

THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

HOMAGE IN THE SOLO GUITAR MUSIC OF ROLAND DYENS

By

SEAN BEAVERS

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Summer Session, 2006

Copyright © 2006
Sean Beavers
All Rights Reserved

The members of the Committee approve the treatise of Sean Beavers defended on June 15, 2006.

Charles E. Brewer
Professor Directing Treatise

Jane Piper Clendinning
Outside Committee Member

Bruce Holzman
Committee Member

Mary Roman
Committee Member

The Office of Graduate Studies has verified and approved the above named committee members.

ACKNOWLEDGMENTS

I would like to thank Dr. Charles E. Brewer for directing this treatise, Prof. Bruce Holzman for his wisdom and guidance in mentoring my guitar studies, Dr. Jane Piper Clendinning for contributing analytical insights, and Prof. Mary Roman for her thought-provoking questions. I would like to thank Roland Dyens for answering many questions about his music. I would like to thank my wife Shandra for her constant love and support as well as for scanning many of the musical examples for this treatise. I would like to thank my parents and brothers for their encouragement. Most of all, I would like to thank God for sustaining me daily and giving me the opportunity to make music and enjoy the music of others.

TABLE OF CONTENTS

List of Figures.....	v
Abstract.....	ix
I. HISTORY OF MUSICAL BORROWING AND HOMAGE.....	1
II. ROLAND DYENS AND HIS MUSICAL STYLE.....	17
III. SAUDADE NO. 2 AND HOMMAGE À VILLA-LOBOS.....	28
IV. L.B. STORY AND ÉLOGE DE LÉO BROUWER.....	42
V. OTHER HOMAGES BY DYENS.....	63
APPENDIX A: ANNOTATED LIST OF DYENS' COMPOSITIONS	72
FOR SOLO GUITAR	
APPENDIX B: LIST OF DYENS' ARRANGEMENTS	96
FOR SOLO GUITAR	
APPENDIX C: LIST OF DYENS' COMPOSITIONS	97
FOR ENSEMBLES AND CHAMBER GROUPS	
APPENDIX D: LIST OF DYENS' ARRANGEMENTS	99
FOR ENSEMBLES AND CHAMBER GROUPS	
APPENDIX E: DYENS DISCOGRAPHY.....	100
APPENDIX F: HUMAN SUBJECTS COMMITTEE APPROVAL.....	102
BIBLIOGRAPHY.....	103
BIOGRAPHICAL SKETCH.....	109

LIST OF FIGURES

Example 3.1: Measures 1-4 of Villa-Lobos <i>Chorinho</i>	29
Example 3.2: Measures 6-7 of Dyens <i>Saudade No. 2</i>	30
Example 3.3: Measure 5 of Dyens <i>Saudade No. 2</i>	30
Example 3.4: Measures 1-4 of Dyens <i>Hommage á Villa-Lobos:</i> <i>Climazonie</i>	31
Example 3.5: Measure 8 of Dyens <i>Hommage á Villa-Lobos:</i> <i>Climazonie</i>	31
Example 3.6: Measure 49 of Villa-Lobos <i>Etude 11</i>	32
Example 3.7: Measure 29 of Dyens <i>Hommage á Villa-Lobos:</i> <i>Climazonie</i>	33
Example 3.8: Measure 31 of Dyens <i>Hommage á Villa-Lobos:</i> <i>Climazonie</i>	33
Example 3.9: Brazilian rhythms.....	35
Example 3.10: Measures 1-3 of Dyens <i>Danse Caractérielle et</i> <i>Bachianinha</i>	35
Example 3.11: Measures 56-59 of Villa-Lobos <i>Aria from</i> <i>Bachianas Brasileiras No. 5</i>	36
Example 3.12: Measures 54-55 of Dyens <i>Danse Caractérielle et</i> .. <i>Bachianinha</i>	36
Example 3.13: Measures 3-4 of Villa-Lobos <i>Aria from</i> <i>Bachianas Brasileiras No. 5</i>	36
Example 3.14: Measures 1-2 of Villa-Lobos <i>Gavotta-Chôro</i>	38

Example 3.15: Measures 1-2 of Dyens <i>Andantinostalgie</i>	38
Example 3.16: Measure 49 of Villa-Lobos <i>Etude 11</i>	39
Example 3.17: Measures 29-30 of Dyens <i>Tuhũ</i>	40
Example 3.18: Measures 1-4 of Dyens <i>Hommage á Villa-Lobos: Climazonie</i>	40
Example 3.19: Measures 54-58 of Dyens <i>Tuhũ</i>	40
Example 4.1: Measures 1-2 of Brouwer <i>Etude 1</i>	43
Example 4.2: Measures 9-10 of Dyens <i>L.B. Story</i>	43
Example 4.3: Motive <i>y</i>	44
Example 4.4: Motive <i>y'</i>	44
Example 4.5: Measures 21-25 of Dyens <i>L.B. Story</i>	44
Example 4.6: Measures 31-36 of Dyens <i>L.B. Story</i>	45
Example 4.7: Measures 11-14 of the vibraphone part of Bernstein <i>West Side Story</i>	46
Example 4.8: Measure 58 of Dyens <i>L.B. Story</i>	46
Example 4.9: Motive from Brouwer <i>Canticum</i>	48
Example 4.10: Line 5 of Brouwer <i>Eclosi3n</i> , the first movement of <i>Canticum</i>	48
Example 4.11: Measure 1 of Brouwer <i>Ditirambo</i> , the second movement of <i>Canticum</i>	48
Example 4.12: Line 5 of Dyens <i>Soliloque</i>	48
Example 4.13: Measures 22-24 of Dyens <i>Soliloque</i>	49
Example 4.14: Measures 26-27 of Dyens <i>Soliloque</i>	49
Example 4.15: Beginning of Section F of Brouwer <i>Cuban Landscape with Rain</i>	50
Example 4.16: Measures 1-5 of Dyens <i>Nimbus</i>	50

Example 4.17: Measure 3 of Brouwer <i>El Arpa del Guerrero</i>	51
Example 4.18: Measure 1 of Dyens <i>Thème félin</i>	52
Example 4.19: Measures 1-4 of Brouwer <i>El Arpa del Guerrero</i>	52
Example 4.20: Measures 21-24 of Brouwer <i>El Arpa del Guerrero</i> ...	52
Example 4.21: Measure 4 of Dyens <i>Thème félin</i>	52
Example 4.22: Measure 8 of Dyens <i>Thème félin</i>	53
Example 4.23: Measures 5-6 of Brouwer <i>El Arpa del Guerrero</i>	53
Example 4.24: Measures 10-12 of Brouwer <i>El Arpa del Guerrero</i> ...	53
Example 4.25: Measures 17-23 of Brouwer <i>El Arpa del Guerrero</i> ...	53
Example 4.26: Measure 2 of Dyens <i>Thème félin</i>	54
Example 4.27: Measure 6 of Dyens <i>Thème félin</i>	54
Example 4.28: Measure 10 of Dyens <i>Thème félin</i>	54
Example 4.29: Measure 14 of Dyens <i>Thème félin</i>	54
Example 4.30: Measure 27 of Dyens <i>Si Brouwer m'était conté</i>	55
Example 4.31: Measures 16-17 of Brouwer <i>Sobre un canto de Bulgaria</i> , the third movement of <i>Tres Apuntes</i>	56
Example 4.32: Measures 30-33 of Dyens <i>Si Brouwer m'était conté</i>	56
Example 4.33: Measures 80-82 of Brouwer <i>Obstinato</i> , the second movement of <i>Elogio de la Danza</i>	57
Example 4.34: Measure 20 of Brouwer <i>De el "Homenaje a Falla"</i> , the first movement of <i>Tres Apuntes</i>	57
Example 4.35: Measures 38-39 of Brouwer <i>Obstinato</i> , the Second movement of <i>Elogio de la Danza</i>	58
Example 4.36: Measures 75-76 of Dyens <i>Si Brouwer m'était conté</i>	58
Example 4.37: First half of measure 1 of Dyens <i>Cuba libre</i>	59

Example 4.38: Measure 17 of Brouwer <i>Etude 5</i>	59
Example 4.39: Measure 23 of Dyens <i>Cuba libre</i>	60
Example 4.40: Measures 16-17 of Brouwer <i>Sobre un canto de Bulgaria</i> , the third movement of <i>Tres Apuntes</i>	60
Example 4.41: Measures 9-13 of Dyens <i>Soliloque</i>	61
Example 4.42: Measures 34-38 of Dyens <i>Cuba Libre</i>	61
Example 5.1: Measures 1-3 of Sor <i>Etude in B Minor</i> ,..... op. 35, no. 22	64
Example 5.2: Measures 1-3 of Dyens <i>L'Allusive</i>	64
Example 5.3: Measures 45-48 of Sor <i>Etude in B Minor</i> ,..... op. 35, no. 22	65
Example 5.4: Measures 67-70 of Dyens <i>L'Allusive</i>	65
Example 5.5: Measure 1 of Lauro <i>Valse Criollo</i>	66
Example 5.6: Measures 1-7 of Dyens <i>Tristemusette</i> from..... <i>Deux Hommages à Marcel Dadi</i>	66

ABSTRACT

This treatise is a study of homage in the solo guitar music of Roland Dyens. Chapter One provides a brief history of musical borrowing and homage. Terms like dedication, arrangement, allusion, and homage are distinguished from one another. Chapter Two provides a brief biography of Roland Dyens and a discussion of his musical style. Chapters Three, Four, and Five explore relationships between Dyens' works and those by composers that influenced him. Chapter Three presents a discussion of the influence of Heitor Villa-Lobos on Dyens, as exhibited by *Saudade No.2* and *Hommage à Villa-Lobos*. Chapter Four covers the influence of Leo Brouwer on Dyens, as seen in the works *L.B. Story*, and *Éloge de Léo Brouwer*. Chapter Five provides a brief survey of Dyens' other homages for solo guitar. These include the following works: *Hommage à Frank Zappa*, *Deux Hommages à Marcel Dadi*, *Ville D'Avril (Hommage à Boris Vian)*, *L'Allusive*, *Triaela*, and some of the *20 Lettres*. In Appendix A, there is an annotated list of Dyens' solo guitar works. Other appendices provide lists of Dyens' arrangements, chamber works, and ensemble pieces as well as Dyens' discography.

CHAPTER I:
HISTORY OF MUSICAL BORROWING AND HOMAGE

Throughout the history of music, composers have created new music while drawing from the music of the past. Frequently there is tension between tradition and innovation. Herein lies a dilemma of two extremes. A composer may imitate existing music too closely, which could be viewed as boring, or worse, as plagiarism. On the other hand, if a composer tries to innovate dramatically, the audience may not understand or accept the new work. Some composers attempt to create a balance between these extremes by borrowing from music of the past while creating music that clearly belongs to the present.

History of Musical Borrowing

Borrowing from other composers has long been part of Western musical culture.¹ The earliest traceable examples of musical borrowing were in the repertoire of medieval liturgical monophony that flourished from the Ninth through the Thirteenth Centuries. Liturgical chants evolved through the practice of centonization, combining fragments of existing melodies to form a new chant.

¹ Much of the information in this section is drawn from J. Peter Burkholder, "Borrowing," *Grove Music Online*, ed. L. Macy (Accessed June 13, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

Chants also evolved through the practice of troping, which was the alteration of an existing chant through various means such as adding new melismas to existing text, adding new text to existing melismas, or interpolating new text and melodies between phrases of an existing chant. An example of troping is Notker's *Christus hunc diem*, a sequence for *Alleluia Dominus in Sina*.²

Just as early monophony involved musical borrowing, so also did polyphony before 1300. Genres like *organum*, *discant*, and *motet* involved the use of an existing melodic line combined with one or more new polyphonic lines and sometimes with new text. These polyphonic settings could vary in degree from arrangement of an existing work in a recognizable form to new compositions within which the original melody is barely perceptible. An example of a polyphonic setting of an existing chant is the setting of *Cunctipotens genitor* found in the Codex Calixtinus of Santiago de Compostela.³

In the Fourteenth Century, there were further developments in the history of musical borrowing. Each of the *Ars Nova* isorhythmic motets of Philippe de Vitry (1291-1361) and Guillaume de Machaut (1300-1377) used an existing melody as the tenor voice of an extensive new composition. Borrowing was also evident in the early instrumental compositions of the Fourteenth Century, which were simply intabulations of vocal works. The intabulation genre soon developed from mere arrangement to ornamentation of vocal originals. For example, the three motet intabulations in the Robertsbridge Manuscript add significant ornamentation to the pieces on which they are based. Another development in the

² This sequence and the original chant are discussed in Section 2 of J. Peter Burkholder, "Borrowing," *Grove Music Online*, ed. L. Macy (Accessed June 13, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

³ This example is cited in Section 3 of J. Peter Burkholder, "Borrowing," *Grove Music Online*, ed. L. Macy (Accessed June 13, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

Fourteenth Century was that attribution to individual composers began to replace anonymous transmission of music. Musicians began to distinguish between musical common property and music belonging to a named composer.

In the Renaissance period, musical borrowing continued to occur frequently, and composers were respected for their creativity and originality in using borrowed materials. The four main genres of Renaissance masses were the *cantus firmus* mass, the imitation mass, the paraphrase mass, and the *cantus firmus/imitation* mass. Each of these mass types drew one or more voices from a previous work and paraphrased or reworked the borrowed material to unify the new work. Other Renaissance sacred music genres based on borrowing included the *motet*, hymn settings, *Magnificat* settings, and Lutheran chorales. Secular *chansons*, *frottolas*, and *lieder* often borrowed from previous musical works as well. A humorous use of borrowing was found in the *quodlibet*, which involved quotation of musical material from various sources in quick succession, a *pastiche* of other works.

In the Renaissance period, instrumental music frequently involved borrowing, usually from vocal originals. Examples of instrumental borrowing were the intabulations of vocal works for keyboard, lute, *vihuela*, or other instruments. The instrumental *canzona* originated as an arrangement of the vocal *chanson* and evolved into a separate genre. In the Renaissance period, the variation procedure began to gain prominence as an instrumental genre. In a piece using the variation procedure, a borrowed melody would often be used as a repeating bass line above which variations were improvised or composed. For example, the Spanish *vihuela* composer Luis de Narváez wrote a set of *diferencias* on the song *Guárdame las Vacas*.⁴

⁴ Luis de Narváez, *Siete diferencias sobre "Guárdame las vacas"*, transcribed for guitar by Narciso Yepes (Paris: Editions Max Eschig, [c1968]).

Although there was increasing emphasis on originality in the Baroque period, musical borrowing continued to occur. Composers frequently borrowed chorale tunes and used them to create instrumental chorale preludes. Baroque composers also borrowed bass lines or harmonic patterns, especially in forms like the passacaglia and the chaconne. Some repeating bass patterns became standardized and so the connotations of borrowing were weakened. In the Baroque era, it was still common for a composer to rework and reuse his own compositions or those of another. This was considered perfectly acceptable as long as the reworking added in some way to the original work. For example, in the oratorio *Israel in Egypt* (1739), Handel reworked some of his own material as well as material by Stradella and other composers.⁵ Around the middle of the Eighteenth Century, criticism was leveled at the practice of reworking existing music. In 1759, Edward Young wrote about the importance of originality in literature, and many musicians began to seek a similar originality in their work, valuing creation of new melodies over creative settings of existing melodies.⁶

Borrowing became less frequent in the late Eighteenth Century because of this desire for originality. Variation procedures persisted, but sectional melodic variations replaced the Baroque continuous variations on repeating bass lines. Late Eighteenth-Century variations usually acknowledged the source of the tune being varied. Folk tunes were borrowed fairly frequently because they were considered common property; pieces by famous composers were less often reused. An example of folk-song usage in Eighteenth-Century composition is found in Haydn's use of a London street song for the theme of the last movement of his

⁵ George Frideric Handel, *Israel in Egypt* (New York: E. F. Kalmus, [n.d.]).

⁶ J. Peter Burkholder, "Borrowing," *Grove Music Online*, ed. L. Macy (Accessed June 13, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>, section 9.

London Symphony No. 104 (1795).⁷ The practices of arrangement and medley were also used in the Eighteenth Century. Mozart created arrangements of pieces by Bach and Handel. Medleys, *pasticcios*, and *quodlibets* featuring tunes drawn from various operas were a popular form of entertainment.

Nineteenth-Century composers sought individual expression and originality more than their predecessors. This meant that they strove to make each piece different from those of the past and even uniquely identifiable among a particular composer's works. With this Nineteenth-Century emphasis on the composer's personality and the singularity of each composition, paying tribute to the past became more self-conscious. Free quotation of pre-existing music was eschewed in favor of veiled allusions to achieve particular effects. These allusions were often directed primarily at musical connoisseurs. Often, an allusion was designed to associate the new work with a previous composer's work or to associate with a particular meaning, for example, the melody of a vocal work quoted in an instrumental setting.⁸ The fourth movement of Schubert's *Trout Quintet*, for example, quotes the melody of his song *Die Forelle*, composed two years earlier.⁹ This melody is used as the basis of a set of variations. An audience that knew the song would associate the melody with its original words. The composer using allusion demonstrated creativity by placing previous musical materials in a clearly new context. The use of borrowed material in a set of variations allowed the originality of the composer to be exhibited in the

⁷ Joseph Haydn, *Symphony no. 104 in D major*, edited by Harry Newstone (London, New York: Ernst Eulenburg Ltd., c1994).

⁸ Christopher Alan Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge, Massachusetts: Harvard University Press, 2003).

⁹ Robert Winter, "Schubert, Franz", *Grove Music Online*, ed. L. Macy (Accessed January 28, 2006), <http://ezproxy.marshall.edu:2102>.

creativity of the variation procedures. Composers of the Nineteenth Century sometimes borrowed folk themes and foreign themes to invoke nationalistic or exotic associations. The way in which these nationalistic or exotic sounds were used could be considered an expression of the composer's creativity.

