

Symposium for Guitar Scholars

Schedule & Abstracts

At the Guitar Foundation for America
International Convention and Competition 2026

King Center, Metropolitan State University of Denver,
Colorado, USA

SYMPOSIUM CONVENORS

Jonathan Leathwood
Editor of *Soundboard Scholar*
University of Denver, Colorado, USA

Stephen Goss
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University of Surrey, UK
Royal Academy of Music, London, UK

Marco Ramelli
Technological University Dublin, Ireland



Schedule in Brief

For abstracts, please see the detailed schedule on page 6.

All presentations are in room 316, except for the keynote lecture (Rawls Theater, in the King Center) and the poster session (King Center lobby).

All symposium sessions conclude by 12:30 pm, allowing time to move to the GFA recital schedule beginning at 1:00 pm.

MONDAY, JUNE 22, 2026

5:30–6 **Reception** in the balcony area above the King Center lobby. Check in first, then ask for directions to the reception. Snacks will be provided. The check-in desk is open in the King Center lobby from 12–2 pm and 5–8 pm.

TUESDAY, JUNE 23, 2026

GLOBAL & CULTURAL PERSPECTIVES 1

Room 316 · Oliver Chandler, chair

- 9:00** Welcome
- 9:30** Isaac Brady, “The Art of *Kī Hōʻalu* (Slack Key Guitar): A Review of the History, Pedagogy, and Performance Practice”
- 10:00** Hang Yin, “Exploring Chinese Musical Elements in Guitar Works by Chen Yi and Tan Dun”
- 10:30** Break (30 minutes)

MID-TWENTIETH REPERTOIRE

Room 316 · Brian Head, chair

- 11:00** Eduardo Lopez, “The Drive Toward Death in Benjamin Britten’s *Nocturnal after John Dowland*”
- 11:30** Pedro López de la Osa, “Beyond the Forgotten Partnership: The Duo Italiano’s Contribution to the Piano and Guitar Repertoire, 1968–76”
- 12:00** End (recital at 1 pm: Ziggy and Miles; Duo Mayr-CelisCatalán)

Lobby

- 11:45** Posters: a special session for children from underrepresented or lower-income communities in Denver (finishes at 12:15)

WEDNESDAY, JUNE 24, 2026

MODELS & MAPS

Room 316 · Ken Murray, chair

- 9:00 Amy Brandon, “The Influence of Time: Cognitive and Memory Factors in a Guitar Notation Task Analysis”
- 9:30 Christopher McDonald, “Counterpoint to Harmony: Melchior Neusidler’s Bass-Triadic Cadence Formulae”

TOUCH & PERFORMANCE

Room 316 · Amy Brandon, chair

- 10:00 Marco Ramelli, “Sound and Tactile Perception: Mompou, Llobet, and Catalan Culture”
- 10:30 Steven Watson, “An Alternative History of Guitar Playing: No-Nail Players in the Twentieth Century”
- 11:00 Break (30 minutes). We now move to the lobby of the King Center (outside the main concert hall) for the poster session.

POSTER SESSION (KING CENTER LOBBY)

- 11:30 Caleb Bailey, “Micro-Residencies, Macro-Skills: A Practical Arts-in-Health Training Pipeline for Performing Musicians”
- Isaac Brady, “The Art of *Kī Hō’alu* (Slack Key Guitar): A Review of the History, Pedagogy, and Performance Practice”
- Francesco Cuoghi, “Algorithmic Composition for Classical Guitar Equipped with MIDI Pickup”
- Octávio Deluchi, “Chiquinha Gonzaga: Rediscovering One of the Most Important Brazilian Composers Through Guitar Arrangements”
- Arthur Dente, “To Enhance the Expressive Capacity of the Classical Guitar Through the Incorporation of World Music, Particularly Andalusian Guitar”
- Silvia Escamilla Jiménez, “Traditional Spanish Music in the Configuration of the Twentieth-Century Classical Guitar Repertoire. Essences and Presences”
- Nathan Fischer and Adrian Rodriguez, “Sustaining Portfolio Careers: Impacts of Career Services Resources on Juilliard Guitar Alumni”
- Jeremy Garcia, “Flamenco Idioms in Early Twentieth-Century Spanish Music: Implications for Classical Guitar Performance Practice and Arrangements”
- Bruno Guedea, “Beyond Impressionism: Antonio José’s Sonata and the Aesthetics of the Generation of ’27”
- Kirk Guthaus, “Redefining Virtuosity: Guitar Performance, Inclusion, and the Social Meaning of Musical Excellence”

Santiago Kodela, “Embodied Guitar Knowledge Beyond the Instrument: Improvisation, Technology, and Instrumental Translation”
 Francesca Naibo, “Am I Right? Exploring Guitar Handedness Through Improvisation”
 Audrey Oden, “Timbral Analysis of Takemitsu’s *All in Twilight*”
 J.J. Olson, “Fretboard Exercises for the Mind: The New Pedagogy of Melodic Sightreading”
 Wesley Park, “Misprint in the Concerto? Segovia’s ‘Wrong-Note Chord’ in the *Fantasia para un gentilhombre*”
 Kristian Pérez McDougall, “Toward a Puerto Rican Guitar School: Comparative Aesthetics, Festival Networks, and Institutional Formation (1965–2000)”
 Alvaro Henrique Siqueira Santos, “Expanding the Classical Guitar: Adapting *Viola caipira* Idiomatic Resources”

12:30 End (recital at 1 pm: Colin Davin; Duo Chinoiserie)

THURSDAY, JUNE 25, 2026

VIEWS OF THE NINETEENTH-CENTURY GUITAR

Room 316 · Pedro López de la Osa, chair

9:00 Declan Hickey, “*Petit Souvenir*: The Guitar and the Musical Annual, c.1828–1845”

9:30 Oliver Chandler, “In the Process of Becoming? Form, Genre, and Interthematic Fusion in Mauro Giuliani’s *Sonates brillantes, faciles et agréables*, op. 96, no. 1/i (1818)”

10:00 Enrica Savigni, “*An Malvina*: Exploring Notation and Interpretation in J.K. Mertz’s Music”

10:30 Break (30 minutes)

WORKSHOP

Rawls Theater · Marco Ramelli, facilitator

11:00 “Growing Our Scholarly Community”

12:30 End (luthier showcase at 1:15 pm)

INFORMAL NETWORKING EVENT FOR EMERGING SCHOLARS

6p Kindly note that this event is only for presenters in the Emerging Scholars track. Pizza will be provided.

