

**The Solo Guitar Music of Carlo Domeniconi:  
An Exploration of the Diverse Influences**

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## Declaration

I hereby declare that this thesis is my own work and has not been submitted previously for any other degree or qualification. Where reference is made to the work of others due acknowledgement is given.

Signed: \_\_\_\_\_ Candidate \_\_\_\_\_

Signed: \_\_\_\_\_ Supervisor

Date:

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## **Abstract**

### **The Solo Guitar Music of Carlo Domeniconi: An Exploration of the Diverse Influences.**

Carlo Domeniconi (b. 1949) is one of the most recognised performers and composers for classical guitar in the modern era. He has composed over 65 pieces for solo guitar and over 120 in total for the guitar in a range of ensembles. The majority of his music displays his skill for drawing upon a variety of musical influences from regions as disparate as the Far East, India, the Middle East, South America, North America and Western Europe. Although Domeniconi has produced such a large volume of works for the guitar, his most popular piece by far is the Turkish inspired solo work *Koyunbaba*.

It is an important aim of this study to show that many of Domeniconi's works (and not just the popular *Koyunbaba*) are worthy of examination as well as deserving of a place on the concert platform. In order to highlight this fact, a selection of these lesser-known works will be the focus of this study. The selected pieces reflect a diverse output displaying a variety of influences and musical styles. These will be examined in order to highlight the compositional techniques that Domeniconi used to incorporate such variety into his music resulting in a notable virtuosic catalogue of concert music for solo guitar.

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The support that I received from my family and loved ones is worthy of particular mention, principally my partner Sarah Fitzpatrick who is due a special thanks for all the encouragement and understanding that she has afforded to me throughout. Finally I will forever be indebted (even more than before!) to my parents Nancy and David Harries for their love, dedication and help that has helped and inspired me to complete this study.

## Introduction

Carlo Domeniconi has produced a substantial number of solo works for the classical guitar as well as numerous other pieces that feature the guitar in a variety of ensembles. A common feature throughout his compositional output is the assimilation of a wide range of cultures into an art music context. This diversity in style is a result of Domeniconi's belief that composition can be advanced through the amalgamation of all the music of the world into one global sound. Domeniconi's list of works provides evidence of his pursuit of this ideal, composition that are influenced by an assortment of cultures including countries as diverse as China, England, India and Brazil as well as a variety of musical genres including rock, jazz, folk and classical feature throughout. Despite such a large and wide-ranging output few of his works have received any significant exposure on the concert platform and far less have been recorded. Indeed the main reason that Domeniconi has become known to classical music audiences and performers alike is largely due to the Turkish influenced solo work, *Koyunbaba*. The popularity of this piece however has not resulted in a wider exploration of the numerous and equally worthy pieces that draw influence from a disparate range of cultures that are evident in Domeniconi's catalogue.

Through the success of *Koyunbaba*, other pieces from Domeniconi's catalogue that draw their influence from Turkish culture have also come to the attention of the classical guitar community. Domeniconi's skill for utilising material from this country as a compositional tool has been developed through his close association with the Istanbul Conservatory and his collaborations with a number of well respected Turkish musicians.<sup>1</sup> While these Turkish works have undoubtedly played an important role in the promotion of

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<sup>1</sup> Cooper (1989), p. 14.

Domeniconi's music they are not however indicative of his overall output. The main focus of this study will be placed on the wide range of influences from which Domeniconi draws inspiration, and the compositional techniques that he uses to place these influences into an art music context. The pieces that will be discussed in Chapters 2, 3 and 4 have been selected to outline this point as they are all virtuosic works that display Domeniconi's expertise for merging disparate musical traditions. They will also outline the depth of knowledge that Domeniconi has developed for the assorted subjects on which he chooses to base each composition.

Chapter 1 will feature biographical information on Domeniconi including details of his collaborations with other musicians, prizes he has been awarded, pieces he has been commissioned to write as well as a discussion on his musical aesthetic. A comprehensive overview and categorisation of Domeniconi's list of works will also be included with particular reference to be given to his culturally inspired solo guitar music.

Chapters 2, 3, and 4 will consist of a detailed examination of the solo guitar works *Homage á Jimi Hendrix*, *Three Studies for the Spirit* and *Variations on an Anatolian folk song* respectively. Features such as quotations and technical innovations from the music of Jimi Hendrix that Domeniconi incorporates into *Homage á Jimi Hendrix* will be outlined in Chapter 2. The insight Pavel Steidl provides will be discussed as will the techniques (both compositional and performance) that are utilised with the aim of presenting an electric guitar sound on the classical guitar in a contemporary context.<sup>2</sup> Elements of Chinese and Messiaen's music that have been employed by Domeniconi for *Three Studies for the Spirit* will be outlined and discussed in Chapter 3. Various techniques that Domeniconi at times assimilates

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<sup>2</sup> Pavel Steidl is a Czech born guitarist who in an interview with Colin Cooper of *Classical Guitar* discusses his relationship with Domeniconi as well as his own interpretation of *Homage á Jimi Hendrix*.

onto the guitar in the pursuit of an authentic sound will also be highlighted. Finally in Chapter 4 a composition that features Domeniconi's use of elements associated with Turkish culture will be studied. The source material for the theme of *Variations on an Anatolian folk song* will be examined as will the instrumentation and the specific tradition from which it is taken. Further discussion will then concentrate on the various methods Domeniconi uses to take the original melody and place it into a contemporary setting over the course of the composition.

Domeniconi's dedication to merging a variety of music from around the world in order to create a new musical language is outlined when considering his compositional output on the whole. His repertoire of 156 works confirms that this quest has been a constant throughout his career although to date only a small fraction of these pieces have received any recognition. The evidence that is gathered from the selection of pieces to be investigated in this study will aim to discover how Domeniconi incorporates such a wide range of musical cultures into his music. It is the wider aim of this research to highlight the virtuosic standard and worthiness of these pieces for concert performance, as well as to encourage a greater awareness of the many as yet undiscovered works.

## Literature Review

Carlo Domeniconi (b.1947) has dedicated his compositional career to producing a large body of work for the classical guitar that draws influence from a wide variety of cultures. Despite this devotion to taking inspiration from such a wide range of traditions, Domeniconi has received little recognition for his efforts. In fact the guitar community is largely only aware of his music due to the popularity of his Turkish inspired music and in particular the solo guitar piece, *Koyunbaba*. The success of this composition has not however resulted in a wider awareness of his music which consequently has led to very little academic study or research into Domeniconi's work. This lack of available information is confirmed by Danielle Cummings in her doctoral study that dedicated a chapter to Domeniconi where she states the lack of information made the collation of a definitive list of works impossible.<sup>1</sup> Although Cummings included a chapter on Domeniconi's music as part of her doctoral research, no authoritative biography with a wide-ranging examination of his music has of yet been written.

The lack of available material on the music of Domeniconi for this research has resulted in the limited number of sources that are used. The most important source is the list of works compiled on the composer's website that features comments on each composition by Domeniconi. This list proved to be an invaluable source when researching the wide range of influences that have been used by Domeniconi in his music and the comments also provided a unique insight into the details of their composition. Biographical information has also been taken from Domeniconi's website which features a standard paragraph that is also used throughout his published scores. Further personal information was obtained from an interview with Colin Cooper for *Classical Guitar* magazine which after further research into a number

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<sup>1</sup> Cummings (2005), p. 30.

of potential sources, was found to be the only in-depth interview given by the composer. Pavel Steidl however is a close friend of Domeniconi and some insight is given in another interview with *Classical Guitar* in 2009. Although only a few paragraphs of information are relevant to this study Steidl discusses his relationship with the composer as well as the advice he was given, by Domeniconi, regarding his performance of *Homage à Jimi Hendrix* (which is studied in Chapter 2). Background information into the influences that Domeniconi has drawn from for the selected pieces has been gathered from numerous sources such as printed and online articles as well as books.

The most significant resource for this study is Domeniconi's own opinion on his music. This is provided on his official website which features not only a short biography but also a complete list of works that includes an accompanying comment for each piece by the composer himself. The biographical information is limited to a couple of paragraphs that are also used frequently as an introduction in Domeniconi's printed scores as well as some of his concert reviews and promotional material. The chronological list of works however provides evidence of how prolific he has been as a composer as well as his dedication to producing guitar music throughout his career. Upon closer investigation of the accompanying comments, a treasure trove of information is unlocked regarding; relationships with other prominent musicians, his commissions as well as collaborations and prizes awarded. Most importantly, with regard to this research, the influences that inspired the compositions and (in the case of some of his studies), their pedagogic purpose in terms of developing a guitarist's playing abilities are also outlined.

Whilst the information that is available on Domeniconi's website provides valuable information from the composer himself, this is in fact a rare occurrence which makes the

interview that he gave to Colin Cooper all the more significant. While this interview substantiates biographical information on Domeniconi, it also provides a fascinating insight into his opinions on improvisation and guitar players;

He (Domeniconi) considers that any guitarist that plays Villa-Lobos for ten years ought to be able to improvise in the style of Villa-Lobos... Guitar players want to be able to improvise but they don't want to work.<sup>2</sup>

These opinions also indirectly point towards the dedicated approach and depth of understanding that Domeniconi develops before composing in a particular style as well as how he addresses musical issues such as improvisation within a number of them. Aside from discussions on musical points and biographical information, this interview also highlights his aims and beliefs as a composer;

So it's very important to know everything, to be aware of all musics, what it is in Sweden, in England, or Russia, or China, or Afghanistan – what is happening there.....On the guitar you can play everything! It's incredible. You can play Spanish music, South American music, Bach, Eastern music – what you want what other instrument can do that? <sup>3</sup>

The compositional freedom that is available on the guitar is outlined by Domeniconi in the above quotation and it is this factor that allows him to pursue a musical language that is “The language of the earth”.<sup>4</sup> This belief is central to Domeniconi's music and has resulted in him cultivating a deep understanding of a wide range of cultures and producing a varied compositional output in the pursuit of this global style.

The Pavel Steidl *Classical Guitar* interview with Colin Cooper from 2009 is a wide ranging discussion with the Czech classical guitarist regarding a recent performance and his

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<sup>2</sup> Cooper (1989), pp. 14-16.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

interpretation of a number of the pieces that he played. Cooper devotes a number of paragraphs to Steidl's relationship with Domeniconi with particular reference to a piece that he has become famous for performing *Hommage á Jimi Hendrix*. In the course of the interview, Steidl was asked to comment on how difficult this work was to perform to which he replied "It was difficult to learn. Do you know this footballer, Johann Cruyff ? He said: 'Finally, everything is easy'. But this piece is not easy".<sup>5</sup> In this statement Steidl reveals the virtuosic nature of the music and how, even for a performer of his considerable ability, it presents a number of challenges, many of which are interpretational. Cooper's interview progresses on from Steidl's explanation of the performance aspects of the music to state that "In a way you have to turn yourself into Jimi Hendrix".<sup>6</sup> This is a point that Steidl agrees with completely and he answers "Yes. I see this piece not so much as homage but more like a game with the spirit of Jimi Hendrix".<sup>7</sup>

Danielle Cummings doctoral paper *Led Zeppelin and Carlo Domeniconi: Truth Without Authenticity* dedicates a chapter to Domeniconi and more specifically an examination of two of his works *Koyunbaba* and *Sinbad: A Fairytale for Guitar*. The majority of Cummings' research into Domeniconi is dedicated to exploring whether the Turkish and Arabic inspiration that Domeniconi has taken for these two pieces results in the use of authentic techniques and compositional processes (from the respective traditions) in their production. Whilst this is a worthy question, nothing however of any real relevance to this study is revealed. Cummings does however miss a key point of Domeniconi's music in that it is not his aim to authentically reproduce music from the culture that has inspired him, rather re-create and merge it with his own ideals. This discussion about authenticity is constant

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<sup>5</sup> Cooper (2009), p. 20.

<sup>6</sup> Ibid, p. 22.

<sup>7</sup> Ibid.

throughout Cummings' dissertation on Domeniconi, despite a number of quotes from the Colin Cooper interview (where Domeniconi outlines his compositional objectives). There is however some biographical information that is relevant to this study as dates are provided for Domeniconi's tenure at the Istanbul Conservatory as well information that is obviously gleaned from the same short biography that is featured on Domeniconi's web-site.

*The New Grove Dictionary of Music and Musicians* has provided much of the background information on the various cultures which are discussed in the chapters examining the selected pieces that form the main body of this research. Both online and printed editions have been consulted for information on various aspects of the music of Jimi Hendrix, China, Olivier Messiaen and Turkey.

Further information was obtained on the life and music of Jimi Hendrix in the "Rock Guitar" chapter of *The Guitar a Guide for Students and Teachers* which gave a brief but non-the-less useful description from such an authoritative figure as the Queen guitar player Brian May on the late American's guitar style.

It seemed unlikely that any one player could come along and shock everyone to the core. Yet Jimi Hendrix was able to do just this. .... The sound was huge, warm, yet biting and his soloing was lyrical and melodic, yet with the passion of the great blues players.<sup>8</sup>

This quote when combined with the John Piccarella article in *The New Grove Dictionary of Music and Musicians* on Hendrix that describes his music as, "The sound that Hendrix created was unmistakable typically it was loud, sustained and full-textured with much use of expressive timbral nuances",<sup>9</sup> provide clear and respected opinion on his playing style. These

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<sup>8</sup> May (1988), p. 175.

<sup>9</sup> Piccarella, (2013).

two articles concisely sum up the view of a plethora of biographies and documentaries concerning the late rock guitarist's music as well as providing a basis for understanding what Domeniconi was drawing his musical influence from in *Hommage á Jimi Hendrix*.

For Chapter 3 and the examination of *Three studies for the Spirit*, it was necessary to research information on both Chinese music and the music of Olivier Messiaen. *The New Grove Dictionary of Music and Musicians* provided a general overview of the history and development of music in China which presented a greater understanding of the culture from which Domeniconi took his influence.<sup>10</sup> *The Way of the Pípa: Structure and Imagery in Chinese Lute Music* provided more in-depth information on the *pípa* which, as outlined in the opening chapter, has many similarities in terms of technique used and construction.

Its size suggests the Spanish guitar, but its tone quality is closer to the American banjo.....  
The delicate sighs of microtonal embellishment resemble the sound of the blues guitar, and one is often startled by the spine tingling tremolo usually associated with flamenco.<sup>11</sup>

The shared use of techniques between the *pípa* and guitar are exploited expertly by Domeniconi in both the first and second movements of *Three Studies for the Spirit*. His recognition of these similarities undoubtedly enables the production of such an evocative sound that is reminiscent of the *pípa* especially in second movement, (*The Chinese*).

*Messiaen* by Robert Sherlaw Johnson is widely regarded as the definitive study of the works of Olivier Messiaen. Chapters on the subject of Messiaen's musical output such as his studies into birdsong and the development of his musical language (regarding his innovations in rhythm and harmony) provide an in-depth and valuable resource. This information is

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<sup>10</sup> Lam, (2013).

<sup>11</sup> Myers (1992), p. 1.

especially important when studying the techniques that Domeniconi adapted into *Three Studies for the Spirit* for the third movement *Hommage à Oliver Messiaen*.

Finally *Play the World: The 101 World Instrument Primer* consists of a list of instruments from around the world each accompanied with a brief overview of their history and playing technique as well as other relevant factors such as tuning and repertoire. Information on the tuning of the Turkish saz was taken from here as well as some performance instructions on creating a drone as can be heard in the folk song *Uzun ince bir yoldayim* that is used by Domeniconi as the basis for the theme in his composition *Variations on an Anatolian folk song* which is studied in Chapter 4.

All of the sources that have been identified will assist in the examination of the works selected for this research by providing further information and consequently insight into Domeniconi's music. Background information on areas of his compositions such as structure, form, embellishments, tonality, and technique(s) (used in their performance) as well as details on the cultures that have influenced their creation will be gleaned from the accumulated literature. All of this material, when combined with my own observations will help to contribute toward the academic knowledge that is available on the music of Carlo Domeniconi in addition to offering a wider knowledge of his repertoire for solo classical guitar.

# Chapter 1

## Carlo Domeniconi (b. 1947): A compositional box of chocolates

Renowned within the classical guitar community for his Turkish inspired works, Carlo Domeniconi is a guitarist and composer whose repertoire displays a range of multicultural influences that as of yet have received little recognition. To date his solo guitar music constitutes over sixty of his one hundred and fifty works and the majority of his ensemble compositions have also incorporated the guitar ranging from duet to full orchestra. Despite the fact that Domeniconi has produced such a large body of work, his Turkish inspired pieces are by far the most celebrated which has resulted in an unbalanced judgment of his compositional output to date. The skill with which he incorporates features from a variety of cultures and genres is evident throughout his repertoire and has resulted in a highly diverse and significant repertoire being produced for the classical guitar.

Born in the northern Italian city of Cesena, Carlo Domeniconi began learning the guitar at the age of thirteen under the instruction of Carmen Lenzi Mozzani in the Rossini Conservatory, Pesaro. At seventeen he graduated with a diploma and two years later moved to Berlin where he studied composition in the *Berliner Hochschule für Musik* under Heinz-Friedrich Hartig (1907-1969).<sup>1</sup> Upon graduating with a second diploma in 1969, Domeniconi took up a lecturing position and began teaching classical guitar at the *Hochschule* both of which he held until 1992. Aside from an early commitment to a career in academia, a keen interest in the music of the Orient also led Domeniconi to study the musical aspects of many different cultures and consequently formulate his own compositional style and ideals. It is notable that by far the longest period of compositional inactivity (in relation to his published

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<sup>1</sup>Heinz-Friedrich Hartig was a modernist composer who produced a number of concertos, sonatas and choral pieces, as well as becoming a distinguished concert and recording artist on his instrument, the harpsichord.

works) are the five years from the production of his first listed work *Hommage á J. Rodrigo* in 1968 to his second listed work *Orient Express* in 1973. This break in compositional activity immediately followed his graduation in 1969 and allowed Domeniconi the time to mature both as a performer and composer whilst immersing himself in the many musical influences that were accessible in Berlin at this time.

West Berlin of the 1960s and '70s was a hub of immigrant activity largely due to agreements being signed with countries such as Turkey, Greece, Tunisia, Yugoslavia and Korea that allowed their workers to travel freely to West Germany in order to fill the post-war labor shortage that existed. The largest migrant group in West Berlin at this time was the Turkish community and it was the exposure to their traditions that had a profound effect upon Domeniconi. The subsequent development of a keen interest in the music, culture and landscape of Turkey led him to produce a number of Turkish inspired compositions. He is commonly recognized as a skilled composer of music that fuses elements of Turkish and western traditions together, however despite this fact it should be noted that he also embraces elements of many other cultures throughout his repertoire.

The technique of blending musical influences is significant in the music of Domeniconi and a rare insight into his ideology is given to Colin Cooper of *Classical Guitar* magazine;

All over the world, we have to mix up East and West. And north and south-in order to develop a musical language which is the language of the earth. Not losing our individuality, but trying to use everything that mankind does and has done in a good way.<sup>2</sup>

This quote reveals that Domeniconi's scope of interest is not exclusive to the Turkish influence for which he is most renowned, rather it is part of a wider musical ideology of

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<sup>2</sup> Cooper (1989), p. 16.

fusing disparate elements to create a global style of composition as outlined in the following table.

**Figure 1.1.**

Selection of influences evident in Carlo Domeniconi's list of works

Title	Date	Influence
Quaderno Brasiliano	1980	Brazilian, solo guitar
Suite Sud Americana	1980	South American, solo guitar
Three Studies for the Spirit	1985	Chinese, solo guitar
Homage a Andres Segovia	1985	Spanish, solo guitar
Gita	1986	Indian, solo guitar
Avalon	1987	Great Britain, solo guitar
Ellydan	1988	Great Britain, solo guitar
Dhvani	1990	Indian, Two guitars, strings, bass flute, cello, celesta and timpani.
Minyo	1990	Japanese, solo guitar
Hommage á Jimi Hendrix	1991	U.S.A. solo guitar
Krysea Phorminx	1992	Greek, solo guitar
La Batttaglie	1993	Great Britain, solo guitar
Robin Hood suite	1993	Great Britain, solo guitar
My Esoteric Brazilian Aunt	1994	Brazilian, solo guitar
Transformation	1994	Japanese, solo guitar
Sonatina Mexicana	1996	Mexican, Duet for guitar and flute
Toccata in Blue	1997	U.S.A. solo guitar
The Bridge of the Birds	1998	Chinese, solo guitar
Ricordando	2000	South American, solo guitar
Vidala	2001	Argentinean, solo guitar
Yi Jing	2003	Chinese, solo guitar
Landscape	2005	U.S.A. guitar quartet
Moondew	2006	Chinese, solo guitar

It is however the compositions that display the union of Turkish and western music that Domeniconi has so far become most associated with and his understanding of this eastern culture was undoubtedly enhanced through his association with the Istanbul Music Conservatory. In 1977 Domeniconi moved to Turkey to commence employment here and established the department's first classical guitar course. Despite the fact that he returned to

Berlin in 1980, he has continued to teach guitar master-classes at the conservatory and has made numerous return visits to Istanbul.<sup>3</sup>

The most popular of his Turkish works is *Koyunbaba* (1985) which is a four-movement solo piece that has been recorded and performed regularly by many of the world's finest classical guitarists including John Williams,<sup>4</sup> David Russell<sup>5</sup> and Xuefei Yang.<sup>6</sup> The recordings and concert performances of *Koyunbaba* by such established guitarists helped to launch Domeniconi as a world-renowned composer for the classical guitar. This Turkish influence recurs in much of Domeniconi's music and a range of other lesser known solo works motivated by this region include *Gli Spiriti* (1978), *Variations on an Anatolian folk song* (1982), *Sinbad a fairytale* (1991), *Snow in Istanbul - Melting snow* (1991) and *Taksim* (2002). The *Concerto de Berlinbul* (1987) for guitar, saz and orchestra, *Anatolia* (1995) for four guitars and *Dervish Songs* (1993) for mezzo soprano and guitar, are all testaments to how this fusion of Western classicism and Turkish culture is common not only in Domeniconi's solo compositions but also his ensemble works.

