

2012

Guitar Recital Document

Samuel R. Cordts

Southern Illinois University Carbondale, samcordts@siu.edu

Follow this and additional works at: http://opensiuc.lib.siu.edu/gs_rp

Recommended Citation

Cordts, Samuel R., "Guitar Recital Document" (2012). *Research Papers*. Paper 265.
http://opensiuc.lib.siu.edu/gs_rp/265

This Article is brought to you for free and open access by the Graduate School at OpenSIUC. It has been accepted for inclusion in Research Papers by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.

GUITAR RECITAL DOCUMENT

by

Samuel R. Cordts

B.S., Bradley University, 2009

A Music Document

Submitted in Partial Fulfillment of the Requirements for the
Master of Music degree.

Department of Music
in the Graduate School
Southern Illinois University Carbondale
August 2012

RESEARCH PAPER APPROVAL

GUITAR RECITAL DOCUMENT

by

Samuel R. Cordts

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Performance

Approved by:

Joseph Breznikar, Chair

Melissa Mackey

Eric Mandat

Graduate School
Southern Illinois University Carbondale
August 2012

AN ABSTRACT OF THE MUSIC 595 DOCUMENT OF

SAM CORDTS, for the Master of Music degree in GUITAR PERFORMANCE, presented on MAY 10, 2012, at Southern Illinois University Carbondale.

TITLE: GUITAR RECITAL DOCUMENT

MAJOR PROFESSOR: Joseph Breznikar

This document, a supplement to a recital; contains biographical, historical, analytical, and performance-related information about the works that are on the program. Chapters are arranged chronologically according to their historical period, and feature the following composers/works: Alonso de Mudarra's *Fantasía que contrahaze la harpa en la manera de Ludovico* from *Tres libros de musica en cifras para vihuela*; François Couperin's *La Convalescente* from *Pièces de clavecin*; Johann Sebastian Bach's *Preludio, Fuga, y Allegro* BWV 998; Isaac Albéniz's *Granada* from *Suite Española* Op. 47; Manuel de Falla's *Homenaje: Pièce de Guitare Écrite pour le Tombeau de Claude Debussy*; William Walton's *Bagatelle II* and *Bagatelle III Alla Cubana* from *5 Bagatelles for Guitar*; and Joseph Breznikar's *Etude 3 Free-Form Fugue*, *Etude 8 Reflective Repetitions*, and *Etude 11 Shimmering Streams* from *Twelve American Etudes for guitar*. The works feature a variety of musical elements, and their technical aspects of performance include: tremolo, tambora, right hand arpeggio formula, natural and artificial harmonics, glissando, and upper-register playing.

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
LIST OF FIGURES.....	iii
CHAPTERS	
CHAPTER 1 – Introduction.....	1
CHAPTER 2 – Renaissance.....	2
Alonso de Mudarra.....	2
CHAPTER 3 – Baroque.....	3
François Couperin.....	3
Johann Sebastian Bach.....	4
CHAPTER 4 – Romantic.....	6
Isaac Albéniz.....	6
CHAPTER 5 – Twentieth-Century.....	8
Manuel de Falla.....	8
William Walton.....	9
Joseph Breznikar.....	11
CHAPTER 6 – Conclusion.....	14
BIBLIOGRAPHY	15
VITA.....	18

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
Figure 1 – Arpeggio Formula.....	13

CHAPTER 1

INTRODUCTION

The process in achieving technical proficiency on an instrument involves a long journey that requires much patience and determination. By looking back on this journey, I can see how far I've come as a player. "Living" with these works the past three years has made me acutely aware of their subtleties; which has aided interpretative decisions and increased my confidence in playing them. Sensitivity to music keeps us invigorated and inspires us to strive for excellence. It is my hope that upon hearing this music, someone else will do the same.

CHAPTER 2

RENAISSANCE

Although Alonso de Mudarra (1510-1580) is best known for his work as a vihuelist and composer, he was also in service to the Catholic church as a canon and spokesperson at Seville Cathedral in Spain. In addition to his religious obligations at the Cathedral, the Guadalajaran-born composer also directed its musical proceedings. Mudarra's *Tres libros de musica en cifras para vihuela*; a work which contains seventy-seven pieces and details about instrumental technique;¹ was published by Juan de León on December 7, 1546;² and its tablature was refashioned into standard notation by El Conde de Morphy in the 1870s.³ The discussion will be limited to one of the pieces from *Tres Libros*.