Beginning in the Nineteenth Century, there was increasing interest in the study of music history as a separate discipline.¹⁰ This led to the gradual creation of a canon of identifiable musical works from various eras to which composers could allude. The revival of the music of J.S. Bach in the 1830's is one example of increased interest in music history. Allusion to canonical works can be seen in allusions to the B-A-C-H motive and to the *Dies Irae* chant.¹¹ The *Singakademie* in Berlin, led by Karl Friedrich Zelter and Felix Mendelssohn, stimulated renewed interest in the music of Bach, and Mendelssohn's performance of Bach's St. Matthew's Passion in 1829 was an important event in this revival. Ludwig van Beethoven, Robert Schumann, Franz Liszt, and many other composers alluded to music of Bach and used the name of Bach as a musical cipher represented by the notes B-A-C-H in German, (in English B-flat, A, C, and B-natural). Composers also frequently quoted the beginning of the *Dies Irae* chant to signify death. For example, Hector Berlioz used the *Dies Irae* in the Witches' Sabbath of his *Symphonie Fantastique* (1830),¹² and in 1849, Franz Liszt wrote *Totentanz* (Dance of Death) for piano and orchestra, a series of variations on the *Dies Irae*.¹³

¹⁰ Vincent Duckles and Jann Pasler, "Musicology, I", *Grove Music Online*, ed. L. Macy (Accessed January 28, 2006), <http://ezproxy.marshall.edu:2102>.

¹¹ Christopher Alan Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge, Massachusetts: Harvard University Press, 2003).

¹² *Oxford Dictionary of Music*, 2nd ed., "Symphonie fantastique".

¹³ *Oxford Dictionary of Music*, 2nd ed., "Totentanz".

In the first half of the Twentieth Century, the pace of musical change accelerated. The search for increased musical expression resulted in experiments in redefining music. One new direction was the musical impressionism of Claude Debussy, in which impressions were created through the use of a variety of non-traditional scales and non-functional harmonic movement. Arnold Schoenberg developed other new directions for music, including free atonality and dodecaphony. Schoenberg's compositional idioms, which were adopted and refined by his students Anton Webern and Alban Berg, influenced many other composers.

Even in the climate of accelerated musical change, composers continued to draw on music of the past. As music became more experimental, some composers, often called neoclassical, sought to solidify their connection with tradition, especially through the use of formal balance and thematic clarity. The term neoclassicism is primarily applied to composers from the period between World War I and World War II, writing music based at least in part on classical ideas of form and objectivity.¹⁴ The neoclassical movement began in France with Erik Satie, Maurice Ravel, and others. One of the main composers associated with musical neoclassicism was Igor Stravinsky (1882-1971). Stravinsky lived in France from 1920-1939, and many of his neoclassical compositions were written in these years. Examples of Stravinsky's neoclassical works include *Pulcinella* (1919-1920), *The Fairy's Kiss* (1928), *Symphony of Psalms* (1930), *Symphony in C* (1938-40), and *The Rake's Progress* (1947-51).

Neoclassical composers were known for using forms and other stylistic elements of the past combined with elements of

¹⁴ Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*, (Ann Arbor, Michigan: UMI Research Press, 1988).

Twentieth-Century styles. For example, the first movement of Stravinsky's *Symphony in C* uses sonata form as codified in the Eighteenth Century although the harmonic language belongs to the Twentieth Century, often exhibiting a polytonal combination of the keys of C major and G major. Likewise, Stravinsky's opera *The Rake's Progress* combines Eighteenth-Century conventions with Twentieth-Century techniques. In this opera, Stravinsky imitates Mozart by clearly distinguishing aria from recitative and by using *secco* recitatives accompanied by harpsichord. The harmonic language of *The Rake's Progress*, though tonal, does not give the listener a sense of progression. Also, although triads are used, there is frequent use of a split-third sonority, a chord which includes both a major and minor third, for example, C-Eb-E-G. At times, the melody outlines one triad while the accompaniment simultaneously sounds a different triad. Thus, Stravinsky employs classical triadic devices in a new context.

While some composers sought a renewed connection with classical ideals, others were increasingly interested in borrowing from folk songs. Composers such as Vaughan-Williams, Kodály, Bartók, and others collected folk songs and used them in their compositions. The ethnomusicological research of folk-song collecting was aided by newly available sound recording technology. An example of a work based on folk material is Vaughan-Williams' *Five Variants on Dives and Lazarus* for strings and harp (1939). This piece was created from five different versions of the same folk song.

American composer Charles Ives developed forms based on borrowed music. For example, he developed the cumulative form, in which variations occur first, followed by the theme on which they are based. An example of this is his *Third Symphony* (1908-11). Ives also developed the collage form in which a variety of pre-existing themes are combined in a way that highlights the

relationships among them. This form is somewhat like a *quodlibet* and is found in his orchestral work *The Fourth of July* (1914-18).¹⁵

In the music of the Twentieth Century, there was a continuation of the prior traditions of borrowing. For example, Twentieth-Century composers continued to arrange and rework existing compositions. There was also a continuation of reliance on models, especially for young composers or composers writing their first work in a new genre. There was also continued use of programmatic quotation, including the use of the *Dies Irae* and the B-A-C-H motive. One of the challenges in using quotation of tonal music in a post-tonal composition is that the original material may sound out of place. For example, Benjamin Britten's *Nocturnal* for guitar is a set of variations, in cumulative form, on John Dowland's *Come, Heavy Sleep*.¹⁶ The fragments of Dowland's song that are included sound very different from Britten's harmonic language. The juxtaposition of tonal and post-tonal music can be used to highlight the differences between new art music and music of the past.

In the art music of the late Twentieth Century, many composers sought to depart further from the models provided by music of the past. For example, Boulez and Babbitt sought total control through serializing not only pitch, but also other elements such as rhythm, dynamics, and timbre. Other composers, like John Cage, chose to surrender musical decisions to chance processes. From the 1950's through the 1970's, when borrowing occurred in art music and in the newly developing electronic music, there was a tendency to present borrowed material in stark

¹⁵ J. Peter Burkholder, "Borrowing", *Grove Music Online*, ed. L. Macy (Accessed June 13, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

¹⁶ Benjamin Britten, *Nocturnal, after John Dowland*, op. 70, edited by Julian Bream (London: Faber and Faber/New York: G. Schirmer, 1965).

contrast to its context, highlighting the differences between music of the past and music of the present. For example, Karlheinz Stockhausen's *Gesang der Jünglinge* (1955-6) included electronic manipulation of recorded music to such a degree that the original material is barely recognizable.

By contrast, in the 1980's, 1990's, and the early 2000's, composers often emphasized similarities between their compositions and those of various styles of past and present. These composers blended music of the past with their compositions and also incorporated pop music, creating a synthesis of many musical styles. John Corigliano's Symphony No. 1 drew from a variety of musical sources, each representing a friend who had died.¹⁷ Corigliano's composition presents these themes in a context that emphasizes their commonalities rather than their differences. Also, Philip Glass drew on experimental popular music by David Bowie and Brian Eno as a basis for his *Low Symphony* (1992). Glass's choice of the album *Low* as a source for symphonic music illustrates the complexities of musical borrowing, because Bowie and Eno had cited Glass as one of their chief influences in creating the album.¹⁸

Popular music frequently incorporates borrowing. Sometimes popular music borrows from folk music, as when Herbert Stothart used English folk melodies in the film score for *David Copperfield* (1935). The source for borrowing may be other popular music, as when the Beatles' *Glass Onion* (1968) included brief quotations of their own songs *Strawberry Fields Forever* and *The Fool on the Hill*. Other popular works borrow from art music, as when Barry Manilow quoted Chopin's Prelude in C Minor at the

¹⁷ John Corigliano, "Composer Note on Symphony No. 1", from the following website: http://www.schirmer.com/composers/corigliano_symphony.html (Accessed January 28, 2006).

¹⁸ Edward Strickland, "Philip Glass", *Grove Music Online*, ed. L. Macy (Accessed January 28, 2006), <http://ezproxy.marshall.edu:2102>.

beginning and end of *Could it be Magic* (1975). Frequently in jazz, the chord progression of a previous work like *Autumn Leaves* or *Satin Doll* is used as a basis for improvisation. Popular musicians may create free arrangements of existing music as evidenced by the disco piece, *A Fifth of Beethoven*, an arrangement of the first movement of Beethoven's Fifth Symphony. Allusion to previous music may be accomplished through sampling, the use of a pre-existing recording within a new piece. This technique has been heavily used by Public Enemy and other rap groups. Popular musicians usually view the music of the past as an important source from which they can freely draw.

Theories of Musical Influence

There are a variety of theories about the connections between music of the past and music of the present, such as those outlined in Joseph Straus' book, *Remaking the Past*.¹⁹ Straus discusses three theories of literary influence that can be used to understand musical influence. One theory is that immature student artists are influenced by their teachers and pre-existing models, but upon reaching maturity, artists should become free from influence. A second view, championed in the literary world by T.S. Eliot, is that mature artists are influenced throughout their lives by tradition and should embrace the tradition and its presence in their works. Thus, an artist may choose to pay homage out of respect to honor a previous artist. A third theory, derived from the literary criticism of Harold Bloom, is that anxiety is inherent in influence. This theory says that artists are anxious about how their works measure up to works of

¹⁹ Joseph N. Straus, *Remaking the past: musical modernism and the influence of the tonal tradition*, (Cambridge, Massachusetts: Harvard University Press, 1990).

the past. This anxiety causes them to misread previous works in order to reinterpret them. According to this theory, each work of art is not a single entity but instead is a relational event that draws from many sources, which sometimes conflict with each other. Straus argues that the theory of anxiety of influence is particularly useful in understanding the music of the Twentieth Century. He also argues that the division of the music of the first half of the Twentieth Century into neoclassical and progressive, discussed earlier, is less important than the view that all Twentieth-Century composers are anxious about their place within musical tradition. Many Twentieth-Century composers view themselves in a dialogue with the past. They are often ambivalent about the debt they owe to tradition and their desire to transcend all that has gone before. Especially in the middle decades of the Twentieth Century, borrowing in art music was used to show the distance between modern music and the music of the past.

In his book *Motives for Allusion*, Christopher Alan Reynolds comments on different uses of allusion.²⁰ He notes two main categories, assimilative allusion and contrastive allusion. Assimilative allusion is the use of borrowed material in a context that conveys the same meaning as the original, but contrastive allusion uses borrowed material to portray a different meaning than the original. Contrastive allusion, a type of musical irony, may be used satirically to ridicule the borrowed material.

²⁰ Christopher Alan Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge, Massachusetts: Harvard University Press, 2003).

Distinguishing Arrangement, Allusion, and Homage

There are various ways in which composers interpret and relate to works of the past, and three of the most important categories are arrangement, allusion, and homage. A brief discussion of each of these genres will serve to clarify similarities and differences among them.

The arrangement seeks to preserve the most important characteristics of a pre-existing work while changing certain aspects for a new instrumentation or performance situation. Typically the original composer is still identified and the arranger given secondary credit. For example, Franz Liszt arranged Beethoven symphonies for the piano, Hungarian guitarist Johann Kaspar Mertz arranged Schubert songs for solo guitar, and Maurice Ravel arranged Mussorgsky's *Pictures at an Exhibition* for orchestra.²¹

Allusion is the brief and sometimes subtle use of pre-existing musical materials in a larger work. Such allusion is usually not of central importance to the overall structure of the work. Sometimes a composer intends such allusion. In other cases, audiences perceive allusion where none was intended. Allusions are usually not designated in the title of the work. An example of allusion is Giacomo Meyerbeer's (1791-1864) use of "Ein Feste Burg" in the opera *Les Hugenots* (1836) to symbolize Protestantism. Another example is Hector Berlioz's (1803-1869) use of the *Dies Irae* chant in the Witches' Sabbath of the *Symphonie Fantastique* (1830) to symbolize death.

²¹ Malcolm Boyd, "Arrangement," *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

The term homage is used to describe a composition that pays conscious tribute to music of the past.²² The term homage implies special honor or respect for a particular person or musical piece. The use of homage has existed for hundreds of years but has increased in frequency in the late Nineteenth and early Twentieth Centuries. The homage pays tribute to a particular composer of the past, either by quoting materials by that composer, using compositional techniques of that composer, or using musical materials somehow associated with that composer.²³ For the purposes of this study, the word homage will be used to describe works that in some way have an intentional compositional similarity to the works of another composer, usually clarified by titular reference. This is different from a dedication because a work may be dedicated to a non-musician. Renaissance lutenist John Dowland, for example, dedicated works to Queen Elizabeth but did not imitate her compositional style because she was not a composer.

Prominent examples of homage were written by neoclassical composers Ravel and Stravinsky. Maurice Ravel (1875-1937) wrote the suite for piano, *Tombeau de Couperin* (1917) as an homage to the French galant style of Eighteenth-Century composer François Couperin (1668-1733).²⁴ Igor Stravinsky (1882-1971) wrote the ballet *Pulcinella* (1919) as an homage to Eighteenth-Century galant composer Giovanni Battista Pergolesi. In *Pulcinella*, Stravinsky reworks extensive quotations of musical themes

²² The English spelling "homage" will be used in the text of this paper except for titles of works in other languages.

²³ For example, when writing an homage to Mendelssohn, Schumann quoted a chorale theme that Mendelssohn had quoted in one of his pieces. This same chorale was quoted in the St. Matthew's Passion by J.S. Bach, which Mendelssohn had performed in 1829. This chorale had also been performed at Mendelssohn's funeral. [This information is drawn from Christopher Alan Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge, Massachusetts: Harvard University Press, 2003).]

²⁴ Barbara L. Kelly, "Ravel, Maurice," *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

attributed to Pergolesi, although some of these attributions are incorrect. Stravinsky wrote other works of homage, for example, *Le baiser de la fée* (*The Fairy's Kiss*, 1928), a ballet written in homage to Peter Ilyich Tchaikovsky and based on themes by Tchaikovsky.²⁵

Many homages were composed for the solo guitar in the Twentieth Century. Two examples are Manuel de Falla's *Homenaje Pour Le Tombeau de Claude Debussy* (1920), which contains elements of Debussy's *La soirée dans Grenade*,²⁶ and Joaquín Rodrigo's *Invocación y danza* (1961) written as an homage to Falla.²⁷ Mexican composer Manuel Ponce (1882-1948) subtitled two of his guitar sonatas as homages: *Sonata Romantica: Hommage à Franz Schubert* and *Sonata Clásica: Hommage à Fernando Sor*. Italian-American composer Mario Castelnuovo-Tedesco (1895-1968) wrote solo guitar homages to earlier musicians, for example, *Capriccio Diabolico, Ommagio a Paganini* and *Sonata, Ommagio a Boccherini* (1935).²⁸

Composers living in the early Twenty-First Century continue to compose homages, including some written for solo guitar. French guitarist and composer Roland Dyens has indicated that many of his solo guitar works are homages: *Hommage à Villa-Lobos, Saudade No. 2, Éloge de Léo Brouwer, Hommage à Frank Zappa, L.B. Story, Deux Hommages à Marcel Dadi, Ville d'Avril (Hommage à Boris Vian), L'Allusive, Triaela*, and some of the *20 Lettres*. Dyens uses infrequent and brief musical quotations, preferring to pay homage by borrowing stylistic elements from

²⁵ Stephen Walsh, "Stravinsky, Igor," *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

²⁶ Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (Westport, Connecticut: The Bold Strummer, LTD, 1991), pp. 110-111.

²⁷ Raymond Calcraft, "Rodrigo, Joaquin," *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

²⁸ Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (Westport, Connecticut: The Bold Strummer, LTD, 1991), pp. 113-114.

another composer. He does not want to make a bad imitation of another composer's work but in his words to "glance and wink" at the other composer.²⁹ The borrowing of Dyens is mostly from the Twentieth Century and often from popular music. This is unlike the borrowing of the first half of the Twentieth Century, which was mostly from folk music or from the canon of compositions from the Eighteenth and Nineteenth Centuries. Dyens, like composers before him, balances tribute to the past with creation of something new.

²⁹ Roland Dyens, phone interview by Sean Beavers, July 30, 2004.

CHAPTER II
ROLAND DYENS AND HIS MUSICAL STYLE

Guitarist and composer Roland Dyens was born in Tunis, the capital of Tunisia, on October 19th, 1955. He moved in 1961 to France, where he has lived ever since in Paris and its suburbs.³⁰ Dyens began playing guitar and composing at the age of nine. Four years later, Dyens began studying with Spanish classical guitarist Alberto Ponce at *l'Ecole Normale de Musique* in Paris. Dyens received his *Licence de Concert* in 1976 from *l'Ecole Normale*. He also studied composition, conducting, and orchestration under Désiré Dondeyne. He received first prize in harmony, counterpoint, and analysis.

After graduating from *l'Ecole*, Dyens began to build his musical career. He received awards such as the Special Prize of the International Competition of Alessandria and the Grand Prize of the *Charles-Cros Academia* for his recording *Hommage à Villa-Lobos*.³¹ Besides being a laureate of the Beracasa and Menuhin Foundations (1980), Dyens was also honored in 1988 by the magazine *Guitarist* as one of the 100 best contemporary

³⁰ Dyens lived in Tunis from 1955-1961, Paris 1961-1965, Meudon (Paris suburb) 1965-1975, Ville d'Avray (Paris suburb) 1975-1977, Paris 1977-1985, and Ville d'Avray (Paris suburb) 1985-present. Biographical information was drawn from the following sources: Roland Dyens, phone interview by Sean Beavers, July 30, 2004; Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005; Roland Dyens, "Biography," www.roland-dyens.com, accessed on June 18, 2005; Stephen Dick, "Inside the Score: Classical guitarist and composer Roland Dyens searches for the emotional essence of each piece," *Acoustic Guitar* 12, no. 9 (March 2002): 68-77.

³¹ Roland Dyens, *Citrons Doux*, sound recording liner notes, GHA 126.059, 2001.

guitarists of any style. He has performed concerts and taught master classes in France, Belgium, Germany, Great Britain, Sweden, Hungary, Indonesia, the United States, Brazil, and many other countries. He has appeared on the cover of major guitar magazines including *Les Cahiers de la Guitare* (France), *Classical Guitar* (Great Britain), *Gitarre & Laute* (Germany), *Guit'art* (Italy) and *Gitary Swiat* (Poland).³² From October of 1998 to June of 2000, Dyens taught a classical guitar class at the jazz and rock school in Paris called simply *l'Ecole*.³³ Currently, Dyens lives in Ville d'Avray, just outside Paris, and teaches at the *Conservatoire National Supérieur de Paris*, where he began teaching in June of 2000 after the retirement of his teacher, Alberto Ponce.³⁴

Dyens has recorded twelve albums that include a wide variety of repertoire.³⁵ Some of the pieces on his albums were written for the guitar by well-known composers like Heitor Villa-Lobos, Fernando Sor, and Joaquin Rodrigo; however, many of the pieces on Dyens' albums are his own arrangements or compositions. Some of his arrangements are of pieces by composers such as Frederic Chopin, Erik Satie, and Maurice Ravel. Other arrangements are of jazz standards by artists such as Django Reinhardt and Thelonius Monk. He has also arranged many French popular songs.