The majority of Domeniconi's solo pieces display his skill for blending stylistic features of art music with a diverse range of influences and this compositional approach is evident throughout his repertoire. The earliest four listed compositions are the Spanish influenced *Homage a J. Rodrigo* (1968), *Orient Express* (1973) which is an impressionist piece of the famous train journey that includes an oriental introduction, the jazz inspired improvisation *Nile* (1974) and *Seven Compositions* (1974) that features a South American folk influence. All

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<sup>3</sup> Cummings (2005), p. 31.

<sup>4</sup> John Williams is a multi-award winning world renowned classical guitarist who is recognised as one of the most significant performers on the instrument during the modern era.

<sup>5</sup> David Russell is a Grammy award winner and fellow of the Royal Academy of Music, London. World renowned as a classical guitarist he has released numerous recordings and performed in concert across the globe.

<sup>6</sup> Xuefei Yang is a world renowned Chinese classical guitarist who has released numerous albums and tours extensively promoting the classical guitar.

of these works demonstrate how Domeniconi has regularly looked outside of the art music idiom for inspiration from an earlier phase in his career.

The influences of a variety of different cultures are also evident in the pedagogic works that Domeniconi has produced throughout his career such as the Indian *Raga* (1986). This technique-based study, by Domeniconi's own admission, borrows nothing harmonically or melodically from the Indian tradition but is more a preparation for playing music of an Indian character and is described by him as an arpeggio study.<sup>7</sup> His earliest listed pedagogic composition is *Quaderno Brasiliano* (1980) and his skill for integrating a foreign influence into a classical form is clearly on display here as a series of bossa-novas that use harmonic and melodic material unmistakably Brazilian in style are presented in seven separate movements. This collection of seven bossa-novas requires a high level of technical proficiency from the student and sensitivity towards the tradition from which the music is inspired. The advanced nature of this composition has resulted in its regular use in concert by Domeniconi as well as a number of other professional performers. Further examples of pedagogic and culturally-inspired compositions that require a highly-developed performance capability are evident in *Three Studies for the Spirit* (1985) and *Robin Hood Suite* (1993). The cultural influence in these compositions is unmistakable as *Three Studies for the Spirit* contains obvious elements of Oriental music fused with Western classicism, and the "youth album", *Robin Hood suite*, is played in an English folk style as Domeniconi perceived it (could have sounded) during the medieval period in which the tales of Robin Hood are set.<sup>8</sup>

Domeniconi's dedication to the development of a global compositional style is clearly evident in the volume of compositions and didactic works that feature the fusion of disparate

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<sup>7</sup> Domeniconi, (2012).

<sup>8</sup> Ibid.

musical influences. There is however a sizeable amount of traditional western classical compositions aimed at a specific skill or level of performer ranging from beginner to intermediate that also display Domeniconi's efforts to develop technical aspects the classical guitar.

Pedagogic works of this nature composed by Domeniconi with the intention of improving the ability of a novice classical guitarist include; *24 Preludes* (1986), *Sound pictures* (1989) and *A small stork suite* (2008). *24 Preludes* and *Sound pictures* focus on improving the interpretational skills of the student such as the performance of dynamics by introducing them to simple but highly expressive techniques, whereas *A small stork suite* consists of a set of three pieces aimed at improving their overall technical ability.<sup>9</sup> *Position Etudes* (1989) is comprised of two studies one fast in tempo and the other slow which as the title loosely suggests are intended to improve awareness of the sonorities that are available on the instrument using the first twelve positions of the guitar. As is also the case with a number of Domeniconi's solo pieces *Position Etudes* is available only by appointment with the composer through private tuition.<sup>10</sup>

Although the number of compositions dedicated to the pedagogic development of the guitar is substantial, the majority of Domeniconi's music however is not centered on educational aspects of guitar playing. Instead he has dedicated his skills to providing a sizeable repertoire of concert guitar music that, in addition to the aforementioned catalogue of fusion-based music, includes a number of works for solo guitar that utilise both contemporary and earlier classical forms. These pieces include; *Met-amor-phos* (1980), *Passacaglia and fugue* (1985), *Music for the little prince* (1989), *Five pieces in a classical style* (1992), *Sonata*

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<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

*for Guitar* (2000), *Sonata No.3* (2002), *Impromptu* (2003) and a set of six preludes and fugues composed between 1999 and 2004. Whilst none of these solo guitar works display the dedication to fusion-based compositions that is most common throughout Domeniconi's catalogue, this does not diminish their significance with regard to the development of his compositional style. Indeed the unique nature of these compositions and their sporadic appearances is an indication of how Domeniconi has constantly sought to develop his skills as a composer throughout his career thus far.

Apart from the solo guitar works mentioned above Domeniconi has also produced compositions for other instruments such as *Terra* (1996), which is a modal minimalist piece for large orchestra, and *Scaramouch* (2002) for string quartet which was composed in the form of a Baroque suite. These pieces are notable not only for their use of classical forms and innovations but also because they are two of a select group of 25 compositions that do not feature the guitar. Instead these 25 works display Domeniconi's understanding of a wide range of solo instruments and various ensembles such as string quartet, string trio, flute orchestra and large orchestra. Similar to his output for solo guitar and guitar ensemble, Domeniconi's compositions for other instruments also feature a strong element of fusion with a variety of influences. Several of the fusion-based pieces that draw upon other cultures include the Brazilian influenced *Mirando la Estrellas* (1992) for flute and harp, and *Contemplacio* (1992) for three cellos. Inspiration is also taken from Arabic culture in *Taht* (1993) for solo cello and *Lamento* (2005) for saz and string quartet. A number of Domeniconi's performance collaborations also provide further insight into his interest in composing for instruments other than guitar such as the collaborations with established performers like flautist Monika von Hattinberg,<sup>11</sup> Brazilian cellist Matias Oliviera de Pinto<sup>12</sup>

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<sup>11</sup> Monika von Hattinberg was a lecturer at the *Berliner Hochschule für Music* at the same time as Domeniconi's tenure there.

and Turkish soprano Ozlem Kavellere<sup>13</sup> as well as numerous orchestras including the Berlin Philharmonic and the Istanbul Symphony Orchestra.

Domeniconi has also collaborated with many classical guitarists including such accomplished and recognized performers as David Russel, Marco Socias<sup>14</sup> and Nora Buschmann.<sup>15</sup> Throughout his career he also dedicated works to such noted concert guitarists as Pavel Steidl, Alvaro Pierri, Scott Tennant and Nora Buschmann. Perhaps one of the most significant relationships that Domeniconi has formed however is with the Scottish virtuoso classical guitarist David Russell who has proved to be a valuable advocate for his music. Russell is credited by the composer as being the first to regularly perform *Variations on an Anatolian folk song* and *Koyunbaba*.<sup>16</sup> It could be argued that in doing so, he not only brought Domeniconi's music to the attention of the classical guitar community but also an international audience. In the composer's notes for *Three Studies for the Spirit*, a conversation with Russell is cited as an influence in choosing the title and inspiring the study-based work. Furthermore in 1993 the composer dedicated *la Battaglie* (1993)<sup>17</sup> to Russell due to his Scottish and Spanish parentage.<sup>18</sup>

Other notable dedications that reflect the cultural background of the artist in question are the Chinese based work *Yi Jing* (2003) for Xuefei Yang which she recorded on her 2004

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<sup>12</sup> Matias Oliveira de Pinto is a Brazilian cellist who has produced a number of recordings and collaborated with a variety of ensembles. He has taught at the Berlin Academy of arts since 1991 and was made a professor at this institution in 2005.

<sup>13</sup> Ozlem Kaveller was born in Istanbul she studied piano and clarinet at the Istanbul conservatory. Kaveller lived in Berlin for eight years where she collaborated with Domeniconi and performed a number of his works. Currently resides in Istanbul composing and performing her own music.

<sup>14</sup> Marco Socias is a Spanish classical guitarist who has won awards from a number of prestigious performance competitions. Resident in Berlin since 1997 Socias performs worldwide as a soloist and in a variety of ensembles. To date he has recorded eight albums including a recording with Domeniconi of his work for two guitars and orchestra *Concerto Meditarrano*. As well as recording with Socias, Domeniconi has also composed three solo pieces for him.

<sup>15</sup> Nora Buschmann is a German classical guitarist who studied with Hubert Kappel and has progressed on to become a prolific concert performer who has won numerous awards in international guitar competitions.

<sup>16</sup> Domeniconi, (2012).

<sup>17</sup> A piece composed about the British navies' rout of the Spanish armada in 1588.

<sup>18</sup> Domeniconi, (2012).

album 'Si Ji', and the Brazilian folk-inspired piece *My esoteric Brazilian aunt* (1994) for Silvia Ocougne.<sup>19</sup> It is his relationship however with Ocougne that is most noteworthy in terms of the regularity of their collaborations as well as the number of concerts they have performed together. As a pairing they have played regularly in duo as well as in a variety ensembles (notably including a tour of Germany with the *Orchester Academie Hamburg* premiering Domeniconi's sixth concerto for two guitars entitled *Dhvani* in 1990), as well as recording the album "Water Music" together (1995) which featured many of Domeniconi's compositions for guitar duet.

Aside from the inspiration that Domeniconi has taken from a wide range of musicians in order to produce a variety of compositions, he has also received a number of notable commissions from a variety of sources. Among some of the most distinguished of these commissioned pieces are those produced for festivals such as the Paderborn Guitar Festival and the Segovia Guitar Festival in Madrid. Whilst these commissioned works are important, as they indicate the high regard in which Domeniconi is held within the classical guitar community, they have nonetheless received few performances. One prominent commission that has, however, is the *Concerto de Berlin* for guitar, saz and orchestra which was commissioned in 1987, by the Berlin Senate for their *750 Years Berlin* celebrations, and its premiere was relayed live on national radio in Germany. This exposure led to the release of a commercial recording of the work and it has since received a number of repeat concert performances. Domeniconi has also been commissioned to write music for renowned classical guitarists such as Sergio and Odair Assad, the Los Angeles Guitar Quartet (LAGQ) and Duo Tedesco. The first piece written for the LAGQ was *Anatolia* (1990) which was based upon the

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<sup>19</sup> Silvia Ocougne is a Brazilian born composer and guitarist who has performed in concert around the world and recorded a number of albums. Resident in Berlin since 1987 she works as a composer and guitarist as well as a performer of experimental, contemporary and Brazilian music.

Turkish folk song *Dostum*, followed much later in 2007 by *Stream* which is a rhythm-centered work. The first of the two pieces commissioned by the Assad brothers is called *Fantasia d'Oriente e d'Occidente* (1991) which as the title suggests features another fusion of both western and eastern musical influences. The second *Bachianas Novas* (2006) is a classical work inspired by Heitor Villa-lobos (and his *Bachianas Brasileiras*) that takes its form from Johann Sebastian Bach's *Italian Concerto* for the harpsichord.<sup>20</sup>

The lifelong devotion Domeniconi has given to producing a large body of compositions dedicated to the guitar has been mirrored in the constant promotion of this music through regular concert performances and production of recordings. The recitals given by Domeniconi throughout his career have resulted not only in the promotion of his music but also in the elevation of his reputation as a virtuosic performer in both the jazz and classical idioms. The majority of these performances are dedicated to his own work regardless of whether they are solo or with ensemble and many (especially jazz recitals) feature a strong element of improvisation within them. The scale of these improvisations range from slight variations within a single piece, to entire sections of concerts that are dedicated to this significant ability which Domeniconi believes is a basic musical requirement for any aspiring guitarist.<sup>21</sup> Along with advertising through performance, Domeniconi has also produced a number of commercial recordings which all exclusively feature and promote his compositions. A chronological list of these eleven recordings to date is displayed below in **Figure 1.2** accompanied by a brief description of what is featured on each individual recording.

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<sup>20</sup> Domeniconi, (2012).

<sup>21</sup> Cooper (1989), p. 19.

## Figure 1.2

Carlo Domeniconi list of recorded albums

Album Title	Year of Release	Description
‘Concerto de Berlinbul’	1991	Recorded with the Turkish Presidential Symphony Orchestra
‘To Play or Not to Play’	1992	Solo album featuring many of his most recognised works
‘Water Music’	1995	Recording of guitar duet compositions with Silvia Ocugne
‘Sinbad’	1996	Solo album with compositions based on the story cycle of Sinbad the Sailor
‘El Trino Diablo’	2002	Twelfth concerto for guitar, violin, soprano and twelve instruments
‘Selected Works I-VI’	2005-2011	A collection of six separate releases over a six-year period showcasing previously un-recorded solo and ensemble compositions

It is worth noting that all of Domeniconi’s recordings have been produced late into his career and this fact could be solely attributed to his dedication to a full-time career in academia until 1992 limiting the possibility of a consistent career in performance. It is however also likely to be a result of the steadily increasing interest in his music through the growing popularity of *Koyunbaba*, from its publication in 1985 onward, that led him to begin recording. The recorded output outlined above and the previously mentioned performances are nonetheless only two contributing factors in the promotion of Domeniconi’s music. The wide availability of many of his printed scores due to their publication by companies such as *Edition Margaux*, *Musica-ex-tempore*, and *Boosey and Hawkes* is another factor that makes much of his music easily accessible to classical guitarists. Between these companies 42 of his works have so far

been published, the majority of which are still in circulation and range from his concert standard solo and ensemble music to his educational compositions.

The availability of Domeniconi's compositions and the high regard in which he is held by a number of the most prominent guitarists of today, are indications of the potential importance of his music within the repertoire of the classical guitar. Despite all of this, relatively few of these compositions have been performed, studied or recorded. This research will highlight a selection of Domeniconi's lesser-known fusion based solo guitar works that demonstrate his pursuit of a "new musical language". Three solo compositions that display disparate but significant influences will be studied with specific focus placed on the skillful fusion of characteristics representative of these styles and traditions into his own contemporary language. In order to achieve this, a chapter each will be dedicated to *Homage á Jimi Hendrix*, *Three Studies for the Spirit* and *Variations on an Anatolian Folk Song* respectively. The compositional procedures as well as any virtuosic performance requirements that are evident within the score will be highlighted and particular attention will be given to outlining any innovative guitar techniques that are featured within the music.

Through examining Carlo Domeniconi's work this research will contribute toward the present academic discussion on his music as well as any that may take place in the future. It is also hoped that a wider appreciation of Domeniconi's music will be created through drawing a spotlight on some of his lesser-known works, resulting in their wider performance, whilst potentially encouraging further investigation into the remainder of his sizeable repertoire.

## Chapter 2

### *Hommage á Jimi Hendrix*

Composed in 1991 by Carlo Domeniconi, *Hommage a Jimi Hendrix* (op.52a) is a piece for solo guitar written ‘as if Jimi himself is thinking over his short life’.<sup>1</sup> Melodic and rhythmic quotations as well as dynamic characteristics and technical inventions from Hendrix’s catalogue feature prominently as do directions for improvisation at specific points throughout the score, all within a contemporary context. The resulting piece provides a unique combination of these two diverse musical genres within a virtuosic solo guitar work.

Perhaps due to the advanced level of technical proficiency required to perform *Hommage á Jimi Hendrix*, it has had limited concert performances with the only guitarists (aside from Domeniconi) of note to have produced recordings of this work being Adriana Balboa on her album “Homimages” (2006),<sup>2</sup> and Viktor Vidovic on “Decameron Negro” (2004).<sup>3</sup> The renowned classical guitarist Pavel Steidl<sup>4</sup> however has performed *Hommage á Jimi Hendrix* most frequently to audiences around the world. In an interview with *Classical Guitar* magazine, Steidl explained how his friendship with Domeniconi placed him in an advantageous position when first learning and then developing an understanding of the piece.

When Carlo was sixty, I wanted to give him a present, so I learned this piece. I made some changes, but what is it to make a change, you know?. Maybe it is a little bit different in form, but I have to say when I played it for Carlo, he was cooking in the kitchen while he was

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<sup>1</sup> Domeniconi, (2012).

<sup>2</sup> Adriana Balboa is a Uruguayan classical guitarist who has been resident in Berlin since 1993.

<sup>3</sup> Viktor Vidovic is a Croatian classical guitarist and composer who has received a number of awards at international performance competitions and released ten recordings to date.

<sup>4</sup> Pavel Steidl is a renowned Czechoslovakian guitarist who has performed around the world and received numerous awards at international guitar competitions, also to date he has released two recordings.

listening, and he said “you understand what I want. Do anything you like. You have my permission.”<sup>5</sup>

Further technical and interpretational insight was given to Steidl as he explains below;

But this is not academic music, you cannot learn it; you need to have a strong imagination about what you want to do.<sup>6</sup>

These quotes reveal both the close relationship between composer and performer and the insight that was available to Steidl while he formed his interpretation of the music. While Steidl received general guidance from Domeniconi the emphasis was on his own interpretation which is a vital element in the performance of the piece. The imagination that Steidl refers to is evident in video footage of a recital where he repeats and improvises passages from the printed score.<sup>7</sup> The video, which is readily available online, is notable as one of the few sources where a respected performer who has gained approval from Domeniconi provides an informed interpretation of the piece. This reference source is particularly valuable as a visual aid to facilitate a deeper understanding of the techniques and virtuosic level of musicianship required to perform this piece.

As the title suggests, the inspiration for this piece was taken from the music of the renowned rock guitarist Jimi Hendrix. Widely regarded as one of the greatest innovators and soloists of the rock genre, Jimi Hendrix was as famous for his flamboyant lifestyle as he was for his virtuosic, inventive and highly exciting recordings and live performances. Improvisation was a central feature of Hendrix’s music and many of his stylistic features have become a standard part of the rock guitar repertoire.

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<sup>5</sup> Cooper (2009), p. 22.

<sup>6</sup> Ibid.

<sup>7</sup> Gonzalez, (2012).

The sound that Hendrix created was unmistakable: Typically it was loud, sustained, and full-textured, with much use of expressive timbral nuances, and though it had a basic toughness, his music generally avoided a rigid rock beat.<sup>8</sup>

These musical characteristics associated with Hendrix are evident throughout *Hommage à Jimi Hendrix*; effected through the sudden *crescendos* and *diminuendos*, rhythmic variety, rapid repeated scales, and arpeggiated movement. These techniques associated with Hendrix when coupled with the harmonic devices that he pioneered in rock music are all skilfully woven into a contemporary context by Domeniconi. This piece represents the incorporation of an array of Hendrix innovations juxtaposed with Domeniconi's own compositional style all within a neo-classical framework. The piece falls into a theme and variation form, where a number of themes are introduced and then subjected to a series of variations over the course of the composition. As a result, a highly evocative and justifiably virtuosic piece of music has been produced.

In the opening section Domeniconi introduces the four themes upon which the majority of this composition is based. These four themes are clearly inspired to varying extents by the music of Jimi Hendrix ranging from actual quotations to loose figurations. Each theme is identifiable by specific characteristics of Hendrix's music (both technical and compositional) and they re-appear so frequently that the form is almost rondo-like, however the predominant form is theme and variation as outlined in **Figure 2.1**.

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<sup>8</sup> Piccarella, (2012).

**Figure 2.1.**

<b>Theme 1</b>	<b>Theme 2</b>	<b>Theme 3</b>	<b>Theme 4</b>
Bars 1-25	Bars 26-40	Bars 41-43	Bars 44-49

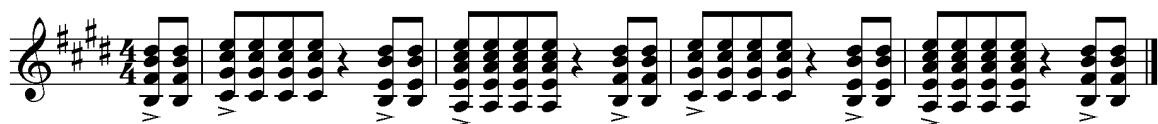
  

<b>Variations Theme 1</b>	<b>Variations Theme 2</b>	<b>Variations Theme 3</b>	<b>Variations Theme 4</b>
Bars 50-64	Bars 65-88	Bars 89-93	Bars 94-101
Bars 130-134	Bars 135-141	Bars 144-120	Bars 106-113
Bars 320-333	Bars 180-182	Bars 147-158	Bars 183-188

The influence of Hendrix is established immediately in the opening bars where a rhythm guitar theme from *All Along the Watchtower* is introduced as illustrated in the following **Example 2.1**.<sup>9</sup> Although not an original Hendrix composition, this cover version was his most successful recorded single in the United States and has featured on the numerous compilation albums of his music released since his death.