Fantasía que contrahaze la harpa en la manera de Ludovico (Fantasia that imitates the harp in the manner of Ludovico) is an improvisatory-like piece that exploits techniques idiomatic to the harp.⁴ *Fantasía* is a modal, two section work with a texture that incorporates arpeggios and scale-like passages. The melodic high point on B5. Technical aspects of performance include guide fingers, finger extensions, and cross-string fingerings.

¹. John Griffiths, "Alonso Mudarra," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19285> (accessed November 28, 2011).

². Robert M. Stevenson, "Martín de Montedoca: Spain's First Publisher of Sacred Polyphony (1550's): Chantre in Guatemala Cathedral Cathedral (1570's)," *The Inter-American Music Review* 12, no. 2 (Spring-summer 1992): 7.

³. Darryl Denning, "The Vihuela: The Royal Guitar of 16th Century Spain," *MUSIC JOURNAL* 35, no. 10 (1977): 22.

⁴. Griffiths, "Improvisation and Composition in the Vihuela Songs of Luis Milan and Alonso Mudarra," *Gesang zur Laute* (2003): 115.

CHAPTER 3

BAROQUE

Paris-born François Couperin (1668-1733) established a career in music with help from his father, Louis. Couperin's father provided him with an early music education as well as his first post at the church of St. Gervais in 1685, a post which allowed for the printing and distribution of his music. While he maintained his duties at St. Gervais, he also acquired employment at the court of Louis XIV in 1693; where he composed chamber and sacred music, gave instruction on both the harpsichord and organ, and was the king's harpsichordist. In addition to these responsibilities, he was involved with musical proceedings outside of the court; but due to poor health in his later years, he became less musically active; and as a result, some of his work was taken over by family.⁵ The composer now rests in St. Joseph church⁶ in Paris.

Couperin's most well-known works include his method book, *L'art de toucher le clavecin* (1717); and his four book set, *Pièces de clavecin* (1713, 1717, 1722, and 1730). Although *L'Art de toucher* (which contains discussion on French-style performance, the attachment of descriptive titles to works, and the use of ornamentation) is used as a reference for performance of *Pièces*,⁷ it does not address how to approach its dual usage of French and Italian-style repeat notation.⁸ The discussion will be on *La Convalescente*, which is from the fourth book of *Pièces*.

⁵. David Fuller, et al., "Couperin," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40182pg4> (accessed November 28, 2011).

⁶. David Tunley, *Francios Couperin and 'The Perfection of Music,'* rev. ed. (Hants, England: Ashgate Publishing, Ltd., 2004), 3.

⁷. Wilfrid Mellers, *Francois Couperin and the French Classical Tradition*, new rev. ed. (London, UK: Faber and Faber, Ltd., 1987), 271/274-5/288.

⁸. Paul Cienniwa, "Repeat Signs and Binary Form in François Couperin's *Pièces de Clavecin*," *Early Music* 3, no. 1 (February 2002): 94-96.

The work was transcribed by Joseph Breznikar and published by Boosey & Hawkes.

La Convalescente is in A Minor (originally in F-sharp Minor for the harpsichord),⁹ a binary form work with a texture that incorporates scale fragments, embellishments, arpeggios, and chords. The melodic high point is on D5. Technical aspects of performance include slurs, finger extensions, and guide fingers.

Johann Sebastian Bach

German composer Johann Sebastian Bach (1685-1750) was trained in music by his father. Early in his career, Bach took posts at Arnstadt and Mühlhausen prior to accepting employment in Weimar as Konzertmeister in 1708, where he composed cantatas and organ works. Next, the composer took work in Cöthen as Kapellmeister in 1717; and by 1723, he accepted the post as Kantor in Leipzig, where he remained for the rest of his career. While in Leipzig, Bach composed cantatas for the church, directed the Collegium Musicum, published and distributed music, and taught music students. The composer now rests at Johanniskirche.¹⁰ Many of Bach's works were not published until the Bach Revival of the 1800s, and it wasn't until the establishment of the Bach-Gesellschaft in 1850 that a complete edition of his output was conceived.¹¹ Some of his major works include: Brandenburg Concerto (1721), *Clavierbüchlein* (1722), *Das wohltemperirte Clavier* (1722/1740), *St John's* (1724) and *St Matthew's* (1727) *Passions*, *Goldberg Variations* (1741), *Die Kunst der Fuge* (ca. 1742), *Musikalisches Opfer* (1747), and B Minor Mass (1747-9). The discussion will be about one of Bach's Leipzig-era works.