Dyens' published compositions include forty-eight pieces for solo guitar, one guitar duo, eight pieces for guitar ensemble,

³² Roland Dyens, "Biography for the Philadelphia Classical Guitar Society," <http://www.phillyguitar.org/concerts/2001/DyensBio.asp>, (Accessed April 4, 2005).

³³ Roland Dyens, "Biography for the Philadelphia Classical Guitar Society," <http://www.phillyguitar.org/concerts/2001/DyensBio.asp>, (Accessed April 4, 2005); Stephen Dick, "Inside the Score: Classical guitarist and composer Roland Dyens searches for the emotional essence of each piece," *Acoustic Guitar* 12, no. 9 (March 2002): 68-77.

³⁴ Roland Dyens, "Biography for the Philadelphia Classical Guitar Society," <http://www.phillyguitar.org/concerts/2001/DyensBio.asp>, (Accessed April 4, 2005).

³⁵ See Appendix E for Dyens' discography.

one piece for guitar and string quartet, and three pieces for guitar and string orchestra.³⁶ Dyens' published arrangements include forty-six solo guitar arrangements, three arrangements for guitar ensemble, and two arrangements for guitar and string quartet.³⁷

Dyens' compositions such as *Libra Sonatine*, *Tango en skaï*, and the *Trois Saudades* have become staples of modern concert repertoire. His *20 Lettres* are quickly being accepted as important pedagogical works for intermediate students. The *20 Lettres* are enjoyable as well as instructive, and they may find a place with the Carcassi, Sor, and Brouwer etudes as essential repertoire for the serious guitar student. As more performers explore his works, they are finding that beyond the above-mentioned pieces, Dyens has many other compositions of high quality that deserve more performances and greater recognition. The same composer who wrote the playful *Tango en skaï* also wrote the serious and sometimes atonal *Éloge de Léo Brouwer*. The same composer who wrote the frequently performed *Saudade No. 3* also wrote *Santo Tirso*, which deserves more frequent performances.

Dyens describes his education as classical and formal, a typical music conservatory education. His experience with jazz and popular music came from his own explorations outside of his conservatory studies. Dyens emphasizes that he did not set out to combine musical styles. As he heard music he enjoyed, he integrated it naturally into his compositions.³⁸

³⁶ See appendix A for an annotated list of Dyens' solo guitar compositions and Appendix C for a list of Dyens' compositions for ensembles and chamber groups.

³⁷ See appendix B for a list of Dyens' solo guitar arrangements and Appendix D for a list of Dyens' arrangements for ensembles and chamber groups.

³⁸ Roland Dyens, phone interview by Sean Beavers, July 30, 2004.

In this way, Dyens is a postmodern composer. He blurs the distinctions between High Art and Low Art, choosing works he likes on a case-by-case basis. He slides in and out of various musical styles at will. Because he is an excellent performer and has a broad repertoire under his fingers, he can access the style of Villa-Lobos, Brouwer, and other composers by the kinesthetic memory of their compositions. Often, the performer recognizes allusions in his pieces because certain techniques feel like those of another composer, for example, the allusion to Brouwer's *Etude 1* in *L.B. Story*.

To Dyens, composition and performance are linked. He views himself in the tradition of guitarist-composers such as Fernando Sor and Mauro Giuliani. Dyens excels among guitarist-composers living at the beginning of the Twenty-First Century. Other prominent contemporary guitarist-composers include Andrew York, Nikita Koshkin, and Francis Kleynjans. Dyens is outstanding in his ability to maintain a high level of quality and a prolific output in composition, arrangement, and performance.

His style is flexible and eclectic. His most important influences include European art music, French popular songs, American jazz, and South American jazz and popular styles. Dyens' forms are often drawn from popular music, his harmonies from jazz.

A few of his pieces have influences from India and Saudia Arabia, for example, *Concerto en Si* and *Hamsa*. *Concerto en Si*, a concerto for solo guitar accompanied by guitar ensemble, is influenced by sitar music of India. The ensemble work *Hamsa* is influenced by Arabic music, especially the last movement. Even the title comes from Arabic. *Hamsa* is Arabic for five and refers to the five fingers of the "hand of Fatma", which is symbolic for protection against evil and is often depicted on amulets worn around the neck.

Dyens attempts to consciously recognize the diverse sources from which his musical style is drawn. He often pays homage to composers of the past who have influenced his work. It is perhaps ironic that a composer as creative and original as Dyens writes many works that are titled as homages, but this is characteristic of Dyens' humility and desire to recognize small details drawn from prior works. Even if the majority of a work is newly composed and one or two small elements drawn from another composer, Dyens is likely to title the work as an homage. In addition to titular indications of homage, Dyens also uses directions to the performer to indicate allusion and homage. The directions to the performer in *Éloge de Léo Brouwer*, *Ville d'Avril*, and *Deux Hommages à Marcel Dadi* specify works to which allusions are made. In other homages like *Hommage à Villa-Lobos*, allusions are not identified in the performance notes but are implied by movement titles like *Bachianinha*, which alludes to the *Bachianas Brasileiras No. 5* by Villa-Lobos. In each of his homages, Dyens' personality comes through.

This is similar to his approach to arranging, in which music of other composers bends to Dyens' will and bears his fingerprints. He says that arranging is an art of sacrifice, of knowing what to omit and what to add to make the piece idiomatic for the guitar.³⁹ When arranging a piece, Dyens begins by choosing a key and deciding whether he will use *scordatura*. The choice of key and *scordatura* is often designed to place the tonic and dominant notes on open strings. Then, as Dyens makes the arrangement, he seeks to use the tone colors of the guitar to highlight the most interesting aspects of the piece. He also freely adds his own ideas to his arrangements. One could apply to Dyens' arrangements what Mark Greenberg said in a review of a

³⁹ Roland Dyens, masterclass at the Domaine Forget, St-Irénée Charlevoix, Québec, Canada, July 2005.

Dyens performance, "Everything Dyens touches turns pretty much to Dyens. Barrios, Sor, Villa-Lobos all end up more-or-less assimilated into Dyens/Barrios, Dyens/Sor, and Dyens/Villa-Lobos."⁴⁰ Dyens draws from many sources but is defined by none of them.

Dyens' Musical Style

Dyens' musical style is eclectic and original. Dyens can adapt and combine many different musical idioms, seemingly with little effort and few lines of demarcation. In *L.B. Story*, for example, he pays homage to both Leo Brouwer and Leonard Bernstein while managing to still be uniquely Dyens. In *Deux Hommages à Marcel Dadi*, he pays homage to Dadi and also to Lauro, one of Dadi's favorite composers. In spite of the elements of other composers' music, Dyens' works have a unique sound. This is due to the sensitivity to sound and timbre, the unusual rhythms, the syncopated melodies that unexpectedly spring forth from within the accompaniment, and the incorporation of a variety of extended guitar techniques.

Dyens frequently uses ostinato patterns to create an atmosphere. Then he introduces melodies, often syncopated, that emerge from the ostinato accompaniment, often weaving in and out of the range of the accompaniment as, for example, in the *Tuhū* movement of *Hommage à Villa-Lobos*. Dyens' sensitivity to sound and timbre is reminiscent of other French composers including Debussy, who viewed timbre not as decoration but as integral to

⁴⁰ Mark Greenberg, "Roland Dyens/John Williams, The Two Ends of the Spectrum," *The Official Newsletter of the New York City Classical Guitar Society*, Volume 2, Issue 2, Winter 2004, available online at <http://www.nyccgs.org> (Accessed June 18, 2005).

musical design.⁴¹ Dyens' father was a painter, and Dyens says that he learned from his father to love colors and to be a painter with sound, creating many shades of tone.⁴²

Dyens' irregular rhythms are evident in many works including his famous *Libra Sonatine*. Irregular rhythms are also featured in the *Cuba libre* movement of *Éloge de Léo Brouwer*, in which the irregular rhythms were partly derived from Cuban music, especially that of Brouwer.

Dyens' titles frequently involve *jeux des mots*, plays on words. Often he combines two words to create a new word that previously did not exist. For example, *Soliloque*, the title of the first movement of *Éloge de Léo Brouwer*, is a play on the French word *soliloque*, which means soliloquy. By substituting a "g" for a "q", Dyens combines *soliloque*+(dia)logue, implying that he is simultaneously talking to himself and having a dialogue with Brouwer. Another example of this word play is *Climazonie*, the title of the first movement of *Hommage à Villa-Lobos*. This title combines *Clima(t)*+(Ama)zonie to imply that this movement is evoking the musical climate of the Amazon river and therefore of Brazilian composer Villa-Lobos. These word plays are a part of Dyens' style and add insight and sometimes humor to his works.

Dyens' wit is also evident in the notes to the performer. For example, in *Lettre XIII: Lettre et le néant*, a page of blank musical staves reminiscent of John Cage's 4'33", Dyens explains in a note to the performer that the blank page is intentional and therefore not an excuse to get a refund from the publisher for the set of 20 *lettres*.⁴³

⁴¹ François Lesure, "Debussy, Claude," *Grove Music Online*, ed. L. Macy (Accessed June 23, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.

⁴² Roland Dyens, masterclass at the Domaine Forget, St-Irénée Charlevoix, Québec, Canada, July 2005.

⁴³ Roland Dyens, *20 lettres*, (Paris: Editions Henry Lemoine, 2001), page 25.

The wit that is evident in Dyens' titles and performance notes is also evident in his music. In the performance notes to *Si Brouwer m'était conté*, the fourth movement of *Éloge de Léo Brouwer*, Dyens tells the performer that a short quotation of *Elogio de la Danza* by Brouwer is hidden in the music.⁴⁴ Hidden indeed, the quotation consists of five thirty-second notes in an obscure accompanimental passage. Also, in an intense part of *Si Brouwer m'était conté*, Dyens quotes a taunting theme used by children on the playground. In a personal interview, Dyens explained that he introduced this theme for surprise and humor because he does not want to take himself too seriously.⁴⁵

Dyens' Guitar Techniques

Dyens is very specific about the techniques to be used in his pieces. If the guitar is a miniature orchestra, as some say, then Dyens is an orchestrator of the guitar. In many of his pieces, timbre and extended techniques are more important than the notes and harmonies. Many of his themes are first created as improvisations, then refined away from the guitar, and returned to the instrument in their final version.⁴⁶ He delights in thinking of effects that seem impossible to create on the guitar and then finding a way to make them possible. He uses many extended guitar techniques, such as strumming the strings behind the nut, plucking behind the fretting hand, right-hand tapping, left-hand tapping, and tremolo strumming know as

⁴⁴Roland Dyens, *Éloge de Léo Brouwer*, (Paris: Editions Henry Lemoine, 1988) page ii.

⁴⁵ Roland Dyens, interview by Sean Beavers in St-Irénée Charlevoix, Québec, Canada, July 7, 2005.

⁴⁶ Roland Dyens, masterclass at the Domaine Forget, St-Irénée Charlevoix, Québec, Canada, July 2005.

dedillo. Dyens has developed his own notation for many of these techniques. He also includes sentences of technique description at various points in his pieces. One of the hallmarks of his music is how many of these technical effects he uses. He also includes very specific directions about dynamics and timbre, sometimes from note to note.

The specific nature of Dyens' musical notation is worthy of comment. Many of his pieces sound like improvisations, but he notates every detail with extreme precision. The typical jazz standard is notated in a "fake book" where the melody and chord symbols are given and each performer realizes the work. The world of "classical" music, on the other hand, is usually focused on accurate performance of exactly what is notated. Dyens combines the improvisatory sound of jazz with the notational practices of "classical" music to allow a performer who is truly attentive to detail to create a performance that sounds remarkably similar to Dyens' performance of the same work. Some jazz performers might feel that this exact notation encroaches on the freedom of the performer, while classical players are more likely to appreciate this level of detail. Dyens simply says that his music demands such complex notation to represent the complex reality of the sounds he is seeking.⁴⁷

In the preface to his *20 Lettres*, directed to intermediate guitar students, he outlines three areas of guitar technique that he feels are often neglected.⁴⁸ The first of these areas is tuning based on the chords of the next piece to be performed. Dyens recommends that instead of using the same method of tuning before every piece, the guitarist should tune using selected

⁴⁷ Roland Dyens, *French Pot-Pourri*, (Paris: Editions Henry Lemoine, 2000) page ii.

⁴⁸ Roland Dyens, *20 lettres*, (Paris: Editions Henry Lemoine, 2001) pages vi-xvi.

chords from the next piece to create an improvisatory prelude as early lutenists did when tuning. The second area Dyens addresses in this preface is the damping of notes after their written duration. Guitarists frequently allow notes to ring past their written durations, and many guitar pieces are written with the assumption that performers will allow notes to continue to ring. Dyens contends that the notation should clarify whether such continued resonance is desired; he describes techniques for stopping resonance when appropriate. The third area that Dyens addresses in this preface is the avoidance of left-hand shifting noises. Many guitarists ignore or accept these noises, but Dyens prioritizes the elimination of these unintentional squeaks that can distract from the music. He covers all three topics in depth and develops special notations in each of these three areas to clarify precise techniques for performance. Attention to these concerns is evident in his other pieces as well.

Dyens' pedagogical approach and notational practices are instructive for playing his own works, but they are also useful models for other musicians. Other composers and arrangers would do well to specifically notate the damping of unwanted bass notes or to carefully indicate when to use the flesh of the thumb to obtain a darker sound. Precise indications such as these would be especially valuable to a student and would be useful in editions of works of composers such as Sor and Bach to suggest specific performance practices appropriate for each piece.

In his master classes, whether teaching his own works or those of other composers, Dyens is always attentive to musical

details.⁴⁹ He says that a consistent rhythmic pulse is the most important element in music and that flexibility and freedom of interpretation develop within the structure of the rhythmic pulse. Dyens believes that tone colors are crucial to beautiful interpretation on the guitar. He also emphasizes the importance of articulation, accent, and sparing use of chord arpeggiation. This attention to detail is apparent in Dyens' homages as in all his pieces.

⁴⁹ Roland Dyens, masterclass at the Domaine Forget, St-Irénée Charlevoix, Québec, Canada, July 2005.

CHAPTER III
SAUDADE NO. 2 AND HOMMAGE À VILLA-LOBOS

The music of Brazilian composer Heitor Villa-Lobos (1887-1959) has strongly influenced the music of Roland Dyens. This influence is evident in Dyens' recordings and arrangements of Villa-Lobos' music. Dyens has recorded Villa-Lobos' *Concerto pour Guitare et Petit Orchestre*, *Five Preludes*, *Suite Populaire Brésilienne*, and *Chôros No. 1*. Dyens won two prizes for performing the music of Villa-Lobos, the special Villa-Lobos prize at the International Competition in Alessandria, Italy and the Grand Prize of the *Charles-Cros Academia* for his recording *Heitor Villa-Lobos/Concerto pour guitare et petit orchestre*. Dyens has created two arrangements of the famous *Aria* from Villa-Lobos' *Bachianas Brasileiras No. 5*, one for solo guitar and one for five guitars. Dyens has also recorded his solo guitar arrangement of the *Aria*.

Saudade No. 2

In addition to performing and arranging music of Villa-Lobos, Dyens has recognized the influence of Villa-Lobos by writing musical homages to the Brazilian composer. After meeting Villa-Lobos' widow, Arminda, Dyens wrote *Saudade No. 2*, dedicated to her. While a dedication alone does not establish the existence of homage, examination of *Saudade No. 2* reveals Dyens drawing

from the style of Heitor Villa-Lobos, making the dedication an oblique indication of homage. Both pieces are written for solo guitar and are of similar duration. Dyens' *Saudade No. 2* is subtitled *Chorinho* and uses rhythms from Brazilian popular music that were used by Villa-Lobos in the *Chorinho* from his *Suite Populaire Brésilienne*. In a footnote to *Saudade No. 2*, Dyens indicates his intentional use of Brazilian popular rhythms.⁵⁰

Comparison of measures 1-4 of *Chorinho* by Villa-Lobos to measures 6-7 of Dyens' *Saudade No. 2* reveals the rhythmic similarity. The characteristic rhythm of these pieces is an eighth note between two sixteenth notes. This rhythm is used by Villa-Lobos in measures 1-4 of *Chorinho* (See Example 3.1) and by Dyens in measures 6-7 of *Saudade No. 2* (See Example 3.2). In the last beat of measure 5 of the Dyens *Saudade No. 2* (See Example 3.3), accents are indicated on the off-beat sixteenths just as *sforzandi* and accents are placed on the off-beat sixteenths after the second beats of measures 2 and 4 of Villa-Lobos' *Chorinho*. This strengthens the perception of rhythmic similarity.



Example 3.1: Measures 1-4 of Villa-Lobos *Chorinho*

⁵⁰ Roland Dyens, *Saudade No. 2* (Paris: Editions Musicales, 1980), 3.



Example 3.2: Measures 6-7 of Dyens *Saudade No. 2*



Example 3.3: Measure 5 of Dyens *Saudade No. 2*

Hommage á Villa-Lobos

Dyens' four-movement suite, *Hommage à Villa-Lobos*, is an extensive tribute to the Brazilian composer. This work was composed in 1987 and dedicated to Patrick Belargent, a booking agent in Paris who arranged the concert where Dyens first performed this piece. The title of the first movement, *Climazonie*, is a combination of the words *Clima(t)+(Ama)zonie*, which mean climate and Amazon. This title implies that the movement evokes the musical climate of the Amazon river basin and therefore of the Brazilian composer Heitor Villa-Lobos. This movement begins with a four-measure introduction that sounds like a blues improvisation loosely based on the A-minor pentatonic scale but which ultimately uses an almost completely chromatic pitch collection (See Example 3.4).

Vif $\text{♩} = 126$

Example 3.4: Measures 1-4 of Dyens
Hommage á Villa-Lobos: Climazonie

From measure 5 to measure 28, Dyens seeks to evoke the musical climate of the Amazon with a slowly unfolding ostinato interrupted by sudden accents. The ostinato is characterized by the repetition of the same note on different strings of the guitar, an atmospheric effect where A3 is played alternately on the sixth and fifth strings and A4 is played on the fourth string (See Example 3.5).⁵¹

Example 3.5: Measure 8 of Dyens
Hommage á Villa-Lobos: Climazonie

⁵¹ Although the guitar sounds an octave lower than written, octave designations in this paper will refer to notated pitch rather than concert pitch.

Dyens uses hollow note heads to signify open strings and solid note heads to indicate fretted notes, a non-standard but effective way to indicate how he wants the passage to be played. The notated right-hand fingering places the thumb on the accented notes, and this technique facilitates the execution of the off-beat accents. As the section unfolds, the persistent A's are occasionally interrupted by other notes, usually accented, which create an element of surprise and unpredictability.