### Example 2.1

Jimi Hendrix, *All along the Watchtower*, rhythm guitar theme, (bars 1-4)



In Domeniconi's adaption of this theme, he exercises considerable freedom with regard to metre, for instance in **Example 2.2** (shown overleaf) bars 2 and 5 are set in a 6/4 context rather than the original 4/4 meter illustrated in **Example 2.1**. The use of the sustained note fading to silence on each occasion creates a clear distinction between the repetitions of the motif while immediately evoking references to the solo style of Hendrix. The use of dynamic extremes employed by Domeniconi in addition to the placing of accents on the first and fourth

<sup>9</sup> Bob Dylan originally composed *All along the Watchtower*, and first released it in 1968.

beats are also clearly related to the style of Hendrix and the attack he placed on specific notes in his solo playing.

While there is clear evidence of Hendrix in this opening theme, Domeniconi uses quartal harmonies throughout which helps to provide the music with a contemporary sound. The inspiration for the use of quartal material could also be attributed to Hendrix and his use of one-finger barre chords in standard tuning to create a *glissando* chord in fourths ascending or descending the fret-board of the guitar. The use of quartal harmony is however fairly common on the classical guitar with a number of noted modern composers producing music based on this most guitaristic of harmonies at some point in their compositional career. Whatever the inspiration for Domeniconi, this musical language is established early in the piece and is clearly visible in **Example 2.2**.

### Example 2.2

Domeniconi, *Hommage a Jimi Hendrix*, Theme 1, (bars 1-25)

♩=104

*ff* *(L.V. Sempre)* *sfz* *ppp* *(come una eco lontanissima)* *ff* *ppp*

*f* *p* *mf* *mf* *f* *p*

*f* *piu f* *p* *mf* *f* *pre-cipitando*

*poco riten...* *accel* *breve* *poco rall*

*perdendosi* *p* *mf*

*poco piu lento, ma riprendendo* *mp* *f* *ff*

The initial presentation of the opening Theme 1 is quite fragmented, in that the rhythmic motifs are separated by silences, however as Domeniconi begins to develop these motifs a more frantic mood is created as the sustained notes and silences are eliminated and a brief acceleration is affected before once again returning to the fragmented presentations. This opening theme further evokes the sound of the rock genre as Domeniconi presents a single line melody that is both rhythmically and dynamically reminiscent of a solo guitar passage.

The second appearance of the first theme begins at bar 50 and at this point the rhythm remains intact and although the pitches have been altered the harmony is still quartal in its construction. This quotation is much shorter and lasts from bars 50-64 during which it is again put through a process of rhythmic alteration. This variation however does not move back to the original rhythm (see **Example 2.3**) and instead introduces the second variation on Theme 2.

### Example 2.3

Domeniconi, *Hommage a Jimi Hendrix*, Theme 1, Variation 1, (bars 50-54)

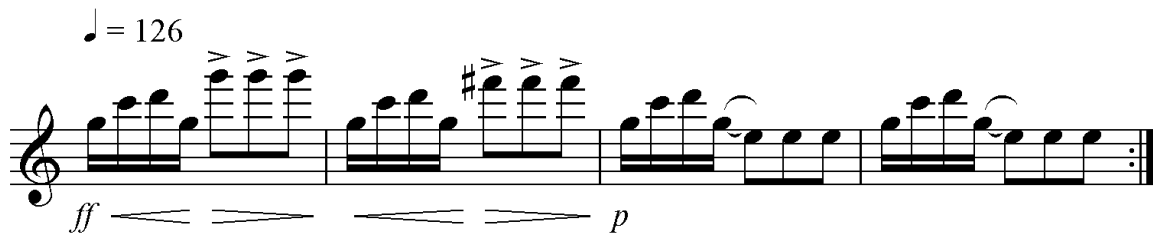


In **Example 2.4** below the second variation of Theme 1 is introduced with reduced note values. Again the harmony is quartal and is outlined clearly by the relationship between the G and C as well as the inverted fourth connection between the D and G. The use of the repeat mark here is a new introduction to this phrase and it allows the performer the freedom to decide how many times this 4-bar phrase is to be played. As with the earlier presentations,

dynamic extremes are employed, however the increased tempo marking and the shortened note values create a greater sense of urgency than previously.

### Example 2.4

Domeniconi, *Hommage a Jimi Hendrix*, Theme 1, Variation 2, (bars 133-136)



The final appearance of Theme 1 (bars 320-333) sees the original rhythmic quote altered to include an extra quaver beat. Similar to the opening presentation of this theme, Domeniconi creates a feeling of space within the music by using starkly contrasted dynamics with his opening motif, marked *forte*, being answered by an E pedal on the open bass string that is played *pp* and then reduced to *ppp* in bars 326 and 327. These performance directions result in the bass pedal being practically inaudible to the listener, resulting in a clear distinction between each phrase. Again more freedom is given to the performer with the repeats marked in bars 320 and 321 as Domeniconi intended the material to be repeated at will. This motif is then treated sequentially as the entries progress chromatically answered by the E pedal note on each occasion in a call and response manner, (shown in **Example 2.5**).

## Example 2.5

Domeniconi, *Hommage a Jimi Hendrix*, Theme 1, Variation 3, (bars 320-333)

The musical score for Example 2.5 consists of five staves of music in 12/8 time. The first staff begins with a forte (*f*) dynamic and includes fingerings 4, 2, 3, and 0. It features a series of eighth notes and a triplet of eighth notes. The second staff continues with a piano (*pp*) dynamic and includes fingerings 3 and 2. The third staff starts with a mezzo-forte (*mf*) dynamic and includes the instruction *meno f (quasi dolce)*. The fourth staff includes the instruction *mantenere il tempo* and a *Sub. f* dynamic. The fifth staff concludes with a piano (*pp*) dynamic. The score is characterized by a mix of eighth and sixteenth notes, often beamed together, and some sustained notes with vibrato.

Theme 2 is introduced in bars 26-40 (**Example 2.6**) and features a heavily accented *vibrato* from the outset. In bar 26 the *vibrato* on the A# is played with a heavy attack in order to sustain the note for the required duration. Although this style of *vibrato* is a technique used by numerous modern composers it is also a characteristic popularly associated with the rock guitar style and a technique that Hendrix used on numerous occasions particularly when sustaining a note to the point of a feedback distortion. A sustained *vibrato* to the point of distortion is an impossible sound for a classical guitarist to replicate, however when a number of notes are set in discord such as the A# against B after the rapid B minor arpeggio shown in **Example 2.6**, this creates a natural distortion-like clash. Domeniconi further heightens this

distortion effect through the use of a heavy *vibrato*, thus creating a sound reminiscent of an electric rock guitarist.

### Example 2.6

Domeniconi, *Hommage a Jimi Hendrix*, Theme 2, (bars 26-40)

The musical score for Example 2.6 consists of three staves. The top staff begins with a red rectangular box, followed by the instruction "poco piu mosso" and "p leggero". It then shows a short melodic phrase. A green rectangular box follows, and the staff ends with a double bar line. The middle staff starts with "stringendo" and shows a continuous melodic line with "cresc" and "cresc.." markings. The bottom staff continues the melodic line, featuring a "cresc." marking, a forte "f" dynamic, and a sforzando "sfz" marking on a final note.

In bar 27 Domeniconi uses an arpeggio based on the second inversion of an A major chord and again includes contrasting dynamics to the previous phrase. The *vibrato* is again placed on the last note of the arpeggio however this time with the E following a C#. This creates a more harmonious resolution leading into bar 28 where the octave *glissando* and trills that Hendrix employed on many occasions during his live performances feature for the first time. Notably this technique can be heard in the opening phrase of his guitar on the song *Foxy Lady*, illustrated in **Example 2.7** below.

### Example 2.7

Jimi Hendrix, *Foxy Lady*, (bars 1-3)

The musical score for Example 2.7 shows a single staff of music in 4/4 time. The first three bars are circled with a large oval. Below the first bar, there is a trill symbol consisting of a box with the number "3" and a wavy line. The music features a series of eighth notes in the first bar, followed by a more complex rhythmic pattern in the second and third bars, including a descending scale-like figure.

*Glissando* was commonly used as a tool by Hendrix when quickly descending or ascending chromatically over a range of octaves. The effect of the accented glissando descending two octaves to an accented quaver beat in *Foxy Lady* creates a screeching descent into a rhythmically strong opening chord after the ambiguity of the introductory trill. The demi-semiquaver trill that *crescendos* into the dotted minim is performed with one finger striking the F above the E on the G string at the tenth fret and this makes an accurate chromatic execution of the *glissando* practically impossible. Instead it is more practical in live performance to descend from the octave above the bass F# on the bass E string and the second octave above on the eleventh fret of the G string simultaneously. This is a less than accurate technique yet still one that is very effective when played at volume with distortion effects on an electric guitar.

In **Example 2.6** Domeniconi first introduces the classical trill technique into this piece from bars 28-40.<sup>10</sup> Although this style of trill is a standard technique on the classical guitar, the intended strength and sustained volume in this context provides a performer with a test of their speed, accuracy and stamina as well producing a distinctly metallic sound reminiscent of a rock guitar trill. In this first appearance of the trill Domeniconi limits its use to short controlled bursts that increase in volume with each repetition.

Theme 2 in its first variation (bars 65-88) features two triplet arpeggios that lead into three bars of an accented dotted crotchet rhythm at the interval of a major third affected with heavy *vibrato* and marked *sffz* illustrated in **Example 2.8**. The *vibrato* is played only on the C positioned at the fifth fret on the G string, the indicated fingering is for the open E to ring out

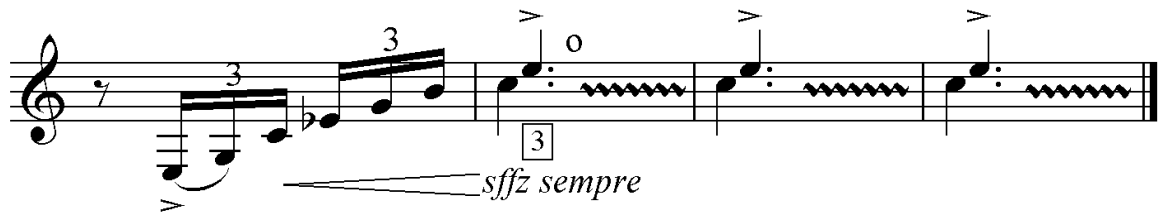
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<sup>10</sup> This technique is played with either one finger rapidly striking the string at the required point on the fret-board or as is common in classical music, two fingers alternating the strike on the fret-board creating a trill with the lower note.

naturally even though this is in practise impossible as the strength of the *vibrato* required on the C note results in the open E also being effected by the technique.

### Example 2.8

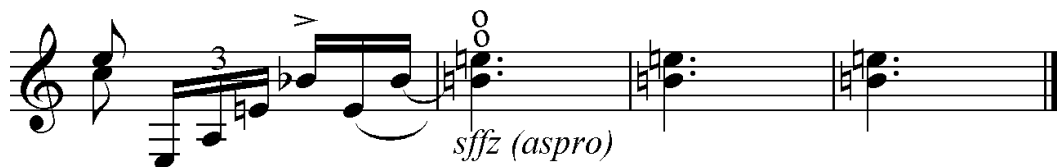
Domeniconi, *Hommage a Jimi Hendrix*, Theme 2, Variation 1, (bars 65-68)



This 4-bar phrase is repeated and then followed by another using the same rhythm but on this occasion there is a definite focus on quartal harmony (illustrated in **Example 2.9**).

### Example 2.9

Domeniconi, *Hommage a Jimi Hendrix*, Theme 2, Variation 1, (bars 73-76)



The triplet arpeggio figure is extended even further to incorporate four demi-semiquavers, with the dotted crotchets also augmented to dotted minim trills in **Example 2.10** before being extended and affected by a *crescendo* into the two dotted minims from the D-E flat *tremolo*. The use of the arpeggio is potentially significant with regard to the solo guitar playing of Hendrix and consequently his rock style. It is frequently used as a form of bridge between passages of solo music or alternatively as a rhythmic tool when the same arpeggio figures are repeated rapidly.

### Example 2.10

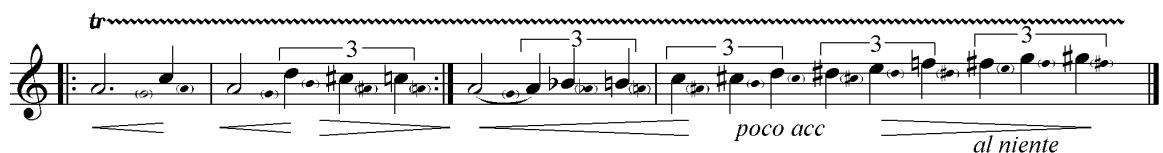
Domeniconi, *Hommage a Jimi Hendrix*, Theme 2, Variation 1, (bars 81-85)



Further use of the trill shown in **Example 2.10** can be found throughout this piece however notable examples of where Hendrix's rock influence is particularly strong can be found bars 102-105 and also 180-182. In bars 102-105 (**Example 2.11**) trills are set to note values ranging from dotted minim to crotchet and crotchet triplets. The pitch material is again quartal before the triplet bar appears and ascends chromatically from the A in bar 104.

### Example 2.11

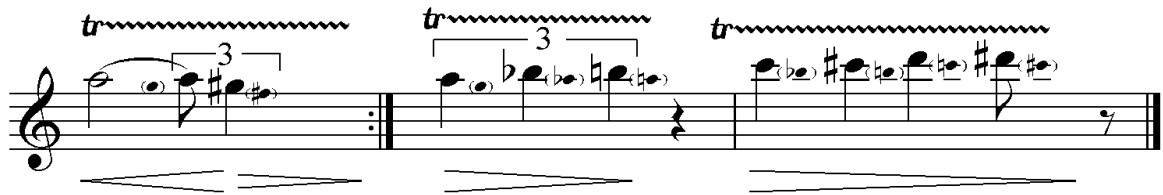
Domeniconi, *Hommage a Jimi Hendrix*, Theme 2, Variation 3, (bars 102-105)



This same technique is evident in bars 180-182 (**Example 2.12**), this time ascending chromatically from the A natural before rising again to the D sharp. The combination of chromaticism and rapidly played trills creates a sound immediately recognisable as originating in the rock genre. The advanced skill required to execute these passages successfully is quite deceptive to the listener as what is effectively a musical joke that resembles any number of rock guitar solo passages is presented.

### Example 2.12

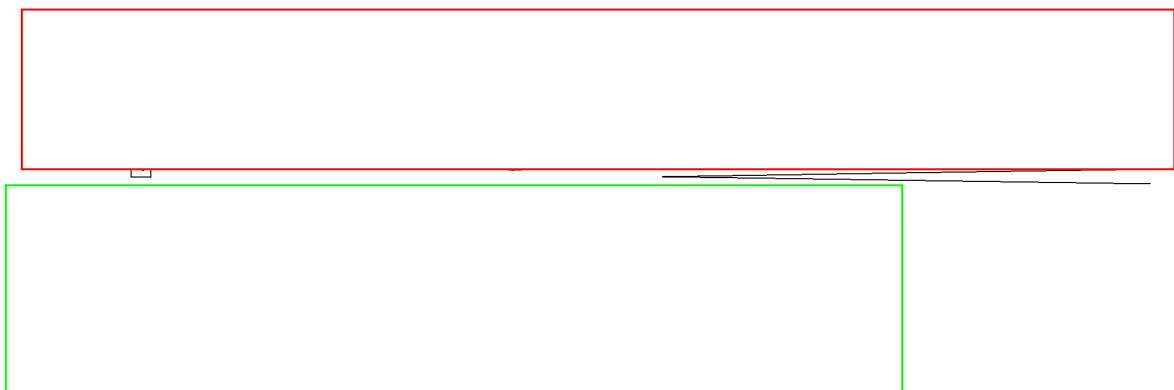
Domeniconi, *Hommage a Jimi Hendrix*, Theme 2, Variation 4, (bars 180-182)



The final nine bars of the opening section shown in **Example 2.13** contain both Theme 3 (bars 41-43) and Theme 4 (bars 44-49). The two themes are completely distinct from one another with the frenetic arpeggiated rhythmic activity of Theme 3 contrasted completely with the more simple and atmospheric Theme 4. Rather than quoting directly from Hendrix these themes instead mimic two separate yet distinct features of his guitar style. Rapid arpeggios were used as a flamboyant tool by Hendrix when connecting passages of his solos together and also for rhythmic effect when simply repeated at great speed. Theme 4 takes its inspiration from the more tranquil side of the dynamic extremes Hendrix was able to produce during his performances, providing him with a truly dynamic and virtuosic sound.

### Example 2.13

Domeniconi, *Hommage a Jimi Hendrix*, Themes 3, and 4, (bars 41-49)



Theme 3 in bars 41-43 consists of a series of rapid arpeggios that are technically difficult to execute and like all the other previous themes is developed into a series of variations. The use of the tuplet grouping is a strong feature that makes this theme distinct from other similar material in the composition and the use of the trill and *vibrato* in this presentation is purely for musical effect. The first variation in bars 84-93 also contains the opening directed opportunity for improvisation with a *cadenza* point in bar 90. Pavel Steidl expertly carries out this *cadenza* by improvising on the scale provided in the score (**Example 2.14**). The extent to which Steidl lengthens the *cadenza* provides a unique insight into the amount of freedom and self-expression that Domeniconi encourages from a performer in this composition.<sup>11</sup>

### Example 2.14

Domeniconi, *Hommage a Jimi Hendrix*, Theme 3, Variation 1, (bar 91)



The third appearance of material from Theme 3 is in bars 114-120 (**Example 2.15**) where the arpeggio figures are employed with the relative note value of each tuplet left unmarked by the composer. This again allows the performer freedom of interpretation to improvise with the acceleration of these figures before the tempo marking in bar 118 and the shortened note value propels this phrase frantically toward the sudden *rallentando* and *diminuendo* that follows. Although there are clear indications of how Domeniconi intends this passage to be played, a familiarity with the rock style is required to successfully use the dynamics and tempo markings in an effective and authentic manner.

<sup>11</sup> Gonzalez, (2012).

### Example 2.15

Domeniconi, *Hommage a Jimi Hendrix*, Theme 3 Variation 2, (bars 114-119)



This demi-semiquaver tuplet arpeggio figure is set in a chromatic descent in bars 147-157, illustrated in **Example 2.16** below. The repetition combined with the rapid speed of the arpeggios (indicated by the new tempo marking) creates a hypnotic and rhythmic sound that is again reminiscent of any number of chromatic motifs improvised by Hendrix.

### Example 2.16

Domeniconi, *Hommage a Jimi Hendrix*, Theme 3, Variation 3, (bars 147-148)



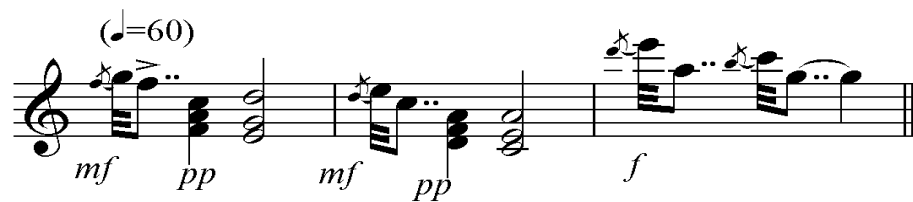
The use of arpeggios is common throughout the piece and is another technique that Domeniconi has adapted. This is particularly evident in descending arpeggios shown above as chromatic movement such as this is a standard technique for rock guitar players of all abilities.

Theme 4 is first presented in **Example 2.13** (bars 45-49). The obvious change in dynamics and rhythm makes it easily identifiable when it reappears throughout this piece. An

extended variation from bars 93-101 provides a reflection of the more tranquil side to Hendrix's solo style although in this variation Domeniconi does make use of dynamic extremes as illustrated in **Example 2.17**.

### Example 2.17

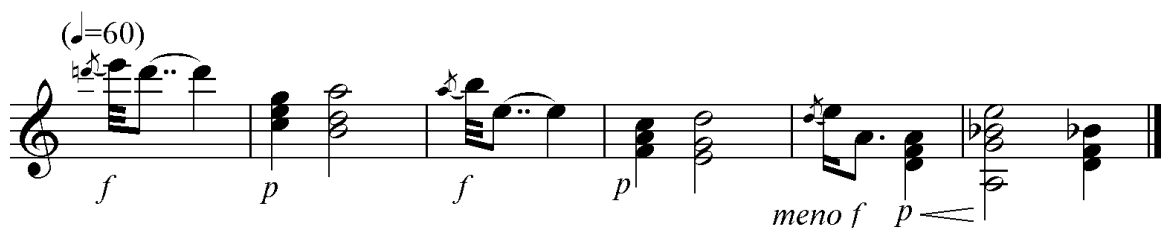
Domeniconi, *Hommage a Jimi Hendrix*, Theme 4, Variation 1, (bars 94-96)



The final appearance of Theme 4 is in bars 183-188 (**Example 2.18**) and again this material represents a moment of tranquillity in the context of the entire piece as it affords both the audience and performer a break from the frenetic activity that is a characteristic of the majority of this composition.