⁹. Philippe Beaussant, *François Couperin*, trans. Alexandra Land, transcribed by Dominique Visse, ed. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1990), 336.

¹⁰. Christoph Wolff, et al., "Bach," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10> (accessed November 27, 2011).

¹¹. Nicholas Temperley and Peter Wollny, "Bach Revival," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01708> (accessed April 24, 2012).

Preludio, Fuga, and Allegro BWV 998 was composed between 1740 and 1745, and was published in Leipzig in 1866.¹² The D Major suite includes ABA and binary forms, and incorporates textural elements such as arpeggios, scale-like passages, embellishments, and chords. The melodic high points are on D5. Technical aspects of performance include capos, finger extensions, and slurs.

¹². Malcolm Boyd and John Butt, eds., *Oxford Composer Companions: J.S. Bach* (Oxford: Oxford University Press, 1999), 577.

CHAPTER 4

ROMANTIC

A traveling virtuoso, Isaac Albéniz (1860-1909) received training in music at the conservatories in Madrid, Leipzig, and Brussels. A native of Camprodón, Gerona, Albéniz was a great improviser who developed a nationalistic compositional style, and produced many salon-inspired works for the piano. He was published in 1889, and became involved with London's *modernismo* movement in the 1890s. In London, the pianist and composer was managed by Henry Lowenfeld, whose connections led to opera productions; and was patronized by the investor, Francis Burdett Money-Coutts. Between 1898 and 1900, Albéniz taught piano at the Schola Cantorum; and in his final years, he composed for the piano. The composer rests in Barcelona.¹³ Some of Albéniz's works include the music theater production, *Poor Jonathan* (1893); the operas, *Henry Clifford* (1895), *Pepita Jiménez* (1896), and *Merlin* (1902); and the piano works, *Suite Española* (1886/1898), *La vega* (1896), and *Iberia* (1908). The discussion will be about the work *Suite Española* Op. 47.

Named after the Spanish city, *Granada* was Albéniz's realization of guitaristic attributes on the piano.¹⁴ The piece was composed in 1886 with a dedication to Sra. Da Gracia Fernandez, the first edition was published by Edición Zozaya in approx. 1887, and its first performance was given by the composer on January 24, 1886 at the Salon Romero.¹⁵ The first incarnation of *Suite Española* Op. 47 (in which *Granada* is contained) was in an album for piano dated March 21,

¹³. Frances Barulich, "Isaac Albéniz," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00421> (accessed November 27, 2011).

¹⁴. Maria Selleck-Harrison, "A Pedagogical and Analytical Study of 'Granada' ('Serenata'), 'Sevilla' ('Sevillanas'), 'Asturias' ('Leyenda'), and 'Castilla' ('Seguidillas') from the *Suite Española*, Opus 47 by Isaac Albéniz" (diss., University of Miami, 1992), 47/49.

¹⁵. *Ibid.*, 43/26-27.

1887; which Albéniz compiled as a gift for Queen Maria Cristina II.¹⁶ However, the first complete edition of all eight works of the *Suite* wasn't published until 1911 and 1913, by Hofmeister and Union Musical Española, respectively.¹⁷ Albéniz arranged the work for guitar for a performance in Barcelona in 1906 by Miguel Llobet;¹⁸ Andres Segovia, Celedonio and Pepe Romero, and Julian Bream have created their own arrangements; and the *Suite* has also been arranged for orchestra.¹⁹

Granada is an E Major, three section (ABC) work with a texture that incorporates chords, scale-like passages, arpeggios, and embellishments. The melodic high point is on F-sharp 5. Technical aspects of performance include capos, finger extensions, slurs, natural and artificial harmonics, and the glissando.

¹⁶. Selleck-Harrison, 40.