FRIDAY, JUNE 26, 2026

GLOBAL & CULTURAL PERSPECTIVES 2

Room 316 · Declan Hickey, chair

9:00 Chelsea Green, “Three Contemporary Egyptian Composers and Their Works for Guitar Ensemble”

9:30 Luis Yesid Mesa Zabala, “Sounding the Decolonial Turn: Reimagining Interpretation in the Latin American Avant-Garde for Guitar”

10:00 Break (30 minutes)

MAKING NEW MUSIC: CREATIVITY & COLLABORATION

Room 316 · Stephen Goss, chair

10:30 Ken Murray, “‘Perfectly Suited for Modern Music’: The Legacy of Falla’s *Homenaje* for Guitar”

11:00 Stefano Moccetti, “The Creative Guitarist: Co-Shaping Music from Sound to Structure”

11:30 Final discussion

12:30 End (recital at 1 pm: Artyom Dervoed, Australian Guitar Quartet)

ADDITIONAL POSTER SESSION (KING CENTER LOBBY)

7p Additional poster session to coincide with the GFA Silent Auction in the lobby. Presenters are invited to attend if available. Ends at 7:45 pm.

Abstracts

For other events in the schedule (such as receptions), see page 2.

TUESDAY, JUNE 23, 2026

9:00 Room 316 · Welcome

GLOBAL & CULTURAL PERSPECTIVES 1

Room 316 · Oliver Chandler, chair

9:30 Isaac Brady, “The Art of *Ki Hō’ Alu* (Slack Key Guitar): A Review of the History, Pedagogy, and Performance Practice”

This presentation will further explore my doctoral research, “The Art of *Ki Hō’ Alu* (Slack Key Guitar): A Review of the History, Pedagogy, and Performance Practice.” I will present a brief overview of the layered history with emphasis on the evolution of pedagogy and standard performance practices. The evolution of pedagogy in slack key has shifted from exclusively a familial teaching style to workshops and virtual lessons available to the general public. Given the newfound accessibility of a few of the method books on slack key, I will draw on these texts to provide insight into performance practices. Key practices discussed include tunings, vamps, form, *pane* (instrumental break or solo), and *nahenahe* (soft, sweet, or melodious).

Breaking down these key elements will provide context for the unfamiliar musician who may have never heard of slack key and offer ideas for where to go if their interest is piqued.

The importance of research lies in the desire to bring more scholarship to a niche area of music. The available papers, books, or interviews on the subject are limited, but I would like to get this to a broader audience. Learning about folk music from other cultures strengthens us as musicians and can broaden our understanding of different approaches to the guitar. I want to inspire guitarists of all levels to be interested in the folk art and help them find credible resources to learn from.

10:00 Hang Yin, “Exploring Chinese Musical Elements in Guitar Works by Chen Yi and Tan Dun”

This study outlines the development of Chinese folk music and how it influenced composers such as Chen Yi and Tan Dun. It also examines their growth and learning experiences, which shaped their unique styles and creative approaches. Chen Yi incorporates elements of *Jingyun Dagu*, while Tan Dun blends *pipa* techniques with flamenco styles.

Chinese American composer Chen Yi absorbed a wide range of Chinese folk elements through her early exposure to rural musical traditions. Combined with rigorous conservatory training, these experiences enabled her to integrate Chinese folk idioms with Western classical techniques. Her first solo guitar piece, *Shuo Chang*,

is a clear example of this fusion, drawing directly from the northern Chinese art form *Jingyun Dagu*, whose musical elements are vividly expressed in the composition.

Similarly, Tan Dun draws from his early exposure to traditional Chinese musical practices and his training in both Chinese and Western systems. His *Yi²: Concerto for Guitar and Orchestra*, inspired by the *I Ching* (Book of Changes), blends Chinese *pipa* techniques with flamenco elements. *Seven Desires*, adapted from the concerto's solo guitar part, highlights his innovative synthesis of Eastern and Western aesthetics.

Although many contemporary composers and guitarists incorporate Chinese elements into guitar music, most works remain basic arrangements rather than serious original compositions. By analyzing the folk elements and compositional techniques of Chen Yi and Tan Dun, this study aims to guide and inspire future composers and guitarists in creating meaningful guitar music with Chinese characteristics.

MID-TWENTIETH REPERTOIRE

Room 316 · Brian Head, chair

- 11:00 Eduardo Lopez, "The Drive Toward Death in Benjamin Britten's *Nocturnal after John Dowland*"

In this paper, I extend notions of the accepted presence of a repetition compulsion and melancholia that is heard in both Benjamin Britten's *Nocturnal after John Dowland* and its theme "Come Heavy Sleep" through a methodology bridging music theory and psychology. I introduce the death drive theory in psychology and explore the ways the theory is suggested in the form of the *Nocturnal*, the way it is heard in its individual movements, and the way Britten uses the Dowland lute song, "Come Heavy Sleep" as the image of true death. Though the writing on and recorded interpretations of *Nocturnal* recognize melancholy and repetition in the work, none attempt to analyze these symptoms through the lens of music theory and psychology. The methodology I use bridges an intervallic analysis of *Nocturnal* and "Come Heavy Sleep" with related psychology texts on the death drive theory to help performers construct a new narrative approach to the work. Through this methodology I aim to introduce a different approach to the applicability of music theory analysis and extramusical texts in developing new interpretations of programmatic guitar works.

- 11:30 Pedro López de la Osa, "Beyond the Forgotten Partnership: The Duo Italiano's Contribution to the Piano and Guitar Repertoire, 1968–76"

In 1976, the Italian duo of Rita Maria Fleres and Mario Sicca concluded their ten-year artistic partnership. Following their collaboration, Fleres became the director of the School of Music and Art in Philippsburg, Germany, while Sicca joined the faculty of the Hochschule für Musik in Stuttgart. They never played again. Although forgotten, the Duo Italiano was the first established piano and guitar duo since Mertz and Plantin gave their last concert in 1856. The Duo Italiano's fruitful career left an impressive legacy, marked by international tours that encompassed prestigious concert halls in over thirty-five cities, including the USA, as well as three albums, numerous

commissions, and several editions. Notably, they pioneered the use of historical instruments for this ensemble, performing works by Giuliani, Carulli, and Diabelli on period instruments. Additionally, they commissioned works from contemporary composers. Among these was the first double concerto for harpsichord, guitar, and orchestra by Uruguayan composer Guido Santorsola, which the duo premiered in 1975. They also secured a commission from Mario Castelnuovo-Tedesco, which would have been the first twentieth-century composition for fortepiano and guitar.

Drawing on archival research, fieldwork interviews, and musical analysis, this paper argues for the crucial importance of the overlooked Duo. The study demonstrates that the Duo Italiano made essential contributions not only through expanding the repertoire but also through their innovative performance. Moreover, their commissions, which included works with string and symphonic orchestras, established a continuous and renewed lineage of this rare chamber music ensemble.