### Example 2.18

Domeniconi, *Hommage a Jimi Hendrix*, Theme 4, Variation 2, (bars 183-188)



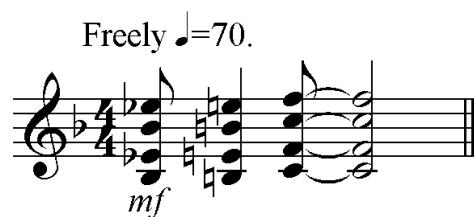
The four main themes and variations that have been identified and contextualised thus far constitute the majority of the material upon which the work is constructed. There is however a number of other brief motifs introduced as separate and distinct to the main themes. These motifs are also based on either direct quotations from the music of Jimi

Hendrix or a technique synonymous with his style, and while the use of these motifs may be quite subtle, the source is undeniable considering the nature of the composition.

The first of these motifs takes its inspiration from *The Wind Crys Mary* (an original Hendrix song released in November 1967) the opening bar of which contains the harmonic material that Domeniconi quotes in his composition. **Example 2.19** displays the chromatic progression from bar 1 that is instantly recognisable to anyone familiar with the music of Hendrix as the opening chords from *The Wind Crys Mary*.

### Example 2.19

Jimi Hendrix, *The Wind Crys Mary*, guitar part (bar 1)



This famous harmonic progression is adapted by Domeniconi in bars 124-130 and altered as illustrated in **Example 2.20**.

### Example 2.20

Domeniconi, *Hommage a Jimi Hendrix*, (bars 124-130)



It is immediately noticeable that Domeniconi has not retained many characteristics from the original Hendrix quote in his composition. The original phrase is clearly chromatic in its

progression and quartal in its construction. Domeniconi lengthens the note values in his quotation and at first retains the rhythm of the original phrase in bar 124 and the first chord of bar 125. This 3-chord phrase is marked *p* and is notably different from the original Hendrix quote as its bass line descends by step in major seconds rather than the chromatic ascent of the entire chord in the Hendrix original. The descent is accentuated within the triad as the middle voice falls with the lower voice at an interval of a minor and then major third. The semiquaver phrase that follows the chords is unconnected to the original quote however as it is marked *ff*, in complete contrast to the previous chords, it does again highlight dynamic characteristics of Hendrix as well using the hammer-on technique that is a feature of his style of solo playing.

As discussed previously, the opening Theme 1 was based on the rhythm guitar part from the song *All along the Watchtower*. In bars 161-169 the root notes of the original chords A minor, G major and F major are placed in a quartal context and transposed up a tone before returning to the original root as outlined below in **Example 2.21**.

### Example 2.21

Domeniconi, *Hommage a Jimi Hendrix*, (bars 161-169)

The musical score for Example 2.21 consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. A red box highlights the first measure. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with a *mf* dynamic marking. A green box highlights the last measure of the bottom staff. The music is in 4/4 time and features a mix of chords and melodic lines.

Due to the *piano* marking, transformed rhythm and contemporary structure, this highly altered quote provides a subtle hint of a familiar progression without stating overtly from the repertoire of Hendrix.

In bars 197-199 Domeniconi briefly introduces a new motif based on the opening harmony of E minor, G major and A minor that are used in the Jimi Hendrix song *Little Wing*. Domeniconi uses this harmony to create two arpeggios on E minor and G major followed by a quartal chord constructed on A that resolves to the interval of the fourth between the notes D and G evident in **Example 2.22**.

### Example 2.22

Domeniconi, *Hommage a Jimi Hendrix*, (bars 197-199)



The speed of these arpeggios and the slurred notes used in their execution gives a very strong sense of the harmony that is being used. The contrast in rhythm between the E minor and G major arpeggios with the A minor chord that follows falling back to a quartal chord on A, leaves the unmistakable impression of the opening of *Little Wing* which is evident in **Example 2.23**.

### Example 2.23

Jimi Hendrix, *Little Wing*, (bars 1-3)



The phrase that Domeniconi constructs out of this harmony is again briefly employed in bars 234-235, illustrated in **Example 2.24**.

### **Example 2.24**

Domeniconi, *Hommage a Jimi Hendrix*, (bars 234-235)



The lengthy rhythmic section outlined overleaf in **Example 2.25** again offers the performer opportunity to improvise with the direction of *durato un poco ad lib*. Domeniconi does however give specific instruction as to how the rhythm should be strummed with the diagram above bar 265 indicating the direction of the strum required and the finger that should be used (p indicates the thumb, i index and m middle fingers respectively). This section is unique within the piece not only due to its use of the *rasgueado* technique but also in that its inspiration is not taken from any specific Hendrix quotation or innovation. Instead Domeniconi has produced a passage that is audibly reminiscent (in the context of the piece) of moments within the solo style of Hendrix where he would manipulate the guitar to produce distortion loops which produced multiple layers of feedback, effectively unleashing a wall of sound upon the audience. Domeniconi begins this passage with a simple octave E before he again uses close harmonies by layering seconds on top of each other that gradually expand out as the passage builds up in dynamic into chords that superbly make use of the full sonority of the guitar. The combination of repeated rhythms, expansion of close harmonies and gradual *crescendo* produces a passage that immediately evokes images of Hendrix and his aggressive use of distortion during his live performances.

## Example 2.25

Domeniconi, *Hommage a Jimi Hendrix*, (bars 265-303)

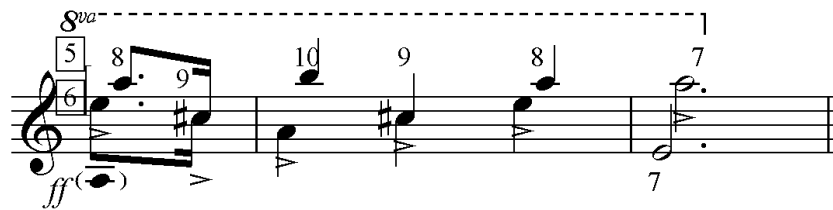
The musical score for Example 2.25 consists of five staves. The first staff begins with a red box highlighting the first four measures. The notation includes various musical symbols and performance instructions:

- Staff 1: *mp*, *cresc...*, *simile*.
- Staff 2: *simile (//)*, *sempre cresc.*, *ff*.
- Staff 3: *sub*, *p*, *pp*, *etc...*, *3*, *sim*, *sul ponticello ma cantato e molto misterioso*.
- Staff 4: *(durato un poco ad lib.)*.
- Staff 5: *(durato un poco ad lib.)*.

**Example 2.26** (illustrated on the next page) contains the opening six notes of *The Star Spangled Banner* which is famously associated with Hendrix due to the controversial but inspired rendition of this anthem during his performance at the Woodstock music festival in 1969. Domeniconi sets the melody line of *The Star Spangled Banner* in the lower voice (bars 317-319) with the interval of a fourth dominant between the two voices. The octave marking indicates that the entire quote should be played using harmonics which provides a great challenge to the performer in terms of technique and fret-board hand position. The numbers above each note normally provide a guide as to which fret each harmonic note can be played on, giving the performer an indication of the fingering that Domeniconi intended to be used.

### Example 2.26

Domeniconi, *Homage a Jimi Hendrix*, (bars 317-319)



Playing harmonics with an *ff* marking as indicated by Domeniconi is practically an impossible task for a classical guitarist to perform. The original performance of Hendrix featured long sustained notes throughout and at times the melody was played either an octave or two octaves above the normal pitch at which a guitarist would perform this piece. Domeniconi intends for the performer to produce these harmonics with as much force as possible in an attempt to replicate the sounds that Hendrix created during his famous live performance.

That so few guitarists have attempted to perform this work is most probably due to the amount of time and effort that is required in order to perfect it to a concert standard. The dexterity and interpretational skills that are required to effectively perform this piece present a huge challenge. This factor of difficulty is heightened even more by the need for an in-depth understanding of Hendrix's music in order to add a contextualised improvisation at the indicated points throughout the score. Added to this need for sensitive interpretation are the numerous technical challenges such as the rapid arpeggios, extended trills, octave *glissandos*, dynamic extremes and extended *rasgueado* that all amount to necessitate a great amount of stamina from a performer in the successful performance of this composition.

The title of this piece provides us with an immediate indication of the inspiration behind its inception and also of the esteem with which Domeniconi regards the music of Jimi Hendrix. Domeniconi's skilful, and at times subtle, incorporation of a range of innovations from the Hendrix repertoire has resulted in a piece of contemporary music that can be admired by both rock and classical guitarists for its adventurous and exciting evocation of the sounds of Hendrix, as much as the high level of technical ability required to perform this composition.

## Chapter 3

### *Three Studies for the Spirit*

Composed by Domeniconi in 1984 *Three Studies for the Spirit* is a solo guitar piece that features two main influences throughout, the music of Olivier Messiaen and the eastern influence of Chinese music. By drawing upon general Chinese harmonic traits as well as specific techniques (that are clearly inspired by instruments such as the *Pípa*<sup>1</sup>) and blending them into a contemporary context, Domeniconi has provided a unique piece that utilises two distinctive styles of music in its creation. Similar to the other works in this study *Three Studies for the Spirit* has received little recognition from classical guitar performers. A few guitarists of note however who have included this piece in their concert performances are Marco Socias, Dale Kavanagh and David Russell. Indeed Domeniconi cites Russell as providing the title for this composition arising from a conversation on the nature of guitar studies.<sup>2</sup> To date the only studio quality recording of this piece providing an accurate and important source for the purpose of this study is on Domeniconi's album "To Play or Not to Play".

The diverse influences evident in this piece present the performer with numerous technical and interpretational challenges.<sup>3</sup> As the title suggests, the composition is in three movements with the first movement entitled "Time and Space" featuring contemporary techniques from the outset before introducing material obviously inspired by the music of China. This preamble of Chinese material leads into the second movement, "The Chinese",

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<sup>1</sup> The *pípa* is a plucked Chinese instrument that has four strings a long neck and a pear shaped body, it is similar in its construction and timbre to the lute.

<sup>2</sup> Domeniconi, (2012).

<sup>3</sup> Ibid.

whose inspiration is unmistakable not only by its title but also the authentic use of performance and compositional techniques originating from Chinese music. The third movement “Hommage á Oliver Messiaen” is dedicated solely to the prolific French composer and a number of compositional techniques and musical innovations commonly associated with him are clearly integrated here. This chapter comprises an examination of all three movements with specific focus on the influence of Messiaen and Chinese music from the perspective of Domeniconi’s incorporation of these disparate influences into one complete solo work.

The first movement, “Time and Space”, in Domeniconi’s own words “wanders from European Classicism to the present day of the far east” <sup>4</sup> with the first half of the score featuring material of a distinctly western classical construction before the second half introduces material of a Chinese nature. Four distinct sections are clearly outlined within “Time and Space” and the overall structure is A-B-A-C-D-A. There is also evidence of a loose rondo form being employed as repetitions of Section A appear throughout the first movement in notably shorter interspersions each time as displayed in the table below.

**Figure 3.1.**  
*Three Studies for The Spirit, “Time and Space”, Form*

<b>Section</b>	<b>Bar number</b>
A	1-15
B	16-31
A	31-40
C	41-58
D	59-67
A	68-73

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<sup>4</sup> Ibid.

From the outset Section A (outlined in **Example 3.1**) immediately displays elements of contemporary western influence such as quartal harmony. The interval of a fourth receives frequent use in both harmonic and melodic material throughout this section as shown in bars 1-3, 5-8 and 10, outlining the prominence of this interval from the very outset of the composition.

In addition to the quartal material Section A also features the key of C# minor further reinforcing the western context. The accidentals in bar 15 then propel the music towards a modulation in Section B (bars 16-31) which features material of a more modal construction based on the mixolydian mode of G major.

A number of challenging techniques are required of the performer within this first section such as the extensive use of *staccato* and how to best interpret Domeniconi's expressive and technical directions. The *staccato* notes indicated in the first nine bars and the performance directions throughout this section require a high level of control and accuracy in order to produce an effective interpretation on the guitar. Perhaps the most interesting material in the A section, from a performance perspective, appears in bars 13-15 (**Example 3.1**). Domeniconi's understanding of the sonorities of the guitar are evident both in the construction of the chords in bar 13 and his incorporation of open strings to aid the *crescendo* into the *ff* marking. This is also evident in the D# pitch of bar 14 which manipulates the standard tuning of the guitar by being pulled-off (as indicated with the slur marking) to the open E string, on which it is played. Domeniconi uses this technique on the G# (pulls-off to the open B string) and D# (pulls-off to the open G string) pitches and continues this with the Bb (pulls-off to the open D string) and F (pulls-off to the open A string) in bar 15. This technique requires great accuracy in its execution and also sensitivity to the dynamic

markings that the composer indicates. To produce a controlled pull-off on a note at such rapidly diminishing levels of volume and decreasing tempo will test the interpretational skills of many guitar players, again displaying Domeniconi's in-depth understanding of the capabilities and performance-related considerations for the guitar.

### Example 3.1

Domeniconi, *Three Studies for The Spirit*, "Time and Space", (bars 1-15)

The influence of Messiaen is evident for the first time from bar 16 (**Example 3.3**) with the arpeggiated piano accompaniment style that is reminiscent of a number of his works. The chordal movement and the combination of sections of arpeggiated and non-arpeggiated bars presents a pianistic sound that is reminiscent of the spiritual music of Olivier Messiaen,

particularly the eighth movement *Louange A L'Immortalité De Jésus* from his famed work, *Quartet pour le Fin de Temps*, (**Example 3.2**).

### Example 3.2

Olivier Messiaen, *Louange A L'Immortalité De Jésus*, (bars 1-3)

Etrêmement lent et tendre, extatique (♩=c.36)

The simple single melody line of the violin and the cyclic pattern of chords which Messiaen uses to accompany the solo violin provide the inspiration here for much of the B section. In *Louange A L'Immortalité De Jésus*, Messiaen employs a sustaining pedal and specific directions to add dynamic to the cyclic harmony. Domeniconi also uses a range of contrasting dynamics coupled with the use of arpeggiated chords to mimic the shimmering effect created by the dotted rhythm and the use of the sustaining pedal featured in Messiaen's movement.

As the change in tempo suggests, the material in Section B presents a calmer atmosphere than the opening 15 bars although one notable similarity is the combination of the mixolydian mode of G major with chords that are constructed using quartal harmonies as displayed throughout the following **Example 3.3**.

### Example 3.3

Domeniconi, *Three Studies for The Spirit*, “Time and Space”, (bars 16-25)

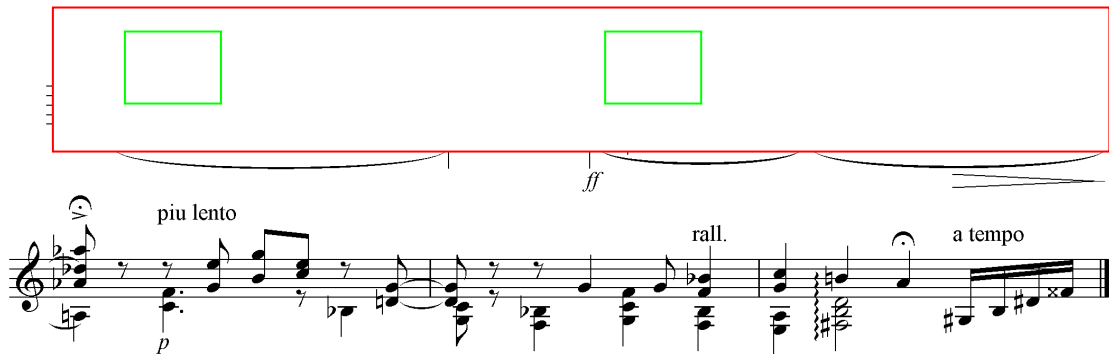
Più calmo ♩ = 84 - 88

The musical score consists of three staves. The first staff begins with the tempo marking 'Più calmo' and a metronome marking of a quarter note equal to 84-88. It features a series of chords and arpeggiated figures. The second staff starts with a mezzo-forte (*mf*) dynamic, followed by a 'non arp' (non arpeggiato) instruction, and ends with a forte (*f*) dynamic. The third staff includes the instruction 'poco a poco muovendo' (gradually moving), followed by a 'riten' (ritardando) marking, and then 'a tempo' (return to tempo). The final part of the third staff is marked 'non arp'.

The final six bars of Section B (bars 26-31) also feature quartal harmonies throughout, (displayed in **Example 3.4**). The first significant use of octave intervals occurs in bars 26-29 and these are worthy of note due to their use within Chinese music and particularly the repertoire of the *pípa*. The sound of the east that Domeniconi is beginning to introduce into the movement in bars 26-28 is immediately contrasted in the final three bars of this section where there is a return to western harmony with a brief appearance of material in the Lydian mode of F major.

### Example 3.4

Domeniconi, *Three Studies for The Spirit*, “Time and Space”, (bars 26-31)



The introduction of distinctly Chinese sounding octave intervals is coupled with a semiquaver triplet in bars 26 and 27. This semiquaver triplet is reminiscent of trill-like ornaments used by musicians from oriental countries as diverse as Turkey and China and is also a technique that Domeniconi has previously adapted into works based on music from the orient.

Also worthy of note are the dynamic markings and performance directions indicated in bars 29-31 that further reinforce the Chinese influence upon the music. The still and tranquil atmosphere that the *piu lento* and *pianissimo* markings bring to the music produce a highly evocative short of the style of music that can be found within both the Chinese classical and folk traditions. The introduction of oriental sounding material at this point is significant in the context of this movement and its fusion of western and eastern musical influence, as it provides a platform for the introduction of further oriental influence as the movement progresses in Section C.

Displayed in **Example 3.5** below, Section C (bars 35-58) features a further merging of both western and eastern composition and performance techniques. The harmony of the

arpeggios in bars 41-44 are obviously quartal and Domeniconi again places this interval within a tonal context as the ascending bass line of these four bars develops toward the key of E major. The introduction of E major in bars 45-46 still retains a quartal element through its use of the E and B semiquavers which also enhance the tonal context due to their tonic-dominant relationship. The harmony develops further through the lydian mode of E major in bar 47 and the dorian mode of C major in bar 48 leading into the key of G major from bars 49-58. Once again the use of quartal intervals is prominent as the passage undergoes a series of harmonic developments through arpeggios based on the chords of C major, E minor and D major.

### Example 3.5

Domeniconi, *Three Studies for The Spirit*, “Time and Space”, (bars 41-58)

The musical score for Example 3.5, "Time and Space" by Domeniconi, consists of four systems of music. The first system (bars 41-44) is marked "meno mosso" and includes the instructions "poco accel" and "poco rit". The second system (bars 45-48) is marked "cresc." (crescendo). The third system (bars 49-52) is marked "leggero". The fourth system (bars 53-58) is marked "rallentando" and includes a dynamic marking "f" (forte). The score features complex arpeggiated patterns, often with triplets and slurs, and various fingering indications (e.g., 0, 2, 3, 4, 5). The key signature changes from one sharp (F#) to two sharps (F# and C#) during the piece.

The acceleration and deceleration indicated in bars 41-44 when combined with the semiquaver note values creates a sound that is reminiscent of the *tremolo* style of the *Pipa*. This brief presentation of a Chinese playing style introduces material that will become more prominent in the final section of this movement. The only other borrowed performance method from the Chinese musical tradition in Section C is the harmonic G featured in bar 58 which again is a technique common throughout *pípa* music.<sup>5</sup>

In the final D section Domeniconi presents the most overtly eastern inspired material of this movement. The rapid semiquaver triplet and *tremolo* rhythms used for the arpeggios of bars 59-63 are rhythmically evocative of *pípa* music.<sup>6</sup> The high level of technical proficiency required to effectively perform these arpeggio passages with the necessary speed and accuracy is offset by the parallel chord shape required to perform them allowing the performer to concentrate more on producing an effective rhythm.

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<sup>5</sup> Myers (1992), p. 42.

<sup>6</sup> Ibid, p. 1.

### Example 3.6

Domeniconi, *Three Studies for The Spirit*, “Time and Space”, (bars 59-68)

The image displays a musical score for three staves. The top staff features a red box at the beginning, followed by a section of music with triplets and a green box. The middle staff has a blue box at the beginning, followed by a section of music with triplets and a green box. The bottom staff has a pink box at the beginning, followed by a section of music with triplets and a pink box. The score includes various musical notations such as *f*, *pp*, *harm.*, *molto calmo*, and *Tempo I*. The lyrics "pre - ci - pi - tan - do" and "len - tan - do" are written below the staves. The score is marked with "3" for triplets and "6" for sextuplets.