¹⁷. Ibid., 41.

¹⁸. Yoon Soo Cho, "The Spanish Guitar Influence on the Piano Music of Isaac Albéniz and Enrique Granados: A Detailed Study of 'Granada' and 'Asturias' of *Suite Española* by Albéniz and 'Andaluza' and 'Danza Triste' of *Doce Danzas Españolas* by Granados" (diss., University of Texas, 2006), 57, in University of Texas Libraries Digital Repository, <http://repositories.lib.utexas.edu/bitstream/handle/2152/2481/chod16975.pdf?sequence=2> (accessed November 26, 2011).

¹⁹. Selleck-Harrison, 153-8.

CHAPTER 5

TWENTIETH-CENTURY

Spanish composer Manuel de Falla (1876-1946) (prior to his attendance at the music conservatory in Madrid) was trained in music by his mother . De Falla was first published in 1902 (later by Max Eschig in 1914); was involved in a French tour in 1907; and in 1913, had a work staged in Nice. In Spain in 1915, he became associated with theater promoters, the Sierras; and in 1920s Granada, he met the guitar authority, Andres Segovia. The composer was a member of the Republican Junta Nacional de Música (1931); was the conductor at the Institución Cultural Española in Buenos Aires (1939); and while in Argentina, conducted his orchestral suite, *Homenajes*, at Teatro Colón. In his final years, de Falla worked on cantata composition.²⁰ The composer now rests at the Cádiz Cathedral in Spain.²¹

Some of his most well-known works include *Noches en los jardines de España* (1915), *Retablo de maese Pedro* from *Don Quixote* (1919), *Psyché* (1924), Harpsichord Concerto (1926), and *Atlántida* (1920s). The discussion will be from the work, *Homenaje: Pièce de Guitare Écrite pour le Tombeau de Claude Debussy*.

Homenaje was written in two weeks in August of 1920 in Granada as a supplement for *La Revue musicale*, and was first performed by Emilio Pujol in Paris on Dec 2, 1922.²² Also, the piece was recorded by Julian Bream on *Popular Classics for Spanish Guitar*²³ in London

²⁰. Carol A. Hess, "Manuel de Falla," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09266> (accessed November 29, 2011).

²¹. Nancy Lee Harper, *Manuel de Falla: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1998), 43.

²². Tom Grotmol and Bryon Fogo, "Guitar Transcriptions of Manuel de Falla's works (Part 5)," *Classical Guitar*, March 2000, 30.

²³. Graham Wade, *The Art of Julian Bream* (UK: Ashley Mark Publishing Company, 2008), 96-97.

between November and December of 1962.²⁴ In addition to the de Falla original, three other editions of *Homenaje* exist: 1) the second edition in *La Guitarra* from 1923, 2) the Miguel Llobet version of 1926, and 3) the John Duarte adaptation of 1984. Additionally, the work has been transcribed by the composer for piano and for orchestra (from *Homenajes*).²⁵

Homenaje is an atonal, three section (ABA) work with a texture that incorporates sonorities, arpeggio-like figures, scale-like passages, and embellishments. The melodic high point is on G-sharp 5. Additionally, the piece contains a quotation from Debussy's *Evening in Granada*.²⁶ Technical aspects of performance include natural and artificial harmonics, capos, finger extensions, slurs, and strums.

William Walton

Although unsuccessful in completing the University of Oxford's Bachelor of Arts degree program, William Walton (1902-1983) had a very successful career as a composer. Born in Oldham, Greater Manchester, Walton received early musical training through choral singing, first in his father's church choir and later as a choir member at Christ Church Cathedral in Oxford (where he also studied piano and violin). His establishment as a composer was cultivated through patrons; which ultimately led to commissions by the BBC, the Royal Liverpool Philharmonic Society, the Royal Philharmonic Society, and the San Francisco Symphony Orchestra. Walton composed works for the Cleveland Orchestra and the National Symphony Orchestra of Washington, DC; and had a piece premiered by the London Symphony Orchestra. The composer received numerous awards and doctorates (including a knighthood in 1951), and

²⁴. Julian Bream, *Popular Classics for Spanish Guitar*, BMG/RCA 9026688142 C (CD), 1997, <http://www.discogs.com/Julian-Bream-Popular-Classics-For-Spanish-Guitar/release/2491855> (accessed November, 27, 2011).