Dyens' use of the same note on various strings imitates a similar technique used by Villa-Lobos. In *Etude 11*, measure 49, Villa-Lobos uses the letter names of the open third and second strings and an 'o' for the open first string to designate the three different places in which he would like the E5 to be played (See Example 3.6).



Example 3.6: Measure 49 of Villa-Lobos *Etude 11*

Measures 29-46 of *Climazonie* are characterized by a slowly unfolding blues-influenced melody in the bass, implying the A-minor pentatonic scale with chromatic additions, reminiscent of the introductory measures of the piece. The addition of a

recurring C-sharp to the A-minor pentatonic context creates the implication of an A Mixolydian scale (See examples 3.7 and 3.8).



Example 3.7: Measure 29 of Dyens
Hommage á Villa-Lobos: Climazonie



Example 3.8: Measure 31 of Dyens
Hommage á Villa-Lobos: Climazonie

The blues-influenced bass melody is accompanied by arpeggios that are rhythmically free and sometimes unmeasured. The *Climazonie* movement ends with an arpeggiated open-string Am9 chord that repeats and fades to near inaudibility, a favorite guitar effect of Dyens.

The second movement of *Hommage á Villa-Lobos* is titled *Danse Caractérielle et Bachianinha*; it is an homage to the combination of Brazilian popular music and classical music in Villa-Lobos' style. The title *Danse Caractérielle* perhaps alludes to the set of *Danças Características* by Villa-Lobos.⁵² The pair of names

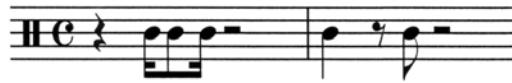
⁵² The title *Danse Caractérielle* also alludes to Brouwer's *Danza Caracteristica* and can mean "crazy dance". Thus, there are multiple layers of allusion besides just the homage to Villa-Lobos. (Roland Dyens, interview by Sean Beavers in St-Irénée Charlevoix, Québec, Canada, July 7, 2005.)

for this movement is reminiscent of the way Villa-Lobos named the movements of his *Bachianas Brasileiras* with two titles, one from art music and the other from popular music. Dyens combines the title of *Danse Caractérielle*, implying Brazilian popular dance music, with the title *Bachianinha* (little *Bachianas*), alluding to the music of Villa-Lobos. Thus, for Dyens, the *Bachianas Brasileiras* of Villa-Lobos stand among canonical works of art music as sources for allusion and homage. This creates a chain of homage because Dyens is paying tribute to the *Bachianas Brasileiras*, in which Villa-Lobos pays tribute to Bach. Dyens thus indirectly joins the long tradition of composers who allude to Bach's music.

This movement is a ternary (ABA) form in which the *Danse Caractérielle* is the A section and the *Bachianinha* is the B section. The *Danse Caractérielle*, spanning measures 1-24 of this movement, is influenced by the traditional Brazilian *baiaõ*. *Baiaõ* is a dance style that is popular in the northeastern part of Brazil and was popularized in the 1940's through radio performances by Luiz Gonzaga (1912-89), a Brazilian composer, singer, and accordion player.⁵³ Lydian mode is frequently associated with the *baiaõ*. Dyens implies the Lydian mode with his frequent use of G-sharp, the raised fourth scale degree in D major. Dyens' use of Brazilian dance rhythms can be seen in the opening measures of the movement. He uses syncopated Rhythm 1 in the upper voice on the second beats of measures 1-3 and syncopated Rhythm 2 in the lower voice of measures 2 and 3 (See Examples 3.9 and 3.10).

⁵³ Marietta Berre, *Baião: A Dance Rhythm from Northern Brazil*, an interview with Leonardo Lucini, available at the following website: <http://www.lafi.org/magazine/interviews/lucini.html> (Accessed June 28, 2005).

Rhythm 1 Rhythm 2



Example 3.9: Brazilian rhythms



Example 3.10: Measures 1-3 of Dyens
Danse Caractérielle et Bachianinha

After a transitional section in measures 24-33, the middle section, *Bachianinha*, begins in measure 34 and continues through measure 64. This *Bachianinha* section is specifically intended to pay homage to Villa-Lobos' famous *Aria* from *Bachianas Brasileiras No. 5*. Like Villa-Lobos, Dyens combines Bach-like figuration with Brazilian syncopated rhythms and jazz-influenced harmonies. The *Bachianinha* does not contain an exact quotation of the *Bachianas Brasileiras No. 5*, but there are similarities in style. Dyens uses implied polyphony, a favorite technique of Bach. The upper stems in the *Bachianinha* indicate a dotted rhythm while the lower stems indicate continuous sixteenth notes. The dotted rhythm used in the first three beats of the upper voice in measures 54 and 55 of Dyens' *Bachianinha* is the same as the rhythm used in the first two beats of the lower voice in measures 57, 58, and 59 of the *Aria* from Villa-Lobos' *Bachianas Brasileiras No. 5* (See Examples 3.11 and 3.12).

Example 3.11: Measures 56-59 of Villa-Lobos *Aria* from *Bachianas Brasileiras No. 5*⁵⁴

Example 3.12: Measures 54-55 of Dyens *Danse Caractérielle et Bachianinha*

Example 3.13: Measures 3-4 of Villa-Lobos *Aria* from *Bachianas Brasileiras No. 5*

⁵⁴ The examples of Villa-Lobos *Bachianas Brasileiras No. 5 Aria* are drawn from the Dyens solo guitar arrangement: Heitor Villa-Lobos, *Aria de la Bachianas Brasileiras No. 5*, adaptation pour guitare solo by Roland Dyens, (Paris: Henry Lemoine, 1992).

In the *Aria* from *Bachianas Brasileiras No. 5*, Villa-Lobos sometimes uses continuous sixteenth-note figuration to accompany the melody, for example in measures 3-4 (See Example 3.13). This is similar to the continuous sixteenth-note figuration used to accompany the melody in much of Dyens' *Bachianinha*, including measures 54-55 (See Example 3.12). The descending bass lines in measures 54-55 of *Bachianinha* are reminiscent of the descending bass lines in measures 56-59 of Villa-Lobos' *Aria* from *Bachianas Brasileiras No. 5*, although the intervallic content is slightly different. Another similarity can be seen by comparing the upper voice of measures 54-55 of the *Bachianinha* with the upper voice of measures 56-59 of Villa-Lobos' *Bachianas Brasileiras No. 5, Aria*. In measures 56, 58, and 59 of the Villa-Lobos piece, the structure of the melody emphasizes the ascending third, filled in by a passing tone. In measure 56, the third is from F to A, in measure 58 from D to F, and in measure 59 from C to E. In measures 54-55 of the Dyens *Bachianinha*, there are ascending thirds leading to the second and third beats of each measure. In measure 54 the thirds are from A to C and B-flat to D, in measure 55 the thirds are from G to B-flat and A to C. Also, the first three beats of measure 54 contain ascent by a third from B-flat to D, filled in by a passing tone. The first three beats of measure 55 contain ascent by a third from A to C, filled in by a passing tone. These ascending thirds in the Dyens piece are reminiscent of the ascending thirds in the Villa-Lobos.

After the end of the *Bachianinha* section, the *Danse Caractérielle* section returns in measures 65-72. This return is followed by a brief coda, which fades in dynamic level to near inaudibility, as the first movement had done.

The third movement of *Hommage à Villa-Lobos*, titled *Andantinostalgie* (nostalgic *Andantino*), features a syncopated

lyric melody over an arpeggiated accompaniment. This piece exhibits variation principle. The primary theme of the piece is presented in measures 1-8. The primary theme is reminiscent of the primary theme of *Gavotta-Chôro* by Villa-Lobos. Both pieces begin in D major and the melodies of both pieces begin on an F-sharp and after a short descent, move to G to start the second measure. The bass lines of both pieces begin with a descent. In the Villa-Lobos, the descent is diatonic: D, C#, B, A; in the Dyens, the descent is chromatic: D, C, Bb (See Examples 3.14 and 3.15).



Example 3.14: Measures 1-2 of Villa-Lobos *Gavotta-Chôro*



Example 3.15: Measures 1-2 of Dyens *Andantinostalgie*

In measures 9-23 of *Andantinostalgie*, there is an expansion and variation of the theme. Measures 24-28 are a shortened variation of the theme. Measures 29-36 are terminative in function, prolonging the dominant until the resolution to tonic at the end of measure 36, which is reiterated in measure 37.

Tuhũ, the fourth movement of *Hommage à Villa-Lobos*, derives its title from the nickname Villa-Lobos had as a child. *Tuhũ*

means "little flame", and this movement brings *Hommage à Villa-Lobos* to a fiery close. This movement also contains stylistic similarities to "little train", the *Tocatta, O Trenzinho de Caipira* from *Bachianas Brasileiras No. 2* by Villa-Lobos. Both pieces feature rapid ostinati from within which melodies spring forth. This movement has stylistic similarities to *Climazonie*, the first movement, and thus provides cyclic unity to *Hommage à Villa-Lobos* as a whole. Measures 1-33 of *Tuhũ* feature ostinati created from repeated notes, sometimes played on different strings. These ostinati are similar to those from measures 5-28 of *Climazonie*, and open strings are indicated by open note-heads, as they were in *Climazonie*. Sudden accents interrupt the ostinati just as they did in *Climazonie*. Dyens uses repeated notes on different strings in both *Climazonie* and *Tuhũ* as Villa-Lobos does in *Etude 11*. Measures 29-30 of *Tuhũ* bear a resemblance to measure 49 of Villa-Lobos *Etude 11* (See Examples 3.16 and 3.17).⁵⁵



Example 3.16: Measure 49 of Villa-Lobos *Etude 11*

⁵⁵ Roland Dyens affirmed this similarity during an interview: Roland Dyens, interview by Sean Beavers in St-Irénée Charlevoix, Québec, Canada, July 7, 2005.



Example 3.17: Measures 29-30 of Dyens *Tuhũ*

The *Tuhũ* movement ends with a quotation from the introduction to the first movement, *Climazonie*. This further cements the cyclic unity of *Hommage á Villa-Lobos* as a whole (See Examples 3.18 and 3.19).



Example 3.18: Measures 1-4 of Dyens
Hommage á Villa-Lobos: Climazonie



Example 3.19: Measures 54-58 of Dyens *Tuhũ*

Early in his career, Villa-Lobos was strongly influenced by French post-romantic and impressionist models.⁵⁶ It is perhaps fitting that French composer Roland Dyens strongly identifies with the music of Villa-Lobos. Dyens' homages to Villa-Lobos reflect Villa-Lobos' style in subtle ways, but they do not use musical quotation and remain clearly the property of Dyens.

⁵⁶ Gerard Béhague, "Villa-Lobos, Heitor," *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>, section 5.

CHAPTER IV

L.B. STORY AND ÉLOGE DE LÉO BROUWER

Besides Villa-Lobos, one of Dyens' other chief influences is Cuban-born guitarist and composer Leo Brouwer (b. Havana, 1939). Brouwer's many works for guitar are an important part of the modern guitar repertoire. Dyens has recorded one of Brouwer's works, an improvisation-embellished version of Brouwer's *Etude 6* on the *Ao Vivo* album. Dyens has composed two homages to Brouwer, *L.B. Story* and *Éloge de Léo Brouwer*.

L.B. Story

L.B. Story is a dual homage to two composers with the same initials: Leo Brouwer and Leonard Bernstein. This work alludes to *Etude 1* from the *Études Simples* by Leo Brouwer and to *West Side Story* by Leonard Bernstein.

L.B. Story exhibits rondo form and begins with an eight-measure A section in the key of E minor. This is followed by a B section, measures 9-16, that alludes to Leo Brouwer's *Etude 1* (See Examples 4.1 and 4.2).

measure 1 (See Example 4.3). Motive y' , a variant consisting of a descending and ascending major second, was first heard in measure 2 (See Example 4.4). Motive y and its variant y' are developed in measures 21-25 (See Example 4.5).



Example 4.3: Motive y



Example 4.4: Motive y'

The musical score for measures 21-25 of Dyens *L.B. Story* is presented in two systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a complex rhythmic pattern with triplets and sixteenth notes. Performance markings include *mf* (mezzo-forte), *p* (piano), and *i* (accrescendo). Fingerings are indicated with numbers 1-4. A box contains a small musical motif. The second system continues the piece, marked with *pp* (pianissimo) and *ff* (fortissimo). It includes performance instructions such as *(vers la touche)*, *(pulpe)*, *harmoniques claires*, and *(dolcissimo)*. The score is heavily annotated with fingerings, accents, and dynamic markings.

Example 4.5: Measures 21-25 of Dyens *L.B. Story*

The C section, measures 26-57, continues developing motives y and y' as well as their inversions. The C section also features changing meter signatures and irregular rhythms, features that

are characteristic of both Dyens' music and Brouwer's music.
(See Example 4.6.)

The image shows a musical score for measures 31-36 of Dyens' *L.B. Story*. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It consists of three systems of music. The first system (measures 31-32) features a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, and ending with a half note D5. The bass line consists of quarter notes G2, F2, E2, and D2. Dynamics include *f* and *p sub.*. The second system (measures 33-34) begins with a melody of quarter notes G4, A4, B4, and C5, followed by a half note D5. The bass line has quarter notes G2, F2, E2, and D2. Dynamics include *mf* and *mp*. The instruction "Poco più animato" is written above the staff. The third system (measures 35-36) starts with a melody of quarter notes G4, A4, B4, and C5, followed by a half note D5. The bass line has quarter notes G2, F2, E2, and D2. Dynamics include *(mf)*, *(mp)*, *poco più f*, *p*, *i*, and *m*. The instruction "molto" is written below the staff.

Example 4.6: Measures 31-36 of Dyens *L.B. Story*

The allusion to Bernstein's *West Side Story* comes in measure 58 of *L.B. Story* (See Examples 4.7 and 4.8). It is a brief five-note quotation, which is immediately fragmented and used to transition to a return of the A section.



Example 4.7: Measures 11-14 of the vibraphone part of Bernstein *West Side Story*



Example 4.8: Measure 58 of Dyens *L.B. Story*

The quotation is a half-step lower than the original motive in measures 11-14 of *West Side Story*.⁵⁷ This is in keeping with the trend observed by Christopher Alan Reynolds that allusive motives are often displaced by a half-step or whole-step from the original. Reynolds posits that this transposition provides a slight distance between the allusion and the original.⁵⁸ In measures 62-73, the A section returns, again slightly altered, combining features from the first A section, measures 1-8, with features from the second A section, measures 17-25. Dyens' *L.B. Story* is a blend of musical elements created by Brouwer, Bernstein, and Dyens.

⁵⁷ Leonard Bernstein, *West Side Story* (New York: Boosey and Hawkes: 1994), page 2.

⁵⁸ Christopher Alan Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge, Massachusetts: Harvard University Press, 2003), pages 136-137.

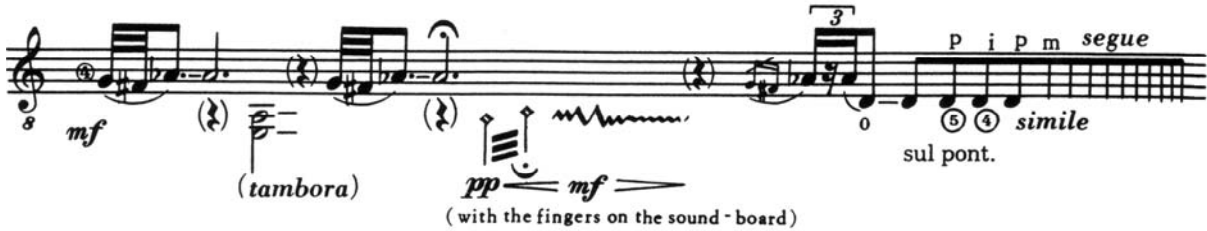
Éloge de Léo Brouwer

Dyens wrote *Éloge de Léo Brouwer* in 1988 because of a commission from the International Guitar Competition of Carpentras, France. The title of this piece can be translated "Elegy to Leo Brouwer". "Elegy" means "in praise of" while "homage" means "in tribute to". At various times in music history, the title "elegy" has been used interchangeably with the title "homage". Dyens' title for this piece could thus also be translated "Homage to Leo Brouwer". In Dyens' performance notes before *Éloge de Léo Brouwer*, he mentions that he was especially influenced by another work with "elegy" in the title, Brouwer's *Elogio de la Danza (Elegy of the Dance, 1964)*.

Éloge de Léo Brouwer by Dyens is in six movements. The first movement is titled *Soliloque*, a title combining the terms soliloquy and dialogue. This movement is introspective and consists of primarily single-line melodies. In this way it is a soliloquy, but it is also a dialogue between Dyens and Brouwer because it reflects elements of Brouwer's style as interpreted by Dyens. This movement is atonal, and the angular melodic lines contain frequent tritone leaps. These are characteristic of Brouwer's style as are the frequent seconds and sevenths. The angular melodic lines, irregular rhythms, and unmeasured sections are reminiscent of Brouwer's *Canticum*. *Soliloque* contains a motivic similarity to *Canticum*. The motive presented in Example 4.9 can be seen in both movements of Brouwer's *Canticum* (See Examples 4.10-11) as well as in Dyens' *Soliloque* (See Example 4.12). In the Dyens example, the motive bridges two measures and the A-flat is enharmonically respelled as G-sharp.



Example 4.9: Motive from Brouwer *Canticum*



Example 4.10: Line 5 of Brouwer *Eclosi3n*, the first movement of *Canticum*



Example 4.11: Measure 1 of Brouwer *Ditirambo*, the second movement of *Canticum*



Example 4.12: Line 5 of Dyens *Soliloque*

Dyens also uses the inversion of this motive from *Canticum*. The inverted motive is presented three times in measures 22-24 of *Soliloque*, transposed to E, F, D# (See Example 4.13).⁵⁹ This E, F, D# motive is also used three times an octave higher in measures 26-27 of *Soliloque* (See Example 4.14).

⁵⁹ When numbering measures in *Soliloque*, the unmeasured section at the beginning has been counted as measure 1.

Example 4.13: Measures 22-24 of Dyens *Soliloque*

Example 4.14: Measures 26-27 of Dyens *Soliloque*

It is also worth noting that *Soliloque* features a broad palette of extended guitar techniques such as *tambora*⁶⁰, right-hand tapping, *dedillo*⁶¹, left-hand tapping, *pizzicato*⁶², and right-hand plucking between the left hand and the nut. Much of Dyens' music uses extended guitar techniques, but this movement uses such techniques almost constantly.