WEDNESDAY, JUNE 24, 2026

MODELS & MAPS

Room 316 · Ken Murray, chair

- 9:00 Amy Brandon, “The Influence of Time: Cognitive and Memory Factors in a Guitar Notation Task Analysis”

Unlike other instruments, guitar culture uses more than one type of notation. There are multiple forms of staff notation, tablature, and chord charts which have been used both historically and in the present day, in guitar and other chordophone styles. While all types of notation can be seen as external representations, carrying signs and symbols for sounds, location, movements, and gestures which are translated by the brain into movement, guitar notations can be quite divergent in both form and content, even when relaying the same fragment of musical information. These divergent forms may have implications for guitar cognition, as notational form may influence a guitarist’s mental or conceptual models of the “system” of the instrument.

In discussing the divergent forms of guitar notation, one of the most visible on the surface is the spatial aspect of tablature notation and chord charts, and their diagrammatic reference to fretboard locations. But what cognitive notational analysis shows is that this may be less significant to guitar fretboard cognition than the implication of time. Both staff and tablature notations (most often used in Western classical and popular music) show information in a sequential or sentential (text or sentence-like) manner, while chord and scale charts (more often used in jazz and improvised musics) instead present information in an atemporal and non-sequential manner.

The temporal dimension of guitar notation may be more significant than spatial divergence because of how memory operates when recalling information serially versus freely. In memory studies, information which must be recalled (although not

necessarily learned) in a specific sequence (like Western classical compositions) has a higher cognitive cost than information that is recalled freely (such as “patterns” in jazz improvisation). Not only is the cognitive load higher, but the cognitive and memory processes involved may themselves be divergent alongside the notational forms. This paper will show the results of a cognitive analysis of guitar notation using the frameworks of cognitive dimensions of notations developed by Green and Petre, as well as notational equivalence in cognitive tasks by Larkin and Simon.

- 9:30 Christopher McDonald, “Counterpoint to Harmony: Melchior Neusidler’s Bass-Triadic Cadence Formulae”

There was a paradigmatic shift in how early sixteenth-century German lutenists, such as Hans Judenkünig, Hans Gerle, and Hans Newsidler, expressed technical directives that support a linear conception of music, and late sixteenth- and early seventeenth-century lutenists, such as Matthaeus Weissel and Jean-Baptiste Besard, described technical accommodations for vertical structures. Contemporaneously, the theoretical discourse on bass primacy and triadic structures usurped counterpoint’s primacy, beginning in 1581 with Johannes Avianus, who described triads as coherent musical objects, to 1610 with Johannes Lippius, who codified triadic inversion.

Born in 1531, the prominent German lutenist Melchior Neusidler employs a compositional technique that reveals the tension between counterpoint and harmony, demonstrating the shift toward vertical coherence. He conglomerates freely linear polyphony with dense, triadic homophonic textures. In Neusidler’s homophonic writing, which encompasses most of his original oeuvre, he prioritizes triadic and vertical coherence at the expense of counterpoint directives.

To investigate Neusidler’s harmonic vocabulary, I examined the original compositions in his two lutebooks of 1566. The homophonic sections of these pieces yielded 125 cadences, which I analyzed in three stages:

- 1 Organize the underlying bass progressions by cadence final to extract common bass paradigms;
- 2 Investigate the ways Neusidler constructs complete, root-positioned triads for cadence finals that often subvert the *cantizans-tenorizans* framework in favor of incorporating the triadic third;
- 3 Illuminate how Neusidler applies, strengthens, and subverts his bass-triadic cadence formulae through secondary function and deceptive motion.

TOUCH & PERFORMANCE

Room 316 · Amy Brandon, chair

- 10:00 Marco Ramelli, “Sound and Tactile Perception: Mompou, Llobet, and Catalan Culture”

Miguel Llobet’s recordings display a highly flexible approach to tempo, something that is rarely heard in modern performances of the same repertoire. In the lecture, I will explore his aesthetics and performance practice alongside those of his friend,

the pianist Frederic Mompou. I will analyze historical recordings by both composers, focusing on their interpretations of their own settings of Catalan folksongs. These recordings provide valuable insights into their nuanced approaches to tempo.

The first part of the exploration will examine Mompou's treatise on pianistic expression, *Estudi del sentiment*, along with a series of unpublished reflections in which Mompou develops a theory that centers on the interplay between musical expression and tactile perception. For Mompou, expression is deeply connected to the dislocation of notes from their metronomic placement—what we refer nowadays as asynchrony. In his view, developing this approach requires perceiving music as fluid and demands a heightened form of tactile listening.

Mompou's approach will be contextualized within broader Catalan and French aesthetics, including the reflections of Felip Pedrell, Pau Casals, Marie Jaëll, and Roberto Gerhard—composers who, like Mompou, reflected on how tempo and haptic information intertwine to shape distinct perceptions of tempo and asynchrony. I will then apply these considerations to Miguel Llobet's recordings, showing how similar concepts manifest in his guitar performance, even though Llobet left no written explanation of his approach. I suggest that Llobet's approach to tempo, though it may seem strange to contemporary guitar listeners, is rooted in a wider cultural tradition.

10:30 Steven Watson, "An Alternative History of Guitar Playing: No-Nail Players in the Twentieth Century"

When Segovia was asked in 1972 about Tárrega's decision to play without nails, he bluntly replied, "It is absolutely stupid. You reduce the volume of the guitar and the difference of timbre and color." Despite the long tradition of no-nail playing, this became the dominant view. The role of twentieth century no-nail guitarists has therefore been neglected.

Indeed, Tárrega's "conversion" remains strangely overlooked in histories of the guitar, yet it was an unprecedented act that would influence generations of guitarists. Moreover, the Tárrega school were not the only no-nail guitarists in the century; there were others continuing earlier traditions as well as those who were following an idiosyncratic path. Debates raged about the subject, including in the second half of the century. Although the number of no-nail players was declining, there were still many well into the 1960s and 70s. The best were performing in major concert halls, with orchestras, and on radio and television. Their success is curiously reflected in the 1954 entry for Emilio Pujol in the Grove dictionary, which now reads like an alternative history. The author wrote that the Pujol school's preference for no-nail playing "makes the tone much more beautiful and increases the expressiveness of the instrument. Thanks to Pujol's teaching, the quality of tone-production on the guitar, considered as a concert instrument for classical music, has been considerably improved."

The story of no-nail players in the twentieth century is remarkable and surprising. It deserves, finally, to be told.

11:30 Very brief introductions by presenters

poster Caleb Bailey, “Micro-Residencies, Macro-Skills: A Practical Arts-in-Health Training Pipeline for Performing Musicians”

Classical guitarists are increasingly invited to perform in retirement communities, hospitals, and other care-adjacent settings; however, most conservatory training prepares musicians for formal concert performance rather than the facilitation demands of arts in health practice. This project presents a pilot training model designed to prepare classical guitarists for work in arts in health settings.

The training is organized into four modules:

- 1 context and ethical boundaries
- 2 responsive musicianship and repertoire design for participatory environments
- 3 facilitation practices that support choice and co-creation
- 4 supervised micro-residency sessions with structured debrief.