²⁵. Grotmol and Fogo, 30-31.

²⁶. Joseph Breznikar, conversation with author, Carbondale, IL.

now rests in Ischia, Italy.²⁷

Orchestral compositions represent Walton's best known works. Some of these works include the First (1931–5) and Second (1957–60) Symphonies, the *Variations on a Theme by Hindemith* (1962–3), the *Improvisations on an Impromptu of Benjamin Britten* (1969), and the *Prologo e Fantasia* (1981–2). The discussion will be about the work *Five Bagatelles for Guitar* (1971).

The *Bagatelles* were commissioned²⁸ by Julian Bream, who premiered them at the Bath Festival on May 29, 1972;²⁹ and twice recorded them on his albums, *Julian Bream 70s* and *Dedication* (1973 and 1981, respectively).³⁰ Additionally, Walton transcribed the work for orchestra (*Varii Capricci*), which was first performed in the Royal Festival Hall in London by the London Symphony Orchestra on May 4, 1976.³¹ *Bagatelle II* is a D Minor-like, chromatic work with a variation form, and has a texture that incorporates sonorities and arpeggio-like figures. The melodic high point is on D6. Technical aspects of performance include guide fingers, natural and artificial harmonics, capos, and the tambora. *Bagatelle III, Alla Cubana*, is a B Minor-like work with a variation form, and has a texture that incorporates arpeggio-like figures, scale-like passages, and sonorities. The melodic high point is on B6. Technical aspects of performance include the glissando, guide fingers, natural harmonics, finger extensions, and the tambora.

²⁷. Byron Adams, "William Walton," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40016> (accessed November 29, 2011).

²⁸. Niel Tierney, *William Walton: His Life and Music* (London: Robert Hale, 1984), 157.

²⁹. Frank Howes, *The Music of William Walton*, 2nd ed. (London: Oxford University Press, 1974), 230.

³⁰. Graham Wade, *The Art of Julian Bream* (UK: Ashley Mark Publishing Company, 2008), 130/152.

³¹. Tierney, 158.

Joseph Breznikar

At the request of guitar authority, Andres Segovia, guitarist Joseph Breznikar (b. June 17, 1950) joined the staff of *Guitar Review*, where from 1984-1987 he was a member of its Music Editorial Board. Prior to the studying the guitar (upon which he was self-taught), the Cleveland native began his musical training at age five through presentation of accordion recitals.

Breznikar received formal music instruction at Cleveland State University and the University of Akron (which offered one of the first guitar performance degrees in the United States), where he received his Bachelor (1974) and Master of Music (1977, under the tutelage of Carlos Barbosa-Lima) degrees, respectively. In addition to university study, the guitarist/composer received training from Sophocles Papas, Guido Santorsola (Brazil), and Abel Carlevaro (New York). As a pedagogue, Breznikar has been on the faculty at both Cleveland State University and the University of Akron; and since the fall of 1980, he has directed the guitar program at Southern Illinois University Carbondale.

As a performer, Breznikar has premiered works for guitar by Ned Rorem and Santorsola (the former of which was commissioned for him by the Cleveland Orchestra), and has performed in Eastern Europe; South America; the Far East; the White House as a soloist; and the Kennedy Center, where in 1990 he premiered his *Twelve American Etudes for guitar* (1988). As a composer, Breznikar's catalog of work (in addition to his *Etudes*) includes: *Three Episodes in Travel* (1993), *Cascade: A Rhapsody for Guitar and Chamber Orchestra* (1997), and *After Hours* (2009). Breznikar has also recorded works: *Diverse Dimensions* (vinyl/compact disc), *The Contemporary Classical Guitar: Music From Two Continents* (vinyl/compact disc), the *Etudes* (compact disc), *Cascade* (compact disc, 1998), and *George Harrison Remembered: A Touch of Class* (compact disc, 2001). The discussion will be about the work *Twelve American*

Etudes for guitar.