\*= spiele/ play

The image shows a musical notation for a left-hand solo. It consists of a single staff with a treble clef. The notation includes a whole note chord with a sharp sign (#) and a whole note chord with a natural sign (natural). The staff is marked with "2" and "3" below the notes. The text "l.h. solo" is written above the staff.

In addition to the need for speed and control, several other technical aspects of this section are notable for instance the quartal crotchet chord on beat four of bar 60. Here the performer is required to both hammer-on from an open D and G string to the E and F notes whilst sliding down from A to G and E to D on the B and E strings respectively. This technique requires a great deal of practise and concentration in order for its interpretation to be accurate. The most interesting performance technique of Section D, however, appears in bar 67 even though it is the simplest to perform. Domeniconi once again displays his understanding of the capabilities of the guitar and in particular the extended harmonics that are produced when the C natural and C# notes are hammered-on simultaneously using the

second and third fingers at the thirteenth and fourteenth frets on the B string. A series of harmonics (a harmonic series) result from this effect, the most prominent of which are the octave C# and the fifteenth note of the harmonic series above C, B natural at three octaves above. This technique is outlined specifically in the score with a diagram evident in the example (shown above). The use of the harmonic series can also be attributed to the influence of Messiaen due to his use of this series as a compositional tool throughout his repertoire.

Domeniconi brings this first movement to a close by once again returning to material from Section A to complete the loose rondo form that has been used throughout. The merging of western and eastern influence has been outlined during the discussion so far and this progression from the occident to orient in musical influence has also provided many performance challenges. The frequent dynamic markings and articulations coupled with the technical aspects of this movement present a number of interpretational and practical challenges when performing this piece. It is however the introduction of eastern influenced material in Section D that anticipates the second movement, “The Chinese”, and its exploration of more authentic Chinese material.

The structure of the second movement “The Chinese” from *Three Studies for the Spirit* is easily identifiable due to the clear and distinct sections as outlined in **Figure 3.2**.

**Figure 3.2.**

*Three Studies for The Spirit*, “The Chinese”, Form

Section	Bar number
A	1-10
B	11-23
C	24-39
D	40-45
A	47-55
B	56-60

The reappearance of material from Section A in bars 47-55 and material that is similar in construction and direction to Section B in bars 56-60 give the movement an overall structure of A-B-C-D-A-B.

The harmony is distinctly Chinese and upon closer investigation the reasons for this become clear as the entire movement is constructed from the pentatonic collection E, F#, G#, B and C#. The composition of music using pentatonic collections is long established in Chinese music and dates back to early scholars dividing the octave into twelve notes that consisted of five (*wusheng*) and seven (*qisheng*) relative tones from the root note.<sup>7</sup> The uses of these five relative tones (and its various modes) are well documented in Chinese music from the 3<sup>rd</sup> Century B.C. and they continue to be used in both contemporary and traditional composition.<sup>8</sup> Domeniconi's use of a pentatonic collection is incorporated into a quartal language from the very outset and the interval of a fourth is again prominent throughout this movement.

The performance techniques that Domeniconi uses to assist the creation of an authentic sound such as *tremolo* and harmonics are obviously inspired by the *pípa*. Indeed these two techniques are standard on the instrument as are dynamic characteristics associated with Chinese music such as the martial style (*wu qu*)<sup>9</sup> and civil style (*wen qu*)<sup>10</sup> that are both evident throughout this movement and are outlined clearly in its contrasting sections.

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<sup>7</sup> Jones (2001), p. 27.

<sup>8</sup> Lam, (2012).

<sup>9</sup> *Wu qu* is the Chinese name assigned to compositions used to describe battles, military actions or scenes of an exciting nature.

<sup>10</sup> *Wen qu* is the Chinese name synonymous with more delicate highly emotive musical material used to portray gentler subjects related to nature and human emotion.

In Section A (bars 1-10) the influence of Chinese music is clearly visible in the pitch material, use of *tremolo* technique, dynamic extremes and expressive melody line as outlined in **Example 3.7**.

### Example 3.7

Domeniconi, *Three Studies for The Spirit*, “The Chinese”, (bars 1-10)

The musical score for Example 3.7 consists of six staves. The first staff begins with a tempo marking of quarter note = 69. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *vibr.* (vibrato). Performance instructions like *accel.* (accelerando) and *rall.* (ritardando) are used to guide the performer's tempo. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings. It also features performance instructions like *accel.* and *rall.* The music consists of complex rhythmic patterns, including triplets and sixteenth notes, and expressive melodic lines.

Quartal material is predominant throughout this movement and this is immediately made apparent from the outset in the relationship between the accented quaver B and the following tremolo E in bar 1, as well as the accented quaver F# and B tremolo in bar 2. The use of the pentatonic collection outlined earlier is also evident throughout this opening section and the melody only incorporates one pitch outside of this collection, F double sharp in bars 9 and 10, providing a brief dissonance in what is on the whole a harmonious opening section.

Dynamic directions play an important role in creating an authentic Chinese sound that is again reminiscent of *pípa* music when coupled with rapid passages such as the opening quaver triplet *tremolo* in bars 1 and 2 and the quaver *tremolo* propelled by the *accel.* marking before the sudden *rall.* in bar 9. The frenetic activity in these bars is immediately contrasted with material of a more subtle nature such as the harmonics indicated after the triplets in bars 1-2 and the minim note value on the last two beats of bar 9. Domeniconi's specific performance directions and constant contrast between each burst of tremolo provides a sound recognisable as originating from Chinese music as well as a technique that is synonymous with the *pípa*.<sup>11</sup>

The brief yet poignant Section B (bars 11-23) illustrated in **Example 3.8** offers an obvious dynamic and rhythmic contrast to the opening section.

### Example 3.8

Domeniconi, *Three Studies for The Spirit*, "The Chinese", (bars 11-23)

Un poco muovendo (♩=44)

poco rall.

\* 1/9 tone higher (gong effect)

<sup>11</sup> Myers (1992), p. 1.

The pitch material used in the example overleaf remains strictly within the pentatonic framework outlined from the beginning of this movement and although there is still a quartal element, the dominant harmony here is that of an octave and a compound second.

Despite the fact that there are no dynamic markings, the overall feeling of this passage is obviously intended to be sensitive in contrast to the previous material in Section A. Lengthened note values and the quiet dynamic, coupled with the consistent tempo and effective use of sporadic *fermata* markings, reinforces the emotive atmosphere of this section which is reminiscent of *wu qu* music.

Although the technique required to perform this section is not beyond a novice guitarist, one technical point worth noting appears in bar 21 on the minim F# notes an octave apart. The \* marking reveals that Domeniconi's intention that the upper F# be bent 1/9<sup>th</sup> of a tone higher creating a microtonal movement which is a common musical device in Chinese folk music and particularly the repertoire of the *pípa*.<sup>12</sup>

The stillness of Section B is contrasted in Section C from bars 24-39 (**Example 3.9**) with a change in tempo and the introduction of a unique technique innovated by Domeniconi that manipulates the guitar into simulating the sound of the *pípa* more accurately.

**Example 3.9** outlines the clear change in style of score writing with the appearance of a second stanza of music more reminiscent of solo piano composition than guitar. What Domeniconi is communicating to the performer is that the top stanza of music indicates the strings they will strike with their plucking hand, which on this occasion are the F# and B

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<sup>12</sup> Jones (2001), p. 27.

demi-semiquavers. The bracketed demi-semiquaver notes are not struck with the plucking hand; instead Domeniconi intends these notes to be produced using only the fret-board hand to hammer-on and then pull-off on the notes indicated on the lower stanza of music. The notes produced by this combination of the right and left hand technique are as written on the top stanza of music and are also distinctly reminiscent in timbre of the *pípa*. This authentic sound is further reinforced by the use of *pípa*-like harmonics in bars 31-32 and 34-35.

### Example 3.9

Domeniconi, *Three Studies for The Spirit*, “The Chinese”, (bars 24-38)

The musical score for Example 3.9, "The Chinese" from "Three Studies for The Spirit" by Domeniconi, is presented in a multi-stanza format. The top stanza shows the main melodic line in treble clef, starting with a tempo marking of quarter note = 69. The lower stanzas provide detailed notation for the left hand (labeled "left hand only") and a "simile" section. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano). A blue box highlights the main melodic line, and a red box highlights a specific section of the score.

In contrast to the compound seconds and octave intervals of Section B, the use of quartal intervals are again prominent in bars 30, 33 and 36 of Section C. The technique of creating contrast between each section is continued as the frenetic activity of Section C is followed by a slower tempo and more contemplative material in Section D from bars 40-45 as shown below in **Example 3.10**.

### Example 3.10

Domeniconi, *Three Studies for The Spirit*, “The Chinese”, (bars 40-45)



In Section D the harmonic material used is clearly still within the pentatonic framework that has been used throughout. The G major 7 arpeggio of bars 40-41 however briefly outlines a western influence before the use of more compound second intervals in bars 43-45 return to restate the Chinese influence. Even within this short section Domeniconi continues his use of contrasting rhythmic values shifting from semiquaver to crotchet and then minim over the course of the six bars. The change in tempo and the direction of *poco muovendo* lessen the impact of the crotchet beats but the effect created is similar to earlier rhythmic contrasts that are evident especially in Sections A and C respectively.

In bars 46-55 illustrated in **Example 3.11** Section A returns in what at first is an unaltered state through bars 46-47. The *tremolo* then becomes noticeably busier than earlier as Domeniconi removes the minim and dotted minim note values with at first a crotchet note value then a pause marking in bars 52 and 53. Domeniconi then reinstates the minim note

values in bar 55 after the final *tremolo* phrase (bar 54), creating a sense of space in the closing bars of this section.

### Example 3.11

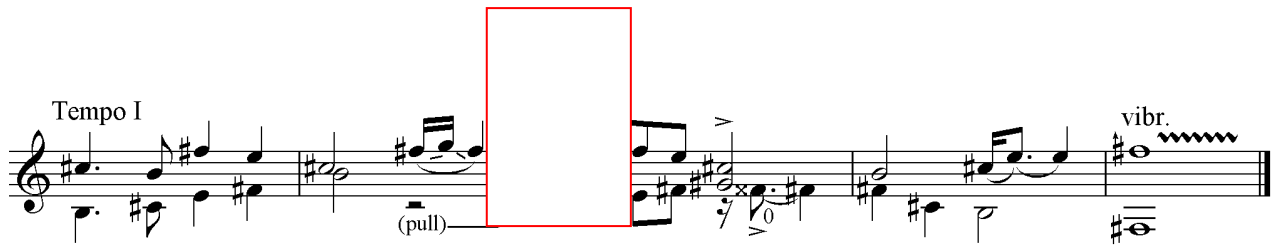
Domeniconi, *Three Studies for The Spirit*, “The Chinese”, (bars 46-55)

The musical score for Example 3.11 is written for a single melodic line in 5/4 time. It begins with a tempo marking of 'Tempo I'. The score consists of five staves. The first staff contains a triplet of eighth notes followed by a quarter rest, then a triplet of eighth notes followed by a quarter rest. The second staff continues the melodic line with various intervals and a final half note. The third staff features a complex rhythmic pattern with a triplet of eighth notes, a quarter note, and a half note, followed by a triplet of eighth notes and a quarter note. A large blue box highlights a section of the score, and a red box and a green box highlight specific measures. The fourth staff continues the melodic line with a triplet of eighth notes, a quarter note, and a half note, followed by a triplet of eighth notes and a quarter note. The fifth staff begins with a tempo marking of 'a tempo' and continues the melodic line with a triplet of eighth notes, a quarter note, and a half note, followed by a triplet of eighth notes and a quarter note. The score concludes with a final measure marked 'rall.' and a tempo marking of 'a tempo'.

A performance technique worthy of note in this return of Section A are the slides indicated in bars 52 and 53. These slides indicated in the score come on the last beat of the demisemiquaver *tremolo* and require a great deal of practise to execute effectively and in an authentic manner as intended.

### Example 3.12

Domeniconi, *Three Studies for The Spirit*, “The Chinese”, (bars 56-60)



The use of compound seconds and quaver, crotchet and minim note-values as illustrated in **Example 3.12** makes this section identifiable as a variation on Section B. The introduction of a harmonic chord in bar 58, which in performance provides a test of a guitarist’s fret-board technique (due to the high fret position where the notes are obtained at the twelfth and fourteenth frets), is the only new technical point of note. The use of the bend on the upper voice of the octave F# pitches in bar 60 in the same manner as in bar 21 of the first appearance of Section B brings this movement to a close with a similarly Chinese-influenced microtone.

Whilst the material used throughout “The Chinese” is authentically Chinese in its composition and performance style, the use of the guitar however to perform this music as well as its placement into a contemporary work have provided an element of fusion. The most exciting aspect of this movement is provided by the innovative techniques that Domeniconi has manufactured to produce a sound that is reminiscent of the *pípa* on the classical guitar.

In the final movement “Hommage á Oliver Messiaen”, Domeniconi reintroduces elements of western classical composition into this work using material inspired by the music of the French composer Olivier Messiaen. Compositional innovations such as the modes of

limited transposition, chords of added resonance, symmetrical forms, variations in timbre (to distinguish between upper and lower voices) rhythmic augmentation and diminution and the notation of birdsong are all utilised by Domeniconi in order to construct a movement that is a true homage to the work of Messiaen.

The musical form (outlined in **Figure 3.3.**) used in this movement displays the influence of Messiaen at the core of its construction. The order of the sections A-B-A-B-C-A-D-(birdsong)-A-B-A-B-C-A-E (chord of added resonance), is asymmetrical and immediately draws a comparison with Messiaen and his use of strophe, antistrophe and epode. In this movement Domeniconi uses Section A as the strophe in contrast with Sections B and C as the antistrophe. The epode outlined in the unique and unrepeated birdsong and chord of added resonance in sections D and E respectively resolve the conflict of the previous sections.<sup>13</sup>

### **Figure 3.3**

*Three Studies for The Spirit*, “Hommage á Oliver Messiaen”, Form

<b>Section</b>	<b>Bar number</b>
A	1-10
B	11-18
A	19-24
B	25-31
C	32-33
A	34-38
D	39
A	40-43
B	44-45
A	46-47
B	48-50
C	51-55
A	56-58
E	59

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<sup>13</sup> Sherlaw Johnson (1989), p. 27.

Outlined below in **Example 3.13** are the opening ten bars that contain the first appearance of material that constitutes Section A. This section is identifiable through its melody line and also the inclusion of *tenuto* markings that are placed on specific notes as shown in bars 1-4. This technique of using timbre to distinguish a melody line from its accompaniment can also be attributed to Messiaen and his ability to merge melodies seamlessly into the harmonic texture by employing a contrasting timbre in the leading voice.<sup>14</sup>

Further Messiaen innovations are also evident in **Example 3.13** as a scale that is clearly identifiable as his second *Mode of Limited Transpositions* is introduced.<sup>15</sup> In Messiaen's Mode 2 an octatonic scale is constructed using alternating semitone and tone intervals. Domeniconi uses Mode 2 to create the octatonic collective of D-E-F-G-G#-A#-B-C#, that will form the basis for all of the melodic and harmonic material used in this composition.

### Example 3.13

Domeniconi, *Three Studies for The Spirit*, "Hommage á Oliver Messiaen", (bars 1-10)

♩ = 60

*mf*

⑥ = D

♩ = 46

*f*

rall. 6

3 4

Tempo I (♩ = 60)

*p*

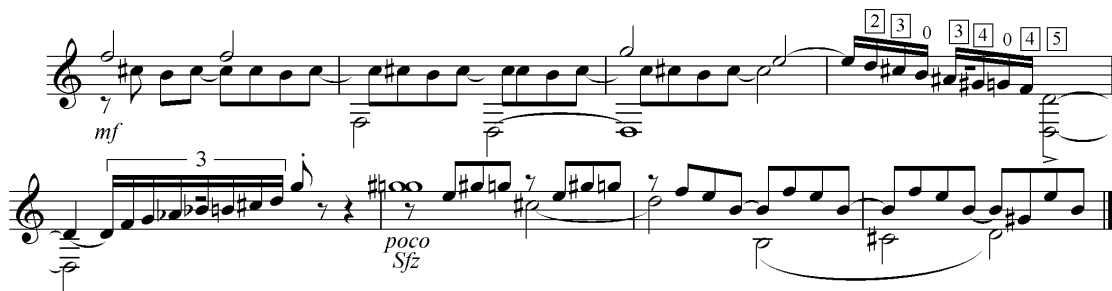
<sup>14</sup> Ibid, p. 18.

<sup>15</sup> Ibid, p. 16.

In addition to the harmonic texture throughout bars 1-10 another Messiaen trait is evident in the prominent interplay of the tonal centre of D and the G# notes (tritone interval) that regularly appear in the melodic line. The relationship of the tritone is significant within the octatonic collection as it outlines the symmetry of this scale by dividing the root and its octave into two equal intervals (D-G# and G#-D). Domeniconi's use of the tritone here is based upon Messiaen's study of the harmonic series and his consequent use of the 11th degree of the series as a dissonant note leading to a resolution.<sup>16</sup> The arpeggio featured in bar 5 is also notable in that it replicates the effect of the pedal markings frequently used by Messiaen in his piano music to provide contrast within a section. Domeniconi provides an arpeggio to be accelerated through that can be played using the A# on the G string (with the first finger) and the G# on the D string (using the fourth finger) leaving the B and E notes to ring out as they are played on the open strings. The F and G notes that lead back to the correct tempo and the G# of the original melody are then played on the B and E strings respectively thus producing a pianistic effect similar to that of a sustain pedal being applied through an arpeggio.

### Example 3.14

Domeniconi, *Three Studies for The Spirit*, "Hommage á Oliver Messiaen", (bars 11-18)



Shown above in bars 11-18 is the first appearance of the antistrophe Section B. The lack of articulation, coupled with the minim rhythm of the melodic line immediately provides a

<sup>16</sup> Ibid, p. 14.



In bars 23-24 Domeniconi continues to add variation to the upper and lower voices by again altering the pitch material and also using more complex rhythms for both voices. Here Domeniconi's articulation of the upper voice combined with the *forte* marking sets it clearly as the lead melody in contrast to the predominantly quaver rhythm of the lower voice. The lower voice is then also altered rhythmically in bar 24 where a semiquaver triplet rhythm accelerates the section through to a frenetic climax.

After the climactic end to this section, Domeniconi again provides contrast when re-introducing Section B, (**Example 3.16**). Along with the earlier outlined distinctions between the two sections, additional variation is added with the introduction of a *mezzo pianissimo* dynamic marking and a *misterioso* direction. This change in the dynamic level of the music however is not the only difference in this appearance of Section B. The scale passage used to connect the two 3-bar phrases in the original Section B have been omitted and Domeniconi originally set Section B as eight bars with a time signature of 4/4 divided into two 3-bar phrases separated and contrasted by the two scales in bars 14-15. In this 7-bar setting of Section B the first three bars (25-27) again continue the minim rhythm of the melody with a major difference occurring first in bar 27 and then bar 29, both of which have a 6/4 time signature.

### Example 3.16

Domeniconi, *Three Studies for The Spirit*, "Hommage á Oliver Messiaen", (bars 25-31)

The musical score for Example 3.16 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff begins with a 2/4 time signature and a 3/4 time signature, followed by a 6/4 time signature. The bottom staff begins with a 6/4 time signature. The music features various rhythmic patterns, including triplets and semiquaver triplets. Dynamics include *mp*, *p*, and *poco affretando*. The tempo/mood is marked *misterioso*.

In Section A Variation 3, (**Example 3.17**), Domeniconi retains the middle voice and returns it to the melodic and rhythmic structure previously used in bars 1-4.

### Example 3.17

Domeniconi, *Three Studies for The Spirit*, “Hommage á Oliver Messiaen”, (bars 34-38)



Similarly, as in bars 1-4, the *tenuto* markings again allow the performer to highlight the G# and A# notes of the melody line from the accompanying material. This time however Domeniconi includes a new descending voice in the bass line that *crescendos* into the crashing *rasgueado* D chord of bar 37. In bar 38 the arpeggio runs of bar 5 return and are elaborated upon by adding an extra two tuplet figures that rise and *crescendo* to the C# *fermata* marking of bar 39, (**Example 3.18**), and the birdsong Section D.

### Example 3.18

Domeniconi, *Three Studies for The Spirit*, “Hommage á Oliver Messiaen”, (bar 39)



Displayed overleaf in **Example 3.18** is a brief interjection of birdsong material obviously influenced by Messiaen's studies. This unique section further enhances the structural influence of Messiaen and his use of individual sections that provide additional distinction between the strophe and antistrophe. Domeniconi adds further contrast by employing the pull-off technique indicated by the slur markings across each semiquaver motif, however in order to effectively mimic the sound of birdsong, the intended pull-off must be played rapidly and with great control and accuracy. When the initial minim value that separates each motif is removed and the rapid triplet figures are introduced, this acceleration, coupled with the octatonic descent (tone, semitone, tone, semitone) of the leading note of each figure propels the music back to the reintroduction of Section A, which is outlined in the final three quaver notes of the section.