The title of the brief second movement, *Nimbus*, (rain cloud) is reminiscent of the title of Brouwer's guitar quartet work *Cuban Landscape with Rain*. *Nimbus* does not include any direct musical quotations from *Cuban Landscape with Rain*, but the compositional process of both works is similar. Both works evolve organically from brief musical cells. Section F of *Cuban Landscape with Rain* is an example of how Brouwer uses repetition and organic growth (See Example 4.15). Much of the musical

⁶⁰*Tambora* is sounding a string by striking it with the right hand instead of plucking it.

⁶¹*Dedillo* is a rapid tremolo strum with a single right-hand finger.

⁶²*Pizzicato* is plucking strings while slightly muting them with the side of the right hand.

material in *Nimbus* grows from the bass line of its first measure, as Dyens also uses repetition and organic growth (See Example 4.16).

Più presto possibile

Example 4.15: Beginning of Section F of Brouwer *Cuban Landscape with Rain*

$\text{♩} \approx 63$ *mystérieux*

Example 4.16: Measures 1-5 of Dyens *Nimbus*

The third movement of *Éloge de Léo Brouwer* is titled *Thème félin*, "Feline theme", because of the cat-like movement of the main musical idea. The theme proceeds stealthily at times and then pounces with a sudden flurry of notes.⁶³ An *ostinato*, or *leitmotif* as Dyens calls it, occurs in the bass in the first half of almost every measure throughout the piece. This represents cat-like stealth. In the second half of each measure, an improvisatory melody is heard, occasionally spilling into the first half of the next measure above the *ostinato* in the bass. This improvisatory melody and the occasional *subito fortissimo* bass notes represent the sudden pounce of the feline. Some of the improvisatory melodies are based on an octatonic scale.⁶⁴ *Thème félin* has some similarities to Brouwer's *El Arpa del Guerrero*, the first movement of *El Decameron Negro* (1981). One similarity is the persistent ostinati used in the bass of both pieces (See Examples 4.17 and 4.18).



Example 4.17: Measure 3 of Brouwer *El Arpa del Guerrero*

⁶³ This is Dyens' explanation of the concept of this movement during an interview: Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005.

⁶⁴ The octatonic scale present here consists of the following pitches: G, Ab, Bb, B, C#, D, E, F.

♩ = 144 Méditatif

← 3 fois →

Example 4.18: Measure 1 of Dyens *Thème félin*

Also, both pieces have sudden *forte* or *fortissimo* outbursts that contrast with the quiet ostinati (See Examples 4.19-22).

(♩ = 70)
(in 1)

Example 4.19: Measures 1-4 of Brouwer *El Arpa del Guerrero*

f marcato *p* *mp*

Example 4.20: Measures 21-24 of Brouwer *El Arpa del Guerrero*

amip *ss sub*

Example 4.21: Measure 4 of Dyens *Thème félin*



Example 4.22: Measure 8 of Dyens *Thème félin*

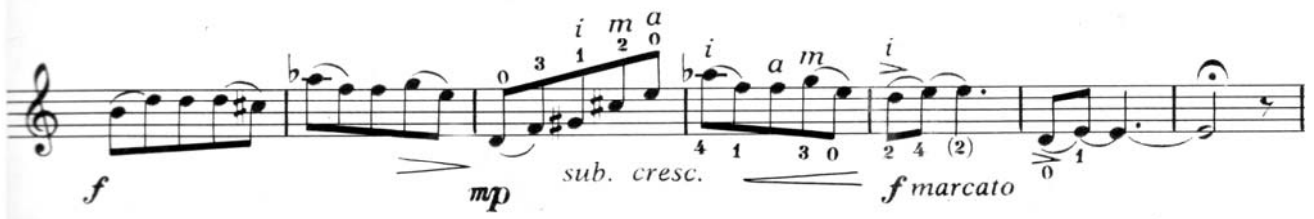
Another similarity is the way in which short melodic ideas organically grow as the piece progresses (See Examples 4.23-4.29).



Example 4.23: Measures 5-6 of Brouwer *El Arpa del Guerrero*



Example 4.24: Measures 10-12 of Brouwer *El Arpa del Guerrero*



Example 4.25: Measures 17-23 of Brouwer *El Arpa del Guerrero*



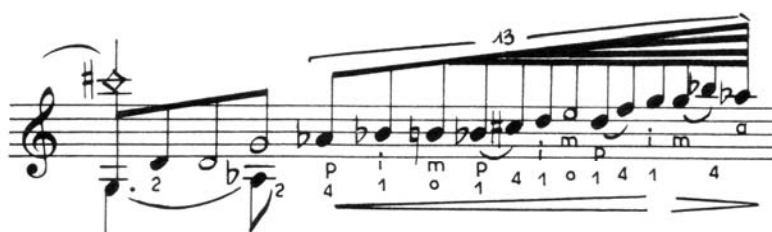
Example 4.26: Measure 2 of Dyens *Thème félin*



Example 4.27: Measure 6 of Dyens *Thème félin*



Example 4.28: Measure 10 of Dyens *Thème félin*



Example 4.29: Measure 14 of Dyens *Thème félin*

Other similarities include the fact that *El Arpa del Guerrero* sometimes features the same octatonic scale that is used in Dyens' *Thème félin*. Use of this octatonic scale may be heard in measures 17-23 of *El Arpa del Guerrero* (See Example 4.25) and in measure 10 of *Thème félin* (See Example 4.28).

The title of the fourth movement, *Si Brouwer m'était conté*, can be translated "If someone told me the story of Brouwer."⁶⁵ This movement is in ternary (ABA) form and begins with a calm A section in the key of G major, measures 1-10. The A section features a lyric melody over an arpeggiated accompaniment. Measures 11-27 serve as a transition from G major to E minor, the relative minor. Measure 27, the last measure of this transition section, contains the humorous presentation of a tune used by children on the playground to taunt others (See Example 4.30).⁶⁶ This theme begins with G in the melody, and ends with E in the melody, thus encapsulating the tonal movement from G major in the A section to E minor in the B section. This taunting theme is harmonized with minor seconds, a technique that is reminiscent of Brouwer's harmonization of a Bulgarian folk song in *Sobre un canto de Bulgaria* from *Tres Apuntes*. In measures 16-17 of *Sobre un canto de Bulgaria*, Brouwer harmonizes the Bulgarian folk song with major sevenths, the inversional equivalent of minor seconds (See Example 4.31).



Example 4.30: Measure 27 of Dyens *Si Brouwer m'était conté*

⁶⁵ Dyens chose this title partly as an allusion to the French movie *Si Versailles m'était Conté*, a movie about the history of the Versailles palace. (This information is drawn from the following source: Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005.)

⁶⁶ Dyens says that he included this musical idea to show that he does not take himself too seriously. (This information is drawn from the following source: Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005.)



Example 4.31: Measures 16-17 of Brouwer *Sobre un canto de Bulgaria*, the third movement of *Tres Apuntes*

The B section of *Si Brouwer m'était conté*, measures 30-68, is in E minor and features an angular bass melody with many leaps by tritone. This angular melody is accompanied by an ostinato played on the treble strings of the guitar (See Example 4.32). Melodic leaps by tritone were occasionally used by Brouwer in *Elogio de la Danza* and in *De el "Homenaje a Falla"* from *Tres Apuntes* (See Examples 4.33-34); Dyens makes tritone melodic leaps a major feature of the bass melody in the B section of *Si Brouwer m'était conté*.



Example 4.32: Measures 30-33 of Dyens *Si Brouwer m'était conté*



Example 4.33: Measures 80-82 of Brouwer *Obstinato*, the second movement of *Elogio de la Danza*



Example 4.34: Measure 20 of Brouwer *De el "Homenaje a Falla"*, the first movement of *Tres Apuntes*

After measure 68, there is a *da-capo* repetition of the A section, measures 1-10, followed by a coda, measures 69-95. The coda begins with a brief transition, measures 69-71, followed by an embellished version of the A section, measures 72-78. In measures 75-76, within the embellished A section, there is a carefully hidden quotation. The quotation is drawn from a motive in measures 38-39 of *Obstinato* from Brouwer's *Elogio de la Danza* (See Example 4.35). The quotation in *Si Brouwer m'était conté* is transposed up a minor third and begins with the last four thirty-second notes in the bass of measure 75 and ends with the downbeat of measure 76 (See Example 4.36).⁶⁷

⁶⁷ Dyens' performance notes in the score of *Si Brouwer m'était conté* mention the existence of a quotation from *Elogio de la Danza*. The notes do not identify the location of the quotation. In a personal interview on July 7th, 2005, Dyens confirmed that the quotation in measures 75-76 is the one to which the performance notes allude. [This information is drawn from the following sources: Roland Dyens, *Éloge de Léo Brouwer* (Paris: Editions Henry Lemoine, 1988); Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005.]



Example 4.35: Measures 38-39 of Brouwer *Obstinato*, the second movement of *Elogio de la Danza*

Example 4.36: Measures 75-76 of Dyens *Si Brouwer m'était conté*

After the embellished A section, there is a brief transition, measures 79-82, that leads to an altered version of the B section, measures 83-95. This section uses a bass melody and treble ostinato, like the B section, but the bass melody is now constructed of perfect fifths instead of tritones. Near the end there is ambiguity of key between E minor and G major as Dyens alternates between E minor and G major triads over an A pedal. The movement then ends on a D augmented triad, an altered dominant of G major. The inconclusive sound of the augmented triad at the end of *Si Brouwer m'était conté* leads to the next movement, *Interlude*, which is in G major.

The brief fifth movement, *Interlude*, imitates the "calm of Cuban *cancions* and *berceuses* by Brouwer", according to the

performance notes.⁶⁸ As the title suggests, this movement provides the listener a brief period of relaxation between the intense fourth and sixth movements. This movement is in the key of G major and is similar in mood to the *Berceuse: Cancion de Cuna* from Brouwer's *Dos Temas Populares Cubains*.

The last movement of *Éloge de Léo Brouwer* is entitled *Cuba libre*, which means "Free Cuba".⁶⁹ This movement is in ternary (ABA) form. The A section, measures 1-33, is characterized by irregular rhythms and frequent use of minor-2nd and major-7th intervals (See example 4.37). The piece begins with repeating minor seconds, employing a rhythm frequently used in Brouwer's *Etude 5* (See Example 4.38).



Example 4.37: First half of measure 1 of Dyens *Cuba libre*

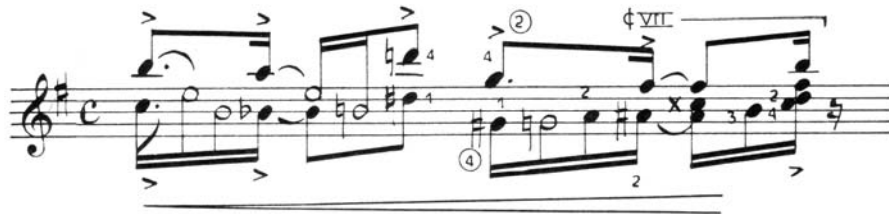


Example 4.38: Measure 17 of Brouwer *Etude 5*

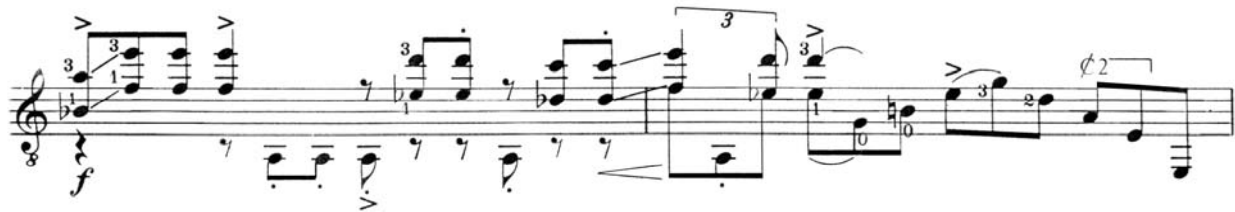
⁶⁸ Roland Dyens, *Éloge de Léo Brouwer* (Paris: Editions Henry Lemoine, 1988).

⁶⁹ The title "Free Cuba" implies a political statement about the future of the nation of Cuba or a philosophical statement about the freedom that Cuban composer Brouwer finds through music. Dyens, refusing to take himself too seriously, is aware of these implications but says he chose the title mainly because he likes a drink called *Cuba libre*, made of rum, cola, and lime. (This information is drawn from Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005.)

In measure 23 of *Cuba libre* (See Example 4.39), the use of parallel major sevenths to harmonize the melody is similar to the parallel major sevenths in measures 16-17 of Brouwer's *Sobre un canto de Bulgaria* from *Tres Apuntes* (See Example 4.40).



Example 4.39: Measure 23 of Dyens *Cuba libre*



Example 4.40: Measures 16-17 of Brouwer *Sobre un canto de Bulgaria*, the third movement of *Tres Apuntes*

The B section of *Cuba libre*, measures 34-53, draws its theme from measures 9-13 of *Soliloque*, the first movement of *Eloge de Leo Brouwer*. This helps provide cyclic unity for the suite as a whole (See Examples 4.41 and 4.42).

Example 4.41: Measures 9-13 of Dyens *Soliloque*

Example 4.42: Measures 34-38 of Dyens *Cuba Libre*

The theme in the B section of *Cuba libre* is fairly simple rhythmically but is melodically angular and disjunct (See Example 4.42). The theme occurs four times as follows: 1) at original pitch, measures 34-38, 2) transposed by a twelfth (compound fifth), measures 39-43, 3) transposed by an octave, measures 44-48, and 4) transposed by a fifth, measures 49-53. The second, third, and fourth times the theme is heard, it is set contrapuntally in a quasi-fugue. Then there is a *da-capo* return of the A section, followed by the coda, measures 54-73,

which includes percussive drumming on the guitar that heightens intensity and brings the movement to its conclusion.

CHAPTER V
OTHER HOMAGES BY DYENS

Besides homages to Villa-Lobos and Brouwer, Dyens has written several other homages for solo guitar: *L'Allusive*, *Deux Hommages à Marcel Dadi*, *Ville d'Avril*, *Hommage à Frank Zappa*, *20 Lettres*, and *Triaela*. These works will be briefly addressed in this chapter.⁷⁰

L'Allusive

L'Allusive is a brief homage to guitarist-composer Fernando Sor (1778-1839), who was born in Spain but spent much of his life in Paris. Although Dyens was born in Tunisia, he has spent much of his life in and around Paris. His affinity for the music of Sor is exhibited in several ways. Dyens performs a piece by Sor on most of his concerts, even when all the other works on the program are jazz arrangements, for example, in his concert at the 2004 Stetson Guitar Workshop. Dyens has arranged Sor's *Variations on a Theme by Mozart* for guitar quartet and has arranged *7 Études of Sor* for guitar and string quartet.

⁷⁰ Dyens uses homage in his chamber and orchestral works as well. Works like *Concertomnagio* for two guitars and orchestra exemplify how Dyens' penchant for homage is exhibited in even his most extensive compositions. (Amadeus Guitar Duo, *Hommage*, sound recording of concerti for two guitars and orchestra, Holzgerlingen, Germany: hänsler Classic, CD 98.389, 2001.)

Dyens has also composed an homage to Sor, *L'Allusive*, which quotes from the Sor Etude in B Minor, op. 35 no. 22, better known to guitarists as Estudio Five in the Segovia edition of the Sor studies. The first three measures of *L'Allusive* are almost identical to the first three measures of Sor's Etude in B minor (See Examples 5.1 and 5.2).

Moderato

Example 5.1: Measures 1-3 of Sor Etude in B Minor, op. 35, no. 22

Moderato

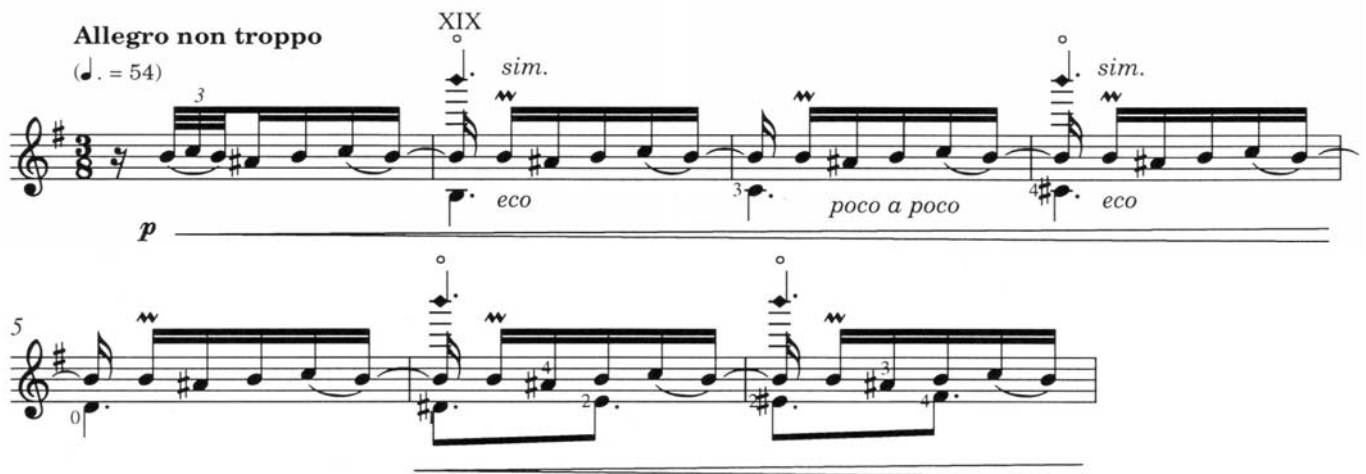
Example 5.2: Measures 1-3 of Dyens *L'Allusive*

The last four measures of *L'Allusive* are almost identical to the last four measures of Sor's Etude in B minor (See Examples 5.3 and 5.4).

Valse Criollo by Antonio Lauro.⁷² For the first seven bars of *Tristemusette*, Dyens repeats a musical motive drawn from the first measure of Lauro's *Valse Criollo* (See Examples 5.5 and 5.6).



Example 5.5: Measure 1 of Lauro *Valse Criollo*



Example 5.6: Measures 1-7 of Dyens *Tristemusette* from *Deux Hommages à Marcel Dadi*

Tristemusette's ensuing A section imitates the Venezuelan waltz style of Lauro, frequently alternating between 3/8 and 6/16 as Lauro's music frequently alternates between 3/4 and 6/8.