The poster introduces a competency-based rubric used to guide instruction and feedback, emphasizing observable behaviors such as real-time musical adaptability, accessibility-aware repertoire design, consent, and dignity practices, and reflective learning loops. Preliminary evaluation draws on pre- and post-training self-assessment across competency domains, mentor observation checklists, and participant reflective journals.

Emerging literature suggests that targeted, low-hour training can accelerate musicians’ shift from a performance-centered mindset toward an artist-facilitator approach responsive to participants and contextual constraints. This project contributes an implementable training framework for guitar programs and community partners seeking to build sustainable arts in health residencies.

poster Isaac Brady, “The Art of *Kī Hō’ Alu* (Slack Key Guitar): A Review of the History, Pedagogy, and Performance Practice”

See abstract on page 2.

poster Francesco Cuoghi, “Algorithmic Composition for Classical Guitar Equipped with MIDI Pickup”

This poster explores the digital extension of the acoustic instrument through a MIDI ecosystem, integrating two complementary perspectives: electroacoustic lutherie and performance practice.

The first axis examines the development of a reliable technological chain applied to a classical guitar, distinguished only by the addition of a hexaphonic piezo pickup for MIDI conversion. Drawing on innovations by RMC pickup builders (1990s), this system preserves timbral balance, dynamic consistency, and the instrument’s acoustic response. Under-saddle piezo pickups enable separate reading of each string, ensuring stable signal transmission to pitch-to-MIDI converters. Notable devices, such as the Roland SY-1000 (2019), exemplify advanced solutions. The MIDI protocol, with

six independent channels, facilitates sophisticated polyphonic control, unlocking compositional possibilities beyond traditional instruments.

The second axis centers on guitar performance practice, which remains fundamental and unaltered by technology. The instrumental gesture—string attack, dynamic response, soundboard vibration, and acoustic sound trace—serves as the raw material for data translation. The MIDI system does not alter timbre but extracts information from the instrument's vibration, ensuring continuity between performance, perception, and algorithmic control.

Finally, the paper investigates the 360-degree interaction between the instrument, computer, and software for algorithmic composition and live electronics, referencing historical environments like Csound (1980s) and Max/MSP (1990s). It concludes with the analysis and performance of an original composition for MIDI-equipped classical guitar and Max/MSP (www.francescocuoghi.it/Denver/Denver_en.htm).

poster Octávio Deluchi, “Chiquinha Gonzaga: Rediscovering One of the Most Important Brazilian Composers Through Guitar Arrangements”

Chiquinha Gonzaga (1847–1935) is a pivotal figure in Brazilian music history. Her biography offers a multifaceted narrative: she was a pioneering nineteenth-century female musician, a prolific composer, a conductor, and a woman of color whose life and work broke numerous social barriers. As a practical musician, a founder of SBAT (Brazilian Society of Playwrights) and one of the founders of *choro*, her name is synonymous with a series of historical firsts. And yet the performance of her repertoire remains under explored, and despite her popularity and relevance within Brazil, her music is rarely performed on the guitar. Internationally, she remains largely unrecognized.

This work discusses how guitar arrangements renew Gonzaga's legacy outside of Brazil and reconnect her music with the *violão*, one of the most popular instruments and cultural icons of the country. Most of her pieces were written for the piano or the orchestra, with no significant body of work for the guitar. Yet the six strings appear in different passages of her life. By presenting different arrangements, this study demonstrates how the guitar can contribute to the rediscovery of one of the most influential composers and overcome the limitations of the repertoire when it comes to the Brazilian concert guitar music.

poster Arthur Dente, “Enhancing the Expressive Capacity of the Classical Guitar Through the Incorporation of World Music, Particularly Andalusian Guitar”

I am a guitarist and composer, and I have undertaken a research project rooted in the relationship between classical and Andalusian guitar, which has since expanded to include other world music traditions. My training has primarily followed two paths: studying guitar and music at both the conservatory and university, while simultaneously studying in Spain with flamenco specialists. My research aims to broaden the expressive capabilities of the classical guitar by integrating the many techniques and skills derived from Andalusian guitar.

I am currently in the final stages of writing a guitar method and editing a collection of compositions. For each piece, I provide a notation outlining a set of new gestures using appropriate symbols found in the score. My goal is to develop a technique that, upon listening, will not necessarily be perceived as flamenco. The aim is to integrate new musical language elements within a guitar composition that presents a solid musical foundation with poetic evocation and a contemporary aesthetic. I present playing techniques capable of developing both the melodic line, the bass line, and the accompanying harmony.

The goal is to optimize the guitar's orchestration and, in particular, to restore the right hand's leading role. Once this work is done, we are better able to improvise, something that is often difficult for guitarists with only classical training. The idea is also to achieve a sonic output where the guitar can be exploited to its fullest potential, increasing the richness of timbres and shedding new light on the guitar.

poster Silvia Escamilla Jiménez, "Traditional Spanish Music in the Configuration of the Twentieth-Century Classical Guitar Repertoire. Essences and Presences"

The main objective of this project is to challenge the uniform stereotype that surrounds the academic discourse and the performance of 20th-century classical guitar works inspired by traditional Spanish folk music. The performer's hermeneutic mission demands complete consistency: we must first identify and decipher the references, signs, and symbols embedded in the score to organize them coherently, interpret them and bring them back to life. A new reading of these musical references is proposed in order to uncover their original symbolism and to connect musicological insight with performance practice.

For both composer and performer, the existence of a set of aesthetic stereotypes related to Spanish culture offers a significant advantage. It provides simple and easily recognizable designs that favor a direct and immediate connection with the listener. Beneath this colorful façade, however, lies the original reality of the musical idea: its genuine emotional, cultural, and artistic references, or its specific allusion to a particular social reality. This research seeks to trace the original sources of the melodies and dances that inspired this classical guitar repertoire, thereby revealing and acknowledging, among other aspects, the active role played by rural women within this musical and cultural context.

The performance practice of these compositions requires an intertextual approach which, from a multidisciplinary perspective, emphasizes and explores the recontextualization of the emotional and artisanal dimensions of traditional folk heritage within academic musical production. Such an approach is essential to understanding the dynamics of this cultural exchange.

poster Nathan Fischer and Adrian Rodriguez, "Sustaining Portfolio Careers: Impacts of Career Services Resources on Juilliard Guitar Alumni"

This poster examines how Juilliard's institutional career-development resources shape the early professional trajectories of Juilliard's guitar students. While conservatory education emphasizes artistic and technical mastery, graduates must also build

sustainable portfolio careers that may combine performance, teaching, community engagement, and entrepreneurial work. This study investigates how career-support structures function as bridges between conservatory training and early professional practice, centering alumni perspectives to understand what support translates most effectively into early-career success. The project illuminates how conservatory career-support resources provide meaningful professional preparation and how well they align with the realities of portfolio careers.