### Example 3.19

Domeniconi, *Three Studies for The Spirit*, "Hommage á Oliver Messiaen", (bars 40-50)

The image displays a musical score for Example 3.19. It consists of five empty rectangular boxes arranged in a staggered fashion, intended for musical notation. The boxes are colored: a large red box at the top, a blue box below it on the left, a green box to the right of the blue one, a green box below the blue one, and a purple box below the green box on the right. To the right of these boxes is a musical staff with a triplet figure. The triplet figure consists of three eighth notes with a slur over them, followed by a quarter note. The notes are G4, A4, B4, C5, B4, A4, G4. The staff is marked with a double bar line and the dynamic marking 'meno f'.

In **Example 3.19**, (displayed above), Domeniconi again provides further variation to the strophe and antistrophe by juxtaposing brief appearances of material from Section A and B.

Bars 40-43 and 46-47 are clearly a further extension of material from Section A which is identifiable by the original syncopated melody line stated in the opening bars of both appearances before new material is introduced to the section in the following bars. In bars 44-45 and 48-49 a highly altered B section is identifiable by its lack of syncopation and use of quaver and crotchet note values as well as the ascending bass line of bars 48-49. This bass line builds into a climactic *forte* in bar 50 that is similar in its composition to bar 31 which also introduces material from the antistrophe Section C as displayed in **Example 3.20**.

### Example 3.20

Domeniconi, *Three Studies for The Spirit*, “Hommage á Oliver Messiaen”, (bar 51-59)

The musical score for Example 3.20 consists of three staves. The first staff begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. It includes the markings *ff*, *muovendo*, and *sub. p*. A red rectangular box covers the right portion of the first staff. The second staff continues the melody with eighth and sixteenth notes, featuring a red rectangular box on the left side. The third staff shows a series of eighth notes with accents, followed by a green rectangular box on the right side. The score concludes with a double bar line and the marking *r.h.*

The reappearance of Section C from bars 51-55 is at first easily identifiable in bars 51-52 as they contain few variants from the previous uses of this theme. New material is then introduced in bars 53-55 that is unconnected to the previous presentation of Section C. The slower tempo marking and *lento* direction indicated in bar 53 provide a distinct contrast between this antistrophe Section C and its earlier use in bars 32-33. The slow descent and ascent of the upper voice in bar 53 is transposed down an octave into the lower voice accompaniment of bars 54-55 as the upper voice retains the leading melody. Although the

pitch material used by the lower voice is an exact transposition of the previous bars, rhythmic variation is added in the upper voice. The dotted crotchet B of bar 55 however is affected by the *riprendendo* marking seemingly shortening its rhythmic value as the lower voice accelerates to tempo and descends to the final G# of the series. This acceleration back to the original *tempo* also provides a smooth transition back to the strophe Section A that begins on this same G# in bar 56.

The return of the strophe section in bars 56-58 again immediately draws comparison with the previous statements of this material with a largely unaltered reintroduction over the first bar and a half of music, before Domeniconi again adds variation in the second half of bar 57 and bar 58. The use of the *staccato* and accented notes in the upper voice, combined with the rising accompanying lower voice and the *crescendo* markings, suddenly propel the piece towards a seemingly abrupt conclusion in bar 59.

The material contained in bar 59 following the opening G major chord clearly makes use of all the notes available within the mode upon which Domeniconi has based this movement. Domeniconi's placement of *Ab* as the root of this chord is significant when considering the traditional tonic-dominant relationship it has with the tonal centre of D. The voicing of this chord is given greater importance when put into the context of this movement as it is clearly influenced by the Messiaen innovation of the chord on the dominant.<sup>17</sup> The placement of the minim G and E notes after the initial chord, not only adds the remaining notes of the mode to its harmonic make-up. It also provides the sense of collapsed dissonance and resolution that this Messiaen invention aims to achieve by creating a chord that cannot be resolved. This final bar is obviously unconnected to any of the previous sections and must be viewed, similar to

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<sup>17</sup> Ibid p. 15.

the birdsong, as an epode. This view is reinforced as it is used to provide a conclusion to the conflict of the previous strophe and antistrophe sections and also falls structurally in the same place at the end of the cycle of the A, B and C sections as outlined earlier in this chapter.

*Three Studies for the Spirit* features the fusion of Olivier Messiaen's music with that of China in both a single movement and also the work as a whole, which has resulted in a truly unique solo guitar composition. Domeniconi's understanding of the subjects on which he has based this composition, is clearly evidenced in "The Chinese" and "Hommage á Oliver Messiaen" which both provide an authentic experience for performer and listener alike. In "Time and Space" however, Domeniconi once again displays his great skill for incorporating varied influences seamlessly together to produce a movement that outlines his belief in merging musical influences together to create new and distinctive music.

When reviewing the complete work in the context of Domeniconi's ideal for preparation and understanding of the influence, he is incorporating into any fusion-based composition. It is noticeable that as this is a study-based work, a more suitable order would have been to begin with the either "The Chinese" or "Hommage á Oliver Messiaen" which would perhaps allow a performer a greater understanding of "Time and Space". Regardless of this point, however, the composition does address Domeniconi's aim of improving a performer's ability for interpreting music that requires a degree of understanding of its background and inception as well as a spiritual approach to its performance. The most important aspect of this study (as suggested by its title) to Domeniconi is the interpretation of the spiritual element that is required throughout. The well-documented influence of faith upon the music of Olivier Messiaen and the emotional understanding that is associated with many Chinese classical and

folk compositions, provided Domeniconi with the inspiration to compose a study that addresses a guitarist's skill for interpreting music of a spiritual nature.

*Three Studies for the Spirit* however not only asks for understanding and sensitivity toward the source material, it also requires a high level of technical skill to perform the common as well as innovative advanced techniques that are utilised throughout. The technical proficiency and interpretational understanding that is demanded of the performer, results in a virtuosic and demanding composition that must be approached as an advanced study.

## Chapter 4

### *Variations on an Anatolian folk song*

Composed for solo guitar in 1982, *Variations on an Anatolian folk song* is a seven-movement work that was Domeniconi's first composition to overtly draw its influence from the music and culture of Turkey. Included by Domeniconi on his album "Luci e Tenebre" a plethora of guitarists have since recorded and performed this piece, however David Russell is credited by the composer with having made it a standard of the classical guitar repertoire.<sup>1</sup> The popularity of *Variations on an Anatolian folk song* (in comparison with many of his other works) is not only an indication of the appetite that exists for Domeniconi's Turkish inspired compositions, but it is also a testimony to his skill for producing popular pieces that draw influence from this culture.

The seven movements comprise an opening presentation of the theme followed by five separate variations before the *Finale* which is significantly longer and more contemporary (stylistically) than the previous six movements. The melody of the theme however does remain clearly distinguishable within the contemporary harmonic structure of the final movement, as Domeniconi produces another set of five variations internally before concluding with a restatement of the opening theme. This provides a cyclic structure resulting in twelve presentations of the original melody in both its varied and unaltered states.

The inspiration for *Variations on an Anatolian folk song* derives from a folk song originating in Anatolia.<sup>2</sup> The song *Uzun ince bir yoldayim* (I am on a long narrow path) was

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<sup>1</sup> Domeniconi, (2012).

<sup>2</sup> The southern Asian area of Turkey that stretches from the Mediterranean to the black sea.

composed by one of the best known Asik musicians from this region, Asik Veysel Satiroglu, and it provides the theme for the opening movement of Domeniconi's work.<sup>3</sup> It is initially presented in a largely unaltered state before being developed through a series of (melodic outline) variations over the course of the following six movements.<sup>4</sup>

Displayed in **Example 4.1** is an unornamented transcription of the melody that is repeated throughout Asik Veysel Satiroglu's *Uzun ince bir yoldayim*. Veysel not only set this melody to the four verses of the song but also utilised it as both a vocal accompaniment and as an instrumental solo that he performed on the saz.<sup>5</sup> Recordings of Veysel performing this song highlight the plectrum style of saz accompaniment whereby the three courses of the instrument are struck simultaneously and rhythmically. This method characteristically features the melody being played on the upper course which allows the lower two courses to ring out creating the accompanying quartal drone (normally between the D and G of the most commonly used tuning) that is synonymous with Asik saz music.<sup>6</sup> The melody that Veysel has composed is constructed using a Turkish modal series known as a *makam*.<sup>7</sup> The B flat indicates that the *uşşâk makam* of G-A-B(b)-C-D-E-F-G-A is being used in *Uzun ince bir yoldayim* and when this scale is considered in a western context, it is simply the dorian mode of F major.

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<sup>3</sup> An Asik is a Turkish term for a travelling folk singer or poet who would improvise a song or poem from a pre-existing story often accompanying them self on the saz.

<sup>4</sup> Melodic outline is a form of variation that subjects the melodic shape of the theme to a series of developments over a number of further movements. This style of Theme and Variation was especially popular with 18<sup>th</sup> and 19<sup>th</sup> century composers.

<sup>5</sup> The saz is an Arabic instrument that has a similar structure to the lute with a long fretted neck attached to a pear-shaped body. The three double strung courses are struck using a plectrum or the finger tips and the most common tuning from the lowest pitched course to the highest is G, D, A.

<sup>6</sup> Raine-Reusch (2008), p. 27.

<sup>7</sup> A *makam* is a Turkish modal system of scales that are constructed using pre-defined pentads and tetrachords.

### Example 4.1

Asik Veysel, *Uzun ince bir yoldayim*



In the presentation of the theme, (outlined in **Example 4.2**), Domeniconi sensitively places the melody line from *Uzun ince bir yoldayim* into a contemporary context. This is achieved by setting the traditional melody of the source tune up an octave from that used in the original song. This rise in pitch results in the melody being played on the upper E and B strings of the guitar which enables the addition of a more complex chordal accompaniment on the four lower strings than that of the simple drone created on the saz in the source tune.

Even with the addition of the accompanying chordal movement, the melodic line remains clear, due not only to its octave elevation, but also the addition of articulation and dynamic markings that provide a lyrical aspect to the melody of the theme. This expressive and lyrical version of the source tune is further removed from its folk origin with the placement of phrase markings throughout the theme that allow the performer additional opportunity to insert an element of expression into the music. The usual use of *legato* within each outlined phrase is a consideration for the musician, however the opportunity to pause after each of these phrases is the most prominent difference to the source tune. This is particularly true when considering how effective their placement is within the overall melody resulting in a far more expressive quality than that of the original source. All of these

instructions combined help to sensitively remove the melody from its folk origin and into its new setting. This sensitivity toward the source material is further displayed in the theme as Domeniconi skilfully suggests the sound of the accompanying saz drone of the source in the harmony of the opening movement.

### Example 4.2

Domeniconi, *Variations on an Anatolian folk song*, (bars 1-24)

THEMA ♩ = 100

The musical score is written in 2/4 time with a tempo of 100. It consists of three systems of music. The first system (bars 1-8) is highlighted with a red box. The melody is in the treble clef, and the bass line is in the bass clef. The second system (bars 9-16) continues the melody and bass line. The third system (bars 17-24) concludes the piece with a 'poco rall' marking. The music is in D major/A minor mode, featuring a drone on D and G.

Domeniconi sets section A (bars 1-8) in a D tonality that maintains the modality of Veysel's original by outlining the aeolian mode of F major (the natural D minor scale) for all harmonic and melodic material. The use of the open tuning due to the alteration of the bass E string down a tone to D (drop D tuning) better accommodates the D tonality of the first six movements as well as the drone effects that appear sporadically throughout. The saz drone on the notes D and G that is such a feature of the source accompaniment are cleverly woven into the harmonic texture of the theme as Domeniconi adds new intervals to create a variety of

accompanying chords and intervals. This is outlined from the outset as the D and G note saz drone is extended into the chords of G minor and D minor as shown in the accompaniment to the melody of bars 1-2. The intervals used in the accompaniment such as the compound thirds of bars 4 (F-A) and 5 (G-B) and the intervals of a fifth and sixth that are featured in bars 5 (Bb-F) and 6 (A-F and G-E) respectively remain rigidly within the key of D minor.

This combination of chordal and intervallic harmonic progressions in the accompaniment obviously produces a more structured sound to that of the saz in the source. The addition of a more structured harmony however does not result in a particularly complex harmonic progression as shown in the tonic: sub-dominant relationship in each bar of Section A where the chords IV, I, I, I, IV, I and IV, I are evident. The significance of using only the D minor tonic and G minor subdominant throughout this section is clear when considering their obvious relationship to the G and D notes used for the drone accompaniment of the source.

In the B section of the theme the accompanying harmony begins on the dominant chord of A minor. Although this utilization of the dominant provides a further marked difference to the accompanying drone in the saz playing of Veysel, it is however a natural progression when considering the development of the melody line over these four bars and Domeniconi's efforts to place them into a functional harmonic context.

In *Variation I* (displayed below in **Example 4.3**) the same simple binary form outlined in the theme is retained as the A section remains an 8-bar repeated phrase, however there is a slight alteration to the B section which is one bar short. The introduction of the performance direction *dolce e legato* from the beginning and the omission of the phrase and dynamic markings that were used throughout the theme result in a less dramatic and emotive melody

line. This is further reinforced by the increased use of slurred notes and stepwise melodic movement that combine to create a sweeter-sounding more flowing melody line than that of the theme. When this melodic development is also set at an increased tempo and placed into a triple metre, the resulting variation is only vaguely reminiscent of the opening theme.

### Example 4.3

Domeniconi, *Variations on an Anatolian folk song*, (bars 1-23)

VARIATION I ♩ = 112

*dolce e legato*

The indicated tempo of 112 crotchet beats per minute for *Variation I* provides a noticeable escalation of pace. When this increase in tempo is combined with the 3/4 time signature, the resulting dance-like rhythm is utilised for both the melody and harmony throughout this movement. As this movement has also been set into triple rather than duple time a significantly altered rhythm is evident, however the retention of the predominantly

quaver note-value is one common denominator between these two opening movements. This quaver rhythm is most evident in the upper voice and when it is set against the dotted crotchet pattern of the lower voice, it results in the suggestion of a compound time throughout. The interplay between the simple and compound rhythms of these two respective voices throughout *Variation I* creates a cross rhythm effect that provides a distinct change to the rhythm of the opening theme.

The obvious metrical contrast between the opening two movements not only provides rhythmic variety but also assists the embellishment of the melody from the theme and its accompanying voices. In *Variation I* the increased rhythmic activity of the lower voice replaces the drone-like chords and dyads that were used throughout the theme. This busier accompanying rhythm produces a more complex interaction between the two voices and results in a constant quaver pattern being maintained throughout the movement. Domeniconi achieves this by ensuring that whenever longer note values (crotchet, dotted crotchet and dotted minim) are used in the upper voice the quaver rhythm is continued in the lower voice thus retaining the constant motion of the compound 6/8 time throughout *Variation I*.

When considering *Variation I* in its entirety the importance of the simple performance directions as well as the syncopation and interaction evident between the melodic and accompanying voices cannot be overlooked as all three factors contribute to producing a flowing and up-tempo movement. The introduction of triple time (3/4) however and its setting in a cross rhythmic context with the compound (6/8) is the critical element in creating the distinct quaver movement that is the defining feature of *Variation I*.

In *Variation II* (displayed in **Example 4.4**) Domeniconi returns to the 2/4 time signature and tempo marking of 100 crotchet beats per minute used in the theme. Further similarities with the theme are evident in the return of specific dynamic and performance instructions that once again inserts an element of drama into this variation. The retention of the simple binary form that has been used for each movement so far (here consisting of an 8-bar repeated Section A and a 16-bar Section B) is a constant that provides uniformity between the lengths of each of the first six movements of this composition. Although there are some similarities between *Variation II* and the previous two movements, the introduction of Turkish trills, a syncopated march-like rhythm and quartal harmony define this variation as being unique within the first six movements of this work.

The reintroduction of the 2/4 time signature immediately provides a contrast with the previous variation and when this is combined with the omission of all slur markings from the upper voice it results in a melody that has a rigid march-like rhythm. The use of *rallentando* in addition to the *fermata* markings throughout do provide some respite from the relentless 2/4 rhythm that presents a rigid variation that is lacking the lyrical and flowing melody line of the theme and *Variation I*.

### Example 4.4

Domeniconi, *Variations on an Anatolian folk song*, (bars 1-24)

The rigid 2/4 rhythm that is used throughout *Variation II* does however have some lyrical quality in the melodic line as Domeniconi utilises trill-like ornaments in bars 8, 9, 21, and 23 of **Example 4.4**. His inspiration for the introduction of these ornaments is obviously taken from the style of embellishments that are commonly used to adorn the melody line throughout Turkish saz music. The authentic Turkish sound created by the trills within this movement is due to them being played as they would be on the saz with the semitone above the written note used to create the trill.<sup>8</sup> With the inclusion of these trills, Domeniconi has retained an authentic element of Turkish music within the distinctly contemporary quartal harmony that is featured in *Variation II*.

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<sup>8</sup> Stokes/Reinhard, (2013).

As mentioned previously the harmony throughout *Variation II* is unmistakably quartal in its construction. The middle voice, that is predominantly in unison and at the interval of a fourth with the upper melodic voice, results in the prevalence of the quartal sound throughout. While the lower bass voice with the exception of bars 19-20 and bar 22 is employed as a drone either on the root of D or its dominant note of A throughout. The use of quartal material makes this variation unique in its harmonic structure when it is compared to the previous movements. This seamless incorporation of a folk song into a contemporary harmonic structure clearly illustrates Domeniconi's skill for merging disparate musical influences together.

The combination of quartal harmony with a syncopated march-like rhythm is the defining factor of *Variation II*. The stark contrast that this rhythm and harmony, placed into a duple time, creates between *Variation II* and its surrounding movements has necessitated the insertion of a *fermata* marking at the end of bar 24. Domeniconi uses this marking to create a clear break between the rhythmically and melodically contrasting movements of *Variation II* and *Variation III*.

In *Variation III*, (displayed in **Example 4.5**), Domeniconi again uses the same structure of a repeated 8-bar Section A and 15-bar Section B as used in *Variation I*. The use however of the compound time signature of 6/8 and the significantly increased tempo marking of 72-92 dotted semiquaver beats per minute provides a much more frantic pace than that of *Variation I*.

The 6/8 time signature and the setting of the melody throughout Section A in an alternating quaver and semiquaver rhythm provides a dance-like tempo over which the

variation is presented. This alternating rhythm is discarded in Section B as Domeniconi primarily employs semiquaver note values from bar 13 onward. Here the use of semiquaver note values in combination with the tempo marking of 72-92 dotted semiquaver beats per minute results in a significantly increased tempo for this section than is featured anywhere else in this composition.

### Example 4.5

Domeniconi, *Variations on an Anatolian folk song*, (bars 1-23)

VARIATION III ♩. = 72-92

III vibr.

1. 2.

un poco allarg.

5

A further similarity that *Variation III* shares with the previous movements is evident in Domeniconi's use of articulation markings such as the accents indicated throughout. In addition to this use of accents, the slurs in the melody require a great deal of dexterity and rhythmic consistency to be maintained at this quick tempo. The effective and correct rhythmic performance of these slurs enables an authentic Turkish interpretation within this movement largely due to them being performed in a similar manner as they would be on a saz.

Further similarity between *Variation III* and the earlier *Variation I* is evident in the sparse accompanying lower voice. This simple accompaniment in *Variation III* stays within the same harmonic style that was outlined in both the *Thema* and *Variation I*. While the accompaniment is sparse in Section A as with the earlier movements, the use of a drone again becomes more prominent as the movement progresses into the B section. The lack of development in the accompanying voice throughout *Variation III* however does help to facilitate the semiquaver melody line that is being played above it by allowing the performer to concentrate fully on achieving the necessary speed and accuracy.

The increased tempo of this variation also demands an advanced capability from the performer at specific points within the score in order to produce a clear and concise melody. Recognising the need for clarity in the melodic line, Domeniconi provides precise picking patterns at technically challenging points as shown in bars 2-3. The reason for outlining the necessary picking pattern for bar 2 is made clear when considering its combination with the fret-board fingering outlined for the same notes. On the fret-board hand the middle C is played with the first finger on the third fret of the A string, with the C an octave above using the third finger on the fifth fret of the G string providing a natural hand position for the F to be played with the fourth fret board finger leaving the E to be played on the open top string.

The picking pattern that is outlined by Domeniconi for these six semiquavers of **p** (thumb), **i** (index), **m** (middle), **a** (ring), **p** and then **m** naturally places an emphasis on the F note due to the thumb lending this note a natural accent.

The significantly increased tempo, precise performance directions and the simplified accompanying voice of *Variation III* are all elements that help to characterize this movement. The placement of a semiquaver rhythm into a triple metrical context and the extended use of slurs throughout the melody line are however the defining factors of this movement.

In *Variation IV* displayed in **Example 4.6**, Domeniconi again returns to a 2/4 time signature albeit at a more sedate tempo marking of 80 crotchet beats per minute. Whereas the previous 2/4 variation (*Variation II*) had a march-like rhythm *Variation IV* has a much more languid feeling due not only to the decreased tempo but also the complexity of the rhythm. This is achieved through Domeniconi presenting two distinct variations in the one movement and placing them in a canon with each other.