Etude No. 3, *Free-Form Fugue*, is an atonal work with a theme and variations form, and has a texture that incorporates arpeggio-like figures, counterpoint, ostinatos, pedal points, sonorities, and scale-like passages. The melodic high point is on F-sharp 5. Technical aspects of performance include cross-string fingerings, natural and artificial harmonics, slurs, finger extensions, guide fingers, emphasizing contrapuntal voices, and swift, left hand motion.

Etude No. 8, *Reflective Repetitions*; is an atonal, two section work. The texture of the first section incorporates arpeggio-like figures, sonorities, and scale-like passages; and that of the second is presented as a tremolo piece. The melodic high point is on B6. Technical aspects of performance include the tremolo, natural harmonics, guide fingers, capos, finger extensions, and upper-register playing.

Etude No. 11, *Shimmering Streams*; is an atonal, three section (A B C) work with a texture that incorporates arpeggios and a scale-like passage. The melodic high point is on A6. Technical aspects of performance include a 60 note, right hand arpeggio formula (which articulates sonorities), capos, guide fingers, slurs, and upper-register playing. The arpeggio formula is grouped in sets of five notes, each group of which commences with a different finger. Additionally, the formula integrates the plucking of adjacent, non-adjacent, and same strings (see figure 1).

Figure 1. Arpeggio Formula (Breznikar, Etude No. 11, *Shimmering Streams*, *Twelve American Etudes for Guitar*, mm. 1-2).

The image displays two staves of musical notation for guitar, representing the first two measures of Etude No. 11, "Shimmering Streams," from the collection "Twelve American Etudes for Guitar" by Breznikar. Both staves are in 4/4 time and use a treble clef. The key signature has one sharp (F#), indicating D major or B minor. The first staff begins with a bass line (labeled '8') and a melody (labeled '5'). The second staff begins with a melody (labeled '2') and a bass line (labeled '8'). Both staves feature arpeggio formulas with fingerings indicated by circled numbers. The first staff's formula is: p i m a p i m a p i m a p i m a m i p a m i p a m i p a m i. The second staff's formula is: p i m a p i m a p i m a p i m a m i p a m i p a m i p a m i. The notation includes various musical symbols such as notes, rests, and dynamic markings.

CHAPTER 6

CONCLUSION

The creation of music is the result of the combined effort of the composer, luthier, performer, and audience. In preparing this recital, I was fortunate in that I was able to work closely with a composer and experienced performer as well as a luthier; who made me aware of intonation, projection, and bracing. These relationships provided me with the information needed to effectively communicate with an audience. As music is a universally understood form of communication, it unites seemingly different people, and as a result nourishes our natural inclinations towards companionship. The profound qualities of this art cultivate love and hope, and help us to strive for the greater good.

BIBLIOGRAPHY

- Adams, Byron. "Walton, William." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40016> (accessed November 29, 2011).
- Albéniz, Isaac. *Granada: Serenata*. Transcripción para Guitarra de F. Tarrega. Buenos Aires : Ricordi Americana, 1970.
- Bach, Johann Sebastian. *Preludio, Fuga y Allegro BWV 998 para Guitarra*. Revised and Transcribed by Abel Carlervaro. Buenos Aires: Barry, 1980.
- Barulich, Frances. "Albéniz, Isaac." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00421> (accessed November 27, 2011).
- Beaussant, Philippe. *François Couperin*. Translated by Alexandra Land. Transcribed by Dominique Visse. Edited by Reinhard G. Pauly. Portland, OR: Amadeus Press, 1990.
- Boyd, Malcolm, and John Butt, eds. *Oxford Composer Companions: J.S. Bach*. Oxford: Oxford University Press, 1999.
- Bream, Julian. *Popular Classics for Spanish Guitar*. BMG/RCA 9026688142 C. CD. 1997. <http://www.discogs.com/Julian-Bream-Popular-Classics-For-Spanish-Guitar/release/2491855> (accessed November, 27, 2011).
- Breznikar, Joseph. *François Couperin: Four Pieces from the "Ordres."* Transcribed for Guitar by Joseph Breznikar. New York: Boosey & Hawkes, 1983.
- . *Twelve American Etudes for Guitar*. Layout by Matthew Blessing. Rev. ed. Carterville, IL: Sterling Sounds Music Co., 2010.
- Cho, Yoon Soo. "The Spanish Guitar Influence on the Piano Music of Isaac Albéniz and Enrique Granados: A Detailed Study of 'Granada' and 'Asturias' of *Suite Española* by Albéniz and 'Andaluza' and 'Danza Triste' of *Doce Danzas Españolas* by Granados." Diss., University of Texas, 2006. In University of Texas Libraries Digital Repository, <http://repositories.lib.utexas.edu/bitstream/handle/2152/2481/chod16975.pdf?sequence=2> (accessed November 26, 2011).
- Cienniwa, Paul. "Repeat Signs and Binary Form in François Couperin's Pièces de Clavecin." *Early Music* 3, no. 1 (February 2002): 94-102.
- Denning, Darryl. "The Vihuela: The Royal Guitar of 16th Century Spain." *MUSIC JOURNAL* 35, no. 10 (1977): 21-22.