This poster presents findings from a mixed-methods survey of recent Juilliard guitar alumni (approximately one to six years after graduation) who engaged with the Office of Community Engagement and the Alan D. Marks Center for Career Services and Entrepreneurship. The survey includes:

- background and professional profile
- engagement measures assessing use of resources such as fellowships, grants, advising, and performance and education programs
- perceived value measures examining connections between resource participation and artistic growth, teaching development, networks, career skills, income opportunities, and identity
- indicators related to career direction, confidence in sustaining work, mentorship access, and professional communication
- open-ended reflection questions to capture perspectives on what resources mattered most after graduation, and what supports they wish had existed or been more accessible

Findings aim to inform conservatory career-development strategies that better support guitarists pursuing multifaceted, sustainable careers.

poster Jeremy Garcia, “Flamenco Idioms in Early Twentieth-Century Spanish Music: Implications for Classical Guitar Performance Practice and Arrangements”

Spanish nationalist composers of the early twentieth century frequently drew upon flamenco idioms, and yet their works are generally interpreted through the classical lens in modern guitar performance. This poster examines how flamenco rhythmic structures, melodic gestures, and guitar techniques appear in works by Isaac Albéniz and how an awareness of flamenco practice can lead to more stylistically informed interpretations and arrangements.

The project combines classical score analysis with written examples of flamenco music, including detailed explanations of structure, theory, and performance practice. Selected guitar transcriptions and original works are analyzed for compás-based phrasing, modal tonalities, and idiomatic techniques including *rasgueado*. These findings are compared with traditional flamenco performance conventions such as expanded right-hand thumb technique, timbral choices, and *golpes* to identify points of convergence and divergence.

Preliminary analysis suggests that many pieces are commonly approached with only a cursory knowledge of the flamenco influence which can lead to either an exaggerated or subdued interpretation. With a better understanding of the stylistic

components, guitarists can greatly enhance authenticity in a way that honors the composer, the culture, and the genre from which the inspiration was derived.

This poster argues that integrating flamenco-informed interpretation and arrangement strategies offers performers a deeper understanding of Spanish repertoire and provides pedagogical value for guitarists studying this music. The research contributes to ongoing discussions of cross-genre influence and historically informed performance in the classical guitar tradition.

poster Bruno Guedea, “Beyond Impressionism: Antonio José’s Sonata and the Aesthetics of the Generation of ’27”

Antonio José’s Sonata is frequently understood through the lens of French Impressionism, particularly in relation to Maurice Ravel’s harmonic language and rhythmic motives. While such influences are evident and well documented in the literature, José’s affiliation with Spain’s Generation of ’27—an artistic movement committed to forging an avant-garde national identity through the transformation of inherited forms—has received comparatively limited analytical attention. In particular, the extent to which the movement’s aesthetic ideals shaped José’s treatment of form, phrasing, and cadential gestures remains understated. This paper argues that José’s approach to phrase structure and cadential articulation parallels the literary innovations of the Generation of ’27, especially *verso blanco* and *verso libre*. Just as these poetic forms retain or abandon metrical structure while rejecting end rhyme, José constructs “white” and “free” musical phrases. These include passages that preserve balanced hypermetrical organization without traditional cadential closure, as well as phrases whose hypermeter becomes fluid and asymmetrical while likewise resisting cadence. Phrase boundaries are articulated through motivic contrast rather than harmonic closure. The paper further demonstrates how José’s treatment of form and harmonic idiom reflects the same aesthetic stance by drawing upon conventional tonal frameworks while deliberately disrupting their expected functions. By reframing José not merely as a recipient of Impressionistic influence but as a conscious disruptor of musical conventions aligned with the Generation of ’27, this study clarifies the ideological forces shaping his musical language and encourages a reassessment of interpretive and analytical approaches to the Sonata.

poster Kirk Guthaus, “Redefining Virtuosity: Guitar Performance, Inclusion, and the Social Meaning of Musical Excellence”

Western classical guitar culture has long defined virtuosity through technical mastery, precision, and individual accomplishment. While this tradition has produced extraordinary artistic achievements, it has also shaped pedagogical values in ways that may unintentionally limit participation for individuals whose musical contributions do not align with conventional technical standards. This project examines how inclusive, community-based guitar practices challenge and expand prevailing definitions of virtuosity.

Drawing on qualitative observations from inclusive guitar programs involving adults with intellectual disabilities, this study explores how musical meaning emerges

through participation, agency, and social connection. Data include field observations, participant reflections, and instructor documentation collected across multiple instructional settings. Findings suggest that when technical perfection is no longer treated as the sole indicator of excellence, alternative forms of virtuosity become visible, including expressive intention, relational engagement, and the ability to create shared musical experiences.

This research proposes a reconceptualization of guitar virtuosity as a multidimensional construct that includes, but is not limited to, technical skill. Such a framework invites guitar scholars and educators to reconsider inherited assumptions about excellence and to explore pedagogical models that balance artistic rigor with broader accessibility. Reframing virtuosity in relational terms expands the role of the guitar beyond individual achievement and positions it as a powerful medium for inclusive musical participation.

poster Santiago Kodela, “Embodied Guitar Knowledge Beyond the Instrument: Improvisation, Technology, and Instrumental Translation”

This project investigates embodied guitar knowledge as a generative compositional framework transferable beyond the instrument. Through a constrained improvisation model, a solo guitar session restricted to a semitone dyad, minimal rhythmic cells and sustained tones generated raw material for a chamber work for flute (in C) and clarinet (in B flat).

The improvisation was recorded in a digital audio workstation using default settings and subsequently analyzed using pitch-detection software. The resulting mapping revealed overtone artefacts and rhythmic variations not consciously intended during performance. When exported as MIDI and imported into notation software, the material was further transformed through quantization, metric grouping, and registral redistribution. These technological mediations generated structural and rhythmic patterns that were preserved as gestural traces rather than regularized into conventional metric clarity.

This study examines how music technologies may function not merely as tools of transcription but as active agents in composition. It further explores how guitar-derived material, shaped by embodied constraints and digital interpretation, can be recontextualized within wind writing while retaining its conceptual core.

By tracing the trajectory from improvisation to technological mediation to instrumental translation, the project proposes a cyclical model in which embodied guitar practice informs cross-instrumental writing. The learned techniques and expressive nuances of the clarinet and flute are subsequently reintegrated into new works for classical guitar, completing a feedback loop between embodied practice, technological mediation, and instrumental insight.

poster Francesca Naibo, “Am I Right? Exploring Guitar Handedness Through Improvisation”

My research is focused on exploring the symmetries and asymmetries that characterize the guitar in terms of form, postures, technique and the movements that the guitarist can carry out to produce sounds on it.

