist Julito Corona. Peckinpah's liberal use of guitar in underscore and diegesis demonstrate an attempt to "modernize" the dying genre.

MAXIMILLIAN RUDD

(MCM, University of Melbourne)

Border Crossing: Tracing the Influences of Brazilian Guitarist Yamandu Costa

Yamandu Costa is one of Brazil's most celebrated guitarists, having achieved widespread critical acclaim through his extensive international touring, frequent musical collaborations and consistent recording output. Born into a family of musicians in Rio Grande do Sul, bordering Uruguay and Argentina, Yamandu Costa's musical formation was inherently regional. This paper addresses Yamandu Costa's musical influences through an analysis of a selection of his compositions, which emphasise his roots in the *gaúcho* music traditions of the Pampa region. Selected examples will illuminate some of the stylistic characteristics of *gaúcho* music, demonstrating how they differ from other national music trends. A discussion of the role of Yamandu Costa's most important musical mentor, Argentinian guitarist Lucio Yanel, will affirm the significance of *gaúcho* music on Yamandu Costa's early life and professional career. Additionally, this paper discusses issues of asserting regional identities in relation to the global music market. Above all, this paper demonstrates that Yamandu Costa's foundation in *gaúcho* music traditions distinguishes him amongst the eclectic Brazilian guitar landscape.

MARCIA TABORDA

(Universidade Federal do Rio de Janeiro))

The Guitar in the Accompaniment of Brazilian Choro

Originated in Rio de Janeiro in the late 19th century, *choro* became the most widespread known genre of Brazilian instrumental music in several parts of the world, and, also in Brazil. In the beginning, the word *choro* designated the musical group composed of acoustic guitar, *cavaquinho* and solo instrument that performed European dances such as waltzes, polkas and mazurkas. In 1902, when the first Brazilian phonographic records came out, it was possible to catch a glimpse of the musical environment that had been developing since the end of the 19th century and mainly to get to know *choro* groups organized in Rio de Janeiro, which were many and of varied instrumental formation. Continuing this process, especially after the emergence of the radio in the 1930s, the *choro* group, then called regional ensemble, was responsible for accompanying the most important genres of urban popular music, among which *samba* plays a prominent role.

In this paper we propose to present an overview of the historical and musical development of this genre, emphasizing the guitar's role as a fundamental element of the harmonic basis that provided support to this Brazilian instrumental ensemble.

NICK TOCHKA

(MCM, University of Melbourne)

"With Guitars, and Long Hair":

The Guitar as Political Symbol in (Post)socialist Albania

As communism ended in the People's Socialist Republic of Albania, young men *me kitarë dhe flokë të gjatë*—with guitars and long hair—began gathering at the Grand Lake in Tirana. Beginning in the late 1980s, students and university-age dropouts played Western popular songs for increasingly large groups of young people. The "lake guys," as they were

retrospectively dubbed, quickly provided a potent symbol for political liberalization in a country then on the cusp of major political-economic changes. Yet their defining characteristics—guitars, and ever-shaggier haircuts—were not new. Debates about the political meaning of guitars and long hair first arose two decades earlier, during an earlier period of liberalization that had ended in widespread repression. Over the past decade, Albanian commentators have memorialised these two periods with essays, books, short documentaries, and even statues that prominently feature the guitar. Why has the guitar loomed so large in retrospective accounts of socialism? This presentation examines the changing meanings of the guitar in socialist and postsocialist Albania. Juxtaposing documentary evidence and interviews about guitar music at these two moments (1968-1972 and 1988-1992) with retrospective debates about the politics of popular music under state socialism, I explore the significance of the guitar as a political symbol in Albania. By examining how elites in Tirana have invoked the guitar as a multivalent political symbol, we can better understand the role popular music has played in representations of the past in post-1989 Eastern Europe.