The lack of exact imitation in these two voices outlines the style of canon being used as a contrapuntal derivation. As stated earlier the close resemblance of both the leading and following voices to the original melody of the theme also provides a further two distinct variations within the one movement. These two variations can both be heard clearly due to the simplified state in which each one is presented. Domeniconi achieves this simplification of the melody line by omitting the trills, dynamic markings and accidentals that had been introduced in the previous movements as well as returning to the longer crotchet and quaver note values of the theme. When this is coupled with a sensitive interpretation it enables the performer to better produce a balanced sound between these voices.

### Example 4.6

Domeniconi, *Variations on an Anatolian folk song*, (bars 1-22)

VARIAION IV ♩ = 80

1. 2. breve 4 4

Although *Variation IV* utilises comparatively simplified melodic variations of the theme, the technique required to effectively present a balanced sound in performance requires not only a sensitive interpretation but also a great deal of precision from the performer. The necessity for dexterity is especially evident in the fret board hand when performing the B section where, in order to sustain each note for its required duration, a great deal of accuracy and concentration is necessary.

There are few similarities aside from the shared time signature of 2/4 between *Variation IV* and *Variation II*, this is outlined from the outset as a movement that has no articulations or dynamic directions is presented. One other factor however that they do share is the use of a *fermata* marking which, as discussed earlier in *Variation II*, is employed to provide a distinct

break between two contrasting movements. Similarly in *Variation IV* Domeniconi's placement of two *fermata* markings in bar 23 facilitate a better transition into the striking change of tempo that is used in *Variation V*.

In the final *Variation V* displayed in **Example 4.7**, Domeniconi retains the 2/4 time signature of the previous movement as well as a similar structure of a repeated 8-bar Section A and 15-bar Section B. The increased tempo marking of 100 crotchet beats per minute and the use of a semiquaver rhythm from the outset presents an immediate and distinct contrast to the previous variation. This combination of speed with a semiquaver rhythm provides another dance-like variation that is rhythmically and melodically diverse from the comparatively slow canon of the previous movement.

There is little accompaniment throughout *Variation V* and the occasional use of D and G crotchets as well as A and D minims in the lower voice are the only harmonising factors used by Domeniconi. The fret board instructions indicated however, when combined with the insertion of slurs into the melody line, have the effect of momentarily allowing notes to resonate over each other. This resonance that is clearly audible throughout the movement provides a seemingly unintentional accompaniment in performance.

### Example 4.7

Domeniconi, *Variations on an Anatolian folk song*, (bars 1-23)

VARIATION V ♩ = 100 \*

a tempo

esitando

1.

dim.

\*Diese Variation soll den gang der Kamele darstellen

The lack of written melodic decoration in *Variation V* is effectively hidden from the listener by Domeniconi's use of the aforementioned slurs which when played at the desired fast tempo make this variation sound heavily ornamented. The insertion of articulation in addition to dynamic markings throughout Section B provides a distinct difference to the previous *Variation III* and *IV*. The return of western classical performance directions at this point is significant as their inclusion gradually becomes more prevalent throughout the concluding *Finale*.

One unorthodox performance direction worthy of discussion is the instruction written in German “Diese Variation soll den gang der Kamele darstellen” (This variation should represent the walk of a camel) that appears at the bottom of the score in **Example 4.7**. This ambiguous direction presents the unique interpretational challenge of at first deciphering what Domeniconi is trying to communicate and then deciding how best to represent this in performance.

When identifying the defining factors of *Variation V*, it is immediately noticeable that there are many obvious similarities to the earlier *Variation III*, such as the increased tempo, semiquaver rhythm, simple accompaniment and the extended use of slurs in the melody line. In considering all of these similarities between the two movements it is possible to view *Variation V* as being a rhythmic deviation on *Variation III*. The setting however of all of these elements within a 2/4 metre is significant as it provides *Variation V* with its own unique structure and sound.

In *Variations I-V* Domeniconi has retained the same Aeolian mode and simple binary construction used in the *Thema*, further uniformity is also evident in the consistent number of bars per section for each movement. Despite the fact that these connections result in a series of harmonically and structurally conservative variations, their setting into a variety of differing rhythms, metres and tempi facilitate Domeniconi’s subtle yet adventurous elaborations upon the melody of the theme. This combination of sensitivity to the source material coupled with the rhythm centred exploration of the melody has resulted in the dance-like *Variations I, III* and *V* that display a skilful balance between the Turkish tradition and Domeniconi’s innovation. The separation of these up-tempo movements with the more sedate *Variations II* and *IV* coupled with their respective use of quartal harmony and counterpoint

provides a clear contrast between the variations that surround them. The impact of these distinctly western compositional techniques (in *Variations II* and *IV*) is largely understated due to the previously mentioned consistencies (of form and mode). Overall the balance of these first five variations displays a seamless blend of western and Turkish influences where an obviously sensitive approach has been taken by Domeniconi regarding the source melody. This delicate approach is however completely contrasted in the concluding *Finale* where the melody of the *Thema* is placed into an entirely contemporary setting.

As is traditional within classical music for a concluding movement of a theme and variation composition, the *Finale* consists of a number of sections that introduce further variants on the theme. The structure of the *Finale* consists of five sections that each contains material that is taken or inspired by the earlier *Variations I-V*. For the purpose of clarity each of these five new variants will be referred to as variations VI-X respectively. At the conclusion of these five variations, a reprise of the original theme occurs which lends a retrospective aspect to the structure of the final movement whilst also providing a cyclic form to the composition as a whole. The second half of this cyclic structure that is utilised in the *Finale* is outlined below in **Figure 4.1** which clearly shows the order in which variations VI-X and the original theme appear.

**Figure 4.1**

<b>Variation VI</b>	bars 1-31
<b>Variation VII</b>	bars 32-64
<b>Variation VIII</b>	bars 65-100
<b>Variation IX</b>	bars 101-123
<b>Variation X</b>	bars 123-146
<b>Original Theme</b>	bars 146-168

The *Finale* displays a number of contemporary techniques that have not been used in the relatively conservative previous movements. Some parallels however are evident such as the continued use of *tenuto* and accent markings to highlight specific notes in the melody line as displayed in **Example 4.8**. These shared characteristics however are limited as the *Finale* features a great deal of innovation, such as the use of quartal harmonies combined with rhythmic and metrical variety from the outset that immediately sets it apart from all other movements in this work.

Bars 1-16 of the **Example 4.8** contain the first variation of Section A. Instead of the 8-bar repeated phrase used throughout *Variations I-V* Domeniconi simply restates the melody of bars 1-8 an octave higher in bars 9-16. This alteration in register is extended into Section B from bars 17-31 where the melody is now an octave lower than that of the theme, the use however of the same note values ensures that the melody line is easily identifiable from the outset. Domeniconi introduces variety into the melody of the *Finale* setting it at both quartal (compound and inversion) and octave intervals with the accompanying voices. This immediately transforms the sound of the traditional folk melody significantly from the previous *Variations I-V* and contributes to placing it into a completely contemporary setting for the first time in this work.

### Example 4.8

Domeniconi, *Variations on an Anatolian folk song*  
*Finale*, Variation VI, (bars 1-31)

FINALE ♩ = 120

breve sentino il tema

This contemporary sound is further reinforced by the use of a metrical additive and subtractive process throughout. In bars 1-8 Domeniconi uses a pattern of 5/8, 4/8, 3/8, 2/4 time signatures subtracting a quaver beat per alteration before adding a quaver value back again and repeating the pattern in bars 9-16. For Section B Domeniconi again adds and subtracts a quaver value but this time in an alternating fashion between the time signatures of 2/4 and 5/8 throughout bars 17-31.

The structure of variation VII (displayed below in **Example 4.9**) continues in the same simple binary form that was used for all of the previous variations. Similarly to variation VI instead of a repeated 8-bar phrase, it contains two separate variations on the theme within the 16-bar Section A, whereas Section B (bars 48-64) is slightly extended to 17-bars. These similarities with the previous variation are only limited to form as the music takes on a more melodic sound and again returns to a predominantly single line with little accompaniment used throughout.

### Example 4.9

Domeniconi, *Variations on an Anatolian folk song*  
*Finale*, Variation VII, (bars 32-64)

The musical score for Variation VII is presented in a single system with multiple staves. The first staff is the main melody. The second staff is a lower line, possibly a bass line or a second voice. The third staff is a lower line, possibly a bass line or a second voice. The fourth staff is a lower line, possibly a bass line or a second voice. The fifth staff is a lower line, possibly a bass line or a second voice. The sixth staff is a lower line, possibly a bass line or a second voice. The seventh staff is a lower line, possibly a bass line or a second voice. The eighth staff is a lower line, possibly a bass line or a second voice. The ninth staff is a lower line, possibly a bass line or a second voice. The tenth staff is a lower line, possibly a bass line or a second voice. The eleventh staff is a lower line, possibly a bass line or a second voice. The twelfth staff is a lower line, possibly a bass line or a second voice. The thirteenth staff is a lower line, possibly a bass line or a second voice. The fourteenth staff is a lower line, possibly a bass line or a second voice. The fifteenth staff is a lower line, possibly a bass line or a second voice. The sixteenth staff is a lower line, possibly a bass line or a second voice. The seventeenth staff is a lower line, possibly a bass line or a second voice.

There are however a number of parallels between the material used in variation VII and specific aspects of *Variations III* and *V*. The first noticeable similarity is the use of semiquaver note values within a 2/4 time signature for Section A from bars 32-47. This combination makes these 16 bars rhythmically similar to *Variation V* and this association is further reinforced when considering the close resemblance of the melody lines to each other and their shared use of slurred notes. Domeniconi however does add material in bars 46-47 that is unrelated to anything used previously as he inserts inverted quartal chords that are also accented for emphasis. This provides a stark contrast to the single line melody of Section A as well as a point of separation before Section B begins. These quartal chords recur throughout the *Finale* as contrasting material that is used to provide a separation between several of the sections.

Section B retains the 2/4 time signature used for Section A, however the pitch material of the melody line is noticeably different from that used in *Variation V* (which up to this point has influenced variation VII). Upon closer inspection it becomes obvious that Domeniconi has taken inspiration for this Section B from *Variation III* by adopting a slightly altered version of the melody from this 6/8 movement and placing it into a 2/4 context from bars 48-51. The influence of material from *Variation III* is especially apparent in bars 52-53 where a direct quotation of bars 13-14 (from the earlier movement) is utilised by Domeniconi. From bar 54-64 the placement of the melody from *Variation III* into a 2/4 context returns and as a consequence more deviations from the original melody are added. These slight deviations are not however enough to cast doubt upon whether this is fresh material or simply an elaboration of the melody line (from Section B of *Variation III*).

In variation VIII, (**Example 4.10**), Domeniconi again borrows extensively from a previous variation to produce a further variant on the theme. The quaver rhythm set in a 2/4 time signature, the prominent use of the interval of a fourth as a harmonising factor, as well as the direct quotation of pitch material are all evidence of the influence of *Variation II*.

### Example 4.10

Domeniconi, *Variations on an Anatolian folk song*  
*Finale*, Variation VIII, (bars 65-99)

The musical score for Variation VIII is presented in six systems. The first system begins with the tempo marking *poco piu lento* and includes a vibrato marking (*vibr*). The second system contains a red rectangular box. The third system features a green rectangular box and a second ending bracket marked with a '2'. The fourth system includes the marking *lunga* and a *rall.* (rallentando) section indicated by a dashed line. The fifth system contains a blue rectangular box. The sixth system, which is enclosed in a large blue rectangular box, includes the markings *piu p* (pianissimo) and *meno tempo I* (ritardando to the first tempo). The score concludes with a *rall.* section marked by a dashed line.

The melodic upper line and the largely quartal accompanying middle line of the A section in *Variation II* are presented (with the exception of some rhythmic variation) in a largely unaltered state from bars 65-68 and bars 71-73. The inverted and accented quartal chord in bar 69 and the accented octave D quaver progression of bar 70 provide a brief interruption of new material to the surrounding borrowed melodies. The use of contrasting material to separate sections within the music is again evident in bars 74-75 where Domeniconi presents a series of quartal chords on D that are embellished with semiquaver triplets. Although these two bars share a similar function as the dividing bars 69-70, they differ in that bars 74-75 are obviously inspired by *Variation II* as this semiquaver triplet is an elaboration of the trill used in bar 9 of the earlier movement.

In bars 76-89 material from the B section of *Variation II* is put through a similar process of rhythmic alteration as seen previously in Section A. Bars 81-82 incorporate quartal chords that are on this occasion constructed on A but similarly to the previous dividing chords of bars 74-75 are also adorned with a semiquaver triplet.

The significant difference in this presentation of the B section is its increased length largely due to the inclusion of a series of quartal chords from bars 90 to 99. Upon closer inspection it is clear that the B section effectively ended in bar 91 and that the following bars 92-99 are included as a means of bringing a controlled and subdued conclusion to this quite frantic passage of music. This extended and unconnected passage also provides a clear break between the contrasting variations VIII and IX that follow.

Outlined below in **Example 4.11** is variation IX of the *Finale* featuring material from the earlier variation VI in this movement. The pitch material used in bars 100-107 is a near

exact replica of bars 1-8 as their layout and rhythmic values are identical. Minor variations however are apparent in this presentation as the placement of *tenuto* markings are slightly altered from the earlier statement of this A section. In bar 107 Domeniconi adds a 7/8 bar to the end of the A section, the purpose of which is to affect a modulation toward the tonal centre of A for the first half of the B section in bars 109-123.

### Example 4.11

Domeniconi, *Variations on an Anatolian folk song*  
*Finale*, Section 4, (bars 100-123)

The musical score for Example 4.11 consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The second staff has a red box highlighting a section of the music. The third staff has a blue box highlighting a section of the music. The fourth staff has a blue box highlighting a section of the music. The fifth staff continues the melodic line. The score includes various time signatures: 3/8, 4/8, 7/8, and 2/4. The music is characterized by eighth and sixteenth notes, often beamed together, with some rests and dynamic markings.

As with the use of earlier material for the A section of variation IX in bars 100-107, Domeniconi again borrows from the B section, of variation VI, in bars 109-123 where the material from bars 16-22 is used in an unaltered state from bars 109-114. In bars 115-120 Domeniconi takes the descending melody line from bars 23-28 and sets it in a bar-to-bar alternating arpeggio and single line melodic texture. In bars 121-122 Domeniconi again

makes use of new material to provide a 2-bar division between variations IX and X. In this case he utilises a *staccato* ascending melodic line to elevate the music up an octave and again introduce material that has clearly been borrowed from bars 9-16 of variation VI.

In variation X (displayed in **Example 4.12**) Domeniconi continues to borrow material from variation VI. The initial reprisal of this material in bars 124-126, retains the same melodic line as bars 9-11 with the quartal accompaniment of bars 125-126 being the only addition. In bars 127-130 the melodic line from bars 12-15 is transposed an octave lower than the original, and also has a falling upper voice included that descends by step to the D in bar 130. In bar 131 and the first crotchet of bar 132 the material from bar 107 is raised an octave, and as with its earlier use this brings the music up to a tonal centre of A for the B section from bars 132-146.

In this presentation of the B section, Domeniconi presents the melody line from variation VI in a largely unaltered state. Few differences are apparent between the original melody and that used in bars 132-146, however one that is worthy of note is the addition of quavers into the 5/8 bars which do not feature in the theme. Further difference is to be found in the accompaniment that was originally a simple and sporadic drone in the bass which is replaced here by a predominantly quartal harmonic texture.

Domeniconi, *Variations on an Anatolian folk song*  
*Finale*, Variation X, (bars 124-146)

A musical score for the song "The Rose Tree". The score is written for three voices: Soprano (top staff), Alto (middle staff), and Tenor (bottom staff). The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are written in German. There are three empty rectangular boxes provided for the user to write the lyrics: a red box at the top left, a green box at the top right, and a blue box on the left side, covering the first two staves. The score includes various musical notations such as notes, rests, and dynamic markings like "poco rall".

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#### Example 4.12

Domeniconi, *Variations on an Anatolian folk song*  
*Finale*, Original theme, (bars 146-168)



While the opening theme and five variations remained structurally, harmonically and rhythmically similar to the *saz* accompaniment and source melody of *Uzun ince bir yoldayım*, the processes that Domeniconi has subjected the simple folk melody to during the *Finale* has resulted in a variety of contrasting presentations. Despite the fact that much of the melodic material is inspired by or directly borrowed from *Variations I-V*, the completely contemporary sound of the finale sets it apart from the earlier movements.

Domeniconi has displayed great sensitivity toward the tradition of the source melody throughout the majority of this work to such a degree that any of *Variations I-V* could be taken in isolation as an authentic Turkish work. This sensitivity is then contrasted in the *Finale* as the compositional approach becomes harmonically and rhythmically more adventurous resulting in a less lyrical series of variations. Despite the density of this rhythmic and harmonic activity, Domeniconi skilfully manages to place the melody of each variation into a clearly distinguishable voice within the opaque texture. Indeed the *Finale* asks for a discipline that is unintentionally outlined in the title of Asik Veysel's source melody, *Uzun*

*ince bir yoldayim*. This title (I am on a long and narrow path) aptly reflects the performance challenges of providing an equilibrium between the complex rhythms and harmonies whilst also clearly presenting the variations on the original melody that Domeniconi has woven within. The danger of not managing this fine balance will result in a frantic sounding conclusion that makes little musical sense, and therefore strict attention must be paid to the path that Domeniconi has indicated.

The contrast between the conservative *Variations I-V* and the adventurous modern *Finale* is a result of Domeniconi's efforts to produce a rounded and musically interesting work. When considering *Variations on an Anatolian Folk Song* in its entirety, however, the setting of a Turkish folk melody into an art music context for the classical guitar and the symmetry displayed between these two disparate musical styles is not to be overlooked. The numerous western compositional developments discussed in this chapter, when coupled with the retention (for all variations) of the simple binary form and tonal centre of D of the source melody as well as the inclusion of Turkish sounding ornaments, have resulted in a unique combination of these two unconnected traditions outlining Domeniconi's ideal of merging different cultures together in the pursuit of new music.

## Conclusion

Carlo Domeniconi's dedication to the merging of disparate cultural influences throughout his career has resulted in a significant body of work, the majority of which consists of pieces for the classical guitar. This dissertation focused on identifying and discussing the diverse range of influences that have been incorporated into three of Domeniconi's compositions for solo guitar. These selected pieces epitomise the diversity of influences that are evident throughout his catalogue whilst also displaying his skill and understanding when composing for the classical guitar.

Through the examination of these selected works a greater understanding of the compositional techniques used in their construction as well as the performance skills that are required in their presentation have been highlighted. The overriding use of quartal material, the prevalence of theme and variation along with loose rondo forms throughout the discussed pieces as well as the reliance on tonality, has provided an insight into Domeniconi's compositional style and the procedures he utilises in producing his music. The assessment of each work from a performance perspective has also presented a detailed insight into the virtuosic nature of his music regardless of the style in which he may be composing. Furthermore the extended guitar techniques that Domeniconi has employed throughout each selected work, and when necessary created (particularly in "*The Chinese*"), have all been identified in a manner that outlines his in-depth understanding of the performance capabilities of the classical guitar.

In order to provide a complete perspective of Domeniconi's work the wide variety of influences that are evident in his compositional output are outlined in Chapter 1. While the

three works that have been examined cannot form a total representation of Domeniconi's overall output, the assortment of influences that have provided inspiration do fairly represent the diversity that is on display throughout his oeuvre to date. This wide range of musical stimulation is only possible for Domeniconi to draw upon due to his obvious understanding of each individual culture. The appreciation that Domeniconi believes necessary, of any source from which he chooses to base a composition upon, is outlined in his interview with Colin Cooper of *Classical Guitar*.

The problem is if you only take the most superficial elements of, say, Indian music, you will be left with only the smell of hashish and curry. But if you really look inside it, there is a force, an energy.<sup>1</sup>

There can be no doubt that in the three works that have been studied Domeniconi does "look inside" the culture from which he takes influence. This point is outlined in the acoustic rock, extended techniques and improvisational elements of *Hommage à Jimi Hendrix* as well as the *pípa* imitation and use of Olivier Messiaen's innovations in *Three Studies for the Spirit*, along with the development of one of Turkey's most famous folk songs into a theme and variation structure in *Variations on an Anatolian folk song*. Domeniconi's skilful treatment of these respective influences has resulted in three virtuosic pieces that, while obviously contemporary compositions, still retain a strong element of the genre or culture that has inspired their creation.

This process of merging diverse influences together to create new music is by no means unique to Domeniconi within contemporary guitar composition. A number of other notable guitarist-composers such as Nikita Koshkin (b.1956), Andrew York (b.1958), Stephen Goss

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<sup>1</sup> Cooper (1989), p.17.