Starting from a unique perspective, that of left-handed guitar playing, the research studies how the hands are involved in traditional and contemporary performance practice. The project also investigates all the different technical postures and approaches typical of the world of the guitar, spanning from the academic world of the classical guitar to the DIY fields of rock, punk and similar non-academic genres of the electric guitar.

Through this study I'm exploring new guitar gestures, seizing on the presence and coordination of two limbs that can undermine the concept of the "strong hand", calling into question the subtle border of acceptable sound. Starting from an act of self-sabotage, this process leans on the natural instability that arises from reversing habits and performance practices. Thus, this project aims to amplify the technical-expressive possibilities of any guitarist, no matter what posture and technical approach they started from, in order to integrate all the possibilities that being left-handed or right-handed automatically excluded from the instrumental options at the beginning of the learning process.

This innovative approach will be applied to the field of free improvisation using traditional instruments, as well as left-handed models of various types (classical, acoustic and electric). The expected results will be widely applied to improvising practices, the guitar world and guitar didactics.

poster Audrey Oden, "Timbral Analysis of Takemitsu's *All in Twilight*"

This project aims to analyze how timbral ideas in Tōru Takemitsu's solo guitar work *All in Twilight* (1987) generate meaning through metaphor. I will utilize two approaches: the first analyzes the work's timbral qualities through Auditory Scene Analysis (or ASA); the second aims to discuss how these musical qualities portray meaning through metaphor.

Developed by cognitive scientist Albert Bregman, ASA is a conceptual framework used to discuss how the human brain separates sounds into similar and dissimilar sounds. These groupings are referred to as auditory "streams." For example, in a crowded room we can differentiate between the sources of sound based on the differentiated timbre of the individual voices. Concepts from ASA are useful to music theorists because timbre is often discussed using descriptive and metaphorical language. Furthermore, many musical elements are discussed and conceptualized through metaphor. At the most basic level, we describe pitch relationships metaphorically using spatial terms, such as "high" or "low," despite them existing literally in an auditory space. Musical ideas such as urgency, tension, and color are reliant on metaphoric transference from experiences outside music.

This discussion does not aim to reveal a monolithic meaning of the work. I aim to explore how specific musical elements—such as timbre—signal extramusical ideas to the interpreter through metaphor.

poster J.J. Olson, "Fretboard Exercises for the Mind: The New Pedagogy of Melodic Sightreading"

Improvements in the pedagogy of position-aware sightreading offer a new approach to the whole fretboard that is both teachable and enjoyable. From the outset, beginning students get the satisfaction of playing simple tunes in both seventh and first positions. Each exercise becomes a melody recognition puzzle they solve by playing the notes, without worrying about Every-Good-Boy-Does-Fine. This is possible due to new visual-spatial learning tools coupled with a wealth of new reading material, all freely available on the web. Fretboard diagrams are drawn using music notation, to cue fingering memories based on the visual appearance of notes as seen in sightreading. The reading material is a unique compendium of over 2600 exercises arranged for guitar from public domain melodies across all genres. Each has been automatically graded by computer according to its intrapositional fingering complexity in each of its playable positions, so beginning students get music that exactly fits the notes they are learning, while more advanced students can see the difficulties of playing an exercise in alternative positions. The compendium is also a study in melody itself. Metheny (2022) said that, unlike harmony or rhythm, you can't go to school for four years to learn melody. But students can experience it here through the joy of sightreading while learning the fretboard.

This poster includes two sub-posters: "I-Space and Proprioception: How Melodic Sightreading Integrates the Four Knowledge Spaces of Mermikides" and "Automated Computation from Lilypond Music Notation of Intrapositional Fingering Complexity Metrics and Their Dependence on Position".

poster Wesley Park, "Misprint in the Concerto? Segovia's 'Wrong-Note Chord' in the *Fantasia para un gentilhombre*"

In the early 1990s when the American guitarist Christopher Parkening was preparing to record Joaquín Rodrigo's guitar concerto the *Fantasia para un gentilhombre*, he was studying Andrés Segovia's 1964 recording of the piece. The last movement of the concerto features a written cadenza containing a difficult scale. Before the scale is played, Rodrigo writes a fairly consonant chord that contains the notes D, E, and A. When listening to the recording of the cadenza, Parkening realized that that Segovia, for whom the concerto was written for, does not play the written chord. Instead, he plays a rather dissonant chord with the clashing notes of a D-sharp against a D-natural. After this, Parkening met with Rodrigo in person and asked him about which chord is correct, to which the composer said the dissonant chord was right and the score has a misprint.

This brings up many questions and possibilities about the chord. Most guitarists play the chord as written without Rodrigo asking them to change it, implying that Rodrigo wrote it with no dissonance. It is also likely that Rodrigo did write the dissonant chord because he utilizes many dissonant chords throughout the concerto as well as other works. It is also possible that Rodrigo is fluid with his compositions and is never too particular about the notes being played. This poster will analyze all three possibilities by looking at Rodrigo's other compositions and different recordings of the concerto.

poster Kristian Pérez McDougall, “Toward a Puerto Rican Guitar School: Comparative Aesthetics, Festival Networks, and Institutional Formation (1965–2000)”

This study proposes the conceptualization of a Puerto Rican classical guitar school between 1965 and 2000 through an integrated analysis of comparative aesthetics, institutional development, and festival networks. While scholarship has addressed individual composers and performers active during this period, it has not systematically examined whether their collective output constitutes a coherent national school.

Through comparative score analysis, selected works by Leonardo Egúrbida, Ernesto Cordero, and Juan Sorroche are examined alongside the Cuban model articulated through Leo Brouwer. Attention is given to compositional technique, idiomatic writing, rhythmic integration, formal design, and the negotiation between vernacular elements and modernist language. This comparison allows for the evaluation of aesthetic continuity and pedagogical transmission within a transnational Caribbean context.

Beyond stylistic analysis, the study investigates the role of institutional platforms and festival infrastructures—particularly the Festival Internacional de Guitarra de Puerto Rico—in shaping symbolic capital, repertorial circulation, and generational continuity. Festivals are approached not merely as performance events, but as mechanisms of cultural legitimation that reinforce artistic identity and pedagogical lineage.

By combining score analysis, cultural history, and institutional study, this research argues that the Puerto Rican guitar tradition during this period demonstrates sufficient aesthetic coherence, pedagogical continuity, and structural reinforcement to be understood as a historically constructed guitar school. The study contributes to broader discussions on how national schools in classical guitar emerge through the interaction of artistic production, institutional frameworks, and international circulation.

poster Alvaro Henrique Siqueira Santos, “Expanding the Classical Guitar: Adapting *Viola caipira* Idiomatic Resources”

The *caipira* music of Brazil’s Center-West remains underrepresented in the classical guitar repertoire. This research explores the technical and aesthetic possibilities of adapting the idiomatic resources of the ten-string *viola caipira* to the classical guitar.