⁷² This relationship is indicated in "A Word From the Composer", included in the score of *Deux Hommages à Marcel Dadi*. [Roland Dyens, *Deux Hommages à Marcel Dadi*, (Bryn Mawr, PA: Editions Orphée, 1997).]

By paying tribute to Lauro, Dyens is indirectly paying tribute to Dadi, who enjoyed Lauro's music.

Hommage à Frank Zappa

Frank Zappa was an iconoclastic American pop musician and composer. Zappa was known for his unusual music and for his idiosyncratic behavior, both on stage and off. Upon hearing of Zappa's death, Dyens wrote this piece to honor him. Dyens says that he wrote this piece not to quote specific pieces by Zappa but to give the impression of Zappa's wild and crazy personality through a wild and crazy homage. This homage is characterized by chromaticism and many *subito* accents.

Triaela

The three-movement work *Triaela*, dedicated to Elena Papandreou, contains elements of homage to Takemitsu, Villa-Lobos, and Gismonti. The first movement, *Light Motif (Takemitsu in Brazil)* is an homage to Japanese composer Toru Takemitsu, which also features elements of the Brazilian *modinha*, alluding to Villa-Lobos.⁷³ It is dark and melancholy and features frequent harmonics. The second movement, *Black Horn (when Spain meets Jazz)*, begins with a disjunct melodic line in the Spanish style of Rodrigo or de Falla. This melody is transformed seamlessly into a rollicking jazz bass line. The last movement, *Clown Down (Gismonti at the Circus)*, draws from the music of

⁷³ Tim Panting, liner notes for *Elena Papandreou plays Roland Dyens*, BIS-CD-1366, 2005, compact disc.

Brazilian composer Egberto Gismonti, with a titular reference to *Circense*, one of his recordings.⁷⁴

Ville d'Avril (Hommage à Boris Vian)

Boris Vian was a French writer and musician who lived in Ville d'Avray, the same Paris suburb where Dyens lives. The title of this work *Ville d'Avril* is drawn from one of Vian's books, which contains an imaginary town named Ville d'Avril.⁷⁵ In Dyens' homage to Vian, he says that he is attempting to portray the impression he had of Vian. Dyens briefly quotes two of Vian's songs in the second movement of *Ville d'Avril*. The Vian song "on n'est pas là pour se faire engueuler" is quoted in measures 107-108. The Vian song "Le Déserteur" is quoted in measure 152 and following. Both of these quotations are marked in the score at the measure in which they occur. This precise identification of quotations is used by other composers such as George Crumb but is unique among Dyens' solo guitar homages.

20 Lettres

In this study, a distinction has been made among the terms "homage", "dedication", and "arrangement". Many of the 20 *Lettres* by Dyens are works that include dedication but not homage, for example, the dedication of *Lettre encore* to Greek guitarist Elena Papandreou. *Lettre à Jacques Cartier* is more an

⁷⁴ Tim Panting, liner notes for *Elena Papandreou plays Roland Dyens*, BIS-CD-1366, 2005, compact disc.

⁷⁵ Dyens said that the imaginary town of Ville d'Avril occurs in Vian's book *L'Arrache Coeur*. (Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005.)

arrangement of the Canadian national anthem than an homage to its composer. Some of the *20 Lettres* do, however, fit into the homage category. *Lettre à Claude et Maurice* is a tribute to Debussy and Ravel. *Lettre à vieille Angleterre*, "Letter to Old England", is an homage to English Renaissance composer John Dowland. *Lettre à Isaac, Emilio et les Autres* is a tribute to Albeniz, Pujol, and the Spanish nationalist style. *Lettre à Julia Florida* is a tribute to Paraguayan composer Agustín Barrios, who wrote *Julia Florida*. *Lettre á Monsieur Messiaen* is a tribute to French composer Olivier Messiaen. The *20 Lettres*, as with so many of Dyens' works, draw from other sources but remain distinctly Dyens' own creations.

Conclusion

For hundreds of years, composers have borrowed from their predecessors. This musical borrowing may manifest itself as arrangement of pre-existing music, brief allusion, or conscious homage. French guitarist-composer Roland Dyens pays tribute not only to composers of European and American concert music but also to musicians from jazz, popular, and folk traditions. He remakes the past by casting previous works in his own image, releasing a drop of Villa-Lobos amid a flood of Dyens. He speaks with a distinctive voice while winking at the past, conveying wit through the new ways in which diverse styles are woven together. For example, Ravel, Sor, and Piazzolla share a stage with German and Canadian national anthems.⁷⁶ To Dyens, the common elements among styles are more important than the differences. Because Dyens is renowned as a guitarist as well

⁷⁶ *Concertomaggio* for two guitars and orchestra by Dyens. (Amadeus Guitar Duo, *Hommage*, sound recording of concerti for two guitars and orchestra, Holzgerlingen, Germany: hänsler Classic, CD 98.389, 2001.)

as a composer, his creativity is shown not only in his compositional devices but in his extended guitar techniques, which are used not for gimmickry but as vehicles for expressive purpose and sonic exploration. He brings to the guitar layers of contrasting ostinati, polyrhythms, and timbral variety that expand the possibilities of the instrument.

Dyens' music exhibits a particular kinship with that of Villa-Lobos and Brouwer. Like Dyens, Villa-Lobos and Brouwer were guitarist-composers who employed elements from Latin-American folk music. Villa-Lobos' influence is evident in Dyens' lyrical melodies, extended tertian harmonies, Brazilian rhythms, and idiomatic guitar writing. Brouwer's influence is evident in Dyens' mixed meters, adventurous harmonic language, Afro-Cuban rhythms, and extended guitar techniques. The influence of these two composers merges so seamlessly in Dyens' music that his *Hommage à Villa-Lobos* bears traces not only of Villa-Lobos but also of Brouwer.

Besides Brouwer and Villa-Lobos, Dyens pays homage to a variety of other composers, revealing something about himself by the objects of these tributes. For example, one of his favorite composers is Fernando Sor, a guitarist-composer who, like Dyens, spent many years in Paris. Dadi, Vian, and Zappa were popular musicians whose bohemian lifestyle inspired Dyens, while their music exemplifies the popular elements that often occur in his music. Like Dadi, Dyens was born in Tunisia. Like Vian, Dyens now lives in Ville d'Avray, just outside Paris. In *Triaela* and the *20 Lettres*, Dyens pays tribute to Gismonti, Takemitsu, Dowland, Debussy, Ravel, Albeníz, Pujol, Barrios, and Messiaen. These choices reveal the international scope of his influences.

Dyens' style is eclectic in derivation yet creative in result. As Dyens continues to compose in the Twenty-First Century, he synthesizes what has come before while creating

music that speaks to the audience of the here and now. Other composers have written homages to Dyens, and future composers who examine his music will find much to emulate.⁷⁷

⁷⁷ For example, American guitarist and composer James Piorkowski has written *Rolando*, an homage to Dyens. (James Piorkowski, "Composing for the Guitar," a lecture at the 2005 Guitar Foundation of America Convention in Oberlin, Ohio.)

APPENDIX A: ANNOTATED LIST OF DYENS' COMPOSITIONS FOR SOLO
GUITAR⁷⁸

After Christmas Feeling

This piece, dedicated to Stephen Robinson, was premiered by Roland Dyens at the 2000 Stetson International Guitar Workshop. It was published in 2001 by Henri Lemoine. This piece is in the key of B-flat and uses an unusual *scordatura* in which the fifth string of the guitar is tuned to B-flat and the sixth string to D.

The piece begins with a lightly arpeggiated B-flat thirteenth chord repeated several times in measures 1-5. Theme A begins in measure 6 and continues through measure 21. Many measures begin with a B-flat chord. The frequent repetition of this chord gives the feeling of a pedal point in the first half of each measure, an effect also present in *Thème félin* from Dyens' *Éloge de Léo Brouwer*. Theme A is repeated with some alterations in measures 22-37, creating an A' section.

⁷⁸ Some of the pieces listed here were published in groups, for example, the *20 Lettres*, which are twenty separate pieces. For the purpose of this appendix, I have listed each individual piece unless the pieces form a suite as, for example, the movements of *Éloge de Léo Brouwer*. This list does not include unpublished works. All works are published by Editions Henry Lemoine in Paris except as indicated. [Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005; Roland Dyens, "Compositions," www.roland-dyens.com, (Accessed June 8, 2006).]

In measure 38, the B theme enters, centered around the key of D major. The key of D major is the dominant of G minor, which is the relative minor of the earlier tonic, B-flat major. The B theme lasts until measure 47, and measure 48 serves as a link to the following section.

The C section, measures 49-72, is tonally ambiguous but implies primarily a G-minor tonality. This section ends on an F dominant chord in measures 69-72, preparing the return of the A section in B-flat major.

The A section returns in measure 73-88, almost exactly like measures 22-37, the A' section. The codetta, measures 89-97, brings the movement to a close. The last harmony is an arpeggiated B-flat thirteenth chord reminiscent of the opening.

L'Allusive

Discussed in Chapter 5.

Citrons doux

This piece has an ambiguity of key fostered by the beginning and ending sonority of the piece, which could be interpreted as a D chord with an added 6th or as a B minor 7th chord. The piece vacillates between B minor and D major. The A section, measures 1-15, features repeated eighth notes, which accompany a bass melody. The B section, measures 16-30, features planing parallel chords and arpeggios over a D pedal point. The B-flat triad is frequently featured in this section, implying a tonality of B-flat in spite of the D pedal point. The key of B-flat has a chromatic-third relationship with D major. The A' section, measures 31-49, returns to the repeated eighth notes

accompanying a bass melody that vacillates between D major and B minor.

***Deux Hommages à Marcel Dadi*⁷⁹**

Discussed in Chapter 5.

Éloge de Léo Brouwer

Discussed in Chapter 4.

Flying Wigs

This piece, which is published in the set *Trois pièces polyglottes*, is in E minor and begins with a four-measure introduction based on an embellished E-minor arpeggio. The A theme begins in measure 5 and lasts through measure 20. The A theme is characterized by a melody in the bass accompanied by arpeggios in the upper register. In the B section, measures 21-46, the melody is heard in the treble voice and the arpeggios in the bass voice. The A section returns in measures 47-62, with the melody once again in the bass voice, basically unaltered. The accompaniment, however, is somewhat denser in measures 55-62 than in the original A section. In measures 63-66, there is an extension of the A section. Measures 67-71 bring back the arpeggio figure from the introduction to carry the piece to a close on an E-major chord.

⁷⁹ Published by Editions Orphée, USA.

Hommage à Frank Zappa

Discussed in Chapter 5.

Hommage à Villa-Lobos

Discussed in Chapter 3.

L.B. Story

Discussed in chapter 4.

Libra Sonatine

This piece, one of Dyens' most popular works, consists of three movements. The first movement, *India*, is in ternary (ABA) form, not sonata form as one might expect. Dyens frequently changes meters and uses syncopated rhythms in both the melody and the accompaniment. Extended guitar techniques include percussion on the soundboard of the guitar as well as *dedillo*, a rapid tremolo strumming with one finger on two or three interior strings. Harmonies are frequently derived from a jazz idiom; seventh chords are often used as well as ninths, elevenths, and thirteenth.

The second movement, *Largo*, is also in ternary form and is in the style of a jazz ballad. This movement uses *scordatura*, with the sixth string tuned to D. The meter of this movement is steadier than that of the first movement. This movement alternates among 2/4, 4/4, and 2/2, and a steady quarter note pulse remains throughout.

The third movement, *Fuoco*, is a perpetual motion finale. It is frequently performed without the first two movements. It is in ternary form. It exhibits Dyens' skill at creating melodies that seem to float above complex arpeggio patterns. Guitar techniques used include Bartok *pizzicato*, percussion on the soundboard, percussion on the strings, note bending, and strumming the strings behind the nut.

Lille Song

This brief piece is characterized by mode mixture. The A section spans measures 1-13 and is characterized by arpeggios. The first phrase of the A section, measures 1-6, has a tonic of D minor/Dorian mode. The second phrase of the A section, measures 7-13, has a tonic of A minor/Dorian mode. The B section spans measures 14-35 and is characterized by block chords in a steady rhythm. The tonic of the B section is A minor/major. The A section returns in measures 36-48. Both phrases of this section are now in D minor/Dorian mode. Because the second phrase returns in the tonic key, this piece could be said to be a miniature sonatina. The codetta, measures 49-57, is based on the block chords of the B section but with the tonic key of D minor/Dorian mode.

Lulla By Melissa

This piece begins with a lyrical A section, measures 1-17, featuring jazz-influenced harmonies and predominantly sixteenth-note rhythms. The B section, measures 18-32, is more chromatic and includes many thirty-second notes, giving a more agitated feeling. The A' section, measures 33-52, returns to relaxed

jazz-influenced lyricism. There is a brief codetta, measures 53-57, that brings the piece to a close.

Mambo des nuances

This piece begins with repeated strumming of all six open strings, a technique also used in Alberto Ginastera's Sonata, op. 47, for guitar. After four measures of open-string strumming, the A section enters in measure 5 and lasts until measure 15. It is in cut time and has a tonal center of E with mode mixture of Phrygian mode and E major. This section features a lyrical melody in E major, alternating with a dark bass motive in E Phrygian. The B section, measures 16-26, is more firmly in E major; the lyrical melody has won ascendancy. The C section, measures 27-42, features a time signature of 6/8 plus 2/4. The C section consists primarily of chordal arpeggiation of C-major chords, E-major chords, and G-sharp diminished chords. This section exploits the chromatic third relationship between C major and E major. There is a *da-capo* repeat of section A after which there is a brief coda that features percussion and Bartok *pizzicato*.

Muguets

This piece is in the key of A major. The first five measures contain mixed meters and consist of a dominant prolongation. The A section, measures 6-14, is a lyrical theme in A major. The time signature is 6/8 mixed with 3/4. The B section, measures 15-27, is in C major. Dyens exploits the chromatic-third relationship between A major and C major. Measures 28-29 are reminiscent of measures 4-5 and lead to a *da-capo* return of the A theme followed by the coda. The coda, measures 30-47, is

based on the A theme with some alterations. The coda also draws material from measure 2 for use in measures 40 and 45.

Le Quatour accorde

This piece is in the key of G major and grows organically from four-note arpeggios of G13 and C13. These arpeggios are quintal chords, chords voiced in stacked fifths. The G13 sonority is voiced as follows: G, D, A, E. The C13 sonority is voiced as follows: C, G, D, A. These two chords are arpeggiated alternately throughout much of the piece. In measures 1-9, these two chords occur alternately with increasingly active embellishment. In measures 10-13, a D pedal point in an inner voice joins the embellishment of these two chords. In measures 14-17, the sixteenth-note embellishment of these chords becomes even more active. Then in measures 18-22, the alternation of the G13 and C13 briefly ceases and is replaced by planing parallel triads. Measures 23-32 begin with arpeggiation of the G13 chord in a variety of voicings in constant sixteenth notes. The sixteenth-note arpeggiation evolves and develops. Then in measures 33-37, there is a G pedal tone in the treble voice that accompanies a bass melody. In measures 37-40, the alternate arpeggiation of G13 and C13 returns in its original form, similar to measures 1-9. In measures 41-43, the sixteenth-note arpeggiation of the G13 chord returns, similar to material in measures 23-32. In measure 44, the C13 chord is arpeggiated to close the piece.

Santo Tirso

This piece uses an alternate tuning in which the fifth string is tuned down to G and the sixth string is tuned down to D. The piece begins with a *Lento* introduction, measures 1-8, that features a disjunct melody played with *dedillo*, a rapid strumming technique performed with a single right-hand finger. This *dedillo* introduction is designed to imitate the plectrum tremolo of a mandolin. The A section, measures 9-40, is in the key of G minor. The tempo of the A section is *Malinconico, poco piú mosso*. The B section, measures 41-61, is in the key of G major and is marked *Vivo*, approximately twice the tempo of the A section. The B section features vigorous strumming and fast passagework. The melancholy A section returns in measures 62-84 in the key of G minor at the original tempo. The brief codetta evokes the disjunct theme from the introduction, this time played with harmonics instead of with *dedillo*.

***Saudade no. 1, dédiée à Alberto Ponce*⁸⁰**

The term *saudade* originates in Brazil and is used by Dyens because his *Trois Saudades* are influenced by Brazilian popular music. The word *saudade* is used for expressing sadness or regret, usually of a Brazilian who is homesick for his native land. Dyens dedicated this piece to his guitar teacher, Alberto Ponce. This piece is a ternary form and features extended tertian harmonies drawn from the jazz idiom. The A section, measures 1-15, is in the key of E major. The B section, measures 16-26, is in the key of A major. After a *da-capo* return of the A section, there is a brief coda that ends by

⁸⁰ Published by Editions Hamelle, Paris.

fading to inaudibility. The meter is cut time, and the piece sometimes features characteristic Brazilian rhythms, for example, in the bass line of measure 3 and measures 11-13. Extended techniques include striking the strings of the guitar with the fist and trills over moving double stops.

***Saudade no. 2, dédiée à Arminda Villa-Lobos*⁸¹**

This piece is dedicated to the wife of great Brazilian composer Heitor Villa-Lobos.⁸² The piece is subtitled *chorinho*, referring to the Brazilian *chôro* style, in which Heitor Villa-Lobos wrote some of his pieces. In this piece, Dyens consistently uses a typical Brazilian rhythm. The form is a five-part rondo, ABACA.

***Saudade no. 3, dédiée à Francis Kleynjans*⁸³**

This *saudade* of Dyens is dedicated to Francis Kleynjans, another French guitarist-composer. The mode of this piece is D Mixolydian. The tonic of D is facilitated by *scordatura*; the sixth string is tuned to D. In the first movement, *Rituel*, there are many indeterminate rhythms, where the performer is to *accelerando* in an improvisatory way. In the second movement, *Danse*, a traditional Brazilian rhythm is used in the bass. The melody moves freely over this steady bass rhythm. The third movement, *Fete and Final*, begins with changing meters before settling into 4/4. Once the piece settles into 4/4, the bass rhythm from the second movement returns. As in the second movement, the melody moves freely over the bass. Near the end

⁸¹ Published by Editions Hamelle, Paris.

⁸² Further discussion of this piece may be found in Chapter 3.

⁸³ Published by Editions Hamelle, Paris.

of the piece, the thumb and ring finger of the right hand rapidly drum on the soundboard of the guitar. Then the tempo drops to *Largo* and the piece comes to a languid conclusion, although the bass rhythm persists to the end within the slower tempo.