ALEKSANDR TSIBOULSKI

(Melbourne)

Becoming Grownups:

Performing the Segovia Repertoire in the Twenty-First Century

One hundred years on, performance traditions surrounding the guitar's "Segovia repertoire" -- Ponce, Castelnuovo-Tedesco, Tansman and others -- continue to strongly, if not always consciously, model on Segovia's aesthetic and physical approach as expressed in his editorial fingerings, audio recordings, and the performances of subsequent players. Generation after generation of guitarists enter the stream of this tradition, and with few exceptions, go with the flow, following Segovia's fingerings and recreating his performative mannerisms with a hazy certainty, and remaining comfortably unaware of "unknown unknowns": historically plausible, aesthetically compelling interpretive possibilities that show the characters, flavours and stories of those pieces in a strikingly different light.

Through a summary analysis of score and recorded samples touching on Ponce's music, questions are asked of the contemporary performer's obligation to the composer, the musical work, and our audience. Most importantly, we stumble on the greatest lesson of Segovia's titanic legacy, a lesson he did not always want or mean to teach: the magnitude of *our* agency as performers, and the place of personal authenticity and originality in the performance of this music.

ALEXANDRA VELASCO

(Melbourne)

The Influence of Neoclassicism in Selected Guitar Works by Joaquín Rodrigo: Implications for Performance

This presentation follows the engagement of prominent Spanish composer Joaquín Rodrigo (1901-1999) with the guitar during the Spanish Silver Age in the 1920s. The presentation will discuss how Rodrigo's works were affected by the role of Stravinsky and Falla's neoclassicism. While a substantial body of literature exists regarding the engagement of

The Guitar Century - Abstracts

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French and Spanish musical nationalism with Stravinsky's neoclassicism, little has been written about how these events came to affect composers of the classical guitar after the Spanish Silver Age in the 1920s.

In the Spanish Silver Age, the effect of Falla's music was substantial. His explorations of using the guitar and other historical instruments from *La vida breve* (1904), *El corregidor y la molinera* (1919), through to *El retablo de Maese Pedro* (1923) and the Harpsichord Concerto (1926) affected how audiences internationally and locally received the new identity of Spanish music. Rodrigo's compositions were greatly affected by Falla's output. Combined with the recognition and popularity of the classical guitar through the concerts of Andrés Segovia, Rodrigo's guitar works launched the neoclassical aesthetic on the classical guitar to an international scale. He remains the composer of hugely important works of the classical guitar repertoire.

ELIJAH WALD

(Philadelphia)

Outside the Grooves: Exploring the Guitar Music We Can Never Hear

By the late 19th century guitars were common throughout the United States and by the 1920s vernacular players were being widely recorded by commercial agents and folklorists. This wealth of material has been widely studied and forms our historical view of what guitarists were playing in those early years—but how accurately does it reflect what was being played, even by the people who were recorded? The agents and folklorists had particular agendas, and neither was interested in preserving typical playing or even the greatest playing. How can we explore what was not recorded, what can we still discover, and why is it important?

JOHN WHITEOAK

(Monash University)

The Introduction of Flamenco Guitar (*toque*) and Flamenco Guitar Recital Music (*guitarra flamenca de concierto*) to Australia

The guitar was perceived as emblematic of Spain almost from the dawn of colonial Australian life and performance of classical and Spain-themed repertoire on the Spanish guitar (along with Spanish dancing in Spain-themed stage productions) can be traced back to the 1830s. But, while flamenco performance in Spain with guitar accompaniment (*toque*) was reported in late colonial-era newspapers, it was not imported to Australia as theatrical entertainment. Cabaret-style flamenco was, however, introduced to the 1920s Australian popular stage and flamenco-inflected classical ballet and flamenco recital artists from North America and Spain toured Australia before World War Two, including a reputed Spanish performer of *toque* and *guitarra flamenca de concierto*. Furthermore, the late 1930s saw profound foregrounding of the guitar in popular entertainment and the commencement of a Hispanophile Australian classical guitar movement that was to feed into and upon a 1960s Australian flamenco craze and the popularisation of flamenco guitar. This paper, drawn from research for the monograph *"Take Me To Spain": Australian Imaginings of Spain Through Music and Dance*, identifies the various strands of overseas and local influence that contributed to the popularisation, performance and local study of *toque* and *guitarra flamenca de concierto*.