METHODOLOGY: The study addresses this challenge through a collaborative commissioning process with composers Joel Hobbs and Cairo Vitor, as well as through arrangements of works by Zandhio Huku and Ivan Vilela. Using the work of the legendary *violeiro* Tião Carreiro (1934–1993) as a primary reference, we developed technical solutions to translate folk-specific textures into a contemporary classical language.

RESULTS: *Da Poeira da Terra* (Hobbs) and *Toccata para Vó Terezinha* (Vitor), demonstrate successful adaptations of:

- the *pagode de viola*: reimagining this fast, rasgueado-style pattern by integrating the *chasquido* (percussive dampening) with complex harmonic palettes

- dance traditions: translating the rhythmic dialogue of the *catira* (claps/stomps) through soundboard percussion, and utilizing the syncopated phrasing of the *cururu* and *toada*
- stylistic nuances: adapting parallel thirds and sixths, frequent portamento, and the use of open strings as rhythmic fillers

The arrangements of *Wawa* (Huku) and works by Ivan Vilela further address the challenge of adapting viola-specific tunings to the guitar's standard tuning.

CONCLUSION: This research overcomes technical barriers and challenges the academic marginalization of caipira culture. By treating folk resources as sophisticated structural elements, these works demonstrate how the classical guitar can embody the diverse regional identities of Brazil beyond conventional nationalist narratives.

poster Jonathan Wood, "How Virtuosos Move"

The presentation is of a methodology that explains and teaches how virtuoso guitarists choose their movements when executing technique along with their use of proprioception to refine those movements. The methodology is based on an extensive literature review of prominent guitar method and technique books, literature from alexander technique and body mapping, and recorded interviews with Rene Izquierdo.

The study tackles three critical issues:

- 1 creating a methodology to easily communicate the movements virtuosos do to execute musical ideas, proposing a practical vocabulary and pedagogical method utilizing human body joints relevant to guitar playing
- 2 using the concept of proprioception to clearly define "tension" and how it is perceived and used by virtuosos to refine their movements
- 3 synthesizing prior points with technique information from various method books into a technique encyclopedia format akin to Scott Tennant's *Pumping Nylon*

The study argues that virtuosos' perception of tension is rooted in muscular exertion and proprioception — the innate ability to sense the position and movement of body parts. A method has been developed to use a limited number of joints as points of reference to describe the movements employed by virtuosos and to aid guitarists in developing awareness of the muscular exertion involved.

This method promises to be adaptable across various ages and student types, aiming to enhance the efficiency of classical guitar technique education significantly. By offering a streamlined approach to learning and teaching guitar technique, the study aims to provide a new method and more efficient means of teaching guitar technique.

THURSDAY, JUNE 25, 2026

VIEWS OF THE NINETEENTH-CENTURY GUITAR

Room 316 · Pedro López de la Osa, chair

9:00 Declan Hickey, "*Petit Souvenir*: The Guitar and the Musical Annual, c.1828–1845"

Towards the end of the 1820s, musical keepsake books began to appear on the shelves of British music shops. Comprising elegant binding, letterpress poetry and character profiles, engraved sheet music, and lithograph illustrations, they were multimedia attempts to distill and preserve the musical culture of an historical moment. Titles such as *The Musical Bijou*, *Songs of Remembrance*, and *The Musical Forget Me Not* were tinged with romantic notions of loss and sentimentality prevalent in late Georgian and early Victorian musical-literary culture. This paper examines the guitar in this period, then reaching the height of the so-called Great Vogue, through the lens of the musical annual phenomenon, and its associated aesthetics of femininity, bourgeois culture and sentimentality.

The guitar in this period was characterized by one contemporary commentator as “the instrument of romance and sentiment”, a poetic construction consistent with the wealth of guitar-inflected fiction, poetry and song. It comes as little surprise, therefore, that the editors of musical annuals chose to include in their publications guitar music and texts employing the romantic potency of the instrument; the literary medium and musical instrument were uniquely well disposed to one another. I will examine the guitar music included in such publications as *The Musical Gem* (1829–34) and *The London Spring Annual* (1834), considering matters of amateurism, music-text relationships and performance practice, and venturing comparisons with other forms of periodical literature. I will give special attention to Phillipe Verini’s bespoke guitar annual of the 1830s, *Petit Souvenir*. Conversely, I will also consider the many volumes of musical annuals in which the guitar did not appear at all, moving towards a revisionist view of the Great Vogue phenomenon.

- 9:30 Oliver Chandler, “In the Process of Becoming? Form, Genre, and Interthematic Fusion in Mauro Giuliani’s *Sonates brillantes, faciles et agréables*, op. 96, no. 1/i (1818)”

Janet Schmalfeldt’s concept of “becoming” proposes that musical form is fundamentally processual: formal functions emerge and are retrospectively reinterpreted in the course of listening, rather than operating as fixed containers for thematic content. Although developed principally for early Romantic repertoire, aspects of this processuality have recognisable antecedents in earlier music. Edward Jurkowski, for instance, identifies interthematic fusion in Clementi’s *Progressive Sonatinas*, op. 36, where main-theme, transition, and subordinate-theme functions may occupy a continuous span, blurring otherwise distinct Classical boundaries. Mauro Giuliani’s *Sonates brillantes, faciles et agréables*, op. 96 (1818), occupy an intriguing position between these stylistic poles. Like Clementi’s sonatinas, they compress formal functions within modest dimensions suited to amateur performers. Yet Giuliani’s compressions are more ambiguous and more thoroughgoing. In op. 96 no. 1/i, material that initially appears to prolong a medial caesura instead assumes subordinate-theme function, only to be refunctionalised as coda material in the recapitulation, producing unusual interactions between thematic identity, formal function, and tonal structure.

This paper argues that Giuliani’s movement exhibits a form of interthematic fusion that invites comparison with Schmalfeldtian “becoming,” while remaining rooted

in the generic conventions of the amateur sonatina. Such ambiguities complicate the work's classification: is it merely a pedagogical sonatina, or does it pursue more ambitious formal ends? By examining the movement through both genre theory and processual form, I suggest that Giuliani distills sonata procedures for an amateur market while simultaneously exploiting functional indeterminacy in ways that exceed Classical sonatina norms. The result challenges both Beethoven-centered assumptions often associated with “becoming” and genre-based readings that overlook the formal inventiveness of early nineteenth-century guitar repertory.

10:00 Enrica Savigni, “*An Malvina*: Exploring Notation and Interpretation in J.K. Mertz’s Music”

The compositions of Joseph Kaspar Mertz (1806–1856) are notable for their detailed notation, providing a broad range of interpretative instructions. This meticulous approach reflects a wider trend among composers of Mertz’s era, which, according to Clive Brown, resulted in a shift in performance practice, with performers increasingly adhering strictly to the written score, sometimes at the expense of more flexible interpretative practices. Using the composition *An Malvina* as a lens, this paper will examine Mertz’s notational practices in relation to those of some of the most influential musicians of his time, including Thalberg, Hummel, and Brahms.