Sol d'Ièze

This piece, which is published in a set of *Trois pièces polyglottes*, originated from an interview question. When asked by interviewer Danielle Ribouillault what his favorite note was, Dyens responded that his favorite note was G-sharp. Ribouillault challenged him to write a piece around G-sharp, and *Sol d'Ièze* is the result.⁸⁴ Dyens' wit is displayed in the different ways in which G-sharp is emphasized.

The non-standard key signature of this piece contains a single G-sharp. The piece begins with the pitch G-sharp presented in five different octaves through the use of harmonics. Then an arpeggio gesture begins to unfold over a G-sharp pedal tone. In measure 12, the tuning of the third string is changed from G to G-sharp. Beginning in measure 25 and continuing through measure 37, the open G-sharp on the third string is used in combination with the fretted G-sharp on the fourth string to continue the G-sharp pedal tone. In measure 38, the tuning of the fifth string is changed from A to G-sharp. In measures 39-46, the open fifth-string G-sharp, the fretted fourth-string G-sharp, and the open third-string G-sharp are used in combination to continue the G-sharp pedal tone.

⁸⁴ Roland Dyens, *Trois pièces polyglottes*, performance notes, translated by Mary Criswick (Paris: Henry Lemoine, 2000).

Measures 47-49 are the only measures in the piece in which the G-sharp pedal tone is absent; the bass in these measures drops to E above which the G-sharp is still present in an embellished E dominant-7th harmony. In measures 50-57, the G-sharp pedal tone returns to accompany moving thirds and sixths. This section contrasts with the arpeggios of the rest of the piece. In measure 58, the arpeggios return, still over the G-sharp pedal and by measure 63, there is nothing but an alternation of G-sharps on different strings. This continues until the final unmeasured section of the piece, when the gesture from the beginning of the piece returns, with G-sharp in three, four, and then five octaves using harmonics. Then there is a final alternation of G-sharps in harmonics, ending on the third string. After the third-string G-sharp is sounded, it is tuned up to A and back to G-sharp to close the piece.

Songe Capricorne

The title of this piece means dream of *Capricornes*, referring to Dyens' unpublished duo composition *Capricornes*, recorded on his 1982 *Villa-Lobos Preludes* album. *Songe Capricorne* quotes only three notes from *Capricornes*.⁸⁵ *Songe Capricorne* uses an unusual *scordatura* where the fifth string of the guitar is tuned to B while the other strings are in standard tuning. Dyens uses many harmonics in this piece; often the melody is played with harmonics.

The first section, measures 1-10, is designed to sound like an improvisation. The key is B minor and the first three measures present a B-minor chord with unfolding embellishments

⁸⁵ Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005.

that first include a ninth and then add an eleventh. In measure 4, the harmonic progression is as follows: VIadd6-ivm7-V7. This progression is altered slightly in measures 5-8: im9-im11-VIM7-ivm7-VIII11. This progression leads to a im9 chord in measures 9 and 10.

The second section, measures 11-25, consists of a lyrical melody, still in the key of B minor. This section's last three measures, measures 23-25, contain a flurry of harmonics ornamenting the B-minor chord.

The third section, measures 26-34, is characterized by a B *ostinato* in the treble voice. Along with this *ostinato*, there are small melodic flourishes that sound improvisatory.

The fourth section, measures 35-55, is characterized by arpeggios, with a frequently repeated B in the bass that gives the impression of a pedal tone but is occasionally interrupted by other notes. The fifth section, measures 67-77 is a reprise of the improvisatory-sounding first section.

Tango en skai

The title of this piece means "cheap imitation of a tango". It is a humorous piece that is one of Dyens' most popular works. It is often recorded and performed in concert, frequently as an encore. The tonality is A minor, and the extended tertian harmonies are drawn from tango and jazz styles. Measures 1-2 consist of a syncopated alternation of the tonic and dominant notes. Measures 3-4 consist of a i-iiø7-V7 progression in the key of A minor. Measures 5-6 consist of a iiø7-V7b9-i progression in the key of D minor, thus tonicizing the subdominant. The D-minor progression is followed by a G#o7 leading-tone chord in measure 7, which brings the piece back to

the A-minor chord in measure 8. In measure 9, a passing D#o7 chord smooths the voice leading from i to iv7. Then the dominant arrives in measure 10, leading to a repeat of the first section.

In the second ending, starting at measure 11, the D#o7 chord returns, this time leading directly to the dominant chord, E7, which then resolves to A minor in measure 12. In measure 13, there is a G9 chord, which serves as the dominant of C9, which arrives in measure 14. In measure 15, a Bb-major chord smooths the voice leading from C9 to Am9, the tonic of the piece. The B-flat chord serves as a tritone substitution for E, the dominant of A minor. Measure 16 contains a D#o7 that leads to the dominant note, E, this time with a neighbor note, F, which is reinterpreted as the subdominant of C. Measures 17-20 are almost identical to measures 13-16, except measure 20 resolves to a tonic note where measure 16 had arrived on a dominant note. Measures 21-22 contain a "vamp", a repeated Am13 chord in a syncopated rhythm alternated with the neighboring A#m13 chord. Measures 23-28, which are an almost literal repeat of measures 5-8 combined with measures 11 and 12. There is a *dal-segno* return to the C-major section and then a brief codetta bringing the piece to a close on the A-minor harmony.

Triaela

Discussed in Chapter 5.

Valse des Anges

The title of this piece means Angel's Waltz and alludes to Los Angeles, where Dyens composed the piece in January of 2005.

The A section, measures 1-74, is a playful 3/8 waltz in E major. Both the key and the opening rhythm are reminiscent of Antonio Lauro's *Valse Criollo*, from which Dyens also borrowed in *Tristemusette*, the second of the *Deux Hommages á Marcel Dadi*. The B section, measures 75-107, is in A major and includes more complex rhythms including triplets and syncopations that sometimes imply 9/16 or 6/16. The A' section, measures 100-149, is followed by a codetta, measures 150-157, that brings the piece to a close.

Valse des loges

This piece is published in the set of *Trois pièces polyglottes*. The title of this piece means "Dressing-Room Waltz", and Dyens writes in the preface to this piece that the entire piece was written in dressing-rooms before various performances. The meter of this piece is primarily 12/8 but occasionally changes to 9/8, 6/8, or 3/8. While these meters may be strange for a waltz, the waltz feel happens within each group of three eighth notes. The A section, measures 1-8, is a languid waltz in the key of D major, with a written-out repeat in measures 9-16. The B section, measures 17-33, is in B minor and is at first hesitant but gains intensity and insistence as it progresses. In measures 34-46, the A section returns slightly altered with a five-measure extension that brings the piece to a close.

Valse en Skaï

The title of this piece means "cheap imitation of a waltz", and it is often performed in conjunction with the *Tango en Skaï*.

The form is an ABACA rondo. The first alternating section is in the relative major key, and the second alternating section is in the dominant key. The meter is 3/8 throughout. The eight-measure introduction consists of two phrases. The first phrase, measures 1-4, features sixteenth-note triplets that present an ascending A melodic minor scale starting on E. This scalar figure repeats in each of the first four measures. The second phrase, measures 5-8, features appoggiaturas on the second beat of each measure, each of which resolves on the third beat. The A section, measures 9-40, is in A minor and contains some extended tertian harmonies and chromatic embellishments.

The B section, measures 41-63, is more chromatic and includes more frequent extended harmonies. It is in the key of C major, the relative major of the earlier tonic, A minor.

The introductory motive returns in measure 64, heralding the return of the A theme, which begins in measure 65 and continues with embellishment and small alterations through measure 96. Then the key changes to E major, the dominant, in measure 97. The E-major section lasts through measure 164.

In measures 165-168, the introductory motive returns, leading to another embellished A section, measures 169-223. The piece ends abruptly and humorously in the relative major, C major.

Ville d'Avril

Discussed in Chapter 5.

20 lettres

This set of twenty pieces for beginning to intermediate guitar students is preceded by a discussion of three areas of

guitar technique that Dyens feels are often neglected. These areas are 1) correct tuning relative to the piece, 2) an efficient and effective method of damping unwanted sounds, and 3) a significant reduction in the squeaks produced by the shifting of left-hand fingers. For each area, Dyens describes the technical challenge and offers detailed strategies for solving the challenge.

Lettre I: Lettre à Sydney

This piece is in the key of C minor and has a time signature of 6/8 throughout. The A section, measures 1-8, is harmonically static, characterized by an ostinato alternation of E-flat and A-flat in the bass. The B section, measures 9-23, is in the key of E-flat major and is characterized by quicker harmonic rhythm, with root movement by fifth occurring frequently. In measure 23, there is a cadence on a G7 chord, which serves as the dominant of C minor, heralding the return of the A' section in measures 24-31.

Lettre II: Lettre à la Seine

This piece is in the key of C major and conveys a calm sense of contentment. It is a good example of Dyens' use of a rhythmically free melody while the accompaniment keeps a regular rhythm. The accompaniment consists of steady eighth notes throughout while the melody is often syncopated and is woven through the fabric of the accompaniment.

Lettre III: Lettre Noire

This is a blues-based piece in E major. It has a written-out swing, written in 12/8 instead of 4/4 and consisting of an alternation of quarter notes and eighth notes that create the sound of swing eighth notes. Many of the melody notes fall on

an off-beat, creating syncopation while the bass keeps a steady beat in dotted quarter notes through most of the piece.

Lettre IV: Lettre à soi-même

This "Letter to Myself" is an introspective piece in D minor. An ostinato in the treble range creates the atmosphere in the A section, measures 1-5, while a bass melody develops slowly. The B section, measures 6-14, is characterized by meandering jazz chords. In measures 15-18, the ostinato and bass melody from the A section return. In the codetta, measures 19-25, a B-flat is introduced into the ostinato pattern and there is a deceptive cadence in measure 23 arriving on a B-flat chord. The doubled D in the B-flat chord reflects the tonic of the piece, D minor, which arrives two measures later to bring the piece to a close.

Lettre V: Lettre française

This "French letter" is in the key of D major. The A section, measures 1-18, is characterized by a reiterated sonority that implies a D13 chord. The B section lasts from measure 19 to measure 37. The A section returns in measures 38-47.

Lettre VI: Lettre mi-longue

This letter is written in the style of a *milonga*, a tango in 2/4. The A section, measures 1-14, is a tango in A minor that is primarily diatonic. The B section, measures 15-25, while still in A minor, is more chromatic and frequently features descending sixths. The A' section lasts from measure 26 to measure 37.

Lettre VII: Lettre latine

The A section, measures 1-16, is in E minor and consists of a repeated E on the first string, which provides a pedal point to

accompany a bass melody. The melody features irregular rhythms and angular contour. The B section, measures 17-24, features a more lyrical and conjunct melody in the upper voice. The A' section arrives in measure 25 and lasts until measure 35.

Lettre VIII: Vénézuelette

This Venezuelan letter is reminiscent of the Venezuelan waltz style of Antonio Lauro. This piece is in 6/8 like many Venezuelan waltzes. Usually Venezuelan waltzes combine 3/4 and 6/8, but the only strong implication of 3/4 in this piece is in measure 26. The piece is in G minor and begins with an A section, measures 1-14, that is characterized by half-step neighbor-tone motion in the melody. The B section, measures 15-22, is characterized by an ascending chromatic line. The A' section begins in measure 23 and ends in measure 30.

Lettre IX: Lettre à Claude et Maurice

This piece is dedicated to Debussy and Ravel and is characterized by the impressionistic non-functional harmonies of these composers. Much of the piece consists of planing parallel thirds and occasionally planing triads. The A section, measures 1-16, is calm and contemplative. The B section, measures 17-32, exudes warmth and languor. The A' section, measures 33-45, brings the piece to a close.

Lettre X: Lettre à la vieille Angleterre

This "Letter to Old England" imitates the style of John Dowland, especially in its chordal texture and modal harmonies. The A section, measures 1-24, mixes G major and E minor. The first four-measure phrase, for example, begins on a G-major chord and ends on an E-major chord, the context of which implies that this is a Picardy third for the E-minor key. The brief B

section, measures 25-30, implies E major. The A' section, measures 31-39, returns to G major/E minor. The piece ends on a G-major chord, although only the G and B are present, notes that are common between the G and Em chords.

Lettre XI: Lettre Nordestine

This piece is characterized by ostinato patterns against which syncopated melodies are heard, creating interest through irregular rhythmic interaction between ostinato and melody. The A section, measures 1-11, is characterized by ostinato *a*, which is a blues-derived bass line in C Mixolydian. The syncopated treble line is rhythmically independent of the ostinato. Measures 12-15 form a transition to the B section. These measures introduce ostinato *b*, which uses a syncopated South-American rhythm. The melody is heard above the ostinato. The B section, measures 16-33, features new elements and also develops previous motives. Measures 16-18 feature ostinato *c*, which is a pedal tone in the treble voice, under which the rhythm for ostinato *b* is used for a bass melody. Measures 19-20 feature ostinato *c* over ostinato *a*, here transposed to G Mixolydian. Measures 21-22 contain a brief return of ostinato *a* in C Mixolydian with a syncopated melody similar to that in the A section. In measures 23-30, Dyens fragments, combines, and develops portions of ostinati *a*, *b*, and *c* to create new musical material. Measures 31-33 contain another brief return of ostinato *a* in C Mixolydian. Measures 34-42 feature ostinato *b* accompanying a syncopated melody. After the melody ends, ostinato *b* gradually fades to silence, one of Dyens' favorite ways to end a piece.

Lettre XII: Lettre à demain

This "Letter to Tomorrow" includes several extended guitar techniques such as *golpe*, right-hand string tapping, Bartok *pizzicato*, pitch bending, and crossing two strings to create a percussion effect. Theme A, measures 1-7, begins with the open strings of the guitar arpeggiated slowly and then strummed followed by some percussive effects. The use of open strings and extended guitar techniques in this piece are reminiscent of the Alberto Ginastera *Sonata*, op. 47. Theme B, measures 8-22, unfolds organically in eighth notes with a tonic E asserted by repetition although neither E major or E minor is clearly established in a traditional sense. Measures 23-28 interrupt the flow of the theme through the use of periods of silence alternating with effects such as strumming the strings behind the nut, *pizzicato*, and Bartok *pizzicato*. Measures 29-37 contain a return of Theme B. Measures 38-46 feature a return of Theme A. Measures 47-49 contain a brief return of Theme B, and then Theme A closes out the piece in measures 50-53.

Lettre XIII: Lettre et le néant

This humorous piece, "Letter and the Void", is dedicated to "Jean-Sol Partre", a philosopher in Boris Vian's novel *L'Écume des jours*.⁸⁶ The piece consists of blank musical staves, reminiscent of John Cage's infamous 4'33". A footnote assures the performer that the blank staves are a gift to the guitarist and not a misprint. Therefore, this page cannot be used as an excuse to get a refund for the set of 20 *lettres*. On Dyens' recording of the 20 *lettres*, the performance begins with Dyens clearing his throat and ends a few seconds later with a sigh.

⁸⁶ This fictional philosopher's name is a play on the name of Jean-Paul Sartre.

Lettre XIV: Lettre au calme

The A section, measures 1-13, features a sinuous, wide-ranging melody in E minor. The B section, measures 14-34, features planing parallel dyads and triads. The A' section, measures 35-55, features a return of A-section material. Near the end of the A' section, measures 49-51, there is a brief interpolation of B material before the A theme returns in measures 52-55 to close the piece.

Lettre XV: Lettre à Jacques Cartier

This piece is an arrangement of "O Canada", the Canadian national anthem, by Calixa Lavallée. The title of this Canadian letter refers to Jacques Cartier, the explorer who staked France's claim to Canada. Dyens first used the Canadian national anthem in his music in the 1999 *Concertomaggio* for two guitars and orchestra. Because the *Concertomaggio* is dedicated to the Amadeus Guitar Duo, which consists of Canadian guitarist Dale Kavanagh and German guitarist Thomas Kirchoff, Dyens used the Canadian and German national anthems in the second movement of the concerto. Dyens states that he loved the Canadian anthem ever since hearing it during the Olympic games and first chose to use it in this work for the Amadeus Guitar Duo.⁸⁷ The setting of the Canadian anthem in *Lettre à Jacques Cartier* was written one year after *Concertomaggio*. The arrangement is faithful to the original melody and uses rhythmic variety in the accompaniment to keep the listener's interest.

⁸⁷ Amadeus Guitar Duo, *Hommage*, sound recording of concerti for two guitars and orchestra, Holzgerlingen, Germany: hänsler Classic, CD 98.389, 2001, compact disc liner notes.

Lettre XVI: Lettre à Isaac, Emilio et les Autres

This piece is an homage to the Spanish nationalist style of composers such as Isaac Albeniz and Emilio Pujol. The meter alternates between 6/8 and 3/4, a frequent metric pairing in Spanish music. The A section, measures 1-30, features a droning pedal point of G3 and G4 while a brooding ascending melody develops.⁸⁸ This section uses a G-Phrygian scale with an occasionally raised third. This mode is often called Spanish mode because of its use in flamenco and other Spanish musical genres. The B section, measures 31-56, modulates to G major and presents a bright contrasting theme. The A' section, measures 57-79, returns to G Phrygian (Spanish mode) and brings the piece to a close.

Lettre XVII: Lettre encore

This piece is dedicated to Greek guitarist Elena Papandreou for use as an encore. It is in the Brazilian jazz style of *Felicidade* by Jobim and sounds like Dyens' arrangement of *Felicidade*. This piece is in the key of A minor and uses traditional Brazilian syncopated rhythms. The A section, measures 1-18, features fast harmonic rhythm and syncopation of chords and melody over a bass line that maintains the beat. The B section, measures 19-31, features primarily syncopated chords over a rhythmic bass line. This section sounds like jazz "comping" (accompanying) and has few melodic elements. In measures 32-35, there is a brief return of A section material to bring the piece to a close.

⁸⁸ Although the guitar sounds an octave lower than written, octave designations in this paper refer to notated pitch rather than concert pitch.

Lettre XVIII: Lettre à la Saudade

The term *saudade* is a Brazilian term that refers to longing and sadness; Dyens' *Trois Saudades* are among his most famous pieces. The *Lettre à la Saudade* consists of an achingly sad theme in E minor with variations. The theme is presented in measures 1-2 with the first variation in measures 3-4. Measures 5-6 present a brief contrasting theme. Measures 7-8 present the second variation on the theme. Measures 9-11 present the third variation on the theme, this time presented in the bass and slightly extended. Measures 12-15 contain a brief codetta, which brings the piece to a close.