- Falla, Manuel de. *Homenaje: Pièce de Guitare Écrite pour le Tombeau de Claude Debussy*. Edited by John W. Duarte. London: J. & W. Chester Ltd., 1984.
- Fuller, David, et al. "Couperin." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40182pg4> (accessed November 28, 2011).
- Griffiths, John. "Improvisation and Composition in the Vihuela Songs of Luis Milan and Alonso Mudarra." *Gesang zur Laute*, (2003): 111-131.
- . "Mudarra, Alonso." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19285> (accessed November 28, 2011).
- Grotmol, Tom, and Bryon Fogo. "Guitar Transcriptions of Manuel de Falla's works (Part 5)." *Classical Guitar*, March 2000.
- Harper, Nancy Lee. *Manuel de Falla: A Bio-Bibliography*. Westport, CT: Greenwood Press, 1998.
- Hess, Carol A. "Falla, Manuel de." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09266> (accessed November 29, 2011).
- Howes, Frank. *The Music of William Walton*. 2nd ed. London: Oxford University Press, 1974.
- Mellers, Wilfrid. *Francois Couperin and the French Classical Tradition*. New rev. ed. London, UK: Faber and Faber, Ltd., 1987.
- Noad, Frederick. *The Frederick Noad Guitar Anthology: The Renaissance Guitar*. Transcribed from Tablature Originals by Frederick Noad. Milwaukee: Hal Leonard Corp., 2000.
- Pujol, Emilio. *Hispanæ Citharæ Ars Viva: Antologia de Música Selecta para Guitarra Transcrita de la Tablatura Antigua por Emilio Pujol*. Mainz: B. Schott's Söhne, 1955.
- Segovia, Andres. *Segovia-Albeniz Transcriptions: Granada, Mallorca, Oriental, Zambra Granadina*. Edited by Andres Segovia. San Francisco: Guitar Solo Publications, 1993.
- Selleck-Harrison, Maria. "A Pedagogical and Analytical Study of 'Granada' ('Serenata'), 'Sevilla' ('Sevillanas'), 'Asturias' ('Leyenda'), and 'Castilla' ('Seguidillas') from the *Suite Española*, Opus 47 by Isaac Albéniz." Diss., University of Miami, 1992.
- Stevenson, Robert M. "Martín de Montedoca: Spain's First Publisher of Sacred Polyphony (1550's): Chantre in Guatemala Cathedral Cathedral (1570's)." *The Inter-American Music Review* 12, no. 2 (Spring-summer 1992): 5-16.

Temperley, Nicholas, and Peter Wollny. "Bach Revival." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01708> (accessed April 24, 2012).

Tierney, Neil. *William Walton: His Life and Music*. London: Robert Hale, 1984.

Tunley, David. *Francios Couperin and 'The Perfection of Music.'* Rev. ed. Hants, England: Ashgate Publishing, Ltd., 2004.

Wade, Graham. *The Art of Julian Bream*. UK: Ashley Mark Publishing Company, 2008.

Walton, William. *Five Bagatelles for Guitar*. Edited by Julian Bream. London: Oxford University Press, 1974.

Wolff, Christoph, et al. "Bach." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10> (accessed November 27, 2011).

VITA

Graduate School
Southern Illinois University

Samuel R. Cordts

samcordts@hotmail.com

Bradley University
Bachelor of Music, Performance, May 2009

Research Paper Title:
Guitar Recital Document

Major Professor: Joseph Breznikar