(b.1964) and Leo Brouwer (b.1939) have all produced works that use a similar process of merging disparate styles of music together. What distinguishes Domeniconi's catalogue however from those of his contemporaries is the number and variety of works that are dedicated to the blending of cultural influences as well as the volume of these compositions that are devoted to the solo classical guitar. This has resulted in the creation of a sizeable and as yet largely undiscovered catalogue of virtuosic and unique solo guitar music for performers to draw upon in the future.

As this is the only academic study that has been solely dedicated to investigating the compositions of Carlo Domeniconi, the new insight that it provides into his work is significant. The categorisation of solo works and discussion on the content of the remainder of his output in Chapter 1 is unique and outlines a clear overview of the variety of influences evident in the majority of Domeniconi's music. In Chapters 2, 3 and 4 the discussion on each of the selected works sheds new light on the pieces themselves as well as the compositional processes that are utilised by Domeniconi when combining disparate influences. This insight will provide opinion for any future examinations of his work as well as aid performers to better understand the techniques that have been included and the influence(s) that have been drawn upon by the composer.

Domeniconi's works for solo guitar feature influences from numerous different cultures, musical traditions and genres. That many of these works, despite the fact that they are published and readily available, are as yet undiscovered is due to the lack of performances by noted guitarists, which would help provide them with the necessary exposure to the wider classical guitar community. These undiscovered works would also be welcomed by concert

audiences as new music that, whilst contemporary manages throughout to maintain a clear tonality.

While it has not been possible to conduct an in-depth study into all of Domeniconi's compositions those that have been examined are representative of the skill and understanding that he possesses for his craft. His career-long dedication to the ideal of using fusion in order to progress the development of composition toward a musical "language of the earth" is an indication of the belief he has in this goal. The high standard, sheer volume and cultural diversity of these works, the majority of which are for solo guitar, make this catalogue absolutely unique and worthy of greater acclaim. It is my hope that through contributing to the academic knowledge of Carlo Domeniconi's compositional output and career his considerable and innovative efforts will be more broadly recognised than they have been to date. As a further consequence of this study and its contribution to the wider discussion on Domeniconi's output it also hoped that his lesser-known works will be performed and recorded by a greater number of classical guitarists in the future.

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## Appendix 1

### Hommage à Jimi Hendrix

**Hommage à Jimi Hendrix (op.52)**  
für Gitarre Carlo Domeniconi

$\text{♩} = 104 \text{ ca.}$   
(L.v. sempre)

*ff* *ppp* (come una eco lontanissima) *ff* *ppp*

*f* *p* *mf*

*mf* *f* *p* *piu f* *p* *mf* *f* *pre-*

*ci pitando* *mp* *perdendosi* *p*

*po, ma poco più lento* *poco più mosso* *poco più lento, ma riprendendo*

*mp* *mp*

*accell.* *breve vibr.* *poco più mosso*

*f* *ff* *f* *p* *leggero*

*p* *poco più* *stringendo* *cresc.*

*stringendo* *cresc.* *f*

*vibr.* *5* *10*

*pp* *sperduto*

Tempo I

*mp*

*sfz*

*sfz*

*sfz*

*sfz* sempre

*simile*

*sfz. (aspro)*

*sempre ff*

*sempre ff*

*tr.*

*ff*

*ff*

*f*

*quasi cadenza*

*legatissimo e dolce*

*rall.*

*vibr.*

*(♩ = 60)*

*mf*

*pp*

*mf*

*pp*

*f*

*p*

*f*

*meno*

*tr.*

*poco acc.*

*al niente*

2

Handwritten musical score for guitar, featuring various dynamics, articulations, and tempo markings. The score is written on ten staves.

**Staff 1:** Dynamics: *f*, *pp*, *f*, *p (o mf)*, *mf*, *mp*.

**Staff 2:** Dynamics: *mf*, *ff*, *mp*. Markings: *un poco muovendo*, *riten. - poco*, *a poco*, *ac -*. Handwritten note: *metal - spike*.

**Staff 3:** Dynamics: *f*, *dim.*. Markings: *rall. -*, *3x rit. -*, *accell. -*. Handwritten note: *ce*. Tempo: *(♩ = 72-76 ca)*.

**Staff 4:** Dynamics: *f* (ironico), *p*, *mf*. Markings: *ritenuto*, *acc - cel - le - ran - do*, *breve*. Tempo: *(♩ = 60)*. Handwritten note: *subito*.

**Staff 5:** Dynamics: *p*, *ff*, *p*, *ff*, *f*, *sfz*, *ff*. Handwritten note: *wind cries many*.

**Staff 6:** Dynamics: *ff*, *p*. Tempo: *(♩ = 126 ca)*.

**Staff 7:** Dynamics: *ff*, *poi*. Markings: *1.*, *2.*, *3.*, *4.*. Tempo: *(♩ = 60)*.

**Staff 8:** Dynamics: *f*. Tempo: *(♩ = 126 ca)*.

**Staff 9:** Dynamics: *f*. Markings: *3.*, *4.*. Tempo: *più calmo (♩ = 60)*.

A handwritten musical score titled "Watchtower" by John Cage. The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *mp*, *pp*, *fff*, *sfz*, *cresc.*, and *decresc.*. There are also performance instructions like "arpeggiare lentamente", "vibr.", "rall", and "attacca". The score features complex textures with many notes, some grouped with slurs or brackets, and others marked with circled numbers. The handwriting is fluid and expressive, characteristic of Cage's manuscript style.

Little Wing 5

Handwritten: *parallel 4/5*

Handwritten: *2x*

Handwritten: *vibr.*

Handwritten: *poi*

Handwritten: *3*

Handwritten: *4*

Handwritten: *5*

Handwritten: *4x*

Handwritten: *5x*

Handwritten: *6x*

Handwritten: *7x*

Handwritten: *8x*

Handwritten: *9x*

Handwritten: *10x*

Handwritten: *11x*

Handwritten: *12x*

Handwritten: *13x*

Handwritten: *14x*

Handwritten: *15x*

Handwritten: *16x*

Handwritten: *17x*

Handwritten: *18x*

Handwritten: *19x*

Handwritten: *20x*

Handwritten: *21x*

Handwritten: *22x*

Handwritten: *23x*

Handwritten: *24x*

Handwritten: *25x*

Handwritten: *26x*

Handwritten: *27x*

Handwritten: *28x*

Handwritten: *29x*

Handwritten: *30x*

Handwritten: *31x*

Handwritten: *32x*

Handwritten: *33x*

Handwritten: *34x*

Handwritten: *35x*

Handwritten: *36x*

Handwritten: *37x*

Handwritten: *38x*

Handwritten: *39x*

Handwritten: *40x*

Handwritten: *41x*

Handwritten: *42x*

Handwritten: *43x*

Handwritten: *44x*

Handwritten: *45x*

Handwritten: *46x*

Handwritten: *47x*

Handwritten: *48x*

Handwritten: *49x*

Handwritten: *50x*

Handwritten: *51x*

Handwritten: *52x*

Handwritten: *53x*

Handwritten: *54x*

Handwritten: *55x*

Handwritten: *56x*

Handwritten: *57x*

Handwritten: *58x*

Handwritten: *59x*

Handwritten: *60x*

Handwritten: *61x*

Handwritten: *62x*

Handwritten: *63x*

Handwritten: *64x*

Handwritten: *65x*

Handwritten: *66x*

Handwritten: *67x*

Handwritten: *68x*

Handwritten: *69x*

Handwritten: *70x*

Handwritten: *71x*

Handwritten: *72x*

Handwritten: *73x*

Handwritten: *74x*

Handwritten: *75x*

Handwritten: *76x*

Handwritten: *77x*

Handwritten: *78x*

Handwritten: *79x*

Handwritten: *80x*

Handwritten: *81x*

Handwritten: *82x*

Handwritten: *83x*

Handwritten: *84x*

Handwritten: *85x*

Handwritten: *86x*

Handwritten: *87x*

Handwritten: *88x*

Handwritten: *89x*

Handwritten: *90x*

Handwritten: *91x*

Handwritten: *92x*

Handwritten: *93x*

Handwritten: *94x*

Handwritten: *95x*

Handwritten: *96x*

Handwritten: *97x*

Handwritten: *98x*

Handwritten: *99x*

Handwritten: *100x*

Handwritten: *mf*

Handwritten: *accl.*

Handwritten: *accl.*

Handwritten: *cresc.*

Handwritten: *lento*

Handwritten: *poi*

Handwritten: *3*

Handwritten: *quasi stringendo*

6

⑤ ③ ④

*simile*

*6*

*simile*

*6*

*mi*

*etc.*

*(durata un poco ad lib.)*

*simile*

*cresc.*

*simile (s)*

*sempre cresc.*

*ff*

*sub*

*sim.*

*(durata un poco ad lib.)*

*sul ponticello*

*pp*

*ma cantato e molto misterioso*

*poco ad lib.)*

*ca. 4"*

*pp*

*su opp*

*ca. 3"*

*sentito il basso*

Handwritten musical score for a single melodic line on a grand staff. The score consists of ten staves of music. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions like *poco rallentando*, *poco più lento*, *allargando*, *riten.*, and *accell.* are written above the staves. Rehearsal marks are indicated by *ca. 7.*, *ca. 8.*, and *ca. 10.*. The piece concludes with a double bar line and a final chord.

Key markings and instructions include:

- arm. 12* (armature 12)
- ca. 7.* (ca. 7.)
- ca. 8.* (ca. 8.)
- ca. 10* (ca. 10)
- pp* (pianissimo)
- mp* (mezzo-piano)
- ff* (fortissimo)
- poco sfz* (poco sforzando)
- cresc.* (crescendo)
- (senza ripet.)* (senza ripetizione)
- poco rallentando* (poco rallentando)
- poco più lento* (poco più lento)
- allargando* (allargando)
- acc - - - rall* (accelerando - - - rallentando)
- riten. - - - accell.* (ritardando - - - accelerando)
- riten. - - - accell. - - -* (ritardando - - - accelerando - - -)

Rises - clavier Rain aut Deod  
Standard

Handwritten musical score for "Rises" by Rain aut Deod. The score is written on ten staves in treble clef with a key signature of one sharp (F#). It includes various musical notations such as triplets, slurs, and dynamic markings. Handwritten annotations in Italian provide performance instructions.

Annotations and markings include:

- ff* (fortissimo)
- pp* (pianissimo)
- mf* (mezzo-forte)
- ppp* (pianissimissimo)
- sub.f* (subito forte)
- f* (forte)
- meno f (quasi dolce)* (less forte, quasi dolce)
- ma molto ritmico* (but very rhythmic)
- mantenere il tempo* (maintain the tempo)
- f possibile e vibr.* (as forte as possible and with vibrato)
- rall.* (rallentando)
- vibr.* (vibrato)
- Sva* (Sopravento)
- 2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10* (fingerings)
- (durata 13 min. ca.)* (duration approx. 13 minutes)
- Signature: *Deod*
- Date: *19.1.97*

## Appendix 2

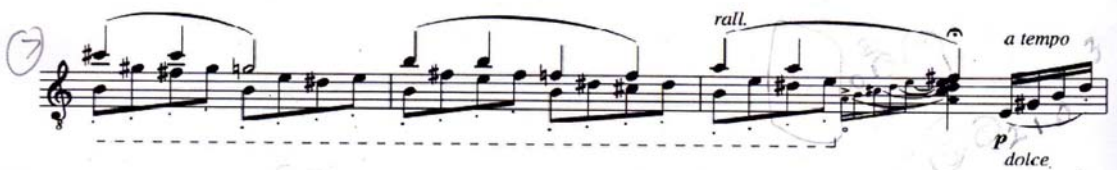
### Three Studies for the Spirit

# Three Studies for the Spirit

Carlo Domeniconi (1985)

## 1. Time and Space

♩ = 120 - 126



Più calmo ♩ = 84 - 88



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Cover: Avse Domeniconi

4

(20) *più largo, grandioso*

*mf* *non arp.* *f*

(23) *poco a poco muovendo* *riten.* *a tempo*

*non arp.*

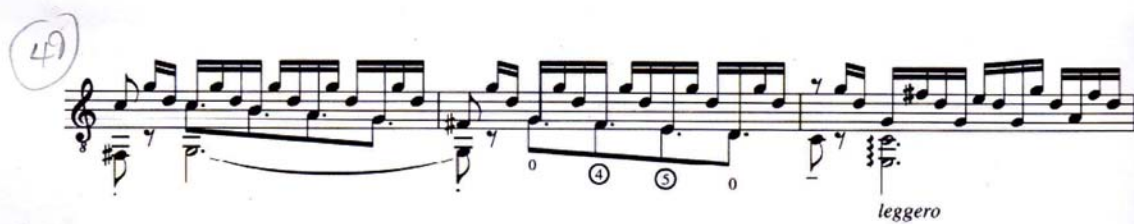
(26) *ff*

(29) *più lento* *rall.* *a tempo*

*p*

(32)

(35) *p* *mf* *poco* *simile*



6

55

57

*rallentando*

4 3 2 0 ----- 2

**Quasi Cadenza**

*f* *f* *pp*

60

*riten.* *pre - ci - pi -*

*molto leggero* *f*

63

*tan - do* *ral - len - tan - do*

66

*molto calmo*

*Tempo I*

l.h.

70

*p*

*l.h. solo*

\* spiele / play:

## 2. "The Chinese"

7

$\text{♩} = 69$

The musical score is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#). The tempo is marked as  $\text{♩} = 69$ . The score consists of eight staves of music, with measures numbered 1 through 16 in circles on the left margin. The notation includes various musical elements:

- Measures 1-2:** Begin with a forte (*f*) dynamic. Measure 1 contains a triplet of eighth notes. Measure 2 contains a triplet of eighth notes and a half note.
- Measures 3-4:** Measure 3 starts with a circled measure number 3 and contains a quintuplet of eighth notes. Measure 4 contains a half note with a vibrato (*vibr.*) marking.
- Measures 5-6:** Measure 5 starts with a circled measure number 5 and contains a quintuplet of eighth notes. Measure 6 contains a half note.
- Measures 7-8:** Measure 7 starts with a circled measure number 7 and contains a sextuplet of eighth notes. Measure 8 contains a half note.
- Measures 9-10:** Measure 9 starts with a circled measure number 9 and contains a quintuplet of eighth notes. Measure 10 contains a half note with an *accel.* marking above it. The dynamic *f* is written below the staff between measures 9 and 10. Measure 11 contains a half note with a *rall.* marking above it.
- Measures 12-13:** Measure 12 starts with a circled measure number 12 and contains a quintuplet of eighth notes. Measure 13 contains a half note with an *accel.* marking above it. The dynamic *f* is written below the staff between measures 12 and 13. Measure 14 contains a half note with a *rall.* marking above it.
- Measures 15-16:** Measure 15 starts with a circled measure number 15 and contains a quintuplet of eighth notes. Measure 16 contains a half note. The tempo marking *Un poco muovendo* ( $\text{♩} = 44$ ) is written above the staff between measures 14 and 15.

The score concludes with a final chord in measure 16, consisting of a half note and a whole note.

19 *vibr.*

22 *poco rall.*

24 ♩ = 69

30 Klang: sound: 3  
Tab.: 2 3 3 1 2 6 *p*

(nur linke Hand)  
(left hand only)

32 *simile*

35 4 x 1 4 1 3

2. 4. *vibr.* *vibr.* 39

**Tempo I** *ma più calmo* (♩ = 60)

\* 1/9 Ton erhöht / 1/9 tone higher (sonz-effect)

41 *ten. vibr.* *poco muovendo* (♩ = 69)

**Tempo I**

45 *rall.* 5

48

50

52

53 *accel.* 0 *breve vibr.*

54 *a tempo* *rall.* 10

**Tempo I**

55 (pull)

58 2 3 6 7 vibr.

MADE IN CHINA

### 3. Hommage à Oliver Messiaen

$\text{♩} = 60$

*mf*

⑥ = D

$\text{♩} = 46$

*f*

*rall.*

6

3 4

*accel. al Tempo I*

6

6

**Tempo I** ( $\text{♩} = 60$ )

*f*

8

*p*

11

*mf*

14

2 3 0 3 4 0 4 5

3

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo of quarter note = 60. The key signature has one sharp (F#). The first measure is marked *mf* and includes a circled 6 with an equals sign and a D, indicating a fingering. The second measure has a circled 3. The third measure is marked *f* and has a circled 6. The fourth measure is marked *rall.* and has a circled 6. The fifth measure has a circled 3 and a circled 4. The sixth measure is marked *accel. al Tempo I*. The seventh measure has a circled 6. The eighth measure is marked **Tempo I** ( $\text{♩} = 60$ ) and *f*. The ninth measure has a circled 8. The tenth measure is marked *p*. The eleventh measure has a circled 11 and *mf*. The twelfth measure has a circled 14 and a sequence of fingerings: 2, 3, 0, 3, 4, 0, 4, 5. The thirteenth measure has a circled 3.



12  
(32)

*ff* *muovendo*

3

33  
(33)

*rall.* *riprendendo* *a tempo*

2 1 0 3 0 4

*virtuoso a piacere*

35  
(35)

*d = 46* *ff*

6

38  
(38)

*accel. al Tempo I*

6

**Tempo I** (*d = 60, ma quasi cadenza*)

*f sempre*

3

39  
(39)

*riprendendo* *a tempo*

3

41  
(41)

4 0 3 0

*rall.* *a tempo* *poco riten.*

*mf* *f*

44 a tempo, ma poco string. a tempo  
 ff f

47  
 0 2 3 0 3 4 0  
 f

49 stringendo  
 meno f

51 muovendo rall. sub. p

53 più lento ( $\text{♩} = 46$ ) rall. riprendendo

56 a tempo mf

58 f sfz r.h.

## Appendix 3

### *Variations on an Anatolian Folk Song*

#### Variationen

über ein anatolisches Volkslied

Carlo Domeniconi (1982)

#### THEMA ♩ = 100

The musical score for the Theme and its first four variations is written for a single melodic line on a treble clef staff in 2/4 time. The key signature has one flat (B-flat). The Theme (♩ = 100) consists of 18 measures. The first variation (marked with a circled 4) consists of 13 measures. The second variation (marked with a circled 8) consists of 13 measures. The third variation (marked with a circled 13) consists of 13 measures. The fourth variation (marked with a circled 18) consists of 13 measures and ends with the instruction *poco rall.* Handwritten circled numbers 4, 8, 13, and 18 are placed at the beginning of each variation's staff. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4, 0 for natural).

#### VARIATION I ♩ = 112

The musical score for Variation I and its first variation is written for a single melodic line on a treble clef staff in 2/4 time. The key signature has one flat (B-flat). Variation I (♩ = 112) consists of 13 measures and begins with the instruction *dolce e legato*. The first variation of Variation I (marked with a circled 4) consists of 13 measures. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4, 0 for natural).

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Handwritten numbers in the left margin: 8, 11, 15, 20, 19, 6, 10, 15, 20.

1. 2. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

**VARIATION II J = 100**

breve vibr.

1. 2. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

rall.

10 15 20

rall. a tempo

**VARIATION IV**  $\text{♩} = 80$

8

1.

2.

breve

18

17

VARIATION V  $\text{♩} = 100^*$

28

esitando

a tempo

4

8

11

15

19

(7)

dim.

\* Diese Variation soll den Gang der Kamele darstellen.

FINALE  $\text{♩} = 120$ 

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as  $\text{♩} = 120$ . The score is divided into measures, with some measures containing multiple stems or complex fingerings. The measures are numbered 4, 8, 12, 16, 20, 23, and 27. The notation includes various musical symbols such as notes, rests, and fingerings. The piece concludes with a final chord marked with a forte (f) dynamic.

4

8

12

16

20

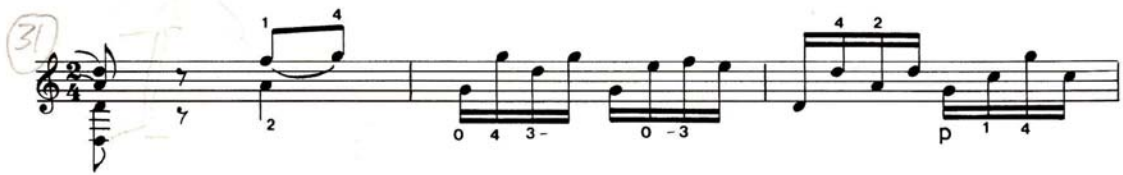
23

27

*breve*

*sentito il tema*

*f*



Handwritten musical score for guitar, measures 54 through 89. The score is written on a single staff with a key signature of one flat (B-flat). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (indicated by numbers 1-4 and 0 for natural). Dynamic markings include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *rall.* (rallentando). Performance instructions include *vibr.* (vibrato), *poco più lento* (a little slower), and *lunga* (long). The score is divided into measures by bar lines, with measure numbers 54, 57, 62, 66, 71, 76, 81, 85, and 89 circled in the left margin. The notation is dense, with many beamed sixteenth and thirty-second notes, and some measures contain complex rhythmic patterns.

93 *meno* *più p*

97 *Tempo I* *rall.*

101

106

111 *sentito il tema*

115

119

123

127

10

131

135

139

143

147

151

155

159

164

165

*poco rall.*

*molto allargando*