Lettre XIX: Lettre à Julia Florida

This piece is an homage to *Julia Florida*, one of the most famous pieces by Paraguayan guitarist-composer Agustín Barrios Mangoré. *Lettre à Julia Florida* has several similarities to *Julia Florida*, for example, it is in D major with the sixth string tuned to D, and it features a lyrical melody. *Lettre à Julia Florida* is longer in duration than any of the other pieces in *20 lettres*. Its form is an ABACA rondo. The A section, measures 1-18, is in the key of D major and features a lazy droning accompaniment with a D pedal tone over which a lyrical melody unfolds. The B section, measures 19-26, has an increasingly active melody. This section begins by featuring G in the bass and ends with an Italian augmented-sixth chord in the key of G. This chord leads to the D-major chord in the return of the A section, measures 27-44. The C section, measures 45-65, consists of two eight-measure phrases followed by a five-measure terminative phrase. Phrase C1, measures 45-52, features chromatic descent in the melody and ends on a dominant chord. Phrase C2, measures 53-60, is a variant of C1

and ends with a German augmented-sixth chord resolving to the dominant. Phrase C3, measures 61-65, is the terminative phrase of the C section and features chromaticism but arrives on a dominant pedal in measures 63-65. The final A section, measures 66-92, brings the piece to a close.

Lettre XX: Lettre à Monsieur Messiaen

This piece is an homage to French composer Olivier Messiaen. It frequently features tertian harmonies but without functional progressions. The A section, measures 1-11, uses mainly eighth-note rhythms and features tertian harmonies moving in a homophonic texture reminiscent of the organ. The B section, measures 12-22, uses mainly running sixteenth notes in a variety of meters such as 7/16 and 9/16. The A' section, measures 23-29, returns to primarily eighth-note rhythms and tertian harmonies in a homophonic texture.

APPENDIX B: LIST OF DYENS' ARRANGEMENTS FOR SOLO GUITAR

- Ravel, Maurice. *Pavane pour une infante defunte*. (1998)⁸⁹
- Villa Lobos, Heitor. *Aria de la Bachianas Brasileiras No. 5*. (1992)
- Various Authors. *Chansons Françaises*, Vol. 1 (13 songs). (1990)
Chansons Françaises, Vol. 2 (12 songs). (1995)
- Various Authors. *Mes arrangements à l'amiable*. (9 pieces)(2001)
- Various Authors. *Night and Day: 10 Jazz Arrangements*. (2005)⁹⁰

⁸⁹ Published by Editions Orphée, USA.

⁹⁰ Published by Guitar Solo Publications, San Francisco, CA, USA.

**APPENDIX C: LIST OF DYENS' COMPOSITIONS FOR ENSEMBLES AND
CHAMBER GROUPS**

Guitar Duo:

Côté Nord: Eloge de duo Assad (1994) (first performed by Alberto Ponce and Roland Dyens, later by the Duo Assad)

Guitar Ensemble:

Brésils (2004) (guitar quartet or ensemble)

Concertino de Nürtingen (2004) (solo guitar and guitar ensemble)

Concerto en Si: Hommage à Castelnuovo-Tedesco (1991)
(solo guitar and guitar ensemble)

Côté Sud (1991) (guitar octet or quartet)

Hamsa (1999) (guitar quartet or ensemble)

Rythmaginaires (1990) (guitar octet)

Suite polymorphe (2000) (guitar quartet or ensemble)

Ville d'Avril (1999) (guitar quartet or ensemble)

Guitar and string orchestra:

Concertomaggio: Hommage à Ravel, Sor, Piazzolla (1999) (2
guitars and string orchestra)

Concerto Métis: Hommage à Ida Presti (1997) (solo guitar and
string orchestra)

Tango en skai (1997) (solo guitar and string orchestra)

Guitar and String Quartet:

Tango en skai (guitar and string quintet or quartet)

**APPENDIX D: LIST OF DYENS' ARRANGEMENTS FOR ENSEMBLES AND
CHAMBER GROUPS**

Guitar Ensemble Arrangements:

Sor, Fernando. *Variations sur un thème de F. Sor d'après la
'Flute Enchantée'* (2002) (Quartet or ensemble)

Villa Lobos H.: *Aria de la Bachianas Brasileiras No. 5* (1993)
(5 guitars)

Various Authors. *French Pot-Pourri* (1999)(guitar quartet or
ensemble)

Guitar and String Quartet:

Giuliani, Mauro. *Rossiniana no 1 d'après* (2002)

Sor, Fernando. *7 Études de Sor* (2006)⁹¹

⁹¹ Published by Les Productions d'OZ, Canada.

APPENDIX E: DYENS DISCOGRAPHY⁹²

-*Ao Vivo* (1989), live recording from Paris, published by Sony Music (not available).

-*Chansons Francaises Vol. 1* (1997), published by Empreinte Digitale.

-*Chansons Francaises Vol. 2* (1997), published by Empreinte Digitale.

-*Citrons Doux* (2001), published by GHA.

-*Concerto en Si for guitar and ensemble of 21 guitars/Rhythmaginaires/Côté Sud* (1994), with Ensemble de guitares "Côté Sud", published by Empreinte Digitale.

-*Heitor Villa-Lobos: Concerto/Suite Populaire Brésilienne/Chôros no. 1/Dyens: Hommage à Villa-Lobos* (1987), published by Naïve Auvidis (not available).

-*Heitor Villa-Lobos: Les Préludes/Dyens: Trois Saudades/Capricornes* (1982), published by Disques SM (not available).

⁹² Dyens had released twelve albums as of June 2006. This discography was primarily compiled from the following sources: Roland Dyens, interview by Sean Beavers, St-Irénée Charlevoix, Québec, Canada, July 7, 2005; Roland Dyens, "Recordings," www.roland-dyens.com, (Accessed June 8, 2006). This discography does not include compilation albums to which Dyens contributed one track. These compilation albums usually feature a track from one of the above twelve albums along with tracks by various other artists. The only instance I have found where Dyens made a new recording for a compilation album was his performance of *Santo Tirso* on *A Very Special Album 1988-1999* from GHA. This discography also does not include albums where Dyens played accompaniment guitar parts for folk music, such as *The Art of the Pan Flute* from Olympic Records. (Roland Dyens and others, *A Very Special Album 1988-1999*, GHA 126.045, 1999, compact disc; Georges Schmitt, Roland Dyens, Albert Levy, and Jean-Luc Ceddaha, *The Art of the Pan Flute*, Olympic Records, OL-6137, 1977, LP sound disc.)

-*Hommage à Georges Brassens* (with Quatuor Enesco) (1985), published by Naïve Auvidis (not available).

-*Night and Day* (2003), American Jazz Standard Arrangements, published by GHA.

-*Nuages* (1998), published by GHA.

-*Rodrigo: Concerto de Aranjuez/Dyens:Tango en skai/Concerto Métis* (1997), recorded in Armenia with the Serenata Orchestra directed by Alexandre Siranossian, published by Empreinte Digitale.

-*20 lettres* (2001). This recording was released with the sheet music for *20 Lettres* published by Henry Lemoine.

APPENDIX F: HUMAN SUBJECTS COMMITTEE APPROVAL



Office of the Vice President for Research
Tallahassee, Florida 32306-2763
(850) 644-7900 • FAX (850) 644-4392

December 2, 2004

Sean Beavers
3162 Huttersfield Cir
Tallahassee FL 32303

Dear Mr. Beavers

Thank you for submission of your project entitled: Homage in the Music of Ronald Dyens

After completing the screening process, it has been determined that your project is excluded from further review by the Human Subjects Committee. No further action on this application is required by this Committee. You may proceed with your project.

We appreciate your submission and the opportunity to review your study.

Sincerely,

John Tomkowiak, M.D.
Chair, Human Subjects Committee
Florida State University

TM/jh

BIBLIOGRAPHY

- Amadeus Guitar Duo. *Hommage*. Sound recording of concerti for two guitars and orchestra. Holzgerlingen, Germany: hänssler Classic, CD 98.389, 2001.
- Appleby, David P. *Heitor Villa-Lobos: a life (1887-1959)*. Lanham, Md.: Scarecrow Press, 2002.
- Béhague, Gerard. "Villa-Lobos, Heitor." *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>, section 5.
- Bernstein, Leonard. *West Side Story*. New York: Boosey and Hawkes: 1994.
- Berre, Marietta. *Baião: A Dance Rhythm from Northern Brazil, an interview with Leonardo Lucini*. Available at the following website: <http://www.lafi.org/magazine/interviews/lucini.html> (Accessed June 28, 2005).
- Boyd, Malcolm. "Arrangement." *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.
- Britten, Benjamin. *Nocturnal, after John Dowland, op. 70*. Edited by Julian Bream. London: Faber and Faber/New York: G. Schirmer, 1965.
- Brouwer, Leo. *Canticum*. New York: Schott Music Corp., 1972.
- Brouwer, Leo. *Cuban Landscape with Rain*. Saint Nicolas, Québec, Canada: Les Éditions Doberman-Yppan, 1987.
- Brouwer, Leo. *El Decameron Negro*. Paris: Éditions Musicales Transatlantiques, 1981.

- Brouwer, Leo. *Elogio de la danza*. New York: Schott Music Corp., 1972.
- Brouwer, Leo. *Estudios Sencillos, numbers 1-10*. Paris: Max Eschig, 1972.
- Brouwer, Leo. *Estudios Sencillos, numbers 11-20*. Paris: Max Eschig, 1983.
- Brouwer, Leo. *Tres Apuntes*. New York: Schott Music Corp., 1972.
- Burkholder, J. Peter. "Borrowing." *Grove Music Online*, ed. L. Macy, (Accessed June 13, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.
- Calcraft, Raymond. "Rodrigo, Joaquin." *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.
- Corigliano, John. "Composer Note on Symphony No. 1". From the following website: http://www.schirmer.com/composers/corigliano_symphony.html (Accessed January 28, 2006).
- Courrier, Kevin. *Dangerous kitchen: the subversive world of Zappa*. Toronto: ECW Press, 2002.
- Dadi, Marcel with Dan Libertino. *Mel Bay presents Marcel Dadi: Fingers Crossing*. Pacific, MO: Mel Bay Publications, 1996.
- Dick, Stephen. "Inside the Score: Classical guitarist and composer Roland Dyens searches for the emotional essence of each piece." *Acoustic Guitar* 12, no. 9 (March 2002): 68-77.
- Duckles, Vincent, and Jann Pasler. "Musicology, I". *Grove Music Online*, ed. L. Macy (Accessed January 28, 2006), <http://ezproxy.marshall.edu:2102>.
- Dyens, Roland, and others. *A Very Special Album 1988-1999*. GHA 126.045, 1999, compact disc.
- Dyens, Roland. "Biography." www.roland-dyens.com, (Accessed June 18, 2005).
- Dyens, Roland. "Biography for the Philadelphia Classical Guitar Society." (Accessed April 4, 2005). <http://www.phillyguitar.org/concerts/2001/DyensBio.asp>.

- Dyens, Roland. *Citrons Doux*. Sound recording liner notes, GHA 126.059, 2001.
- Dyens, Roland. "Compositions." www.roland-dyens.com, (Accessed June 8, 2006).
- Dyens, Roland. *Deux Hommages à Marcel Dadi*. Bryn Mawr, PA: Editions Orphée, 1997.
- Dyens, Roland. *Éloge de Léo Brouwer*. Paris: Editions Henry Lemoine, 1988.
- Dyens, Roland. *French Pot-Pourri*. Paris: Editions Henry Lemoine, 2000.
- Dyens, Roland. *Hommage à Frank Zappa*. Paris: Editions Henry Lemoine, 1994.
- Dyens, Roland. *Hommage à Villa-Lobos*. Paris: Editions Henry Lemoine, 1987.
- Dyens, Roland. Interview by Sean Beavers in St-Irénée Charlevoix, Québec, Canada, July 7, 2005.
- Dyens, Roland. *L'Allusive, Muguets*. Paris: Editions Henry Lemoine, 1994.
- Dyens, Roland. *L.B. Story*. Paris: Editions Henry Lemoine, 1994.
- Dyens, Roland. Masterclass at the Domaine Forget. St-Irénée Charlevoix, Québec, Canada, July 2005.
- Dyens, Roland. Phone interview by Sean Beavers, July 30, 2004.
- Dyens, Roland. "Recordings." www.roland-dyens.com, (Accessed June 8, 2006).
- Dyens, Roland. *Saudade No. 1*. Paris: Editions Musicales, [n.d.].
- Dyens, Roland. *Saudade No. 2*. Paris: Editions Musicales, 1980.
- Dyens, Roland. *Saudade No. 3*. Paris: Editions Musicales, [n.d.].
- Dyens, Roland. *Trois pièces polyglottes*. Performance notes, translated by Mary Criswick. Paris: Henry Lemoine, 2000.

- Dyens, Roland. *Ville d'Avril, Hommage à Boris Vian*. Paris: Editions Henry Lemoine, 1999.
- Dyens, Roland. *20 Lettres*. Paris: Editions Henry Lemoine, 2001.
- Everett, Walter, ed. *Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays*. New York and London: Garland Publishing, Inc., 2000.
- Greenberg, Mark. "Roland Dyens/John Williams, The Two Ends of the Spectrum." *The Official Newsletter of the New York City Classical Guitar Society*, Volume 2, Issue 2, Winter 2004. Available online at <http://www.nyccgs.org> (Accessed June 18, 2005).
- Handel, George Frideric. *Israel in Egypt*. New York: E. F. Kalmus[n.d.].
- Haydn, Joseph. *Symphony no. 104 in D major*. Edited by Harry Newstone. London, New York: Ernst Eulenburg Ltd., c1994.
- Jeffery, Brian. *Fernando Sor: composer and guitarist*, 2nd ed. Soar Chapel, Penderyn, South Wales: Tecla Edition, 1994.
- Kelly, Barbara L. "Ravel, Maurice." *Grove Music Online*, ed. L. Macy (Accessed June 14, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.
- Kennedy, Michael. *The Oxford Dictionary of Music*, 2nd ed. Edited by Joyce Bourne. New York: Oxford University Press, 1998.
- Kronenberg, Clive. *Cuban artist, Leo Brouwer, and his solo guitar works: Pieza sin titulo to Elogio de la danza.: a contextual-analytical study*. M.M. Thesis, University of Cape Town, South Africa, 2000.
- Lauro, Antonio. *Quatro Valses Venezolanos*. Amsterdam: Broekmans & Van Poppel B.V., 1963.
- Lesure, François. "Debussy, Claude." *Grove Music Online*, ed. L. Macy (Accessed June 23, 2005), <http://www.grovemusic.com.proxy.lib.fsu.edu>.
- Meconi, Honey, ed. *Early musical borrowing*. New York: Routledge, 2004.

- Messing, Scott. *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*. Ann Arbor, MI: UMI Research Press, 1988.
- Narváez, Luis de. *Siete diferencias sobre "Guárdame las vacas"*. Transcribed for guitar by Narciso Yepes. Paris: Editions Max Eschig, [c1968].
- Panting, Tim. Liner notes for *Elena Papandreou plays Roland Dyens*. BIS-CD-1366, 2005, compact disc.
- Peyser, Joan. *Bernstein: a biography, revised & updated*. New York: Billboard Books, 1998.
- Piorkowski, James. "Composing for the Guitar." A lecture at the 2005 Guitar Foundation of America Convention in Oberlin, Ohio.
- Reynolds, Christopher A. *Motives for allusion: context and content in nineteenth-century music*. Cambridge, Mass.: Harvard University Press, 2003.
- Sor, Fernando. *Twenty studies for the guitar*. Revised, edited and fingered by Andres Segovia. New York: E.B. Marks Music Corp., 1945.
- Schmitt, Georges, Roland Dyens, Albert Levy, and Jean-Luc Ceddaha. *The Art of the Pan Flute*. Olympic Records, OL-6137, 1977, LP sound disc.
- Straus, Joseph N. *Remaking the past: musical modernism and the influence of the tonal tradition*. Cambridge, Mass.: Harvard University Press, 1990.
- Strickland, Edward. "Philip Glass." *Grove Music Online*, ed. L. Macy (Accessed January 28, 2006), <http://ezproxy.marshall.edu:2102>.
- Tanenbaum, David. *The Essential Studies: Leo Brouwer's 20 Estudios Sencillos*. San Francisco, CA: Guitar Solo Publications, 1992.
- Turnbull, Harvey. *The Guitar from the Renaissance to the Present Day*. Westport, Connecticut: The Bold Strummer, LTD, 1991.
- Vian, Boris. *Chansons et poèmes*. Paris: Tchou, 1967.

Villa-Lobos, Heitor. *Aria de la Bachianas Brasileiras No. 5*.
Adaptation pour guitare solo by Roland Dyens. Paris: Henry
Lemoine, 1992.

Villa-Lobos, Heitor. *Collected Works for Solo Guitar*. Paris:
Editions Max Eschig, 1990.

Wade, Graham. *A Concise History of the Classic Guitar*. Pacific,
MO: Mel Bay Publications Incorporated, 2001.

Walsh, Stephen. "Stravinsky, Igor." *Grove Music Online*, ed. L.
Macy (Accessed June 14, 2005),
<http://www.grovemusic.com.proxy.lib.fsu.edu>.

Winter, Robert. "Schubert, Franz". *Grove Music Online*, ed. L.
Macy (Accessed January 28, 2006),
<http://ezproxy.marshall.edu:2102>.

BIOGRAPHICAL SKETCH

As long as Sean Beavers can remember, he has been fascinated by the sound of the guitar. He began taking classical guitar lessons at an early age in Atlanta, Georgia. He won First Prize in the Georgia Music Teachers Association high school guitar competitions in 1990 and 1993.

In 1998, he earned his Bachelor of Music degree in guitar performance from the University of Texas at Austin, studying under Adam Holzman. Beavers moved to Florida in 1999 and won First Prize in the 2000 Florida Music Teachers Association Collegiate Artist competition. While studying under Bruce Holzman at Florida State University, Beavers served as Mr. Holzman's teaching assistant and also taught at Thomas University. In 2001, he earned his Master of Music degree in guitar performance from the Florida State University. He performed in master classes for Roland Dyens, Pepé Romero, Oscar Ghiglia, David Russell, Paul Galbraith, and others. In 2006, Beavers finished the Doctor of Music degree in guitar performance from the Florida State University.

Sean Beavers is active as a guitar soloist, teacher, and chamber performer. He has served as professor of guitar and music theory at the Baptist College of Florida and at Marshall University in Huntington, West Virginia. He has performed at various venues in the United States, and his performances in South America include a televised performance in Bolivia.