The presentation will be divided into two parts: in the first part, I will briefly address the relationship between performers and notation in the nineteenth century; in the second part, I will discuss four specific elements of notation used by Mertz in *An Malvina*—namely, accents, dynamic hairpins, *arpeggiato*, and expressive words. I will provide musical examples from the repertoire for solo guitar and from the repertoire for piano and guitar co-composed with the pianist Josephine Plantin (1819–1903), as a direct link between Mertz and the piano performance tradition.

This research aims to offer deeper insights into Mertz’s notational style and its interpretative implications.

WORKSHOP FOR ALL PARTICIPANTS (PAPERS & POSTERS)

Rawls Theatre (first floor) · Marco Ramelli, facilitator

11:00 “Growing Our Scholarly Community”

In this interactive workshop, we will ask, “What kind of scholarly culture do we want, and how can we build it together?” The format, based on small groups, will aim to give everyone a voice, as we consider priorities and propose ideas for future initiatives.

Possible topics include:

- The GFA’s plans to provide a mentorship program for young scholars (building on this week’s emerging scholars track)
- online meetings
- reading groups
- peer-learning practices

- ways of supporting the development and dissemination of high-quality research, including through the GFA's peer-reviewed journal, *Soundboard Scholar*.

FRIDAY, JUNE 26, 2026

GLOBAL & CULTURAL PERSPECTIVES 2

Room 316 · Declan Hickey, chair

- 9:00 Chelsea Green, "Three Contemporary Egyptian Composers and Their Works for Guitar Ensemble"

This lecture invites participants to explore the musical worlds, compositional styles, and aesthetic approaches of contemporary Egyptian composers Bahaa El Ansary, Amr Okba, and Karim Frège. Through a combination of score analysis, recorded examples, interview excerpts, and personal anecdotes, attendees will gain insight into four notable compositions for classical guitar ensemble, which are among the first to be produced by Egyptian composers. Special emphasis will be given to the diverse ways these composers incorporate Arabic musical idioms and aesthetics.

Featured compositions include *Love the Sounds, Which Sounds, As They Sound* by Bahaa El Ansary, for two guitars and oud; *Alcoves* by Karim Frège, for four guitars; and two works by Amr Okba: *A Case of Meditation* for two guitars and a Guitar Quartet.

- 9:30 Luis Yesid Mesa Zabala, "Sounding the Decolonial Turn: Reimagining Interpretation in the Latin American Avant-Garde for Guitar"

This paper develops a decolonial interpretive framework for Latin American avant-garde guitar music by positioning performance as a specific site of epistemic production. Drawing on Latin American Decolonial Thought, the study argues that current approaches to this repertoire remain constrained by the epistemic persistence of European modernist categories, universalist aesthetic norms, and linear historical narratives that obscure the culturally situated meanings of Latin American musical creation.

Through analysis of works by Escobar, Brouwer, Ginastera, and Del Mónaco, the paper examines how their compositional strategies arise from heterogeneous sociopolitical contexts, symbolic structures, and transcultural processes shaped by colonial histories. Using a semiotic framework—particularly the triad of structure, *poiesis*, and *esthesis*—the research demonstrates how these works encode specific modes of subjectivity and cultural memory that demand interpretive approaches attentive to local epistemologies such as the syncretic logic of Latin American symbolic production.

The paper further argues that the decolonial turn and the Latin American vanguards converge as parallel critiques of European modernity's totalizing aesthetic project. This convergence enables a reconceptualization of interpretation as a critical and ontological act through which performers reconstruct the experiential and historical conditions embedded in the music.

Ultimately, the study proposes a decolonial poetics of interpretation that affirms Latin American identity as a concrete universal and positions the performer as a co-creator of meaning. By doing so, it contributes to broader debates on artistic autonomy and the reconfiguration of interpretive paradigms within contemporary art music.

10:00 Break (30 minutes)

MAKING NEW MUSIC: CREATIVITY & COLLABORATION

Room 316 · Stephen Goss, chair

10:30 Ken Murray, “‘Perfectly Suited for Modern Music’: The Legacy of Falla’s *Homenaje* for Guitar”

Manuel de Falla’s *Homenaje a Debussy* (1920) is widely regarded as one of the most significant and influential guitar pieces of the first half of the twentieth century. As the Spanish classical guitar was being reinvented as a concert instrument by guitarists such as the dedicatee of the *Homenaje*, Miguel Llobet, this masterpiece by Spain’s most famous composer added luster to the emerging guitar repertoire. While the importance of Falla’s piece is well documented, less has been written about composers who have drawn inspiration and musical ideas from Falla’s work. In this paper I will trace the direct impact of Falla’s *Homenaje* in selected works of Spanish composers Joaquín Rodrigo, Ruiz-Pipó and Vicente Asencio, Cuban composer Leo Brouwer, Welsh musician Stephen Goss, and new compositions by Australian composers Chris Sainsbury and Melody Eotvos. Falla’s *Homenaje* is a rewarding piece for performers and there is a rich history of varied approaches to tempo, mood and articulation in the work. This diversity in performance mirrors the manifold ways this work has inspired composers. Falla’s *Homenaje* continues to inspire and challenge notions of guitar composition and performance over a hundred years after its creation.

11:00 Stefano Moccetti, “The Creative Guitarist: Co-Shaping Music from Sound to Structure”

Over the past century, the roles of composer and performer have become increasingly separate, mainly due to growing specialization in many areas of human activity. In the field of guitar performance, this separation is relatively recent and coincides with the rise of Andrés Segovia. While not solely responsible, Segovia had a strong influence on the twentieth-century guitar repertoire, elevating the guitar to a status comparable to the piano and violin but also contributing to the loss of a more multifaceted guitar culture.

In the pre-Segovian period, guitar activity in Central Europe often took place within Gitarren Klubs, amateur music societies that also included highly skilled guitarists and composers. These figures were often active in several areas, combining the roles of performer, composer, and sometimes even luthier.

Today, there is a renewed dialogue between performative and compositional practices. This paper explores several collaborative projects involving a non-guitarist

composer as well as other performers, including violin, cello, and voice. Developed through an improvisatory and exploratory instrument-in-hand approach, these projects highlight the creative potential of direct engagement with the instrument and reveal how musical ideas, structures, and decisions can emerge organically from practice. This perspective also opens broader reflections on authorship, the role of the performer in the creative process, and the ways collaborative composition can reconnect the historically connected tasks of making and performing music.

This working method encourages direct interaction between performer and composer throughout the creative process and evokes the multifaceted collaborative spirit of the early Gitarren Klubs.

11:30 Final discussion